



N E W Y O R K
PHILHARMONIC
KURT MASUR, MUSIC DIRECTOR

New York Philharmonic
School Day Concerts

Winter Concert

Friday, December 8, 2000

Resource Materials for Teachers

LEARN ABOUT THE ORCHESTRA!

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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) supports the New York State Learning Standards in other subject areas, such as English, Math, Science & Technology.

Major funding for the School Day Concerts is made possible by the support of Susan R. Malloy and a grant from the Louis Calder Foundation.

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:

FRIDAY, DECEMBER 8, 2000

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

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

BOBBY MCFERRIN, conductor and vocalist

HAI-YE NI, cello

The concert will be selected from the following pieces:

PROKOFIEV: Symphony No. 1, "Classical"

VIVALDI: Concerto for Two Cellos

MOZART: Symphony No. 29

Each of the three lessons will take approximately 45 minutes to cover, and each has suggested ideas for more advanced or older students. Whenever necessary, please break the lesson up or expand it in any way you feel appropriate, and feel free to make any adjustments in content to match your students' level of experience.

MATERIALS NEEDED:

- * CD player
- * CDs (provided by the New York Philharmonic, courtesy of Sony Classical)
- * Drawing paper
- * Crayons or markers
- * Chart paper
- * (Optional) Recorders or other musical instruments

STUDENTS WILL:

- * Explore the idea of imitation and use imitated phrases to create musical sequences.
- * Investigate the structure of a symphony and of a double concerto.
- * Use singing to invent and express musical ideas, and to explore a range of vocal colors.
- * Engage in reflective activities to solidify their learning.

In order to help your students in their explorations, you will want to familiarize yourself with the Mozart, Prokofiev, and Vivaldi [Bobby McFerrin (*Paper Music*)] CDs.

Symphonic Sequences

ACTIVITY # 1

Have students engage in a brief warm-up in which one student comes to the front of the class and pretends that he/she is shouting into a cave. The other students are the cave, and they do what caves do - echo back the initial sound. Have students take turns at the mouth of the cave - first saying anything they like, then with no words - only sounds, then singing a few notes, and finally singing a whole phrase or melody line. (Optional variation: towards the end, have one student play a recorder phrase into the cave, and the other students echo back by singing.) What is an echo? What do you have to do to be the echo? Another word for echo is “imitation.”

** More advanced students could be encouraged to begin right away without words, only sounds, and to try to make more challenging tunes to echo.*

ACTIVITY # 2

This is a silent, “no talking allowed” activity! Have students find a partner: one is A and one is B (or “blue” and “red”). A strikes a pose and B must imitate it as closely as possible (like a body echo). Try several poses and switch roles. You may want to have the class view a few. For round two, A strikes a pose and B must imitate it, but this time *displacing the pose* by making their body higher or lower than A’s. Switch roles and view some. In the final round, A makes a pose and B imitates, but with a further change - perhaps making the pose bigger or smaller, fancier/more elaborate or simpler, or other imaginative alterations to the character of the initial pose. What kinds of imitation do you see?

ACTIVITY # 3

Now choose 3 or 4 students to come up to the front of the class in a line, while the rest of the class gets out drawing paper and crayons or markers. The first person in line makes a pose and each of the others - in the order of their line - have to imitate the pose and displace it. Explain that they have created a sequence of poses, each imitating the first, but in a slightly different place. Have the class make drawings of this sequence. Then, you might like to have a different line of students make another sequence of poses - this time, perhaps it could be a sequence where the pose gets bigger or fancier, or shows some other alteration of the imitation. On another piece of paper the class may draw this new sequence. Share the class drawings of these body sequences and discuss. What kinds of displacement did you see in the first pose? How did students represent this on paper? What kind of a sequence developed in the second pose? How was it represented?

ACTIVITY # 4

Select one of the class drawings and tape it up on the board so all can see. Choose a tune that you all know and can sing together to represent the initial pose. How would you displace that phrase musically? Try starting the melody on higher or lower notes. Make sure to sing the whole sequence through - each pose should be one time through the melody line (it doesn't have to be the whole song though - just a phrase - such as the first line of "Happy Birthday to You"). What did you do? Try bringing another sequence to life musically, perhaps one where there is a different kind of sequence. How could you use dynamics or choice of vocal texture to indicate when your sequence gets bigger or smaller, fancier or simpler?

** For more advanced students, you might like to model this activity once with the whole class, but then have them break into pairs. Each student should bring his/her partner's drawing sequence to life musically - using part of a tune that they know. Take the time to hear some of the musical sequences and describe what you are hearing.*

ACTIVITY # 5

Now you are ready to listen to a recording of part of one of the pieces you will hear at Avery Fisher Hall: Symphony No. 29 by Wolfgang Amadeus Mozart. Begin at the opening of Movement 1 and play the first minute. Play a second time and listen carefully to what happens at :23 seconds (the entire opening sequence repeats itself).

ASK STUDENTS :

What kinds of imitation do you hear? Do you hear a sequence of imitation? What does that sequence do? (Students might wish to draw as they listen the second time, and try to capture the musical sequence on paper, just as they did with the body versions.)

Now try playing the opening 30 seconds from each of the 4 movements of this symphony.

What kinds of imitation do you hear? Do you hear the imitation changing levels - starting higher and lower? Do you hear the dynamics or the orchestration change in any of the imitations?

POSSIBLE EXTENSIONS :

- * Create or view cartoon animation (perhaps digitally on a computer, if your school has the resources) and discuss the role of sequencing in animation. What are the parallels to musical sequences?
- * Think of, or write, a story or joke in which one character repeats the same phrase over and over again (imitation) - perhaps with variation in inflection - until a final moment when he/she changes the response. (For example: "Knock, knock. Who's there? Banana. Banana who? Knock, knock. Who's there? Banana. Banana who? Knock, knock. Who's there? Orange. Orange who? Orange you glad I didn't say Banana?") What happens when an imitative sequence is broken? How can a musical sequence create anticipation, surprise, or excitement? (Listen to Movement 1 of the Mozart Symphony for the moments when Mozart breaks out of a sequence. Isolate one sequence and listen for how many imitations before it changes. What is the effect on the listener?)

Symphonic Structure

ACTIVITY # 1

You are an architect or designer and your job is to design a four-story building, either in writing or in a drawing. Each floor should be different, because different people are going to be living or working there. Each floor might be decorated differently - for instance in red, because everyone who lives there loves red. Or the floors might actually be constructed differently - having everything made out of wood or out of glass. . . use your imagination! Be sure to consider what kind of a building you are designing - an apartment building, shopping mall, etc. What is the overall function of your building? And finally, assign a name or title to each floor that lets us know about its distinct character. Share the drawings and discuss: how is each floor different in your building? Are there any similarities? (walls, ceilings, windows, etc.)

ACTIVITY # 2

Two of the pieces you will hear at the School Day Concert are symphonies - one by Mozart and one by Sergei Prokofiev. How did they build their symphonies? Like your students' buildings, they decided to have four sections (though they could have had fewer or more!). They gave each section an Italian name - and these names are clues about how each of the movements (what we call sections) is different. Choose one of the two symphonies and write the names of the movements on the board for students to see (they are listed below). Then play just the start of each movement (the first 30 seconds) and have students tap their pencil along with the beat. (Optional: actually have them get up and move to the beat.) Remind them what the word tempo means and ask them to listen for what the tempo is in each movement - really fast, medium fast, moderate, slow, a walking pace?

MOZART, Symphony No. 29

PROKOFIEV, Classical Symphony

1. Allegro moderato

Allegro

2. Andante

Larghetto

3. Menuetto - Trio

Gavotta: Non troppo allegro

4. Allegro con spirito

Finale: Molto vivace

ASK STUDENTS :

- * What do you notice about the tempo in each movement?
- * What is different about each movement?
- * Is anything the same?
- * Do you still hear imitation and sequences?
- * How is the structure of a symphony like the structure of your building?

Explain that each of the Italian words or phrases is what is called a “tempo marking”. They indicate how fast or slow the movement should be played. Notice that some take their names from dance forms (Minuet and Gavotte) - the tempo is indicated by how fast or slow those dances were performed - and it also tells us something about the rhythm patterns used in these movements. These tempo markings are defined below.

ALLEGRO	merry, quick, lively, bright
ALLEGRO MODERATO	moderately allegro
ALLEGRO CON SPIRITO	allegro with spirit
NON TROPPO ALLEGRO	not too allegro
ANDANTE	moving along, flowing (“walking”)
LARGHETTO	slightly less slow than LARGO – broad, slow, dignified
VIVACE	vivacious, fast, lively
GAVOTTA	moderately animated old French dance (in duple meter)
MENUETTO	moderate dance featuring dainty steps (in triple meter)

ACTIVITY # 3

Finally, invite your students to listen to an entire symphony (perhaps the Prokofiev, since the whole piece is under 15 minutes). Again ask them: How are the movements different? How are they similar? If this symphony were a building, what kind do you think it would be and why? What would be happening on each floor?

Singing a Double Concerto

ACTIVITY # 1

Have students warm-up with a call and response vocal game: no words allowed, only made-up syllables, as in scat singing (“la, da, da” or “doo-yaht-doo” etc.). Choose different students to lead by singing a short made-up tune, while the rest of the class responds by singing back the tune. Encourage students to be adventurous in the sounds they choose for scatting. After a few rounds, try having the leader imagine that he/she is a flute, or a trumpet, or a string bass. Which syllables and sounds were chosen for these instruments? Have you ever heard any other kinds of music that use this technique?

ACTIVITY # 2

Together, make a big class chart of things in school that you usually do by yourself such as reading, writing, taking tests, etc. Discuss what would be different about having a partner with whom you could do these tasks. Would some things be easier or harder with a partner? What would be your responsibilities to your partner? Ask students to think about ways they might share this task by:

- * Doing the same thing at the same time
- * Taking separate turns
- * Overlapping

** More advanced students might do this activity in small groups. Each group should have a documentor who would report back to the whole class about what was discovered. Also, you might encourage these students to think about other kinds of partnerships in life. What kinds of responsibilities do they entail?*

ACTIVITY # 3

Divide the students into pairs. Each duo may use two voices or a melodic instrument (as simple as the recorder or as sophisticated as a saxophone) and one voice. They should compose a short melody that they can sing or play/sing together. The melody should be original and should have no words. The pair may make any necessary notation throughout this activity, so they can remember what they have created.

Each pair should practice doing the melody:

- * Together, at the same time (in unison)
- * By taking turns (they could divide up the melody or repeat it twice)
- * And by exploring overlapping - What happens if they start at different times? What other ways could they overlap their voices?

Congratulate them on composing and performing a “duet” - a piece for two musicians - and celebrate by hearing their melodies. What kinds of vocal syllables were chosen? Did the syllables remind you of any instruments?

** Another option is to ask the vocalists to actually have a specific instrument in mind that they are using as the inspiration for vocal sounds. What kinds of vocal colors did you hear?*

ACTIVITY # 4

Choose one of the duets to expand into a bigger piece for the whole class. Have the class listen to the melody of the duet once again, as the musicians perform it together. Then, have the duo perform it by taking turns, and finally by using some kind of overlapping. Now the piece will have three main duet sections:

- * Both musicians playing the tune together
- * Taking separate turns
- * Overlapping

But the whole class needs to decide what will come between these three sections. A rhythm? Another tune? Part of the duo’s melody? Will there be an introduction and/or an ending? How could the class use their voices to create a back-up “vocal orchestra?” What vocal sounds would they like to use to contrast or complement the duo? Make a chart of the structure of your class piece. It might look like this:

Group Duet Group Duet Group Duet Group	or like this:	Duet Group Duet Group Duet	or your own version!
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Rehearse and perform your class piece together. Explain to the students that this is concerto form - usually made to feature one soloist. But because they have performed as a duet, they have made a Double Concerto for two soloists! Perhaps you'd like to tape record and play back your piece.

* *In advanced classes it may be possible to do this activity in smaller groups of 8 or 10 students, or perhaps by dividing the class in half to create two concertos.*

ACTIVITY # 5

The School Day Concert at Avery Fisher will feature two virtuoso soloists in a double concerto by Antonio Vivaldi: cellist, Hai-Ye Ni and vocalist, Bobby McFerrin. Have your students listen to the first movement of the concerto on Bobby McFerrin's CD, *Paper Music*.

ASK STUDENTS :

- * Raise your left hand when the two soloists are playing together.
- * Raise your right hand when they are taking turns.
- * Raise both hands if you hear them overlapping.
- * How is playing an instrument like singing?
- * How are they different?

1. What sticks in your mind most about the concert? Why?
2. Was there anything that surprised you? Any sound that you didn't expect to hear?
3. Did you hear any imitation or sequences in the music? Do you remember which piece?
4. Did your classroom work, creating sequences, help you at the concert?
5. Did you ever think of the building that you designed while you were listening to the symphonies?
6. What kinds of vocal sounds did you hear from Bobby McFerrin? Can you imitate any of those sounds?
7. How did the double concerto you composed in class help you at the concert?
8. What do singing and playing an instrument have in common? How are they different?
9. What kinds of questions would you like to ask the performers?
10. What makes you want to sing something?
11. What would you like to learn more about?

ADDITIONAL QUESTIONS FOR MORE
ADVANCED STUDENTS

12. What kinds of things did you notice about the partnership in the double concerto? Did the two soloists have any responsibilities towards each other? If so, what were they?
13. How was this double concerto different from other concertos you may have heard?
14. What did you notice about the structure of a symphony? How is it like or unlike architecture?
15. If you were writing a review of this concert for the newspaper, which things would you highlight and why?

Upper Elementary School

GRADES 3 - 6

LANGUAGE ARTS

Just as there is structure to a symphony, there is structure to writing, as well. In writing, the structure is the organizing principle - both externally (the overall organization) and internally (sentence structure).

1. Bring the study of structure to your writing work. Study different pieces of literature with different text structures. Put a text (like *When I Was Young in the Mountains* or *The Relatives Came*, both by Cynthia Rylant) on overhead.

Talk with students about:

- * what they notice about the way these texts are structured
- * why they think a writer might make these particular structural decisions
- * how they think the structure affects the writing

(When I Was Young in the Mountains could be considered a series of scenes and The Relatives Came is one story over the course of a summer).

After a series of discussions about a few different texts, ask students to use their writing notebook/journal to try out some of the things that they noticed the writers doing. They might go back to an entry already in their notebooks, or write something new in a particular structure. You could then work towards a public sharing of writing in a particular structure/organization.

2. Explore the use of an echo in writing. Select a poem from *Joyful Noise: Poems for Two Voices*, by Paul Fleischman ("Fireflies" works very well). Write the poem on chart paper for the entire class to see. Split the class up into two groups - for the two sets of voices - and practice reading the poem aloud over a few days.

For younger grades, you might also have your students act out the poems where appropriate.

Discuss/write about in a Writing Notebook/Journal:

- * What do you notice about the structure of the poem?
- * How does the structure affect the sound of the poem?
- * Why might an author choose to structure writing in this particular way?

You could then break the class up into small groups and allow each group to select, practice and perform another poem for the class, for a literacy celebration or for a reading buddy class.

1. Build on the idea of patterns in music by building similar shapes (same shape, different size) in mathematics. Demonstrate with the square pattern block by showing successively bigger squares. Ask pairs of students to build similar shapes using other pattern blocks (equilateral triangle, thin rhombus, regular rhombus, hexagon). Students will need time to experiment building the similar shapes – this can be challenging at first! Encourage them to notice any patterns in the number of blocks they use as they build. Students should then trace each similar shape onto paper (making sure to also trace the outline of each individual shape). Then color in, cut out and create a class mural of similar shapes.

Next, ask students to notice any patterns in the number of pattern blocks needed to make each increasingly larger shape. What theories can they develop as a result of their observations? (The number of shapes needed are all square numbers: 4, 9, 16, 25, 100!) Discuss as a whole class and then write about their observations in a Math Journal.

2. Do a study of architectural structures.

- * Go on a neighborhood walk: Ask students what they notice about the structures of buildings.
- * Visit a construction site: Ask students to research what they notice about how the building is being built. What hypotheses can they form about building structures?
- * Discuss the questions: What makes a building stand? What kinds of considerations are made during the design of a building?
- * Divide students into small groups. Using straws and paper clips or toothpicks and glue, ask students to plan and create a structure that will support weight.
- * Test structures and discuss the strengths and weaknesses of them. Revise hypotheses and write about findings in a Science Journal.

L A N G U A G E A R T S

[Wondrous Words](#) by Katie Wood Ray,
National Council of Teachers of English, 1999.

[Joyful Noise: Poems for Two Voices](#) by Paul Fleischman,
Harper Collins, 1988.

[When I Was Young in the Mountains](#) by Cynthia Rylant,
Dutton Children's Books, 1982.

[Hairs: Pelitos](#) by Sandra Cisneros,
Dragonfly Publications, 1997.

[Childtimes](#) by Eloise Greenfield and Lessie Jones Little,
HarperTrophy, 1993.

[Short Cut](#) by Donald Crews,
Scholastic, Inc., 1992.

Articles from children's magazines like: [Zillions!](#), [Muse](#), [Time for Kids](#),
[National Geographic World](#)

M A T H , S C I E N C E & T E C H N O L O G Y

[Awesome Experiments in Light and Sound](#)
by Michael Anthony DiSpezio,
Sterling Publications, 1999.

[Rubber-Band Banjos and a Java Jive Bass: Projects & Activities on
the Science of Music and Sound](#) by Alex Sabbeth,
John Wiley & Sons, 1997.

[Sound FUNdamentals: FUNtastic Science Activities for Kids](#)
by Robert W. Wood,
Chelsea House Publishers, 1997.

[Everyday Structures from A to Z](#) by Bobbie Kalman,
Crabtree Publishers, 2000.

[The Art of Construction: Projects and Principles for Beginning
Engineers and Architects](#) by Mario G. Salvadori,
Chicago Review, 1990.

Middle & High Schools

GRADES 6 - 12

MATHEMATICS

Have students explore the relationship between a musical sequence and a mathematical sequence. How could you use numbers to reflect the way in which a musical sequence works? Here is an example. A major scale is made up of seven ordered pitches: C, D, E, F, G, A, B... in a repeating pattern. If you assign each pitch a corresponding number or scale degree, as musicians refer to them, how could you create sequences?

Original Melody



C E D F E G A
(1) (3) (2) (4) (3) (5) (6)

Sequence (n+1)



D F E G F A B
(2) (4) (3) (5) (4) (6) (7)

What is the mathematical formula used to create the sequence above? $[n+1]$ Now have a musician or singer perform the original melody and its sequence. Can you hear the imitation? Can you hear the math? Create your own sequences and perform them. Now have one group make up a musical sequence without revealing its mathematical formula. Perform it. Can you infer the formula from what you hear? What evidence did you use to come up with your hypothesis?

SCIENCE (PHYSICS)

Have students go further with the design of a four story structure, using either ground plans or computer technology to give the work dimension. What physical principles are at work in giving the structure stability? How can you determine what kind of foundations need to be in place to support your structure? How will materials affect your plans?

LITERATURE

The use of two solo voices in a double concerto such as the Vivaldi cannot help but conjur up images of a “double” or “Doppelgänger.” There are many famous novels, plays, and songs which employ such shadows or mirror-images. Have your students brainstorm a list of their own. The myth of Narcissus, Franz Schubert’s song *Der Doppelgänger*, E.T.A Hoffman’s tale *The Sandman*, and Shakespeare’s *Twelfth Night* all explore this dual nature of human experience. Explore one of these or other texts which deals with mirror images, and invite students to think about people or experiences which echo or reverberate for them. What is the author’s stance toward the double characters? Does the author attempt to create a sense of wonder or mystery? [Schubert’s song, Hoffmann’s story] Does the author mine the double characters for their comic potential? [*Twelfth Night*]

Draw them back to Vivaldi’s *Concerto for Two Cellos*. What do you think Vivaldi’s stance was towards his double-cello characters? Does this stance change over the course of the three movements? How does Bobby McFerrin’s choice to have one of the parts sung affect the piece?

PROKOFIEV :

SYMPHONY NO. 1, "CLASSICAL"

In the summer of 1917, the Russian Revolution was going on, and Prokofiev could hardly leave his house in St. Petersburg without having to dodge bullets. So he rented a little house in a village nearby to work on his new symphony in peace and quiet. He decided to write in the style of the Classical composer Haydn, whose music he had studied in school. Prokofiev's idea was to write his new symphony in the style that Haydn would have used, if he had still been alive in 1917. In a gentle way, Prokofiev seems to be poking a little fun at the style of the Classical composers (although he admired them very much). He put in a lot of his own trademarks, too: listen for the sudden changes of key, the vigorous march-like rhythms, and the jagged melodies that Prokofiev loved. In its own funny way, the symphony is quite graceful and charming. Prokofiev called it "Classical," not only because of its style, but because he hoped it would become a "classic." And in fact, it did! It is one of his most popular works.

VIVALDI :

CONCERTO FOR TWO CELLOS

Vivaldi wrote lots of concertos. It was actually part of his job at the girls' school where he taught: he was supposed to write two new concertos a month. No composer today would think of being able to write so many concertos. More than 200 of Vivaldi's concertos were for solo violin. Often, he was writing something new for himself to play on tour. But others were for some very weird combinations, such as two mandolins. In Vivaldi's time, the cello was not considered a solo instrument at all. It was used to provide part of the bass line in orchestras. So cello concertos were quite unusual - and a concerto for two cellos was almost unheard of! With two cellos as solo instruments, the composer's big challenge is to keep them out of each other's way, and out of the way of the low-voiced instruments in the accompanying orchestra. When Mr. McFerrin "plays" one part with his voice, and the Philharmonic's Associate Principal Cellist, Hai-Ye Ni, plays the other part on her cello, you will be able to hear both parts clearly. Vivaldi wrote hard solo parts, but they are also fun to play and to listen to!

MOZART :

SYMPHONY NO . 29

Mozart wrote a lot of his symphonies when he was in his teens. In later years, he was so busy writing operas and other works that he had less time to write symphonies. But his late symphonies - 35 through 41 - are the ones most often heard. It is interesting sometimes to hear a symphony he composed when he was only 18, like Symphony No. 29. Mozart and his father had recently returned from a trip to Vienna, where they went in hopes of finding work. Mozart heard a lot of good music there, including some symphonies by Haydn, and you can hear some of what he learned in this symphony. For one thing, there are lots of big contrasts of loud and soft. Mozart makes the contrast even greater by having the string players use mutes in the second movement. Mutes allow the strings to play so softly that it almost sounds like a string quartet is playing instead of an orchestra. And in the final movement, Mozart builds up a very dramatic middle section so that the finale can be big and grand, with beautiful big sounds from the horns.

SERGEI PROKOFIEV 1891-1953

Prokofiev was born in Russia and began studying piano with his mother when he was 3. At 5, he wrote his first composition, and at 9, he wrote his first opera. By the time he entered the St. Petersburg Conservatory at age 13, he had a whole portfolio of compositions. He became an excellent pianist and often performed his own works in concerts. Prokofiev's music was new and different-sounding, with strange harmonies, strong rhythms, and lots of wit. People thought it sounded "primitive." Prokofiev left Russia when revolution broke out, and came to America hoping to be able to compose in peace. But American audiences were not ready for Prokofiev's music. He moved to Paris, where he did much better, and his ballets and operas were well liked. Prokofiev finally returned to Russia, where he spent the last 19 years of his life and wrote some of his finest works. He died in 1953, and now his works are loved all over the world.



ANTONIO VIVALDI 1678-1741

Vivaldi was born in Venice. He became a priest, but he was also a fantastic violinist. People called him "Il prete rosso" - the red-haired priest - and he was listed in a travel guide to Venice as "one of the best to play the violin." He taught music at a famous school for girls, and he also traveled as a concert artist. He was a whiz at writing concertos - people said he could write a concerto faster than a copyist could copy it - and he wrote more than 500 of them, many of them for the girls at his school, who were very good players. Vivaldi's concertos were very original and set a standard for the development of the concerto over the next century and a half. The great Bach, who lived at the same time, was an admirer of Vivaldi's compositions and spent some time studying his scores. Vivaldi got into trouble and lost his job, so he moved to Vienna, where he died in poverty.



WOLFGANG AMADEUS MOZART 1756 - 1791



Mozart was a child prodigy who earned fame in courts all over Europe for his skill on keyboard and stringed instruments. He gave concert tours with his sister, Nannerl, and their father, Leopold, a violinist. Mozart began composing at five; by the time he was 12 he had written his first opera. He also studied composition and played duets with Johann Christian Bach, a composer son of Johann Sebastian Bach. Mozart was a brilliant composer who could write in

almost any style. He also liked playing pool so much that he had a billiard table in his home. He wrote 41 symphonies and many wonderful operas. But some of his compositions were too difficult for audiences to understand, and though Mozart wrote better and better music all the time, he seemed to get poorer and poorer. When he was in the middle of composing his great Requiem, or mass for the dead, Mozart fell ill and died. He was only 35.

CREDITS

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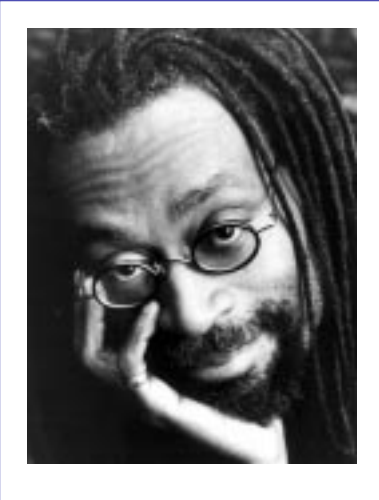
Design: Ted Dawson Studio

HAI-YE NI

Born in Shanghai in 1972, Hai-Ye began her cello studies with her mother and then at the Shanghai Conservatory of Music. She moved from China to the United States and continued her studies at The Juilliard School. She made her New York debut at Alice Tully Hall in 1991, as a result of having won the Naumburg International Cello Competition, thus becoming the youngest recipient ever of this distinguished award. Hai-Ye recently became a member of the New York Philharmonic as the Associate Principal Cello. She has played in countries all over the world, including Finland, Italy, Russia, Austria, and France, among others.



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 became 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.

G L O S S A R Y O F M U S I C A L T E R M S

color	The distinctive quality of a sound (also called “timbre”)
concerto	A piece for one soloist accompanied by orchestra
conductor	Leader of the orchestra
double concerto	A piece for two soloists accompanied by orchestra
duet	A piece for two musicians only (no orchestra)
dynamics	The loudness and softness of musical sounds
imitation	The repetition of a theme or phrase; may be exact or altered slightly
movement	Self-contained section of a large composition (such as a symphony or concerto); each one usually has a different tempo marking
orchestration	The choices that a composer makes in the use of musical instruments in a piece
philharmonic	Literally, “loving harmony” or “loving sound”
sequence	Repetition of a passage at a higher or lower pitch, or in another slightly altered manner
solo	When a musician performs alone
symphony	Can mean the same as “orchestra” or a large-scale piece written for the orchestra
tempo	How fast or slow a piece of music is played
tempo markings	The words written in the music that indicate the tempo (usually in Italian); some of these are:
Allegro	merry, quick, lively, bright
Andante	moving along, flowing (“walking”)
Larghetto	slightly less slow than LARGO - broad, slow, dignified
Vivace	vivacious, fast, lively
Gavotta	moderately animated old French dance (in duple meter)
Menuetto	moderate dance featuring dainty steps (in triple meter)
texture	The feeling of a passage of music determined by its combination of sounds
unison	Playing (or singing) of the same note or same tune by all musicians performing
virtuoso	A musician of exceptional skill