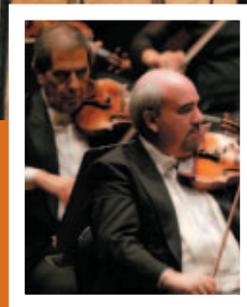
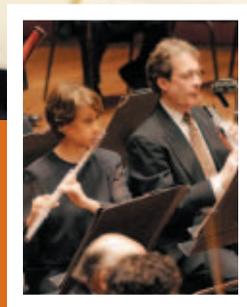
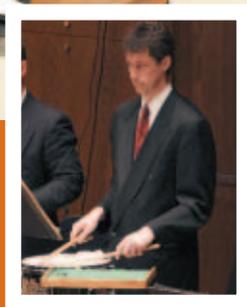
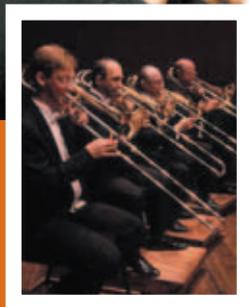


What Is Orchestration?



**RESOURCE MATERIALS FOR TEACHERS
2004 SCHOOL CONCERTS**

Wednesday, February 11, 2004 and Tuesday, March 16, 2004



New York Philharmonic

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 School Day Concerts are made possible with support from **The Louis Calder Foundation** and the **Mary P. Oenslager Student Concert Endowment Fund**.

This guide has been made possible through an endowment gift from **Lilian Butler Davey**.

MetLife Foundation is the Lead Corporate Underwriter for the New York Philharmonic's Education Programs.

CREDITS

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Photos: Michael DiVito, Chris Lee, Toby Wales

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 program will be performed:

Wednesday, February 11, 2004

10:30 a.m. School Partnership Program

XIAN ZHANG, conductor
JOHN CORIGLIANO, curator
THOMAS CABANISS, host

The program will be:

CORIGLIANO Promenade Overture
MUSORGSKY/RAVEL Pictures at an Exhibition (excerpts)
Promenade
Il vecchio castello
Bydlo
Ballet of the Chicks in Their Shells
Baba Yaga
Gate of Kiev

Tuesday, March 16, 2004

10:30 am Upper elementary schools (grades 3-6)

12:00 pm Middle and high schools (grades 6-12)

ROBERTO MINCZUK, conductor
JOHN CORIGLIANO, curator
THOMAS CABANISS, host

The program will be:

MUSORGSKY/RAVEL Pictures at an Exhibition
(excerpts as above)

TEACHING THE LESSON

The lessons in this guidebook are designed to prepare your students for their trip to the New York Philharmonic in February or March. Each lesson can be completed in about forty-five minutes. The lessons complement each other since they deal with related concepts, so it may be most effective to do the lessons in the suggested order. As usual, please use your own discretion and modify these plans to fit your classroom style and the level of your classes.



PREPARING FOR THE CONCERTS

If you participate in the School Partnership Program, your students will be participating in two concerts. Schools will have an in-house performance by the Ariel Winds as well as a concert experience at Avery Fisher Hall with the New York Philharmonic on February 11. If you are coming to the March 16 concert only, you will not be hearing the Ariel Winds performance, and you can skip to Unit Two.

The Ariel Winds will perform a version of *Pictures at an Exhibition* for woodwind quintet. In preparing for this event, students in Unit One will create compositions based on student artwork and will also explore instrumental colors and timbres.

At Avery Fisher Hall, classes will hear the orchestral version of *Pictures at an Exhibition* performed by the New York Philharmonic. In Unit Two the ideas of orchestration will be developed upon and student compositions will be orchestrated by the students.

Unit Three describes additional visual arts activities that students can do to become part of the concert's presentation.

The fourth unit focuses on the Promenade Overture by John Corigliano, which will also be heard on the February concert. Corigliano orchestrates his piece by composing bold entrances which introduce various instruments of the orchestra. This unusual orchestration technique will be connected to the ways an author builds character by creating strong character entrances in a book.

IN THE FOUR UNITS, STUDENTS WILL:

- (1)** • Discover some important compositional tools
- Explore the many sounds possible using one instrument
- Create original compositions based on student artwork
- (2)** • Learn to play Musorgsky's "Promenade" melody
- Orchestrate original student melodies as well as Musorgsky's melodies in the classroom and online
- Listen to Ravel's orchestrations of Musorgsky's piano music
- (3)** • Create artworks in response to the music of Musorgsky and reflect on their work
- (4)** • Study character entrances in a book, enact entrance scenes, and finally, envision music to represent character entrances
- Discover how a composer orchestrates musical entrances to introduce instruments
- Learn to play melodies by Corigliano

Pictures at an Exhibition with Woodwind Quintet

Pictures at an Exhibition with Ariel Winds is designed to introduce students to the “tools” a composer uses to create a piece of music. Just as an artist has the choice between using red or green paint, a composer has his own “palette” that he can choose from in order to paint a musical picture.

ACTIVITY 1

Finding inspiration in the world around us

- Ask students to brainstorm a list of very busy places in the city. What makes a place busy? What sounds might you hear if you were at this place?
- Have students choose a busy place where they might go shopping. Free-write about this place.
- Based on their free-writing, students can create a piece of artwork that captures the essence of this place.

LISTENING

If you were going to write music to show your “busy place” what sounds might it include?

- Listen to “Limoges: The Marketplace” from *Pictures at an Exhibition*. What do the students think the painting that inspired this looked like? What are some elements they heard in the music that made it sound busy?

ACTIVITY 2

Exploring color and sound

Make a list with your students of some of the tools they used when creating their piece of visual art. Explain to your students that a composer also has tools he/she uses to paint a musical picture. The class will create a palette of sounds with the percussion box.

- Pass out a percussion instrument to each student. Have your students find as many different ways to create sound on their instrument as they can.
- Choose a conductor from the class to show dynamics for your piece. (To show loud the conductor holds hands high in the air and to show soft, hands are low). Have them use one of their sounds for the loud section and another sound for the softer sections. You may want to try a few versions with different conductors.

Explain to them that each sound is a musical color and that each instrument in the orchestra is capable of creating multiple colors/sounds with their instrument. At the Ariel Winds concert you'll see that the composer was limited to one ensemble of instruments — the woodwind quintet. What kind of sounds/colors do they expect to hear from those instruments?

ACTIVITY 3

Creating a palette of sounds

A composer often is limited to only a few instruments. However there are many colors that one instrument can create. Make a list on the board with your students of ways a composer might use one instrument in order to create different colors or sounds.

- Loud/soft
- High/low
- Fast/slow
- Flutter tongued
- With/without mute
- Slurred/tongued
- Pizzicato/bowed
- Accented/smooth

Teaching artists or music teachers should demonstrate as many techniques as possible for the students. These techniques will differ for each instrument.

- Divide your class into groups. Using your list, each group will get to choose three of the composer's tools for their piece.
- TA should play the "Promenade" melody on their instrument. Have students listen for how they might modify this piece in order to make it theirs. (*Below is the "Promenade" melody for recorder.*)

Pictures at an Exhibition - Promenade

Musorgsky



- Have students work in groups and choose three tools to use to change the piece to their liking.
- Students are limited to techniques listed on the board.

LISTENING

- Each group will present the TA with a piece of paper that has their three tools listed on it.
- TA will perform their version of the promenade.
- Everyone else in the class should close their eyes and listen for the tools the group chose (i.e. slow, low, and slurred).
- The TA may want to play the excerpt in its original form before starting on the class' versions in order to refresh their memory.

FURTHER LISTENING

Listen to all of Musorgsky's versions of the "Promenade" (It recurs five times, including the movement named "With the Dead in a Dead Language", or "Cum Mortuis in Lingua Mortua"). Have students listen for the techniques listed on the board.

ACTIVITY 4

Composition project

- Students should select a piece of student artwork from Activity 1 to use as an inspiration for this composition.
- Hang the piece of art on the board. Start by asking students what they notice about the piece. Continue the discussion by asking students which feelings the painting evokes for them.
- Choose a few students to create a physical representation of the piece of art through movement. Discuss the students' choices with the class. How was their movement inspired by the painting? What elements did you notice? What are some sounds these students could make to further enhance their interpretation of the piece of art?

Referring back to our list from Activity 3, have students divide into groups and choose a few tools from the list to use when creating their piece. Once they have decided on their tools have each group compose a 6-8 note melody on their recorders based on their interpretation of the artwork. Have students share their work.

Pictures at an Exhibition for the Full Orchestra

P*ictures at an Exhibition* was originally written by Musorgsky as a solo piano piece. In this unit, students will discover Ravel's orchestration, which uses the full orchestra. The "Promenade" melody that was introduced in the first unit will be explored in greater depth and Ravel's orchestrations of the various movements will also be investigated. Students will have the opportunity to experiment, orchestrating both Musorgsky's melodies and original student compositions.

ACTIVITY 1

Orchestrating a melody

Teach the students to play or sing the "Promenade" melody from *Pictures at an Exhibition* (see page 5).

Have students decide which classroom instruments will play the melody. They may:

- Add any additional melodic instruments you have in your classroom, including voices.
- Experiment with having the melody played by a soloist or small group.
- Add some percussion instruments to fortify the sound. The instruments can play the same rhythm as the melody or can improvise a different rhythm above the tune.

Continue to experiment until the class is satisfied with their orchestrated version. If possible, employ some of the unusual instrumental sounds discovered in the previous unit, such as pizzicato, muted timbres and flutter tonguing.

ACTIVITY 2

Listening to the Promenade

Listen to the piano version of Musorgsky's initial "Promenade". This melody, which recurs throughout *Pictures at an Exhibition*, represents Musorgsky as he walks through an exhibit of paintings and drawings by his late friend Victor Hartmann.

- Other than piano, which instruments of the orchestra would you select to play this music? Share some ideas and then listen to Ravel's orchestration of this "Promenade". Which instruments did Ravel choose? (See listening guide for assistance.)

The various appearances of the “Promenade” in Ravel’s orchestration bear descriptive titles such as “delicate,” “heavy,” “tranquil,” and “lamenting.”

- What orchestral families or instruments would best create each of these feelings? How would the instruments be playing? Be as specific as possible, remembering what you learned about instrumental color in the previous unit.
- Listen to some other “Promenades”. Which instruments did Ravel choose this time? Describe the instrumental timbres you hear in each example. How does his choice of instruments affect the feeling of the music?



ACTIVITY 3

Comparing Musorgsky's piano version to Ravel's orchestration

Listen to more of Musorgsky's piano movements and compare them to Ravel's orchestrations. Before hearing Ravel's solution, listen to each piano version and discuss the following points:

- Which orchestral family or families would best illustrate this movement?
- Which individual instruments might be featured?
- How would the instruments play? (ie. Pizzicato, bowed, muted, etc.)

Some recommended movements include:

Bydlo (The Oxcart)

Ballet of the Unhatched Chicks

Limoges: The Marketplace

As the students listen to Ravel's orchestration, have them note the families and instruments that they hear in their journals. Discuss their responses.

ACTIVITY 4

Orchestrating online

Visit "Orchestration Station" at the New York Philharmonic KIDZONE, nyphilkids.org/orch_station/ to orchestrate "The Old Castle." Some ideas follow:

- There are three lines of music in the score. Try orchestrating the music using only instruments of the same family. How is the effect different if each line is played by an instrument from a different family?
- Combine two instruments to create a new color on the melody line (the top line of music). Blend instruments from the same family, as well as instruments from different families. How do these two contrasting approaches create different sounds?
- Click on the conductor to select different styles of playing for the instruments. How do these choices affect the sound of the orchestration?
- Share the orchestrations with the class. You can e-mail your orchestrations to friends, family members and/or other classes.

Orchestrating the original recorder pieces

Return to the original recorder pieces from Unit 1, Activity 4 (If you did not complete this activity, take some time now to allow students to compose 6-8 bar melodies on their recorders or other instruments). The recorder melody will be orchestrated using the instruments available in your classroom.

- Create a description for the mood of the piece. The students should think of colorful adjectives which describe the musical intentions.
- Decide what type of sound the recorder should produce to match with the mood. Should it be a loud, clear sound, or a soft, breathy sound? Should the notes be short and light, or long and sustained? Should flutter tonguing be used?
- Which other instruments should accompany the melody and how should they play?
 - Should the melody be accompanied by bright sounds or dark sounds? Metallic or wooden instruments?
 - Should the percussion instruments play independent rhythmic patterns underneath the melody? Or should the percussion follow the rhythm of the melody?
 - Should there be a short introduction or postlude to the melody?

FOR ADVANCED STUDENTS

Create a contrasting middle section to your piece, using different instruments and timbres. Students can compose a final project in Binary, Ternary, or Rondo form. Listen to hear the ternary form in “Ballet of the Unhatched Chicks”. The contrasting timbres of the two parts help to delineate the form. What other forms do your students hear in the various movements?

PROMENADE 1

After a solo trumpet announces the initial melody, other members of the brass family join. The strings and woodwinds soon join as well.

PROMENADE 2

By featuring four woodwinds and the French horn, Ravel creates a serene and transparent version of the “Promenade”. In the last phrase, the violins enter with a high-pitched melody.

PROMENADE 3

In this “Promenade”, Ravel creates a sense of heaviness by giving the “Promenade” theme exclusively to brass instruments. To make the sound heavier, Ravel supports the melody by having the lowest instruments, such as cello, double bass, bass clarinet, bassoon and contrabassoon play in their lowest registers. The “Promenade” ends surprisingly with three plucked notes in the viola, cello and harp.

PROMENADE 4

This “Promenade” demonstrates the high and low extremes of the orchestra. The celestial sounds of the flute and clarinet begin the movement. After the double reeds (oboe and bassoon) answer, the low strings join adding weight and density to the texture.

PROMENADE 5

(With the Dead in a Dead Language)

The violin and viola’s continuous tremolo (a shimmering sound produced by shaking the bow rapidly) adds a sense of nervousness and wonder.

BYDLO

A tuba plays the opening solo. Ravel orchestrates the “walking” accompaniment to the other lowest instruments in the orchestra: bassoon, contrabassoon, cello, double bass, and the harp, which uses its lowest register. As the music builds, the rest of the orchestra joins in again. Listen to how the percussion intensifies the music as bass drum and a rapid side drum trill are added to the music (approximately 1½ minutes into the movement). The tuba melody returns again at the movement’s end.

BALLET OF THE UNHATCHED CHICKS

Ravel gets a high-pitched, clucking sound by writing for the high woodwinds (flute, oboe, clarinet). The violins play high trills in the second section. Also listen for the colorful percussion, which includes triangle, crash cymbals and side drum.

LIMOGES: THE MARKETPLACE

Each of the families of the orchestra participates in this busy movement by passing the melodies back and forth.

Creating Artwork Inspired by Music

Moderst Musorgsky created his masterwork, *Pictures at an Exhibition*, in response to an exhibition of paintings he attended. It seems only fair to turn the equation on its head. In this unit you can play music for your students and have them create artworks. You may wish to involve the visual arts teacher in your school in this project, to guide and facilitate your students' work.

At the February and March concerts, we will be projecting and/or displaying representative student artworks at Avery Fisher Hall. Please submit original student artworks for consideration to:

Thomas Cabaniss
New York Philharmonic
132 West 65th Street
New York, NY 10023

February 11 concert DEADLINE:
January 30
 March 16 concert DEADLINE:
March 1

All materials should be appropriately packaged and labeled, with name, age, grade, class, and school. All materials submitted will be returned to the school by June 1, 2004. Schools will be notified in advance if a student's work is chosen for projection or display.

ACTIVITY 1

Play the Pictures excerpts

Play one or more of the following sections of *Pictures at an Exhibition*: "Promenade No. 1", "Il vecchio castello" ("The Old Castle"), "Bydlo" ("Oxcart"), "Ballet of the Chicks in Their Shells", "Baba Yaga" ("The Hut on Chicken's Legs"), "The Great Gate of Kiev". (You might also wish to submit "Marketplace" works from Unit One if your class did that activity.)

Have students make some initial sketches to gather ideas for their work. Depending on the classroom setup and the time available:

- Have students choose a favorite movement and create an individual artwork in response
- Have students choose a favorite movement as a group and create artworks individually or as part of a group

ACTIVITY 2

Submit student artworks

Once the artworks are completed, submit those you think would merit projection or display during the performance of that particular movement in the concert, using the guidelines above.

Bold Entrances in Books and Music

Your students have experienced the power of orchestration throughout the first two units. In his *Promenade Overture* (February Concert only), John Corigliano composes colorful entrances for the various instruments. This interesting orchestration technique introduces the unique character of each instrument to the audience. Your class will connect this to the way an author introduces characters to the reader through character entrances in a book.

ACTIVITY 1

Musorgsky's "Promenade" Revisited

Corigliano titles his work *Promenade Overture*. In this activity you will explore the significance of this name to the music.

- Ask students to think of occasions on which people "walk" to music. They may think of a wedding procession, a parade or a march.
- Describe the types of music which would be used in such situations. For instance, the music may sound stately and have a steady beat.
- Listen to the "Promenade" from *Pictures at an Exhibition* once again. Remember that this music was written to represent a spectator walking through a gallery while observing works of art. What feeling is Musorgsky trying to evoke in this theme? Invite students to "walk" to the music in a way that matches the sound of the stately "Promenade". Think about speed, posture and stride to ensure that the "walk" matches the music.

ACTIVITY 2

Characters' entrances help readers understand

- Select a book in which some of the characters make strong entrances. As you are reading, students will focus on the ways in which the author chose to have characters make entrances into scenes across the story.
- Read aloud a scene. Students turn and talk to each other about the ways in which the author chose to have characters make their entrances. Help students pay close attention to the author's use of language by reading aloud lines and words (specifically action words) that help the reader understand characters.

ACTIVITY 3

Musical entrances introduce listeners to the instruments of the orchestra

Just as an author exposes character qualities through entrances in a book, composer John Corigliano writes distinctive musical entrances in the *Promenade Overture* to introduce the orchestral instruments.

- Reveal the title of the *Promenade Overture* to the class. What meaning does this title hold for the students? Refer back to the ideas regarding walking music generated in Activity 1.
- Listen to the opening of Corigliano's *Promenade Overture* (approximately two minutes). In this piece, instruments gradually make striking entrances. While listening to the opening of the overture, students should observe which instruments or families enter, and note the effect of their entrance.
 - What feeling does each musical entrance create? For instance, the percussion (tenor, snare and bass drum) begins the work. The trumpets and french horns follow, immediately announcing their heroic and majestic character from offstage. Listen for the agile and swirling piccolo entrance, which is very different from the brass proclamation.
 - Consider why Corigliano chooses a given instrument to create a particular effect.
 - Students should take detailed journal notes while listening. Share and discuss the student observations.

ACTIVITY 4

Readers make characters come alive

- Students gather in small groups around some favorite books that the class has read. Together they reread a book or portion of a book thinking about the characters and asking themselves the questions: What feeling does this character create? What language does the author use to create this feeling?
- The students choose a couple of scenes where characters make entrances. Paying close attention to the author's language, students act out scenes thinking about the feelings they want to convey to their audience. What actions will you use? What words will you choose for your character to say?

ACTIVITY 5

Creating Entrance Music

- In the same groups, students should select one of their characters to inspire an entrance motive. Students should consider which instrument would best represent the character's entrance. They should imagine how the instrument would play to best represent this entrance.

- Listen to the opening of the Corigliano once again to generate musical ideas, listening for the ways in which the instruments introduce themselves.
- After students have completed detailed descriptions envisioning the music for their character entrances, share responses.
- Groups may now create and perform music representing their character entrances using the instruments available in your classroom. Encourage students who play interesting instruments to work them into the group composition.

ACTIVITY 6

Learning Melodies from the Promenade Overture

Melody One: Simplified Version

Melody One: Advanced Version

Melody Two

Melody Three: Simplified Version



Musical score for Melody Three: Simplified Version. The score consists of four staves of music in 3/4 time. The first staff begins with a dynamic marking of *mp* and the instruction *simply*. The melody is written in treble clef and features a series of eighth and quarter notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line and a 2/4 time signature change. The third staff continues the melody in 2/4 time, ending with a sharp sign on the final note. The fourth staff concludes the melody with a final note and a double bar line.

Melody Three: Advanced Version



Musical score for Melody Three: Advanced Version. The score consists of four staves of music in 3/4 time. The first staff begins with a dynamic marking of *mp* and the instruction *simply*. The melody is written in treble clef and features a series of eighth and quarter notes, with some notes beamed together. The second staff continues the melody, ending with a double bar line and a 2/4 time signature change. The third staff continues the melody in 2/4 time, ending with a sharp sign on the final note. The fourth staff concludes the melody with a final note and a double bar line.

- Melody one: Practice the simpler version without the trills until students are comfortable.
 - ➔ Ask your teaching artist, or a few advanced students to add the rapid scales between the melody notes. Most of the class should play only the melody, with only a few skilled players adding the quick passagework.
 - ➔ Corigliano chooses the piccolo to announce this theme. Why does this melody suit the piccolo?
- Melody two and three: compare these two melodies. What are the similarities? The notes and the contours of both tunes are very similar. What are the differences? The first tune is very accented, with many short notes, while the second melody is smooth and lyrical.

Listening to the Promenade Overture

- Now that your students are familiar with some of the motives from the Promenade Overture, listen to the entire work. Pay attention to the ways in which the motives are altered to create the slower, lyrical middle section.
- Invite students to silently indicate which melodies they are hearing in the music as they listen, by showing one, two or three fingers, corresponding with the melody number.
- Always remembering the work you have done with orchestration, encourage your students to note how different instruments change the sound and effect of the same melody.



There are many topics to discuss after the performance. Here are some questions that may be interesting to talk about with your students.

- Did anything surprise you about the concert-going experience? Was there anything about the experience that was unexpected?
- Listening to recorded music and attending a live performance are very different experiences. Discuss the differences. What are the skills required in each situation? What are the challenges?
- If you could ask the conductor or the musicians a question, what would that question be?
- Which instruments or families do you find the most interesting? Why?
- Write a journal entry about the concert experience, including the trip to the concert hall and back to school.
- Immediately following the concert, create original artwork. The art may depict the concert experience or may show images inspired by the music. Create a classroom gallery to keep the concert experience alive.
- Compose a melody, perhaps inspired by one of the pieces you heard at the concert. How would you orchestrate it?
- If you participate in the School Partnership Program, you have heard two different orchestrations of *Pictures at an Exhibition*. What were some differences between hearing the full orchestra version and the woodwind quintet arrangement?

XIAN ZHANG, CONDUCTOR

(February 11th performance only)



Twenty-eight year old Xian Zhang of China was one of two winners of the 2002 Maazel/Vilar Conducting Competition held around the world and at Carnegie Hall, overseen by New York Philharmonic Music Director Lorin Maazel. She was appointed Assistant Professor of Orchestra Conducting and Music Director of the Concert Orchestra at the University of Cincinnati College-Conservatory of Music in 2000, becoming its youngest faculty member while completing her doctorate there. She holds bachelor's and master's degrees in orchestral conducting from the Central Conservatory of Music in Beijing, where she began her musical studies

as a pianist in the Conservatory's Affiliated High School, and later spent one year as an assistant professor. In Beijing, she served as conductor of the Jin Fan Symphony Orchestra and as a conductor-in-residence at the China Opera House. During the summer of 2000 she was Music Director of the Lucca Festival Orchestra and the Opera Theater of Lucca in Italy.

ROBERTO MINCZUK, CONDUCTOR

(March 16th performances)



Roberto Minczuk was named Associate Conductor of the New York Philharmonic in the 2002–03 season. The Brazilian-born conductor, who is co-artistic director of the São Paulo State Symphony, first conducted Musicians of the Philharmonic on February 15, 1998, at an Ensembles Concert at Merkin Concert Hall. Subsequently, he was engaged to conduct the New York Philharmonic Time Warner Concerts in the Parks in both 1998 and 1999. In 2003 he conducted the three Concerts in the Boroughs in April; the 2003 New York Philharmonic Time Warner Concerts in the Parks; and two concerts at the Bravo! Vail

Valley Music Festival in July. He made his Philharmonic subscription debut on November 22 and 25, 2003.

Since 1998 Mr. Minczuk has conducted extensively in North America and abroad. His 2002-03 season appearances included major debuts at the Philadelphia Orchestra, St. Louis Symphony, Milwaukee Symphony Orchestra, Baltimore Symphony, New Jersey Symphony, and National Arts Centre Orchestra, Ottawa. In the 2003-04 season he is making his subscription concert debuts with the New York Philharmonic, Cincinnati Symphony, and Toronto Symphony Orchestra.

Mr. Minczuk began his career as a French horn prodigy, and by age 13 was principal horn of the São Paulo Symphony. While a student at The Juilliard School, he made solo appearances with the New York Youth Symphony at Carnegie Hall and at the New York Philharmonic's Young People's Concerts. After graduating from Juilliard in 1987, Mr. Minczuk became a member of the Leipzig Gewandhaus Orchestra at the invitation of Kurt Masur. Returning to Brazil in 1989, he pursued conducting studies with Eleazar de Carvalho and John Neschling.

Mr. Minczuk has won many prestigious awards and prizes. At the recommendation of Kurt Masur, he received the 2000 Martin E. Segal Award as one of Lincoln Center's most promising young artists. Other awards include the 1997 Revelation of the Year Award, given to the most outstanding young artist by the Performing Arts Critics Association in São Paulo, and the 1991 Moinho Santista Youth Prize (the most important prize in Brazil), awarded in various disciplines for extraordinary achievement in a chosen field.



John Corigliano, winner of the 2001 Pulitzer Prize in Music for his Symphony No. 2, is internationally celebrated as one of the leading composers of his generation. In orchestral, chamber, opera and film work, he has won global acclaim for his highly expressive and compelling compositions as well as his kaleidoscopic, ever-expanding technique.

Corigliano's Pulitzer Prize-winning Symphony No. 2, an expansion and rewriting of his String Quartet (1995), was premiered in November 2000 with the Boston Symphony Orchestra and Seiji Ozawa conducting; a tour the following month included a performance in Carnegie Hall

and the first recording of the symphony, paired with *The Mannheim Rocket*, is scheduled for release in spring 2004 on Ondine Records with John Storgårds conducting The Helsinki Philharmonic. In March 2000, Corigliano won another coveted prize: the "Oscar," the Academy Award, for "The Red Violin," his third film score. He was the second classical composer, after Aaron Copland, to be so honored. Esa-Pekka Salonen leads soloist Joshua Bell and the strings of the London Philharmonia in Sony Classical's recording of the soundtrack, which also features the first recording of *The Red Violin: Chaconne for Violin and Orchestra*, an 18-minute movement for violin and full orchestra introduced in 1997 by Bell with the San Francisco and Boston symphonies. "The Red Violin" soundtrack received numerous awards including: the Canadian Genie Award for best film score (an Oscar equivalent) and the Quebec Jeutra Award, as well as the German Critic's Prize. In September 1998, the Venice Film Festival opened its festivities with "The Red Violin." Corigliano's first film score, for "Altered States," was nominated for an Academy Award in 1981; his second, for the British "Revolution," received that country's equivalent — the 1985 Anthony Asquith Award for distinguished achievement in film composition.

During the 1999 and 2000 seasons, two new works written for soprano Sylvia McNair received their first performances: *Vocalise for Soprano, Electronics, and Orchestra*, one of the six "Millennium Messages" commissioned by the New York Philharmonic and Kurt Masur; and *Mr. Tambourine Man: Seven Poems of Bob Dylan*, in Carnegie Hall with pianist Martin Katz in March 2000, which then toured Europe and the United States. Later that same month, *Phantasmagoria*, a revisitation of themes from Corigliano's opera *The Ghosts of Versailles* debuted at The Minnesota Orchestra with conductor Giancarlo Guerrero.



Mr. Cabaniss is a composer and Education Director at the New York Philharmonic. He has served as a faculty member at the Juilliard School since 1998. He has also served as a guest lecturer at the Manhattan School of Music, New York University, the Yale School of Drama, and Brooklyn College. He has written music for theater, dance, film, and the concert stage and he has received various awards for his music including grants from Meet-the-Composer, a fellowship from the National Institute for Music Theater, and an Obie Award and Drama Desk nomination for his score to Mamba's

Daughters. *Behold the Star*, a choral piece commissioned for the Lincoln Center Tree Lighting in 1999, is available on the CD, *A Season's Promise*, from New World Records. His chamber opera, *The Sandman*, was premiered in New York in May 2002 to critical acclaim, and remounted in January 2003. His works have been performed at venues such as the Spoleto Festival USA, Lincoln Center Out-of-Doors, the 92nd Street Y, the Joyce Theater, and by ensembles such as the Charleston Symphony Orchestra and the Lark Quartet. In 1998, Mr. Cabaniss received the ASCAP Foundation Award for his contributions to arts education in New York City.

ACCENTS

the stressing of particular notes or sounds in a pattern

BINARY

a two part musical form (AB)

FLUTTER TONGUE

softly rolling the tongue while blowing into a wind instrument

ORCHESTRATION

the choices a composer makes in the use of musical instruments in a piece

MELODY

the tune of a piece of music

MUTE

dampening the sound of a musical instrument using the hand or another object

PIZZICATO

plucking a string instrument with the fingers

RHYTHM

patterns of sound and silence

RONDO

a form with a recurring section that repeats throughout (ABACA etc.)

TERNARY

a three part musical form in which the first section repeats again at the end (ABA)

TIMBRE

the distinctive quality of a sound



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