

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 2019/20 season!

We are excited that you will be joining Maestro Malina and the HSO on a journey 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 you prepare your students for the experience of a symphonic concert and to better understand various aspects of classical music. Inside, you will find biographical information, orchestral stage plots, listening guides, 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 contact me using the information below.

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, November 22!

Sincerely,

Mark Hunsberger
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A GUIDE TO THE GUIDE

This concert guide will lead you through the repertoire which might be performed at the YPC on November 22. You will find listening maps, composer biographies, 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

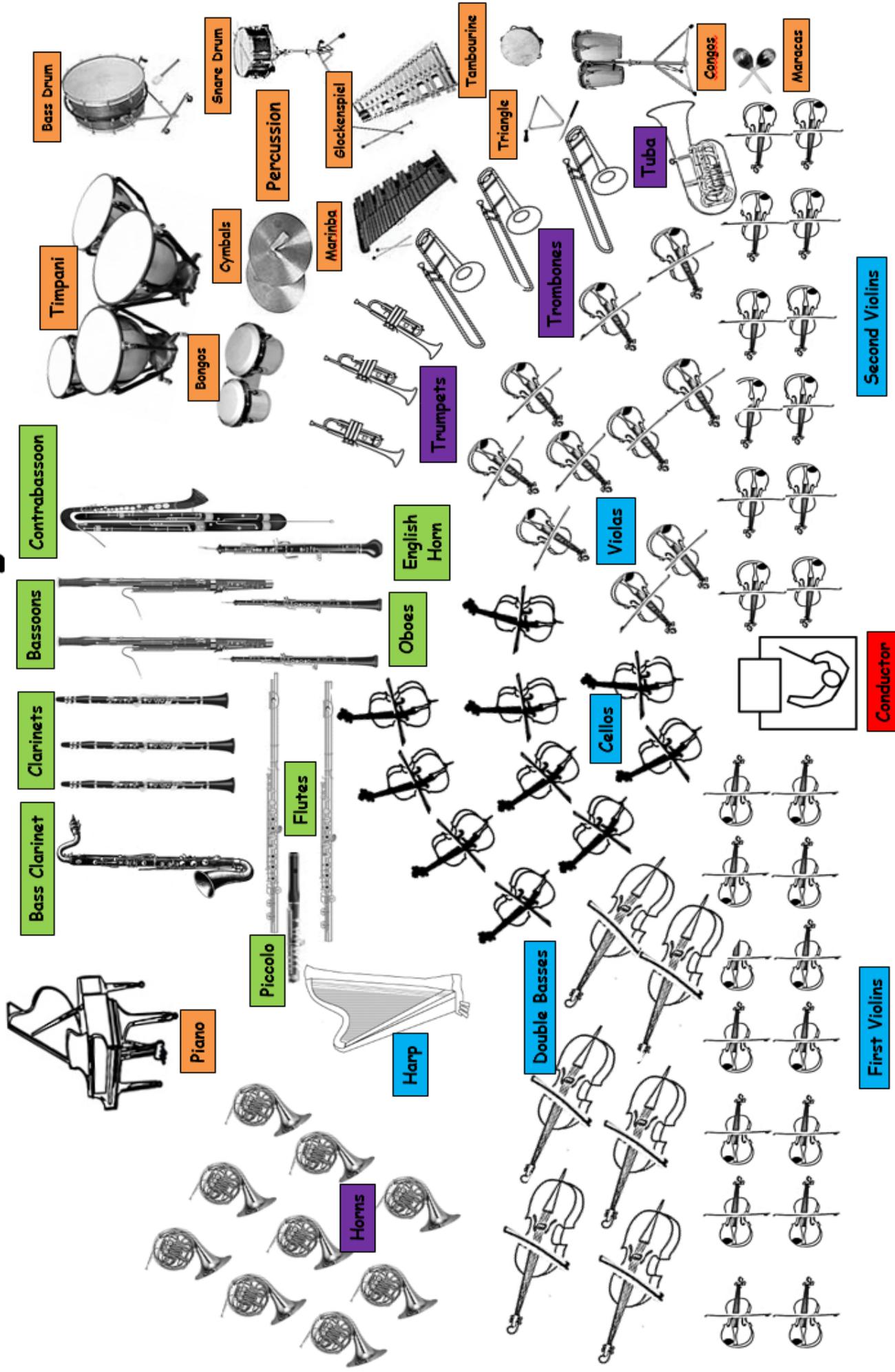
Triangle

Glockenspiel

Timpani

Tambourine

Orchestra Seating Chart



Note: This diagram is a general reference. Actual HSO set up may vary from concert to concert.

PROGRAM: MUSICAL MOTORS

HARRISBURG SYMPHONY ORCHESTRA

Friday, November 22 at 10:00 am & 11:30 am

STUART MALINA, Conductor

PHIL SNEDECOR, Trumpet

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

Classical Symphony, Op. 25 (Symphony No. 1 in D major)

Sergei Prokofiev

(1891-1953)

Finale: Molto vivace

Enginuity for Trumpet and Orchestra

Anthony DiLorenzo

(b. 1967)

Tin-Lizzy

World Premiere

Commissioned by the Harrisburg Symphony Orchestra

Boléro

Maurice Ravel

(1875-1937)

La Mer, Three Symphonic Sketches

Claude Debussy

(1862-1918)

Play of the Waves

Dialogue of the Wind and the Sea

OVERVIEW AND BIOGRAPHIES

Program Overview

This program focuses on “Musical Motors,” or what makes music “go”. In some pieces, the motor is a very distinct, repeated rhythmic pattern. In other pieces, the motor revolves around feeling and energy. Whatever the case may be, we hope this guide—and the concert—help your students better understand what makes music “go!”



Maurice Ravel was **commissioned** by Russian actress and dancer, Ida Rubenstein, to write *Bolero* as a ballet. As Ravel began to work on *Bolero*, he also began

to suffer from a disease which creates an unending interest in repetition. Some historians and musicians believe that the effects of the disease had a significant impact on Ravel’s approach to *Bolero*. Check out the listening guide (and the piece) to better understand how Ravel used repetition in *Bolero*.

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As a young child, **Claude Debussy** was fascinated with the sea. His father was a sailor and the stories he told of his travels captivated the boy.



For a while, Debussy even planned to be a sailor when he grew up. Although Debussy never became a sailor, he used his experiences with the seas as inspiration for one of his most

famous pieces—*La Mer*. See the listening guide to learn more.

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Sergei Prokofiev grew up in a musical home and began composing music at the age of six (whoa!). In 1917 he composed three major pieces of music that were vastly different from one another—a

comedic opera, a cantata for orchestra, chorus, and tenor soloist, and *Classical Symphony*, which you will hear a movement from at this concert.

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For our 90th season, the HSO **commissioned** trumpeter and composer Anthony DiLorenzo to write a new piece of music for trumpet and orchestra. DiLorenzo has written music for *Toy Story* and *The Simpsons Movie*, and



regularly writes music for ESPN, NBC, and ABC. Chances are, you have heard his music on TV and didn’t even know it!

LISTENING GUIDE: RAVEL



Bolero

By Maurice Ravel

Listening Link: Click [HERE](#) to access a recording of *Bolero* by the London Symphony Orchestra (Valery Gergiev, conductor).

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The Piece: Ravel finished composing *Bolero* in 1928 and said this about the piece: “I have written only one masterpiece. That is *Bolero*. Unfortunately, it contains no music.” Despite what Ravel said, the piece has become one of the most famous works in the history of orchestral music.

In *Bolero*, Ravel explores what he calls “an experiment in a very special and limited direction.” Check out some of his “experiments” to gain a better understanding of this piece.

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Dynamics: **Dynamics** refers to the volume of the music. While composers use **dynamics** in many different ways, *Bolero* focuses on the **crescendo**. To **crescendo** means to gradually get louder over time (like slowly turning the volume knob up on a radio). *Bolero* is actually one BIG 17-minute **crescendo**. As you listen, pay attention to how the volume gradually gets louder until the end of the piece.

Orchestration: *Bolero* is considered a masterpiece in **orchestration**. **Orchestration** refers to the process of choosing which instrument(s) play which part(s) and when and how they play them. Ravel uses two main themes in *Bolero* and passes them around the orchestra. The first theme is introduced by the flute, then passed to the clarinet (see chart below). The second theme is introduced by the bassoon, then passed to the clarinet. Sometimes one instrument plays the theme and sometimes multiple instruments play the theme together. Also, be sure to check out what’s happening in the “background” underneath the themes. How does the energy of the piece change when Ravel adds the harp? The timpani? How about when he adds other instruments to the motor?

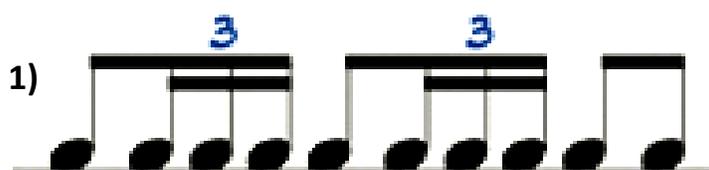
Part	Time
Flute, Theme One	0:24
Clarinet, Theme One	1:14
Harp (background)	1:59
Bassoon, Theme Two	2:04
Clarinet, Theme Two	2:54
Timpani	10:16

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 as you delve in to *Bolero*. (Note: flash player required).

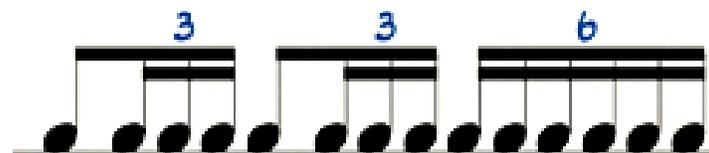
LISTENING GUIDE: RAVEL

Musical Motor: As this concert focuses on “Musical Motors,” let’s explore *Bolero’s* rhythmic motor in more detail. This motor is played on the snare drum for the duration of the piece (17 minutes!) without stopping. Ravel himself described the rhythm as “hypnotizing.”

See the written music for the motor below. Two versions are shown – 1) *Bolero’s* written part (with a fun phrase to vocalize!), and 2) a variation with elementary-level rhythm names. As you listen to this piece in preparation for the concert, have students follow along by vocalizing or clapping one of the phrases below (just don’t do it at the concert!). It may seem monotonous, but remember, the snare drummer plays this “motor” for the entire piece!



Sauce. Bar—be—que sauce. Bar—be—que sauce, please



Sauce. Barbeque sauce. Barbeque barbeque barbeque



Ti ti ka ti ti ka ti ti



Ti ti ka ti ti ka ti ka ti ka

— — — —

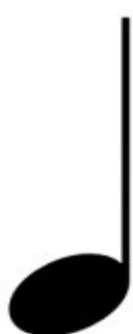
Create your own motor! After learning about *Bolero’s* “motor,” encourage students to create their own rhythmic motors using the “rhythm units” on the next page.

1. Print and cut out the “rhythm units.”
2. Split students into pairs.
3. Instruct students to arrange the “rhythm units” in whatever order they like. (Students could also write out their motor on a piece of paper).
4. Have each pair clap (teach) their “motor” to the class and have the class repeat it back. (This is a good opportunity to evaluate individual student’s rhythmic ability).
5. Discuss which motors seem more natural or more engaging (i.e. could you listen to – or play – a specific pattern for 17 minutes?!).

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Conduct *Bolero*: Check out the San Francisco Symphony’s [SFSKIDS](http://www.sfskids.org) website. Select the “**Conduct**” tab, try out the tutorial, then select *Bolero* to try conducting the orchestra (with the mouse).

LISTENING GUIDE: RAVEL



Ta



Ta



Ta



Ti ti



Ti ti



Ti ti



Ti ka ti ka



Ti ka ti ka



Ti ti ka Ti ti ka

LISTENING GUIDE: DEBUSSY



La Mer, Trois Esquisses Symphoniques (“*The Sea*, Three Symphonic Sketches”)

By Claude Debussy

The Piece: Understanding how Debussy thought of [La Mer](#) (click to listen) will help us better understand how the idea of a “musical motor” works in this piece. The key is in the title – Three Symphonic *Sketches*. Debussy evokes the images, feelings, and emotions that he associates with the sea and each “movement” is a musical depiction (or sketch) of its title (see below).

1. *De l’aube a midi sur la mer* (“*From Dawn to Noon on the Sea*”)
2. *Jeux de vagues* (“*The Play of the Waves*”)*
3. *Dialogue du vent et de la mer* (“*Dialogue of the Wind and the Sea*”)*

*Note: Only movements two and three will be performed as part of the *Young Person’s Concert*.

At the first few performances, *La Mer* wasn’t received very well because it was so different from traditional approaches to orchestral music. Rather than a traditional melody, this piece is all about musical **textures**. Debussy wanted listeners to EXPERIENCE the sea as he saw it – majestic, playful, and dangerous. Debussy’s use of **orchestration**, **dynamics**, and **textures** is unpredictable – just like the sea.

In “*The Play of the Waves*,” you can imagine a playful underwater scene full of sea creatures

darting around and the waves rolling above them. You might even imagine a scene from *The Little Mermaid* or *Finding Nemo*.

“*Dialogue of the Wind and the Sea*” gives listeners the feeling of the sea’s power and majesty. You can imagine a powerful storm approaching from the distance and then surrounding a ship. The storm grows in intensity, then quiets briefly (the quiet part in the middle of this movement) before one final, giant crash of the waves.

Musical Motor: The musical motor in *La Mer* is much different from the motor heard in *Bolero*. Instead of a rhythmic idea repeated for 17 minutes, Debussy creates the *feeling* of the sea to keep the music moving. The rhythms roll and crash, just like the ocean. Let’s check out how Debussy uses **textures** to enhance these feelings.

Texture: In music, **texture** refers to the overall sound of a piece, including the melody, tempo, harmony, **orchestration**, and **dynamics**. We could say *La Mer* has a *thick* texture – there’s always a lot going on, but it never sounds messy. Debussy’s **orchestration** and use of **dynamics** contribute not only to the **texture** of the piece, but to the images Debussy wishes to represent.

LISTENING GUIDE: DEBUSSY

Sounds/mutes: Also a part of **texture** are the specific sounds Debussy chooses to use. As you listen/watch, pay attention for the following special sounds and techniques:

Pizzicato: This is when string players pluck their strings with their fingers, producing a short, rhythmic sound. (Simulation: stretch a rubber band between your fingers, make sure one side is taught, then “pluck” it with your finger.)

Mutes: Instrumentalists (especially brass players) often put objects in the bell of their horn. These are called mutes and change or deaden the sound of the instrument.



Trumpet with straight mute.

The San Francisco Symphony’s [SFSKIDS](#) website is loaded with a variety of interactive musical experiences for young learners (like conducting *Bolero!*). Click on the “**PLAY**” tab and choose “*The Play of the Waves*” for several interactive gaming experiences. Also, check out the “**Perform**” tab and select different instruments to play. Choose “**feel the instrument**” to play the instrument using the computer keyboard.

Human Rainstorm: Use the classic “body percussion rainstorm” exercise to help your students understand how sounds and **textures** can be **orchestrated** to depict an image or create feelings. For this exercise you’ll need three to four body sounds:

1. Hands rubbing together
2. Snapping fingers
3. Hands patting on lap
4. Feet stomping on the ground

How to do it:

1. Split students into small groups according to the sound (above) they make.
2. Cue them when they should play (real-time orchestration and conducting!).
3. Incorporate dynamics – an open hand moving upward is a signal to play louder, and an open hand moving downward is a signal to play softer.
4. Student leaders – once you’re comfortable with the exercise, invite students to be the “rainstorm leader” and direct their peers.

Check out the video in the following link to see how the exercise works (start around 0:48 seconds):

<https://www.youtube.com/watch?v=UCRQ4qO2rks>.

LISTENING MAP: PROKOFIEV



Classical Symphony, Op. 25

By Sergei Prokofiev

The Piece: In [Classical Symphony](#) (click to listen), Prokofiev combined tradition with modernism (modernism in 1917 that is). He kept the classic symphony form (four movements), but embraced his more modern approach to composition and added a few quirks (like starting the return of the main theme in movement one in the wrong key!). See the classic symphony form breakdown below (based on tempo):

Symphony Form:

First Movement (fast): *Allegro*

Second Movement (slow): *Larghetto*

Third Movement (dance): *Gavotte: Non troppo allegro*

Fourth Movement (very fast): *Finale: Molto vivace**

**Note: Only movement four will be performed as part of the Young Person's Concert.*

Cool fact: Prokofiev wrote *Classical Symphony* without a piano. That means he heard the whole thing in his head before he ever heard it with his ears!

Musical Motor: The musical motor in the finale of *Classical Symphony* is all about *energy*! Once the piece begins, the energy never stops – it's a joyful frenzy! It's almost like a race to the end among the instruments! In the context of the symphony form this makes perfect sense – the

piece is “very fast” and brings the entire symphony to an exciting finish

The “Oom–pah”: As part of the musical motor, Prokofiev implies the feeling of a fast “oom-pah” (occasionally you can hear it in the background of the *Finale*). The “oom” is a low sound and the “pah” is a high sound. Replicate this “motor” with your students. The “oom” can be a foot stomp and the “pah” is a clap. Try it with the recording, but be warned...it's fast!

Example: The Oompa Loompa song from “Willy Wonka” is a good example of the “oom-pah” motor, but it's a bit creepy. If you feel comfortable using it as an example, you can access it [HERE](#).

Instrumentation: For this piece, Prokofiev uses **instrumentation** (the instruments) from the Classical Period (appropriate, given the name of the piece). This is another way in which he incorporated the tradition of orchestral music into *Classical Symphony*. The **instrumentation** includes flute, clarinet, oboe, bassoon, trumpet, French horn, timpani, and strings. Compared to the other pieces on this concert, what instruments are missing?

Animated Score: Click [HERE](#) to access an animated score for the *Finale* of *Classical Symphony*. The visual representation will help students follow along and better understand the unending energy in this movement.

SNEAK-PEEK!: DILORENZO



As part of the Young Person’s Concert, you will get a “sneak-peek” of the Harrisburg Symphony Orchestra’s newly **commissioned** piece, *Enginuity* for Trumpet and Orchestra. When a person or organization pays a composer to create a brand new piece of music, it is called a **commission**.

This new piece was written specifically for the HSO’s principal trumpeter, Phil Snedecor. Phil and the HSO will give the **world premiere** of *Enginuity* at the HSO Masterworks concerts on November 23rd and 24th. A **world premiere** is the first-ever performance of a piece of music. That means you will get to hear part of the piece before the **world premiere** even happens! How cool!?

Only the third movement, *Tin-Lizzy*, will be performed as part of the YPC on November 22. “Tin Lizzy” was the nickname given to the Model T. The Model T was one of Henry Ford’s most popular car designs in the early 1900s. Similar to *Bolero*, this movement has a rhythmic motor (which makes perfect sense for a car!). Look at the examples below and you will notice that the motor has seven beats (which is a beat unusual). We can think of this motor in two different ways: 1) as seven beats, split into groups of two and three, or 2) as following the rhythm of a specific phrase (like we did in *Bolero*). Become as familiar as you can with this motor, but, since there is no recording, you’ll have to wait until the YPC to hear what it actually sounds like.

1) 
1 2 (&) 1 2 1 2 3

2) 
Tin Liz—zy goes fast, su — per fast!

THE HARRISBURG SYMPHONY



The HSO started to play music 90 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 24). 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 90 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 twenty 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 November 22 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

THANK YOU TO OUR SUPPORTERS

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

HSO Young Person's Concerts are made possible through the generous support of:

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The Foundation for Enhancing Communities
The Hathaway Family Foundation
The Charles A. & Elizabeth Guy Holmes Foundation
The Lawrence L. and Julia Z. Hoverter Charitable Foundation
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