

RESOURCE MATERIALS FOR TEACHERS



Revolutions

IN SOUND:
ROMANTICISM IN MUSIC

2007 SCHOOL DAY CONCERTS

Friday, January 26, 2007

Friday, February 2, 2007



New York Philharmonic
Lorin Maazel Music Director

EDUCATION AT THE NEW YORK PHILHARMONIC

The New York Philharmonic's education programs open doors to symphonic music for people of all ages and backgrounds, serving over 55,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

The New York Philharmonic is working with the New York City Department of Education to restore music education in the City's schools. The pioneering School Partnership Program joins Philharmonic teaching artists with classroom teachers and music teachers in full-year residencies. Thousands of students are taking the three-year curriculum, gaining skills in playing, singing, listening, even composition. The Philharmonic also takes part in extensive teacher training workshops.

For over 80 years the Young People's Concerts have introduced children and families to the wonders of orchestral sound. On four Saturday afternoons, the promenades of Avery Fisher Hall become a carnival of hands-on activities, leading into a lively concert. The fun and learning continue at home through the Philharmonic's award-winning website Kidzone!, full of games and information designed for young browsers.

To learn more about these and the Philharmonic's many other education programs, visit the website, nyphil.org, or go to the Kidzone! website at nyphilkids.org to start exploring the world of orchestral music right now.

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WELCOME TO THE SCHOOL DAY CONCERT!

This guide is designed to help you prepare your students for the School Day Concerts at the New York Philharmonic. It features five short units, each focusing on a different piece on the program, and a compact disc with the music you will hear. Your students will enjoy the concert and learn a great deal more in the process if you prepare them for as many of the pieces as possible.

To help you implement the units in this guide, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons.

School Day Concert Teacher Workshops

FOR MIDDLE SCHOOL AND HIGH SCHOOL TEACHERS

Monday, December 4, 4:00 to 6:00 PM

Avery Fisher Hall, Board Room - 6th Floor
132 West 65th Street, Manhattan

FOR ELEMENTARY SCHOOL TEACHERS

Tuesday, December 5, 4:00 to 6:00 PM

Avery Fisher Hall, Helen Hull Room - 4th Floor
132 West 65th Street, Manhattan

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

Wednesday, December 13, 4:00 to 6:00 PM

Avery Fisher Hall, Helen Hull Room - 4th Floor
132 West 65th Street, Manhattan

School Day Concerts

Friday, January 26, 2007

10:30 AM and 12:00 PM

for Elementary Schools

Friday, February 2, 2007

**10:30 AM for School Partnership
Program Schools**

12:00 PM for Middle and High Schools

ALEXANDER MICKELTHWATE, conductor

THEODORE WIPRUD, host

HECTOR BERLIOZ

March to the Scaffold,
from *Symphonie fantastique*

MODEST MUSORGSKY/RAVEL

Limoges: The Marketplace,
from *Pictures at an Exhibition*

RICHARD STRAUSS

Der Rosenkavalier Suite
(selection)

JOHANNES BRAHMS

Un poco sostenuto - Allegro,
from Symphony No. 1

JEAN SIBELIUS

Finlandia

Revolutions in Sound!

This year's School Day Concerts present music of the Romantic era, which encompasses the entire 19th century, as well as works by certain 20th century composers. During this time, independent symphony orchestras formed and began performing for paying public audiences. Instrument technology improved, and the number of instruments and players in the orchestra expanded. With more sonic possibilities, composers explored new sounds and approaches to making symphonic music. Everything became bigger: the sound, the melodies, the emotions. The resulting music still forms the core repertoire of virtually every professional orchestra. Join us on a journey that explores the ideas and musical techniques behind this exciting musical epoch!

Preparing for the Concerts

Every teacher is an essential partner in a School Day Concert. Your students rely on you to bring them well prepared to the concert.

The single most important way you can prepare your students is to play the enclosed recording of the pieces on the concert as often as possible. Students will develop their own close relationships with the music, which will make the concert a tremendously meaningful experience for your class.

You can take your students much further by carrying out the lessons in this booklet. The School Day Concert Teacher Workshop will help you implement them. Each lesson (comprised of a number of activities that can be completed, in total, in about 45 minutes) is written for a range of grades and aptitudes. Additionally, you will find sections entitled **Further Applications for Ensembles and Advanced Students**, **Curricular Connections** and **Extra Notes**. As an experienced teacher, you are expected to select and adapt the lessons to your students, to different grade levels, and to your classroom style.

Enjoy the lessons, indulge in listening, and have fun at your School Day Concert!

Blueprint for Teaching and Learning

The Blueprint for Teaching and Learning is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning:

- Making Music
- Music Literacy
- Making Connections
- Cultural Resources
- Careers in Music and Lifelong Learning

This booklet provides lessons that address all five strands. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

EXTRA NOTES

The works on the School Day Concert program serve as a yard stick on which one can measure the wide range of musical effects and styles prevalent in the 19th and early 20th centuries. *Symphonie fantastique* (1830) and *Der Rosenkavalier* (1909-1910) – the oldest and newest pieces on the program – span only 80 years. All the works your students will hear are part of same music genre, have similar instrumentation, and are written with the same twelve notes. And yet how different do they sound? How diverse are the composers' musical vocabularies: their considerations of melody, rhythm, and orchestration?

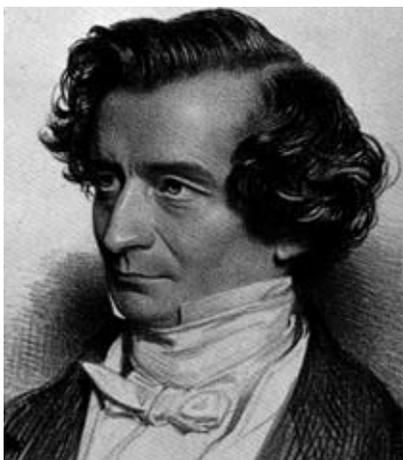
Revolutions in Musical Purpose

HECTOR BERLIOZ:

March to the Scaffold, from *Symphonie fantastique* (1830)

(b. La Côte-Saint-André, France, December 11, 1803;

d. Paris, France, March 8, 1869)



Hector Berlioz is often considered the first great French Romantic composer. Berlioz expanded the size of the orchestra and often used the instruments in novel ways to create new sounds. An excellent conductor and writer, Berlioz published a treatise on orchestration that is still widely read and used by composers and music students today. *Symphonie fantastique* was an instant sensation that established his fame and importance as a composer.

During the Classical period (roughly 1730-1800), most orchestras, musicians, and composers worked for royalty, aristocrats, or churches. The greatest composers followed strict rules and prescribed structures, and were admired for producing works of refinement, order, and symmetry.

As composers and orchestras gained independence, the purpose of an orchestral concert shifted. Musicians became more focused on creating an exciting and entertaining experience for a public audience. They also became much more interested in expressing their own emotions and in creating program music – music that tells a story or depicts an image. In fact, the word “romantic” comes from the German noun *Roman* (pronounced ro-MAHN), which means a book of fiction or novel. Hector Berlioz was a master of musical storytelling, as we will hear in his first masterpiece, *Symphonie fantastique*.

ACTIVITY 1

Listening for Mood and Drama in Orchestration

Hector Berlioz's *Symphonie fantastique* is a symphony in five movements, depicting five scenes of an original story. However, this story has no singers or narrators; the instruments of the orchestra tell Berlioz's story. To heighten the drama, Berlioz increased the orchestra's size and added a few new instruments (e.g. the now "extinct" ophecleid – a tuba-like woodwind instrument).



- *Without giving away the title, listen to March to the Scaffold, and ask your students to observe the different moods they hear in the music. Which instruments are responsible for creating particular moods?*

ACTIVITY 2

Finding Narratives in Music

Listen to *March to the Scaffold* again, and ask students to create their own individual stories that follow Berlioz's mood shifts. Have students share their original narratives. At your discretion, share as much of Berlioz's story as is appropriate for your class:

A young musician is deeply in love with a woman who unfortunately does not have the same feelings for him. In despair, he tries to poison himself [with opium], but instead of dying, he ends up having strange and vivid dreams and nightmares. In the present dream, the musician imagines that he has been convicted of a crime [murdering his beloved]. He watches himself being marched to a scaffold [where he will be executed by guillotine].

Berlioz describes his march as "sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts." At the end of the march, the clarinet plays the beginning of a melody that represents the musician's beloved. Berlioz states that this melody is "like a final thought of love," which the orchestra interrupts with a loud chord – "the fatal blow."

- *Listen to the march again: What specific musical details convey the different narratives your class has shared?*

Further Applications for Ensembles and Advanced Students:

Learn to sing and play the following melody that Berlioz uses to represent the musician's beloved:



Visit the New York Philharmonic website and read the entire story of *Symphonie fantastique* before listening to a recording of the work: www.nyphil.org/attend/programnotes (select "Berlioz" from the drop down menu and then *Symphonie fantastique*). Now, listen to the recording and pay attention to how the melody above is represented in the music. How does Berlioz's orchestration tell the story?

EXTRA NOTES

For students who may be considering careers in music, a discussion of the development of the symphony in the 19th century may be useful. In addition to the expansion of the orchestra during Berlioz's time, meaning more employment opportunities for performers, orchestras also began to operate independently. What kinds of jobs, in addition to 100-plus musicians, are necessary to support and run the activities of a large orchestra?

Revolutions in Inspiration: Music as Image

MODEST MUSORGSKY/RAVEL:

**Limoges: The Marketplace,
from *Pictures at an Exhibition* (1874)**

(b. Karevo, Russia, March 21, 1839;

d. St. Petersburg, Russia, March 28, 1881)



Modest Musorgsky was one of “The Mighty Five,” a group of Russian composers who sought to create an original, distinctly Russian musical style. Musorgsky often drew upon elements of folk song, folk dance, and Russian Orthodox chant to create his own unique sound. He is best known for his opera *Boris Godunov* and his solo piano masterpiece, *Pictures at an Exhibition*.

In addition to creating music from stories, Romantic composers drew inspiration from nature and visual art. Modest Musorgsky’s *Pictures at an Exhibition* was inspired by a posthumous exhibition of paintings, designs, and architectural plans by his friend Victor Hartman. The movements of this piece each illustrate a different artwork or depict Musorgsky’s mood as he strolls from picture to picture at the exhibition. Originally written for solo piano, *Pictures at an Exhibition* has inspired dozens of orchestral arrangements. The most famous and popular orchestral version (and the one that will be performed at the School Day Concerts) was orchestrated by French composer Maurice Ravel.

ACTIVITY 1

Depicting a Marketplace

Hartman's painting, *Limoges le marché*, portrayed a busy French marketplace in the town of Limoges. Although the original painting has been lost, we can still appreciate Musorgsky's musical representation through our own knowledge and experiences of markets.

- *Ask your students to remember a time they were at a busy market or street fair. As a class, brainstorm the characteristics of these markets, then create individual artworks that depict a scene at a marketplace.*

ACTIVITY 2

Drawing Musical Inspiration from Art

Have your students share their artwork with one another. What are some similarities? Some differences? Choose one picture and discuss how you would turn it into a piece of music.

- *What instruments would you use? What would be the appropriate dynamics or tempo? See if a student can hum a melody or clap a rhythm to represent something in the picture. Use instruments to compose or improvise a short piece inspired by this artwork.*

ACTIVITY 3

Hearing Musorgsky's Marketplace

Listen to *Limoges: The Marketplace*. What kind of marketplace scene does Musorgsky seem to be depicting? What instruments did Ravel choose? Have your students compare and contrast the piece to their musical explorations in Activity 2.

MORE CONNECTIONS

Read the book *Pictures at an Exhibition* by Anna Harwell Celenza (Charlesbridge, 2003) to get a sense of Russia in 1870s and the inspiration behind Musorgsky's work. Do the images of Russian folk design in the book correspond to Musorgsky's music? Discuss ideas of friendship and how someone special can influence you in a significant way, just as Musorgsky was inspired by Hartman.

Further Applications for Ensembles and Advanced Students:

In his manuscript, Musorgsky had penciled in the following tidbits of imaginary gossip from the marketplace scene: “Great news! M. de Puissanceout has just recovered his cow....Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon’s nose, which is in his way, is as much as ever the color of a peony.” Musorgsky uses short repeated motives to create a sense of chattering and gossip. Ravel effectively depicts this scene by passing these repeated motives from one instrument to the other. Using the instruments in your classroom, create your own original orchestration of the marketplace at Limoges.

Allegretto vivo, sempre scherzando

The image displays a musical score for 'The Marketplace at Limoges' by Maurice Ravel. The score is written for piano and right hand. It begins with the tempo and mood marking 'Allegretto vivo, sempre scherzando'. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into four systems, each with a right-hand part (treble clef) and a left-hand part (bass clef). The left hand features a rhythmic accompaniment of chords and eighth notes. The right hand contains various melodic motifs, some of which are repeated and passed between instruments in the original orchestration. Dynamics markings include *f*, *dim.*, *mf*, and *sf*. The score includes fingerings and articulation marks throughout.

EXTRA NOTES

While “re-mixes” may seem fashionable by modern-day standards, this concept was also alive and well in the Romantic era. The idea of taking an original work and turning it into something new was well executed by Musorgsky and Ravel in *Pictures at an Exhibition*. An important connection to make with your students is that this piece began as a work of painting, was reincarnated as a work for piano, and “re-mixed” into a composition for symphony orchestra.

Revolutions in Rhythm

JOHANNES BRAHMS:

Un poco sostenuto - Allegro, from Symphony No. 1 (1862-1876)

(b. Hamburg, Germany, May 7, 1833;

d. Vienna, Austria, April 3, 1897)



Johannes Brahms was often viewed as a conservative composer because he focused on traditional forms and absolute music (music without a story or extra-musical inspiration). However, within these forms, he achieved new heights of expression and complexity. Brahms was extremely self-critical as a composer and burned many of his compositions and rough drafts because he feared they were inferior. He spent nearly fourteen years completing his Symphony No. 1, which he was afraid would not measure up to the great nine symphonies of Ludwig van Beethoven. After the work's premiere, it received critical acclaim, and one conductor referred to it as "Beethoven's Tenth."

During the Romantic era, composers started to explore new rhythmic approaches: creating complex simultaneous rhythms, finding new ways of phrasing melodies, letting the soloist or conductor expressively slow down or speed up the tempo. The symphonies of Johannes Brahms are rhythmically rich, as we will discover through the following activities. Although the focus of this lesson is purely musical, classroom teachers working with Teaching Artists can make curriculum connections to mathematics and to the metrical and syllabic structure of poetry.

Finding and Feeling a Rhythmic Pulse

Just as a heartbeat forms the foundation of human life, most music has an underlying beat or pulse that serves as the foundation for its rhythm. Ask your students to touch their necks or wrists to find their own pulse rates. Have a volunteer clap out a steady beat at the tempo of his or her individual pulse, and let everyone else clap along. Ask your students if anyone has a faster or slower pulse, and allow more people to demonstrate. When and why does a heartbeat get faster or slower?

Listen to the first three minutes of the Brahms symphony and listen for a pulse. (For roughly the first forty seconds, the timpani pounds out a prominent pulse while the rest of the orchestra plays sustained melodies over it.) Once students find the timpani part, ask them to feel it by tapping it with one finger, nodding their heads in time with it, or pantomiming playing this pulse on an “air timpani.”

- How do you feel when this pulse gets quicker or slower? Louder or softer? Can you still hear a pulse when the timpani stops? (The strings pluck out a pizzicato version of the timpani rhythm.) Can you feel this pulse continue inside of you, even when the orchestra stops playing it? (e.g. during the oboe solo at 1:52). How does the “disappearance” of the pulse affect the mood of the music?

Internally feeling the pulse is an important strategy for enjoying the power and drive of Brahms’s symphonies.

Feeling and Hearing Duple Meters, Triple Meters, and Shifting Accents

Pulses can be grouped into meters: patterns of strong and weak beats. Have your class create a duple (two-beat) meter by clapping a steady “strong-weak” pulse pattern and chanting “**One - Two!**” with each clap. (Try clapping at approximately the same tempo as the timpani pulse from the beginning of the Brahms symphony):

One - Two! One - Two! One - Two! One - Two!
clap! clap! clap! clap! clap! clap! clap! clap!

Now try reversing the metric stress—a favorite trick of Brahms!

One - Two! One - Two! One - Two! One - Two!
clap! clap! clap! clap! clap! clap! clap! clap!

And try a triple (three-beat) meter:

One - Two!- Three! One - Two!- Three! One - Two!- Three!
clap! clap! clap! clap! clap! clap! clap! clap! clap!

You can also create the “strong-weak” duple pulse pattern by chanting a word with two even syllables as you clap (e.g. “hotdog”). For a triple (three-beat) meter, try a word with three even syllables (e.g. “pineapple”). Now, explore accenting different beats (or syllables) of your triple meter. What happens when you accent (stress) more than one of the three beats in the pattern? This is another favorite trick of Brahms!

Listen from 2:45-5:02 on your CD (track 3), noticing how the rhythmic stress constantly shifts. Believe it or not, this passage is written entirely in the same meter [6/8, which means there are six eighth notes ()] in every measure]. However, Brahms keeps changing the accent patterns to create the illusion of shifting between duple and triple meters. This is because a measure of 6/8 time can be divided into two groups of three pulses or three groups of two pulses, and any of these pulses can be accented to create a metric shift.

In order to play Brahms’s rhythms accurately, performers often must shift between feeling triple and duple meters – sometimes his music even has both duple and triple meters occurring simultaneously! For fun, have your class try performing duple and triple meters together (have half your students accent the second beat in duple meter while the other half accents the third beat in triple meter – all beats being of equal time). When music has more than one rhythmic pattern simultaneously, the resulting rhythm is called a polyrhythm.

A C T I V I T Y 3

Listening for Brahms’s Revolutionary Rhythmic Approach

Listen from 6:24-8:46 and notice how Brahms creates exciting layers that include duple and triple patterns. Most of the time, Brahms’s 6/8 meter feels like a duple meter with a triple subdivision, but he constantly overlaps melodies or accents different beats to create rhythmical variety and excitement.

After letting students discuss their observations on this excerpt, play the entire movement, and ask your students to take notes or use a marker to create a graphic representation of what’s happening with Brahms’s rhythm.

Further Applications for Ensembles and Advanced Students:

One additional innovative way that Brahms creates rhythmic tension is to group notes against the natural stress of the meter or subdivision. Play a scale as you normally would, then try these “Brahmsian” patterns of slurring:



How does this change the phrasing and rhythmic feel of the scale? Experiment with re-slurring melodies in your repertoire to create a phrasing that “goes against” the meter or natural subdivision. Often, this approach to articulation can lead to more intense and expressive phrasing.

MORE CONNECTIONS

Meter and rhythm are of utmost importance to poets. Have your students pick a favorite poem and read it aloud. What is the meter? What rhythmic patterns are noticed? Have them re-read it aloud, this time altering the rhythm and placing emphasis on different words or syllables. How does it affect the sound and the meaning of the poem?

Have students write their own poems. Pair up students and have each of them read the other’s poem. Did the reading reflect the rhythm and meaning the writer intended? Have students pay close attention to the way they write their poems (including word choice, punctuation, and syntax) to make sure they get the intended rhythm they want from the reader.

Revolutions In Melody

RICHARD STRAUSS:

***Der Rosenkavalier* Suite (selection) (1909-1910)**

(b. Munich, Germany, June 11, 1864;

d. Garmisch, Germany, September 8, 1949)



Not to be confused with the great waltz composer Johann Strauss, Jr., Richard Strauss is considered by many to be the last great German Romantic composer. Strauss achieved widespread fame and acclaim as an outstanding young conductor and composer of operas, songs, and tone poems for orchestra.

Der Rosenkavalier, a comic opera, was Strauss's favorite composition, and it demonstrates his total mastery of the Viennese waltz.

Rhythm was not the only musical ingredient undergoing revolutionary developments during the Romantic era. The nature of melody also changed. Melody became the predominant musical element in most compositions. In symphonic music, one instrument or section of instruments might play the melody while the rest of the musicians played a supporting part called the accompaniment. Composers also began to value long, beautiful melodic lines and tried to see how long they could make their melodies. As instrument technology improved, the melodic range of individual instruments widened. The orchestra could now play melodies that covered a greater range. Wide, expressive leaps became common. All of these melodic revolutions are present in the orchestral works of Richard Strauss.

ACTIVITY 1

Creating a Waltz Accompaniment

Richard Strauss's opera *Der Rosenkavalier* contains many beautiful waltzes, some of which will be played at the concert. A waltz is a triple-meter dance in which a melody is played over a repeated **one-two-three!** accompaniment. Have your class try out the following waltz-style accompaniment on their instruments or voices:



Can you compose a different waltz accompaniment that follows the same pattern of a low note followed by a higher repeated note?

ACTIVITY 2

Exploring “Endless Melody”

During the Romantic era, many composers loved melody so much that they tried to write melodies that stretched on and on without coming to a real resting place until the very end of a piece. Richard Wagner, a Romantic composer whom Strauss admired, called this new approach “endless melody.” When arguing that this was the best approach to writing a beautiful melody, Wagner once sang the melody line of the entire first movement of Beethoven’s *Symphony No. 3* to prove that it consisted of one long, uninterrupted tune. (Note: This feat of singing takes about fourteen minutes. Wagner tried to create the same effect with his operas, some of which take five hours to perform!)

Have a few volunteers play a waltz accompaniment and ask another volunteer to improvise an “endless” melody above it by singing or playing an instrument. The only rule is this: take a deep breath and improvise melody until your breath runs out. If you are teaching string players, you can ask students to use only one or two full bows instead of focusing on breathing. Let a few more volunteers try improvising “the world’s longest one-breath melody.” (This exercise is also good for improving tone and breath control.)

After a few volunteers try this exercise, ask your students to reflect on what improvising strategies make for good-sounding long melodies. (After all, a melody can seem “endless” in a good way or “endless” in a bad way!) Make a list of these strategies (e.g. the melody has some slow notes as well as some fast notes, it repeats or develops an idea, it has a catchy rhythm, etc.). Ask more volunteers to improvise new one-breath melodies while focusing on one or two strategies from your list.

Hint for improvising melody: if a note sounds “weird” or feels like it clashes with the accompaniment, go up or down a note. In improvisation, a “wrong note” is always only one note away from a “right note.” Also, remember that sometimes the “weird” notes are the ones that make a melody interesting or expressive.

Try a strategy called “endless writing.” Inspired by Strauss and his waltz with “endless melody,” have your students write for one minute or more without worrying about meaning, punctuation, spelling, or grammar. Encourage them to keep their pencils on the paper and write without hesitation for the length of the designated time. Let them read back their ideas and find an exciting, surprising, or interesting thought they may have written. Have them focus on and develop that thought by further writing about their newfound idea. Make connections back to Strauss and discuss how a musical technique can be used to inspire their writing as well.

ACTIVITY 3

Exploring Melodic Range and Interval Size through Movement

An interval is defined as the distance between two notes. To explore the idea of musical intervals in a simple way, have your class try walking around the room by taking “baby steps.” Next try “medium steps.” Finally, walk around the room with “giant steps.” Try calling out different step sizes and letting students adjust “in the moment.”

Next, divide your students into pairs and have them take two minutes to create a short new dance pattern that uses giant, medium, and baby steps in an interesting, but graceful way (e.g. giant, giant, baby, baby, medium, baby, giant). Once students have choreographed a pattern they like, have them write it down. Let a few pairs demonstrate their steps.

ACTIVITY 4

Exploring Melodic Range and Interval Size through Music

Have students take their instruments and play the lowest pitch they can. Next, have them play the highest pitch they can. The distance between these two notes is the musical equivalent of a “giant step;” many in-between notes are being skipped. “Take Me Out to the Ballgame” and “Somewhere Over the Rainbow” are examples of songs that begin with large intervals or “giant steps.” Try some other “giant steps” on your instrument.

To demonstrate a “baby step,” have students play their lowest note followed by their second lowest note. This is making the melody go up by a “baby step” or small interval. Try reversing the note order to make the melody go down by a “baby step.” “Ode to Joy” and “Hot Cross Buns” are examples of songs that use mostly small intervals. Explore other “baby steps” on your instruments.

Finally, try out some “medium steps” where only one to three notes are being skipped when going from one note to another. The clarinet melody

we heard at the end of *March to the Scaffold* is a good example of a melody that begins with medium-sized intervals. “Jingle Bells” is an example of a song that uses medium-sized intervals on the non-repeated notes.

What’s the difference between the sound of the three sizes of intervals? What’s the difference in how it feels to play them on your instrument?

Have students review their dance patterns. Now, have them create melodies by replacing the physical steps with musical notes that create the same pattern of baby, medium, and giant steps. Students should revise the melody until they’re satisfied – every musical interval has its own unique sound, and students should try out different options. Share the compositions with one another, listening for large, small, and medium melodic intervals.

A C T I V I T Y 5

Listening for Melodic Revolutions in Strauss’s *Der Rosenkavalier*

Quickly review all the melodic topics we have explored: melody and accompaniment texture, “endless” melody, and interval size and variety. Before listening to the *Der Rosenkavalier* selection on the CD, ask students to choose one “revolutionary” aspect to focus on: orchestration, imagery, or rhythm. (Be sure all three are covered.) After listening, have students share what they noticed about “endless melody” and use of expressive leaps.

Further Applications for Ensembles and Advanced Students:

The waltz was arguably the most popular and important dance of the Romantic era, and different cities and countries had their own distinctive waltz styles. Richard Strauss wrote waltzes in the Viennese style that can be quite lively (150-180 beats per minute). In a true Viennese waltz, the accompaniment doesn’t play an even one-two-three; rather, the second beat is rushed a little, and the dancers and musicians feel a slight lift before the third beat. Revisit Activities 1 & 2, but try them in the Viennese waltz style.

Next, try playing this Viennese style at different tempos or with a conductor changing the tempo.

EXTRA NOTES

After examining the lesson about “Revolutions in Melody,” performance classes can be encouraged to discuss musical phrasing. The longer the melodies became during the Romantic period the more difficult they became to phrase. Where does a phrase begin and end and how do we know? How does musical technique help us to better phrase more complex, melodic lines?

The Nationalist Revolution

JEAN SIBELIUS:

Finlandia (1899)

(b. Tavastehus, Finland, December 8, 1865;

d. Järvenpää, Finland, September 20, 1957)



Jean Sibelius, Finland's leading composer, received early acclaim for his symphonic works inspired by Finnish myths and folklore. Later, Sibelius established himself as a masterful composer of symphonies and Finnish songs. *Finlandia* was composed in 1899, the very year that Czar Nicholas II of Russia removed the Grand Duchy of Finland's political autonomy by placing Russian governors over the Finnish provinces. The work was first performed at a public event that was ostensibly a benefit concert, but in actuality it was a meeting

with patriotic and revolutionary undertones. At this pageant, actors portrayed six heroic scenes from Finland's past, and Sibelius wrote music to precede each. At the end of the program, instead of performing the national anthem, the orchestra performed *Finlandia*. The impassioned patriotism of *Finlandia* helped propel the Finnish people to independence in 1917 and has also made this piece an enduring staple of orchestral concerts everywhere.

The Romantic era coincided with nationalist political and cultural movements in many European countries. Composers were part of these movements. While in earlier times, composers may have conformed to the musical forms and styles of other cultures, during the 19th century they began to draw inspiration from their own folk music, folk dances, poetry, art, and language. As a result, composers created entirely new musical styles that were reflective of their own backgrounds and countries. This musical trend became known as Nationalism.

ACTIVITY 1

Nationalistic Reflections

Give your students a short writing assignment in which they reflect on their home countries. Include the following questions:

- *What do you love about your home country?*
- *What are some things about your country that give you a sense of pride?*
- *What are some struggles people have in your country?*
- *What things would you change if you could?*

Have your students share and discuss their reflections.

ACTIVITY 2

Listening for Patriotic Undertones in Sibelius's Work

Use the written introduction of this lesson to define nationalism and share the context of Sibelius's *Finlandia*. Play the CD recording (track 6) for your students and ask them to notice how Sibelius's music conveys the struggle for freedom and the proud, patriotic spirit of his time. The following listening guide may prove helpful in dividing the listening into sections or pointing out details:

0:00-0:54

The piece begins with a low introduction from the brass and timpani. This music is actually a quote from a piece entitled "Arise, Finland!," which was written by Emil Genetz in 1881. The grave melody projects a sense of the struggle and yearning for independence.

0:54-2:48

A serene woodwind chorale is followed by serious, proud music in the strings. Eventually, the brass join in to create a sense of growing strength. Distant rumblings in the timpani pervade throughout.

2:48-3:26

The tempo becomes fast, and rapid-fire bursts from the trumpets convey a sense of conflict. The strings develop the "Arise, Finland!" melody.

3:26-4:29

The key changes from minor to major to convey a sense of triumph, even though the "battle" and "struggle" music continues. Cymbals and triangle add color.

4:29-6:27

A woodwind chorale enters with a famous, hymn-like anthem. Sibelius's melody has since received dozens of settings. In addition to serving as the melody for numerous patriotic Finnish anthems, this tune also became the Protestant hymn, "Be Still, My Soul."

6:27-7:42

Sibelius revisits the triumphant music and closes the piece with one last statement of the anthem by the brass.

A C T I V I T Y 3

Singing Sibelius's Anthem

Be ready to sing this song from memory at the School Day Concert! Using the piano-vocal recording on the CD (track 5), practice singing Sibelius's uplifting chorale with universal lyrics by Georgia Harkness. Can you perform it from memory? Next, try playing it on your instruments (see page 20).

M O R E C O N N E C T I O N S

Have your students create a new flag for their home country by incorporating all of the ideas they gathered from the questions in Activity 1. Have them focus on the idea of representation and the challenge of creating symbols that express ideas and ideals in a clear and direct way. Make connections to Sibelius's *Finlandia* and the ways in which the composer expressed his ideals in musical terms.

Further Applications for Ensembles and Advanced Students:

Learn to sing and play Sibelius's anthem in 4-part harmony!

SOPRANO
ALTO

TENOR
BASS

6

12

18

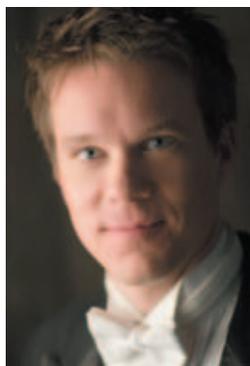
21

May truth and free - dom come to ev' - ry na - tion. May peace a - bound where
 strife has raged so long: That each may seek to love and build to - ge - ther.
 A world u - ni - ted, right - ing ev' - ry wrong: A world u - ni - ted
 in its love for free - dom, Pro - claim - ing
 peace to - ge - ther in one song.

**May truth and freedom come to every nation;
 May peace abound where strife has raged so long;
 That each may seek to love and build together,
 A world united, righting every wrong;
 A world united in its love for freedom,
 Proclaiming peace together in one song.**

*A verse by Georgia Harkness
 © 1964, Lorenz Publishing Co.*

ALEXANDER MICKELTHWATE, CONDUCTOR



Recognized as one of the most exciting, emerging talents on the musical stage today, Alexander Mickelthwate begins his tenure as Music Director of the Winnipeg Symphony Orchestra this season. Praised for his “splendid, richly idiomatic readings,” “fearless” approach and “first-rate technique,” the German-born conductor has attracted attention for his charismatic presence on the podium and command of a wide range of musical styles. Alexander Mickelthwate is Associate Conductor of the Los Angeles Philharmonic for 2006/07, where he has served as Assistant Conductor for the past two years, appearing regularly at Walt Disney Concert

Hall and at the Hollywood Bowl. Always striving to engage young people in music, he conducted more than 60 Young People’s Concerts with the Atlanta Symphony and organized an exchange between the Atlanta Youth Symphony and Berlin Youth Orchestra during the summer of 2003, hosting concerts in both cities.

After winning a Peabody merit scholarship, Mr. Mickelthwate came to America to study at Baltimore’s Peabody Institute of Music with Frederik Prausnitz and Gustav Meier. Further studies took place with Seiji Ozawa, Robert Spano, and André Previn as a fellow of the Tanglewood Music Center and with Leonard Slatkin at the National Conducting Institute in Washington, D.C.

THEODORE WIPRUD, HOST



Theodore Wiprud has been Director of Education at the New York Philharmonic since October 2004. Mr. Wiprud is a composer, educator, and arts administrator. He was most recently at the Brooklyn Philharmonic and the American Composers Orchestra, as well as the Orchestra of St. Luke’s, working to develop their different education programs. Mr. Wiprud has worked as a teaching artist and resident composer in a number of New York City schools. From 1990 to 1997, Mr. Wiprud directed

national grantmaking programs at Meet The Composer, Inc., supporting the creative work of hundreds of composers. His own music for orchestra, chamber ensembles, and voice is published by Allemar Music. Mr. Wiprud earned his Bachelor’s degree in Biochemistry at Harvard, and his Master’s degree in Theory and Composition at Boston University. He studied at Cambridge University as a Visiting Scholar. His principal composition teachers have been David Del Tredici and Robin Holloway.



The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On December 18, 2004, the Philharmonic gave its 14,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885-86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts.

HOW TO HAVE A GREAT DAY AT THE PHILHARMONIC

BEFORE YOU COME...

- Leave food, drink, candy, and gum behind – avoid the rush at the trash cans!
- Leave your backpack at school, too – why be crowded in your seat?
- Go to the bathroom at school – so you won't have to miss a moment of the concert!

WHEN YOU ARRIVE...

- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat put it right under your seat.
- If you get separated from your group, ask an usher to help you.

ON STAGE...

- The orchestra will gather on stage before your eyes.
- The concertmaster enters last – the violinist who sits at the conductor's left hand side. Quiet down right away, because this is when the players tune their instruments. It's a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

LISTENING CLOSELY...

- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert – let your friends listen in their own ways.

**SCHOOL DAY CONCERT COMPILATION CD
TRACK LISTING**

1. Hector BERLIOZ

March to the Scaffold, from *Symphonie fantastique*

New York Philharmonic
Leonard Bernstein, conductor

Available on SMK 60968

2. Modest MUSORGSKY/Ravel

Limoges: The Marketplace, from *Pictures at an Exhibition*

New York Philharmonic
Leonard Bernstein, conductor

Available on SMK 60693

3. Johannes BRAHMS

Un poco sostenuto - Allegro from *Symphony No. 1*

New York Philharmonic
Leonard Bernstein, conductor

Available on SMK 60970

4. Richard STRAUSS

Der Rosenkavalier Suite (selection)

New York Philharmonic
Lorin Maazel, conductor

Available on Deutsche Grammophon 289 477 6435

5. Jean SIBELIUS

Anthem from *Finlandia*

Vocal performance for classroom singing
Lauri Wallace, soprano
Arielle Levioff, piano

6. Jean SIBELIUS

Finlandia

New York Philharmonic
Leonard Bernstein, conductor

Available on SMK 63156

Tracks 1, 2, 3, and 6: Courtesy of Sony BMG Music Entertainment



New York Philharmonic

Lorin Maazel Music Director

LEARN ABOUT THE ORCHESTRA!

newyorkphilharmonic.org

nyphilkids.org