



NEW HAVEN SYMPHONY ORCHESTRA

88th Annual
Young People's Concert

Introduction to the Orchestra

Alasdair Neale, Music Director



TEACHER RESOURCE GUIDE

2019-2020 Season

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Dear educators,

The New Haven Symphony Orchestra is thrilled to present our 88th annual Young People's Concert to you and your students. Whether this is your first or fiftieth time with us, we welcome you, appreciate your support, and hope we'll have a partnership for years to come.

This concert season is particularly exciting, as we are welcoming our new music director, Alasdair Neale, to the podium. He studied at Yale University, and after 30 years away he's returned to our city to become the face of the orchestra. Not only has he guest-conducted major orchestras the world over, but he has a history of fabulous educational work with the San Francisco Symphony Youth Orchestra and the Sun Valley Music Festival. Working with such a well-rounded maestro has proven to be a joy, especially for such a diverse educational program.

This resource guide has been made to serve as a strong foundation for your lesson plans. The historical information and sample activities for each piece will hopefully spark more ideas to tailor to the needs of your classroom. Ideally, not only will you feel prepared for this concert, but the manners of engaging with music presented in this guide will prove useful in any study of a piece of music.

We are forever grateful to the teachers all across the state who value us enough to take time out of their jam-packed school year to bring their students to our concert. It takes a village to help arts education thrive, and every member of this village is committed to fostering the arts for the next generation. Thank you for being a part of our village.

Musically yours,
New Haven Symphony Orchestra

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Teacher Introduction

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. Each unit ends with multiple activities, each labeled with their category, such as “discuss” or “perform.”



Tips For Use

Each unit covers the work of one composer and provides varied activities that can be used in music rooms, physical education classes, academic subject classrooms, or anywhere if you get creative!

Throughout the guide, hyperlinks are provided for easy use. Links are also typed out so students can use a hard copy of the sheet to visit resources themselves or with a parent.

When playing recordings for your students, you don't need to play the whole piece at once. Certain pieces, like Frank's *Leyendas*, are a bit longer with less well-defined contrasting sections, so you are encouraged to play a section, discuss or do an activity, and go back to listening.

A word of caution: there happens to be an adult film actor also named Jessie Montgomery. If you do an image search for Jessie Montgomery, be sure you put the word “composer” or “violinist” in the search as well.

Standards

This guide is designed to support the following Core Music Standards:

Cr1.1.3-6a	Pr4.2.3-6b	Re7.1.3-6a	Cn10.0.3-6a
Cr2.1.3-6a	Pr4.3.3-6a	Re7.2.3-6a	Cn11.0.3-6a
Cr2.1.3-4b	Pr5.1.3-5b		
Cr3.2.3-4a	Pr6.1.3-6b		

And the following CCSS E/LA Anchor Standards:

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

Additional Resources

Musical Elements Worksheet pg. 42

- Use this worksheet for any musical example in the Resource Guide or the rest of your curriculum.
- Students can create a catalogue of worksheets to consistently review music they listen to.

Make-a-move guide pg. 43

- Use this for ideas to get students moving to music. It's good for the body and the mind!
- Students can create their own steps, too!

Evaluation and Responses pgs. 44-47

Your feedback is incredibly valuable! Please take a few moments to complete the Teacher Evaluation and Student Response forms. Feel free to submit anonymous forms if that is more comfortable. Please return the completed forms to the New Haven Symphony Orchestra.

Concert Repertoire

Overture to The Barber of Seville
Gioachino Rossini (1792-1898)

Starburst
Jessie Montgomery (b. 1981)

Romanian Folk Dances
Béla Bartók (1881-1945)

Leyendas: An Andean Walkabout
VI. Coqueteos
Gabriela Lena Frank (b. 1972)

A Midsummer Night's Dream
Scherzo
Felix Mendelssohn (1809-1847)

Symphony No. 1 in D major (Op. 25)
IV. Finale: Molto Vivace
Sergei Prokofiev (1891-1953)



Intro to the Orchestra



The orchestra is a large ensemble of instruments that will usually play classical music. There are four main sections of the orchestra: the string section, the brass section, the woodwind section, and the percussion section. The orchestra is led by a conductor (sometimes called a “maestro”), who stands at the front of the ensemble during the concerts and determines things like tempo and dynamics. Orchestras started developing in the 18th century, and are still a very popular way to hear music played live today.

The String Section



Violin- highest pitched orchestral string; held under the chin on the left shoulder



Viola- bigger and lower in pitch than a violin; held in the same manner



Cello- lower than a viola but higher than a bass; held between the legs

Upright bass- lowest orchestral string; the player either sits on a high stool or stands



Strings vibrate on the instrument, which is what produces the pitch. The “strings” on a string instrument are made out of metal (usually steel), BUT the earliest instruments had strings made out of sheep intestines!

In order to get the strings to vibrate, a player can either drag the bow across the strings or pluck the strings with the fingertips (called “pizzicato”). The bow is a stick made of wood or hard plastic that has horsehairs (from their tails; it doesn’t hurt horses!) strung across it. The hair can be tightened or loosened, which also affects the sound quality.

In order to change notes, the length of the string can be adjusted by placing the fingers on the strings up higher toward the neck of the instrument. The right hand holds the bow, while the left hand is responsible for changing the pitches.

The Woodwind Section

Flute- The orchestral flute is held horizontally, and the musician blows across the “tone hole” as if blowing across the top of a bottle to make a sound. It is typically made out of copper and zinc, though professional flutes are made out of silver. The flute has a very airy and light sound. It is common to find a piccolo in most flute sections as well, which is a smaller flute with the highest range in the woodwind section. There are usually 2-3 flute players in an orchestra, depending on the piece.



Clarinet- The clarinet is normally made out of wood. It has a single piece of wood on the mouthpiece called a “reed,” which vibrates to produce sound. It has a mellow sound and large range. You may see a larger instrument with the clarinets called the bass clarinet, which has a much lower range than the clarinet. There are generally 2-3 clarinet players in an orchestra, depending on the piece.

Oboe- Oboes are usually made out of wood. They have two reeds that vibrate against each other. The oboe is in the shape of a cone, meaning it is wider at the bottom than at the top. The oboe sounds very sharp and bright, and often is used as a solo instrument in the woodwind section because it can cut through the rest of the orchestra well. You may also see an English horn, which is a larger version of the oboe with a lower range. There are normally 2-3 oboe players in an orchestra, depending on the piece.



Bassoon- The bassoon is the lowest instrument of the orchestral woodwind sections. It is made of wood, has a double reed, and is conical like the oboe. It has a very warm, reedy sound that works well for both solo and ensemble playing. You may also see a larger instrument in the bassoon section called the contrabassoon, which is a larger version of the bassoon with a lower range. There are generally 2-3 bassoon players in an orchestra, depending on the piece.

The Brass Section

Trumpet- The trumpet is the highest-pitched of all the brass instruments. There are different types of trumpets in different keys and sizes, though the one most commonly used in orchestras is called a C trumpet (meaning it is in the key of C). The player presses valves, like on the horn. There are typically either two or three different trumpet parts for most orchestral pieces.



Horn- Also called the French horn, this instrument is circular in shape due to having a lot of coiled-up tubing. The right hand goes inside the bell of the instrument, and can be used to control tuning. The left hand presses the “valves” to change the pitch. There can be anywhere from 1-4 horns in a typical orchestra, though some very big pieces (like Mahler’s *Symphony No. 8* or Strauss’s *An Alpine Symphony*) call for as many as 8 horns.



Trombone- The trombone has a lower range than a French horn but a higher range than a tuba. Players move the “slide” to change the pitch up or down. Many orchestral pieces will often be written for 3 trombones. The first two parts are usually written for tenor trombones (higher) and the third part is written for a bass trombone (lower).



Tuba- The tuba is the lowest and largest of the orchestral brass instruments. The instrument is so large that it usually has to sit on the player’s lap when they play. The tuba has valves like the trumpet. There is typically only one tuba in most orchestral pieces, and some pieces do not even have a tuba part at all.

The Percussion Section

Percussion instruments are hit, shaken, or rubbed to make a sound. There are two subcategories of percussion: unpitched and pitched. Unpitched instruments (like the snare drum) have no discernible pitch and are primarily used for rhythms. Pitched instruments (like the marimba) can play specific notes so they are used to play chords or melodies. There are usually 2-3 percussionists in an orchestra, with one only playing timpani and the rest covering every other percussion need.



Bass drum- The bass drum is the largest drum in the orchestra. It has a low, booming sound and is usually hit with a larger mallet with a felt head.



Cymbal- The cymbals are typically made of copper or something similar and are held in each hand. They are crashed into each other to create a sound. Cymbals can also be placed on stands for use either in an orchestral setting or a drum set.



Triangle- The triangle is made out of steel or brass. It is struck with a small metal beater, and its sound rings long after it's been hit.



Marimba- To play the marimba, the musician will use a mallet with a yarn head to hit the wooden bars. The shorter the wooden bar is, the higher the pitch will come out. There are tubes underneath the marimba called resonators, which amplify the sound.



Snare drum- Snares, the small metal wires on the bottom of the drum, give the snare drum its distinct sharp sound. It is typically hit with a wooden drumstick.



Tambourine- There are small metal jingles built into the wooden frame. Typically one side of the tambourine has a drum head made of plastic or animal hide. This instrument can be shaken or struck.



Timpani- The timpani are a set of 4 or 5 drums that are each tuned to a specific pitch. The player uses foot pedals to change the pitches. The larger the drum is, the lower the pitch will be. Timpani are usually played with mallets with a felt head.

Besides these percussion instruments, there are tons more that are used in all sorts of ensembles! At the upcoming concert, and at any other concerts you go to, look for the percussion instruments and try to pick out which ones weren't featured on this list.

Other Instruments

Sometimes an orchestra piece will require a piano and/or a harp. When a pianist hits the keys, hammers inside the piano hit strings of different lengths, which plays a note.

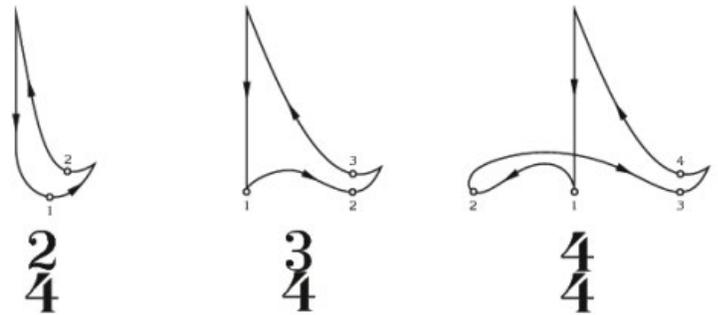


The harp is a member of the string family. Players use their fingers to pluck the strings and their feet to adjust the pedals.

What does a conductor do?

It's tempting to think that a conductor is just a glorified metronome, but their role is much more complex. They do keep the whole ensemble at the same tempo, but they also decide on and signal dynamics and stylistic choices. For example, a conductor smoothly sweeps their arms back and forth for long and gentle notes, but quickly snaps their wrists for short or accented notes.

Conductors also help their musicians keep track of where they are in the music. They “cue” players by looking or gesturing at them so they know when to start playing after a rest. Another way conductors help is with different beat patterns depending on how many beats are in a measure.



Some of the most common conducting patterns

Some of the videos for which links are provided in this packet feature their conductors prominently. Watch the conductors carefully. What do they change about their hands and face when the music changes? Do you notice them giving cues to musicians or changing their conducting pattern?

For extra examples of particularly expressive conductors, watch these:

Carlos Kleiber: <https://youtu.be/d3-jlAamGCE?t=210>

Comparison of multiple conductors: <https://youtu.be/OoZdwam7wgg>

Alondra de la Parra: <https://www.youtube.com/watch?v=pjZPHW0qVvo>

Meet the Maestro

Alasdair Neale is the new conductor of the New Haven Symphony Orchestra. He was born in Scotland, raised in England, and came to the United States to study at Yale University about 30 years ago. Now he's returned to New Haven after living and working all over the United States. For 12 years he was the Associate Conductor of the San Francisco Symphony and Music Director of the San Francisco Symphony Youth Orchestra. He began directing the Marin Orchestra in San Rafael, California in 2001, and has also served as Music Director of the Sun Valley Music Festival in Idaho for 25 years.



In addition to being an invigorating and artistic conductor, Alasdair has a diverse background as a musician. He started playing flute at nine years old and started cello when he was eleven. When he was studying at Cambridge University in England he considered becoming a music teacher, but his supervisor insisted that he become a conductor.

Alasdair is in very high demand -- he has been featured as a guest conductor all over the United States and Europe, and has also worked with the Sydney Symphony in Australia. The Miami Herald said of his work with the New World Symphony in Miami, "For sheer musical insight and artistic command, this gifted conductor sets a standard that is hard to surpass."

Concert Etiquette

The audience is an important part of any performance! Read on to learn about how to be the best audience member possible for the orchestra.

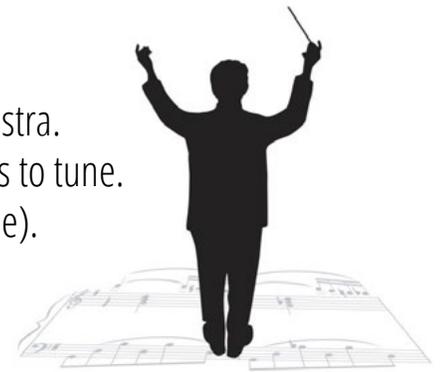
WHEN YOU ARRIVE at the Young People's Concert:

- Find your seats, remove your coat, and get situated.
- Turn off all devices that make noise or create light.
- Look around the concert hall/auditorium at the architecture and decor.
- Acoustics: Imagine how sound from the orchestra may bounce around the hall
- Locate the rest rooms and use them before the show.
- Watch and listen as 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 begins when the concertmaster enters 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, if there is one).
- 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 lowers their arms.)
- 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, stay seated for important announcements about dismissal.
- When you return to school, complete the Concert Evaluation Forms.
- Send evaluations and student artwork to the NHSO.



Woolsey Hall

Here's some more information about this concert's beautiful venue!

- Woolsey Hall has 2,691 seats between the main floor, balcony, and 2nd 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 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.
- Center stage, notice the Newberry Memorial Organ, a world-class instrument!
- Woolsey Hall is home to Yale's musical ensembles.

What else do you notice?



Unit 1

Overture to *The Barber of Seville*

Gioachino Rossini (b. 1792)

“Eating, loving, singing, and digesting are, in truth, the four acts of the comic opera known as life, and they pass like bubbles of a bottle of champagne. Whoever lets them break without having enjoyed them is a complete fool.”

-Gioachino Rossini



Watch and listen: <https://youtu.be/qlrqdMXM0u0>

Gioachino (pronounced joe-a-KEY-no) Rossini was born in Pesaro, Italy in 1792. His father played the horn and the trumpet, and his mother was an opera singer and seamstress. They started his musical training early; as a boy he played horn, cello, and piano, and he sang. Inspired by the composers Haydn and Mozart, by age twelve Rossini had composed a set of six sonatas for four stringed instruments. Two years later he was admitted to the Liceo Musicale di Bologna, a college of music.

A **sonata** is a type of musical composition for a soloist or small ensemble, typically with 2-4 movements in related keys that each have their own unique character.

In 1810, Rossini wrote his first opera, which was a success. From this experience, he and his parents decided that his future was in writing opera. He moved to Venice, which was a center of activity in the world of opera. His masterpiece, *The Barber of Seville*, was first performed in Rome when he was only 24 years old. By the time he was 37 years old he had written 39 operas; he then decided to never write an opera again and took a long break from composing because of health issues.

Rossini moved to Paris around the year 1855. He didn't write music to be published and sold, but instead wrote small pieces for his friends and wife. Famous musicians visited him to play his music in salons around the city. He died at the age of 76.

From the 16th century to the 19th century, **salons** were meeting places within private homes for intellectuals to converse. Not only would they share literature and poetry, but they would play and enjoy music for soloists and small ensembles.

This overture was not originally written for *The Barber of Seville*. Instead, Rossini wrote it for his opera *Aureliano in Palmira*. In that story, two nobles are in love with each other and join forces to defend the city of Palmyra from invaders. The invaders win, and the leader of the invaders plans to kill the two nobles but spares them because he is moved by how much they love each other.

Rossini used this overture for another opera, too! In *Elisabetta, regina d'Inghilterra* (Elizabeth, Queen of England), an English Earl and his troops have taken Scottish nobles hostage. The Earl's wife is among the hostages, and the Queen tries to break up their marriage; when she can't, she sentences them to death. But the Earl's wife risks her life to save the Queen, so the couple is pardoned.



From left to right:
The Barber Figaro,
Almaviva, Rosina,
Bartolo

Unlike the first two plays to use this overture, *The Barber of Seville* is a comedy. A young nobleman named Almaviva is trying to get a girl named Rosina to fall in love with him, but Rosina is kept locked in the house by her caretaker, Bartolo. Almaviva is disguised as a poor student named Lindoro because he doesn't want Rosina to love him just because he's rich. Later Almaviva disguises himself as a drunk soldier who is demanding to stay in Bartolo's house so he can get close to Rosina. He is inside just long enough to tell Rosina that he's Lindoro and that he's in love with her. Bartolo is suspicious; he wants to marry Rosina because she has quite a bit of money. He tries to get a marriage contract for them, but before he can, Almaviva and Rosina secretly meet and get married. Bartolo is angry, but they calm him down by letting him have Rosina's money.

Activities

Write/Create

Usually an overture uses some musical material from different pieces in its opera; all of these pieces are tied to different actions in the story. Listen through the piece and free write about what events the music may be tied to. Feel free to draw pictures as well! Whatever you imagine when a new section happens, write it down. Then share in small groups or with the entire class about what you imagined. Do the events you imagined form a story or have things in common, or are they completely different? Do they share any similarities with the three operas mentioned earlier?

If there was an overture to a theatrical work written about your life, what would it sound like? Would there be other songs in the play/opera/musical that would be referenced in the overture?



Discuss

Reread the summary of Aureliano in Palmira. What features of the overture seem to represent parts of the story? Do the general moods of the story and the overture match up?

Unit 2

Starburst

Jessie Montgomery (b. 1981)

"I imagine that music is a meeting place at which all people can converse about their unique differences and common stories."

-Jessie Montgomery



Watch and listen: https://youtu.be/1Ds_alrO_FA

Jessie Montgomery was born in Manhattan, New York City, in 1981. Her neighborhood, the Lower East Side, had tons of artists and activists; her father, a saxophone and clarinet player, and her mother, an actress, fit right in with this crowd. It was from this community of progressive and engaging people that she learned to incorporate performance, creativity, education, and advocacy into her life's work.

She started playing violin at a young age. In high school she started to compose, but did not compose professionally until after college. She is influenced by the jazz, hip-hop, and rhythm and blues she heard while growing up. In 2003 she finished her Bachelor's degree and started playing and writing music for chamber music groups. She has been in multiple string quartets; currently she is in the Catalyst Quartet, which has become quite popular and tours frequently.

Chamber music is music written for smaller groups of musicians, like a string quartet or a brass quintet.



Catalyst Quartet

Montgomery also works with The Sphinx Organization, which supports the accomplishments of young African-American and Latino string players. She also has held many composer-in-residence and educator positions recently, both for smaller ensembles like the Providence String Quartet from Rhode Island and for orchestras like the Albany Symphony in New York. Montgomery is now 38 years old.

A **composer-in-residence** is a composer who is hired by an ensemble or organization to write a certain number of new pieces, usually in the span of a year or two.

Montgomery started off by wanting to write a piece that was fun and exciting. To achieve that effect she uses ostinati, pizzicato, and bright tone colors. The texture and mood change rapidly throughout to create a musical landscape where no two moments are the same.

Ostinato - a short melody or rhythm that is repeated continually

Pizzicato - the strings are plucked with the fingers

It's been said that *Starburst* follows a "post-minimalist" style. Minimal music uses a limited amount of musical material and usually has hypnotic rhythmic pulses, steady drones, and very gradual changes. A post-minimalist piece takes the qualities of minimal music and combines them with modern influences.



A starburst is the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly. When asked how she chose the name, Montgomery said, "[the piece] reminds me of something cosmic, and so I found an appropriate name for that."

Activities

Discuss

Many composers have written pieces about outer space. Listen to these other pieces and discuss how they are similar to or different from *Starburst*.

- Jupiter from the Planets Suite by Gustav Holst: <https://youtu.be/Gu77Vtja30c>
- Space Oddity by David Bowie: <https://youtu.be/ACLkNNBwBAY>
- Deep Field by Eric Whitacre: <https://youtu.be/yDiD8F9ItX0>

What is the instrumentation for each piece? Is there a melody? What makes it sound like it represents space? How does it make you feel?

Minimal music is a style that arose in the 1960s and still influences composers today. Listen to these pieces from some composers who may have inspired Jessie Montgomery and see if you can hear the similarities.

- Eight Lines by Steve Reich: <https://youtu.be/4Np9yApXD94>
- Stay On It by Julius Eastman: https://youtu.be/9X3j_76VBvl
- Harmonium by John Adams: <https://youtu.be/LytizCfS4IM>

Listen for the constant rhythmic pulse and repeated patterns. What instruments are playing? How is it similar to and different from *Starburst*? How does it make you feel?

Create

Form groups of 3 or 4 students, and have them each make 2 ostinati (short patterns) with musical instruments or body percussion. Have them experiment with playing their ostinati together in different combinations to create a short musical work. More advanced students can try varying the dynamic, articulation, etc. Have them write down what they created, or help them do so.

Unit 3

Romanian Folk Dances

Béla Bartók (b. 1881)



“I consider it my goal in life to continue my study of Romanian folk music, at least in Transylvania, and carry it to its end...”

-Béla Bartók

Watch and listen: <http://www.youtube.com/watch?v=dupNaW-jTa0>

In 1881 Bartók was born in Nagyszentmiklós, an area that now belongs to the country of Romania. His family was musical: his father was an amateur cellist and pianist who founded a music society and an amateur orchestra in their town, and his mother also played piano. He could play 40 pieces on piano by age four. The next year, his mother started giving him formal lessons.

Bartók's father died when he was seven years old, so his mother started teaching piano lessons to support the family. At nine years old, he started composing, and at eleven he gave his first public recital. When he was 17 years old he started studying at the Budapest Academy of Music, where he was known as a fantastic pianist.

Inspired by hearing Hungarian folk songs, Bartók contacted a composer named Zoltán Kodály, who showed Bartók the methods behind collecting folk songs. They traveled the countryside together, collecting and studying folk songs (there were no electronic recorders in 1910, so they had to record sound on wax cylinders!). Bartók developed a scientific system for collecting and analyzing folk music from around the world. These two men are credited as some of the first ethnomusicologists. Bartók died at age 64 in New York City.

Ethnomusicology is the study of other cultures through their music.



A phonograph playing a recording from a wax cylinder

This piece has six movements, all of which are folk melodies from different villages in Romania. It was originally played on fiddle or shepherd's flute, but was then arranged for orchestra. Each tune has a different manner of dance that goes along with it. The first is a dance with a stick or staff, the second is with a sash, the third involves stomping in one spot, the fourth is the first time we see a dance "in 3," the fifth is in mixed meter, and the sixth and seventh are very fast dances for couples.



A fiddle is actually the same as a violin! A violin is called a fiddle when it's being used for folk music.

Shepherd's flutes are a broad category of mostly wooden flutes that come from all corners of the world. The most common type of Romanian shepherd's flute is called a *kaval*.

The final two dances are performed *attacca*, which means without a break between movements.

The fifth dance is in mixed meter. This means that instead of being in a single time signature all the way through, it alternates between different time signatures. In this case it has two measures of $\frac{3}{4}$ and one measure of $\frac{2}{4}$.

Activities

Move

As mentioned before, the fifth dance is in mixed meter. Have your students step on each beat, and try to step heavily on the downbeat and step more lightly on the upbeats. Then have them step on each measure. If they do well with that, have them do march-like steps for measures in 2 and big floaty steps for measures in 3.

Create

All of the dances besides the seventh are in binary form. Binary form has two sections, usually labelled "A" and "B," which contrast in some way and are usually repeated. Listen through the first dance and try to determine as a class where each phrase begins and ends.

If the students grasp the concept of binary form, have them try to make their own binary pieces! Each student or group makes two 4-measure melodies, each of which will be repeated. For an extra challenge, make the melodies longer, end the A melody with Re or Sol, and end the B melody with Do!

Write

Bartok travelled the countryside gathering the songs that ordinary people were playing and sharing. If you travelled around your community and gathered the songs that are important to the people around you, what would the resulting collection sound like? What kind of ensemble would you hire to play this collection? Would you use a violin or orchestra like Bartok?

Unit 4

“Coqueteos” from *Leyendas*: *An Andean Walkabout*

Gabriela Lena Frank (b. 1972)



“Over these many years, music has become the most potent form of self-knowledge I have at my disposal: I learn how graceful I am, how disciplined I am, how imaginative I am, how willing I am to take a risk and try something scary-new.”

-Gabriela Lena Frank

Watch and listen: <https://youtu.be/7LKr8bllJHk>

Gabriela Lena Frank draws on her heritage and experiences to create multicultural music. She was born in Berkeley, California in September of 1972, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent. Frank has traveled all across South America and studied Latin American folklore. Another thing to keep in mind about her music is that it's very story-based; there's usually a character or scenario inspiring the work, and this is often mentioned in the program notes.

Frank has been commissioned by many important orchestras, like the Boston Symphony, Chicago Symphony, and Cleveland Symphony, and by multiple soloists and small ensembles.

A **commission** is when an individual or organization requests the creation of a new piece of music by a composer.

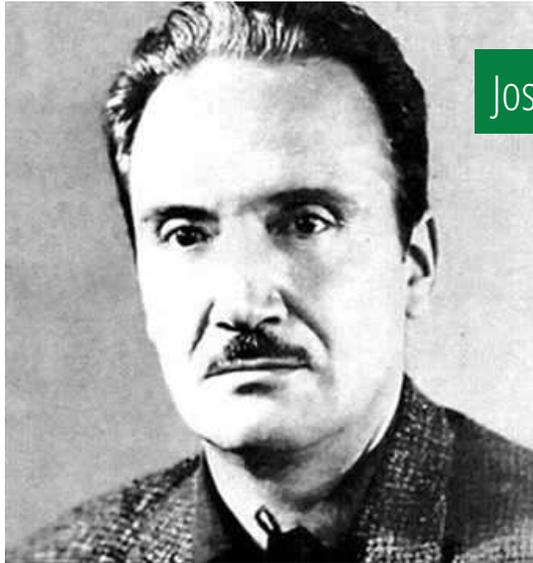
In addition to being a popular composer, Frank is also a virtuosic pianist. She also volunteers frequently in prisons and hospitals and has been working on developing music programs in rural communities. Another one of Frank's many projects is the Gabriela Lena Frank Creative Academy of Music, a program for emerging composers that provides mentorship, collaboration, and opportunities for connecting with communities that don't have access to the arts. While participating in the program, the composers are welcome to live in guest houses on one of Frank's two farms.

Virtuoso- a highly skilled musician with excellent technique



Some of the Creative Academy of Music composers visiting the Metropolitan Youth Symphony in Portland, Oregon

"Coqueteos" is the final movement of the piece *Leyendas: An Andean Walkabout* for string quartet. The piece as a whole is inspired by the idea of mestizaje, literally meaning "the crossing of races." A Peruvian writer named José María Arguedas envisioned a situation where cultures can coexist without any culture being more or less powerful. To show this idea, this piece mixes elements from the western classical and Andean folk music traditions.



José María Arguedas

"Coqueteos" is a lively love song sung by plucky and daring men known as romanceros. As such, the piece is bold and festive. The romanceros sing in harmony with one another against a backdrop of guitars which Frank thinks of as a vendaval de guitarras ("storm of guitars").



Coquetear is a Spanish verb meaning "to flirt."

Activities

Write

Two instruments that play a huge role in the history of Andean folk music are the pan flute and the charango guitar. Watch these two short videos featuring these instruments:

Pan flute- https://www.youtube.com/watch?v=gtGF5w4_ugM

Charango- <https://www.youtube.com/watch?v=86XBnkXk3Po>

What other instruments do these remind you of? How does this music make you feel? In what ways does Frank invoke this style of music in her piece?

Frank draws from her mixed heritage to create her music. Think about your own heritage or the heritage of family members or friends. What would music based on these backgrounds sound like? If you haven't heard music created by these different groups, look them up online and do some listening! What makes each region's folk music unique, and what traits would you take from each one to create a multicultural piece?

Research

Andean folk music comes from the people who live in the Andes mountain range in South America. Look up a map of the range and see if you can figure out what countries this range is in. What languages do these countries speak? What's their weather like? See if you can find any modern music from these areas online.

Unit 5

“Scherzo” from *Midsummer Night's Dream*

Felix Mendelssohn (b. 1809)

“Ever since I began to compose, I have remained true to my starting principle: not to write a page because no matter what public, or what pretty girl wanted it to be thus or thus; but to write solely as I myself thought best, and as it gave me pleasure.”

-Felix Mendelssohn



Watch and listen: <https://youtu.be/6r644vm9H7c>

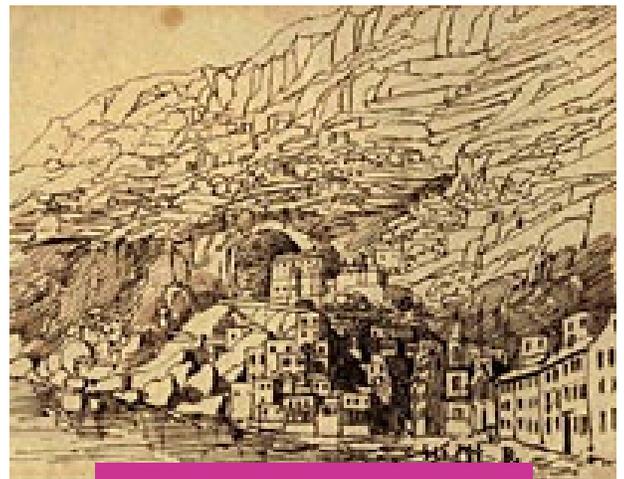


Fanny Mendelssohn was an excellent composer and pianist.

Felix Mendelssohn was born in 1809 in Hamburg, which was an independent city-state at the time but is now a part of Germany. The family moved to Berlin, Germany two years later. Most of the family thought at first that Fanny, Felix's older sister, would be the most musical of the bunch; however, her family thought it was improper for a woman to pursue a career in music, so she didn't become a professional. Felix's father discouraged him from following a musical career until he was sure Felix was dedicated to music.

Mendelssohn started studying piano when he was six years old and composition when he was ten. As a teenager he wrote several symphonies. By the time he was fifteen, his private piano and composition teacher had confessed in his diary that he had little he could teach Mendelssohn because he was such an advanced student!

Mendelssohn was also well-known as a conductor. At 20 years old he put together the first performance of J.S. Bach's *St. Matthew Passion* since Bach's death, which renewed interest in Bach for the people of Germany. Mendelssohn also traveled a lot; among other places he frequently went to Great Britain, where he was well-liked. On top of all that, Mendelssohn was a great visual artist and a witty writer.



A drawing from when Mendelssohn visited Italy.

A Midsummer Night's Dream is a comedic play by famous English playwright William Shakespeare. There are multiple complicated plotlines that affect each other. Sheffield Theatres in England made a quick, 4-minute kids version of *A Midsummer Night's Dream*: <https://youtu.be/NPrDHXRxFhg>

Incidental music is music created to accompany a non-musical presentation such as a play. Soundtracks to video games and movies also fall into this category.

Scherzo means “joke” in Italian. It is typically a short, fast-moving, humorous composition.

Inspired by reading the play, Mendelssohn wrote an overture to be performed in concert, not along with a performance of the play. 16 years later he was commissioned by King Frederick William IV of Prussia to write incidental music for the play. The *Scherzo* is the second piece in this set of 14 pieces, and is played between the first and second acts. Another piece from this set that you might recognize is the *Wedding March*. Take a listen: <https://youtu.be/rIM5cWB2wmM>

This is just one of the many interpretations of what Puck should look like for the play.



Many people believe that the *Scherzo* represents the character Puck. Puck is a clever and mischievous fairy that plays a part in every plotline in the story.

Activities

Discuss

Play the piece in full. Have the students visualize either a character or setting as they listen, and draw or describe it. Then discuss the plot and Puck, the differences between the students' ideas, and what musical features line up with these ideas.

Perform

This is the main melody that is repeated and developed throughout the piece (in the original piece it is notated in $\frac{3}{8}$, but it's in $\frac{3}{4}$ here for readability). Step to the beat while chanting the rhythms. Try to get up to or even beyond the written tempo, but it's perfectly fine to perform it at whatever tempo is comfortable. Once the rhythms are clean, split the melody into chunks and echo it. See if you can get your students singing or playing the melody accurately!



Write

Look back at Mendelssohn's biography and the history of the piece. Is there anything that piques your interest that you would like to learn more about? If you could ask Mendelssohn some questions, what would you ask?

Unit 6

“Classical” Symphony Mvt. 4

Sergei Prokofiev (b. 1891)

“It seemed to me that if Haydn had lived to our day, he would have retained his own style while accepting something of the new at the same time. This is the kind of symphony I wanted to write: a symphony in classical style.”

-Sergei Prokofiev



Watch and listen: <https://youtu.be/6JXmpU35n14>

Sergei Prokofiev was born in 1891 in Sontsovka, a small village in Ukraine. He started learning piano from his mother when he was three years old. By age nine, he had already written his first opera. He started studying composition at the St. Petersburg Conservatory in Russia when he was 13.

After the Russian Revolution of 1917, Prokofiev left Russia and lived in the United States and Germany before finally settling in Paris. His ballets and operas were well-liked in Paris, and he rose to popularity. Prokofiev moved back to Russia in 1932 and stayed for the rest of his life.

Prokofiev composed music for several ballets, such as Cinderella.



Although he was a pianist and conductor in addition to being a composer, and he took lessons in all three, in his later years he was unhappy with how much of his time he had to spend performing on piano to make money.

From his early years at the Conservatory to his later years after returning to Russia, Prokofiev was known as a bit of a rebel who had a unique way of approaching music. He died at the age of 61 in Moscow, Russia.

This symphony is written in the style of Joseph Haydn, a classical composer who was very important in helping to create musical forms like the symphony. Prokofiev wrote it while he was on vacation; he was challenging himself by writing a big piece without playing the parts on a piano to see how they would sound.

A **symphony** is an elaborate musical composition for full orchestra, typically in four movements

Kenneth Woods, an American conductor, said in his essay about this symphony, “his instrumental writing here seems to consciously be taking the musicians to the edge of what is possible. Likewise, the musical jokes fly fast and furious, but always with a sense of sly understatement. Haydn would have approved.”

This piece is classified as “neoclassical.”
Let’s break that word down.

Neo- a prefix meaning “young” or “recent”

Classical- a period of music from about 1730 to 1820. It was popular during this time for music to be light and elegant.

So a “neoclassical” piece is one that takes the styles of the Classical period and uses them in a new and fresh way!

Activities

Create

If your students can read music, have them compose a short melody on staff paper, without playing any instruments. They can be encouraged to try and write a harmony to that melody in a similar fashion. Then have them play the line(s) either on their own or with a partner and reflect on the process. Was it easy or difficult? What do they think they would've done differently if they used an instrument to compose?



Listen and Sing

This symphony mimics music of the classical period. Classical music uses lots of scales and triads (a three-note chord, like a major chord). Play an A major scale and an A minor scale for the class, then play the flute theme from Symphony No. 1. Have the students guess whether the theme is in major or minor. Then have the class sing the theme together, either echoing or using solfege. Try to get close to the written tempo, but whatever tempo you need to choose to set your students up for success is fine. Play a recording of the piece and have students raise their hands when they hear the theme.

Molto Vivace ♩ = 152



This is a timeline that compares the lives of our composers and conductor with some other historical events. There's some extra space at the bottom for you to draw in your line and the lines of your family and friends, if you'd like!



NAME: _____

COMPOSER: _____

COMPOSITION: _____

METER

Is there a beat?

Does it stay the same?

TEMPO

Is the music fast or slow?

Does it change or stay the same?

SOUND

Does the piece sound major or minor?

Does it change or stay the same?

INSTRUMENTATION

What solo instrument(s) do you hear?

Does the full orchestra play?

DYNAMICS

Is the music mostly loud or soft?

Does it change or stay the same?

MOOD / CHARACTER

What is the mood of the music?

Does it change or stay the same?

HOW DOES THIS MUSIC MAKE YOU FEEL?

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**



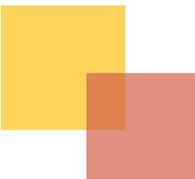
**Play a pretend
instrument**

Thank you for attending the 2020 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

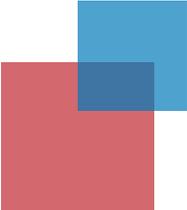
The New Haven Symphony Orchestra works to continually improve and hone our programs.

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
New Haven Symphony Orchestra
4 Hamilton Street
New Haven, CT 06511



Education@NewHavenSymphony.org

If you'd rather fill out the evaluations on-line, you can [CLICK HERE](#).



THANK YOU!

Student Response Form

Thank you for attending the 2020 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

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? _____

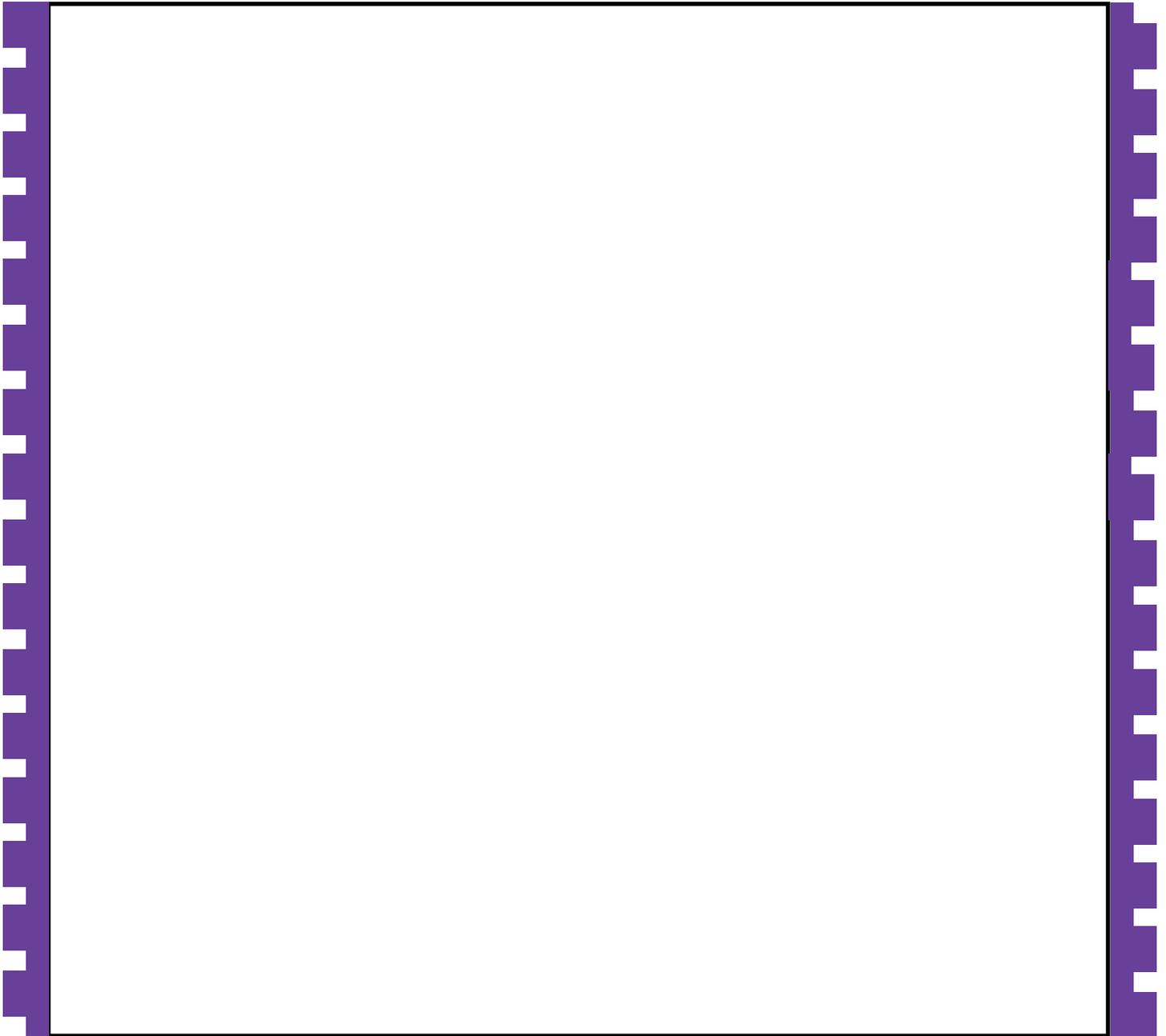
What was your least favorite part? Please explain why. _____

What was your overall opinion of the performance? _____

Student Response Form

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 Maestro Neale, NHSO musicians, or everyone!



Do you play an instrument? If so, what do you play? If not, what would you want to play?

Teacher Evaluation Form

Thank you for attending the 2020 NHSO Young People's Concert.
We hope that you enjoyed Introduction to the Orchestra.

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.

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