Families of the Orchestra

Exploring Instruments and their Sound

2013 Wheeling Symphony Young People's Concerts Teachers Guide
The Wheeling Symphony Presents

Families of the Orchestra: Exploring Instruments and their Sound

2013 Young People’s Concerts
André Raphel, Conductor

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A Letter from the Maestro

Greetings Friends,

Welcome to the 2013 Teacher's Guide for the Wheeling Symphony's Young People's Concerts. The title for this year's program - Families of the Orchestra; Exploring Instruments and their Sound. Students will learn about the instruments of the orchestra and how they produce sound.

There will be lots of exciting music as listeners meet the orchestra through creatures both large and small; from Beethoven's Creatures of Prometheus to Respighi's The Hen. We'll also present Prokofiev's classic Peter and the Wolf as well as music from Stravinsky's ballet Pulcinella. Works that will explore the sound characteristics for instruments as diverse as the oboe to a special feature for the trombone.

Whether this is the first experience for students or they are returning to hear the Orchestra, they're sure to be enchanted by this program! The orchestra and I are excited to play for you. We look forward to seeing you in April for this year's Young People's Concerts.

Best Regards,

André Raphel
Music Director, Wheeling Symphony Orchestra
Meet the Wheeling Symphony Orchestra

The Wheeling Symphony was founded in 1929 by Mrs. Eleanor D. Caldwell. The orchestra began as a group of local string musicians who rehearsed together in Mrs. Caldwell's home and were eventually "... prompted by a love of music and because we believe a larger musical organization could undertake more comprehensive programs for the entertainment of more people." The organization continues to operate on the premise of its founders and carry out its mission to entertain, educate and enhance the life of residents of its community.

Maestro André Raphel is the Wheeling Symphony's eighth conductor. Maestro Raphel served as assistant conductor for the New York Philharmonic and the Philadelphia Orchestra before coming to Wheeling.

This season the Wheeling Symphony will perform four Masterworks concerts and three Pops concerts. Furthermore, free summer concerts draw thousands of tri-state area residents for music and fireworks. A July Fourth celebration is held at Wheeling's Heritage Port Amphitheater, and a Labor Day weekend performance is given at the Anne Kuchinka Amphitheatre, in Oglebay Park. The orchestra also performs in various cities throughout West Virginia including Weirton, Morgantown, and Canaan Valley.

In addition to performing its subscription concerts, the symphony places great emphasis on education outreach. Annually a Young People's Concert Tour is presented to thousands of West Virginia and eastern Ohio students and teachers. An Artist-in-Residence program, established in the fall of 2002, brings music to at-risk youth in Wheeling so that they can experience the joy and discipline that music can inspire. The tuition-free Wheeling Symphony Youth Orchestra gives young area musicians the opportunities to further their musical development.

For more information about the Wheeling Symphony or to learn more about upcoming events and concerts, please visit www.wheelingsymphony.com.
The Concert Experience

Pre-Concert Preparation

Before the concert begins, many people are busy getting ready. The musicians have to learn their parts alone at home, and then they get together as a group to practice. The conductor tells them how to play each part: how fast, how loud, and when to begin and end. Mainly, the conductor makes sure that all the separate parts come together and make a beautiful piece of music, like the director of a play makes sure all the actors know their lines, where to stand and what to do.

There are other people busy getting ready for the concert, too. Stagehands work behind the scenes to put the right number of chairs and music stands in the right places. They operate the lights and technical equipment for all the staging needs. You might see them with headsets on during the concert and wearing dark clothes so they don’t distract your attention.

The Orchestra Takes the Stage

You will notice that members of the orchestra come out on stage in no particular order and start playing their instruments. The sound of all the instruments before the concert is noise, not music, because they are warming up rather than playing together. You might hear funny sounds like a brass player blowing into his mouthpiece or an oboe player make a loud sound as he tries a new reed. You may also notice some beautiful melodies coming from a violinist or the sounds of a snare drum, bass drum and timpani as percussionists prepare for the concert.

The Lights Dim – It’s Time to Begin

When the lights come back on and the audience is quiet, the Concertmaster comes out. Our Concertmaster is Rachel Stegeman. You can clap to welcome her. She is an excellent violinist with several jobs. First, she tunes the orchestra so everyone is in tune and sounds good together. She is also responsible for helping the conductor keep the orchestra together. Finally, it is the Concertmaster’s job to play all of the violin solos.

Now the conductor comes out. His name is André Raphel. You can applaud to welcome him, too. Be very quiet during the concert so you can hear everything the orchestra is playing.
Concert Etiquette

As at any public gathering, there are rules, manners and traditions that make the event more enjoyable for everyone. This is true in the classroom, at a restaurant, movie theater, church or park, and at a symphony concert. We ask that you please review the following with your students before attending the concert.

Some Teaching Suggestions:

Ask students about some of the rules, manners and traditions they have experienced when attending different events. Discuss what manners made the experience more and less enjoyable.

List some rules and manners that the students think would be suitable for the concert hall and discuss the reasons for their choices.

Review some other rules and manners for the concert hall that the students did not mention. They may include:

- Enter the concert hall quietly and in an orderly fashion - no shouting or running.
- Follow the usher and teacher in order to find your seats.
- Listen to the music without talking.
- Clap only when the conductor enters and after each piece of music. We know when a piece ends because the conductor will turn around and face the audience.
- In the concert hall, we show our approval by clapping only. At a concert, we never shout, whistle, or stamp our feet.
- We sit in the chairs with our feet on the floor.
- While the orchestra plays, we remain very quiet so that everyone in the audience can hear and enjoy the music. Any noise may distract the musicians.
- At the end of the concert, we leave quietly as a group. Be sure not to leave any personal belongings on the seats or on the floor.

During the concert, may we suggest stationing chaperones/teachers among the class. This seating will make you readily available to handle any problems. Your good conduct will be a shining example for the children to follow.
Families of the Orchestra

When we talk about musical instruments, we often talk about them as being part of a family. That’s because, just like in human families, the instruments are related to one another. They are often made of the same types of materials, look similar to one another and produce sound in comparable ways. Each instrument of the orchestra family has like characteristics, but they also have different qualities that make them individuals.

The orchestra, made up of 4 families of instruments, acts as a team. This team must play together by listening very carefully to each other and following signals from their team leader, the conductor. In addition, the “teammates” must play only when they are supposed to and sit in the correct seat. These instruments and families of the orchestra will be the focus of this year’s Young People’s Concerts.
The **String Family** is made up of the violin, cello, bass and harp. Instruments in this family produce sound by vibrating strings. The strings are vibrated in two ways: using a bow (made out of horsehair stretched on a wood stick) to rub the strings or plucking the strings, usually with the hand. The pitch is changed on string instruments by adjusting the length of the string. This is typically accomplished by putting fingers down at some point to shorten the length of the vibrating string. String instruments have a very mellow, rich sound. There are many string players in an orchestra because each instrument alone doesn’t have a very loud sound compared to other instrument families. Most often strings play the melody but they sometimes play the harmony parts as well.

The **violin** is the highest member of the string family. Like its other string family members, it has four strings. The violin quite often has the melody and its tone is sweet and quite expressive. There are two violin sections in an orchestra - First and Second. First violins always play the melody, while second violins alternate between melody and harmony. A typical-sized violin is nearly 24 inches long with a slightly longer bow. The violin is played by resting it between the chin and left shoulder. The left hand holds the neck of the violin and presses down on the strings to change the pitch while the right hand moves the bow or plucks the strings.

The **viola** is the middle-voiced member of the string family. It is slightly larger, just over two feet long, and its four strings are thicker than the violin’s, producing a richer, warmer sound. They almost always play the harmony. The viola is played the same way as the violin, by resting it between the chin and shoulder. The left hand holds the neck of the viola and presses down on the strings to change the pitch, while the right hand moves the bow or plucks the strings.

The **cello** differs from the violin and viola in that it is held between the knees in front of the player. Standing approximately 4 feet high, the body of the cello rests on the ground and is supported by a metal peg. The cello is played in a similar manner to the violin and viola, using your left hand to press down on the strings, and your right hand to move the bow or pluck the strings. Its bow is shorter than the violin's and its strings are thicker than both the violin and viola. It can make a wide variety of tones, from warm low pitches to bright higher notes, usually playing both harmony and melody.

The **bass** is the largest member of the string family. Sometimes a bass, also called the double bass, may have a fifth string. The instrument is so large that most musicians stand to play it. The bass rests on a wooden or metal peg and is approximately six feet tall. Its tone is deep and very rich. The double bass almost always plays the harmony. Sound is produced just like on a cello, using the left hand to change pitch and the right to move the bow or pluck the strings.
The harp is one of the oldest instruments (dating back to the Greeks). It’s tall—almost six feet high—and has 47 strings of varying lengths which are tuned to the notes of the white keys of the piano. The harp is played sitting down with the musician’s legs on either side and the neck of the harp leaning against the right shoulder. Each string sounds a different note (they come in different colors to help tell one from another) and are played by plucking the strings with the fingertips and thumb. Attached to the bottom of the harp are seven foot pedals, which change the pitch of each string and allow them to sound the pitches of the black keys on the piano.

The Woodwind Family includes the flute, clarinet, oboe and bassoon. The family produces sound by blowing a vibrating column of air inside some form of tube. In the past, woodwind instruments were all made of wood, but now some instruments, such as the flute, are made out of metal. Woodwinds create the vibrating column of air in different ways. Flutes blow across the top of an open hole. Clarinets blow between a reed—usually a small piece of bamboo—against a mouthpiece. That is why clarinets are sometimes called “single-reed” instruments. Bassoons and oboes blow between two reeds that vibrate against each other. That is why bassoons and oboes are sometimes called “double-reed” instruments. Woodwind instruments have a very beautiful singing sound. They are often used to play solo parts during symphonies when their unique tonal qualities can be heard even if the entire orchestra is playing.

The flute is the highest pitched instrument in the woodwind family. A standard flute is a little over 2 feet long and is often featured playing the melody. It is held to the right side of the face and the musician blows a column of air across a small opening near the top of the instrument (much like blowing air over the top of a soda bottle). The musician’s fingers open and close the keys, which changes the pitch. For many years the flute was actually made of wood, but now most flutes are metallic: silver, gold or platinum.

The oboe belongs to the “double reed” part of the woodwind family in that its reed is actually made of two small pieces of cane held together by twine wound around one end. The oboe is made of wood, perforated with many holes, and has a gently tapering conical tube approximately 25 inches long. The oboes produce a wide range of pitches, from haunting sounds to warm, velvety smooth notes, which make for a very memorable sound.

The clarinet could easily be mistaken for an oboe, except for the mouthpiece, which uses a single reed. Clarinets come in a number of different sizes, and the standard B-flat clarinet is just over 2 feet long. Some musical works require the clarinetist to play several types of clarinet in the same piece. They have a dark rich sound in their lower notes, while the upper part of the clarinet’s range is bright and resonant. Its tone quality makes it well suited for rapid, fiery passages. The clarinet is played like an oboe, by holding it
upright, blowing through the reed, and using one's hands to change the pitches by opening and closing the keys with your fingers.

The **bassoon** is the bass instrument of the woodwind family. The bassoon is played by holding it upright and blowing through the double reed. The air travels down the tube and then makes a u-turn and goes up and out the top. Just like the oboe, you use both hands to press on the keys to open and close the holes and change the pitch. It is a long pipe, doubled in half, made of wood, with many keys. The bend in the pipe makes it possible for musicians to play it comfortably. If it were straight, the bassoon would be around 9 feet long!

The **Brass Family** is one of the oldest families of the orchestra and includes the trumpet, French horn, tuba and trombone, which are all made of brass! Sound is produced when a brass player buzzes his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. Brass instruments have a very sweet and round sound. They can also play very loudly and are often used in the most exciting parts of a piece.

The **French horn** is one of the oldest instruments, dating back to the 17th century French hunting horn, and produces a wide variety of sound ranging from very loud to very soft, and from harsh and blaring to mellow and smooth. The French horn’s 18 feet of tubing is rolled up into a circular shape, with a large bell at its end. To play the French horn, a musician holds it with the bell curving downward and away from the audience and buzzes into the mouthpiece. His left hand plays the three valves and he can change the type of sound that is made by the way he places his right hand in the bell.

The **trumpet** is a heroic and festive sounding instrument. Throughout history it has been used to sound alarms, gather people together, as a call to war, and to add luster to parade music. Like the violin, the trumpet is the smallest member of its family and plays the highest pitches with its bright and vibrant sound. Today’s modern trumpet is a slender brass pipe with three attached valves, which is curved and bent into long loops. If you stretched out the trumpet to its full length, it would be 6 ½ feet long! Play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece, and pressing down the three valves in various combinations to change pitch.

The **trombone** is an instrument of power, solemnity and antiquity. Except for some variations in the mouthpiece, the trombone has not changed in the last five centuries. The trombone is the only instrument in the brass family that uses a slide instead of valves to change pitch. A standard trombone is made of long thin brass pipes. Two U-shaped pipes are linked at opposite ends to form an "S." One pipe slides into the other so the total length of the pipe can be extended or shortened. You play the trombone by holding it
horizontally, buzzing into the mouthpiece, and using your right hand to change pitch by pushing or pulling the slide to one of seven different positions. If you stretch the trombone out straight, it is about 9 feet long.

The **tuba** is the largest and lowest brass instrument and anchors the harmony not only of the brass family but the whole orchestra with its deep rich sound. Like the other brasses, the tuba is a long metal tube, curved into an oblong shape, with a huge bell at the end. Tubas range in size from 9 to 18 feet; the longer they are, the lower they sound. Standard tubas have about 16 feet of tubing. There is generally only one tuba in an orchestra. The tuba is played by sitting down with the instrument in the lap and the bell facing up. Air is blown and buzzed into a very large mouthpiece while the hand presses down on the valves to change the sound. It takes a lot of breath to make sound with the tuba!

The **Percussion Family** is probably the most varied family in the orchestra. Sound on percussion instruments is created by hitting, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. The membranes used to be made out of animal skins, but today most drums use a synthetic material. Only a few percussion instruments produce a specific pitch. Pitched percussion instruments that use a solid material, like a xylophone, change pitches when hit. Pitched percussion instruments that use a membrane, like a timpani, change pitch when the tension of the membrane is changed. There are many different kinds of percussion instruments used in an orchestra including the snare drum and maracas. Percussion instruments produce many different type of sounds, but they are usually used in an orchestra to provide rhythm for the music. Often at the most exciting part of a piece there are many percussion instruments being played.

The **timpani**, also called the kettledrums because of their shape, are the backbone of the percussion section. They are big copper pots with drumheads made of calfskin or plastic stretched over their tops. Timpani are tuned instruments, which mean they can play different notes. The timpanist changes the pitch by stretching or loosening the drumheads, which are attached to a foot pedal. Timpani are a central part of the percussion family because they support rhythm, melody and harmony. Most orchestras have four timpani of different sizes and tuned to different pitches, and are usually played by one musician, who hits the drumheads with felt-tipped mallets or wooden sticks. The timpani player must have a very good ear because he/she usually needs to change the pitches of the drums during performances.

The **cymbals** are the biggest noisemakers of the orchestra! They are two large metal discs, usually made of spun bronze. The cymbals are made in a convex shape so that only the edges touch when struck. Cymbals, which are untuned, come in a range of sizes, from quite small to very large. The larger the cymbal, the lower the sound they make. Cymbals
can be used for drama and excitement, to accent the rhythm or create delicate sound effects. You can play the cymbals either by hitting one cymbal against the other, or you can use sticks, mallets or brushes to hit one or both cymbals. Cymbals may be struck together, lightly touched together, or tapped singly with a variety of sticks and mallets.

The **bass drum** is the largest drum in the percussion family and is capable of thunderous noise or soft, delicate sounds. The bass drum is an untuned instrument. The bass drum is played by hitting either drumhead with sticks that have large soft heads, often covered with sheepskin or felt. It can produce a lot of different sounds from roaring thunder to the soft, delicate whispers, which are said to be felt rather than heard. The bass drum is usually 30 inches in diameter and the musician plays it with a soft mallet held in the right hand.

The **snare drum** marks rhythm and adds spice to the music. This smallish drum - 15 inches in diameter, about 6 inches deep - is made of wood or brass with drumheads made of calfskin or plastic stretched over both ends of a hollow cylinder. It has a set of wire-wrapped strings stretched across the bottom head (the snare), which give the snare drum its unique "rattling" sound when the drum is hit. A small switch on the side of the drum allows the player to turn the snare on or off depending on the requirements of the piece. The snare drum is an untuned drum, so it doesn’t make distinct pitches. The snare drum is played with a pair of wooden sticks.
Teaching Activity - Instrument Families

Teaching Objective:
Students will learn to identify and understand the instrument families and their place in the orchestra.

Resources/Materials:
Orchestra Map from the Teacher’s Guide (page 11)
Instrument Families from the Teacher’s Guide (page 6 - 11)
2013 YPC MP3 Tracks or CD

Preparatory Activities:
Discuss with the class the meaning of "family." Discuss different types of families; their immediate and extended family, the "family" of the school or class, a "family" of cars by a car manufacturer, etc. Discuss how families are defined and how certain characteristics are shared and others are not shared within a family.

Teaching Sequence:

2. Review these pages and discuss the various characteristics of each instrument family.

3. Divide the class into four groups, each representing one of the instrument families. Hand out copies of the Orchestra Map and have the groups arrange themselves in the same placement as they would be in the orchestra.

4. Play a recording of an orchestral piece from the 2013 YPC CD. Instruct the students to listen specifically to their instrument family. Have them note when they heard their family, what kind of sounds they made, what type of timbre they produce, how often they played, etc.

5. Have the class sing a simple song, i.e. Twinkle, Twinkle, Little Star or Jingle Bells. Instruct the class to sing the song again and try to have each group sing the way they think their instrument family would sound.
6. Have the class sing the song again and act as conductor, showing different groups when to sing and how loud or soft to sing.

7. Before attending the Young People’s Concert, remind the students of their instrument families and instruct them to watch and listen especially closely to their family.

**Culminating Activity:**
Discuss with the class the way their instrument family looked and sounded at the concert. Discuss how it met or did not meet their expectations.

**Introducing the Program**

Beethoven: Creatures of Prometheus Overture  
Grieg: Præeludium from the Holberg Suite  
Respighi: The Hen from Gli Uccelli (The Birds)  
Stravinsky: Vivo from Pulcinella Suite  
Prokofiev: Peter and the Wolf

In the following sections you will find information regarding the composers and works presented at the 2013 Young People’s Concert.
Meet the Composer - Ludwig van Beethoven

Quick Facts:
Born in Bonn, Germany in 1770
Died in Vienna, Austria in 1827
Nationality - German
Style/Period - Classical 1750-1820
Famous Works - Symphonies 1 through 9, Moonlight Sonata, Fur Elise, Fidelio, and Missa Solemnis

Ludwig van Beethoven was born in 1770, to Johann van Beethoven and Maria Magdalena Keverich. Ludwig began to study music at a very early age. His first instructor was his father, who was said to be a very strict teacher. A family friend, Tobias Pfeiffer began to teach young Ludwig also. Ludwig's father and Tobias would occasionally come home late at night while Ludwig sleeping. They would wake him up and make him practice the piano until morning.

By the time Ludwig van Beethoven was 8 years old, he was beginning to receive recognition for his musical talents. In addition to his piano studies, Beethoven also began to learn to play the organ and the viola. His most important teacher was Christian Gottlob Neefe. Neefe helped Beethoven publish his first piece of music at a very early age.

At the age of 17, Beethoven moved to Vienna where he was hoping to meet and study with another famous composer, Wolfgang Amadeus Mozart. It is not clear if Beethoven and Mozart ever worked together or not. Sadly he had to return home shortly thereafter after his mother began ill and died shortly later. By the time Beethoven was in his twenties he began to suffer from hearing loss. Even after Beethoven became completely deaf, he continued to compose, perform, and conduct. It is said that following the premier of his Ninth Symphony he had to be turned around because he could not hear the thundering applause from the audience. When he realized that he could not hear the applause, he began to cry. Due to his hearing loss, family and friends communicated with Beethoven by writing notes to him in his "conversation books". He could then answer them by speaking or writing a response in the book back to them. These books contained conversations on music and other matters, giving researchers great insight into Beethoven's thinking.

Beethoven died in Vienna in 1827. A popular myth is that Beethoven died during a thunderstorm with thunder crashing at the moment of his death. Some of Beethoven's most popular works include his Fifth Symphony, Fur Elise, and his Ninth Symphony, which includes the popular melody Ode to Joy. These compositions are among nine symphonies, five concertos for piano, thirty-two piano sonatas, sixteen string quartets, chamber music pieces, and choral works. Beethoven was one of the most important composers in the transitional period between the Classical Era and Romantic Era in music and continues to be one of the most famous and influential composers of all time.
“Creatures of Prometheus” is a ballet that was composed by Ludwig van Beethoven in 1801. Ballet was relatively new at the time of the composition. It was originally premiered on March 28, 1801 in Vienna, and was performed for the empress Maria Theresia. The overture features an orchestra consisting of pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, with timpani and strings.

At the time of the composition, Beethoven was somewhat of a celebrity in Vienna and his fame had begun to spread beyond the city. Beethoven had already composed a sonata, the first six string quartets and his First Symphony at the time of the composition. Beethoven was so devoted to completing the work that he put away all other projects and completed the composition in only a few weeks.

The inspiration for the piece came from Neapolitan choreographer Salvatore Vigano, who normally composed his own music. Vigano had been appointed Master of Ballet by Empress Maria Theresia in 1799. Each year, Vigano produced a ballet for the Imperial Court and “The Creatures of Prometheus” was his third production. Vigano picked a serious “heroic-allegorical” subject matter for the ballet and turned to Beethoven to compose the music of corresponding importance.

The choreography for the ballet was based on the myth of the Titan Prometheus. Vigano wanted to celebrate “the power of music and dance” in the ballet. Vigano depicted Prometheus being pursued by the wrath of the gods for having stolen the fire from heaven and given it to humanity.
Meet the Composer - Edvard Grieg

**Quick Facts:**
- Born in Bergen, Norway on June 15, 1843
- Died in Bergen, Norway in 1907
- Nationality: Norwegian
- Style/Period: 1820-1910
- Famous Works: In the Hall of the Mountain King, Peer Gynt Suite

Edvard Grieg was born in 1843 to Alexander Grieg and Gesine Judithethe Hagerup. His mother, who was a music teacher, gave him his first music lessons and began to teach him piano at the age of six. At the age of nine, he began to compose music. Edvard enrolled in the Leipzig Conservatory at the age of fifteen, encouraged by a famous Norwegian violinist. He graduated from the Conservatory four years later as a talented pianist and composer.

In 1863, Grieg moved to Denmark where he lived for three years. There he met fellow musicians and composers including J.P.E. Hartman, Niels Gade, and Rikard Nordraad. When Nordraad died in 1866, Grieg composed a funeral march in his honor.

In 1867, Grieg married Nina Hagerup and a year later their only son, Alexandra, was born. Sadly, Nina died only three years later.

From 1880-1882 Grieg was the music director of the Bergen Philharmonic Orchestra. Following his tenure with the Bergen Philharmonic, in 1888, he met the famed Russian composer Tchaikovsky. Tchaikovsky was a huge fan of Grieg's work and praised its beauty, originality, and warmth.

Late in his life, Grieg traveled to Paris where he recorded 78-rpm gramophone recordings of his piano music. He also made a live-recording for player piano music rolls. All of these recordings have been reissued on both LPs and CDs.

Grieg died in the autumn of 1907 at the age of 64. It is said that his last words were, "Well, if it must be so." Between 30,000 and 40,000 people attended his funeral. He is best known for his Piano Concerto in A Minor and the music for Henrik Ibsen's stage play Peer Gynt which included two of his best known works: Morning Mood and In the Hall of the Mountain King. It was Grieg's music that helped Norwegians develop their own identity. Because of his musical contributions, he is regarded as a hero to the people of Norway.
Exploring the Music - Praeludium from the Holberg Suite

The Holberg Suite was originally composed for piano. The inspiration for the composition came from Norwegian playwright Ludvig Holberg. Like Grieg, Holberg was a native of Bergen, Norway and is revered by Norwegians. Grieg tried to recreate the music from Holberg’s time. The music of Johann Sebastian Bach was a major inspiration for the composition as he was nearly the same age as Holberg.

The entire suite is five movements. The “prelude”, which will be performed as part of this year’s YPC program, is very joyful and is followed by a set of standard Baroque dances. In writing this work, Grieg became one of the ancestors of the neo-classical movement in music.
Meet the Composer- Ottorino Respighi

Quick Facts:
Born on July 9, 1879 in Bologna, Italy
Died on April 18, 1936 in Rome, Italy
Nationality- Italian
Style-1920-Present
Famous Works-The Foundations of Rome, The Pines of Rome

Ottorino Respighi was born in Bologna, Italy in 1879. He was taught piano and violin by his father, who was a local piano teacher. He went on to study violin and viola with Federico Sarti at the Liceo Musicale in Bologna, composition with Giuseppe Martucci, and historical studies with Luigi Torchi, a scholar of early music.

In 1919 he married the singer Elsa Olivieri-Sangiacomo. From 1923 to 1926 he was director of the Conservatorio. In 1925 he collaborated with Sebastiano Arturo Luciani on an elementary textbook entitled Orpheus. He was elected to the Royal Academy of Italy in 1932. Respighi traveled to Brazil where he wrote five pieces. It was on the ship back from Brazil that he met Italian physicist Enrico Fermi who he became great friends with until his death.

Respighi was an enthusiastic scholar of Italian music of the 16th, 17th and 18th centuries. He published editions of the music of Claudio Monteverdi and Antonio Vivaldi, and of Benedetto Marcello’s Didone. Respighi generally kept clear of the musical idiom of the classical period. He preferred combining pre-classical melodic styles and musical forms (like dance suites) with typical late-19th-century romantic harmonies and textures.

Respighi composed and toured many countries including the United States until he became ill in 1936. He wrote nine operas, five ballets, thirty-five orchestrations, thirteen vocal/choral works, and sixteen chamber pieces. His best known pieces include The Foundations of Rome and The Pines of Rome.
Exploring the Music: The Hen from Gli Uccelli (The Birds)

Gli Uccelli (The Birds) is comprised of a prelude and movements that are named for different types of birds. Respighi was interested in writing music that sounded like the calls of birds, and he features it throughout this piece. The opening “Preludio” is based on the music of Bernardo Pasquini, an Italian Baroque composer. The opening is stately and formal, almost as though we are promenading into an aviary. “La colomba” (The Dove) works with the music of Jacques de Gallot, a French composer and lutenist. Respighi chose very delicate orchestration for this movement, with the cooing of the dove adding color to the other lines of melody. “La gallina” (The Hen), which is featured in this year’s YPC program, uses the musical material of Jean-Philippe Rameau, who was one of the most prominent harpsichord composers of the Baroque era. Respighi has the orchestra peck away at Rameau’s melody in gestures that mimic both the movement of a hen through the barnyard and the bird’s characteristic cluck. “L’usignuolo” (The Nightingale) is based on an anonymous folk song that was transcribed by Dutch composer and organist Jacob van Eyck. Finally “Il cucù” (The Cuckoo) returns to the music of Pasquini. The high and low notes that signal the sound of the cuckoo figure prominently throughout this section, and at the end, we are treated to a reprise of the opening “Preludio”, bringing the piece full circle.
Meet the Composer - Igor Stravinski

Quick Facts:
Born on June 17, 1882 in St. Petersburg, Russia
Died on April 6, 1971 in New York, New York
Nationality - Russian
Style/Period - 1920-Present
Famous Works - Firebird Suite, Pertrushka, The Rite of Spring

Igor Stravinski was born in St. Petersburg, Russia in 1882. At the time, St. Petersburg was the capital of Russia. His father was a famous opera singer and would take young Igor to the opera house where he met all of the famous musicians of the day, including Tchaikovsky. Like other composers that are included in this year's YPC program, Stravinski began to study music at a very young age and began taking piano lessons at nine years of age. While he was enthusiastic about music, some considered him to be unmusical and his parents encouraged him to become a lawyer.

While attending law school, one of his fellow law students was the son of composer Nikolai Rimsky-Korsakov, who agreed to give Stravinski composition lessons. It was at this time that Stravinski forgot about law completely and began to focus on composition. In February 1909, two orchestral works, the Scherzo fantastique and Feu d’artifice (Fireworks) were performed at a concert in Saint Petersburg, where they were heard by Sergei Diaghilev, who was at that time involved in planning to present Russian opera and ballet in Paris. Diaghilev was impressed by Fireworks and commissioned Stravinsky to carry out some orchestrations and then to compose a full-length ballet score, The Firebird. He saw great success from The Firebird. Stravinski went on to write more ballets for Diaghilev including The Rite of Spring. This ballet was so controversial that it caused a riot during its premiere. The screams and fighting in the crowd was so loud that it drowned out the orchestra.

Throughout his life, Stravinski moved around the world a lot. He had lived in France, Switzerland, and the United States. In the late 1930s, Stravinski moved to West Hollywood, California where he lived longer than any other city. Stravinski enjoyed the growing cultural lifestyle in Hollywood. In 1969 he moved to the Essex House in New York, where he lived until his death. He has a star on the Hollywood Walk of Fame, was posthumously awarded the Grammy Award for Lifetime Achievement. He is remembered as one of the most important and influential composers of the 20th century. His most well known works include the Firebird Suite, Pertrushka, and The Rite of Spring.
Exploring the Music- Vivo from Pulcinella Suite

Stravinski wrote the ballet Pulcinella just after the end of the World War I. Prior to this composition he had already made a name for himself with three ballets in Paris. Leonide Massine created the choreography for the ballet, and Pablo Picasso designed the costumes and the set. The piece is considered to be the first of Stravinski's neoclassical period. The suite was revised by Stravinski around 1947. The eight movements include: 1) sinfonia, 2) serenata, 3) a. scherzino b. allegretto c. andantino, 4) tarantella, 5) toccata, 6) gavotte (con due variazioni), 7) vivo (performed in this year's YPC program), 8) a. minuetto b. finale.

The ballet unfolds in one single act and features Pulcinella, his girlfriend Pimpinella, his friend Furbo, Prudenza and Rosetta, and Florindo and Cloviello. The story starts with Florindo and Cloviello serenading Prudenza and Rosetta. The two women are unimpressed and reply by showering the suitors with water. Prudenza’s father, a doctor, appears and chases them away.

A new episode begins with Rosetta with her father appearing. Rosetta dances for Pulcinella and they kiss. But Pimpinella sees this and interrupts the scene. Florindo and Cloviello arrive and jealous of Pulcinella, they beat him up. Pulcinella is then stabbed, but this is actually a mockery to get Pimpinella to forgive Pulcinella. Furbo disguised as a magician appears and resurrects Pulcinella’s body in front of everybody. Pimpinella indeed forgives Pulcinella, Prudenza and Rosetta succumb to Florindo’s and Cloviello’s wooing. The ballet ends with the marriages of the couples.
Meet the Composer - Sergei Prokofiev

Quick Facts
Born: April 23, 1891 in Sontsovka, Ukraine, Russia
Died: March 5, 1953 in Moscow, Russia
Nationality- Russian
Style/Period- 1920-Present
Famous Works- Peter and the Wolf, Scythian Suite, Romeo and Juliet

Prokofiev began studying music at a very young age. His mother played the piano and he started studying with her when he was a child. He wrote his first piano composition when he was five and wrote his first opera when he was nine. He called it The Giant.

When he was thirteen, Prokofiev entered the St. Petersburg Conservatory. He had already composed four operas, a symphony, two sonatas, and a variety of piano pieces. Although he was very talented, he appeared stubborn, arrogant, and unfriendly. However, what other people thought of him did not discourage him from pursuing his musical career, and his early efforts were highly successful.

In 1917, Prokofiev left Russia and began a world tour to escape the Russian Revolution. During that tour, he composed some of his most creative works, including the D Major Violin Concerto and the Classical Symphony. He toured England as a concert pianist and then went to Japan and the United States. Prokofiev’s neoclassical style was not familiar with the American audiences and the U.S. tour was not a success.

The outbreak of World War II inspired Prokofiev to begin an opera based on Leo Tolstoy’s War and Peace. Unfortunately, the Soviet Union required so many revisions to the opera that it was never premiered. In 1944, Prokofiev composed his Fifth Symphony, his most successful. In 1952, the Soviet Union awarded him the Stalin Prize for his Symphony No. 7. Prokofiev finally settled in Moscow in 1934 where he composed Peter and the Wolf, this year’s featured piece on the WSO’s YPC Program.

Prokofiev’s music combines the forms and structures of the Classical era with a modern sense of harmony and texture. Defined as Neoclassical artist, the “neo” part of “neoclassical” means “new” so in a sense, Prokofiev was creating “new classical” music. His music is celebrated for its robust sense of confidence and enormous vigor—traits that mirror his personality.
Sergei Prokofiev composed *Peter and the Wolf* in April of 1936. He invented the story and wrote the narration himself, drawing on memories from his own childhood. The idea was to create a symphonic fairytale that would introduce children to the orchestral instruments. Each character is represented by a single instrument or instrument family. *Peter and the Wolf* became one of the most popular orchestra pieces for children. It was made into a ballet, a stage show, and even a Disney cartoon!
Prokofiev’s Story

[Note that a later activity has the students creating their own story based on the music. To make that activity most effective, you may wish to wait until afterward to share this story.]

Setting: The meadow surrounding Peter’s house

Characters: Peter, bird, duck, cat, Peter’s grandfather, wolf, and hunters

Summary: Peter and his friends - the bird and the duck - go into the meadow. The bird and duck play at the pond. The cat tries to catch the bird but fails. Grandfather warns Peter about the wolf, takes him home and locks the gate.

As soon as Peter and Grandfather leave, the wolf comes out of the forest. The wolf catches the duck and swallows her. The wolf then goes after the cat and the bird, which are up in a tree. Peter watches and makes a plan to capture the wolf.

Peter and the bird work together and catch the wolf with a rope. When the hunters arrive, Peter asks them to help take the wolf to the zoo. In celebration, everyone parades the wolf to his new home.

Teaching Activity - The Story in the Music: What Do You Hear?

Prokofiev had a specific story in mind when he wrote Peter and the Wolf. Some of your students may already know that story, and some may be unfamiliar with it. The goal of this activity is for students to create their own story based on and inspired by Prokofiev's music. You may choose to use only an excerpt from the piece or the entire piece (approximately 26 minutes).

Play the excerpt of music you have chosen from Peter and the Wolf. Depending on the grade level of your students, have them either draw a picture or write their story in narrative form. Once everyone has finished his or her picture/story, ask for volunteers to share with the rest of the class the stories they heard in the music. If explanations are simple, ask them to expand on what specifically in the music gave them that idea.

[In the “After the Concert” section, a follow-up activity involving Prokofiev's story is suggested, as well as additional creative exercises.]
**Teaching Activity - Identifying the Instruments Aurally**

**Teaching Objective:**
Students will learn to identify the instruments aurally.

**Resources/Materials:**
2013 YPC CD and CD player

**Activity:**
Prokofiev uses a variety of instruments to represent the different characters in the story of *Peter and the Wolf*. Use tracks from the YPC 2013 CD to practice listening to these instruments and identifying them by ear. You may also wish to supplement this activity with visuals of the instruments, either pictures or, if available, the instruments themselves.

- Track 1: Flute
- Track 2: Oboe
- Track 3: Clarinet
- Track 4: Bassoon
- Track 5: French Horns
- Track 6: Violin
- Track 7: Timpani

*Peter and the Wolf* uses different instruments to represent different animals and characters.

- Flute: Bird
- Oboe: Duck
- Cat: Clarinet
- Bassoon: Grandfather
- French Horns: Wolf
- Strings: Peter
- Timpani / Bass: Hunters

What sounds help you imagine each character? Which character/instrument is your favorite? Why?

You can use the pictures on the following page to help your students connect some of the instruments with the characters.
“Peter and the Wolf” by Sergei Prokofiev

Color the Pictures and Draw a Line to Match the Instrument to the Character from the Story.

Horn, Timpani, Bassoon, Violin, Flute, Oboe, Clarinet

Wolf, Bird, Hunter, Grandpa, Duck, Cat, Peter
After the Concert

Revisiting the Story of Peter and the Wolf

Prior to the concert, you may have had the students write their own stories based on Prokofiev’s Peter and the Wolf. Now that they have heard the narration of Prokofiev’s story, discuss differences between their own stories and that of the composer.

Ask students how they think the story might have been different if the wolf had been telling it? Or one of the other characters?
Write a Letter to the Symphony!

The Wheeling Symphony would love to hear what your students thought of the program. Have them write a letter to any performer - the conductor, the narrator, a musician - telling about their concert experience, what they liked most, if they liked a particular instrument or piece. Please mail the letters to Wheeling Symphony, 1025 Main Street, Suite 811, Wheeling, WV 26003 or email them to kknox@wheelingsymphony.org.

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2013 YPC Teacher Evaluation

Thank you for attending a WSO Young People’s Concert.
We hope that you and your students were entertained, educated, and enlightened!
Please take a few minutes to complete the following evaluation form.

Returned this evaluation by fax: 304.232.6192 or by email: wsokyle@gmail.com.

Date: _________ Time: _________ Location: ________________________________
Your Name: ________________________ Title: ______________________________
Email: _______________________________________________________________________
School / County: ____________________________________________________________
I attended the concert with ________ number of students in the __________ grade.
Have you attended a WSO Young People’s Concert before? Yes / No
If yes, how many? __________
Did your students listen to YPC CD before the concert? Yes / No / N/A
Did you feel the programming was age-appropriate? Yes / No
Please explain______________________________
Please evaluate the MP3 tracks/CD and Teacher’s Guide. Please include suggestions for improvement.
________________________________________________________________________
________________________________________________________________________
Suggestions for improving the concert itself, including future repertoire?
________________________________________________________________________
What did your students enjoy most about the concert?
________________________________________________________________________
Would you bring students to a future WSO Young People’s Concert? Please explain.
________________________________________________________________________
Additional comments:
________________________________________________________________________
________________________________________________________________________