



# New York Philharmonic School Day Concerts

Spring  
Concert

Friday,  
March 8,  
2002

Resource  
Materials  
for Teachers

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## NATIONAL STANDARDS

The New York Philharmonic has an ongoing commitment to support the National Standards for Music Education, summarized here:

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

*In addition, our work supports the New York State Learning Standards in Music. The Curriculum Connections section (on pg. 12-13) supports the New York State Learning Standards in other subject areas, such as English, Math, Science & Technology.*

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### CREDITS

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Dear School Colleague:

**W**e welcome you and your students to the New York Philharmonic's School Day Concerts!

We support your preparatory work in the classroom with:

- 1.** This teacher resource book and supporting recordings, including *Inside the New York Philharmonic*, a videotape backstage tour of the orchestra.
- 2.** A teacher workshop at which these materials will be explored. You are responsible for carrying out the lessons before your students come to the concert. In addition, there are follow-up questions to help focus a post-concert discussion.
- 3.** Materials for your students (student programs).

This New York Philharmonic School Day Concert is on:

**FRIDAY, MARCH 8, 2002**

**10:30 a.m.** Upper elementary schools (grades 3-6)

**12:00 p.m.** Middle and high schools (grades 6-12)

**BRAMWELL TOVEY**, conductor

**PHILIP SMITH**, trumpet

The concert will be selected from the following pieces:

**STRAVINSKY:** *Pulcinella Suite*

**HAYDN:** *Trumpet Concerto*

## TEACHING THE LESSONS

The following activities, questions, and ideas will help you to prepare your class for the School Day Concert. The first and second lessons explore dialogue and ornamentation in the Haydn *Trumpet Concerto*. Then students are immersed in character by creating their own classroom suite of character pieces, related to Stravinsky's *Pulcinella Suite*. Each lesson can be completed in about 45 minutes. Please feel free to adapt the activities in this guidebook to your students' level of experience, your classroom situation, and to break up or expand lessons to fit your scheduling needs. Most importantly, have fun!

### STUDENTS WILL:

- \* Discuss conversational techniques in literature and music
- \* Create musical conversations through improvisation
- \* Ornament existing melodies
- \* Work in groups to create personality profiles for characters from a book currently being studied
- \* Create and perform a classroom suite of character pieces

### YOU WILL NEED:

- \* CD Player
- \* CDs
- \* Percussion and melody instruments\*

\* Note: if your class does not have access to a box of percussion instruments, ask your class to bring in homemade percussion instruments or noisemakers to use in this lesson. Objects may include homemade shakers, homemade drums, resonant metal containers and so on.

# Creating a Musical Dialogue

## ACTIVITY # 1

**W**ith your class, make a list of different conversational techniques. You may want to include things like question and answer, telling a joke, argument, interruption, imitation, or saying the same thing at the same time.

## ACTIVITY # 2

**N**ow, experiment with these ideas in a musical context. Take out your percussion boxes, recorders, and any other available instruments. If you don't have any of these things, you can make simple percussion instruments. (Check out the Instrument Lab page at Kidzone — [www.nyphilkids.org](http://www.nyphilkids.org) — for lots of fun recipes for making instruments!)

Looking at your list of conversational techniques from Activity 1, have students explore one of the techniques, using their instruments. You can do this with a pair of students or a group in front of the class. (Students may want to try out some techniques before performing for the class.)

Discuss some of the things your students noticed while listening. How might a musical question and answer sound? What are different ways to interrupt, musically? Encourage your students to think about as many aspects of music as possible. For example, what happens to the dynamics when someone is interrupted? Are certain instruments or sounds more appropriate for certain techniques than others?

## ACTIVITY # 3

**N**ow improvise some conversations using some of the techniques from your list. Here are some ideas. Have a conversation in which:

- \* **An argument dissolves into laughter.**
- \* **One person asks several questions of a group, and everyone in the group attempts to answer at once.**
- \* **One person is trying to tell a story, and is interrupted.**

Once you have chosen a situation, have the appropriate number of people improvise it in skit form for the class. Ask the audience to listen and watch for techniques from the list that are employed during the performance. How many different techniques were used? Did you notice any new techniques that should be added to the list?

**ACTIVITY # 4**

**B**uilding on Activity 3, improvise some of these situations musically. By now your students should be skilled at listening for conversation in music. If the students choose one of the scenarios without telling the rest of the class, can the listener tell which one they are doing? What did they hear, specifically, that led them to their conclusions?

They can also improvise a conversation without a scenario or script. Can the rest of the class hear a conversation? What kind? Try improvising a conversation between one player and a group of players. This is the way the Haydn *Trumpet Concerto* is designed.

**ACTIVITY # 5**

**N**ow listen to the first movement of the Haydn. Ask your students to listen for conversations in the music. Do they hear a conversation between the trumpet soloist and the orchestra? Do they hear other conversations?

# Ornamentation

Ornamentation is a technique that composers use to vary or decorate existing musical material.

## ACTIVITY # 1

**L**ead a discussion on what it means to ornament something. Can your students think of some examples of things that get ornamented? They may come up with things like Christmas trees, decorating a package with a big, colorful ribbon, or frosting a cake or cookies. Ornamentation is a way of dressing something up, or making it look more ornate.

## ACTIVITY # 2

**A**sk a student to walk across the front of the classroom. This is the theme — walking. Ask your class how the student can walk across the room in a more ornamented way. (Walk like a robot, like a millipede, or walk and move his/her hands wildly through the air.) Now have the student try out a few of the suggested ornamenting ideas. The student will stick with the same “theme” - walking - but will add some extra flavor or pizzazz to the movement. Make sure that the theme is still apparent under the ornamentation.

## VARIATION # 1

**Y**ou can also do an ornamentation exercise with a story or poem you are working on in class. How is speech made more impressive-sounding? In this case, ornamenting might mean adding descriptive words to a sentence so that it becomes more vivid. You might want to choose a very simple sentence or portion of a paragraph and ask your students to add words to bring out the character in the writing.

For example this sentence:

***The castle sat on a cliff.***

could become this sentence

***The ancient, decrepit castle built of dark grey rock perched precariously at the edge of a lonely, windswept cliff.***

through ornamentation.



## LESSON TWO - CONTINUED

\*If you are teaching more advanced students, they could try this activity in groups of two or three, and then play their ornamentations for the class. It is fun to hear all of the different ideas people will come up with!

### VARIATION # 1

Instead of ornamenting the theme above, try ornamenting this theme from the Haydn *Trumpet Concerto*. (This is the theme you heard in Activity 3.)



### ACTIVITY # 6

Now listen to Haydn's *Trumpet Concerto*. After the theme occurs for the first time in the trumpet, you will notice many places where ornamentation occurs. Sometimes it is something simple, like the addition of a trill, but sometimes there is elaborate ornamentation so you really have to stretch your ears to hear the theme.

### VARIATION # 1

The cadenza is one place where you can hear lots of ornamentation. This is a place in the music where the orchestra stops and the soloist plays a very virtuosic passage alone. It is one of the few times in classical music when the composer leaves the job of composing to the performer. In Haydn's time, cadenzas were improvised, or made up on the spot. Now, the soloist usually writes one beforehand. To write a cadenza, the performer starts with themes from the piece and develops them in various ways. Ornamentation, or embellishment, is one of the things you almost always hear in a cadenza. Listen to the cadenza in the first movement of Haydn's *Trumpet Concerto*. It begins at 5:09 in track 1.

## Creating a Suite of Character Pieces

**S**travinsky's *Pulcinella Suite* is a landmark work based on the transcripts of another composer from a very different musical period. (The transcripts, dating from the early eighteenth century, were attributed at the time to Pergolesi, but recent research indicates that he may not actually have written them.) Stravinsky started with the musical ideas from these transcripts and re-imagined them, adding his own sense of style and vivid character. This lesson focuses on character by having the students write their own classroom suite of character pieces.

### ACTIVITY # 1

**C**hoose three or four contrasting characters - either from a book that your students are reading or from a play or movie with which the students are familiar. As a class, briefly discuss the characters and what characteristics make them different from each other.

Divide the class into groups, and assign each group one of the characters. Ask the students, working together, to create a personality profile for their character. Ask them to include as much information as possible. How does the character speak and move? What does he/she look like? How does he/she dress? How does the character behave? What descriptive words can the students think of that apply to their character?

### ACTIVITY # 2

**W**hen the students have completed the personality profiles, ask them to begin thinking about sound in relation to their characters. If there were a piece of music that perfectly represented their character, what would it sound like? Continuing to work in groups, ask them to imagine their character's music. Would it be loud or soft, simple or complex sounding? What instruments would play it?

Using the instruments available in the classroom, (recorders, percussion boxes, homemade instruments), ask the groups to begin working on music that represents their character. While creating their character pieces, they should refer to the personality profiles and their previous brainstorming about music for their character.

## LESSON THREE - CONTINUED

It may be helpful to ask some of the following questions:

- \* **Which instruments would most accurately depict your character?**
- \* **How can you use rhythms to depict a certain character trait?**
- \* **Should there be a melody or tune for this character?**  
(This could be created on recorder or other available melodic instruments.)
- \* **Should the music be fast or slow, or should the tempo change during the piece? What should the dynamics be like?**

When they are confident about their pieces, the groups will need to rehearse several times before they are ready to perform for each other.

### ACTIVITY # 3

**H**ave each group perform for the class. After each performance have a conversation about what the listeners heard. What do they think the character the group was focusing on was like? What musical choices did the group make to depict their character? If you want them to, the group can share their original personality profile.

Next, perform the pieces as a suite without interruption. Decide on the order — you might get students' input on the sequence.

If you have a tape player available, make a recording of your suite of pieces, performed without interruption. Listening to this recording raises many interesting questions. How do the pieces sound in relation to each other? How would it change the overall effect of the suite to change the order of the character pieces?

### ACTIVITY # 4

**N**ow it is time to listen to Stravinsky's *Pulcinella Suite*. You can listen to the entire piece at once, or listen to pairs of movements, comparing them to each other. If possible, listen once for enjoyment. Then, before listening again, ask the students to think about some of the following things.

- \* **How would they describe the character in each movement of the Stravinsky?**
- \* **What did he do, as a composer, to evoke those characters?**
- \* **Do any of the Stravinsky movements have a similar feeling, or character, to the pieces your class created?**

## LESSON THREE - CONTINUED

### VARIATION # 1

**A**s you listen, make a chart with your students of descriptive words for each movement. At the end, they may like to share their words. Did members of the class choose similar words to describe the movements? Why or why not? You may also like to discuss the placement of the movements. How does their order affect the way they impact the listener?

### POSSIBLE EXTENSIONS

**A**sk your students to choose a favorite movement from the Stravinsky and create a character profile. This is similar to Activity 1, but they will now be working backwards. Based on what they hear in the music, how would they describe the character?

## Post-Concert Questions

1. If you could have asked a question of the musicians or the conductor after the concert, what would that question be?
2. If you could go back and hear the same concert again, what would you listen for? Would you listen differently the second time?
3. How did your exploration of conversation in music help you to listen to the concert?
4. Did you listen to musical conversations differently at the live concert than you did when listening to the CD? Why?
5. What kinds of ornamentation did you hear? (You might want to make a list of your students' responses.)
6. What do you think it is like to be a soloist at the New York Philharmonic? What questions would you want to ask the soloist?
7. The *Pulcinella Suite* was intended for the ballet. What do you imagine the dance might have looked like? Do you think this music sounds danceable? Why or why not?

# Curriculum Connections

## LESSON ONE: CREATING A MUSICAL DIALOGUE

### Language Arts Extension:

Select samples of literature that include conversations and have the students read them aloud, focusing on the meter (pulse). While reading, have them use different voices and different volumes to enhance, or bring out, the meter. Here are some dialogues you could choose to use.

#### Father William

by Lewis Carroll

excerpt from *Alice in Wonderland*

"You are old, father William," the young man said,  
"And your hair has become very white;  
And yet you incessantly stand on your head-  
Do you think, at your age it is right?"

"In my youth," Father William replied to his son,  
"I feared it might injure the brain:  
But now that I'm perfectly sure I have none,  
Why, I do it again and again."

#### Charlotte's Web

by E. B. White

excerpt from *Chapter 12*

"I shall begin by calling the roll. Wilbur?" "Here!" said the pig. "Gander?" "Here, here, here!" said the gander. "You sound like three ganders," muttered Charlotte. "Why can't you just say here? Why do you have to repeat everything?" "It's my idio-idio- idiosyncrasy," replied the gander. "Goose?" said Charlotte. "Here, here, here!" said the goose. Charlotte just glared at her.

"Goslings one through seven?" "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", "Bee-bee-bee!", said the goslings. "This is getting to be quite a meeting," said Charlotte.

## LESSON TWO: ORNAMENTATION

**Math/Science/Technology Extension:****INVENTIONS**

**H**aydn's *Trumpet Concerto* was inspired by the invention of the keyed trumpet by Anton Weidinger. Discuss what other inventions in history have been inspirational to change.

## LESSON THREE: CREATING A SUITE OF CHARACTER PIECES

**Visual Arts Extension:****CREATING A VISUAL SETTING/VISUAL INTERPRETATION**

**P**ablo Picasso decorated the sets for the 1920 premiere of the *Pulcinella Suite*. What do the students imagine it may have looked like? Have them create a drawing or model of the set as they imagine it. Students may wish to listen to the piece again for inspiration.

**Social Studies Extension:**

What else was going on in the world when the various pieces for the School Day Concert were written?

**Stravinsky's *Pulcinella Suite* 1920**

**Haydn's *Trumpet Concerto* 1796**

Students can research world events and lifestyles of the times. Discuss how music reflects the culture of the times during which it was written, just as the architecture, clothing styles, politics, and life-styles of that period do.

Sharing the story behind each piece would be an interesting lesson in history and culture. Were they commissioned pieces? If they were commissioned, who commissioned them, and why? What was the inspiration for the music? When were they performed for the first time, and how were they received? (See "About the Music" in this guide for more information.)

**BIBLIOGRAPHY**

***Charlotte's Web*, E. B. White, Harper Collins, New York, 1952**

***Alice in Wonderland*, Lewis Carroll, H. N. Abrams, New York, 1988**

**IGOR STRAVINSKY 1882-1971**

**S**travinsky was born and educated in Russia, and though he was qualified to be a lawyer, he never practiced law. Instead he concentrated on composing. His early works brought him to the attention of Sergei Diaghilev, the most famous ballet impresario in the world at the time. Diaghilev asked Stravinsky to write some ballets for his company, the Ballets Russes. Stravinsky wrote *The Firebird* and *Petrouchka* for Diaghilev, and the performances were such a success that they made Stravinsky famous. Another great Stravinsky ballet, *The Rite of Spring*, became one of the most talked-about works of the

20th century when it nearly caused a riot at its first performance! Stravinsky was a quick learner and a very versatile composer who seemed to change his style every few years. Later in his life, Stravinsky collaborated with the great American ballet master, George Balanchine, and their partnership resulted in a brand-new style of dance called Neoclassicism. Stravinsky was a sophisticated world traveler, but the true Russian spirit never left him and can be heard in all his works.

**FRANZ JOSEPH HAYDN 1732-1809**

**H**aydn was born in Austria and began working as a choirboy at age 8. He left the choir in his teens to make a living as a freelance musician, working in churches, playing viola in serenading parties, and composing when he could. His big break came when Prince Esterhazy, a wealthy Hungarian music lover, hired him as court conductor of his very good private orchestra. Haydn worked for the Prince for the next 30 years writing many symphonies, string quartets, and other works. When the prince died, Haydn took some time off to travel to London — and found that he was famous! The English had been

buying Haydn's compositions in sheet music form for many years, and they flocked to his concerts. Everything Haydn did was reported in the newspapers, and he received rave reviews for his playing. Haydn was very proud of the honorary degree that Oxford University gave him. He wrote many more symphonies and two major oratorios in his old age, and died a happy and beloved man at age 77.

**STRAVINSKY:**  
**PULCINELLA SUITE**

**P**ulcinella started out as a ballet. In 1920, Serge Diaghilev, director of the famous Ballets Russes in Paris, suggested that Stravinsky check out some old music originally attributed to the Italian Baroque master Giovanni Pergolesi (1710-1736). Stravinsky was bored at the very thought, but to please Diaghilev he went ahead and looked at some of the scores. "I looked," said Stravinsky, "and I fell in love." Stravinsky was captivated by the charm of the old music. He took some of it and re-tooled it to his own sound and style, making it sound both old and modern, both Italian and Russian, at the same time. The ballet premiered in 1920 (with sets by the Spanish painter Picasso!) and in 1922 Stravinsky made an orchestral suite out of it for concert performance. This project was a turning point in Stravinsky's career. He found himself so powerfully drawn to 18th-century music that he more or less turned his back on the Russian nationalist style that had brought him fame. It was the beginning of a period of musical exploration and experimentation for Stravinsky that went on for more than 30 years.

**HAYDN:**  
**TRUMPET CONCERTO**

**H**aydn was 63 when he first tried writing a concerto for trumpet and orchestra. The result, his last concerto, turned out to be the best one he ever wrote, and the most popular trumpet concerto ever. He wrote it as a favor for a friend, Anton Weidinger, a trumpeter with the Vienna court orchestra. Weidinger had designed a new type of trumpet that had keys, something like the keys of a modern saxophone, and he wanted to test out his ability to play chromatic notes. As you will hear, Haydn put in a fair number of chromatic notes for Weidinger, especially in the gentle, lullaby-like second movement. The first movement begins gently, with a majestic melody that starts with the notes "do-re-mi." The tradition for a concerto is that the last movement should be a brilliant showpiece — and it is. But Haydn sets us up for all the fireworks with a quiet opening. And he leaves room just before the end for the trumpeter to put in a big, splashy cadenza.

## BRAMWELL TOVEY



**B**ramwell Tovey is currently music director of the Vancouver Symphony Orchestra and was artistic director of the Winnipeg Symphony Orchestra. Mr. Tovey was born in Essex, England, and was an honors graduate from the Royal Academy of Music and the University of London. His made his professional debut at age 22, conducting the London Festival Ballet and soon became the Scottish Ballet's youngest-ever music director. Mr. Tovey launched the Winnipeg Symphony's Basically Bramwell concert series, the London Symphony's Family Concerts, and the Toronto Symphony's Casual Concert Series. He holds numerous awards for his artistic leadership, including an honorary doctor of law degree from the University of Winnipeg. He received the Canada 125th Anniversary Medal for his contributions to Canadian cultural life.

## PHILIP SMITH



**P**hilip Smith joined the New York Philharmonic as Co-Principal Trumpet in October 1978, and became Principal Trumpet in June 1988. His early training was provided at The Salvation Army, and continued under his father, Derek Smith. He is a graduate of The Juilliard School, having studied with Edward Treutel and William Vacchiano. In January 1975, while still at Juilliard, Mr. Smith was appointed to the Chicago Symphony Orchestra by Sir Georg Solti. He has been featured as a soloist with the Philharmonic in more than 75 performances. An avid brass band enthusiast, Mr. Smith has been guest

soloist with the US Army Brass Band and numerous American and Salvation Army Brass Bands. Mr. Smith is on the faculty at The Juilliard School and has performed and recorded with the Canadian Brass, the Empire Brass, Chamber Music Society of Lincoln Center, Mostly Mozart Orchestra, Bargemusic, and New York Virtuosi Chamber Symphony.

## GLOSSARY OF MUSICAL TERMS

<b>BAROQUE</b>	A stylistic period of music that lasted from about 1600 to 1750.
<b>CADENZA</b>	A virtuosic solo passage within a concerto or orchestral work, usually unaccompanied.
<b>CONCERTO</b>	A piece for one soloist accompanied by orchestra.
<b>CONDUCTOR</b>	Leader of the orchestra.
<b>DYNAMICS</b>	The loudness or softness of musical sounds.
<b>IMITATION</b>	The repetition of a theme or phrase; may be exact or altered slightly.
<b>IMPROVISE</b>	To make up the music or embellish it on the spot.
<b>MOVEMENT</b>	Self-contained section of a large composition (such as a symphony or concerto); each one usually has a different tempo marking.
<b>ORCHESTRATION</b>	The instruments that a composer chooses throughout a piece of music.
<b>ORNAMENTATION</b>	The addition of notes to decorate or embellish the melody; the melody remains recognizable.
<b>SOLOIST</b>	The musician who plays the solo part in a concerto.
<b>SUITE</b>	A group of pieces that are meant to be played together.
<b>TEMPO</b>	How fast or slowly a piece of music is played.
<b>THEME</b>	The main idea of a piece of music.
<b>TRILL</b>	To go back and forth very quickly between two notes.
<b>VARIATION</b>	An alteration or new version of a theme.
<b>VIRTUOSIC</b>	A way of performing or writing music that demands exceptional skill of the musician.

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KURT MASUR, MUSIC DIRECTOR

2001 - 2002 SEASON  
*Thank you, Kurt Masur*