



94th Annual
Young People's Concert

Introduction to the Orchestra

Perry So, Music Director



TEACHER RESOURCE GUIDE

2025 - 2026 Season

Guide created by Julia Lavernoich, NHSO Summer 2019 intern
Guide updated and edited by Caitlin Daly-Gonzales, NHSO Education Director

Dear Educators,

The New Haven Symphony Orchestra is thrilled to present our 94th 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.

We hope that the activities in this Guide are informational, fun, and helpful to expose your students to what they'll hear when they join us for their concert experience. The Guide is meant to supplement whatever activities you are already planning in your own classroom and can be used as much or as little as works for your timeframe.

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 one or two suggested activities.



Tips For Use

Each unit covers the work of one piece 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.

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. 38

- 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. 39

- 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. 40-43

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

Bluey Theme Song
Joff Bush
arr. Brittney Benton

Medley from *Wicked*
Stephen Schwartz
arr. Ted Ricketts

Because
Mo Willems, Amber Ren,
Jessie Montgomery, Jannina Norpoth



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



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

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.

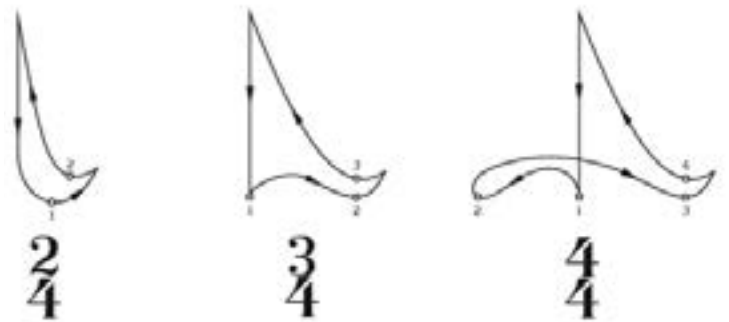


The harp is a member of the string family. Players use their fingers to pluck the strings and their feet to adjust the pedals.

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 and Maestra

Perry So is in his second year of being the Music Director of the New Haven Symphony Orchestra! Besides working with the NHSO, he also works with a symphony all the way across the Atlantic Ocean in Spain. He was born in Hong Kong and began playing the piano, organ, violin, and viola when he was young. He went to Yale University for college, and is excited that he gets to come back to New Haven and spend time here. Besides working here and in Spain, he lives in Minnesota, where he loves to spend time with his wife, Anna, and two children: Caroline and Nicholas!



Claire Lewis is the NHSO's Conducting Fellow, meaning that she's training to be the conductor of her own orchestra one day. She lives in Baltimore, Maryland, and received her first college degree at only 13 years old! This summer she spent a few weeks over in Europe working with different orchestras. Besides conducting, she also plays the piano - but is excited to be conducting for you today!

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.

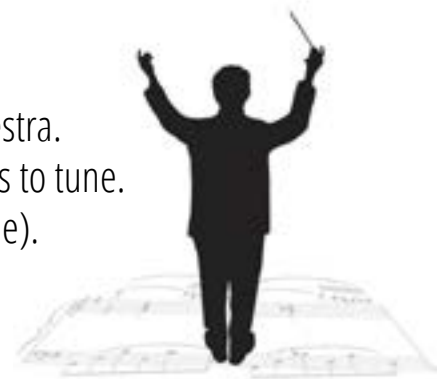
WHEN YOU ARRIVE at the Young People's Concert:

- 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.



John Lyman Center for Performing Arts

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 on the above picture to get you a 360 degree view of the building!

Unit 1

BLUEY



Joff Bush was born and raised in Australia, and is known for being fun, quirky, and full of imagination! He began playing piano at a young age and in college, realized that he liked **composing**, or writing music, even more than he liked playing the piano. He has written the music for many different TV shows that air in Australia, but is best known for his work on Bluey.

Brittney Benton was born and raised in Las Vegas, Nevada and began playing the piano at a young age. She found out that she loved writing music for other people to perform, so she went to college for Music Composition, and then studied it at Yale University where she just graduated last year! We asked Brittney to **arrange** (change an existing piece in some way) this version of the theme song for the exact number and types of instruments that are on stage today!





Bluey is a show about a family of four dogs - named Dad, Mum, Bingo, and Bluey - that live in Australia. Their last name is Heeler, and that represents a real type of dog named the **Australian Cattle Dog**. The dog breed got the nickname "Heelers" because they would nip at the heels of cows and horses as they herded them across farms! There are two main colorings of the breed: red heelers and blue heelers. In the TV show, Mum (Chili) and Bingo are red heelers, while Dad and Bluey are blue heelers.

Resources about Bluey

Opening Theme:

<https://www.youtube.com/watch?v=8nv1m-aTCZI>

Bingo Discovers the Drums:

<https://www.youtube.com/watch?v=AF2XwmwFJqE>

Activities



Bo Diddley in 1957

Making Musical Connections With Rhythm

American singer-songwriter-guitarist-performer Bo Diddley was born in Mississippi on December 30, 1928, but moved to Chicago when he was young. He started studying the trombone and violin when he was young, but moved to the guitar in his teenaged years and it quickly became his favorite instrument. He was very important in moving music from the Blues to Rock.

Bo Diddley's first single that was released and was super famous was named "Bo Diddley," and featured a rhythmic sequence that he used so much that it became known as the Bo Diddley beat:



Listen to "Bo Diddley" here:

https://www.youtube.com/watch?v=dLcYuuljrD4&list=RDdLcYuuljrD4&start_radio=1

Now re-listen to the Bluey theme song and clap along with it using the Bo Diddley beat:

<https://www.youtube.com/watch?v=8nv1m-aTCZI>

Making Musical Connections With Instrumentation

The **melodica** is a cross between a keyboard and a harmonica! It can be played by blowing into a short plastic mouthpiece (like Jon Batiste, a famous American jazz pianist from New Orleans), or through a long, flexible, straw-hose. The air blows past reeds inside the instrument, and only makes a noise when a keyboard button is pressed.



Listen to Jon Batiste playing the melodica here:
<https://www.youtube.com/watch?v=J8Gz5CgGQZI>

What are some words that you would use to describe the SOUND of the melodica to someone who has never heard it before?

Now re-listen to the Bluey theme song and raise your hand whenever you heard the sound of the melodica:

<https://www.youtube.com/watch?v=8nv1m-aTCZI>

Unit 2

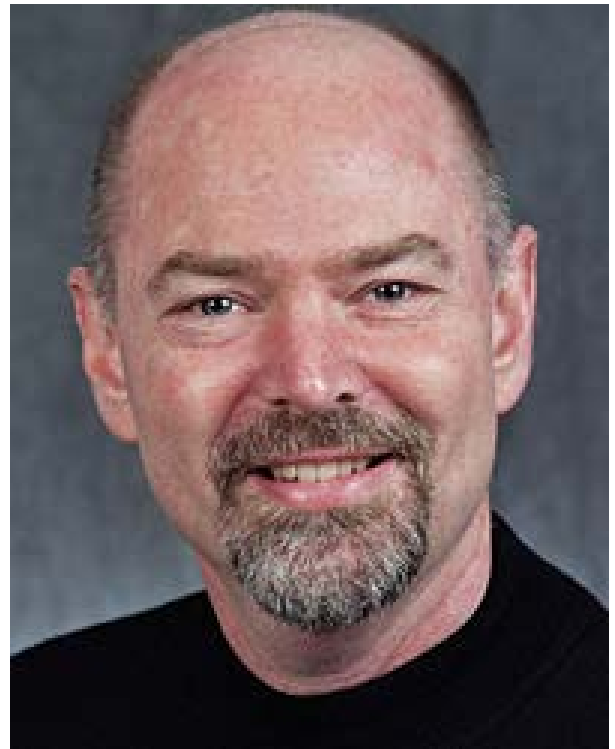


WICKED



Stephen Schwartz is an American **composer** and **lyricist**, meaning he writes both the music AND the words to songs! He has written the lyrics and music to musicals on Broadway (like *Wicked*), but also for films like *Pocahontas*, *The Hunchback of Notre Dame*, *The Prince of Egypt*, and *Enchanted*. He was born in New York City and raised on Long Island. He started playing piano and writing music at a young age and even attended classes at Juilliard when he was in high school! He is one of only two Broadway composers to have three shows be performed over 1500 times!

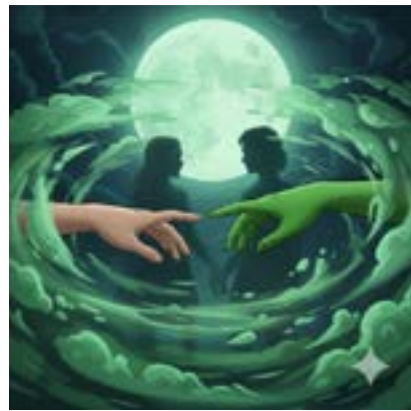
Ted Ricketts is a composer and arranger that was born and raised in California. He worked for many years for the Walt Disney company, and helped to make all the music happen that you hear when you walk around theme parks like Disney World and Disney Land! Besides writing his own music for concert bands, wind ensembles, strings, and full orchestras, Ted also arranges many popular pieces (like *Wicked* or other Disney songs that people like Stephen Schwartz wrote). Today, we'll hear how he took Stephen's music for *Wicked* and made it possible for strings to perform.





THE STORY

Before Dorothy ever followed the Yellow Brick Road, two girls met in the Land of Oz. One was named **Elphaba**, who had bright green skin and a serious personality. The other was **Galinda**, who was blonde, popular, and loved being the center of attention.



An Unlikely Friendship

Elphaba and Galinda met at Shiz University. At first, they hated each other because they were so different. However, they soon became best friends. While Galinda taught Elphaba how to be “popular,” Elphaba showed Galinda how to care about others.

Everything changed when they traveled to the Emerald City to meet the Wizard of Oz. Elphaba hoped the Wizard would help the talking Animals of Oz, who were being treated poorly. Instead, she discovered that the Wizard was actually a trickster who was behind the mean treatment of the Animals.

Choosing Different Paths

The two friends had to make a big choice:

Elphaba refused to help the Wizard. She stole a magic book and flew away on a broomstick. Because she stood up for what was right, the Wizard told everyone she was a “Wicked Witch.”

Galinda decided to stay and help lead the people. She changed her name to “Glinda the Good,” but she felt sad because she knew the truth about her friend.



The Movie vs. The Play

The Wicked movie is split into two parts to show more of the story. Part 1 shows the girls at school and ends with Elphaba flying high in the song “Defying Gravity.” Part 2 shows what happens when Dorothy arrives and how the friends eventually say goodbye.

The story teaches us that we shouldn’t judge people by how they look. It also shows that being a true friend means supporting someone even when things get difficult.

ACTIVITIES

Style Changes

Play the song “Popular” for the class:

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

Ask students to describe the music in various ways: Using musical terminology, like allegro/andante or piano/forte, describing the words with adjectives like bouncy or smooth, or trying to match the sound to instrument timbres like a cello or a harp.

Then, have them imagine if Elphaba was singing the song to Galinda. What would need to change lyrics-wise? What would need to change music wise?

Charting Anti-Gravity

Play the song “Defying Gravity” for the class:

<https://www.youtube.com/watch?v=5znZFJWSZ7o&list=RD5znZFJWSZ7o&index=1>

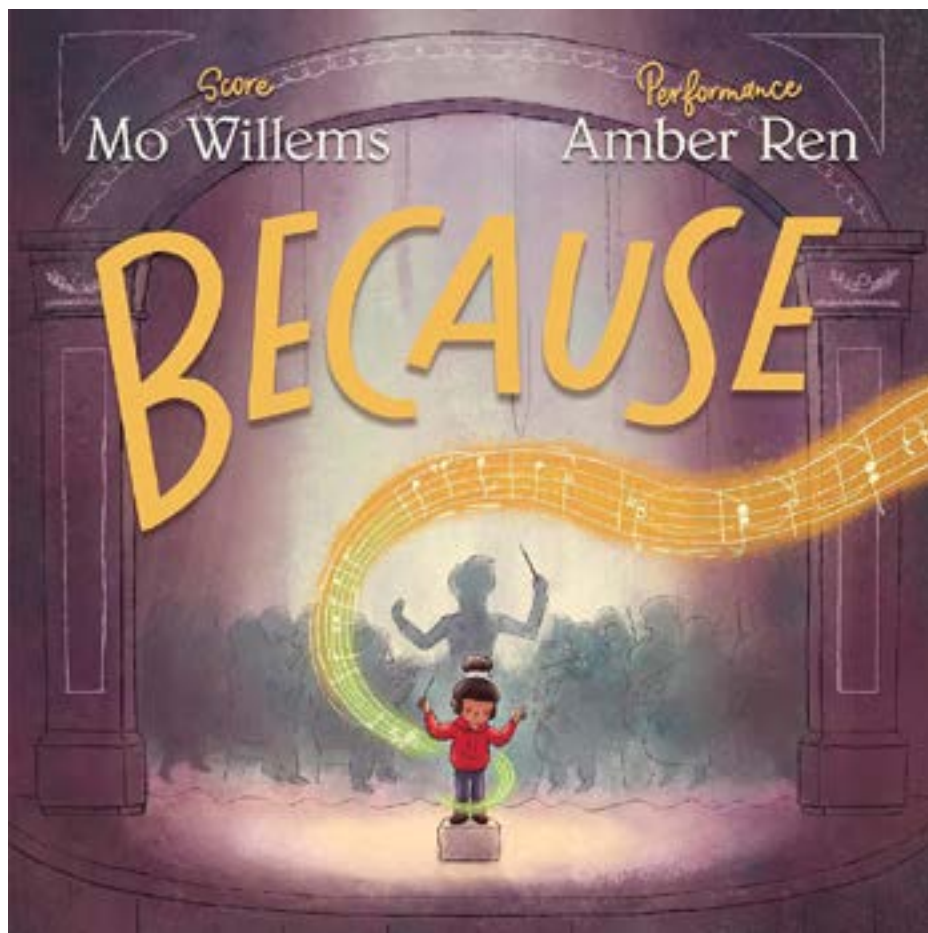
Talk about the idea of gravity from a scientific standpoint, but also what it FEELS like - when you have a decision to make and it’s weighing you down.

We can hear Elphaba change from feeling the weight of everything on her shoulders to being able to trust herself to take off. The lyrics, music, and visuals all work together to tell this story! Go back and watch the YouTube clip again and this time try filling out the chart on the opposite page to help capture this idea across multiple modes.

Lyrics	What is the Character Feeling?	What does the Music Sound Like?	What is Happening on Screen?
"Something has changed within me."			
"It's time to try defying gravity. I think I'll try defying gravity."			
"So if you care to find me, look to the Western sky."			
The final "Ahhhhhhh"			

Unit 3

Because





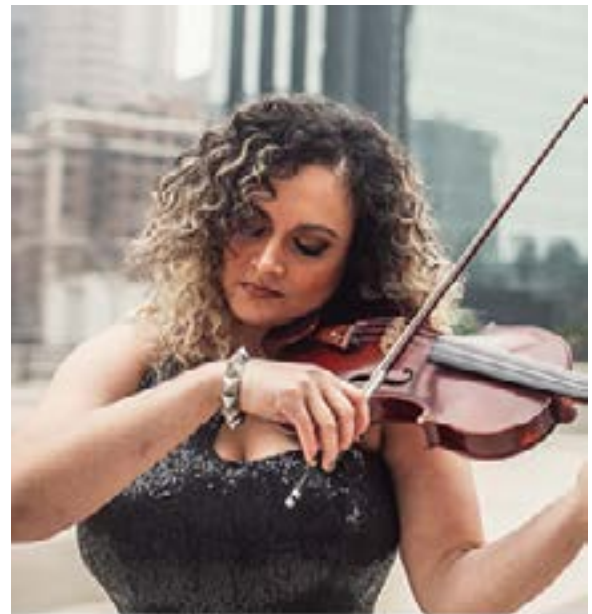
Mo Willems wrote the book *Because* in 2019. He was born in Chicago but moved to New Orleans and grew up there.



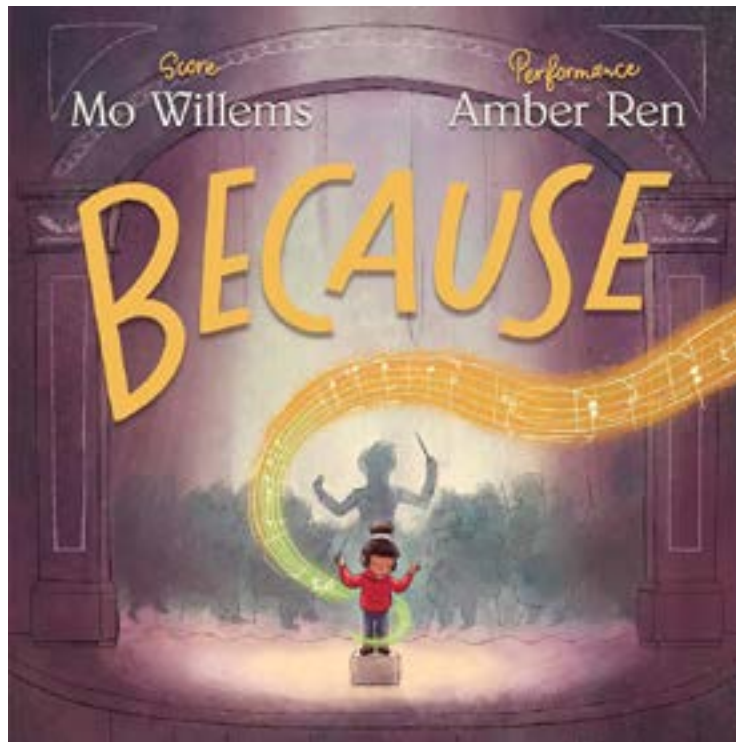
Amber Ren illustrated *Because*. She was born in China and came to California for college to attend CalArts (California Institute of Art).



Jessie Montgomery composed the music and main themes for an orchestra to tell the story of *Because*. She was born in New York City and still lives there.



Jannina Norpoth took the music that Jessie Montgomery wrote for *Because* and arranged it for an orchestra to play. She was born outside of Detroit and now lives in New York City.



See the book and hear it read aloud here:
<https://www.youtube.com/watch?v=QqyJDqwHvBY>

Because, by Mo Willems, is a story about how one small event can lead to something big and wonderful. It shows us that it's possible things happen for a reason.

The story starts with a man named Ludwig van Beethoven. Because he wrote a beautiful piece of music, many years later, a family decided to go to a concert. Because the family went to the concert, a little girl got to hear the music. That music changed her life! She started to practice and study hard. Because she worked so hard, she eventually became a conductor who leads her own orchestra.

There are many people that get mentioned during the story and connect how we start with Beethoven and end with the girl on stage inspiring another little girl in the audience!

The Music

Jessie Montgomery uses music written by Ludwig van Beethoven and Franz Schubert throughout this performance because that's how the book starts off.



Ludwig van Beethoven
1770-1827



Franz Schubert
1797-1828

Both Beethoven and Schubert lived in Vienna, Austria around the same time (though Beethoven was much older). Researchers believe that they never met, although there are stories of them being at the same performance and Schubert was too shy to say anything to Beethoven! Schubert was a BIG fan of Beethoven, and took lots of inspiration from Beethoven's music. Here are the themes that Jessie Montgomery works into her own piece that helps tell the story:

Beethoven, Symphony No. 2

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

We hear the first 10 measures of this symphony (until about :53 into the above YouTube video!).

Schubert, Symphony No. 8

<https://www.youtube.com/watch?v=0mnrHf7p0jM>

First Theme

TREBLE CLEF



BASS CLEF



Second Theme

TREBLE CLEF



BASS CLEF



ACTIVITIES

Chain Chart

Every person mentioned in *Because* is connected to another event and another person, like a giant chain. In the first half of the story, all the links lead to the little girl who ends up hearing the music at a concert hall. In the second half of the story, that little girl begins a series of events that leads to another little girl discovering her own love of music. Fill out the chart below as you listen to the story to see just how many people end up being impacted by everything put together.

After you fill out the chart that details this story, think about the following scenarios and think about the chains that made them possible!

- * How you got to school today
- * The last time you played with a friend
- * How you can eat at a restaurant
- * Any chain story of your choice!

A quick note for teachers:

The following four pages have different variations of a chain chart. Choose whichever works best for the students in your classroom. In order:

1. A completely blank chart for students to fill out
2. A mostly-blank chart for students to fill out
3. A fully-filled-out chart for students to follow along
4. A matching exercise for students to fill out instead of a chart.

FIRST HALF

SECOND HALF

Because....	<i>This happened...</i>	<i>Because the girl was changed....</i>
a man named Ludwig wrote music	a man named Franz wrote music	she learned everything she could about music

FIRST HALF

SECOND HALF

<i>Because....</i>	<i>This happened...</i>	<i>Because the girl was changed....</i>
a man named Ludwig wrote music	a man named Franz wrote music	she learned everything she could about music
	she was asked to join the orchestra.	
many people loved to practice their instruments		she was invited to perform her music at the grand music hall.
	the ushers opened the door.	
the usher helped the aunt and her special guest		

FIRST HALF

SECOND HALF

<i>Because....</i>	<i>This happened...</i>	<i>Because the girl was changed....</i>
a man named Ludwig wrote music	a man named Franz wrote music.	she learned everything she could about music.
many people wanted to hear Franz's music	they formed an orchestra.	she started to write music.
a man practiced since he was a kid	he was asked to join the orchestra.	she worked very hard.
a woman practiced night and day	she was asked to join the orchestra.	her music was discovered.
many people loved to practice their instruments	there were enough instruments.	she was invited to perform her music at the grand music hall.
Someone created a poster about Franz's music	tickets were sold.	her music was dedicated to her uncle.
the train conductor stopped the train at the grand concert hall	the orchestra conductor arrived.	someone else was changed!
the orchestra librarian had copies of the music	the orchestra rehearsed.	
workers checked the lights and seats and swept the floor	the grand hall was ready.	
the time had come	the ushers opened the door.	
Someone's uncle caught a cold	someone's aunt had an extra ticket.	
the usher helped the aunt and her special guest	they found their seats.	
everyone was there to hear beautiful music	it was quiet.	

FIRST HALF

*Draw a line between the event on the left and the action it caused on the right.
The first one has been done for you.*

Because....

a man named Ludwig wrote music
many people wanted to hear Franz's music
a man practiced since he was a kid
a woman practiced night and day
many people loved to practice their instruments
Someone created a poster about Franz's music
the train conductor stopped the train at the grand concert hall
the orchestra librarian had copies of the music
workers checked the lights and seats and swept the floor
the time had come
Someone's uncle caught a cold
the usher helped the aunt and her special guest
everyone was there to hear beautiful music

This happened...

there were enough instruments.
they found their seats.
the orchestra rehearsed.
the orchestra conductor arrived.
someone's aunt had an extra ticket.
the grand hall was ready.
a man named Franz wrote music.
he was asked to join the orchestra.
it was quiet.
they formed an orchestra.
she was asked to join the orchestra.
tickets were sold.
the ushers opened the door.

SECOND HALF

*Put the events in order.
Number 1 has been done for you.*

Because the girl was changed....

- her music was discovered.
- her music was dedicated to her uncle.
- someone else was changed!
- she worked very hard.
- she was invited to perform her music at the grand music hall.
- 1 she learned everything she could about music.
- she started to write music.

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



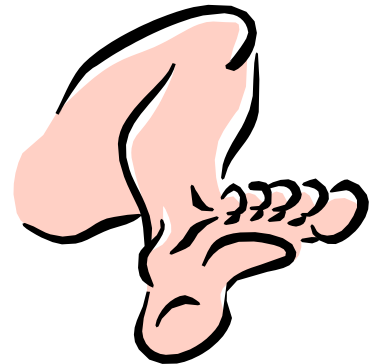
clap



snap fingers



**hum or
sing along**



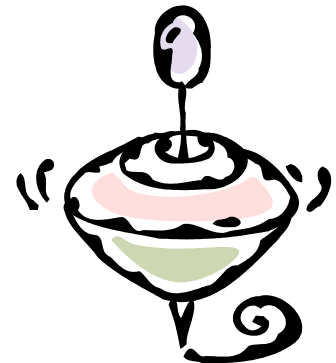
stomp feet



jump



sway



spin like a top



bend your knees



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




**Play a pretend
instrument**

Thank you for attending the 2026 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-Gonzales, 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 2026 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? _____

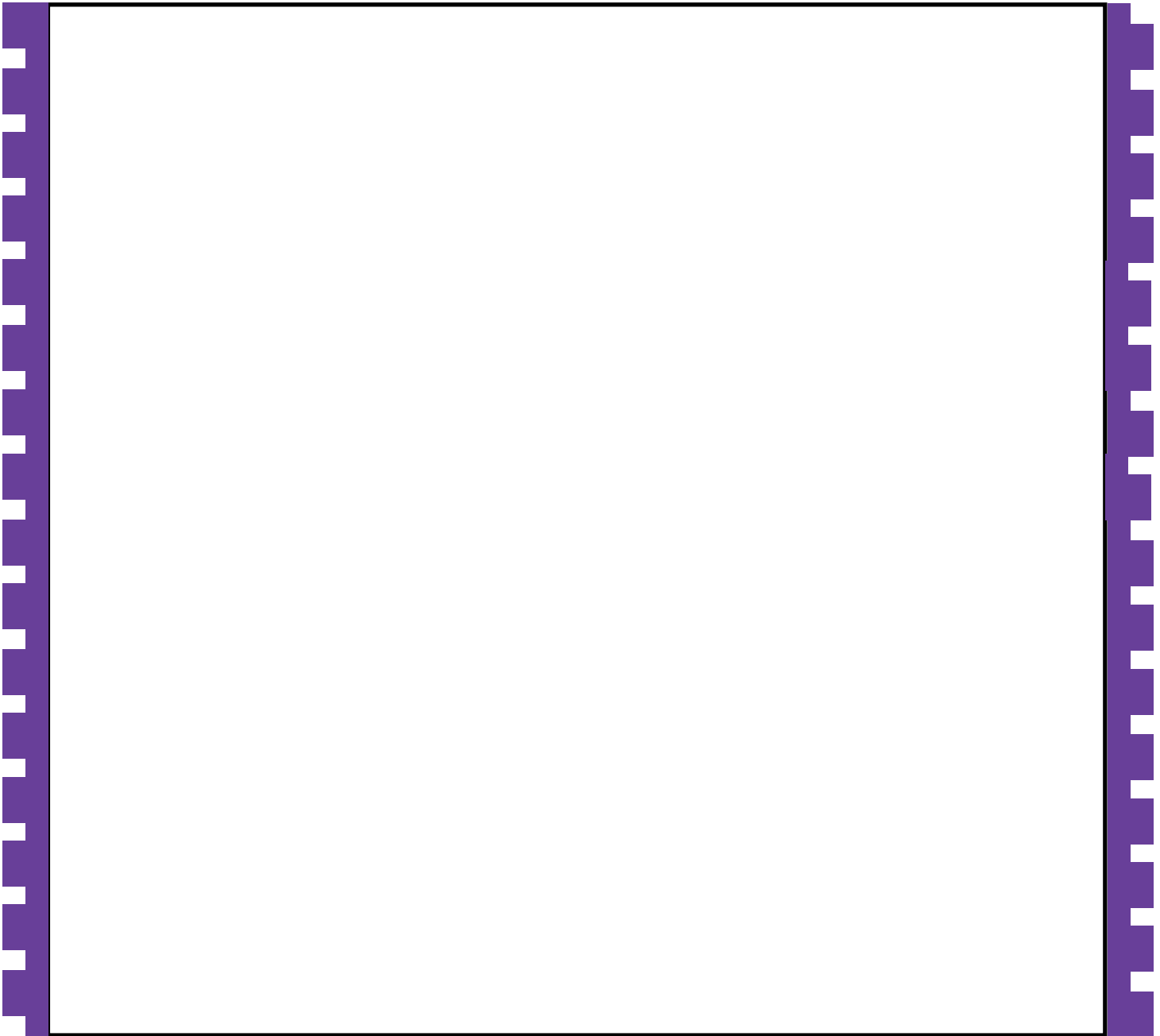
What was your least favorite part? Please explain why. _____

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 So or Maestra Lewis, or the NHSO musicians!



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 2026 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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