

T EACHER'S GUIDE

**YOU
CAN BE
A HERO**

Hudson Valley Philharmonic
Young People's Concert 2013

TEACHER'S GUIDE

THE REPERTOIRE WILL INCLUDE:

Mozart Overture from The Magic Flute

Saint-Saëns Danse Bacchanale from Samson & Delilah

Beethoven Eroica Symphony

Smetana Dance of the Comedians from The Bartered Bride

Offenbach Overture to Orpheus in the Underworld

VIP WINNERS

10am Show - Cush Solberg, cello

Haydn Concerto in C Mvt 1

11:45am Show - Evan Bish, string bass

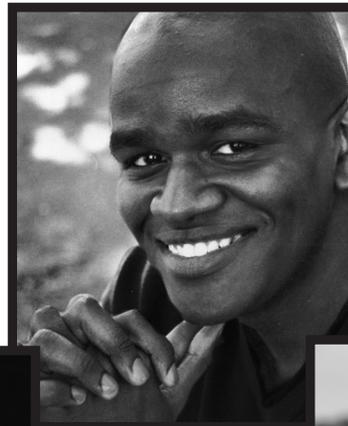
Dittersdorf Concerto in E major

CONCERT DATE:

Tuesday March 19, 10am & 11:45am



MARIETTA CHENG
CONDUCTOR



SHAWN RANDALL
ACTOR



JESSICA MEYER
AUTHOR



SOFIA RAAB DOWNS
ACTOR

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THE COMPOSERS AND THEIR PIECES

Wolfgang Amadeus Mozart, Overture from *The Magic Flute*
(born 27 January 1756, Salzburg – died 5 December 1791, Vienna)



Mozart is one of classical music's most celebrated composers. Although he only lived to the age of 35, he wrote over 600 compositions, many of which are iconic examples of brilliance and genius in composition. He and his sister were child prodigies, and had toured much of Europe by the age of 12. They played countless concerts for royalty and, in Mozart's case, gained amazing exposure to other great composers and performers who would shape his career. He composed operas from an early age, and *The Magic Flute* was his last. Meant to be a popular theater piece more for the people than the nobility, it is written in

German rather than Italian, and is a fantastical story of the triumph of love and good over evil, with a mysterious magic flute used as protection along the way.



Camille Saint-Saëns, *Danse Bacchanale* from *Samson & Delilah*
(born 9 October 1835, Paris – died 16 December 1921, Algiers)



Saint-Saëns is one of France's most respected Romantic composers, best known for his opera *Samson & Delilah*, his children's piece *Carnival of the Animals*, and *Danse Macabre* – a work which is played constantly during Halloween season. A child prodigy, he played his first public concert on piano at the age of five and had written his first symphony by sixteen.

He was also known as one of the foremost organists of his generation, even impressing the great Franz Liszt with his improvisations. He was also very much into astronomy, mathematics, and countless other scientific pursuits – even to the extent that he gave lectures and built his own telescope. The *Bacchanale* is from the final

scene of the opera based on the biblical tale, where a wild dance is performed to celebrate the victory over the great warrior Samson.



Ludwig van Beethoven, *Eroica* Symphony
(born 16 December 1770, Bonn – died 26 March 1827, Vienna)

Beethoven bridged the transition between the Classical and Romantic eras in music, and is probably the world's most recognized composer. Like Mozart, he was a child prodigy – in fact, Beethoven's father was aware of the success of Mozart's early career, and replicated that by also touring his young son around Europe (claiming that he was only 6 instead of 7 in order to impress people even more!). Beethoven might have even studied with Mozart

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shortly before his death. We do know that he studied with Haydn, who was also Mozart's teacher. What makes Beethoven's life so unique is the fact that he started losing his hearing in his mid-twenties and was completely deaf by 1814. Yet many of his most famous compositions came out of this period of complete deafness. *The Eroica* symphony was originally dedicated to Napoleon Bonaparte, the great French general who led many successful campaigns to increase the power of the people after their revolt against the French nobility (which was a lot like the American Revolution in many ways). However, Beethoven changed the title to "Heroic Symphony, composed to celebrate the memory of a great man" after he heard that Napoleon had gone too far and declared himself emperor of France.



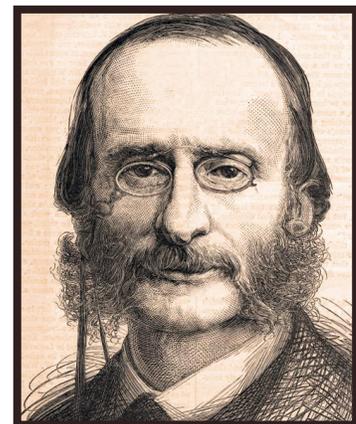
Bedřich Smetana, *Dance of the Comedians* from *The Bartered Bride*
(born 2 March 1824, Litomyšl (now Czechoslovakia) – died 12 May 1884, Prague)



Smetana is considered to be the "father of Czech music", being the first composer to write in a very nationalistic Czech style, incorporating scenes and folklore from his country. Even though his fellow countryman Antonin Dvořák, his close successor, became more internationally successful, *The Bartered Bride*, along with several other compositions, make up some of the most recognized pieces in the orchestral literature. Like Beethoven, he also became completely deaf – although much later in his life, and after many of his major compositions had been written. *The Bartered Bride* is a light comic opera. Set in a country village and with realistic characters, it tells the story of how, after a late surprise revelation, true love prevails over the combined efforts of ambitious parents and a scheming marriage broker.

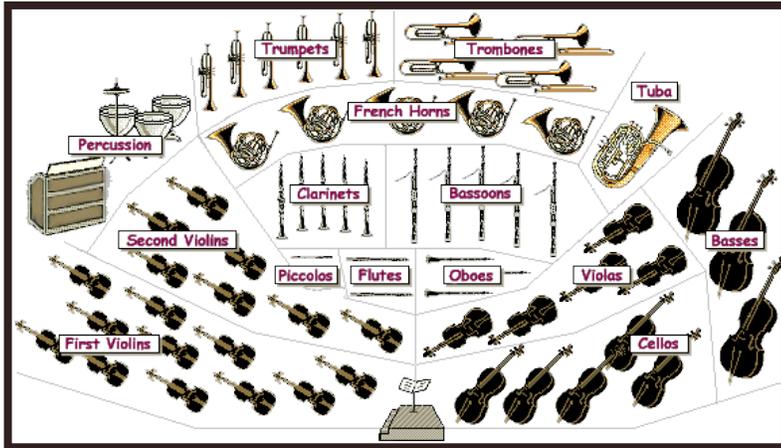
Jacques Offenbach, *Overture to Orpheus in the Underworld*
(born 20 June 1819, Cologne – died 5 October 1880, Paris)

Offenbach is a major figure in French comic opera. A very gifted 'cellist, he initially started as a soloist who was renowned throughout Europe, both for his impressive abilities on his instrument and for his cello compositions. He was also known as a humorist and prankster, often writing funny songs and playing jokes on people. He gained a permanent appointment as a cellist at the Opéra-Comique in Paris, where he regularly had his pay docked for playing pranks during performances, including sabotaging some of his colleagues' music stands to make them collapse in mid-performance. *Orpheus in the Underworld* was his first full-length operetta, which poked fun at the famous Gluck opera *Orpheo ed Euridice*. Gluck's opera re-tells the Greek legend of how the prophet and musician Orpheus, after discovering his wife Euridice dead from a snake bite, uses his musical charms to travel to the underworld to retrieve her. Unfortunately, this act of heroism is undone when he turns back to look at her on their way to the upper world: the only thing that was forbidden as a condition for them being able to escape together. Euridice is forced back to the underworld and is lost forever.



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LESSON ONE



What are the instruments of the orchestra and how does Mozart capture the playful and dramatic moods of his opera “The Magic Flute” in the Overture?

At the start of every opera, there is an Overture that helps establish the different moods the audience might experience throughout the rest of the production. In this activity, students will generate music vocabulary, learn about the families of instruments in the orchestra, and start to explore how music can set a particular mood.

Step 1 Brainstorm

Either through class discussion or through personal journaling brainstorm on the following:

a) *What words can we use to describe sound? Generate a list of vocabulary that describes how music can sound (i.e. Loud/Soft, Fast/Slow, High/Low, etc.). Music teachers can explore the official Italian versions (Fortel/Piano, Presto/Largo etc.).*

b) *What instruments do we know? How do they sound different from one another? How are they classified into different families sections when in a Symphony Orchestra? List what was discovered as a group*

(please also refer to “The Instruments of the Orchestra” pages at the end of this guide).



Step 2 Listening



Listen to Track #1 and have students comment on the following:

What kinds of sounds did you notice while listening?

What instruments did you hear?

What did you notice about sounds/ideas that repeated?

What took you by surprise?

What is the mood of this music?

If this was a soundtrack to a movie, what might be happening?

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Step 2 Story Snapshot and Deeper Listening

This overture is from Mozart's "The Magic Flute". Here is a quick synopsis of what it is about:

Young prince Tamino is asked by the Queen of the Night to rescue her daughter, Pamina, from the evil sorcerer Sarastro, and is given a magic flute to help protect him and his companion, Papageno, along the way. After several adventures, it is discovered that Sarastro is actually a good person, and the Queen of the Night is plotting to kill him. Tamino and Pamina undergo a series of trials that test their love and loyalty for one another, as do Papageno and his newfound love, Papagena. But eventually the Queen of the Night and her evil minions are defeated, and Tamino and Pamina carry on Sarastro's good work of enlightened wisdom and brotherhood.

Have students listen to the overture again and notice both moments of "Good" and "Evil".

You can use the following notes as your guide:

LISTENING GUIDE (timings are approximate)

- 00:00 – 00:28** Full Orchestra sets the stage for this story, and you can hear the "evil" sneak in around 00:23 when Mozart has the orchestra play some minor chords.
- 00:29 – 00:38** "Magic Flute" Solo
- 00:39 – 1:08** Oboe & flute softly talk back and forth like they are characters in the opera (*which ones do you think they are? Why?*) Orchestra responds loudly.
- 1:09 – 1:29** Orchestra gets louder to create excitement – this is called a "Crescendo".
- 1:30 – 1:56** Mozart has just the brass family play some majestic chords. *What part of the story does this remind you of?*
- 1:57 – 2:17** String family warns of impending evil...the winds join in after a while. *How does Mozart have them play to make them sound "menacing"?*
- 2:18 – 2:32** It sounds like there is an argument between the low instruments and the high instruments. *Which characters could be having an argument in this opera?*
- 2:33 – 2:57** There is a new conversation between the string family and the wind family. *What do you think is happening?*
- 2:58 – 3:43** Mozart's main melody for this opera is heard in the strings and winds, full orchestra answers
- 3:44 – 3:49** Evil creeps back – *How does Mozart make the orchestra sound to show that?*
- 3:50 – 4:01** Clarinet now plays the "Magic Flute" solo, bassoon joins in, then the flute.
- 4:02 – 4:25** Different sections of the orchestra talk back and forth again, first softly then loudly
- 4:26 – end** Orchestra gets louder and louder until the end. (*What was that called again?*)

LESSON TWO

How did Beethoven create a musical portrait of Napoleon with the orchestra?

Many composers, just like writers, are inspired by real people or events when they compose. The “Eroica” symphony was inspired by the heroic leadership shown by Napoleon Bonaparte – but even heroes can go too far. Students will explore the strengths and weaknesses that can go along with being a hero in this activity.



Step 1 What is a Hero?

1) Lead a brainstorming discussion about what makes someone a hero. Questions can include:

What qualities and accomplishments characterize heroes?

What is the difference between being a super-hero and someone who is being heroic?

What's the difference between a hero and a celebrity?

Compile a list of qualities that seem the most central to being a hero (courage, strength, etc.)

2) Make a list of heroes that existed in the past and today:

Who were some American heroes?

What made them a hero?

Who do you consider to be heroes today? Why?

3) There is a difference between being a hero admired by everyone and doing a deed that is heroic

(like telling the truth, fighting for what is right, etc.).

Write a journal entry about the heroic qualities you feel are already part of your personality.

What are some heroic qualities you would like to have, and how might you develop them?

How might you be a hero?



Step 2 A Portrait of a Hero

1) Napoleon Bonaparte, the great French general who helped the common people revolt against the French nobility. Have a conversation noticing all the choices the artist made while making this portrait, and what these choices tell us about Napoleon. Questions can include:

What do you see? Tell me more about that...

What other details do you see?

What colors do you notice? Why would the artist choose them?

What other people do you see?

What does this portrait tell you about Napoleon? What makes you say that?

What doesn't it tell you? What does it make you wonder about?



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Step 3 Beethoven's Musical Portrait

Beethoven made a musical portrait in the form of a symphony. Have students take a listen to Track #2 and write about the following:

What could be happening with this story?

What kind of heroic journey might he be going on?

What in the music makes you say that?

Step 4 Advanced discussion

For older students, here is a more advanced discussion question:

At the last minute, Beethoven changed the title because Napoleon stepped over the line when he all of a sudden declared himself emperor of France.

Are there any other heroes you know (real or imagined) who stepped over the line and abused their power?

LESSON THREE

How does Saint-Saëns use the orchestra in different ways to capture the different characters in Samson & Delilah?

Just like an artist uses different colors, lines and textures to make a painting – composers use different instruments, rhythms, and dynamics (loud/soft) to create a mental picture in the listener's mind. In this activity, students compare and contrast these different moments of the dance and notice how Saint-Saëns uses the orchestral instruments in different ways to represent the different characters.

Step 1 The Story

Read the following synopsis of Samson & Delilah to your students:

Samson is leader of the Israelites, and possesses superhuman strength because of his long hair. The Philistines, who want to keep the Israelites enslaved, bribe Delilah with 1,100 pieces of silver to find the source of Samson's power by getting him to fall in love with her. He does just that, divulges his secret, and she chops off his hair - allowing him to be captured and put to work for the Philistines. Shortly after the Danse Bacchanale at the end of the opera, Samson regains his strength and with his chains of enslavement pulls the main columns of the temple over, killing both himself and all his enemies with the ultimate sacrifice.

Step 2 Paint/draw the Characters

1) Each student has a big piece of paper with some or all of the following: paints, craypas, markers, pencils (thick and thin).

2) Have students draw a line down the middle of their paper.

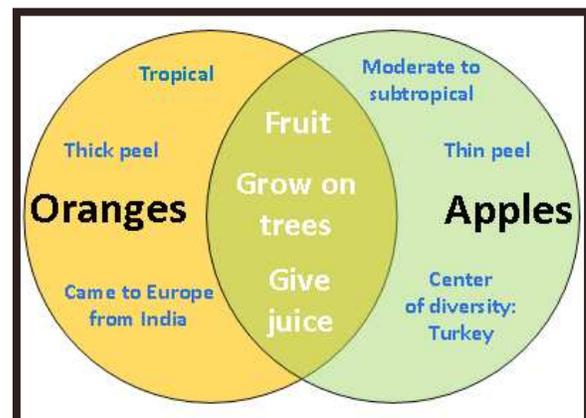
On one side draw/paint a picture of what they think Samson looks like, and Delilah on other.

Encourage them to make specific choices about:

Color (bright vs. muted)

Texture (rough vs. smooth)

Line (sharp vs. blurred)



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Step 2 Gallery Walk

- 1) Post them all in the hallway or on a wall and have a gallery walk. Have students in pairs and allow moments of Turn and Talk so they can reflect on the artistic choices they see. Have them start sentences with “I notice...” and encourage comments about color, texture, line, and the different physical characteristics of the characters.
- 2) Still in pairs, students should tell their partner how they would make the orchestra sound in a way that portrays each character. Describe choices of instruments, rhythms, and dynamics for different parts of each picture to one another.
- 3) In large group, share responses.

Step 3 Musical Predictions

On a piece of paper have students make predictions about how the music will sound for each character. Be sure they use the musical vocabulary and instrument names they brainstormed and learned about in Lesson One. (*What kinds of sounds would you use to show this character? What kind of tempo would you have? Dynamics? Would you use hard or smooth music? What instruments would you choose?*)

Step 4 The Music

Listen to these two different moments in Track #3

- 1) First listen to 2’04” to 3’22” to hear Delilah’s music as she woos Samson.
- 2) Then hear 4’37” to the end for Samson’s music as he gets his strength back.

What images were in your head as you listened?

Was there a picture from our gallery that you feel connected most to this music?

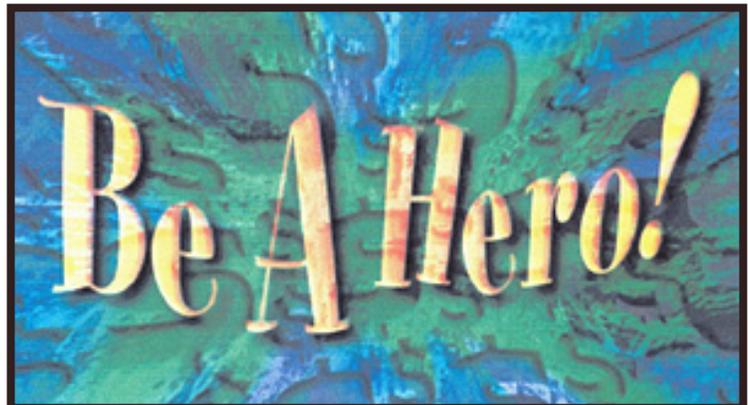
What makes you say that?

What did you notice about Saint-Saëns’ choice of instruments? Rhythms?

Dynamics?

How did these choices help us imagine these characters?

How was the music similar or different from your predictions?



Step 5 Movie in your Mind

Now that students have some musical ideas about the different characters in this story, listen to all of Track #5 and ask that they make up their own “movie in your mind” about what could be happening on the stage with these characters. Then have them “turn and talk” to a neighbor to share their stories, making sure they explain what they heard in the music to make them imagine that.

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Step 6 Comic operas

Both the Overture to Orpheus in the Underworld and the Dance of the Comedians from The Bartered Bride are from comic operas and are pieces that tell of heroic deeds in a more light-hearted setting. Take a listen to Tracks #4 and #5...what sounds does the composer have the orchestra make to convey that these stories are indeed set as "comedies"?

Advanced discussion option

Sometimes being a hero means making a huge sacrifice. Samson traded his whole life so his people could be free. Think of heroes we know from modern times who have faced similar decisions and discuss the effects their choices had.

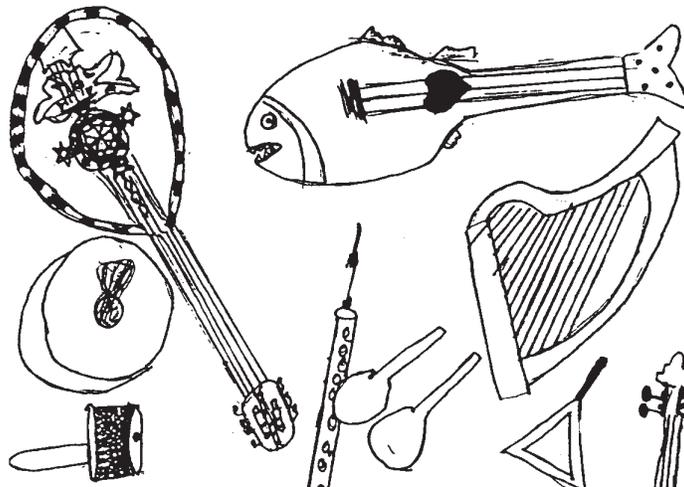
**GET YOUR
HEAD
IN THE
GAME!**



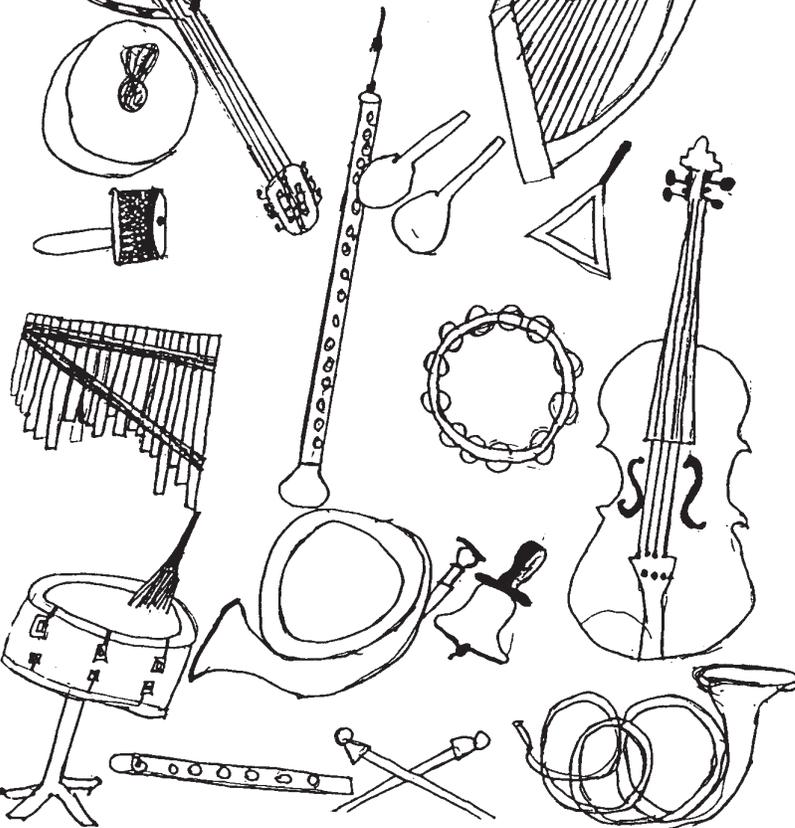
**YOU
CAN BE
A HERO**

THE INSTRUMENTS OF THE ORCHESTRA

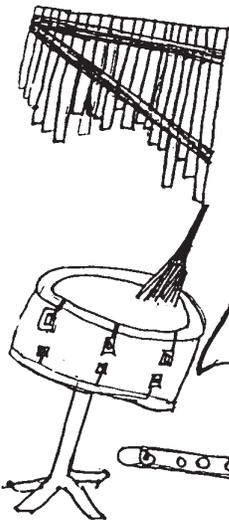
STRINGS



WOODWINDS



BRASS



PERCUSSION

Vanessa Faith Daubman
4th grade

STRINGS

THE STRING INSTRUMENTS ALL HAVE FOUR STRINGS WHICH ARE MADE OF CAT GUT OR METAL. THE INSTRUMENTS ARE PLAYED BY SLIDING THE BOW ACROSS THE STRINGS OR PLUCKING THE STRINGS WITH THE FINGERS. STRING INSTRUMENTS GET BETTER WITH AGE AND SOME OF THE BEST ONES ARE OVER TWO HUNDRED YEARS OLD. THE MOST VALUABLE AND FAMOUS STRING INSTRUMENTS WERE MADE BY ANTONIO STRADIVARI IN THE VERY EARLY 1700s. THESE VIOLINS CAN COST BETWEEN \$200,000.00 AND \$800,000.00.

VIOLIN:

THIS IS THE SMALLEST STRING INSTRUMENT. IT IS USUALLY AT THE FRONT OF THE ORCHESTRA AND PLAYS MOST OF THE MELODIES.



VIOLA:

THE VIOLA IS LARGER THAN THE VIOLIN AND HAS A FULLER TONE. THE VIOLAS SIT BESIDE THE CELLOS ACROSS FROM THE VIOLINS.

CELLO:

THE CELLO IS LARGER THAN BOTH THE VIOLIN & THE VIOLA. IT IS PLAYED WITH A SHORTER AND THICKER BOW. IT HAS A SPIKE TO HELP KEEP IT FROM MOVING ON THE FLOOR.



DOUBLE BASS:

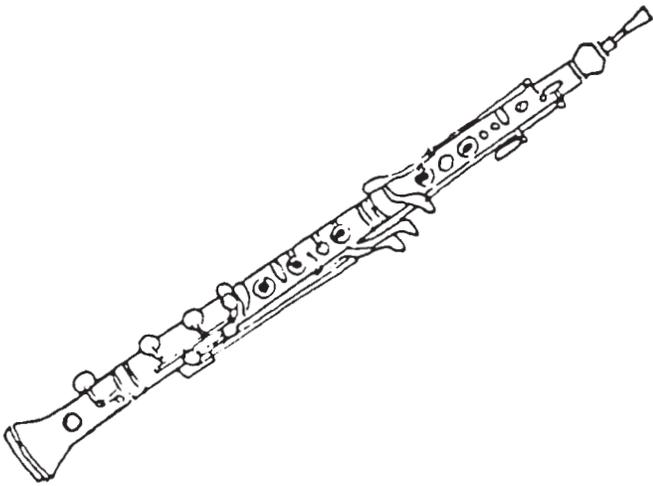
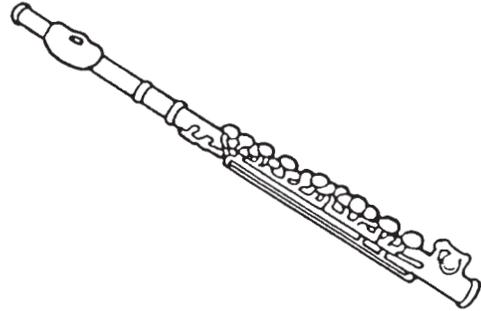
THE BASS IS THE LARGEST AND LOWEST PITCHED OF THE STRING FAMILY. IT IS SO BIG THAT THE PLAYER MUST STAND UP OR SIT UPON A VERY HIGH STOOL.

WOODWINDS

THESE INSTRUMENTS WERE ORIGINALLY MADE FROM WOOD. EACH OF THE WOODWIND INSTRUMENTS HAS A RELATED INSTRUMENT THAT IS ALSO PART OF THE ORCHESTRA.

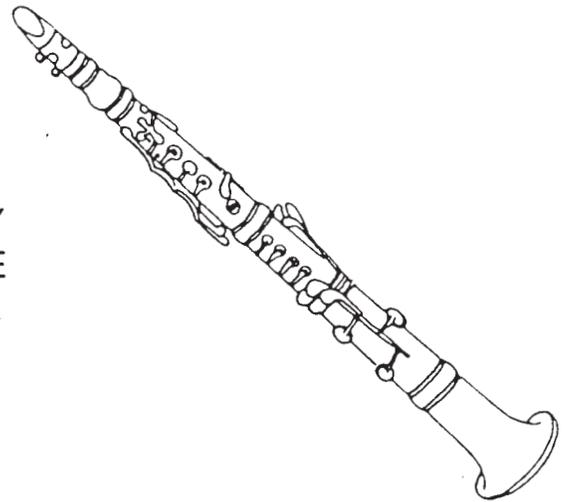
FLUTE:

THE **FLUTE** HAS A HIGH, CLEAR BIRD-LIKE SOUND. IT'S THE ONLY WOODWIND WITHOUT A REED. THE **PICCOLO** IS A SMALL RELATIVE OF THE FLUTE.



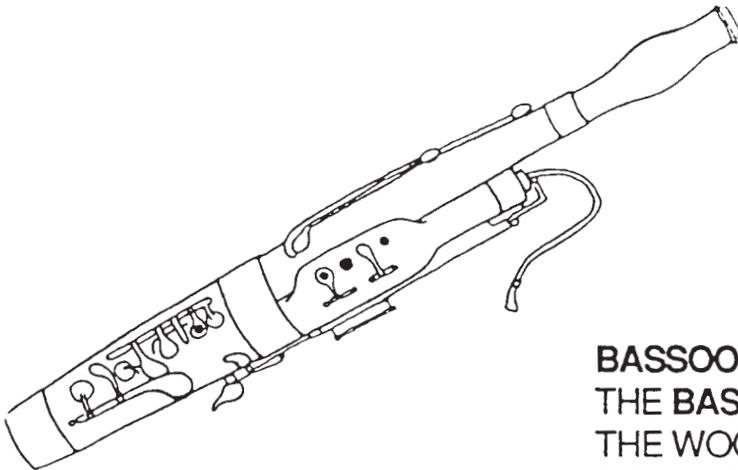
OBOE:

THE **OBOE** PLAYS THE "A" THAT TUNES THE ORCHESTRA. IT HAS A DOUBLE REED. THE **ENGLISH HORN** IS A LARGE OBOE.



CLARINET:

THE **CLARINET** HAS A RICH, VELVETY SOUND. IT HAS ONLY ONE REED. THE **BASS CLARINET** IS A LARGER VERSION OF THE CLARINET.



BASSOON:

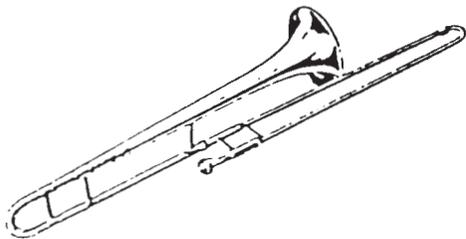
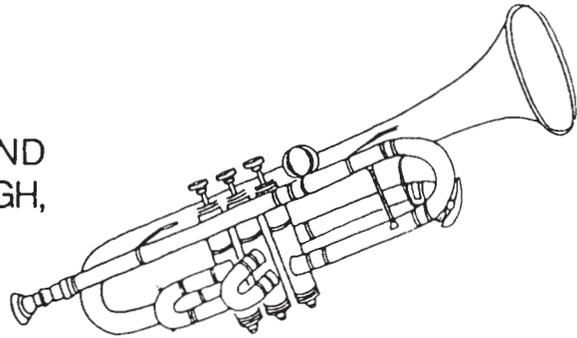
THE **BASSOON** HAS THE LOWEST SOUND OF THE WOODWINDS. LIKE THE OBOE IT HAS A DOUBLE REED. THE **CONTRABASSOON** IS MUCH BIGGER AND HAS A LOWER PITCH.

BRASS

BRASS INSTRUMENTS ARE MADE OF COPPER AND ZINC. EACH HAS A MOUTHPIECE THAT PRODUCES A SOUND WHEN AIR IS FORCED THROUGH IT BY THE MUSICIAN'S LIPS. THE BRASS SIT AT THE BACK OF THE ORCHESTRA BECAUSE THEIR SOUND IS SO POWERFUL

TRUMPET:

THE TRUMPET HAS THREE VALVES AND USUALLY PLAYS THE MELODY WITH A HIGH, BRIGHT SOUND.

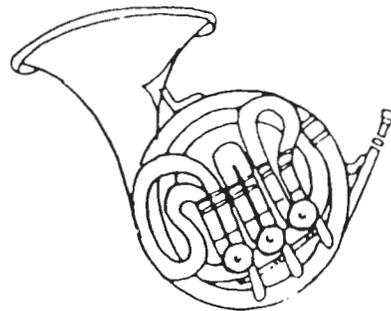


TROMBONE:

THE TROMBONE SLIDE MOVES IN AND OUT TO PRODUCE HIGH & LOW SOUNDS. IT HAS NO VALVES.

FRENCH HORN:

THE FRENCH HORN WOULD BE SIXTEEN FEET LONG IF ALL THE TUBING WERE STRAIGHTENED OUT. IT HAS A WARM, SMOOTH SOUND.



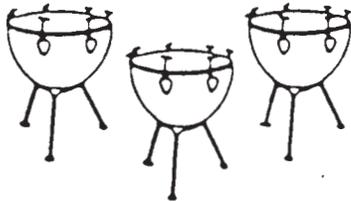
TUBA:

THE TUBA HAS THE LOWEST SOUND OF THE BRASS FAMILY. IT IS THE LARGEST BRASS INSTRUMENT AND HAS FOUR VALVES.

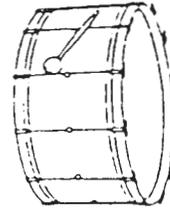
PERCUSSION

THE PERCUSSION FAMILY IS THE LARGEST FAMILY OF THE ORCHESTRA. THEY MAKE SOUNDS BY BEING STRUCK BY ANOTHER OBJECT SUCH AS A STICK OR Mallet. THE SOUND MADE CAN BE SOFT OR LOUD, STRONG OR WEAK, SHARP OR MUFFLED. THESE INSTRUMENTS CAN EITHER HAVE A TONE OR NOT. PERCUSSION INSTRUMENTS HELP KEEP THE RHYTHM OF THE MUSIC. SOME OF THE MOST COMMON PERCUSSION INSTRUMENTS ARE:

TIMPANI



BASS DRUM



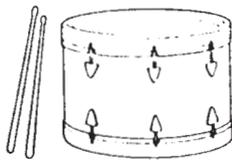
TRIANGLE



CYMBALS



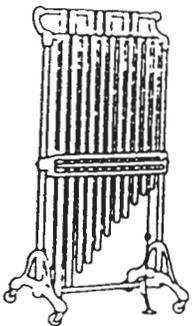
SNARE DRUM



TAMBOURINE

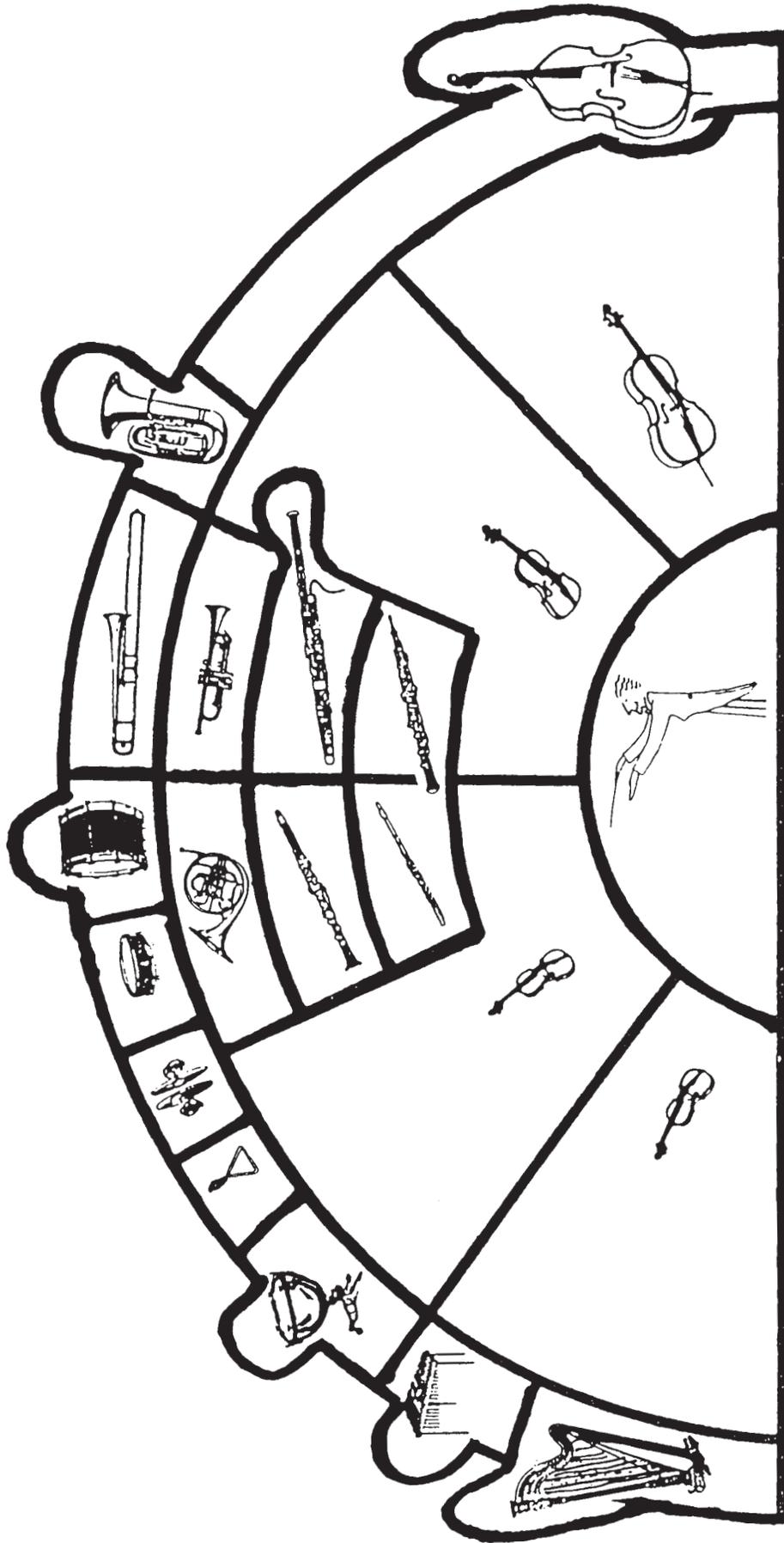


CHIMES



PIANO





Orchestra Seating Chart

We want your artwork!

The Bardavon/Hudson Valley Philharmonic is looking for artwork by children based on their experiences with the Young People's Concerts.

Selections will be used in the Bardavon Daytime Series Brochure next season.

Please submit all work by May 1, 2013

Complete the following & return with your artwork:

Name: _____

Grade: _____ School: _____

School Address: _____

Teacher: _____

School Phone #: _____



*Drawing By
Jyequele Jackson*

Duplicate this form as necessary, fill it out completely, and attach it to the artwork with a paper clip. Mail to:

Kay Churchill
Bardavon/Hudson Valley Philharmonic
35 Market Street
Poughkeepsie, NY 12601