



The Florida Orchestra Youth Concerts

AN AMERICAN CELEBRATION

A Resource Guide for Teachers

River Ridge Center for the Arts – October 18, 2017 | 10:30 am
Center for the Arts at Wesley Chapel – October 19, 2017 | 10:30 am

Welcome to the 2017-2018 Season Florida Orchestra Youth Concerts! It is The Florida Orchestra's 50th Anniversary, and we are celebrating with a look at some of the most prominent American composers and their works. We are also so excited that our Music Director, Michael Francis, will be leading the orchestra for this season's youth concerts in Pasco County! This study guide and our culminating concert will take you and your student on an exploration of some of our most popular American orchestral music. The background, activities, and lesson plans in this study guide will help you dive deeper into musical concepts such as form and melody, American celebrations and traditions, as well as the historical and cultural context of this great American music. We hope you will help us wish The Florida Orchestra a Happy 50th Birthday!

We always look forward to our visits to Pasco County, and hope you and your students enjoy the performance. A prepared audience is more likely to enjoy what they hear, and I hope you find this study guide helpful and informative.

Enjoy the performance!

A handwritten signature in blue ink, appearing to read "Erin Horan".

Erin Horan
Community Engagement Director
The Florida Orchestra

Thank you to Daryn Bauer, TFO's Community Engagement Manager for researching and developing the materials and lesson plans for this study guide.

Table of Contents

Concert Program.	3
Preparing for the Concert.	4
At the Concert.	5
The Composers and Works	
Peter Heidrich’s <i>Happy Birthday Variations</i>	6
John Philip Sousa’s <i>Stars and Stripes Forever March</i>	9
George Gershwin’s <i>Selections from Porgy and Bess</i>	11
Aaron Copland’s <i>Rodeo</i>	12
Leonard Bernstein’s <i>West Side Story Overture</i>	14
John Williams’ <i>Star Wars Suite</i>	15
Contact Information.	16

Concert Program

An American Celebration

Michael Francis, Music Director




Happy Birthday Variations	Peter Heidrich
<i>Theme</i>	(b. 1935)
<i>Vienna</i>	
<i>Italy</i>	
<i>Spain</i>	
<i>America</i>	
<i>England</i>	
The Stars and Stripes Forever March	John Philip Sousa
	(1854-1932)
Selections from Porgy and Bess	George Gershwin
	(1898-1937)
Rodeo	Aaron Copland
<i>Saturday Night Waltz</i>	(1900-1990)
<i>Hoe-Down</i>	
West Side Story Overture	Leonard Bernstein
<i>Mambo</i>	(1918-1990)
Star Wars Suite	John Williams
<i>Leia's Theme</i>	(b. 1932)
<i>End Title</i>	

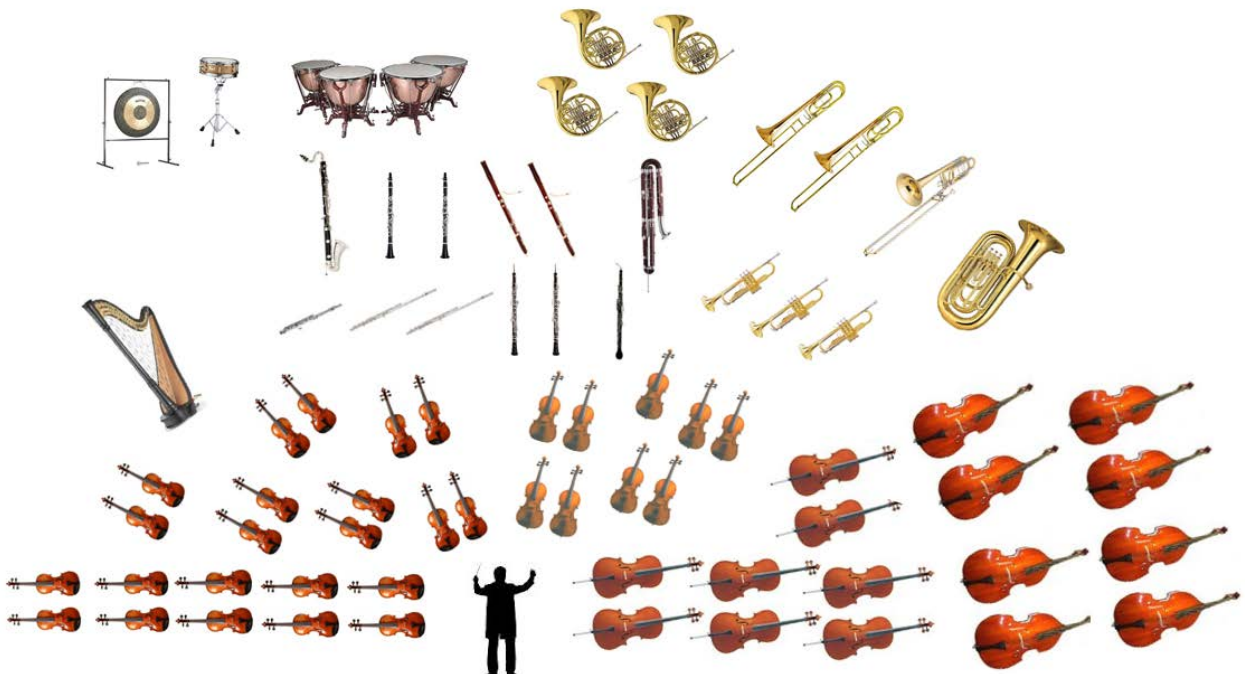
About the Conductor – Michael Francis (pictured above)

Michael Francis has quickly established himself internationally, conducting in Asia, North America, and Europe. After several years as a tenured double-bass player in the London Symphony Orchestra (LSO), he came to prominence as a conductor in January 2007, replacing an indisposed Valery Gergiev for concerts with the LSO during the BBC's Gubaidulina festival at the Barbican Centre. Just one month later, Francis was asked, this time with only two hours' notice, to replace the composer/conductor John Adams in a performance of his own works with the LSO at the Philharmonie Luxembourg, and soon after in January 2009, he replaced André Previn leading a German tour of the Stuttgart Radio Symphony.

Working with young musicians has always been a priority for Maestro Francis. Aside from a six-city Canadian tour with the National Youth Orchestra of Canada, he has made frequent visits to Miami's New World Symphony and recently performed with the National Youth Orchestra of Scotland. Francis is on his third season with The Florida Orchestra.

Before the Concert

- Prepare your students by playing excerpts from the concert repertoire for classroom listening. Play the music before and after regular classroom activities, or actively listen using some of the activities in this guide. The more familiar students are with the music before they attend the concert, the more they will enjoy it.
-  Throughout the study guide, you'll find these icons for listening recommendations. Click on the icon to go right to the selection on YouTube.
- Have your students keep a listening journal, noting what instruments they hear, what musical concepts are evident, how the music makes them feel, etc.
- Review the families of the orchestra and the individual orchestral instruments.
 - Create a K-W-L (What do I already **K**now? What do I **W**ant to know? What did I **L**earn?) chart and keep it posted in the classroom before and after the concert. Some things to explore on your K-W-L chart:
 - Which instruments belong in which family?
 - Which characters are represented by each instrument in the concert repertoire?
 - How does each instrument make its sound?
- Encourage students to watch and listen for their favorite instrument at the concert and see where the respective player(s) sit.



At the Concert

Prepared students make a great audience, so don't forget to talk about the concert experience before getting to the hall. Here are a few reminders and suggestions:

- **Concert etiquette** begins as soon as the bus arrives at the performing arts center. Students should stay with their class and follow usher instructions.
- **Silence your devices.** No flash photography is allowed at the concert. Cell phones, watch alarms, or anything else that makes noise should be turned to silent.
- **Get settled early.** Arrive in enough time to use the restroom before the concert. Watch the orchestra get settled and warm up on stage. Listen to the concertmaster (the principal first violin) tune the orchestra. The lights will dim when the performance is about to begin.
- **Listen quietly and carefully.** Use your eyes to watch the conductor and how the musicians make music together. Try to figure out what the conductor is trying to tell the musicians with their hands and their gestures. Use your ears to hear how the instruments work together or fight against each other.
- **Applaud!** When the concertmaster or conductor enters the stage, after each piece, and at the end of the concert, the audience claps to say "thank you" for the performance. The conductor bows and/or invites the musicians to stand up and turn toward the audiences to say "you're welcome" and "thank you for listening." If you really like what you heard, you can shout "BRAVO!," which means "GREAT JOB!" in Italian.
- **Talk to others about the concert.** *What did you like? What was exciting? How did the music make you feel?* Everyone has different feelings about a piece of music — you won't always like the same things or feel the same way as others who heard the performance, which is part of what makes it so fun.



Happy Birthday Variations (1994)

Peter Heidrich (b.1935)

The Happy Birthday Variations presents the well-known melody in five different musical styles. Heidrich combines the Happy Birthday melody with styles of pieces by composers from each country. Different cultures have varying traditions for celebrating birthdays. Use this piece to explore the different ways people say Happy Birthday, *Alles Gute zum Geburtstag*, *buon compleanno*, and *feliz cumpleaños!*



Theme



Vienna



Italy



Spain



America



England

About Heidrich

Peter Heidrich was a violinist in the Bentzien Quartet that was founded in Hamburg, Germany in 1948. In the 1980s, Heidrich worked on the Europa radioplays and contributed soundtrack music. As a composer, he is most well-known for *Happy Birthday Variations*.

Activity Ideas:

- For each movement, listen to the piece of music that Heidrich quotes and mixes into the Happy Birthday theme. Can the students hear parts of the original melody at the same time as Happy Birthday? Have students write down one way Heidrich changes the original melody in his variation. Does he change instrumentation, rhythms, texture, etc.? The video clips below are the original pieces that Heidrich quotes in his variations.



Johann Strauss' *Künstlerleben* performed by Vienna Philharmonic (Vienna)



Rossini's *Barber of Seville Overture* performed by the London Symphony Orchestra (Italy)



The Wedding of Luis Alonso de J. Gimenez performed by Lucero Tena (Spain)



Gershwin's *Rhapsody in Blue* performed by Lang Lang (America)



Elgar's *Pomp and Circumstance* performed by BBC Symphony Orchestra (England)

Traditions in Celebration

Materials Needed

- 6' Table
- Roll of white paper
- Markers and crayons

Main Objectives – Students will be able to:

- Define traditions and how they are relevant to celebrations
- Write about their family's traditions

State Standard Benchmarks addressed: MU.5.H.1, LAFS.5.W.3.8

Essential Questions:

- How does music play a role in celebrations in all areas of the world?
- What is your favorite tradition for celebrating your birthday?
- Do we celebrate the same events throughout the world and in different cultures? For example, USA and China both celebrate New Year's, but it is at a different time of year.

Factual Knowledge – Traditions are essential to events that we celebrate. Singing Happy Birthday is an example of a tradition to celebrate our day of birth.

Procedural Knowledge – Students will experience the process of editing their work before displaying the finished result.

Conceptual Knowledge – Students will recognize that different cultures or households have different traditions, but some may be similar to theirs.

Preparation	Lay white paper over table. This will act as a tablecloth at a family dinner. Draw lines dividing the tablecloth up into sections for each student, which will become their placemat. If you have 28 students, you will have 14 squares on 1 side of the table and 14 squares on the other.
Instruction (“I do” – teacher models)	Provide an example of your favorite tradition that celebrates your favorite holiday.
Guided Practice (“We do” – shared practice teacher and students)	Students will share their favorite holiday, one favorite food they eat on that holiday, and one favorite activity (watch or play a certain game, sing a certain song, wear special clothing) they do on that holiday.
Independent Practice (“You do” – practice collaboratively/independently)	Students will write about their two favorite holiday traditions. From those, they will choose which one they want to write onto their placemat on the tablecloth. They will then go back and add two more details to the tradition they will share.
	On their “placemat,” each student will draw one picture of either a special item (plate, piece of silverware, centerpiece, food, etc.) that one would see on the table during that celebration. They will also write one paragraph describing that item and their favorite activity during that celebration.

Traditions in Celebration, cont.

Closing and Assessment: Did any of your classmates have traditions for celebrations and holidays that were the same or similar to yours? Were any of them very different?

Example of tablecloth layout:

Student 1	Student 2	Student 3	Student 4	Student 5	Student 6	Student 7	Student 8	Student 9	Student 10
Student 11	Student 12	Etc...							

Additional Activity

Play recorder, violin, or sing Happy Birthday!

Violin I

Violin II

Hap- py Birth- day to you Hap- py Birth- day to you Hap- py Birth- day dear

Vln. I

Vln. II

Florida Orchestra Hap- py Birth- day to you!

The Stars and Stripes Forever March (1897)

John Philip Sousa (1854-1932)

Sousa composed *The Stars and Stripes Forever March* while on a boat ride from Europe back to America. It became the national march of America and you will hear this piece at most American patriotic celebrations, such as the 4th of July. This march has a well-known piccolo solo in the first repeat of the trio. The piccolo player will often stand up during the solo; make sure you watch closely for that at the concert!



Sousa's *Stars and Stripes Forever* performed by "The President's Own" U.S. Marine Band

About Sousa

John Philip Sousa was born in Washington, D.C. in 1854. At the age of 13, he tried to run away and join a circus band, but his father enlisted him in the Marines as an apprentice. Sousa would later go on to lead "The President's Own" U.S. Marine Band for 12 years before he left to create a civilian concert band called the "Sousa Band." Sousa is most known for his marches, of which he composed over 130 in his life, earning him the title of The March King. *The Stars and Stripes Forever March* was one of his favorite pieces that he composed, and it was the last piece he conducted before he died.

Activity Ideas:

- Learn about military marches in the circus - Military marches were used widely in circus acts, like those of the Ringling Brothers. Circuses had their own bands that would travel with them and provide live music. Ringleaders would request certain types of marches such as "screamers," which are faster than most military marches and would be used to boost the energy of a crowd.



Fillmore's *The Circus Bee* performed by "The President's Own" U.S. Marine Band

- Listen to Sousa's most famous march, *The Washington Post*, originally composed for a children's essay contest.



Sousa's *The Washington Post* performed by "The President's Own" U.S. Marine Band

Suggested Reading and Multimedia:

- Dallas Wind Symphony's [John Philip Sousa's Home Page](#)
- [Classics for Kids](#) radio show on John Philip Sousa

Military March Form

Materials Needed

- Form section printouts (see appendix)
- *Stars and Stripes Forever March* recording
- Enough space in classroom for a group of students to move from one side of the room to the other quickly

Main Objectives – Students will be able to:

- Aurally identify different sections of the form in a march
- The effects of dynamics and orchestration on a melody

State Standard Benchmarks addressed: MU.5.O.1.In.a, MU.5.O.1.Pa.a

Essential Questions:

- How are musical compositions structured?
- How does form exist in music, poetry, and other artistic disciplines?

Factual Knowledge – Identify musical elements composers use to distinguish between sections in a piece

Procedural Knowledge – Students will learn how to identify sections of the Military March form.

Conceptual Knowledge – How do composers use form as a structure on which they create their music?

Preparation	Print out the form sections. Place Intro and Grandioso in the middle of the classroom. Tape first strain, second strain, break-up strain, and trio to four walls.
Instruction (“I do” – teacher models)	Post the form of the march at the front of the classroom. Play a recording of <i>Stars and Stripes Forever March</i> and point to each section as it is playing.
Guided Practice (“We do” – shared practice teacher and students)	Play the march again for your class, but have the students raise their hand when they hear the piece move on to the next section of the form. Help them if they do not hear the change on their own.
Independent Practice (“You do” – practice collaboratively/independently)	Break up your class into groups of 5-8 students. Each group will take a turn moving from one area of the classroom to another while listening to the recording of the march.
	If you are short on time, you can have the first group move between areas for the Intro, first strain, and second strain, and the next group move between the trio, break-up strain, trio, break-up strain, and grandioso. Then repeat with remaining groups.

Closing and Assessment: Could you aurally recognize when the music moved to the next section in the form?

Selections from *Porgy and Bess* (1935)

George Gershwin (1898-1937)

Gershwin began composing music for his opera, *Porgy and Bess*, after reading DuBose Heyward's novel, *Porgy*. The setting of the opera takes place in Charleston, South Carolina and the premiere featured a cast of mostly African-American classically trained singers. The opera was not well received at its premiere in Boston in 1935, and only parts of it were performed until the Houston Grand Opera revived the entire work over 40 years later in 1976. The revival in Texas was a big hit with audiences and won a Tony and a Grammy award.



Gershwin's *Summertime* sung by Harolyn Blackwell

About Gershwin

George Gershwin was born in Brooklyn, New York, in 1898. Gershwin created a very American sound in his music by using standard jazz tunes. Gershwin often co-wrote pieces with his older brother, Ira Gershwin. His orchestral works, *An American in Paris* and *Rhapsody in Blue* (quoted in Heidrich's *Happy Birthday Variations*), were very popular as soon as they premiered and Gershwin became famous and adored in his lifetime. He passed away at the young age of 38 of a brain tumor, leaving his fans stunned and upset.

Activity Ideas:

- Gershwin drew inspiration from jazz music, which was becoming very popular during his lifetime. A very common performance technique in jazz music is to swing the eighth notes. Teach your students to clap a swung eighth note rhythm. First, clap quarter notes together as a class. Then straight eighth notes. Then clap triplets. Explain that swung eighth notes are the 1st and 3rd note in a triplet, so the off-beat comes later in the beat than it does with straight eighth notes. Demonstrate clapping swung eighth notes and then invite students to join.
- Play the above recording of *Summertime* performed by Harolyn Blackwell. Ask your students to listen to the differences in the rhythm between the soloist and the orchestra. Which one has straight eighths and which one has swung eighths? (Harolyn sings swung eighth notes while the orchestra plays straight eighth notes.)

Suggested Reading and Multimedia:

- [Timeline](#) of George and Ira Gershwin

Rodeo (1942)

Aaron Copland (1900-1990)

Saturday Night Waltz and *Hoe Down* are the last two movements from the ballet, *Rodeo*, scored by Aaron Copland and choreographed by Agnes de Mille. The ballet is about a cowgirl who does not want to be seen as one of the cowboys. In *Saturday Night Waltz* the dance party scene begins, but the Cowgirl is left without a dancing partner. As the dance goes on in *Hoe Down*, she catches the eye of the Head Wrangler and he asks her to dance. Copland uses American folk tunes such as *I Ride an Old Paint* in *Saturday Night Waltz* and *Bonaparte's Retreat* in *Hoe Down*.



Copland's *Saturday Night Waltz* from *Rodeo*



Copland's *Hoe Down* from *Rodeo* performed by the London Symphony Orchestra

About Copland

Like George Gershwin, Aaron Copland was also born in Brooklyn, New York, just two years later in 1900. He also created an American sound in classical music, but instead of using jazz tunes like Gershwin, Copland used folk tune melodies in their entirety. Copland was composing music in a time when many composers were writing atonal music using the 12-tone series, which was not generally enjoyed by audiences. Copland thought it was important to compose music that created a connection with the audiences who were listening, so even though he dabbled in writing a-tonal music he quickly turned away from it.

Activity Ideas:

- Build out on the Traditions activity from *Happy Birthday Variations*. Copland uses folk melodies from America, but each region of the world has their own folk music that is unique to their culture. Have your students research folk tunes from a country that you are studying this year, or bring in melodies from traditions of their family to share with the class.
- Have your students listen to the original folk melodies that Copland uses in the two movements of *Rodeo* they will hear at the concert. Then have them listen to the pieces that Copland wrote and raise their hand when they hear a melody introduced.



Pete Seeger performing *I Ride an Old Paint*



Jay Ungar and Molly Mason performing *Bonaparte's Retreat*

Suggested Reading and Multimedia:

- [Classics for Kids](#) radio show on Aaron Copland

Hoe-Down Dance Steps

Agnes de Mille choreographed the *Rodeo* ballet and performed the role of the Cowgirl. She used inspiration from traditional tap dance and square dances. The dancers also mimicked riding and roping horses. Follow the steps below to teach your students choreography to *Hoe Down* that also takes inspiration from de Mille's original choreography.

Number of Measures	Movement	Musical Events
12	Rest	2/4 Time Signature
1	Rest	3/4 Time Signature
4	Rest	2/4 Time Signature
21	March in place	
8	Tap legs 2, tap shoulders 2	
8	brush right leg, brush left leg, clap, clap	
8	Tap legs 2, tap shoulders 2	
8	brush right leg, brush left leg, clap, clap	
8	Step kick (start with kick)	forte
19	Tap legs 2, tap shoulders 2	
8	March in place	Trumpet solo
8	Knee bends	Oboe solo
8	March in place	
8	Knee bends	
8	March in place	Yee-haw!!
5	Rest	
8	March in place	Piano solo
8	Tap legs 2, tap shoulders 2	Slowing down
8	Tap legs 2, tap shoulders 2	recapitulation
12	Brush right leg, brush left leg, clap, clap	
15	Tap legs 2, tap shoulders 2	
Last measure	Stomp stomp stomp!	

Mambo from “West Side Story” Overture (1957)

Leonard Bernstein (1918-1990)

West Side Story is based on story of *Romeo and Juliet*, a play written by William Shakespeare over 300 years before the premiere of Bernstein’s most popular Broadway musical. It re-tells the well-known tale of forbidden love in a modern setting in New York City. *Mambo* is a dance scene and the music has Latin-American influences. This movement has become a very popular piece that youth orchestras throughout Venezuela perform.



Bernstein’s *Mambo* from *West Side Story* Overture performed by the Venezuelan Youth Orchestra, Venezuelan Brass Ensemble, and Alexis Cárdenas & Ensemble

About Bernstein

Leonard Bernstein was born in Lawrence, Massachusetts, in 1918 to Russian-Jewish immigrants. His love of music began to develop and his talents began to flourish when he was 10 years old and his family got a piano. He went on to study music at Harvard University and the Curtis Institute, still known to this day as one of the strongest classical music training institutes in the world. During his time at the New York Philharmonic as conductor and music director from 1958-1969, Bernstein developed some of the first concerts designed specifically for youth.

In addition to *West Side Story*, Bernstein composed other Broadway musicals such as *On the Town* and *Candide*. Although the *Overture to Candide* is a very popular piece that is performed frequently today, the musical was not well received by audiences at its premiere, and Bernstein did not talk to anyone for days following the performances. Within the next month, he brushed himself off and accepted the commission to compose the music for *West Side Story*, which would become one of the most popular musicals of his time.

Activity Ideas:

- Play the musical excerpt for your class and practice when to shout “Mambo!” Remember that it only happens twice.
- *Mambo* is a type of Latin-American dance. Watch the dance scene below from the *West Side Story* movie and have them notice when the choreography includes a soloist, a duet, or a group dance. How does this correlate to the music that Bernstein wrote?

Suggested Reading and Multimedia:

- Mambo dance scene from [West Side Story movie](#)
- [Classics for Kids](#) radio show on Leonard Bernstein

Star Wars (Symphonic Suite) (1977)

John Williams (b. 1932)

The first *Star Wars* film created by George Lucas, *A New Hope*, was released in 1977 and blew audiences away with the most intricate special effects that set a new bar for films. Lucas chose John Williams to set the music for the film, which takes place in “a galaxy far, far away,” and his score has become one of the most well-known film scores of all time. Williams’ writing conveys the complexity of the characters’ emotions, as well as the intensity of the action scenes as the Death Star and the Millennium Falcon roar across the screen.



William’s *Leia’s Theme* from “Star Wars” Symphonic Suite performed by the BBC Concert Orchestra



William’s *End Title* from “Star Wars” Symphonic Suite performed by the LA Philharmonic

About Williams:

John Williams was born in Flushing, New York in 1932. He has received 50 nominations for Academy Awards and 67 nominations for Grammy Awards. Williams began writing for film and television early in his career, after studying at the Juilliard School for piano performance. In addition to composing the score for the *Star Wars* films, Williams also composed for the first three *Harry Potter* films, the first two *Jurassic Park* films, *Jaws*, and *Superman*, among many others.

Activity Ideas:

- A leitmotif is a melody that represents a certain character or setting in a story. The melody can be anywhere from a few notes to a full 8 measure phrase. Williams’ uses leitmotifs in most of his movie music. *Leia’s Theme* is the leitmotif for Princess Leia. In the *End Title* you can hear a few more leitmotifs for other characters such as Luke Skywalker. Contrast the two movements, and talk about differences between the characters that they can hear through the music.

Suggested Reading and Multimedia:

- Explore the music of *Star Wars* in this [NPR interview](#) with John Williams.
- Learn everything there is to know about the *Star Wars* saga through [Wookieepedia](#).
- John Williams Composer Word Search from [Making Music Fun!](#)
- Books:
 - Lucasfilm Press (2015). *Star Wars: 5-Minute Star Wars Stories*

A stylized graphic of the American flag, featuring a blue field with white stars in the upper left corner and red and white stripes below. The stripes are wavy and extend across the right side of the page.

We'd love to hear from you! Please send any reflections or thank you notes to the address below:

Contact Information

For questions about this program or other Florida Orchestra events, please contact

Daryn Bauer, Community Engagement Manager at:

244 2nd Avenue North, Suite 420

St. Petersburg, FL 33701









Phone: 727.362.5481

Fax: 727.892.3338

dbauer@floridaorchestra.org

floridaorchestra.org

Military March Form – *Stars and Stripes Forever March* by John Philip Sousa

Audio Link	Form Section	# of measures	# of times	Musical events
	Introduction	4		
	First Strain	16	2	
	Second Strain	16	2	Louder 2 nd time
	Trio	32		piano
	Break-up Strain	24		
	Trio	32		Piccolo solo
	Break-up Strain	24		
	Grandioso	32		forte trio

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---



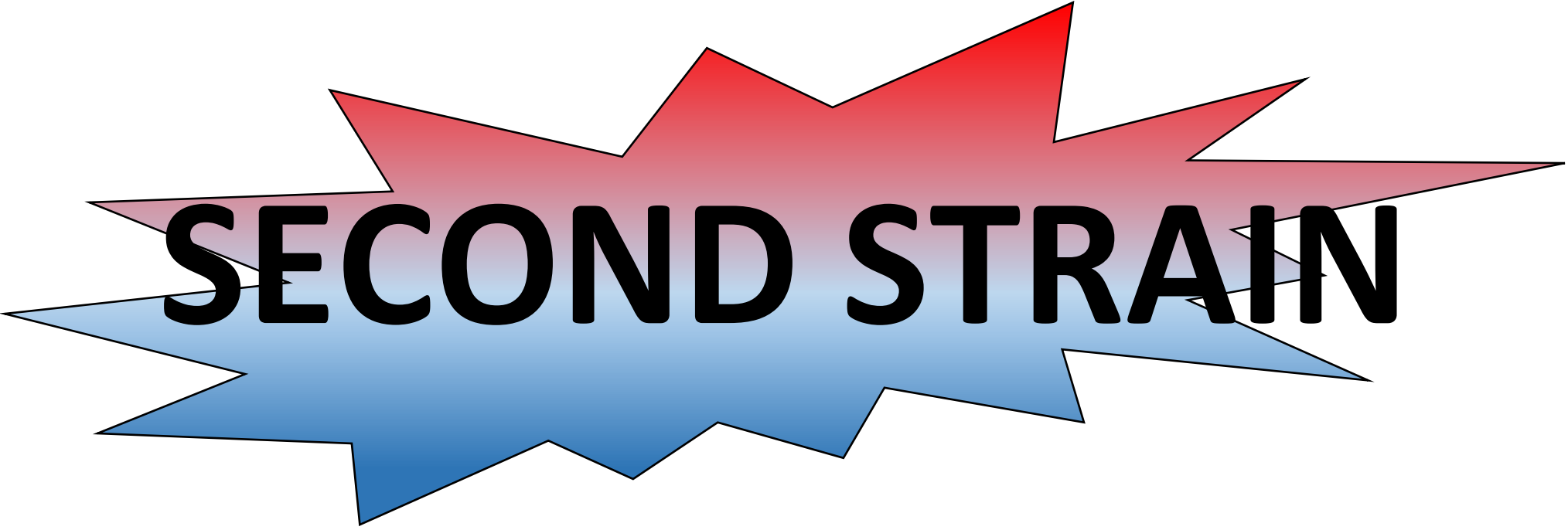
INTRODUCTION

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---



FIRST STRAIN

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---



SECOND STRAIN

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---

TRIO

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---

BREAK-UP

STRAIN

Intro	A	B	C	D	C	D	C
-------	---	---	---	---	---	---	---



GRANDIOSO