



SPRING CONCERT, 2003

RESOURCE MATERIALS FOR TEACHERS

SCHOOL DAY CONCERTS

NEW YORK
PHILHARMONIC
LORIN MAZEL MUSIC DIRECTOR

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NATIONAL STANDARDS

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

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

In addition, our work supports the New York State Learning Standards in Music.

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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 program will be performed:

Thursday, April 10, 2003

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

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

ROBERTO MINCZUK, conductor
LUCIANA SOUZA, soprano
WON-JIN JO, clarinet
THOMAS CABANISS, host

The 10:30 program will be:

MOZART Clarinet Concerto (3rd movement)
FALLA El Amor Brujo

Lessons 1 & 4 cover these pieces.

The Noon program will be:

PROKOFIEV Classical Symphony (1st movement)
MOZART Clarinet Concerto (2nd movement)
FALLA El Amor Brujo

Lessons 2, 3, and 4 cover these pieces.

TEACHING THE LESSON

The lessons in this guidebook are designed to prepare your students for their trip to the New York Philharmonic in April. 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. Please use your own discretion and modify these plans to fit your classroom style and the level of your classes.



LESSON 1**Tracking the solo line****FOCAL WORK:****Clarinet Concerto by W.A. Mozart,
3rd movement****IN THIS LESSON STUDENTS WILL DISCOVER:**

- some musical variables which contribute to the character of a theme
- consider how the choice of instrument affects the music written for it

YOU WILL NEED:

→ journals



→ CD Player



→ CDs



→ percussion instruments and/or recorders*

WOLFGANG AMADEUS MOZART

Born in Salzburg, Austria, 1756, Mozart was probably the greatest musical genius of all time. He was playing the piano at the age of three and writing symphonies by age eight. As a child prodigy, he toured Europe with his sister, Nannerl, performing for the nobility. Mozart wrote in all genres, but is probably most famous for his symphonies, operas, and piano concerti. Though successful in his lifetime, Mozart died penniless at age 35, in Vienna.

CLARINET CONCERTO IN A, 3RD MOVEMENT

This movement concludes Mozart's Clarinet Concerto, written in 1791 for his friend and virtuoso, Anton Stadler. The piece was written just before Mozart's untimely death, and is noteworthy for its "democratic" use of the instruments to carry out the musical plan, and an avoidance of cadenzas, traditionally used to show off the virtuosic abilities of the soloist.

A C T I V I T Y 1**Melodic warm-ups**

Using recorders, other wind instruments, or your voices, do the following recorder warm-ups with your students:

- Play or sing a series of repeated short notes on some high notes (such as high C or D). Try on a few different pitches.
- Now play or sing some long notes. In what ways do the long notes feel different from the staccato notes? The breath moves very differently to achieve the contrasting articulations.
- Alternate between a high note such as high D and a lower note such as low E (you may also use G if that better suits your class' level on the recorder.) Alternate between these two notes with a break in between the notes. The different notes are achieved by moving the fingers, but the breath and mouth position (embouchure) may also change slightly. When singing, there are also physical changes that occur when you suddenly switch registers. What do the students notice regarding these subtle changes?
- Now alternate between these same notes, but do not break between the two notes. Play or sing the pattern completely smoothly (legato). In what ways is this challenging? Finger coordination can be very challenging on a woodwind instrument.

A C T I V I T Y 2**Playing and analyzing a melody from *El Amor Brujo***

Skip ahead to Lesson 4 and play the "Magic Circle" melody from *El Amor Brujo*. Use recorders, other wind instruments, or your voices to perform the melody.

- Practice the melody until students are fairly comfortable with the notes.
- Quickly analyze the melody for skips and steps. Are there more skips or more steps in the tune? (The melody "steps" between E and F several times.)
- When does the biggest "skip" occur in the tune? (Between the third and second to last notes - high C to low D.) Play or sing the melody once more, focusing on this large leap near the end. Try eliminating this skip by moving the second to last and last notes up one octave. How does this change the melody? Does it make it easier?
- Now play or sing the melody again with the articulation or slurring as marked. (The slur is the curved marking over the note. The first note of the slur should be tongued gently and then the air should be continuous until the end of the slur.) The tempo marking means "at a walking pace, very tranquil." Keep this in mind as you practice the melody.
- Now experiment with some different articulations. Try performing the melody

using staccato (short) attacks. How does this change the sound and feeling of the theme? Staccato and legato articulations may also be combined. Try two short notes followed by two legato notes. What other articulations can your class create?

EXTENSION:

Play the other two melodies from *El Amor Brujo*, refining your interpretation. Look carefully at the slurs and other markings. Practice the melodies and articulate as marked. Should the airstream be smooth and legato or crisp and accented? The "Ghost Theme" should sound very different from the "Love Theme."

A C T I V I T Y 3

Listening to the Mozart Clarinet Concerto

Articulation, breath control and finger coordination are all extremely important in the clarinet concerto. Listen to the opening of the third movement, focusing on the clarinet line. (:00 - 4:38). Ask students to draw a graph of the clarinet line in their music journals as they listen. They should try to show the articulation (long or short), the register (high or low) and the speed of the notes in their lines. Some moments you may wish to listen for follow:

:00 The first theme repeats several times in this rondo movement. Listen to the repeated staccato notes in the theme. The clarinet is supported by the orchestra, which is also playing short repeated notes.

:24 The clarinet begins to play rapid passages. The runs are mostly stepwise yet quickly move between the high and low register of the instrument.

1:23 The next main theme is a more legato tune, which is repeated down one octave (in a lower register) just a few measures later.

2:04 Listen to the rapid passages that move quickly between the low and high register of the clarinet.

2:48 The first theme, using the staccato repeated notes, is repeated.

3:22 - 4:38 The next theme is a legato melody which uses many large "skips." At 3:58, the leaps become even larger (sometimes skipping up 19 notes!) Throughout this passage the clarinet line jumps around from very low to very high notes.

(Listen for another repetition of the first theme at 6:11.)

- Share the contours the students drew in their notebooks. What do they notice about the shapes? Based on the experiences the students had singing and playing the recorder, what are some of the challenges the clarinetist might face?

LESSON 2**Using Breath and Weight****FOCAL WORK:****Classical Symphony
by Sergei Prokofiev****IN THIS LESSON STUDENTS WILL DISCOVER:**

- ways in which musicians use their breath and weight to change the sound of their instrument.
- how a composer can transform a theme through clear written markings and thoughtful orchestration.

YOU WILL NEED:

→ journals



→ CD Player



→ CDs



→ percussion instruments and/or recorders*

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 a really good 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.

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 it 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.

A C T I V I T Y 1**Creating a rhythm pattern**

Create a short rhythmic pattern or use the suggested rhythm from the first movement.



- Clap the rhythm together with your students.
- Create a simple dance step using the rhythm.
- What are some ways that you can change the sound and effect of the step? Try using a very heavy step or a light step on tip-toes. The weight you apply to the step will alter the dance step dramatically.

A C T I V I T Y 2**Using Weight to Change Sound**

A woodwind or brass player uses his/her breath to alter the sound of the instrument. How does a percussion or string player use weight to change the sound?

- Select a student to play the rhythm a few times on your most resonant percussion instrument, changing the weight they use on each repetition. How does the sound change? (Remember that the mallet (stick) should bounce off the instrument after striking in order for the sound to vibrate.)

- Discuss how a string player may control the weight of the bow on the strings. (Remember the bow is quite long. How would using only a small section of the bow change the sound? What about if the entire bow is used? How does the pressure of the bow on the string affect the sound?)
- How is this similar or different to the way a woodwind player changes the sound?

A C T I V I T Y 3

Listening to a theme

Prokofiev instructs the instruments on how to play the theme by his markings in the score. The theme in question occurs for the first time at (:52), the second time at (1:59), and a final time at (3:04).

For a playful effect, which markings would you expect to see?

- The first violins skip suddenly from a very high register to a low register in this melody and Prokofiev marks this section “a punta d’arco.” This means a very soft, light bow stroke at the tip of the bow. He also marks it “pianissimo” and “con eleganza.”

What about for a heavy and deep transformation of the theme?

- Prokofiev marks the second version of the theme “fortissimo,” “tutta forza” and “marcato.”

A C T I V I T Y 4

Thinking about and listening to orchestration

Prokofiev orchestrates the theme differently when it is restated. Discuss the following questions in your class before revealing Prokofiev’s choices.

For a playful effect, which instruments might be used and how would they play?

- Prokofiev uses the high violins, bassoon and pizzicato contrabass for this first statement, with short interjections from some other instruments.

What about for the heavier transformation of the theme?

- The melody is first heard in the cello, bass, and French horn. The high violins, flute and trombone eventually join in the melody. The rest of the woodwind section adds to the texture by playing a thick accompaniment during this section.

A C T I V I T Y 5**Listening to Prokofiev's 1st movement**

Listen to the first movement of Classical Symphony.

- Which kinds of "footsteps" do the students hear throughout the movement? (sometimes stomping, sometimes a light, delicate step)
- How do the sounds of the strings and winds change during the movement? Listen for the contrast in the specified theme, as it is heard in its different guises. (TIMINGS: Contrast 1:59 and 3:04)

LISTENING ACTIVITY OPTION

As your students listen, each should draw a "map" of the first movement. Give them a theme for the map, such as "footsteps." In this case, they should somehow depict the type of movement and weight they hear in the music, using different "footsteps." (ie. stomping, walking, tip-toes, etc.) Another focus could be to draw the different instruments they note, and how the instruments are playing (ie. light, heavy, high, low, etc.). Compare the maps after they are complete, noting any differences in your students' perceptions. Listen to the movement once again and see if your students can follow their own map. Can they follow another student's map through the movement?

LESSON 3

What is register?

FOCAL WORK:

Clarinet Concerto by W.A. Mozart, 2nd movement

IN THIS LESSON STUDENTS WILL DISCOVER:

- how composers use various speeds to create form
- how the tone of an instrument defines the music written for it

YOU WILL NEED:

journals



CD Player



CDs



percussion instruments and/or recorders*

CLARINET CONCERTO IN A, 2ND MOVEMENT

This movement is the slow movement of Mozart's Clarinet Concerto, written in 1791 for his friend and virtuoso, Anton Stadler. The piece was written just before Mozart's untimely death. The second movement uses very simple, folk-like themes as well as sustained string sounds to accompany the dark sounds of the clarinet's lowest register, called the "chalumeau."

ACTIVITY 1

Finding different registers

Have students identify different registers in their voices, the low, mid-range, and high parts of their speaking voices. When do they use each? How often do they use the extremes (low and high)? What conditions need to exist to employ an extreme register?

A C T I V I T Y 2**Finding different registers on musical instruments**

Have students identify the analogous registers on a musical instrument — it could be a singing voice, melody instrument, or even a percussion instrument if the pitch varies enough. How many pitches are the low, mid-range, high registers? How often are the extremes used? What special skills or techniques are required to use the extremes effectively on a musical instrument?

A C T I V I T Y 3**Creating musical material with extremes of register**

Ask students to create a short melodic phrase that uses the extremes — high and low — of a particular instrument's registers. Perform the phrases and discuss. How do the contrasts affect the feeling of the phrases? Is it possible to create a connected or fluid phrase, even across registers? How?

A C T I V I T Y 4**Listening to Mozart**

Listen to the 2nd movement (Track 8) and ask of Mozart the same questions you asked of your students' phrases: How do the contrasts affect the feeling of the phrases? Is it possible to create a connected or fluid phrase, even across registers? How?

LESSON 4**A Musical Ghost Story****FOCAL WORK:****El Amor Brujo by Manuel de Falla**

Though originally composed for a ballet, Manuel de Falla's *El Amor Brujo*, has enjoyed great success as symphonic concert music. Without a doubt, de Falla's vivid depiction of a ghost story

through songs, dance music, and brilliant orchestration contribute to the popularity of this compelling masterpiece.

IN THIS LESSON STUDENTS WILL:

- investigate the nature of ghost stories
- learn recorder melodies from *El Amor Brujo*
- explore components of songs and dance music
- compose a piece for an original ghost story
- listen for musical details and plotlines in *El Amor Brujo*

YOU WILL NEED:

MANUEL DE FALLA 1876-1946

Manuel de Falla was born in 1876 in the Spanish port of Cadiz. He studied piano with his mother, and performed with her in public at age 11. As a student at the Madrid Conservatory, he began composing and had several of his pieces performed. Upon graduating, he began writing zarzuelas, or popular Spanish folk operas. In 1905, Falla won a contest to create a "Spanish lyrical drama" with his work "La Vida Breve," though it was not performed until 1914. (In Madrid, it was a huge success.) He moved to Paris, began teaching piano, and studied the works

of French and Spanish composers. When World War I began, Falla returned to Spain and began a decade of great creativity, producing works like "El Amor Brujo," "The Three Cornered Hat," and a piano concerto called "Nights in the Gardens of Spain." His later years were spent working on a gigantic oratorio, "L'Atlantida" but the outbreak of civil war in Spain discouraged and disgusted him, and he refused honors from the new Franco government, moving to Argentina in 1939. He continued to work on "L'Atlantida," but it remained incomplete at his death in 1946. Falla is considered the most important Spanish composer of this century.

"EL AMOR BRUJO" BY MANUEL DE FALLA

The title of this one act ballet translates as "Love, the Magician", and Falla's inspiration in creating "El Amor Brujo" was the work of a famous and beautiful Spanish gypsy dancer named Pastora Imperio. Falla came from a region in Spain known as Andalusia, and his music evokes the music of the Andalusian gypsies. In the story, a woman named Candelas cannot forget her dead gypsy lover, who comes back to haunt her. Carmelo, who loves Candelas, persuades his friend Lucia to flirt with the gypsy ghost so that he will stop bothering Candelas. The trick works, Carmelo and Candelas proclaim their love for each other, and the ghost disappears forever.

A C T I V I T Y 1

Introduce El Amor Brujo

El Amor Brujo is a musical ghost story about two lovers and a gypsy ghost. Introduce the topic through some of the following activities:

- Discuss the components of a good ghost story. (e.g. magic, mystery, scary scenes, suspense, surprising twists, evil characters, etc.)
- Have a student tell or read a ghost story. How do you tell a ghost story in an exciting way?
- Read *The Gypsy Princess*, by Phoebe Gilsman (Scholastic Press, New York, 1995.) Discuss the colorful lifestyle of the gypsies and identify the musical instruments used by the gypsies such as violin and tambourine.

Share the story of El Amor Brujo. There are four main characters in the plot — two female characters (Candelas and Lucia), and two male characters (Carmelo and the ghost of Candela’s gypsy boyfriend):

Candelas is haunted by the ghost of her dead gypsy boyfriend. Carmelo, who is in love with Candelas, wants to get rid of the ghost, so he devises a plan: his friend Lucia will flirt with the ghost so he will become distracted and stop haunting Candelas. Fortunately, the trick works! The ghost disappears forever, and Candelas and Carmelo are free to proclaim their love for each other.

Now, have students retell this story in their own words. Have them create an atmosphere filled with suspense and drama by elaborating on the setting, characterizations, and mood.

A C T I V I T Y 2

Learning Melodies from El Amor Brujo

Help students learn the following three melodies from El Amor Brujo. The “ghost theme” occurs several times during the piece, as does the “love theme.” (Please see Listening Guide for details and specific occurrences.)

Magic Circle from El Amor Brujo

Andante molto tranquillo Mozart de Falla

Love Theme

Andantino tranquillo Marsel de Falla

mf *espressivo*

f *espressivo*

p *pp*

Ghost Theme from El Amor Brujo

ff

ff

p

ff

dim. *p* *pp*

As you play the CD, follow the listening guide and watch the CD player carefully, so that you can tell the students when each new movement begins!

LISTENING GUIDE

*(Transitions are marked with asterisks.
Timings for each movement are beside the titles.)*

TRACK 2

Introduction (0'38):

The trumpets, high woodwinds, and piano present the "ghost theme," which represents the ghost of Candelas' gypsy lover. (See recorder music for melody.) The orchestra punctuates the theme with brilliant flourishes.

TRACK 3

With the Gypsies: In the Evening (1'46):

This movement opens with a mysterious mood created by a low tremolo sound from the cello and double bass. Gradually, the other strings join while wind and brass soloists interject short melodies above the thickening background.

**** Suddenly a sweet oboe solo is heard, as if the sun is now beginning to rise, providing the transition to the next movement. ****

TRACK 4

Song of Suffering Love (1'34):

The soprano's song reflects Candelas' anguish as she is haunted by the gypsy ghost. Strong accents permeate this movement; tap along and feel the different rhythmic groupings. Listen to the way the singer accentuates the Spanish words. Notice the word, "Ay," which is repeated, elongated and ornamented throughout the movement. Sometimes the orchestra stops playing the steady beat for dramatic effect, allowing the singer more freedom for lines like, "My blood burns, inflamed by jealousy..." [:27-:33]

****After the final "Ay," [1:16-1:22], listen for three chords. These chords, played by the strings, almost sound like bell tones, preparing the stage for what is about to happen next!****

TRACK 6

Dance of Terror (1'55):

In this dance, the muted trumpet accentuates the rhythm, as do the trills in the violin and flute (0:20). Once again the students may tap the beat to help them feel the interesting rhythmic groupings. The dance gradually becomes faster, louder and more intense.

The energy culminates in an upwards piano glissando (1:47), and the dance melts away into nothing.

TRACK 7

The Magic Circle (3'03):

(See recorder music for melody). The quiet mood of this movement is in marked contrast to the rest of the piece. The melodies themselves create a mesmerizing, circular pattern.

At 2:09, listen for the return of the movement's serene opening theme, played by two flutes.

In this dance, the muted trumpet accentuates the rhythm, as do the trills in the violin and flute (0:20). Once again the students may tap the beat to help them feel the interesting rhythmic groupings. The dance gradually becomes faster, louder and more intense.

The energy culminates in an upwards piano glissando (1:47), and the dance melts away into nothing.

TRACK 8

Midnight: The Spells (0'27):

The orchestra plays twelve chords to represent the clock striking midnight. This sets the stage for Carmelo's plan to save Candelas from the gypsy ghost who is haunting her.

The music suddenly becomes rapid and urgent, providing a transition to the next movement.

TRACK 5

The Apparition (0'12):

This, the shortest of all the movements, evokes the appearance of the gypsy ghost.

Brilliant cascades of sound swirl down and up, directly into the next movement!

TRACK 9

Ritual Fire Dance: To Chase Away Evil Spirits (3'53):

Trills in the viola and clarinet accentuate the rhythm of this dance. Listen for the piano and pizzicato cello's ostinato, which continues throughout the first section (0:00-0:57). Notice how the pulse continues through the next section, even though there is a dramatic shift in mood. Contrasts in dynamics and color throughout the second section add intensity and excitement. The opening material returns, with more trilling throughout the orchestra. Section two also repeats, gradually increasing in tempo and dynamic.

The movement concludes with 21 aggressive repetitions of the same chord.

TRACK 10

Scene (1'07):

This short movement is quite rhapsodic and characterized by an exotic and improvisatory oboe solo. The strings and trumpet play a reminiscence of the "ghost theme" from the first movement.

Expressive flute and oboe melodies conclude the brief scene.

TRACK 11

Song of the Will-o'-the-Wisp (1'51):

The pulse is constant throughout this song, in which the singer likens love to a will-o'-the-wisp (an unattainable goal). Don't forget to listen for the rhythmic groupings of six! The movement ends clearly.

TRACK 12**Pantomime (5'32):**

In this movement, Carmelo's plan to have his friend Lucia flirt with the gypsy ghost is put into play. The persistent "ghost theme" returns, de Falla restates it with dramatic shifts in mood. At (0:26), the strings enter with a new quality that implies that the ghost may be weakened by Lucia's advances. Listen for the lilting "love theme" (see recorder melody) played first by the expressive cello (1:30) and later by the violins (2:35). The oboe also plays the "ghost theme" later in the movement (3:44), symbolizing the success of the plan as the ghost loses his strength. At (4:35), listen for the romantic sound of a violin soloist playing the "love theme".

At 5:15, a soft trumpet plays a fragment of the "ghost theme" for the last time.

TRACK 13**Dance of the Game of Love (3'03):**

Carmelo and Candelas are finally able to declare their love for one another, free of the gypsy ghost's control. Notice the way the flute weaves around the vocal line when the voice enters (0:27)

The orchestra takes over the movement at 2:38 and the aggressive momentum propels the dance into the finale.

TRACK 14**Finale: The Bells of Dawn (1'28):**

The orchestra evokes the sound of church bells pealing at dawn. As the orchestra depicts the glory of the sunrise, the soloist sings her final words: "Day is awakening! Sing, bells, sing! My joy is back!" The "love theme" is triumphant (0:42) and daybreak arrives as the piece ends.

A C T I V I T Y 5**Creating a Ghost Theme**

Review the ghost melody from *El Amor Brujo* on the recorder. What kind of character is De Falla's ghost? (The melody is very rhythmic, repetitive and accented so perhaps the ghost is aggressive, persistent, etc.)

Discuss with students how they feel about the ghost who haunts Candelas. Have them compose a melody, using the recorder, with the following title: "Ode to the Gypsy Ghost." You may wish to limit their melodies to a particular number of notes (8-12 or 16-24). Share and reflect on students' response to the character of the gypsy ghost.

RESOURCE LIST**Schwarz, Gladys and Crume, Vic, ed.**

The Haunted House and Other Spooky Poems and Tales. New York: Scholastic Books, 1970.

Schwartz, Alvin.

Scary Stories collected and retold by Alvin Schwartz. New York: Harper Collins Publishers, 1984.

Stephen, Nicholas.

Enter If You Dare!. New York: Disney's Press, 1995.

MEET THE ARTISTS**ROBERTO MINCZUK, CONDUCTOR**

Co-Artistic Director of the São Paulo State Symphony of Brazil, young Brazilian conductor Roberto Minczuk has swiftly established himself as one of the most important emerging talents of his generation. After leading the New York Philharmonic's summer Concerts in the Parks series in 1998 he was immediately re-engaged to lead the same series in 1999, and he continues an ongoing relationship with that orchestra today as its new Associate Conductor. Since 1998, he has been invited to conduct extensively in the North American orchestral scene, with highly successful appearances at the Houston Symphony, Detroit Symphony, Seattle Symphony, Indianapolis

Symphony, St. Paul Chamber Orchestra, Oregon Symphony, Vancouver Symphony, Florida Philharmonic and Pacific Symphony Orchestras. An avid educator of young musicians, he has also appeared twice as guest conductor of the Juilliard Orchestra at Lincoln Center. This season's appearances include return visits to San Antonio, Colorado, Detroit and Indianapolis with major debuts at the St. Louis Symphony, the Milwaukee Symphony Orchestra, the Baltimore Symphony, the New Jersey Symphony, the National Arts Centre Orchestra Ottawa, and the Brooklyn Philharmonic in 2002-03 concert season.

On the international circuit, Maestro Minczuk will also be conducting the London Philharmonic, the Halle Orchestra of Manchester, the Basle Symphony Orchestra, the New Zealand Symphony and the Budapest Symphony Orchestra. He embarks upon a three week debut concert tour of the United States with the Sao Paulo State Symphony along with Artistic Director John Neschling in the fall of 2002.

Mr. Minczuk began his career as a prodigy of the French horn and by the age of sixteen could count among his significant accomplishments the appointment of Principal Hornist 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 with the New York Philharmonic as part of the orchestra's Young People's Concerts. After his graduation from Juilliard in 1987, Mr. Minczuk became a member of the Leipzig Gewandhaus Orchestra at the invitation of Maestro Kurt Masur. Returning to Brazil in 1989, he pursued conducting studies with Eleazar de Carvalho and John Neschling.

WON-JIN JO, CLARINET



Won Jin-Jo is age 17, a resident of Malverne, NY and has been studying the clarinet for seven years. His teacher is Alan R. Kay, who performs with the Orpheus Chamber Orchestra, Riverside Symphony, and the Chamber Music Society of Lincoln Center, and teaches at The Juilliard School's Pre-College Division. Mr. Jo's previous honors include Juilliard's Distinguished Achievement Award (June 2001) and Concerto Competition (January 2001), New Jersey Young Artists Competition (October 1999), and the Queens Symphony Orchestra/Newsday Young Soloists Competition (January 1997).

LUCIANA SOUZA, SOPRANO

Luciana Souza is one of Brazil's leading singers and interpreters, while at the same time establishing herself as one of the most exciting songwriters of the time. Hailing from São Paulo, Brazil, she grew up in a family of Bossa Nova innovators who performed and wrote numerous hit tunes for stars like João Gilberto and Elis Regina. Her early childhood was influenced by the frequent jam sessions and weekend visits of stars of the day such as Milton Nascimento and Hermeto Pascoal.



Her work as a performer transcends traditional boundaries around musical styles, offering solid roots in jazz, sophisticated lineage in world music and an enlightened approach to classical repertoire and new music. Ms. Souza has appeared and recorded with renowned jazz musicians including Danilo Perez, John Patitucci, Hermeto Pascoal, Kenny Werner, David Kikoski, Donald Brown, Kenny Wheeler, Bob Moses, and George Garzone among others.

In addition, Ms. Souza has been a prominent soloist in two works by new music composer Osvaldo Golijov. Through these works, Souza has performed with the Bach Akademie Stuttgart and the Boston Symphony Orchestra. Luciana is a member of Osvaldo Golijov's Orchestra La Passion. Other orchestral appearances include Manuel de Falla's "El Amor Brujo" with the Atlanta Symphony, under the baton of Robert Spano.

GLOSSARY OF MUSICAL TERMS

ACCENTS	the stressing of particular notes or sounds in a pattern
ARCO	use of the bow in playing a string instrument
CADENZA	a virtuosic passage for the soloist in a concerto
CHORD	a combination of three notes or more that blend together to form one sound
CONCERTO	a piece for one or more soloists accompanied by orchestra
CONDUCTOR	leader of the orchestra
DISSONANCE	a clashing or discordant musical interval
DYNAMICS	the loudness and softness of musical sounds
FORTISSIMO	very loud
GLISSANDO	a rapid sliding up or down of the musical scale
HARMONY	multiple musical sounds occurring simultaneously
IMITATION	the repetition of a theme or phrase
JAZZ	american music developed from ragtime and blues with syncopated rhythms and improvisation
LEGATO	smooth and connected manner of playing notes
MARCATO	marked or accented
MELODY	the tune of a piece of music
MINIMALISM	a style of music that emphasizes repetition and slow, gradual change
MOTIVE	a recurrent phrase that is developed throughout a piece of music
ORCHESTRA	a group of musicians playing a variety of instruments

GLOSSARY OF MUSICAL TERMS

ORCHESTRATION	the choices that a composer makes in the use of musical instruments in a piece
PHILHARMONIC	literally, "loving harmony" or "loving sound"
PIANISSIMO	very soft
PIZZICATO	the plucking of strings rather than bowing
PULSE	rhythmic patterns that appear in a very regular, predictable way
RHAPSODY	a piece with an irregular form and a highly charged emotional character
RHYTHM	patterns of sounds and silence in a piece of music
STACCATO	short, disconnected, or choppy manner of playing notes
SYMPHONIC	in this context, the same as "orchestral." usually a large scale piece of orchestral music
SYNCOPIATION	displacement of the regular metrical accent in music
TANGO	a ballroom dance of latin american origin
TEMPO	the fastness or slowness of a piece of music
TEXTURE	the feeling or character of a passage of music determined by the combination of its sounds
THEME	the main idea in a piece of music
TIMBRE	the distinctive quality of a sound
TRILL	rapid alternation of two adjacent musical notes
TUTTA FORZA	full force
VIRTUOSO	a musician of exceptional skill
VARIATION	an alteration or new version of a theme

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