



# 90th Annual Young People's Concert *Teacher Resource Guide*

**Chelsea Tipton**, *Principal Pops Conductor*







**The New Haven Symphony Orchestra  
performing in Woolsey Hall**



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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 each piece in our Young People's Concert series, providing biographical, historical, and musical information. Each unit ends with multiple activities, for student engagement or assessment.



## Tips For Use

- Each unit provides varied activities that can be used in music rooms, physical education classes, academic subject classrooms, or anywhere, if you get creative! Feel free to tailor these activities to your specific learning environment!
- 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. Always preview any videos before sharing them with your class, especially if there are ads beforehand!
- When playing recordings for your students, you don't need to play the whole piece at once. Certain pieces 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.



# 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

## Additional Resources

### **Musical Elements Worksheet** pg. 51

- 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. 52

- 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. 53-57

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 Program



*Les Toréadors*  
Georges Bizet

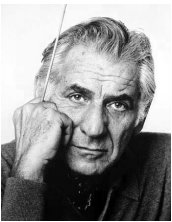
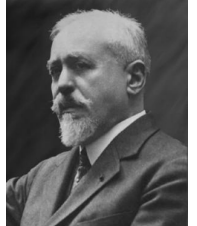
*Starburst*

Jessie Montgomery



*Serenade for Wind Instruments, mvt. I*  
Antonín Dvořák

*Fanfare from La Péri*  
Paul Dukas



*Mambo from West Side Story*  
Leonard Bernstein

*Prayer*

Amanda Harberg



*The Thrill of the Orchestra*  
Russell Peck



# Introduction to the Orchestra



The orchestra is a large ensemble of instruments with four main sections: the string section, the brass section, the woodwind section, and the percussion section. The orchestra is led by a conductor (sometimes called a “maestro” or “maestra”), 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. They can play anything from very old music all the way up to movie soundtracks!

# The String Section



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



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



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



**Bass-** lowest orchestral string; the player either sits on a high stool or stands

**Strings** vibrate on the instrument, producing the sound, or “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 along 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-** The oboe is usually made out of wood. They have two reeds that vibrate against each other. 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. 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” to change the pitch. 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 left hand presses valves, like the trumpet, while the right hand goes inside the bell of the horn and can be used to adjust tuning. There can be anywhere from 1-4 horns in a typical orchestra, though some very big pieces (like 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 players lap when they play. The tuba has valves like the trumpet and horn. There is typically only one tuba in most orchestral pieces, and some pieces do not 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.



**Cymbals-** The cymbals are typically made of copper or something similar. 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 sound. 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

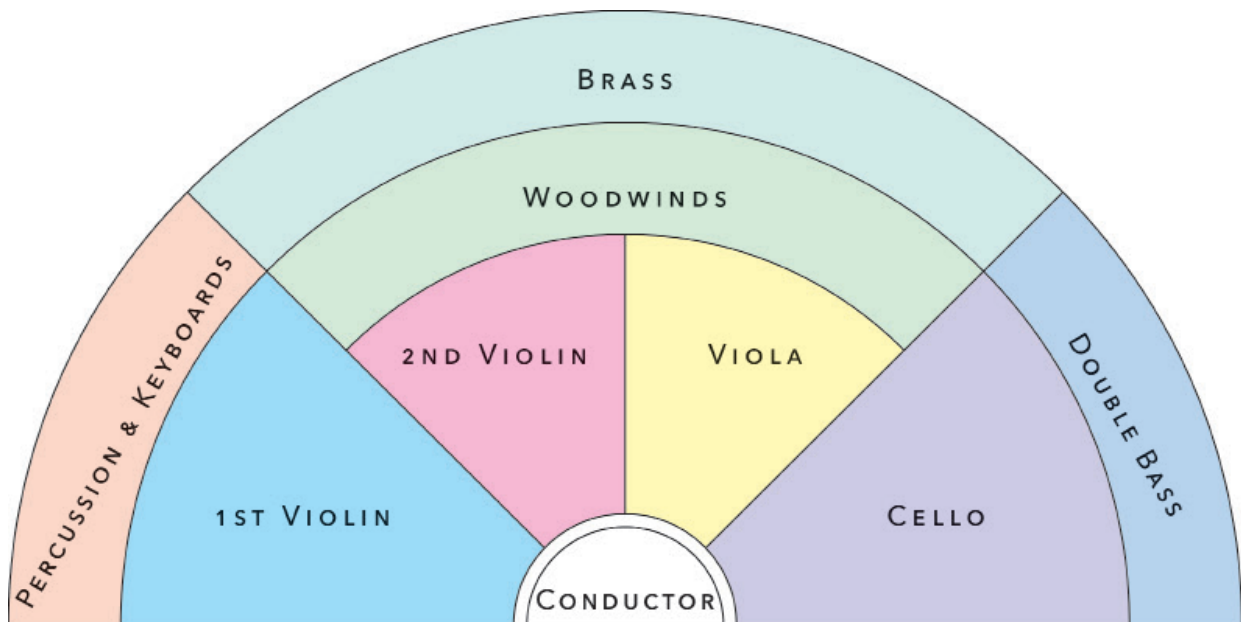
Sometimes an orchestra piece will require a **piano**. When a pianist hits the keys, hammers inside the piano hit strings of different lengths, sounding the note. The piano is considered a part of BOTH the string and percussion families!



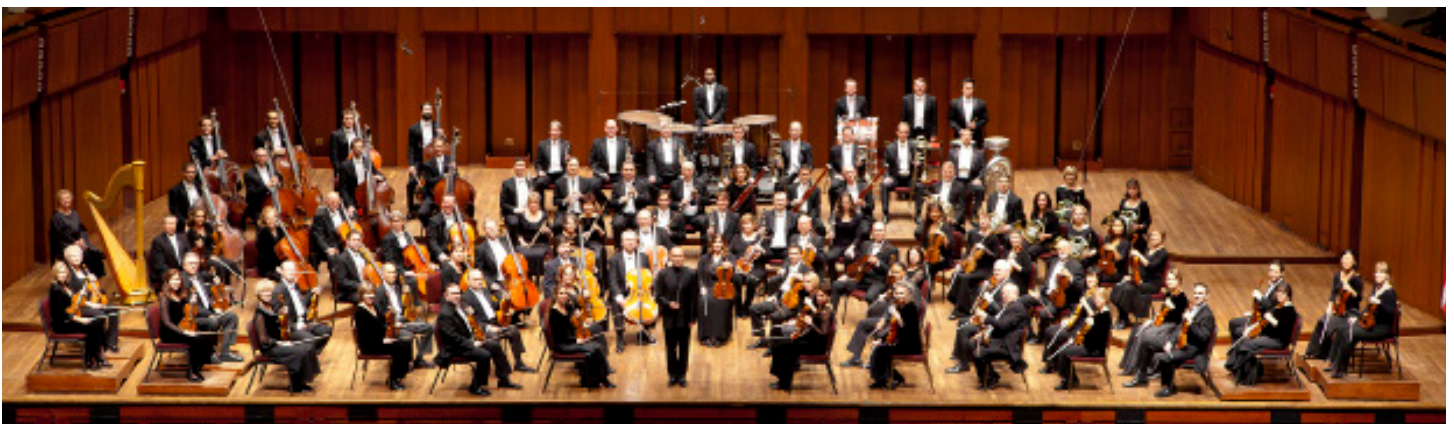
The **harp** is a member of the string family. Players use their fingers to pluck the strings and their feet to change pitches by adjusting the pedals.



This is an example of a common seating chart for an orchestra, but there are a lot of different ways for an orchestra to be set up.



What are the similarities and differences between the way the New Haven Symphony Orchestra (top) and the National Symphony (bottom) set up their musicians?



# Meet the Maestro

**Chelsea Tipton II** is the Principal Pops Conductor of the New Haven Symphony Orchestra. Chelsea grew up in Greensboro, North Carolina and studied Clarinet performance at Eastman School of Music and studied conducting Northern Illinois University and University of Cincinnati.

Chelsea served as Resident Conductor of the Toledo Symphony Orchestra for seven seasons and was Associate Conductor of the Savannah Symphony Orchestra for four seasons. He is currently in his fifteenth season as Music Director of the Symphony of Southeast Texas and ninth season as Principal Pops Conductor with the New Haven Symphony Orchestra.



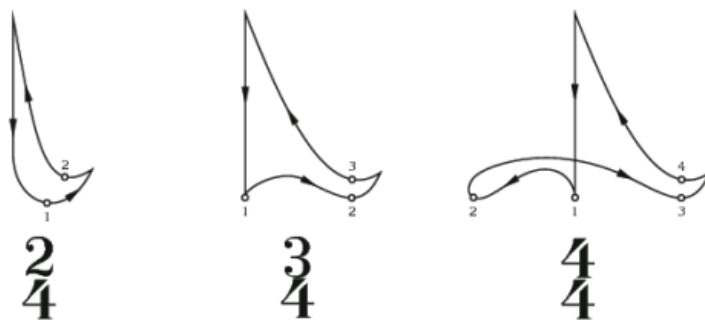
In addition to his positions at the Symphony of Southeast Texas and the New Haven Symphony Orchestra, he enjoys being a guest conductor. He has conducted orchestras all around the United States and Europe.

Chelsea's mission is to share music with the world, as music has a way of bringing people together.

# What does a conductor do?

It's tempting to think a conductor just keeps time like a 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 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>

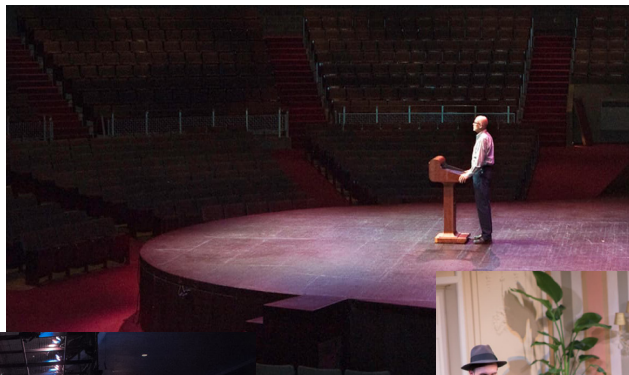
Alondra de la Parra: <https://www.youtube.com/watch?v=pjZPHW0qVvo>



# About the Concert Hall

The **John Lyman Center for the Performing Arts** is the main stage at Southern Connecticut State University.

It is a thrust stage, which means that a large part of it sticks out into the audience. In some performances, it can make the audience feel like they are a part of the fun!



Click to get to a 360 view of the buiding! <http://tinyurl.com/3p9uztds>

# 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.

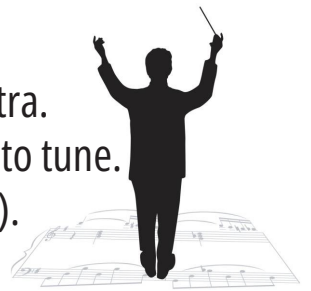
## WHEN YOU ARRIVE at the Young People's Concert:

- 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.



# Les Toréadors

*from Carmen Suite No. 1*

Listen and watch: <https://www.youtube.com/watch?v=D8rOwlqicLI>



**Georges Bizet**

1838 - 1875



**Georges Bizet** was born in 1838, in Paris, France, to a musical family—his father was a singing teacher, and his mother was a talented pianist. As a young child, Bizet showed a high level of musical ability, and entered the Paris Conservatory at the age of ten! At the Paris Conservatory, Bizet studied musical composition with composers such as Charles Gounoud and Fromental Halévy, and won numerous prizes for his musical accomplishments. His first stage work, a short opera called *Le Docteur miracle*, was performed in Paris in 1857.



**France, in Europe**



**the historic Paris Conservatory  
(Conservatoire de Paris)  
building**

Following his time at the Paris Conservatory, Bizet continued his musical studies in Rome, where he wrote another opera and his second symphony. Receiving word that his mother was ill, Bizet returned to Paris in 1860, where he struggled as a composer. He started many projects, but then would not finish them, and felt his work did not measure up to that of other musicians of his time. The French had a particular taste for opera that Bizet felt he could not satisfy. Despite this, Bizet completed two major works—*Les Pêcheurs de perles* (The Pearl Fishers) in 1863 and *La Jolie Fille de Perth* (The Fair Maid of Perth) in 1867—both of which received lukewarm reception from the public.

Bizet struggled to make a living just as a composer, and took on students and worked as a piano accompanist to pay the bills. In 1869, Bizet married Geneviève Halévy, and they welcomed a son into their family in 1872. A few years later, Bizet served in the French national guard during the ongoing Franco-Prussian War. The happiness of his marriage and emotional maturity of his military service led to the confidence needed to compose his masterpiece, *Carmen* in 1875.

*Carmen* was commissioned by the state-funded Opéra-Comique opera company, and is based on a novella by Prosper Mérimée. The story is set in southern Spain, and tells the story of soldier Don José who falls in love with the alluring Carmen. Don José leaves behind his childhood sweetheart and military service to pursue her, but Carmen falls in love with the bull fighter Escamillo instead. Shockingly, Don José kills Carmen out of rage and jealousy. At the time, this story was considered highly controversial, and the critics had mixed opinions. It became very popular outside of France in the years that have followed, and would go on to receive historic international acclaim.

*Les Toréadors* is an important musical theme in *Carmen*. Escamillo, Carmen's other love interest in the opera, is a toréador, a bullfighter who rides horses. The theme can be heard twice during the opera—in the prelude to Act I and in Act IV, where Escamillo has invited Carmen, José, and others to his bullfight. At this bullfight, José tries to profess his love for Carmen, but she refuses, and throws away a ring he had given her. As Escamillo is cheered by the bullfighting crowd, José stabs Carmen out of anger and rejection.



a *toréador* is a bullfighter  
who rides horses





# Activities

## Analyze Form

*Les Toréadors* has a recognizable form: ABACA. Listen to the entire selection with your students, pausing along the way when the music makes a major shift in mood or dynamics. Label each section with form letters, symbols, or emojis to shifts you hear in the music. Then, work with students to create body percussion patterns to match each section of the music. Consider louder sound effects, such as steps, claps, and snaps for the “A” section to match the marching theme. In the “B” section, consider movements to show the melodic contour or highs and lows of the music. In the “C” section, consider sweeping movements to reflect the cape motions of the toréadors.



## Imagine and Compose

*Les Toreadors* imagines march-like music to accompany the entrance of bullfighters into an arena. Imagine what a march for a different profession might sound like. For example, the march of the chefs might include chopping or stirring sounds, or incorporate found percussion instruments like pots and pans. Select a profession, and plan or compose a “march” for them. What instruments (traditional or found objects), tempi, dynamics, and other expressive elements would you use?



# Conduct

*Les Toreadors* stays in duple (2) meter throughout the work. Practice a 2 conducting pattern, and conduct different sections of the work. Consider how you would change your conducting gestures for each section of the work. What kind of movements would you use to show the brisk march, or flowing “C” section?

Allegro giocoso.

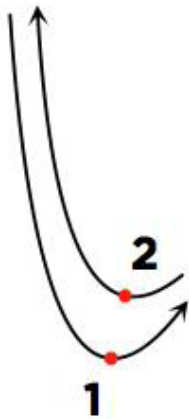
Erste Violinen. *ff*

Zweite Violinen. *ff*

Violen. *ff*

Violoncelli. *ff*

Bässe. *ff*



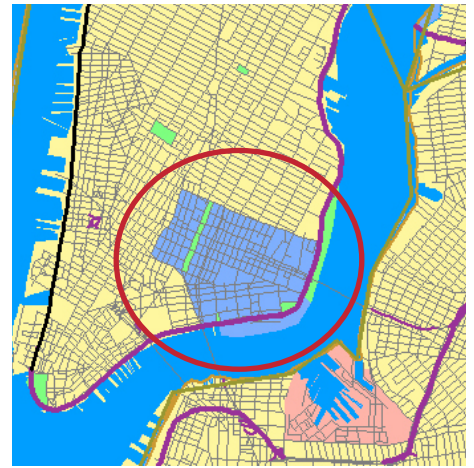
# Starburst

*Listen and watch: <https://www.youtube.com/watch?v=GcxDk92QlcY>*



**Jessie Montgomery**  
b. 1981

**Jessie Montgomery** was born in Manhattan, New York City, in 1981. Her neighborhood, the Lower East Side (pictured in the map to the right), 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; she is a former member of Catalyst Quartet, which is quite popular and tours frequently.

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

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 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. Right now, she is a Composer-in-Residence with the Chicago Symphony Orchestra and is a PhD Candidate in Music Composition at Princeton University.

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

-Jessie Montgomery



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** is a short melody or rhythm that is repeated continually.

**Pizzicato** is when 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

## Compare and Contrast

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/yDiD8F9ltX0>

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?

## Connect and Discuss

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](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.

I. *Moderato, quasi marcia* from

# Serenade for Wind Instruments

Listen and watch: <https://www.youtube.com/watch?v=qFNv-WiK88A>



**Antonín Dvořák**

1841-1904



**Antonín Dvořák** was born in 1841 in Bohemia, now known as the Czech Republic. Dvořák was the oldest of nine children, and his father was a butcher and professional zither player. As a kid, Dvořák enjoyed playing violin, and his musical talents were recognized by his family at a young age. At twelve years old, he moved to Zlonice, where he studied music theory, piano, and organ, and wrote his first musical works, which included several polkas. In 1857, Dvořák's father enrolled him at the Institute for Church Music in Prague, and during his time there, also played the viola in different bands and orchestras.



**Bohemia, on a map of modern Europe**



**Dvořák and Čermáková  
in 1886**

During the 1860s, Dvořák struggled to have the time and resources to compose music, and tutored several music students to make some extra money. One of these students, Anna Čermáková, became his wife in 1873. Things changed in 1875 when Dvořák was awarded a state grant by the government of Austria, enabling him to focus more of his time and energy on composing music. During this time, he formed a close friendship with composer Johannes Brahms, and began to publish some of his most well-known works, including *Slavonic Dances* (1878), *Stabat Mater* (1877), *Serenade for Winds* (1878), and *Te Deum* (1892). Dvořák went on to become the director of the National Conservatory of Music in New York in 1892. He traveled the United States and gained inspiration for his landmark *New World Symphony* (1893) before returning to Bohemia in 1895, where he lived until his death in 1904.

Dvořák composed the *Serenade for Winds* in 1878, after a trip where he saw the Vienna Philharmonic perform Mozart's *Serenade in Bb Major* for wind instruments. Dvořák was so inspired by Mozart's piece that he began work on his own serenade as soon as he returned back to Prague, where he completed it in just fourteen days! *Serenade for Winds* is in four movements, and is written for two oboes, two clarinets, two bassoons, contrabassoon, three horns, cello, and double bass.

While the piece does not directly quote any folk songs, it draws inspiration from the music-making traditions found in Old World Czech castles, merging this style with the Classical style of Dvořák's time. The first movement is a traditional march, beginning with the entire ensemble playing the theme in a powerful way, followed by a calmer middle section. We then hear the main theme again, followed by another calmer section, and the movement ends with the theme finally fading away.



**Prague Castle, one of the most famous castles in the Bohemia region**



# Activities

## Compare and Contrast

Compare and contrast movement I of Dvořák's *Serenade for Winds* with Bizet's *Les Toréadors*. While both are march-style works, they have many elements that make them unique. Consider aspects such as instrumentation, form, dynamics, and mood. Make a Venn diagram, write a poem, or record a podcast discussing how the two pieces are different.

## Connect and Discuss

Dvořák drew inspiration for *Serenade for Winds* from watching a performance of Mozart's *Serenade in Bb Major*. Listen to Mozart's piece, and think about the ways in which Dvořák drew inspiration. Obviously, Dvořák did not just copy Mozart's work! How did he make the musical ideas his own, with his own creativity? Why is inspiration important for musicians? Think about a time that you have felt inspired by a piece of music, a book, or a movie. How did you take ideas from that source and ultimately make them your own?

Mozart's *Serenade in Bb Major*: [https://www.youtube.com/watch?v=\\_PolXz9ULcQ](https://www.youtube.com/watch?v=_PolXz9ULcQ)

## Form and Movement

Work with students to identify the form of *Serenade for Winds*. Discuss how the dynamics, or volumes, shift in each section. Then, have students create a representation of the form with an emphasis on the dynamics of each section. Students might draw a representation of the form, use manipulatives such as Legos, or develop movements to show the changes they hear. What similarities do the students notice in their representations?

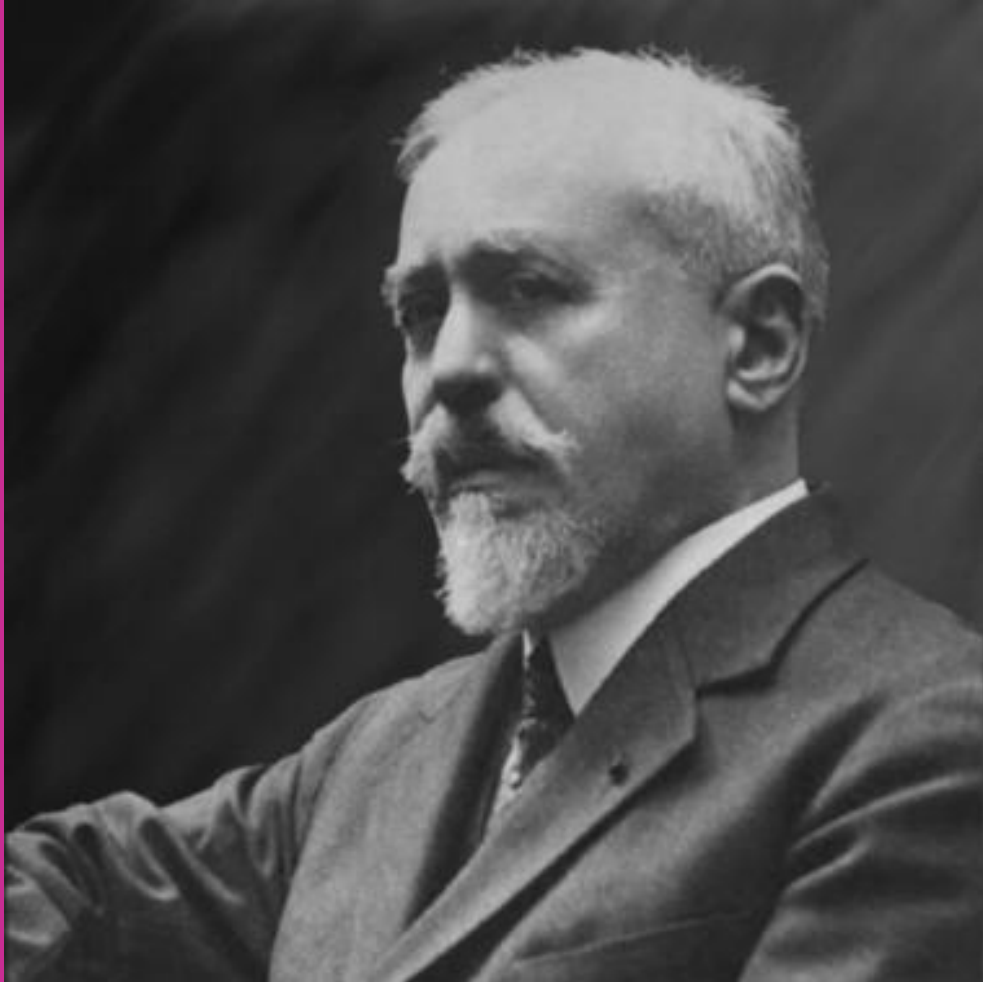


**Dvořák statue in Prague**



# Fanfare *from* La Péri

Listen and watch: <https://www.youtube.com/watch?v=7EDekMos1ok>



**Paul Dukas**  
1865-1935

**Paul Dukas** [pronounced du-KAHSS] was born in Paris, France, in 1865, the second son of three children. Dukas' father was a banker and his mother was an accomplished pianist. Dukas took piano lessons as a child, and began showing interest and talent in composition when he was 14, as he recovered from being sick. Dukas began studies at the Paris Conservatory in 1881, at the age of 16, where he studied piano, harmony, and composition. He left the institution in 1889, served in the military, and then began his career as a music critic and composer in 1892.



Dukas' career as a critic began with a review of a performance of Wagner's *Ring Cycle*, conducted by Gustav Mahler in London. His review was published in *La Revue Hebdomadaire* (pictured on the left), and Dukas later wrote for French publications such as *Minerva* and *La Chronique des Arts*. That same year, Dukas had an important performance of his overture *Polyeucte*, and four years later, of his *Symphony in C Major*. These performances were well-received and helped the public really take Dukas seriously as a composer!

Despite this success, Dukas was very **self-critical**. He was known for destroying his own works after feeling they were not good enough. Because of this, few of the works Dukas wrote were actually ever published. His most celebrated work is *The Sorcerer's Apprentice* (1897), based on a poem of the same name by Goethe, and well-known for being included in Disney's musical film *Fantasia*. Following the success of this work, Dukas turned his attention to composing large-scale works for solo piano, and in 1899, began focusing on opera. His last major work was the ballet *La Péri*, which he composed in 1912.

**self-critical-** criticizing oneself, usually in an overly negative way



Dukas described *La Péri* as a *poème dansé*, or danced poem. In the ballet, a young Persian prince, Iskender travels endlessly to search for a lotus flower that will grant him immortality. On his search, he comes across the lotus flower's guardian, La Péri (a winged spirit, or fairy). Because the ballet starts with very soft music, Dukas composed a two-minute fanfare featuring the brass section to clearly signal to the audience that the performance was about to begin. Take a look at the brass family below, or read more about them on page 10 of this guide. A **fanfare** is a short ceremonial, flourishing tune that introduces something important. This fanfare allowed the chatty audience members to settle into their seats before the rest of the performance began.



Iskender's costume in the original 1912 performance of *La Péri*





# Activities

## Connection to Brass Family

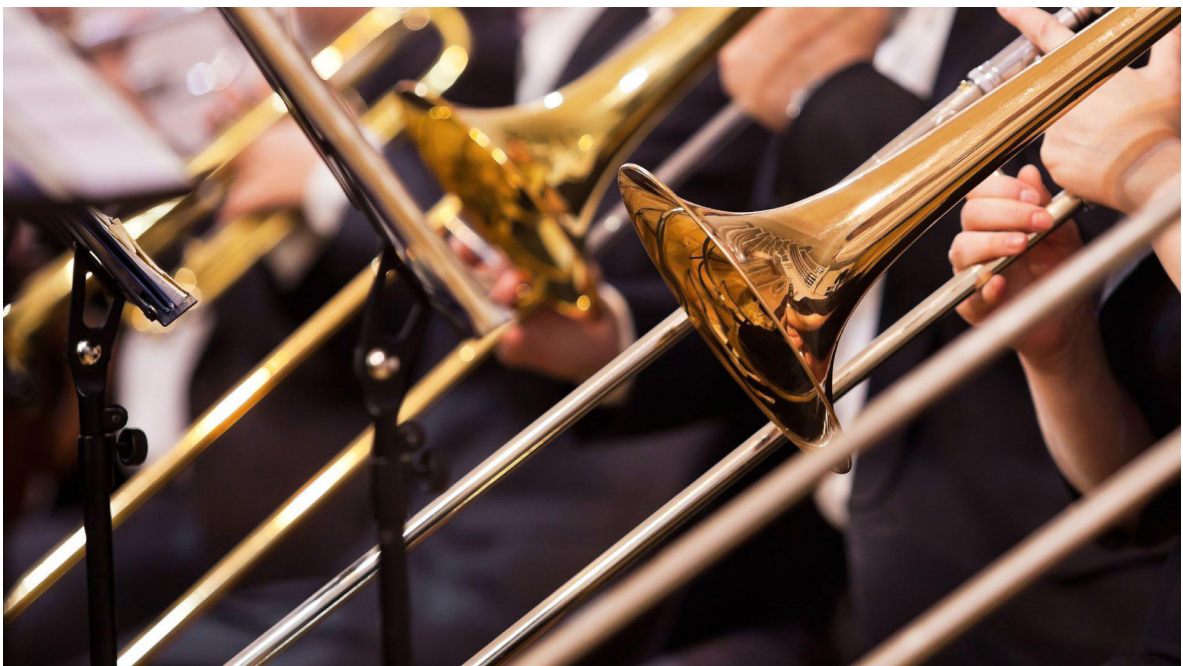
Learn more about the brass family using this awesome website below from the New Haven Symphony Orchestra Education Department! Discover how brass instruments make sound, what they are made of, and what they sound like. Then, think about Dukas' choice to use these in his *Fanfare*. Why do you think he decided to use the brass family for this piece of music? Then, listen to other brass ensemble works listed below. How do they sound similar to the *Fanfare from La Péri*, and how do they sound different?

NHSO Instrument Family Resources Website: <https://sites.google.com/view/instrument-selection/brass?authuser=0>

Takemitsu: *Day Signal* <https://www.youtube.com/watch?v=Qv18oKGaElQ>

Copland: *Fanfare for the Common Man* <https://www.youtube.com/watch?v=ZdqjcMmjeaA>

Sorg: *Voices in Da Fan* [https://www.youtube.com/watch?v=XPaQz\\_OjbHk](https://www.youtube.com/watch?v=XPaQz_OjbHk)



# Become a Music Critic

Dukas was a respected music critic, and you can be, too! Write a review of *Fanfare* from *La Péri*. What did you like about the music? What did you think could use improvement, or what would you change? Think about details such as the instrumentation, dynamics, tempo, and mood. Prepare your review for a newspaper article, blog post, podcast, or short video.

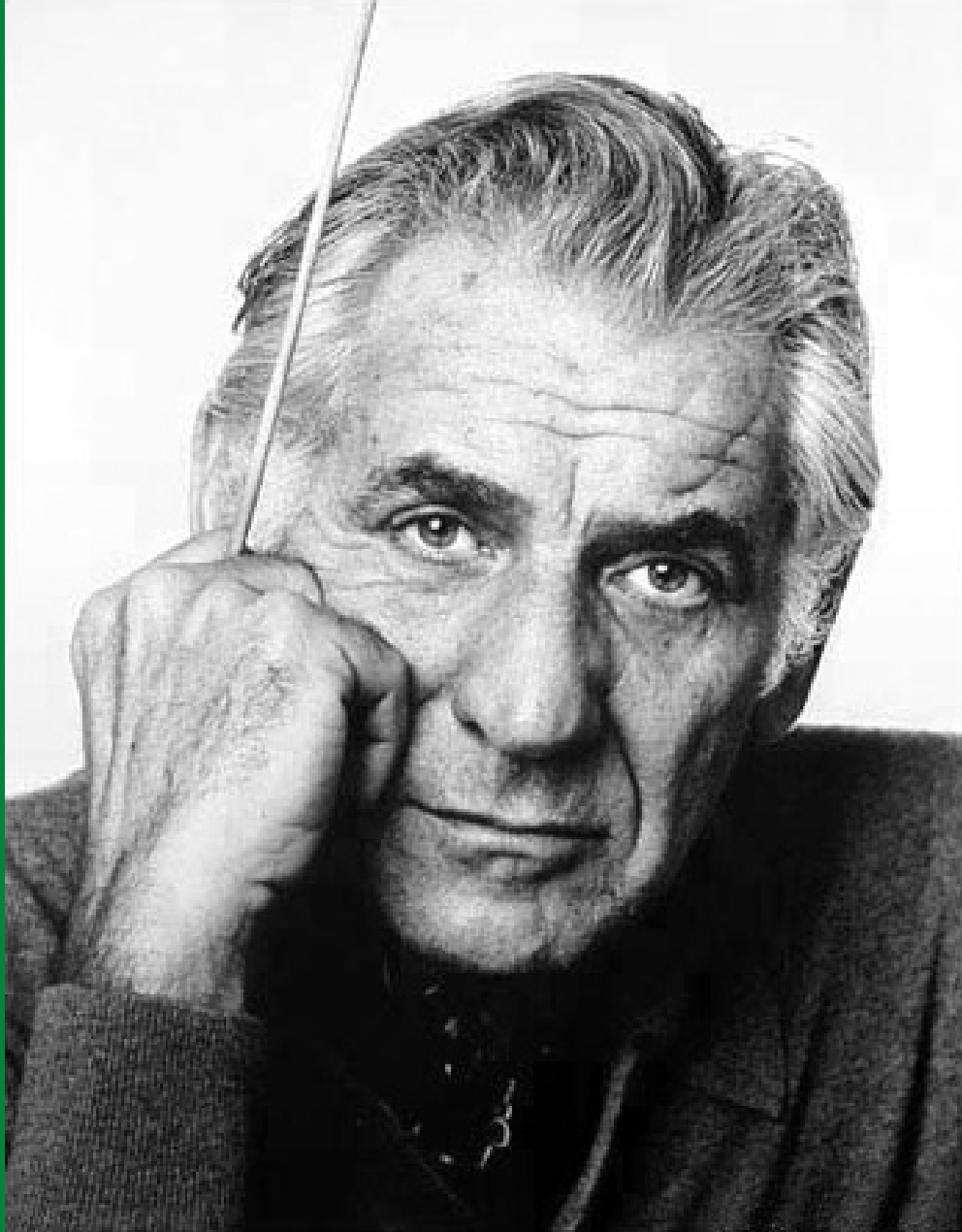


# Compose

A fanfare is a short ceremonial, flourishing tune that introduces something important. Just like Dukas composed this fanfare for his ballet, you can compose a fanfare to introduce something you care about. What would it sound like to write a fanfare for your cat, your favorite TV show, or your best friend? Think about which instruments you would include, the tempo, and the dynamics. Plan your musical choices, and choose a way to bring them to life. You can use traditional instruments, loops in Garage Band or other music technology, or found instruments from around your house.

# Mambo *from* West Side Story

Listen and watch: <https://www.youtube.com/watch?v=NYvEvP2cmdk>

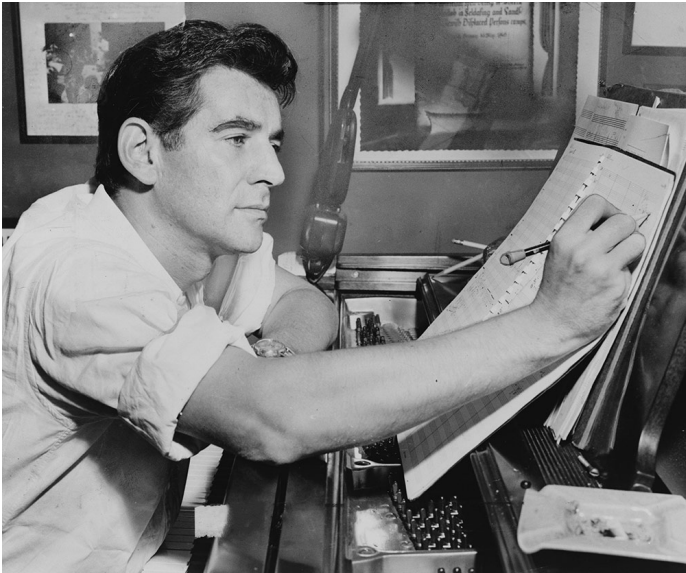


**Leonard Bernstein**

1918-1990



**Leonard Bernstein**, one of the most accomplished American musicians of all time, was born in 1918 in Massachusetts. Growing up, Bernstein took piano lessons, worked as a music summer camp counselor, and helped to write the class song during his time at the Boston Latin School. He taught piano lessons to the kids in his neighborhood, and even had the honor of appearing as a piano soloist with the Boston Public School Orchestra. Bernstein went on to study music at Harvard University and the Curtis Institute of Music.



After his collegiate studies, Bernstein moved to Manhattan in New York City, where he worked a variety of musical jobs, and in 1943, he was named the assistant conductor of the New York Philharmonic. One day, the guest conductor of the philharmonic unexpectedly got sick, and Bernstein had to fill in for him on very short notice, with no rehearsal time. The public and the press were very impressed with his musicianship and artistry, and Bernstein quickly became well-known across the nation. He got invited to conduct the Pittsburgh Symphony Orchestra, became music director of the New York City Symphony, and worked closely with the Israel Philharmonic Orchestra.



During the 1950s, Bernstein created five new works for the stages of Broadway, including *Wonderful Town* (1953), *Candide* (1956), and *West Side Story* (1957). *West Side Story* is inspired by Shakespeare's *Romeo and Juliet*, and takes place in 1950s Manhattan. The story follows two street gangs—the Jets, who are Puerto Rican, and the Sharks, who are white. Tony, a former Jet, falls in love with Maria, the sister of the leader of the Sharks. Mambo is part of “The Dance at the Gym,” one of the first musical numbers of *West Side Story*. During this scene, the community leaders at the high school try to get Jets and Sharks to mingle and get along with one another through a dance activity. However, this ultimately does not work, as the two gangs end up dancing only with each other. Each gang shows off its complex, energetic dance skills to the mambo. It is at this dance that Tony and Maria lock eyes across the gym, and meet for the first time.



the original cast of *West Side Story* in 1957

# Activities

## Reflect and Discuss

The gang dynamic and racial tension present in *West Side Story* are serious topics that deserve special attention. Leonard Bernstein was skilled at taking social issues of his time and using music as a way to examine and elevate them as topics worthy of discussion. The “Dance at the Gym” was ultimately largely a failure at easing racial tension---or was it? Discuss this with your students in small groups or in a whole class setting. Discuss ways that students have experienced music bringing people of different backgrounds together in a positive way. Discuss that healing divides takes serious work and is not a problem to solve in just one school dance.

## Explore Rhythm

The percussion section plays an important role in *Mambo*, providing the driving rhythmic structure of the work. Take a look at these two score excerpts from *Mambo*, and play these on body percussion, classroom instruments, or the intended percussion instruments themselves. Work as a classroom team, building one layer of the rhythm at a time. Invite students to come up with verbal mnemonics to help establish the grooves, or practice using your classroom rhythm counting system.

The image displays two excerpts of musical notation for percussion instruments. The first excerpt features three staves: Cowbells, Bongos, and Bass Dr. The second excerpt features four staves: Timp. with Maracas, Bongos, Timbales, and 4 Pitched Drs. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and dynamic markings like *f* (forte) and *sfz* (sforzando).



## Reimagine and Design

Costume design is an important part of any Broadway production. Invite students to design their own costumes for the Jets and the Sharks. Students might sketch their ideas with colored pencils, or design the costumes using found materials. Students might also be invited to reimagine the plot of *West Side Story* completely between two different groups. For example, the Jets might be dog-lovers and the Sharks might be cat-lovers. Or, the Jets and Sharks might work for competing pizza restaurants. How would the costumes change in their scenario? Take a look at the costumes below from different productions of *West Side Story* for inspiration.



# Prayer

*Listen and watch: <https://www.youtube.com/watch?v=x23u0G4R6aM>*



**Amanda Harberg**  
b. 1973



**Amanda Harberg** is a composer based in Glen Ridge, New Jersey, where she is the composer-in-residence for the Ridgewood Symphony Orchestra. A composer-in-residence works closely with a symphony orchestra to write music especially for them, and is involved in other musical ways in their community. Dr. Harberg earned her Bachelor of Music and Master of Music degrees in composition from the Juilliard School. She also holds a Doctor of Philosophy (Ph.D.) from Rutgers University.



**New Jersey, in the Northeast U.S.**



As a composer, Dr. Harberg enjoys communicating emotions through her music. She is inspired by classical music from history, as well as the music of today. One of Dr. Harberg's most important works is her *Piccolo Concerto*, which was premiered by the Philadelphia Orchestra in 2021. This work is so important because there are very few concerto pieces written for the piccolo. Dr. Harberg's music has been heard in famous venues and concert halls like Carnegie Hall, Lincoln Center, and Bargemusic.

In addition to her work as a composer, Dr. Harberg enjoys performing as a concert pianist, and is also an experienced music educator. She currently teaches composition at Rutgers University, and Interlochen Arts Camp during the summer, and in the past, has taught at the Luzerne Music Center, Rocky Ridge Music Center, and the ASTA Chamber Music Institute. She also enjoys visiting schools and universities around the country to talk about what it means to live an artistic life.



Dr. Harberg composed *Prayer* in 2014. Like many of her works, *Prayer* deals with the experience of emotion; in this case, Dr. Harberg wrote *Prayer* shortly after learning that one of her close family members was seriously ill. Much like prayer is the way that one communicates with a higher power, *Prayer* aims to communicate the ideas of hope and healing through musical expression.

The piece begins with a flowing harp pattern, and a viola solo emerges with a beautiful gentle melody. The orchestra slowly joins the melody and accompaniment, building a richer texture as the piece goes on. Listen for the way the horns and timpani help build the intensity of the hopeful gestures in the music. *Prayer* was originally part of Dr. Harberg's *Concerto for Viola and Orchestra*, and also exists in several different arrangements for solo instrumentalist with piano, and other chamber groups.



## Different Versions of *Prayer*

for Flute and Piano <https://www.youtube.com/watch?v=YL61W0nuMmU>  
for Violin and Piano <https://www.youtube.com/watch?v=Sxvsx58q10A>  
for Virtual Flute Orchestra [https://www.youtube.com/watch?v=8RICM0ca\\_hM](https://www.youtube.com/watch?v=8RICM0ca_hM)  
for Bassoon and Piano <https://www.youtube.com/watch?v=BO7xZF6cxUY>  
for Flute Choir and Harp <https://www.youtube.com/watch?v=mBqj8YoZCP4>

# Activities

## Compare and Contrast

Dr. Harberg has arranged *Prayer* for several different combinations of instruments. Listen to two or more of the arrangements linked on the previous page. How are they similar, and how are they different? Which one do you like the best, and why? Draft an email to Dr. Harberg with a proposal to arrange *Prayer* for a different combination of instruments. Which instruments would play the melody, and the accompaniment? Why do you think your group of instruments would work well with her music?

## Think and Write

*Prayer* was a way for Dr. Harberg to express her emotions regarding the serious illness of her family member, through music. Think about a time that music helped you process or think about big emotions or feelings. Write a thank you note to the musician who wrote that song. Why was their music so helpful, and what did you like about it? Or, think of a song where the singer, composer, or instrumentalist communicates their emotions. What emotions were they showing--anger, sadness, happiness, joy? How did you know? Write a journal entry about the way that musicians can show their emotions in music.

## Think and Create

Hope is an important theme in *Prayer*. Dr. Harberg hoped for the healing and comfort of her family member. What is something that you hope for? It can be something you hope for yourself, your community, or the world. Write a sentence expressing your hope, and think about how you could say it in a rhythmic way. In small groups, or as a whole class, share your sentences of hope in a drum circle. One person shares their sentence in a rhythmic way, and the group can drum and echo it back. Or, improvise pitches for your sentence on the pentatonic bars of a xylophone, or the black keys of a piano. Have the group sing back what you created!

# The Thrill of the Orchestra

Listen: <https://www.youtube.com/watch?v=8lIR2AAAHD0>



**Russell Peck**  
1945-2009



Russell Peck was an American composer born in Detroit on January 25, 1945. His father, Tom, sang in the Detroit Symphony Chorus and encouraged Russell's interest in classical music. Russell received a lot of music education about Mozart and Beethoven, but was heavily inspired by soul music, which was popular in Detroit when he was growing up.



Russell began learning piano in fifth grade and also played the trombone when he was in high school. He attended the University of Michigan, where he went to college and also where he received Master and Doctoral degrees in composition. He has received many prizes and has served as a composer-in-residence for the Indianapolis Symphony. He was also a professor at a few universities and in 2001 was commissioned by 39 orchestras to write a piece for timpani.

**Soul Music** was originated by African American musicians during the late 1950s and early 1960s. The term soul has been used to describe and emphasize the feeling of being African-American in the United States. Soul artists include Aretha Franklin, Ray Charles, Marvin Gaye, Stevie Wonder, and so many more.



Aretha Franklin



Ray Charles



Marvin Gaye



Stevie Wonder

Soul has roots in gospel music, jazz, and rhythm and blues (R&B). With heavy influences from gospel, soul music often utilizes steady, forward-driven beats, call and response moments, and improvisation/ad-libbing. Soul music often makes people want to dance, clap or sing along.

# Activities

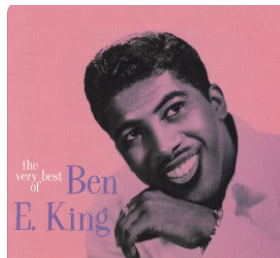
## Listen/Discuss: Soul Music and *The Thrill of the Orchestra*

First, review some of the vocabulary associated with Soul music (gospel music, forward-driven rhythm, R&B, etc), and take a listen to some of the most famous soul pieces, linked below. After listening to them and discussing their distinct qualities, listen to *The Thrill of the Orchestra* and ask the students to raise their hand every time they hear something that sounds like it could have been inspired by soul music. When students raise their hand, pause the music and ask them to tell the class about the moment they heard and what terms relate to that moment.



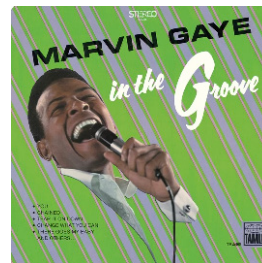
*You Make Me Feel Like a Natural Woman*  
by Aretha Franklin

<https://www.youtube.com/watch?v=HTqGikILBhc>



*Stand By Me*  
by Ben E. King

<https://www.youtube.com/watch?v=pKtLNYNWbBw>



*I Heard It Through The Grapevine*  
by Marvin Gaye

<https://www.youtube.com/watch?v=VWG3npfEoHo>

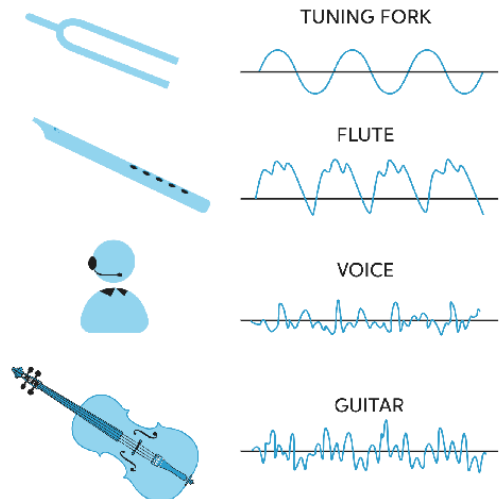


*My Girl*  
by The Temptations

<https://www.youtube.com/watch?v=y3KJ7d2qBoA>

## Write/Create: Color and Timbre

First, learn about color and timbre in the green box below and how those terms relate to *The Thrill of the Orchestra*. After listening to the piece, have students pick a section of the music and ask them to pick colors that they associate with that section. Using drawing tools, have them draw an image with those colors. Then have them write a couple of sentences below that tell why they chose those colors and how their art relates to the music.



Sound Waves of Different Instruments

**Color**, also known as Tone Color or Timbre (Tam-ber), distinguishes different types of sound, such as the difference in sound between two instruments or the difference between the sound of singing versus playing an instrument. Timbre is how we can hear the difference between two instruments from the same musical category. In *The Thrill of the Orchestra* you hear how the bassoon, clarinet, and oboe sound different. This is because of their timbre! Experienced musicians can alter the timbre of their instrument slightly depending on how they play the instrument or use their breath.

## Listening Guide for *The Thrill of the Orchestra*

Listen to the entire piece, but pause after every section to discuss!

Link to Listen: <https://www.youtube.com/watch?v=8lIR2AAAHDo>

Use the instrument descriptions and pictures on pages 7-13 to help students better visualize what they are listening to!

## 0:00 Introduction

## 0:40 Percussion

**List of Instruments:** Timpani, Snare Drum, Bass Drum, Triangle, Cymbals, Xylophone, Marimba, Tambourine

**Discussion:** During this section, the narrator talks at length about musicians practicing for a long time to make an instrument sound beautiful. Discuss what is necessary in a piece of music to make it 'music', and make it sound beautiful. Talk about pitch, rhythm, articulation, length, texture, and instruments. Is all music beautiful? What do you actually need to make music?



**List of Instruments:** Trumpet, Horn, Trombone, Tuba

## 4:31 Woodwinds

**Discussion:** The narrator discussed that woodwinds are not all made of just wood, despite their name. Display images of the woodwind family and discuss the different materials used to make each instrument. Show students the difference between a single reed, a double reed, and a flute lip plate. Invite students to research the construction of different instruments and how they have evolved over time. Why do we use the materials we use nowadays?

**List of Instruments:** Violin, Viola, Cello, Upright Bass, Harp

49

## 7:47 The Thrill

**Discussion:** What kind of emotions does this section make you feel? Why do you think? What about the rhythm, harmony, and instrumentation make you feel this way? Where else do you see music like this? Discuss why rich orchestral music is used in films or other places that want to evoke emotion.

## 8:55 Color

**Discussion:** See the “Color and Timbre” activity on page 47!

## 11:30 Finale

**Discussion:** What did you think of this piece? What was your favorite part?



## Russell Peck enjoying the outdoors

**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?**



Name \_\_\_\_\_

# MAKE-A-MOVE



**clap**



**snap fingers**



**hum or  
sing along**



**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 2024 NHSO  
Young People's Concert!**

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-Gonzales, Education Director  
New Haven Symphony Orchestra  
4 Hamilton Street  
New Haven, CT 06511

Education@NewHavenSymphony.org

# THANK YOU!

Thank you for attending the 2024 NHSO Young People's Concert.

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.



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 Tipton, NHSO musicians, or everyone!

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

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? \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

# Acknowledgements

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UI  
Lighting Up  
the Arts



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