



WHO MAKES MUSIC? THE CONDUCTOR

RESOURCE MATERIALS FOR TEACHERS

2005 School Day Concert - Thursday, December, 8, 2005



New York Philharmonic
Lorin Maazel Music Director

EDUCATION AT THE NEW YORK PHILHARMONIC

The New York Philharmonic's education programs open doors to symphonic music for people of all ages and backgrounds, serving over 48,000 young people, families, teachers, and music professionals each year. The School Day Concerts are central to our partnerships with schools in New York City and beyond.

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

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

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

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

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CREDITS

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WELCOME TO THE SCHOOL DAY CONCERT!

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

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

School Day Concert Teacher Workshop

Thursday November 3

4:00 to 6:00 PM

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

School Day Concert

Thursday, December 8

10:30 to 11:30 AM

XIAN ZHANG, conductor

THEODORE WIPRUD, host

BERNSTEIN

Overture to Candide

JS BACH

Brandenburg Concerto No. 4, II. Andante

BEETHOVEN

Symphony No. 5, Allegro con brio

WAGNER

The Ride of the Valkyries from
Die Walküre

BERNSTEIN

"Times Square: 1944" from
On The Town

WHAT DOES A CONDUCTOR REALLY DO?

We all have seen cartoon parodies of messy-haired maestros making wild faces and gestures as they lead their orchestras. But is that all a conductor really does? After all, for all of the energy they expend, conductors are the only members of an orchestra who are not literally making a sound... or are they?

Through the lessons in this book, you and your students will explore many aspects of a conductor's role, as well as the historical development of conducting as a profession. By discussing, reading, listening, and conducting, your students will get the inside scoop on what a conductor really does – let's begin!

PREPARING FOR THE CONCERTS

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

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

You can take your students much further by carrying out the lessons in this booklet. The School Day Concert Teacher Workshop will help you implement them. Each lesson is written for 6th-12th grade classrooms, where they can be completed in about 45 minutes. For advanced ensembles and music classes, there are activities marked "In Depth." Whichever activities you choose, as an experienced teacher, you are expected to adapt the lessons to your students, to different grade levels, and to your classroom style.

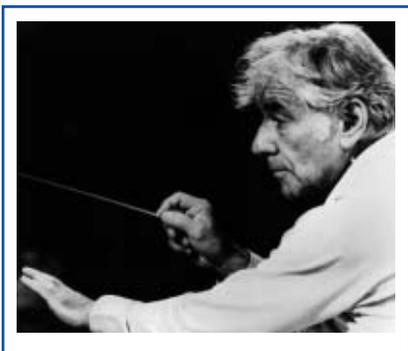
Enjoy the lessons, indulge in listening, and have fun at your School Day Concert!

LESSON 1

Who Is A Conductor?

FOCAL WORK:

Overture to *Candide* by Leonard Bernstein



Leonard Bernstein enjoyed a special relationship with the New York Philharmonic as its music director from 1958-1969, and as its Conductor Laureate for life. The Orchestra in turn has developed such an understanding of his music that at this School Day Concert, the New York Philharmonic will perform the Overture to *Candide* without a conductor.

ACTIVITY 1

Who is a conductor?

Ask your students, “Who is a conductor? What does a conductor really do?” Document their responses on chart paper. Add to this list and refer back to it as you complete the lessons in this booklet.

ACTIVITY 2

Meet a Conductor

Use the following brief biography to introduce your students to Leonard Bernstein as a person and a conductor.

Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918 and received his musical training at Harvard and at the Curtis Institute of Music in Philadelphia. Hugely talented and versatile, Bernstein shot to overnight fame at the age of 25, when, as the assistant conductor with the New York Philharmonic, he replaced an ailing Bruno Walter and conducted the Philharmonic in a radio-broadcast concert on just a few hours’ notice. When the New York Philharmonic named him music director in 1958, he became the first American-born and trained conductor ever to lead a major orchestra. Bernstein was also an accomplished pianist and a

renowned educator who taught for many years at Tanglewood, a summer music festival in Massachusetts. Thousands of Americans were introduced to classical music through Bernstein's books on music and his Young People's Concert telecasts with the New York Philharmonic. As a composer, Bernstein tried his hand at everything from songs to symphonies. His theater music rings with authenticity, originality, and vitality. Bernstein died in New York City on October 14, 1990.

What more can we add to our "Who is a conductor? / What does a conductor really do?" lists?

A C T I V I T Y 3

The Personality of a Conductor

Most musicians agree that a great conductor has a distinctive personality and style. In fact, some musicians can tell who is conducting on a recording just by listening for personal style. Leonard Bernstein was famous for his charisma and his emotionally charged performances. Naturally, his own compositions reflect aspects of his personality. Play Overture to *Candide* for your students, and ask them, "What does this music tell you about Bernstein's personality?" Have students cite specific moments in the music whenever possible. How might these personality traits contribute to someone being a great conductor?

A C T I V I T Y 4

Meet the Associate Conductor of the New York Philharmonic

Have your students read the "A Conductor Speaks: Interview with Xian Zhang" (pages 14-15). Add to your "Who is a conductor? What Does a Conductor Really Do?" list.

IN DEPTH:

Who is a Conductor?

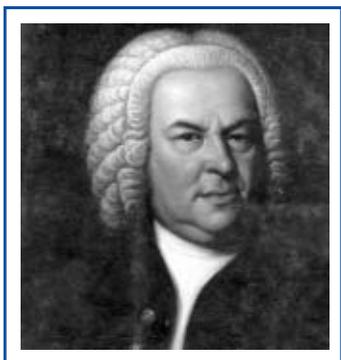
Have your students research Leonard Bernstein, Xian Zhang, Lorin Maazel, or another conductor. Collect quotes, anecdotes, and facts about his or her life and career. What qualities does a person need to be a successful conductor? What is the nature of a conductor's career path? List one thing from your research that surprised you about what a conductor does.

Who Needs A Conductor?

FOCAL WORK:

Brandenburg Concerto No. 4, II. Andante

by Johann Sebastian Bach



Historically, orchestras did not always have a conductor. Some of the earliest precedents for conducting come from the seventeenth century when a few composers led their orchestras by pounding out the beat with a large staff as the musicians played. One conducting composer, Jean Baptiste Lully, accidentally struck his foot and died after the wound developed gangrene.

More commonly, the concertmaster or harpsichordist would lead an ensemble while playing along. During J.S. Bach's lifetime, his music was performed without a conductor, and it is still often performed that way today. Because the *Andante* from *Brandenburg Concerto No. 4* is a relatively straightforward movement, it provides your students with an excellent opportunity to learn some of the basics of conducting.

ACTIVITY 1

Who Needs a Conductor?

Who are some of your students' favorite musical groups? Do they have conductors or leaders? Why or why not? Share the above historical information about conductors. Now, listen to the *Andante* from *Brandenburg Concerto No. 4*. Note: this work is not on your preparatory CD.

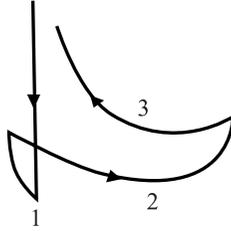
Ask your students "Why do you think this music can be easily performed without a conductor?" [e.g. it has a steady tempo and simple meter, no drastic dynamic changes, very straightforward entrances and cutoffs, a relatively small orchestra, and so on] For contrast, play the opening minute of Beethoven's *Symphony No. 5*, (Track 2 of your *School Day Concert Preparatory CD*) a work that is very difficult to perform without a conductor. Why does this work need a conductor?

What Does a Conductor’s Right Hand Do?

One of the most important functions of the conductor is to use his or her right hand to show meter, tempo, and articulation. Use the conducting diagram below to teach your class how to conduct in a 3 – beat pattern.

Students can conduct with their hands, or they can use a pencil as a baton:

THREE-BEAT PATTERN



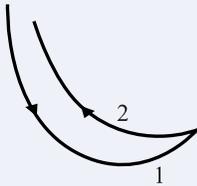
Counting aloud, practice the pattern at different tempos. Make the pattern bigger to indicate louder dynamics. Make the pattern smaller to indicate softer dynamics. Try making the pattern smooth and flowing to indicate legato playing. Now make the movements short and choppy to indicate staccato playing. Listen to Bach’s Andante again, but this time, have students conduct along with the CD. Let them match their motions to the sounds they hear.

IN DEPTH:

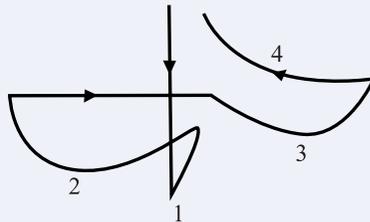
Conducting at Home

Teach your students two more conducting patters: the 2-pattern and the 4-pattern:

TWO-BEAT PATTERN



FOUR-BEAT PATTERN



Ask the students to try perfecting these patterns in front of a mirror at home. Once they are comfortable, they can try conducting along with a CD of symphonic music or with broadcast orchestral performances, like The New York Philharmonic This Week, Tuesdays at 9 PM, on WQXR 96.3 FM.

Performing On Cue

With Beethoven and the composers who followed him, symphonic music began to develop more complex dynamics, rhythm, orchestration, and tempo changes. Beethoven himself began conducting his own works from a podium instead of from a violin or a keyboard. In this lesson, your class will explore the opening of Beethoven’s Symphony No. 5, one of the most famously challenging passages to conduct.

ACTIVITY 1

The Challenges of Being “Conductorless”

Listen to the opening eighth notes of Beethoven’s Symphony No. 5:

L van Beethoven
Simfonia nr. 5, partea I

Let your class try singing or playing this opening phrase a few times without a conductor. No matter how closely the students watch or listen to one another, they will discover how challenging it is to perform this opening together with unified articulation and note length!

ACTIVITY 2

Following a Conductor’s Lead

Ask a volunteer to conduct. To get the class used to watching and performing together, try this experiment:

- Ask the conductor to jump in the air, and ask the students to clap at the instant the conductor’s feet hit the ground.
- When step one is mastered, have the conductor raise his or her right hand and bounce it once in the air. Ask the rest of the class to clap on the bounce. The conductor will be most successful if the bounce is preceded by a preparatory upward motion at the same speed as the downward bounce. This upward motion is called a preparatory gesture and will set the tempo and dynamics of the opening clap.
- Next, see if the class can clap the rhythm of Beethoven’s opening theme immediately after the bounce. Once the class can clap the theme together, let them try singing or performing it together.

L. van Beethoven
Simfonia nr. 5, partea I

Allegro con brio

- Now, let the conductor interpret the length of Beethoven's long notes. The class should sustain the long notes until the conductor gives a cutoff signal. (Conductors make a counter-clockwise circle in the air to indicate a cutoff.)

ACTIVITY 3

Performing a Theme on Cue

Listen to Beethoven's second theme
(Track 2: 0:53-0:56)

Sing or play this theme together as a group. Next, divide into sections and have sections sing this theme whenever the conductor cues them with his or her left hand. Listen to 0:53-1:18 and ask the students to notice which instruments or sections are playing this theme at any given moment. What do they hear in the background?

ACTIVITY 4

Listening for Musical Complexity

Listen to the entire first movement of Beethoven's Symphony No. 5, and notice how the orchestra performs the two themes you have explored. Have students describe how many different ways they are performed during the movement. (short, long, loud, soft, smooth, accented, etc.) Note that this great variety would be very difficult to achieve without a conductor.

IN DEPTH:

Applied Score Study

One of the most important parts of a conductor's job is studying scores and preparing for rehearsals. Give your students a few pages from a score of the first movement of Beethoven's Symphony No. 5, or a piece you are performing. Ask students to examine the score and circle any entrances that are important or tricky. Listen to a recording and have students conduct and cue these entrances.

LESSON 4

The Conductor As Superstar

FOCAL WORK :

“The Ride of the Valkyries” from Die Walküre
by Richard Wagner

As symphonic music became more complex, orchestras also grew so large that not every player could hear or see the concertmaster. Orchestras needed a new leader who could mark time in front of the orchestra instead of playing along. One of the first modern conductors was German violinist and composer, Louis Spohr (1784-1839). In 1820, after performing as the first conductor of the London Philharmonic Society, Spohr reported that the orchestra “played with a spirit and a correctness such as till then they had never been heard to play with.”

Not only did Spohr inspire the musicians to play better than ever, but the skeptical London audience also went wild. Spohr wrote, “The triumph of the baton as a time-giver was decisive.” The age of the podium conductor had arrived (and it arrived in a person who apparently thought he was very important!).

Composers themselves have had great influence on the development of the art of conducting. Hector Berlioz (1803-1869) wrote a guide on the art of keeping the beat. Franz Liszt (1811-1886) as a concert pianist, composer and flamboyant conductor of his symphonic poems became a cultural celebrity, much like today’s hip-hop and rock stars. In fact, he was portrayed as such by The Who’s Roger Daltrey in the 1975 movie, *Lisztomania*.

One of the most significant people to shape and inform the notion of modern conducting was composer Richard Wagner, who became one of the first superstars to perform only from the podium.

A C T I V I T Y 1

What Does a Conductor’s Left Hand Do?



We have learned that in conducting, the right hand indicates:

- Time signature or meter.
- Tempo, including *accelerando* and *ritardando*.
- Articulation (*staccato* and *legato*).

So what does the left hand movement do in conducting? Generally speaking, it helps to shape an interpretation by:

- Cuing musicians to play
- Indicating dynamic changes, including sudden “punctuations,” such as sforzando (sfz) and forte-piano (fp)
- Helping show tempo changes, especially when there is a sudden change
- Suggesting emotional style in a variety of ways

While conducting in a 3-beat pattern with the right hand, try out some of these left hand functions. Have students practice dynamics by lifting and lowering their left hands. Let them try pointing and cuing with the left hand while keeping a steady beat with the right. If students experience difficulty coordinating both hands at once, have them practice the left and right separately, then put them together. Try perfecting this at home in front of a mirror!

A C T I V I T Y 2

Conducting with Both Hands

Although Wagner’s *The Ride of the Valkyries* is in 9/8 meter, we can conduct it using the same 3-beat pattern we learned in Lesson 2. Play Track 3 on the School Day Concert Preparatory CD and let your students conduct along. Remember to use the left hand to show dynamics! You may also ask your students to cue major entrances of different sections of the orchestra.

A C T I V I T Y 3

Enter The Conductor-Star



Can you imagine Ludacris or Queen Latifah conducting the New York Philharmonic? In Liszt and Wagner’s time, conductors began to have that kind of star power. Try play-acting a scene in which “Ludaliszt” or “Queen Wagner” (or another name your students devise for a hip-hop Liszt or Wagner) enters an arena of adoring fans and begins to conduct a concert. Let half of the class play the role of the orchestra while the other half plays the role of the audience.

How does the conductor-star move in front of an audience? Let the conductor conduct along with *The Ride of the Valkyries* on the CD. What did the audience observe about the performance? How did the orchestra feel about responding to the direction of this great “star?” Did the star persona inspire or distract? How?

IN DEPTH:

The Power of Interpretation

One of the most vital functions of a conductor is to make and lead interpretive decisions about how any given piece shall be performed. Whether led by personal expression, inspired by tradition, or driven by a desire to remain faithful to the written score, every great conductor develops strong musical convictions and puts his or her personal mark on a performance.

Choose two highly contrasting recordings of one of the works on this program and play them for your class. What are the merits of each performance? Without emphasizing one performance’s superiority, discuss the differences in the interpretations. If you were to conduct this movement, how might you interpret it?

Maestro!

FOCAL WORK:

“Times Square: 1944” from *Three Dance Episodes from ‘On The Town’* by Leonard Bernstein



Our final piece, “Times Square: 1944,” was originally composed for Bernstein’s ballet *Fancy Free* and then refitted into the Broadway musical, *On the Town*. Imagine all the tempo changes, dynamic changes and meter changes required of a conductor to accompany an exciting ballet on the stage. It requires a polished maestro indeed to convey

the bravura and subtlety in the dance through an orchestral performance. Like other works by Leonard Bernstein, the music is more than exciting enough to stand on its own as a great concert work.

ACTIVITY 1

Imagine a Story in the Music

Play the recording of “Times Square: 1944”. Have your students describe what happens in this movement. If you were choreographing a ballet, what story might you be telling? What specific sounds and changes do you hear happening in the music to support your interpretation? Chart the suggested story and musical elements on the board. Listen a second time and fill in more musical details. Divide the class into groups and give each group one of the following assignments:

- Note any important changes in tempo and meter.
- Keep track of dynamics.
- Note the musical styles of the different sections.
- Notice the instrumentation: which instruments seem to have the melody?

Add everyone’s findings to your chart on the board. Discuss how a conductor would show all of this information through movement. When preparing to conduct, every conductor spends hours studying the score of a piece and thinking of how to share his or her interpretation through movement.

Style in Conducting

Bernstein's music uses syncopation and other elements borrowed from jazz. Try listening to several early jazz recordings or shorter jazz-influenced pieces by Duke Ellington or George Gershwin. As a conductor, how would you change your movement to show a jazzy style, rather than the drama of Wagner or the logic of Bach?

Maestro Idol

"Maestro" is an Italian word, usually applied to great conductors. It means both teacher and master. Why would it be necessary for a conductor to master teaching in order to be great?

Stage a contest where your students compete for the honor of being designated the greatest conductor, or the "Maestro Idol." With or without the CD, have each contestant conduct your class's analysis of "Times Square: 1944". Have your class score each contestant. Judge for clarity, consistency, style, and thoroughness of interpretation. The winner is named "Maestro Idol."

IN DEPTH:

The Ensemble 'Reads' the Conductor

The conductor's movement must convey all of his or her interpretation to the orchestra. The musicians must all understand the gestures and, as one mind, reinterpret them into a live performance. "One mind" speaks to the idea of working as an ensemble, which is one of the touchstones of an orchestra.

On chart paper, list the students' ideas for conveying "style" in their musical conducting. Have the students devise specific hand diagrams where possible.

Using the charted hand diagrams as a guide, try playing a charade-like game, wherein a small ensemble, say three to four students, performs to another student's conducting. The ensemble must follow the conductor's change in tempo as well. The rest of the class observes and evaluates which of the ensemble members best interpreted the piece. This musician becomes the next conductor.

The conducted piece may be a simple, well-known folk song such as "Oh, Susanna!" or "She'll Be Comin' 'Round the Mountain" or the ensemble could try singing Bernstein's own "New York, New York."

A Conductor Speaks: Interview With Xian Zhang



Q: Could you tell us a little bit about how you became a conductor?

Xian Zhang (XZ): When I was three, I was the very first kid in the whole city to study piano. (I grew up on the border of China and Korea.) When I was 6 years old, the TV station found out that I was learning piano and was shocked because nobody had

ever done that. So they made a little episode of this kid who is learning and practicing piano. I was sent to a music school when I was 11 and was really very focused on piano. I switched to conducting when I was 17 at the Central Conservatory in Beijing.

I came here, not to New York, but Cincinnati, 7 years ago, to study. I earned a Masters at the Cincinnati Conservatory, then I [won a prize] in the Maazel/Vilar Conducting Competition in 2002. That is how I got to know Maestro Maazel, and he started to be my mentor. That's also how I got to work with the New York Philharmonic. Over the past few years I have been guest conducting in a lot of different places with different orchestras.

Q: What does it take to be a conductor?

XZ: Well, to be a conductor, first of all, you need to be a musician, and hopefully a very good one. You need to be able to convince the musicians you are working with that what you are doing is reasonable and that you have your grounds, which are based on good knowledge and judgments. It is very important that a conductor understands all compositional skills, and be able to analyze a work very quickly. So, being a good musician is really the first priority.

The second thing is that the person needs to be able to communicate well, either verbally or in movement. The person should be able to coordinate the orchestra very well technically so that the performance can go smoothly. It sounds easy, but it's actually not.

Q: Sounds like you have to have multiple skills, you have to be a good manager, a good musician...

XZ: Absolutely. These are just the solid parts, you know, the knowledge, the training, very deep musicianship. After these, you need to have a personality that works with a big crowd. Some people are so shy that they just can't do it, or some people have trouble speaking to a large group of people and then you can't be a conductor.

You need to have certain leadership skills, as well. You need to be very courageous, because you are facing so many people everyday. It's our job as a conductor to express what's in the music to satisfy both sides — the musicians should enjoy making the music and the listeners should enjoy hearing it.

Q: Which conductors do you really admire, and why?

XZ: I admire Maestro Maazel a lot. His memory and knowledge of scores and his efficiency is really remarkable. Before the rehearsal he knows what he wants to rehearse, where there might be problems, and how much time he has to fix them. And his technique and the total control of the orchestra — nobody's ever seen anything like that! And I love Carlos Kleiber. It's my dream to conduct like somebody like that. He truly conducts in the spirit of the music, whatever it is.

Q: Bernstein was very much a modern Liszt in the sense that he was a cultural icon. Where do you think the conductor is today as a cultural icon or superstar? How do you see your role?

XZ: The conductors today are very professional. We are individual professional musicians, but our role is to conduct, just like a great solo violinist's job is to play concerts and recitals. That's what we do. Conductors these days have more duties — educational opportunities or [opportunities to] reach out to the community. These are the sort of things we are expected to do, and I think that we should.

Q: What are some of your favorite places to conduct or favorite orchestras?

XZ: Every orchestra is very different. I enjoyed very much a concert in May with the London Symphony at the Barbican Center. That was really fun. This winter I am going to go to Israel with the Toscanini Orchestra to do [Benjamin Britten's] *War Requiem*. Like a peace-making tour. We are going to tour Israel and part of the Palestinian territories. I enjoy conducting the Auckland Philharmonic in New Zealand. And I do a fair amount of operas. Every year I do at least two operas.

XIAN ZHANG, CONDUCTOR



Born in Dandong, China, Xian Zhang received both her bachelor's and master's degrees in music from the Central Conservatory of Music in Beijing. She served as conductor-in-residence of the China Opera House in Beijing, and conductor of the JinFan Symphony Orchestra. Ms. Zhang has studied

with Lorin Maazel, and was a co-winner of the Maazel-Vilar Conductors' Competition. She made her debut with the Philharmonic leading a Young People's Concert® on February 7, 2004, and again conducted concerts for youngsters on November 12, 2004 and April 2, 2005. Xian Zhang was appointed Associate Conductor of the New York Philharmonic in July 2005 by Music Director Lorin Maazel. Ms. Zhang, who will serve a two-year term in her new position, was named Assistant Conductor in September 2004.

THEODORE WIPRUD, HOST



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

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



The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. Founded in 1842 by a group of local musicians, the Orchestra currently plays around 180 concerts a year. In December 2004, the Philharmonic gave its 14,000th concert—a record that no other orchestra in the world has ever reached.

The Orchestra is currently led by Music Director Lorin Maazel, who began the job in September of 2002, 60 years after he made his debut with the Orchestra at a summer concert in 1942.

In the 2003-04 season, the Orchestra celebrated its 80th anniversary of continuous Young People's Concerts. Since the beginning, these concerts were very popular for families, and they reached an even larger audience when they were broadcast on CBS from 1958-1969, with Leonard Bernstein conducting.

Since 1917 the Philharmonic has recorded nearly 2,000 albums. The Philharmonic's recording of John Adams's *On the Transmigration of Souls*, commissioned by the Orchestra in memory of the victims of September 11, 2001, received the 2003 Pulitzer Prize for Music, and also received three Grammy awards in 2005.

The Orchestra currently has 106 members. The Orchestra performs mostly in Avery Fisher Hall, at Lincoln Center, but also tours around the world to give concerts in other places.

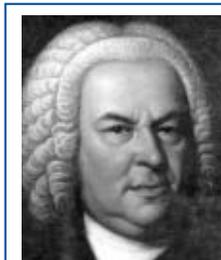
MEET THE COMPOSERS

LEONARD BERNSTEIN



Leonard Bernstein was born in Lawrence, Massachusetts on August 25, 1918. An accomplished composer, pianist, and conductor, Bernstein's achievements in both the classical and musical theatre genre are considered legendary. His greatest successes as a composer came before he was 40, both in musical theater (*West Side Story* and *Candide*) and in concert music (Symphonies Nos. 1 and 2). Bernstein achieved preeminence in the field of conducting, and his numerous television appearances as introducer and conductor for the New York Philharmonic's "Young People's Concerts®" brought him enormous popularity. Bernstein is regarded as a paramount American conductor of the 20th century. Leonard Bernstein died on October 14, 1990.

JOHANN SEBASTIAN BACH



Born in Eisenbach, Germany on March 21st, 1685, Johann Sebastian Bach is one of the most legendary figures in all of music. His genius combined outstanding performing musicianship with supreme creative powers in which forceful inventiveness and intellectual control are perfectly balanced. Bach wrote hundreds of pieces for organ, choir and various other instruments. He spent most of his life as a choir director and church organist. Though it was his virtuoso status that made him famous during his lifetime, it is his compositional accomplishments that have garnered him a unique and prominent place in music history. His art was of an encyclopedic nature, drawing together and surmounting the techniques, the styles, and the general achievements of his own and earlier generations. Bach died on July 28th, 1750.

LUDWIG VAN BEETHOVEN



Beethoven was born in 1770 in Bonn, Germany. As a young composer, Beethoven followed the compositional style of his predecessors Mozart and Haydn, composing mostly in the Viennese Classical Tradition. As he became older, Beethoven's style matured and became increasingly individual. His unique style was related to his growing personal affliction of deafness, as well as his inability to enter or sustain happy personal relationships. By combining both tradition and exploration of personal expression, Beethoven came to be regarded as the dominant music figure of the 19th century. Scarcely any significant composer since his time has escaped his influence or failed to acknowledge it. Beethoven died in Vienna in 1827. More than 10,000 people attended his funeral.

RICHARD WAGNER



Richard Wagner was born in Leipzig, Germany on May 22, 1813. Known primarily for his German Romantic operas, Wagner created a new synthesis of music and drama, revolutionizing the art form as we know it today. Wagner's operas included an increased and more refined use of a greatly augmented orchestra, the training of a more dramatically powerful kind of singer, greater use of thematic and motivic development to better convey character roles, relationships, and storylines, and a widened range of chromatic harmony. Though Wagner is a highly controversial figure, his musical achievements are considered to be the crown of German Romanticism. Wagner died in Venice on February 13, 1883.

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HOW TO HAVE A GREAT DAY AT THE PHILHARMONIC

BEFORE YOU COME...

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

WHEN YOU ARRIVE...

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

ON STAGE...

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

LISTENING CLOSELY...

- Watch the conductor and see whether you can figure out what signals he gives the players and how they respond.
- See if you can tell the style of the music by the conductor's movements. Can you conduct along?
- Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. Go for a third?
- If the music were the soundtrack of a movie, what would the setting be like? Would there be a story?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert – let your friends listen in their own ways.

**SCHOOL DAY CONCERT COMPILATION CD
TRACK LISTING**

1. Overture to *Candide*

4'35"

Leonard Bernstein

New York Philharmonic Orchestra
Performed without a conductor

*Recorded 1992. Copyright 1999 New York Philharmonic Special Editions
NYP/9903/ADD&DDD*

Audio Engineer: Lawrence L. Rock

**2. Symphony No. 5 in C minor,
Mvt. 1 Allegro con brio**

8'41"

Ludwig van Beethoven

New York Philharmonic Orchestra
Leonard Bernstein, conductor

Copyright 1992 Sony Classical

Originally released 1963/69/70 Compilation

Original Producer: John McClure

Reissue Producer: Andrew Kazdin; Reissue Engineer: Ellen Fitton

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*New York Philharmonic and Leonard Bernstein appear courtesy of
Sony BMG Masterworks*

Available on SMK 47516

3. *The Ride of the Valkyries*

4'58"

Richard Wagner

New York Philharmonic Orchestra
Leonard Bernstein, conductor

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Reissue Producer: Bejun Mehta; Reissue Engineer: Kenneth Abeling

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Sony BMG Masterworks*

Available on SMK 47643

4. "Times Square: 1944" from *On the Town*

4'41"

Leonard Bernstein

New York Philharmonic Orchestra
Leonard Bernstein, conductor

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Original Producer: John McClure*

Reissue Producer: Andrew Kazdin; Reissue Engineer: Francis X. Pierce

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Available on SMK 47643



New York Philharmonic

Lorin Maazel Music Director

LEARN ABOUT THE ORCHESTRA!

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