



New York Philharmonic School Day Concerts

Winter Concert
Monday,
December 3, 2001
Resource Materials
for Teachers

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www.newyorkphilharmonic.org www.nyphilkids.org

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.11) 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:

We 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:

MONDAY, DECEMBER 3, 2001

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

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

BOBBY MCFERRIN, conductor

The concert will be selected from the following pieces:

RAVEL: *Le Tombeau de Couperin*
RIMSKI-KORSAKOV: *Capriccio espagnol*

TEACHING THE LESSONS

The lessons in this guidebook are designed to prepare your students for their trip to the New York Philharmonic in December. The balanced forms employed by Ravel in *Le Tombeau de Couperin* are discovered in the first unit, while the dazzling orchestrations heard in *Capriccio espagnol* are explored in the second. Each lesson can be completed in about forty-five minutes. Several variations and extensions are included so that you can tailor the lesson plans to meet the needs of your students. Please feel free to modify these plans to fit your own classroom style and the level of your classes.

STUDENTS WILL:

- * Discover the balanced forms and repetitive structures used by Ravel in *Le Tombeau de Couperin*
- * Create graphic interpretations of a musical form
- * Explore orchestration techniques employed by Rimsky-Korsakov, specifically students will experience some different ways to showcase solo instruments
- * Create short musical variations and actively listen to the variation techniques used in *Capriccio espagnol*

YOU WILL NEED:

- * Journals
- * CD Player
- * CDs
- * Percussion and/or melody instruments*
- * Large sheets of blank paper
- * Markers, crayons, pencils
- * OPTIONAL: Art supplies (buttons, sparkles, ribbon, beans, macaroni, paint and glue)

* 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.

Form

Le Tombeau de Couperin is written in the neo-classical style. Composers writing in this style revived the balanced forms common in earlier musical periods. Balanced structure plays an important role in *Le Tombeau de Couperin* and in this unit students will begin to identify some of the traditional forms employed by Ravel in this piece.

ACTIVITY # 1

Form fills the world around us and repetition can help to establish form. What are some kinds of food that have repeating layers? For instance sandwiches, hamburgers, lasagna and birthday cake are all examples of food that have repeating layers.

ACTIVITY # 2

Ask students to choose one of the layered food examples to diagram in their music journals. Then ask students to find a partner with whom they can share diagrams. Students should carefully observe the repeating patterns in the drawings.

ACTIVITY # 3

This activity can be done individually, in small groups or with partners. Each person or group should be given a large sheet of blank paper. The paper should be folded into three sections horizontally. Students will create patterns on the paper using any materials you have in your classroom. You can use markers, pencils or crayons. If you prefer, students could use materials such as buttons, sparkles, ribbon, beans, macaroni, which could be glued to the paper.

ACTIVITY # 4

While listening to the first section of “Rigaudon” from *Le Tombeau de Couperin* (Track 10, 1st minute), students should create a pattern to fill the first section of the paper that reflects the music that they hear. Your students may be inspired by the bright sounds and quick music that fills the first section. The entire orchestra announces the main theme. The trumpet and high woodwind sound add brilliance to the texture. Encourage students to

create a design that fits with the exuberant and energetic quality of the music. Students should choose colors and textures that match the sound. Discuss why the music inspired the students to create the patterns they chose. (The instrumentation, tempo, dynamics, rhythms may have influenced the patterns.)

ACTIVITY # 5

Now listen to the second section of the piece (track 10, ca. 1'05-2'10). Students should let the quality of the music guide their creation of the design for the middle section of their paper. The mood of this section is much more relaxed than in the first section. Listen for the graceful oboe melody accompanied by pizzicato in the strings. The flute and harp add a warm quality to this section as well. Students should listen carefully to the musical texture to get inspiration for their patterns. You could encourage them to create a lighter and more delicate design to match the musical sonorities of this second section. Once again, you may wish to allow time for students to share their graphic interpretations. Discuss why the music in the second section inspired them to create these patterns.

ACTIVITY # 6

Now listen to the final section of the piece. The sudden change in texture is actually a repetition of the first section of the “Rigaudon”. Your students may recognize the bright atmosphere that inspired their patterns in the first section of the artwork. In the remaining section of their paper, students should try to create an exact repetition of the patterns they created in the first section.

ACTIVITY # 7

Showcase the artwork that your class has created by mounting the work throughout the classroom. Discuss and analyze the different pieces that have been created. Focus the discussion on discovering how and why the patterns have been created. The repetition of the first and last section is essential in creating this pattern.

ACTIVITY # 8

In music, this same form is called ternary and is referred to as “A-B-A” form. Listen to the entire movement, asking students to listen to the ternary form of the music. Ask students to raise their hands when the texture of the music changes in the middle section and final section of the piece. Listen again and ask students to observe connections to the graphic patterns that they created in their artwork.

LISTENING EXTENSION # 1

Listen to the third movement of *Le Tombeau de Couperin*, the Menuet (track 9), which is also in ternary form. The minuet is a dance in 3/4 time and was a predecessor of the waltz. The first section of this dance begins with a graceful oboe melody. In the middle section (B), you will hear the low, gentle sounds of the strings and the flute. (ca. 2'00"). The oboe melody returns soon to complete the ABA form (ca. 2'54"). (These changes are subtle and require careful listening). Play this movement once for your class encouraging them to feel the rhythm of the dance, which is in triple time (123,123, 123) like a waltz. Ask them to listen for the return of the oboe melody from the beginning. They should raise their hands when they hear the melody return.

VARIATION # 1

Divide your classroom into two groups and ask the groups to face each other. Play the movement once again, and ask Group A to do a waltz step with the music during the first section of the Menuet. Listen carefully for the change in the texture when the second section begins at 2'00". The groups should then switch roles, and Group B should begin the waltz step. When the oboe melody from the A section returns, the first group should resume their waltz step.

LISTENING EXTENSION # 2

The form of the second movement is also created using repetition. Play the first 20 seconds of the "Forlane" (track 8) for the class so they can hear the repeating melody that ties the piece together. This melody repeats many times during the "Forlane" and is alternated with contrasting sections to create an interesting musical form. When you play the entire movement for the class, they should keep a log of the number of times they hear this recurring melody in their journals. When they share their responses remember that there is not necessarily one correct answer. Most importantly, students should be listening carefully for repetition.

ACTIVITY # 3

Try to play your piece again, ensuring that the class can always hear the soloists clearly. Discuss the effect of the constant rhythm on the solos that were created. How did this repetitive rhythm influence the improvisations that the students played? (Perhaps the rhythm added intensity or excitement.) How did the soloists feel during their moment in the spotlight? (Maybe they felt nervous or excited.) Did the class rhythm help them during their solo or did they feel restricted by the rhythm? Ask the class how their role changed when they were playing the rhythm underneath the soloist. (For example: They changed dynamic levels because they had to hear the soloist. They became the background rather than the foreground. They had to support or accompany the soloists.)

ACTIVITY # 4

Now choose another group of soloists. In this activity, students will again improvise solos, but they will not have to fit with the class rhythm. The group rhythm will alternate with the soloist once again, but this time the class will stop playing when the soloist improvises his/her solo or cadenza. Before you try this, ask students to consider how the absence of the rhythm during the solos will influence the improvisations. Encourage soloists to enjoy their freedom by adding silences or pauses to the cadenzas. They may also change tempo and dynamics freely and their solos can be as long or as short as they wish. To start the solo, students should move to the middle of the circle and return to the circle when they have finished. This will be the cue to resume the class rhythm until the next soloist moves to the middle of the circle.

ACTIVITY # 5

Discuss how the experience of playing the free cadenzas differed from playing the rhythmic solos in the first part of the activity. How did the absence of the constant rhythm change the effect of the solos? Perhaps this made the solos more unpredictable and exciting. How did it feel to return to the class rhythm? Maybe the rhythm felt familiar and helped to unify the music.

LISTENING COMPARISON # 1

Listen to the first movement of *Capriccio espagnol*. Passages played by the full orchestra alternate with passages featuring solo instruments. The soloists in this movement play while the orchestra keeps the rhythm underneath. The clarinet is initially featured, and later the violin assumes a solo role. As students listen, ask them to feel the constant pulse that continues throughout the entire movement. What effect does this steady pulse have on the solo passages? For example, the rhythm may increase the energy of the solo, maintaining the dancing feeling of the music.

LISTENING COMPARISON # 2

Now listen to the opening of the fourth movement called “Scena e canto Gitano” (until ca. 2:20). Rhythmic orchestral outbursts are alternated with free solos by individual instruments. These free solos are called cadenzas. How did the effect of these cadenzas differ from the solos that were heard in the first movement? (Students may notice that the pulse is not steady and the solos sound very free. There are many quick notes and the tempo is not constant. There are also silences or pauses within the cadenzas.)

EXTENSIONS

1. In small groups, students can compose short pieces based on the principles of orchestration learned in the previous activity. Students can compose a piece that alternates tutti passages with solo passages. The solos may be written to fit with the orchestral pulse, or they may be free cadenzas.
2. For advanced music classes: Refer to the musical excerpts included at the back of the guidebook.
3. Using the melodic and harmonic excerpt from the first movement, ask your students to compose solos for their instrument that can be juxtaposed with this ostinato.

OR

4. Using the melodic material from the fourth movement, students can compose free cadenzas based on the theme. These cadenzas can then be alternated with restatements of the main theme.

Variation and Orchestration

ACTIVITY # 1

Choose a melody to sing or play on your classroom instruments. (You can use the melody from the second movement, which is included at the back of this guidebook, if you prefer.) What are some ways that you could create variations for the chosen melody? Create a brainstorming list on which to note your ideas. Ideas may include: adding notes, repeating notes, changing the tempo, dynamics or pitch, altering the instrumentation, etc.

ACTIVITY # 2

Using the short melody you have selected, create a class variation. Refer to your brainstorming list to get ideas when composing your variation.

ACTIVITY # 3

Divide your class into small groups, and ask each group to create a variation on the selected melody. Give each group a variation tactic from the brainstorming list that should be employed when composing their variation.

ACTIVITY # 4

Share your class variations. As each variation is performed, ask students to observe how the melody has been changed from the original.

ACTIVITY # 5

Listen to the first 45 seconds of the second movement of the *Capriccio espagnol*. This movement is a theme and variations and in the opening the theme is introduced by the french horns. Now play the entire movement for your class, asking them to note the ways in which the theme is altered throughout the movement. Share and discuss student responses after listening. A short description of each variation follows to aid you in your class discussion.

Theme: introduced by the french horns and accompanied by the low strings.(0:00–0:45)

Variation 1: The violins join the strings to play the melody with a flute obbligato. The rhythm is changed slightly.(0:45–1:33)

Variation 2: English horn and french horn are accompanied by tremolo in the strings. Notes are repeated and added and the tempo slows down in this variation.(1:33–2:51)

Variation 3: The theme is heard in the high register of the flute and violins in a major key. The dynamic level is very loud.(2:51–3:39)

Variation 4: The flute, oboe, horn and cello play the first part of the melody together while the violins play a pizzicato (plucking) accompaniment. The high violins then join the flutes and oboes for one final statement of the opening melody. Finally a rhapsodic flute solo ends the movement. (3:39–5:00)

ACTIVITY # 6

Play the opening (first ten seconds) of the fifth movement several times for your class. This same basic motive provides the material for the much of the movement. The main themes from the other movements also make reappearances in this final movement. Applying what they have learned about variation, ask your students to keep journal entries of the alterations of the opening thematic material they hear as they listen to the entire movement. Rimsky-Korsakov's orchestration is remarkable and quite unusual. Students may hear percussion, such as castanets and triangle, or other instruments like piccolo and harp in the texture. Students should create journal entries detailing the many orchestral colors they notice while listening to this movement.

Upper Elementary School

GRADES 3 - 6

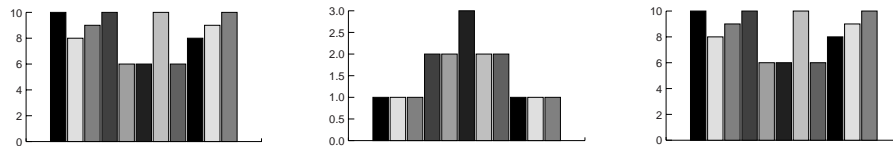
LESSON ONE: FORM

Math Extension:

Geometric patterns and shapes can be used to illustrate the ternary format, and to draw parallels between mathematic and musical properties. Have students use colored Unifix Cubes to create patterns that mimic the ternary ABA format. They may listen to the “Rigadoun” track and choose colors that represent the sounds, e.g. orange-yellow-orange-yellow — white-white-white — orange-yellow-orange-yellow. Have students use geometric shapes to represent sounds in the “Rigadoun” track. Explore the ways that their geometric patterns reflect the ternary format, e.g. triangle-diamond-triangle-triangle — heart-heart-heart — triangle-diamond-triangle-triangle.

Technology/Math Extension:

Focusing on dynamics, tempo, or instrumentation, ask students to give a relative numerical value to each change in the “Rigadoun” track. Then, using a graphing software package such as EXCEL, input the numerical values and create a bar graph of the pattern, using dynamics, tempo, or instrumentation as a heading. This could also be done as a math lesson, and then graphed on large chart paper, e.g.:



Science Extension:

Science can be used to demonstrate the musical concept of balance by exploring the scientific concept of balance, using weights and measures. Have students use a balance scale and a set of weights or other materials to balance using a 2:1 ratio, e.g. have the student put a 5 pound weight (A) on the left side of the scale. Then place a 10 pound weight (B) on the right side. Have students determine how to balance the scale. (In order to balance the scale, another 5 pound weight (A) its equivalent should be placed on the left side.)

Social Studies/Language Arts Extension:

Students studying American history can use the poem “Our Fathers Fought for Liberty” (see below) as an example of a poem that uses the ABA form. Ask students to create a poem related to their social studies curriculum using the ABA format. (Teachers can choose another ABA poem and do this as a language arts lesson, or they could write an ABA poem related to their social studies curriculum to model this for their students.)

Our Fathers Fought for Liberty

by James Russell Lowell

Our fathers fought for liberty,
They struggled long and well,
History of their deeds can tell
—But did they leave us free?

Are we free to speak our thought,
To be happy and be poor,
Free to enter Heaven’s door,
To live and labor as we ought?

Are we then made free at last
From the fear of what men say.
Free to reverence today,
Free from the slavery of the past.

Our fathers fought for liberty,
They struggled long and well,
History of their deeds can tell
—But ourselves must set us free.

Language Arts Extension:

The study of palindromes can help students understand the ternary form. A palindrome is a word, phrase, verse, or sentence that reads the same backward or forward, e.g. mom, madam, Hannah. Ask students to come up with palindromes as part of a word study activity. Have students discuss the ternary form, and then in groups, come up with a ternary format for each of the palindromes chosen.

Capriccio espagnol

LESSON TWO: ORCHESTRATION

Language Arts Extension (or Math):

Using one of the poems from Paul Fleischman's *Joyful Noise: Poems for Two Voices*, have the entire class read one side of the poem (the orchestra), and select students to read from the other side of the poem (the soloists). (This can also be considered a math activity if you use poems from *Math Talk: Mathematical Ideas in Poems for Two Voices* by Theoni Pappas.) For a discussion about cadenza, choose two poems by different authors. Have the entire class read parts of one poem (the orchestra), and select students to intermittently read from another poem (the soloists).

Music/Social Studies Extension:

Based on the unit of study in social studies, have students listen to music from different cultures, e.g. Native American (grades 2 & 4), African or Asian (grade 3), Mexican (grade 5). Using the box of instruments, in small groups, ask students to compose a short melody that reflects the music of the culture they have studied. Ask each group to perform their melodies, then ask each member of the group to compose a short solo piece. Each member of the group should then perform the free cadenzas as a soloist.

LESSON THREE: VARIATION AND ORCHESTRATION

Science Extension:

Students can better understand the concept of variations by experimenting with water. Water is an interesting element to use because it takes on many shapes and forms, and varies depending upon conditions. The “tempo” of the water may be changed by freezing it (slowing it down) or heating it (speeding it up); we may change the “mood” by adding food coloring; we may change the “texture” by adding sugar, salt, etc.; we may also change the “pitch” by filling glass cups with different amounts of water, and then tapping the side of the glass to hear the pitch; we may “alter the instrumentation” by filling different vessels with water and tapping them on the side to see how differently each vessel resonates when filled with water. Have your students experiment with variance by exploring the many shapes, colors, textures, and moods of water.

MAURICE RAVEL 1875-1937

Ravel was born in Basque country, which is a part of France near the Spanish border. He studied at the Paris Conservatory and developed an elegant personal style of composition that included clear, bright, colorful sounds and a wonderful skill for orchestration. Claude Debussy, another important French composer and a friend of

Ravel's, said that Ravel had "the finest ear that ever existed."

Ravel's music sounded so new at first that it was slow to catch on with the public. But Americans loved his music, and one concert tour of America eventually made Ravel a rich man. He loved the sounds of other cultures, and he used in his music sounds from Asia, Spain, Hungary, Vienna, and American jazz. When World War I broke out in Europe, Ravel enlisted and served as an ambulance driver. The war shattered his spirit and ruined his health. He was never as strong again.

NIKOLAI RIMSKY - KORSAKOV**1844-1908**

Nikolai Rimsky-Korsakov's composing career developed in a very different way than most composers. He was an excellent piano student, but was more interested in going to sea. At age 12 he entered the Naval School in St. Petersburg and joined the Russian Navy upon graduating. He was on active service for 11 years and then spent 11 more years as an inspector of navy bands. But

he kept up his music lessons and, in 1871, with no previous experience as a teacher, he was appointed professor of music at the St. Petersburg Conservatory. He held this post for the rest of his life. It was during these years that he taught himself compositional skills, eventually becoming a superb theorist, orchestrator, and instructor. He wrote a classic book about orchestration and taught such pupils as Igor Stravinsky, Sergei Prokofiev, and Ottorino Respighi.

RAVEL:
LE TOMBEAU DE COUPERIN

About 500 years ago, during the period known as the Renaissance, French poets formed the custom of writing a poem or lament in honor of a colleague or prominent person who had died. These poetic tributes were called “tombeaux,” or tombstones, which is a good name for something that was created as a sort of monument to a departed person.

By the early 1600s, a century or so later, musicians began doing the same thing with musical compositions. A musical tombeau was usually a suite of dance movements for a solo instrument such as a harpsichord or archlute, which is a large lute with an extended bass register.

In the 1900s, Maurice Ravel and a few other composers revived this tradition which had gradually fallen out of favor during the Baroque era (approx. 1600-1750). Ravel wrote a tribute to Francois Couperin (1668-1733), a great French Baroque harpsichordist and composer. He followed the custom of Couperin’s time in writing a suite of dance movements for solo piano.

Ravel was still working on the *Tombeau* when he volunteered for service in World War I. Upon returning from the war, he finished the suite in six movements, dedicating each one to a friend who had perished in battle. Not long after, he re-scored four of the movements for full orchestra, and those are the ones that you will hear the Philharmonic play.

I. Prelude.

This piece echoes the virtuosic harpsichord style of Couperin’s time, with sequences of rapidly flowing notes.

II. Forlane.

This is a very old dance originating in Italy. It sounds something like a gigue (jig).

III. Menuet.

A stately dance in triple time.

IV. Rigaudon.

This is a lively sailor’s dance with quick hopping steps.

RIMSKY-KORSAKOV:
CAPRICCIO ESPAGNOL

Rimsky-Korsakov was part of the Russian nationalist movement, one of the “Mighty Five” that also included Russian composers Mussorgsky, Borodin, Balakirev, and Cesar Cui. These composers were dedicated to finding inspiration in the folk music of their own people. But they could also get caught up in the magic of faraway places - many Romantic composers did - and two of Rimsky-Korsakov’s most famous compositions are inspired by the sounds of exotic places: *Scheherzade* (Arabia) and *Capriccio espagnol* (Spain).

Rimsky-Korsakov began work on *Capriccio espagnol* in 1886, planning to write “a virtuoso violin fantasy on Spanish themes.” But the piece apparently developed a life of its own and ended up as a brilliant five-movement showpiece for full orchestra.

I. Alborada (“Dawn”)

A brilliant explosion of orchestral sound winding down to a quiet ending.

II. Variations

Five variations on a lovely theme introduced by the horns.

III. Alborada.

A return to the opening theme.

IV. Scene and Gypsy Song

This movement contains several spectacular cadenzas, including one for solo violin — a last remnant of the violin concerto Rimsky-Korsakov started out to write!

V. Fandango of the Asturias

The rhythm of castanets accompanies a fiery dance from the province of Andalusia. This final movement takes the listener back to the opening theme.

Capriccio espagnol Rimsky-Korsakov

First Movement Excerpt

Musical score for the first movement excerpt of Capriccio espagnol. The score is in 2/4 time and consists of two systems of piano accompaniment. The key signature is two sharps (F# and C#). The first system contains four measures, and the second system contains four measures, ending with a double bar line. The melody in the right hand features eighth-note patterns, while the left hand provides a steady accompaniment of chords and eighth notes.

Capriccio espagnol Rimsky-Korsakov

Second Movement Theme
for Advanced Classes

Musical score for the second movement theme of Capriccio espagnol. The score is in 3/8 time and consists of three systems of piano accompaniment. The key signature is one flat (Bb). The first system contains six measures, the second system contains five measures, and the third system contains six measures, ending with a double bar line. The melody in the right hand is characterized by eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

Capriccio espagnol Rimsky-Korsakov

Second Movement Theme
Recorder Version

Three staves of musical notation in 3/8 time. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a measure number '6' and a treble clef. The third staff starts with a measure number '11' and a treble clef. The music consists of a melodic line with some grace notes and a final double bar line.

Capriccio espagnol Rimsky-Korsakov

Fourth Movement Theme

Two staves of musical notation in 6/8 time. The first staff begins with a treble clef and a key signature of one flat. The second staff starts with a measure number '5' and a treble clef. The music features a complex rhythmic pattern with many sixteenth notes and a final double bar line.

BOBBY McFERRIN



Born in New York to two classical singers in 1950, Bobby McFerrin began studying music theory at age 6. His family moved to Los Angeles when he was 7. An accomplished pianist, McFerrin studied at California State University and Cerritos College before he began touring with the Ice Follies and various show bands and dance troupes. In 1977, he was inspired to become a singer. He enjoyed a triumphant debut at the 1981 Kool Jazz Festival in New York, and soon began collaborating with such artists as Herbie Hancock and Wynton Marsalis. In 1983 he made his first groundbreaking unaccompanied solo vocal album,

The Voice. McFerrin circulates widely as a guest orchestral conductor. He is Creative Chair for the Saint Paul Chamber Orchestra and holds a faculty position at the University of Minnesota.

NEW YORK PHILHARMONIC

The New York Philharmonic, the oldest symphony orchestra in the United States and one of the oldest in the world, has played a leading role in American musical life since its founding in 1842. The Philharmonic has always championed the new music of its day, giving many important works, such as Dvorak's Symphony No. 9, "From the New World," their first performances. The pioneering spirit of the Orchestra continues, with works by major contemporary composers scheduled each season. In 1991 Kurt Masur became Music Director of the New York Philharmonic, bringing his personal stamp to an Orchestra that has felt the influences of Mahler, Toscanini, Bernstein, Boulez, and Mehta. Among the many distinguished composers, conductors, and soloists who have performed with the Philharmonic are Anton Rubinstein, Tchaikovsky, Dvorak, Richard Strauss, Rachmaninoff and Stravinsky. Today the Philharmonic plays some 200 concerts a year, most of them in Avery Fisher Hall, during the 35 weeks of its subscription season. In 1922, the Philharmonic was the first major orchestra to broadcast a live concert. Decades later, a television series hosted by Leonard Bernstein, the CBS Young People's Concerts, captured young imaginations. Since 1976, the Orchestra has appeared regularly on "Live From Lincoln Center." The Philharmonic is the country's only symphony orchestra to be radio-broadcast live on a national scale, and on a regular basis. On February 19, 1999, the Philharmonic performed its 13,000th concert – a milestone unmatched by any other orchestra.

GLOSSARY OF MUSICAL TERMS

CADENZA	A virtuosic solo passage within a concerto or orchestral work, usually unaccompanied
DYNAMICS	The loudness or softness of musical sounds
FANDANGO	A courtship dance from Castille and Andalusia, in triple time and at a moderately fast tempo
FORLANE	A lively Northern Italian dance with repeated melodies throughout.
FORM	The shape or structure of a piece of music
MINUET	An elegant dance in triple time
NEO-CLASSICAL STYLE	The twentieth-century movement in which the balanced forms and compositional processes of the classical period were revived.
ORCHESTRATION	The instruments that a composer chooses throughout a piece of music
OSTINATO	A musical pattern that is repeated throughout a piece of music
PIZZICATO	To pluck the strings of a string instrument with the fingers
RHYTHM	Patterns of sound and silence in a piece of music
RIGAUDON	A French dance popular in France and England during the 17 th and 18 th centuries
SOLO	A passage played by one instrumentalist or featuring one instrumentalist predominantly
TERNARY	A three part musical form, described as ABA form; the first section repeats at the end of the form
THEME	The main idea of a piece of music
TUTTI	The full orchestra playing together
VARIATION	An alteration or new version of a theme

NEW YORK
PHILHARMONIC
KURT MASUR, MUSIC DIRECTOR

2001 - 2002 SEASON
Thank you, Kurt Masur