

Philharmonic Society of Orange County
CONCERTS FOR 5TH GRADERS
2016-17 YOUTH CONCERT SEASON



Young Person's Guide to the Orchestra

Wednesday, February 8 ★ Thursday, February 16
Wednesday, March 15 ★ Friday, March 31

ORANGE COUNTY YOUTH SYMPHONY ORCHESTRA
DANIEL WACHS, MUSIC DIRECTOR and CONDUCTOR

JOHN-DAVID KELLER
AS BENJAMIN BRITTEN

ANAHEIM BALLET
SARMA ROSENBERG, CHOREOGRAPHER

Young Person's Guide to the Orchestra Benjamin Britten
(1913-1976)

Suite from *Candide* Leonard Bernstein
(1918-1990)

Anaheim Ballet

Special Thanks to

Anaheim Ballet, Larry Rosenberg, Director
Alan Billingsley Productions ★ Segerstrom Center for the Arts

ACTIVITY PAGES and CD

We are looking forward to you and your class joining us on concert day. To increase your students' enjoyment of this program and to facilitate your preparation for this learning experience, please use the CD and student pages provided.

Right away:

- ♪ Duplicate student worksheet.
- ♪ Play the CD as students complete the worksheet.
- ♪ Discuss the answers with your class.

When you have 15 minutes:

- ♪ Learn about the instruments of the orchestra (pages 5-8).
- ♪ Read "Composers and Conductors" and the paragraphs about the featured composer.
- ♪ Encourage student musicians to share their instruments with the class.
- ♪ Play music by Leonard Bernstein (West Side Story) during math work, writer's workshop, or art.
- ♪ Do Word Search Puzzle.

As a group or in teams:

- ♪ Create a "Concert Crossword" and solve it.
(*Instructions included in this packet*)

During language arts:

- ♪ Have the students read the story of Candide and write down what they imagine during the playing of each selection.

During silent reading:

- ♪ Have students research Benjamin Britten and Leonard Bernstein in books or on the Internet.

The day before the concert:

- ♪ Review concert manners.

CONCERT INSTRUCTIONS

Before you leave for the concert:

- ♪ Restroom facilities are extremely limited. Any student leaving his seat **MUST** be accompanied by a chaperone.
- ♪ No food, gum, photography, or cell phones. *No water bottles.*
- ♪ Philharmonic volunteers are your guides. Please honor their requests.
- ♪ **DISCIPLINE OF STUDENTS IS THE TEACHER'S RESPONSIBILITY.**

At the Performing Arts Center:

- ♪ Remain on the bus until instructed by a Philharmonic volunteer.
- ♪ **When leaving the bus, PLEASE KEEP STUDENTS IN A SINGLE FILE WITH THE TEACHER LEADING.**
- ♪ Please make sure adults are interspersed among the students. The teacher should be seated first in order to exit first.

Concert manners:

- ♪ Talking or whispering to neighbors during the concert is **NOT** acceptable.
- ♪ Applause is the **ONLY** way to show appreciation for the performers. Whistling and yelling are inappropriate.
- ♪ Respect the concert hall and the performers.
- ♪ Except in extreme emergencies, audience members must remain seated during musical selections.

After the concert, students can:

- ♪ Write a letter to the Philharmonic Society or a concert performer, telling what they especially liked about the concert.
- ♪ Play the music heard at the concert.

Philharmonic Society Youth Programs performances and activities are carefully composed to incorporate the five components of the California Visual and Performing Arts Framework for arts education: artistic perception; creative expression; historical/cultural context; aesthetic valuing; and connections, relationships, applications.

“Getting Ready” Answers

1. Benjamin Britten
2. England
3. A tune that the composer changes in different ways
4. Brass, woodwinds, strings, percussion
5. United States
6. A small opera, a play with music
7. Strings
8. oboe
9. Slow and soft
10. Triple meter, triple rhythm, three beats to the bar, a waltz rhythm
11. Goodbye, have a good trip, have a good time, have fun
12. A march, a party, any answer acceptable

Creating a Crossword Puzzle

1. As a class, or in student teams of two or three, use the Music Glossary to create a Concert Crossword puzzle. In addition to glossary words, students may choose to use: Berlioz, Liszt, macabre, woodwind, percussion, strings, or other musical terms.
2. On the board, have students interlock words vertically and horizontally.
3. Lightly, with a pencil, transfer the words onto graph paper, starting at the upper left.
4. Shade in the blank spaces.
5. Sequentially number words at the first letter, first *Across*, then *Down*.
6. Write definitions to fit each word and label the definitions by the word number and direction.
7. Erase the words.
8. Exchange puzzle(s) with other students or another class to solve.

California Academic Standards

Preparation CD and worksheet, concert attendance, in-class listening:

- Listening and Speaking – 1.2, 1.8
- Reading Comprehension – 2.1
- Music (listen to, analyze, describe music) – 1.4, 1.5
- Music (Historical and Cultural Context) – 3.2
- Music (Aesthetic Valuing) – 4.1, 4.2

Creating a Concert Crossword Puzzle, research activities:

- Music (Historical and Cultural Context) – 3.2
- Reading Vocabulary and Concept Development – 1.2, 1.3
- Writing Strategies – 1.3, 1.4

Post-concert Activities:

- Writing Strategies – 1.2
- Music (Aesthetic Valuing) – 4.2

(Complete as you listen to the CD)

1. Who wrote The Young Person's Guide to the Orchestra? _____

2. What country was the composer from? _____

The Young Person's Guide to the Orchestra

3. What is a theme and variations? _____

4. What are the four instrument families? _____

Suite from *Candide*

5. What country is Leonard Bernstein from? _____

6. What is an operetta? _____

7. What instrument family plays the opening? _____

8. What instrument plays the next theme? _____

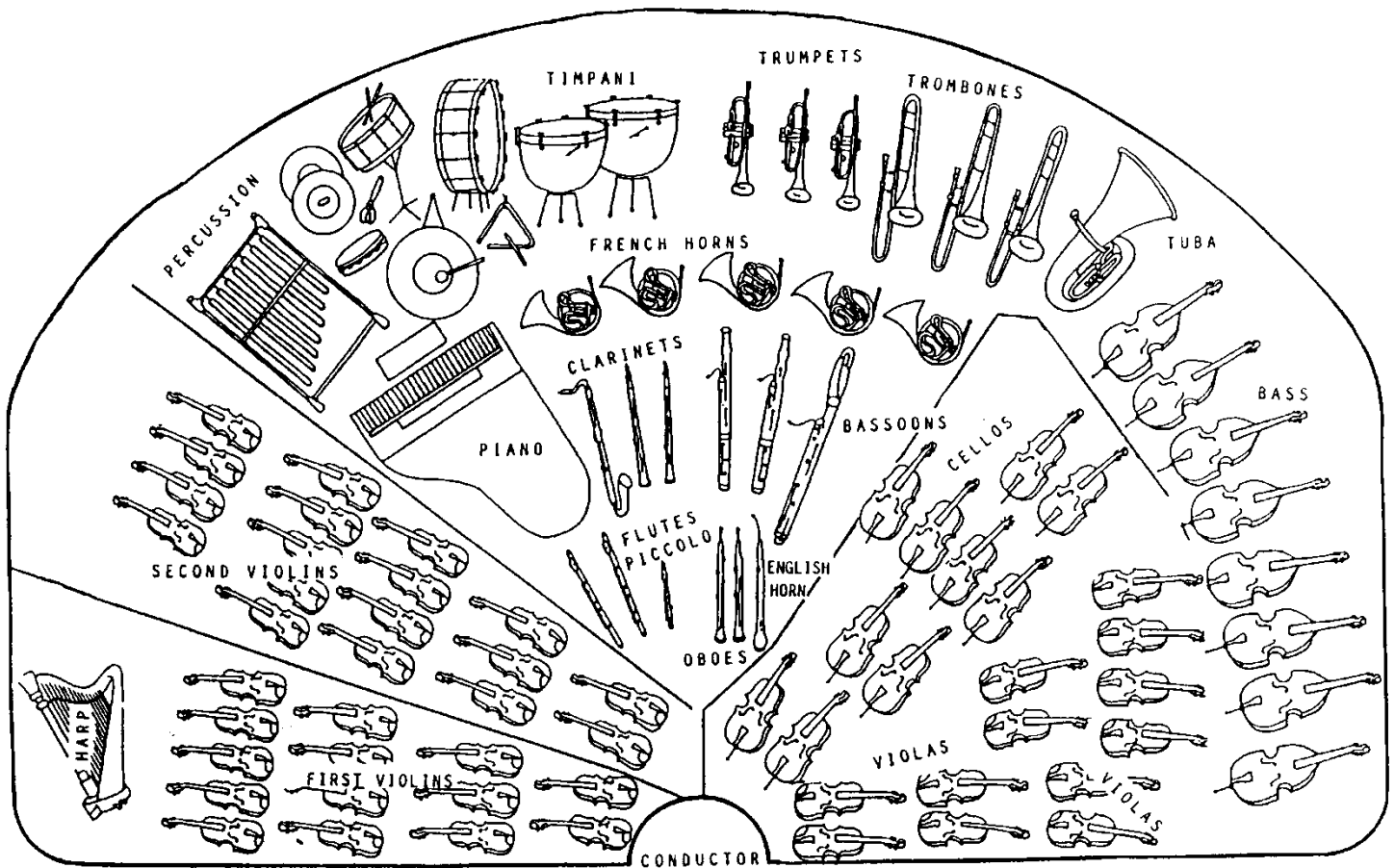
9. Is the music fast or slow? Loud or soft? _____

10. Listen carefully to the second section. What is the rhythm or dance? _____

11. What does Bon Voyage mean? _____

12. What does the music sound like to you? _____

Musicians can't just sit where they want. There's a special place for them according to the instrument they play.



OUR COMPOSERS, BENJAMIN BRITTEN and LEONARD BERNSTEIN

Our host Benjamin Britten was born in Suffolk, England, in 1913. His father was a dentist and his mother was an amateur (not a professional) pianist. There was always music in the house. He had two sisters and a brother, but they were not interested in classical music. Benjamin's mother gave him piano lessons and he showed talent for composing when he was only five years old. He was a well-established composer when he was commissioned (that means someone gave him the job) to write *The Young Person's Guide to the Orchestra* (1945). It was for an educational film, *Instruments of the Orchestra*, directed by Muir Mathieson and featuring the London Symphony Orchestra conducted by Malcolm Sargent, all very famous in the musical world of England. It became his most popular work and is still played in concerts today.

Leonard Bernstein is one of the most famous American composers. Born in 1918, he was the first conductor to give a series of television lectures on classical music, starting in 1954 and continuing until his death. He was a skilled pianist, often conducting piano concertos from the keyboard. As a composer he wrote in many styles encompassing symphonic and orchestral music, ballet, film and theatre music, choral works, opera, chamber music and pieces for the piano. Many of his works are regularly performed around the world, although none has matched the tremendous popular and critical success of *West Side Story*. At the concert, you will hear selections from his operetta *Candide*, a story about travels and adventures and coming home again.

STRINGS

People have been using stringed instruments for thousands of years. Some were as simple as a hole in the ground with a string stretched across it. Orchestral stringed instruments have been around for 300 years.

The chief orchestral stringed instruments come in four sizes, but are all shaped the same. Each has four strings. The thinnest

string provides the highest tones and the thickest the lowest tones.

String players pluck the string (pizzicato) or draw the horsehair part of the bow across the string (arco). This makes the string vibrate to produce a sound. They can play two strings at a time (double stopping) or even hit the string with the wooden part of the bow (col legno).



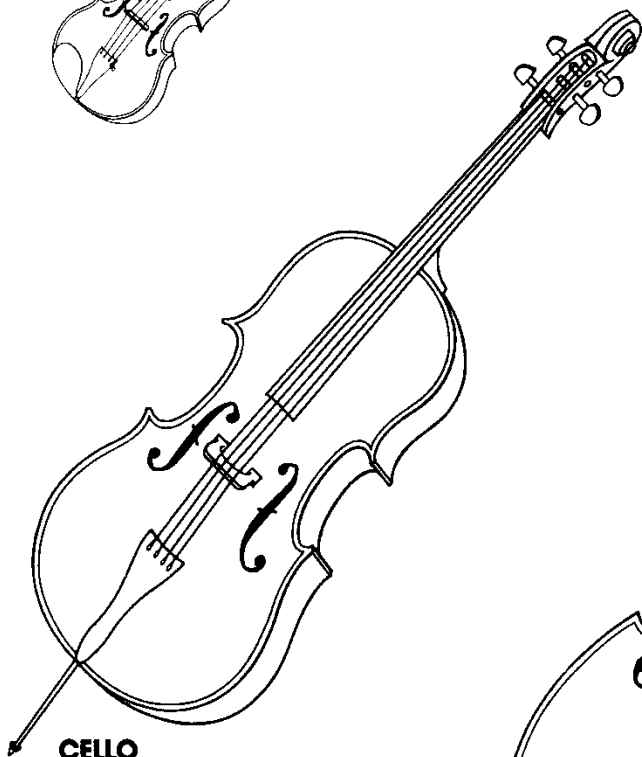
VIOLIN

The violin is the smallest instrument in the String Family. Violinists play it by holding it under their chins.



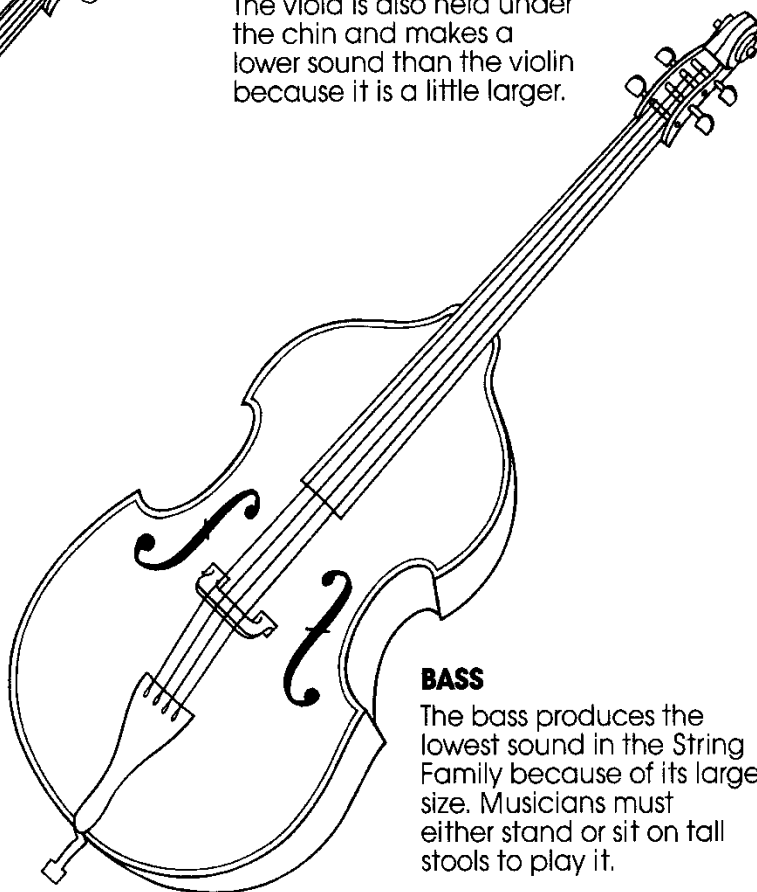
VIOLA

The viola is also held under the chin and makes a lower sound than the violin because it is a little larger.



CELLO

The cello is twice as large as the violin, and makes a sound lower than the viola. Cellists sit in chairs and hold the cello between their knees.



BASS

The bass produces the lowest sound in the String Family because of its large size. Musicians must either stand or sit on tall stools to play it.

WOODWINDS

The earliest woodwind instruments were pipes and flutes. These instruments were sometimes as interesting to look at as they were to hear. They could be decorated with carvings or shaped like animals such as fish. Pipes and flutes were made out of many different materials such as bones, stones, gourds, bamboo, and tin.

Starting 500 years ago, the ancestors of other modern orchestral woodwind

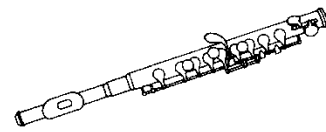
instruments, like clarinets and oboes, were being made. Two hundred years ago, all woodwinds were made of wood, but today, other materials can be used.

Sound is produced by blowing air into the instrument. Each woodwind is played in a slightly different way and makes different kinds of sound.

PICCOLO

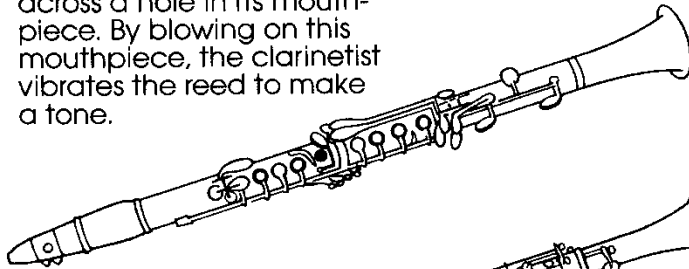
Half the size of the flute and often made of wood, the piccolo makes the highest sound in the orchestra. Both the piccolo

and flute are played by blowing across their mouth plate much as you would blow across a bottle to produce a sound.



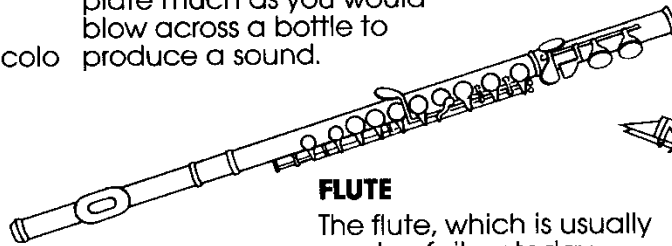
CLARINET

The clarinet has a flat piece of wood, called a single reed, fastened across a hole in its mouthpiece. By blowing on this mouthpiece, the clarinetist vibrates the reed to make a tone.



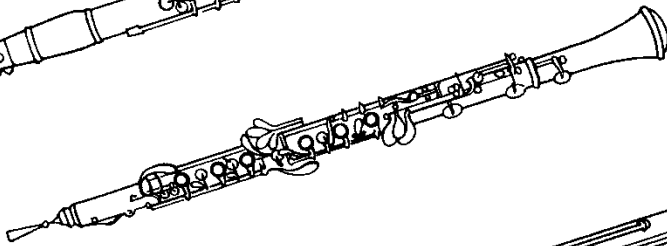
FLUTE

The flute, which is usually made of silver today, makes a light pure sound.



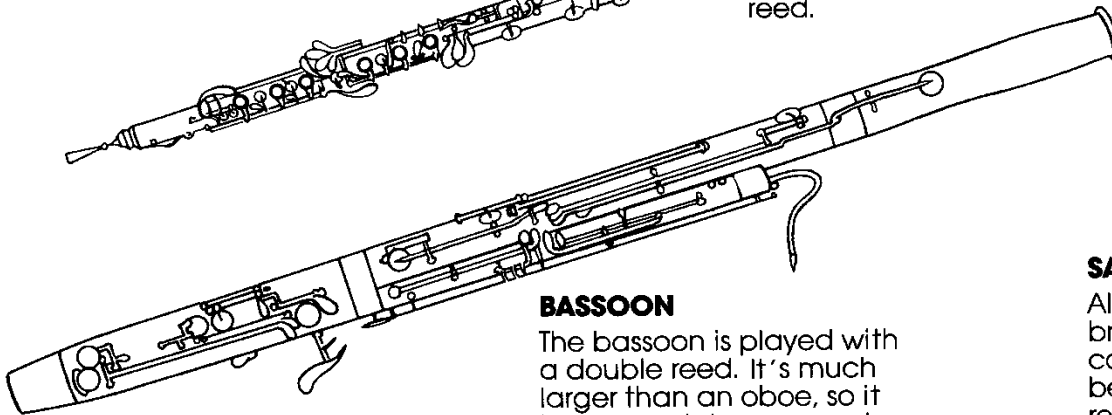
OBOE

The oboe has two flat pieces of wood (called reeds) fastened to a small tube to create a mouthpiece. It's called a double reed.



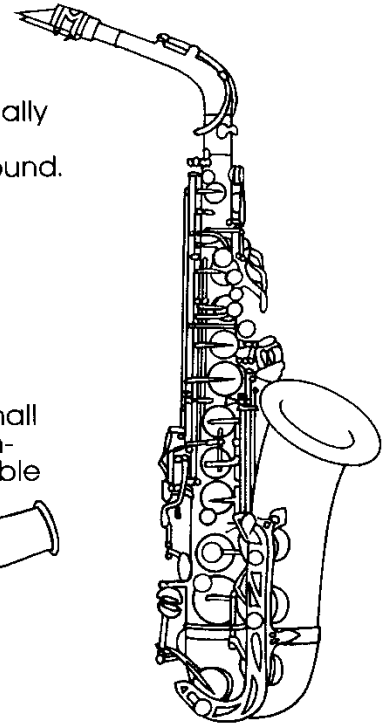
BASSOON

The bassoon is played with a double reed. It's much larger than an oboe, so it has a much lower sound.



SAXOPHONE

Although it's made of brass, the saxophone is considered a woodwind because it has a single reed mouthpiece like a clarinet.



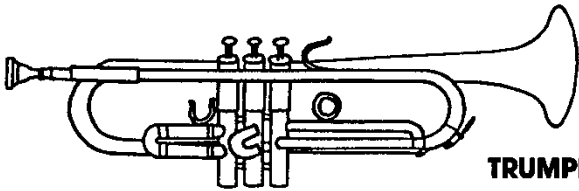
BRASS

Brass instruments were first used for sending messages over long distances by blowing into large seashells or animal horns. In Babylonia, they were often covered with gold and decorated with precious stones. In ancient Greece, they were made of silver or bronze.

Early trumpets were used to sound a battle charge, start a hunt, or announce a king's arrival. Although orchestral brass

instruments continue to be improved, they have been around 500 years.

The brass player makes his lips vibrate with a buzzing sound to produce the tone. The tighter the lips are when he "buzzes" them, the higher the sound. The coiled shape of the brass instrument doesn't change the tone, but it does make it much easier to handle.

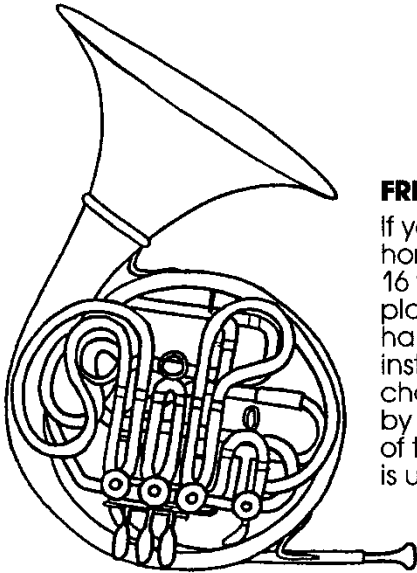


TRUMPET

The trumpet has the highest sound of any brass instrument because it is the smallest. Its pitch can be changed by pressing valves.

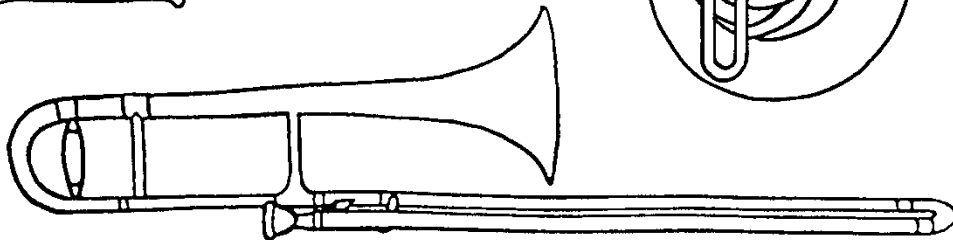
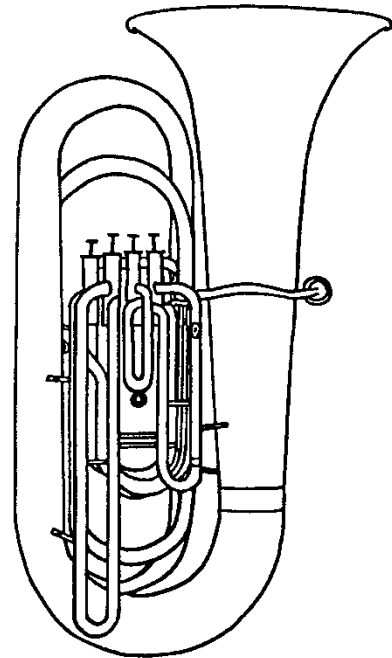
TUBA

Tubas come in several sizes and usually have four valves. Even the smallest tuba makes the lowest sound in the brass section.



FRENCH HORN

If you unwound a French horn, it would stretch out 16 feet long. A French horn player keeps her right hand in the "bell" of the instrument and can change the horn's timbre by changing the position of this hand. The left hand is used to push the valves.



TROMBONE

The trombone has a slide, instead of valves like the trumpet, to change its pitch.

PERCUSSION

When primitive man struck hollow logs with a stick to send messages or shook a gourd with dried seeds inside, he was playing a percussion instrument.

The Percussion Family is called the "kitchen" of the orchestra because it contains so many different instruments. Some, like the xylophone and chimes,

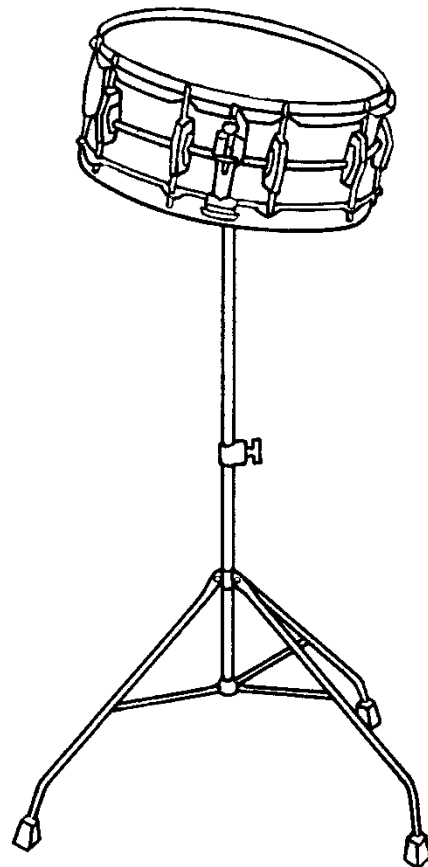
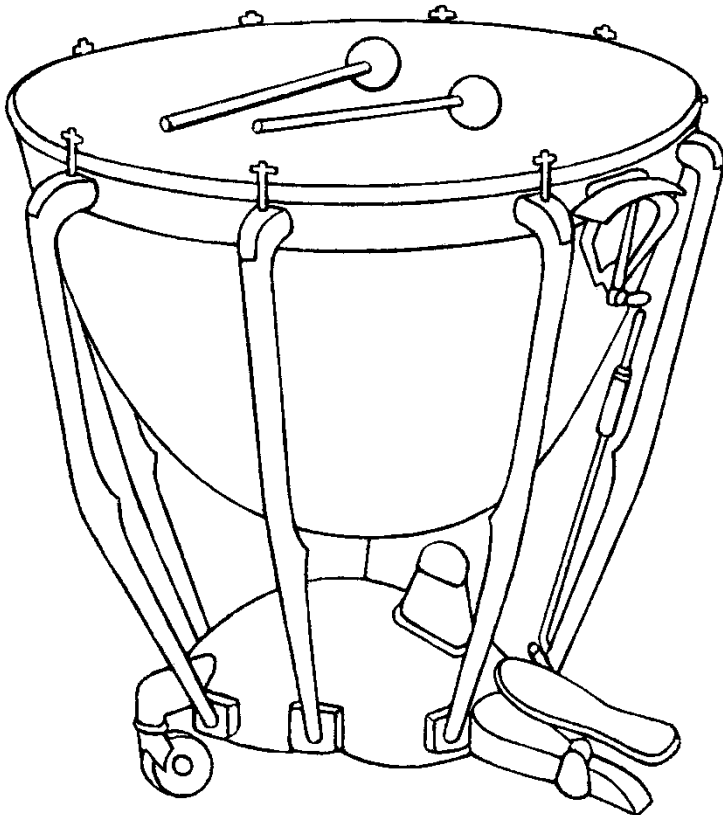
are tuned so that they can play a song. Most of them, though, are untuned like the bass drum and the triangle.

Percussion instruments are played by being struck or shaken. All different kinds of things are used to strike them: wooden sticks, metal rods, large padded mallets — even hands.

TIMPANI

Also known as the kettledrums, the timpani can play a song. Timpani are usually played in groups of four different sizes, the largest drum producing the lowest tones. Each also has a foot pedal to tighten the

drum's head to produce higher pitches and loosen it to produce lower pitches. You know the timpanist is tuning when she bends over to listen and check the pitch.



SNARE DRUM

The snare drum has top and bottom surfaces called "heads." Wires or "snares" are strung across the bottom head. When the percussionist strikes the top head with his sticks, both heads vibrate and the wires buzz.

Composers and Conductors

To compose is to create. You compose with words during writer's workshop. Music composers use music notes to tell the musicians which tones to play. They use markings like < to tell musicians to play louder (crescendo) and > to tell them to play more softly (diminuendo). When composers write for a symphony orchestra, they write a different "part" for each different instrument.

The conductor reads all of the parts at once on a special piece of music called the "score," like you read a book. The conductor of the Orange County Youth Symphony Orchestra, Maestro Daniel Alfred Wachs, rehearses (practices with) the musicians every week to help them play the way the composers wanted the music to sound.

Music Glossary

Ballet: A type of dance performed to music. Ballet dancers must be strong and graceful. They dance in many styles, from classic to modern.

Composer: A person that creates music and writes it down so that it can be played.

Concertmaster: The leader of the string section, the most accomplished violinist in the orchestra, who plays solos and helps the conductor.

Concerto: A composition for solo instrument with orchestra, often in three sections.

Conductor: The leader of the orchestra.

Crescendo: To get gradually louder.

Develop: To change, rearrange or break apart, in small ways, a musical theme.

Fugue: A polyphonic (many sounds) composition in which three or more voices enter one after the other, imitating and decorating the first melody (subject) according to special rules.

Harmony: The combination of simultaneously sounded musical notes to produce chords and chord progressions having a pleasing effect.

Incidental Music: Music that is written as accompaniment to a play or a story, like Romeo and Juliet.

Maestro: Italian word for "master," used to address the conductor or composer.

Melody: Pleasing sounds that make up a particular musical phrase, also known as the tune.

Orchestra: A large group of musicians, including brass, string, woodwind and percussion players, who all perform together.

Opera: A play with music where the dialog is sung by trained singers instead of spoken by actors.

Operetta: A small-scale opera, usually lighter in subject matter and musical style.

Pitch: How high or low a tone sounds.

Polyphony: Two or more melodies played at the same time.

Rhythm: Rhythm is music's pattern in time. We call it the beat.

Subject: In a fugue, the first theme (melody) that is developed with other melodies.

Suite: A musical composition that is formed by using pieces of a longer work, such as an opera or movie score.

Symphony: A composition for orchestra, usually with four or five sections, called "movements."
From sym – together, and phon – sound.

Theme: In music, a melody or tune.

Tone Poem: A one-movement composition for orchestra which has a theme (story) from a poem, a book, a painting, a person's life, or other non-musical source. Also called a symphonic poem.

Name _____

Date _____

Young Person's Guide to the Orchestra

M C E O E W S H L A N M D E T D
E U I T I S G R H A R M O N Y Y
L S N O S O E E V G N D I B L N
O Y M O J S I O C A G E N R D H
D M H Z O R C H E S T R A I E W
Y P S P N Z W O N S T O S T V M
E H M F T L B O N R L R F T C O
A O T R J F I R O D Y R I E C G
C N O R E T E I A D U M E N L B
G Y P U A B M M S S W C E E G K
C E E I B R E M B G S I T I E S
P E R C U S S I O N E E N O N G
U A E G T V N T Q U L L P D R X
V L T A E I M F G L K S O N S R
Q K T M U S I C A H K S F N W P
S P A P X O E B T R Y K R F G Y

Find the following hidden words:

ballet

brass

Britten

Bernstein

composer

conductor

harmony

melody

music

orchestra

operetta

percussion

strings

symphony

variations

woodwinds

About the Philharmonic Society of Orange County

Since its inception in 1954, the Philharmonic Society has been a primary catalyst for cultural growth in Orange County. From viewing concerts on gymnasium bleachers to enjoying the world’s finest orchestras in the elegance of the Orange County Performing Arts Center, the culture of Orange County has been nurtured and challenged by the Philharmonic Society. The Society has provided visionary leadership in our community while ensuring that the legacy of our cultural heritage will be preserved for our children and our children’s children.

For 63 years, the Society has presented artists who set the standards for artistic achievement. In addition, most of the world’s greatest orchestras have performed in Orange County by invitation of the Philharmonic Society.

Hand-in-hand with our commitment to artistic excellence is our commitment to music education. Sharing our love of music with others and helping our community deepen its appreciation and enjoyment of music is a primary tenet of the Society. Over the years millions of children have encountered classical music—many for the first time—at Philharmonic Society education programs. The Committees are the Society’s principal fund-raising and volunteer force. Together they create, fund and produce an extraordinary array of music education programs for children. The Committees also present a wide variety of fundraising events, including the Philharmonic House of Design and the Huntington Harbour Cruise of Lights®. In 2016-17, the Philharmonic Society will sponsor the following nationally recognized music outreach programs. Members of The Committees of Philharmonic Society, the principal fundraising and volunteer force of the Society, implement these programs. All programs are presented at no charge to schools, students or parents.

YOUTH PROGRAMS FOR 2016-17

<i>Music and Movement</i>	Kindergarten-First Grade Teachers
<i>Musical Me</i>	Second through Eighth Grade
<i>Music Mobile</i>	Third Grade
<i>Musicians on Campus</i>	Fourth, Fifth, and Sixth Grades
<i>Flutes Across the World</i>	Fifth and Sixth Grades
<i>Ensembles on Tour</i>	Intermediate Schools
<i>Strike up the Band</i>	Intermediate Schools
<i>Disneyland Resort Salutes the American Band</i>	Second Grade
<i>California Journeys</i>	Fourth Grade
<i>Concerts for Fifth Graders</i>	Fifth Grade
<i>Jubilant Song, World Pathways Ensemble and Salaamuna</i>	Sixth Grade
<i>Art and Music</i>	High Schools
<i>Tix for Teens</i>	High Schools
<i>High School Orchestra Festival</i>	High School Orchestras

About the Orange County Youth Symphony Orchestra

The Orange County Youth Symphony Orchestra, celebrating its 46th year, is the Official Youth Orchestra of Orange County. OCYSO provides the highest level of pre-professional orchestral training for young musicians in Southern California.

OCYSO’s mission, to introduce great music into the lives of young people, is fulfilled in part through its highly acclaimed “Concerts for Fifth Graders” in the Renée and Henry Segerstrom Concert Hall at the Orange County Performing Arts Center. This series, presented by the Philharmonic Society of Orange County, has provided music education for more than 500,000 students. Additionally, OCYSO presents an annual concert series in the historic Memorial Auditorium at Chapman University.

During its long, distinguished history, OCYSO has performed at major music conferences throughout the United States and has toured Europe and Asia. Performances in England, Austria, Italy, Germany, Switzerland, Hong Kong, the People’s Republic of China, Japan and at the United Nations and Carnegie Hall have been lauded by critics and audiences alike. Building on the tradition of excellence established by John Koshak during his 37-year tenure, music director Daniel Alfred Wachs is leading the orchestra into a new era.

About Daniel Alfred Wachs

Daniel Alfred Wachs is the third Music Director in the 46-year history of the Orange County Youth Symphony Orchestra. Educated in the United States, Europe, and Israel, Maestro Wachs holds degrees in Piano Performance and Conducting from The Curtis Institute of Music and The Juilliard School. He has guest conducted such orchestras as the Auckland Philharmonia of New Zealand, the Rotterdam Philharmonic, and the Fort Worth Symphony. In addition, Maestro Wachs has held the position of Assistant Conductor with the National Orchestra of France and the Minnesota Orchestra. He also served as an artist-in-residence with the New York City Ballet at Lincoln Center. Committed to education, Maestro Wachs is Director of Instrumental Studies and Music Director of University Orchestras at the Chapman University Conservatory of Music.