

LETTER TO EDUCATORS

On behalf of the Harrisburg Symphony Orchestra and the HSO Education Department, welcome to our first Young Person's Concert of the 2016/17 season!

We are excited that you will be joining us as Maestro Malina and the HSO guide us through some incredible symphonic music. Access to the arts and an understanding of the rich cultural history of classical music are essential to a 21st century education.

This curriculum guide will help your students better understand various aspects of classical music and the experience of a symphony concert. Inside, you will find biographical information, orchestral stage plots, listening maps, and activities which will engage students in fun and meaningful ways. While this information does not suggest your exact experience at the upcoming YPC, it will provide a foundation from which Maestro Malina and the HSO can take you deeper into the repertoire.

As always, we aim to enhance your understanding of classical music and your ability to communicate that information to your students. Please let us know how we're doing! If you have any questions about the YPC or the HSO's education programs, please call, email or check our [website](#) (it's brand new!) for more details.

As an audience member and an educator, you are the most important part of our musical and educational community. Thank you for sharing the HSO with your students! We look forward to welcoming you to the Forum on Friday, October 7!

Sincerely,

Mark Hunsberger
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PROGRAM

HARRISBURG SYMPHONY ORCHESTRA

Friday, October 7 at 10:00 am & 11:30 am

STUART MALINA, Conductor

Musical selections and excerpts will be chosen from the following program.

Symphonic Metamorphosis of Themes
by Carl Maria von Weber

Paul Hindemith
(1895-1963)

Allegro
“Turandot,” Scherzo: Moderato — Lebhaft
Andantino
March

Symphony No. 7 in A major, Op. 92

Ludwig van Beethoven
(1770-1827)

Poco sostenuto — Vivace
Allegretto
Presto
Allegro con brio

COMPOSER BIOGRAPHIES



Ludwig van Beethoven was born in Bonn, Germany in 1770. At just 29 years of age he began losing his hearing. By the time he composed his seventh symphony (which you will hear portions of at the YPC), he had lost more than 60% of his hearing! How did Beethoven continue writing music even though he could not hear? He used the vibrations from the piano to hear and feel his compositions.

The first performance of a piece of music is called a premiere. Beethoven's 7th Symphony was premiered in 1913 (more than 100 years ago) to honor wounded soldiers from a recent battle. The 7th Symphony was so popular, it was performed 3 times in just 10 weeks. In fact, the audience loved the 2nd movement so much, the orchestra had to repeat it during the PREMIERE. Beethoven dedicated the symphony to Count Moritz von Fries, a very rich man who donated much of his money to musicians (like Beethoven) who lived in Vienna, Austria. Check out the listening map to learn more!



Paul Hindemith was born in 1895 in Hanau, Germany. He began studying violin and composition at the age of 12 at Hoch's Conservatory in Frankfurt, Germany. After serving in World War I, Hindemith became quite famous as a composer (obviously, since we are listening to his music today) and taught at different conservatories, such as the Music Academy in Berlin, Germany.

In 1940, Hindemith began composing for a ballet based on the music of Carl Maria von Weber, another well-known German composer. Hindemith and Leonide Massine, the choreographer, could not agree on the details for the ballet and the project was abandoned. Three years later, in 1943, Hindemith revisited his music for the ballet and turned it into the piece you will hear at this concert, *Symphonic Metamorphosis*.



Symphonic Metamorphosis is all about transformation. Hindemith takes four pieces of music originally written by Carl Maria von Weber and transforms them to fit a full orchestra. Movements one, three, and four are taken from four-hand piano pieces (2 players with 2 hands each), while movement two is adapted from Weber's overture to the play Turandot (hence the name). Check out the listening map to find out more!

A GUIDE TO THE GUIDE

This concert guide will provide you with tools to help lead you through the repertoire which might be performed at the YPC on October 7th. You will find listening maps, composer biographies, inter-activities, and general information about the orchestra.

The orchestra stage plot on the following page will help you find the names of the instruments in the orchestra, which families they belong to, and where they are on stage. Each instrument name is color-coded to match its family. To help you get started, you will find below each instrument family name, its appropriate color, and the specific instruments in that family.

Please note that the information contained within this guide is not a specific format for the YPC. Rather, its purpose is to provide a foundation for the musical works which may be performed. The exciting ways in which Maestro Malina and the HSO present this music will be a once in a lifetime experience—and you'll be a part of it!!

Strings Family

Violin

Cello

Viola

Harp

Double Bass

Woodwind Family

Piccolo

Flute

Oboe

English Horn

Clarinet

Bass Clarinet

Bassoon

Contrabassoon

Brass Family

Trumpet

Trombone

Tuba

French Horn

Percussion Family

Piano

Snare Drum

Cymbals

Bass Drum

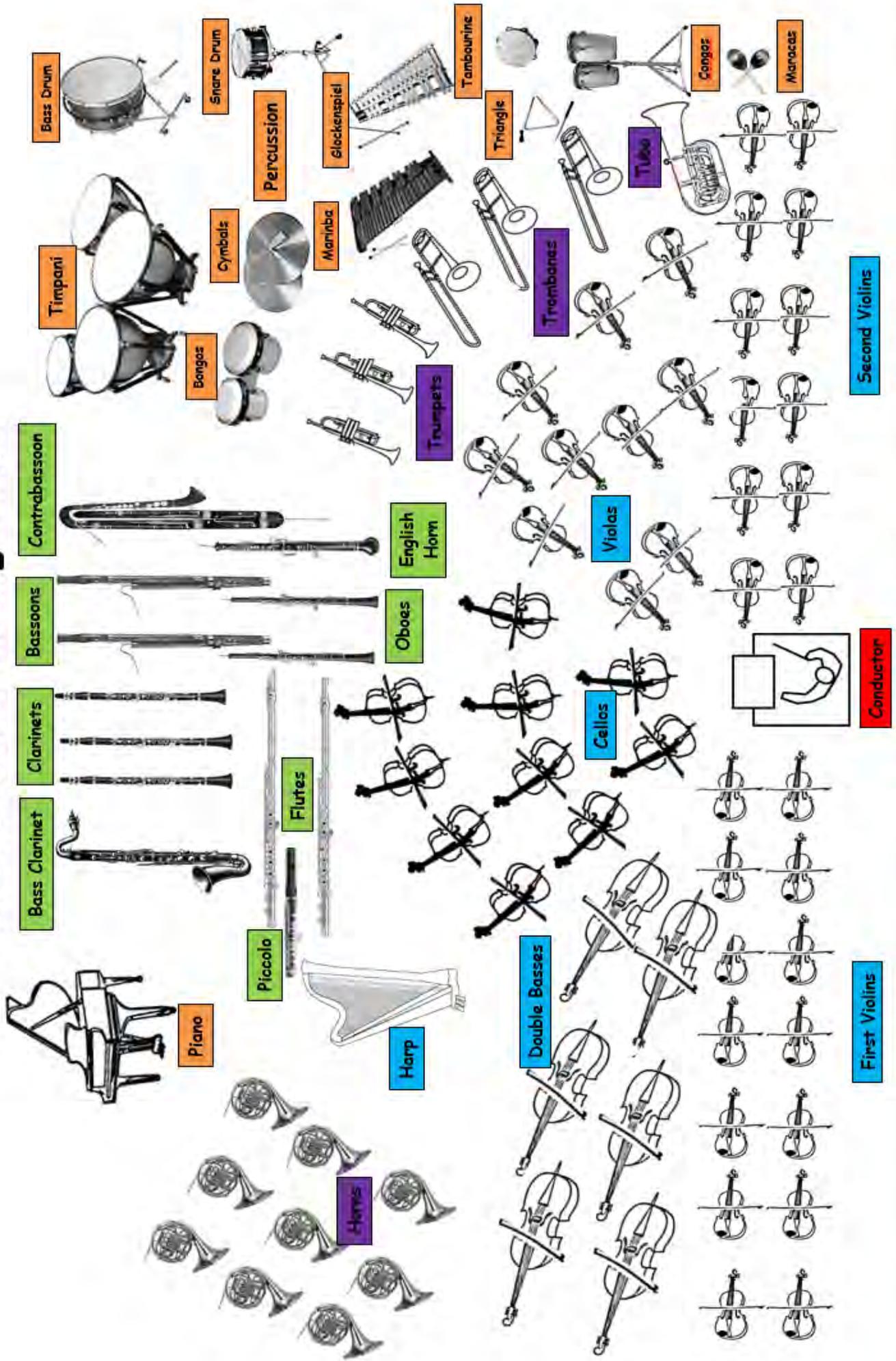
Triangle

Glockenspiel

Timpani

Tambourine

Orchestra Seating Chart



LISTENING MAP: HINDEMITH



We already know that *Symphonic Metamorphosis* is about musical transformation. Use the listening map below and the accompanying excerpt guide to understand how Hindemith transformed Weber's original music to fit a full orchestra. (Teachers: check out the accompanying excerpts, which break the movements into small chunks!)

Allegro

Let's break this movement down into small themes and listen to the original version (Weber) followed by the transformed version (Hindemith). The first theme (A) is played by the violins and, unlike the original piece, it is repeated. The second theme (B) is played once through by the woodwind family. The third theme (C) has a high part (woodwinds) and a low part (strings), which are played at the same time. During the repeat of this theme, the two parts are switched by the orchestra. The brass section kicks off the fourth theme (D) and the rest of the orchestra joins in to complete the melody. The orchestra gets very quiet and we hear the oboe present the melody for the fifth theme (E). To end the movement, we hear the first two themes (A, B) again. Hindemith stays very close to Weber's original melodies, but uses the sounds and power of the orchestra to transform the music.

Turandot, Scherzo

In this movement, Hindemith uses one melody throughout almost the entire piece. The melody comes from Weber's overture to the play *Turandot* (which was written in 1917...that's old!). Listening to the same thing over and over again can become quite boring. How does Hindemith keep this melody interesting? He uses orchestration. Put simply, orchestration means choosing when and what the instruments of the orchestra get to play. The woodwind family plays the melody first, followed by a quick percussion interlude. The melody is then passed around the orchestra. Notice how the character changes as each

section plays the melody. The low strings sound scary, the woodwinds sound delicate, the brass sound strong and triumphant. See if you can name the families of the orchestra as they play the melody. In the middle of the piece, each family take a turn playing a variation on the main melody. The brass family begins, followed by the woodwind family, and finishing with the percussion family. The main melody returns briefly in the low voices of the orchestra and the movement ends as the percussion family fades away.

Andantino

Hindemith closely follows Weber's original form (which has two themes), however, he transforms the piece by performing it at a slower tempo and splitting up the two themes throughout the orchestra. Check out the call-and-response in the first theme. Use the examples below to help tune your ears to these two parts. (Hint: it is easier to hear these parts in Weber's original work.) Notice the extended flute solo during the return of the first theme.

CALL	RESPONSE
	
How are you?	I am fine

March

In this movement, we can hear two distinct melodies: one dark and scary, the other joyous and triumphant. Think of it like a superhero movie! The first theme (played by the woodwinds) sounds like the evil villain and the second theme (played by the brass) sounds like the virtuous hero. Listen to the original four-hand piece followed by Hindemith's version to hear the transformation from piano to orchestra. Not only does Hindemith's adaptation sound like movie music, it is much more exciting!

INTER-ACTIVITY: HINDEMITH

This [cool, interactive page](#) allows students to hear different instruments in the orchestra, then guess which instrument they are listening to. This is a great way to get students' ears tuned-in (no pun intended) to different instruments before delving into *Symphonic Metamorphosis* and Hindemith's amazing use of orchestration.



This recording of [Symphonic Metamorphosis](#) contains starting times for each movement in the description below the video. The excerpt times below align the corresponding moments of Weber's original works with Hindemith's transformations.

Movement 1: Allegro is based on Weber's [Huit Pieces for Piano Duet, Op. 60, No. 4](#).

Movement 2: Turandot, Scherzo is based on the melody from Weber's [Overture](#) to the play Turandot.

Movement 3: Andantino is based on [Six Pieces for Piano, Four Hands, Op. 10, No. 2](#).

Movement 4: March is based on [Huit Pieces for Piano Duet, op. 60, No. 7](#)

Movement 1: Allegro

Weber	Hindemith
Theme A: 12:38	Theme A: 0:00
Theme B: 12:51	Theme B: 0:30
Theme C: 13:24	Theme C: 0:51
Theme D: 13:47	Theme D: 1:14
Theme E: 14:40	Theme E: 2:16
Theme A: 15:21	Theme A: 3:05
Theme B: 15:30	Theme B: 3:23

Movement 3: Andantino

Weber	Hindemith
First Theme: 0:00	First Theme: 12:09
Second Theme: 1:11	Second Theme: 14:15
First Theme: 1:43	First Theme: 15:35
	Flute Solo: 15:32

Movement 4: March

Weber	Hindemith
Villain: 22:22	Villain: 17:05
Hero: 24:20	Hero: 19:00
Villain 25:44	Villain: 20:12
	Hero: 21:02
	Villain: 21:37

LISTENING MAP: BEETHOVEN



Before we take a look at Beethoven's 7th Symphony, let's understand the overall structure of a symphony. A symphony follows a specific pattern of contrasting movements that help keep the listener (you!) interested. The first movement is fast and lively; the second movement is slow and beautiful; the third movement is usually based on a dance and is counted in 3 (1,2,3 1,2,3); the fourth movement is very fast and brings the symphony to an exciting close. To recap, the symphony pattern is...

Fast, Slow, Dance, Fast

Beethoven keeps his 7th Symphony exciting with two easy-to-hear musical components: rhythm and dynamics (loud or soft). Let's discuss how Beethoven uses these components in his Symphony No. 7.

Movement No. 1 (Fast)

This movement begins with a very slow introduction. Beethoven splits the orchestra into two parts and gives each a different musical idea. The woodwind family (part 1) plays a slow melody and the string family (part 2) answers with a melody that starts low, ends high, and sounds like someone tiptoeing very lightly. See if you can hear the two different parts (hint: sometimes they happen at the same time!).

The second part of this movement is fast (remember our symphony pattern) and uses a skipping rhythm over and over again. To get to this fast part, the orchestra repeats the same note 61 times! That's a lot! They keep it interesting, though, by changing the rhythm from fast to slow, then back to fast.

Movement No. 2 (Slow)

This movement is a great example of how effective rhythm and dynamics can be. Beethoven uses a very simple

rhythm, which we all know, throughout the entire piece. Check it out:



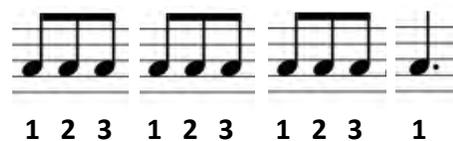
The rhythm begins with the string family and is then passed around the orchestra. As Beethoven adds instruments to this rhythm, the dynamics get louder and louder. Notice how the dynamics swell, getting louder and softer, almost like waves at the beach.

Movement No. 3 (Dance)

This dance movement has two parts—a fast part and a slow part. They alternate several times and follow this pattern:

fast, slow, fast, slow, fast

The rhythm of the fast part is...you guessed it, fast!! See if you can count along with the melody using the pattern below.



Movement No. 4 (Very Fast)

Like the second movement, the fourth movement uses a specific rhythm throughout. You could almost say that Beethoven uses it TOO much, but he is a master of orchestration (remember this word?!). Check out the phrase below to help you remember the pattern:



Rice cris pie treat

INTER-ACTIVITY: BEETHOVEN

Check out these animated scores! These will help students visualize how dynamics and rhythm can shape a piece of music. Plus, they're fun!

[Movement 1](#)

[Movement 2](#)

[Movement 3](#)

[Movement 4](#)

The San Francisco Symphony's [SFSKIDS](#) website is loaded with a variety of interactive musical experiences for young learners. Click on the "PLAY" tab and choose the Finale from Beethoven's Symphony No. 7 for an interactive gaming experience. "Star Catcher" allows you to catch stars to the rhythm of the Finale while "Mood Journey" allows you to map your mood as you listen to the music. You even get your complete mood map after you finish the journey! ("Mood Journey" could work for an entire class, but "Star Catcher" is more a game for individual students.)

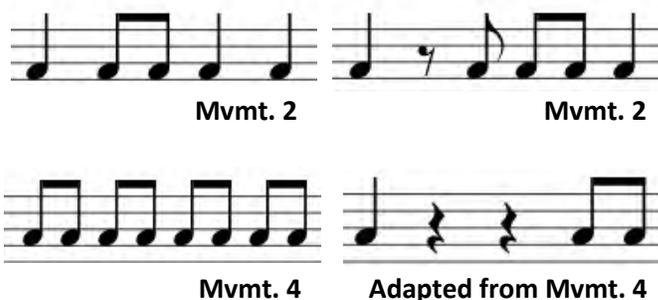
Check out this interactive rhythm game we like to call Rhythm Ball. It's simple to put together and gets students up and moving.

- 1) Get a beach ball! The classic style (with alternating white and color sections) works best.
- 2) Write a one bar rhythmic phrase on each colored section.
- 3) Have students stand in a circle and toss the rhythm ball to a classmate.

4) The student who catches the rhythm ball should clap (count, stomp, say, whatever!) the rhythm facing them.

5) After the student is finished, he/she tosses the rhythm ball to another classmate.

Sample rhythms from Beethoven's Symphony No. 7 are below.



Music is everywhere in the entertainment industry, especially movies. Interestingly, Beethoven's Symphony No. 7 has been used in over 50 different movies! The classic, American cartoon *Peanuts* used both the first and second movements in the 1974 short film *It's the Easter Beagle, Charlie Brown*.

Notice how the music reflects the mood of the characters. In [one specific scene](#) (at the 19:00 mark), the second movement reflects Sally's impatience as she waits for the Easter Beagle to arrive. When the [Easter Beagle finally arrives](#), the first movement of the symphony (beginning at the transition) reflects the joy the characters experience. Click [HERE](#) to watch the short film in its entirety.

THE HARRISBURG SYMPHONY



The HSO started to play music 87 years ago right here in Harrisburg. The orchestra was formed during the Great Depression, so resources to keep the orchestra running were scarce. Concerts were first held at the William Penn High School in Harrisburg, but at the end of 1931, the HSO moved its performances to the Forum – where you will be sitting on Friday! A season with the HSO back then included four concerts (now we have 22). If you wanted to subscribe to a concert, or buy a season’s worth of tickets, it only cost \$2 per person!

Since then, the orchestra has grown significantly. We’ve had five conductors guide the orchestra, including Maestro Malina (whom you will see on Friday morning). The orchestra has also added two youth symphonies which provide school age children (just like you) the opportunity to play concerts. The orchestra not only plays classical pieces by composers like Beethoven and Mozart but also modern pieces such as Broadway hits and Disney songs. Around the 4th of July, the HSO travels to locations away from the Forum to perform free summer concerts. Perhaps you have seen them before!

The HSO provides the highest level of classical music — with world-class musicians — right here in Harrisburg—just for you! We hope you enjoy the show!

MEET THE MAESTRO

Meet the Maestro — Stuart Malina

The Maestro, the Conductor, the Music Director: three different titles for one of the most important people in the orchestra! The Maestro is the person who conducts the orchestra, or maybe more accurately said, the person who guides the musicians through the music and shapes it into what you hear as an audience member. What may look like a simple wave of the baton is actually a foundation to start the music, keep it steady, and emphasize each bit of emotion that helps make a concert an enjoyable experience. For the Harrisburg Symphony Orchestra, the person who holds this position is none other than...Maestro Stuart Malina.

Maestro Malina is the fifth conductor to direct the HSO since it was founded nearly 100 years ago! He not only conducts the orchestra, he also chooses the music and the types of concerts which showcase the HSO. He also has a wide variety of expertise in conducting large scale masterworks, opera, chamber works, and popular works for orchestra.



As a conductor, the Maestro has directed the HSO for seventeen seasons! Additionally, he has performed and conducted in places such as Hong Kong and Carnegie Hall (on two occasions). As a pianist, the Maestro has performed many times throughout the United States. In 2003, he received a TONY award for his orchestrations of the Broadway show, *Movin' Out*, based on the music of Billy Joel.

How did the Maestro start his music career? He got involved with music as much as possible while in public school. In his spare time, he took piano lessons and helped with music in his school whenever he could, including being a music director for school and community plays. If you see Maestro Malina on Friday morning, make sure to say hello!

CONCERT ETIQUETTE

Concert Etiquette – Why is it so important?

Have you ever been in a movie theater, ready to see a movie, only to be interrupted by someone talking loudly around you, kicking your seat, or making a bunch of noise? It's not very fun or very fair to you or the people around you to have that happen. That's why we practice **good concert etiquette** here at the Forum!

Concert etiquette is a fancy term for manners. It means being respectful to the musicians on stage and to your family and friends around you watching the concert. It's also a guideline to help you prepare for the show so that you can enjoy everything the HSO has to offer!

Before the Concert:

- Make sure you're on time for the concert. You don't want to miss a second of this!
- Do you have any food or drinks with you? Make sure to throw it away before entering the Forum! Of course, make sure to not eat or drink during the concert either. A clean floor makes for a better experience!
- Even if you don't have to go, make sure you use the bathroom before you leave school for the concert. You definitely don't want to be distracted!
- Have a cell phone? Make sure it's on Silent Mode or, even better, turned off! Texting is also not allowed. A phone light can be seen from very far away!

During the Concert:

- Silence is golden! If you want to tell your friend something, you can always wait until after the concert. Remember that moving around, jewelry, candy wrappers, etc. can also cause enough noise for the people around you to be distracted!
- Show your appreciation for the musicians and let them know they did a great job by applauding. Make sure to clap when the concertmaster and the Maestro walk onstage too!
- Make sure you're giving all of your attention to the musicians and the Maestro on stage. This includes no talking, of course!
- Watch out! Sometimes, a song might have multiple movements. That means that the song is in parts and will have pauses in between. If this happens, do your best not to clap until the piece has ended!
- Unsure about when you should applaud? Wait until the conductor turns around to face the audience and takes a bow. The song is definitely finished when this happens!

Extra Tips!

- Remember to say "excuse me" if you have to pass someone while going to or from your seat. Not only will they appreciate your politeness, but they're also much more likely to give you room to move.
- As always, remember to keep your hands and feet to yourself.
- If there is an emergency and you need to leave, try to leave in between pieces (or whenever there is applause). This is the same when entering the auditorium to get back to your seat.
- Smile, sit back, relax, and enjoy the show!

A LETTER FOR THE ORCHESTRA

Did you enjoy the October 7th Young Person's Concert? What did you like best? Draw a picture about your day at the Forum and send it to us. If you're more of a writer than a drawer, tell us what you liked best about the concert experience.

Email your letters to Mark@harrisburgsymphony.org or send your letters and drawings to Mark Hunsberger, Director of Education, Harrisburg Symphony, 800 Corporate Circle, Suite 101, Harrisburg, PA 17110

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The HSO and the Education Department would like to thank our YPC sponsors!

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