Musorgsky

Rimsky-Korsakov

Ives

Popper

Stories from Around the World

Resource Materials for Teachers

2005 School Day Concerts
Monday, May 9, 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, newyorkphilharmonic.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 four 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
General Schools

Thursday March 17
4:00 to 6:00 PM
Avery Fisher Hall, Helen Hull Room – 4th Floor
132 West 65th Street, Manhattan

School Partnership Program Schools

Wednesday March 23
4:00 to 6:00 PM
Avery Fisher Hall, Helen Hull Room – 4th Floor
132 West 65th Street, Manhattan

School Day Concert

Monday May 9
10:30 AM – School Partnership Program Schools
12:00 PM – General Schools

LUCAS RICHMAN, conductor
DESMOND NEYSMITH, cello
THEODORE WIPRUD, host

MUSORGSKY/ RIMSKY-KORSAKOV	*Night on Bald Mountain*
IVES	"Putnam's Camp, Redding, Connecticut" from *Three Places in New England*
POPPER	*Hungarian Rhapsody*
RIMSKY-KORSAKOV	"The Story of the Kalendar Prince" from *Scheherazade*

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 Workshops will help you implement them. The units build on each other as they explore different aspects of storytelling, which are directly transferable to your writing curriculum. Each lesson is written for 3rd to 5th grade classrooms, where they can be completed in about 45 minutes. As an experienced teacher, you are expected to adapt the lessons to your students, to different grade levels, and to your classroom style.

Each unit has "Community Building" suggestions for sharing student work. Why not create a School Day Concert Bulletin Board in your school to generate excitement about the upcoming concert?

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

STORYTELLING IN MUSIC

Music is a language and can tell a story. The special beauty of a musical tale is that much of the story is left to our imaginations: unless a composer provides a detailed written program, we cannot know what every moment of the music is meant to represent. The music itself inspires our imaginations and conveys a story we may not be able to put in words.

The same story elements that are important in literature also inform musical composition. Plot, setting, characters, and imagery can all have musical parallels. Even the way a great storyteller tells a tale can be compared to the way a compelling musician captivates an audience with musical gestures.

Throughout the lessons in this booklet, literacy connections abound; however, the concepts are transferred into musical terms to enhance students' appreciation of their musical experiences. You may wish to use the text *Live Writing* by Ralph Fletcher (New York: Avon Books. 1999.) as a resource on the techniques and elements important in literature, paralleled here by musical concepts.

UNIT 1

How Does Music Reflect the Tension and Resolution of a Story's Plot?

FOCAL WORK:

Night on Bald Mountain by Modest Musorgsky, orchestrated by Nicolai Rimsky-Korsakov

Plot is an essential element of any good story. In this unit, you will create "story maps" to connect the shape of a plot to the tension and resolution present in musical structure and form. Although we have an approximate idea of the plot that inspired *Night on Bald Mountain,* we do not have an exact play-by-play. Since the story is rather dark, the elements of tension and resolution are emphasized in the materials, rather than the specific images. Use your own discretion to decide whether or not to share a version of Musorgsky's story to your class.

Night on Bald Mountain is a popular work by Modest Musorgsky, who also composed the solo piano work, *Pictures at an Exhibition* which some of you may remember from last year's School Day Concert. The former is based on a Russian legend of a witches' Sabbath, which is held every year in June near Kiev. If Musorgsky's story is shared with the class later in the unit, below is a recommended paraphrase:

> *"The piece begins with the otherworldly sounds of supernatural voices. The spirits of darkness then begin to emerge. The Prince of Darkness appears to celebrate the Sabbath with the spirits. Finally, during the height of these dark festivities, the church bells peal. The sound of the bells causes the spirits to flee. Daybreak has come and the darkness has vanished."*

ACTIVITY 1

Creating a "Story Map"

Select an exciting story that your class has been reading lately. The book should have a clear rise and fall in the action or plot.

Create a "story map" for the book. Identify the significant moments in the plot and how the situations are resolved.

- What do your students notice about the shape of your "story map?" How are tension and resolution reflected in the map?

ACTIVITY 2

Imagining Music for the "Story Map"

Re-examine your story map. With your students, imagine what kind of music would match these events.

Document your ideas on the story map. Remember, these responses are subject to opinion!

- How would the musical elements (such as dynamics, rhythm, pitch, tempo, orchestration...) change as the tension builds?
- How would resolution be reflected in the music?

ACTIVITY 3

Listening to Night on Bald Mountain

Your "story map" may have illustrated only a few significant moments in the plot. Tell your students that there will be several "significant moments" or climaxes in *Night on Bald Mountain.* If you feel it is appropriate, share the story of *Night on Bald Mountain* with your class. Listen for how these significant moments are created in the music and also for how the tension is resolved.

Listen to the first 1'37" of the piece on the School Day Concert Compilation CD. How would a "musical map" reflect the tension and resolution heard so far? Some issues to address include:

- What is the balance of tension and resolution in this piece? (Students may feel that there is more tension than resolution.)
- Listen for sudden breaks or pauses in the music. How do these interruptions affect the tension level?
- How can soft music reflect tension? For instance the very opening of the work sounds quite tense, yet it is very quiet. Why is this? (Possible answers include: The violins are playing in a high register, yet at a very soft dynamic and very rapidly. The music sounds uneasy and nervous. The low repeating pattern in the strings sounds threatening.)

Listen again. Students should now create a "map" of the section. Students should not detail every small growth in the tension; rather, students should show the most significant moments in their graphic representations.

- Share some examples and discuss the similarities and differences in the musical maps.
- Compare the musical maps to the story maps. How are they similar? How are they different?

Listen to the section once more. This time, give more visual intensity to the significant moments by adding color, thickness and design to match with the ebb and flow of the music.

Listen to the entire work once your students are clearly hearing the shape of this smaller section of music.

- Encourage students to keep track of the number of significant moments they hear in the music.

EXTENSION:

Continue the maps for the entire piece, experimenting with color, thickness, texture and design.

If you have chosen to reveal the plot to the class, allow students to connect their maps to the story. Encourage them to imagine what might be happening at a given point in the music.

Use the individual maps as musical scores. Encourage your students to play their scores using the musical instruments available in your classroom.

Learn the melody from *Night on Bald Mountain* (see Appendix). Experiment with creating tension and resolution using this melody by changing musical variables such as tempo and dynamics.

COMMUNITY BUILDING IDEAS;

Showcase the maps on your School Day Concert Bulletin Board. Share and compare your maps with those of other classes.

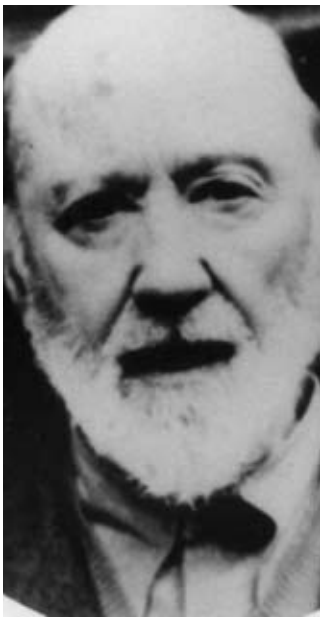
UNIT 2

How Can Music Depict a Time and a Place?

FOCAL WORK:

"Putnam's Camp, Redding, Connecticut" from *Three Places in New England* by Charles Ives

Setting is an essential element of any story, and skillfully crafted music can create a vivid setting. The famous American composer Charles Ives evoked colorful and complex settings through his innovative musical style. Just as a realistic setting in a book is multi-faceted and has many layers, Charles Ives makes it clear that a musical setting can also have many dimensions. In this unit, your class will be creating "musical time capsules" to explore how music can create a sense of time and place. Be sure to share your time capsules with other members of your school community!



Ives composed *Three Places in New England* in 1914, but it was not performed until 1930. The second movement of the work, "Putnam's Camp, Redding, Connecticut" will be played on this concert. This movement is set in a small park, preserved as a Revolutionary War memorial where General Putnam's soldiers had their winter lodgings during 1778-79. Ives imagined a vivid scene for this piece:

> *A young boy is attending a Fourth of July picnic at the park. The boy wanders off into the woods, where he lapses into a daydream. He imagines the Goddess of Liberty pleading with the soldiers not to forget their "cause." The soldiers march out of their camp to the sound of the fife and drum. The boy sees General Putnam in the distance, and the soldiers cheer for their leader. The boy awakes, hearing the songs and games from the picnic. He runs down the hill to rejoin the festivities.*

"Putnam's Camp, Redding, Connecticut" incorporates many popular patriotic and folk tunes of the day. The combination of these melodies and the juxtaposition of these evocative musical ideas create a vivid image of a time and a place.

ACTIVITY 1

Creating a Musical Time Capsule

Ask your students to describe what a time capsule is. If they were to create a time capsule representing their lives in 2005, what things might they put in it?

Break your students into groups to create "musical time capsules" or sound collages that represent their time and place. Using their voices or their instruments, ask the groups to include the following elements in their "time capsules":

- A verse or two from a popular song they like.
- A patriotic song.
- An original melody or rhythm pattern that sounds very different from the popular song and patriotic song.

The elements may be presented in any order, and they may be repeated, or even performed simultaneously.

Have the groups share their "time capsules" with one another.

ACTIVITY 2

Exploring Ives's Complex Sound World

Just as your "time capsules" may have had some interesting juxtapositions or unusual sound combinations, Charles Ives's music often has unusual stylistic juxtapositions, or even more than one kind of music playing at the same time. Ives was inspired by his childhood experience of hearing more than one marching band performing at the same time at the fairgrounds. Simulate this unusual sound world for your students:

Position two CD players on opposite ends of the room. Cue one to John Philip Sousa's *Stars and Stripes Forever* (NY Philharmonic Pathways to the Orchestra CD 1, Track 21) and one to Leonard Bernstein's *Overture to Candide* (Pathways to the Orchestra CD 2, Track 23). [If you don't have Pathways, substitute any two brisk marches or overtures, or any two contrasting pieces.]

Press play and let your students wander around this interesting sound space.

- What does it sound like when you're standing in different parts of the room?
- What is it like to listen to two different kinds of music at once?

Try performing two or more of your "time capsule" sound collages at once. How does that change them?

ACTIVITY 3

Hearing "Putnam's Camp, Redding, Connecticut" from *Three Places in New England.*

Share the story of the movement with the class. (See the description at the beginning of this unit.)

Listen to "Putnam's Camp", which is track 2 on your School Day Compilation CD. Your students will immediately notice how Ives has more than one kind of music going on at once. To create a sense of his setting and time, Ives has the orchestra quote snippets of patriotic tunes, ragtime dance rhythms, and folk songs from his day and from the Revolutionary War period.

- Can your students hear "Yankee Doodle" or other familiar melodies?
- How does Ives create a sense of dreaming?
- How does he evoke "the Goddess of Liberty" pleading with the soldiers?

EXTENSION:

Give your students a research assignment: What would their parents, grandparents or neighbors put into a "musical time capsule" that represented their childhood?

COMMUNITY BUILDING IDEAS;

Record your "musical time capsules" and share them with other classes.

Have a performance of your "musical time capsules" representing the students' parents, grandparents or neighbors at your school's Open House or other family event.

UNIT 3

How Do Musical Instruments Tell a Story?

FOCAL WORK:

Hungarian Rhapsody for Cello and Orchestra, Op. 86
by David Popper

Convincing storytelling is an art. Expressive musicians must also tell their musical stories convincingly in order to captivate an audience. Of course, there are many parallels between musical expression and storytelling. David Popper's *Hungarian Rhapsody* demands great expressiveness from the solo cellist.

David Popper, the son of a Jewish cantor, was born in 1843 in Prague, in the Czech Republic, and began studying cello when he was twelve years old. He became well known as a cello virtuoso and he also wrote many impressive pieces for the instrument. He lived in Budapest, Hungary as an adult and this *Hungarian Rhapsody* draws on the folklore and gypsy music of this country.

Our soloist for the *Hungarian Rhapsody* is a young cellist named Desmond Neysmith. He was the national winner of the Sphinx Competition in 2000. This will be his debut with the New York Philharmonic.

ACTIVITY 1

What Makes a Good Storyteller?

Telling a story in front of an audience can be very difficult. As a class, brainstorm the skills of a good storyteller.

Ask your students to consider the elements of a good read-aloud voice. (Some suggestions include: Changes in pitch, speed, volume, emotion, use of pauses, and so on.)

- You may wish to speak in a monotone voice to demonstrate an uninteresting vocal quality.

Invite a volunteer to use the qualities of a good storyteller to tell a story (factual or fictional) to the class.

Reflect on the performances. Always focus the discussion positively on the successful elements of the storytelling. It may be helpful to let students tell their story more than once so that they can concentrate on particular aspects of good storytelling.

Storytelling through Music: Popper's *Hungarian Rhapsody*

As a class, re-examine the list of good storytelling qualities. How could a musician use these same variables to successfully tell a musical story? Many of the concepts will have direct musical parallels, like pitch, tempo, dynamics, pauses and timbre.

Listen to the opening of Popper's *Hungarian Rhapsody*. When the solo cello enters following an orchestral introduction, he or she must employ all of these musical elements to captivate the audience. Pause the CD after you have listened for about one minute.

- Which of the good storytelling qualities do you hear?
- What storytelling qualities does the cellist use to build suspense?

As you continue listening, ask students to focus on how the orchestra supports the cello soloist.

- How does the orchestra enhance the "story" the cellist is weaving? (Some suggestions include: The orchestra follows the nuances of the cellist. Sometimes it echoes the solo line.)

Ask your students to listen for when the music seems to change character.

- What is the cellist trying to express in each new section of music? (Note: The sections are not clearly divided as one section often segues smoothly to the next section.)

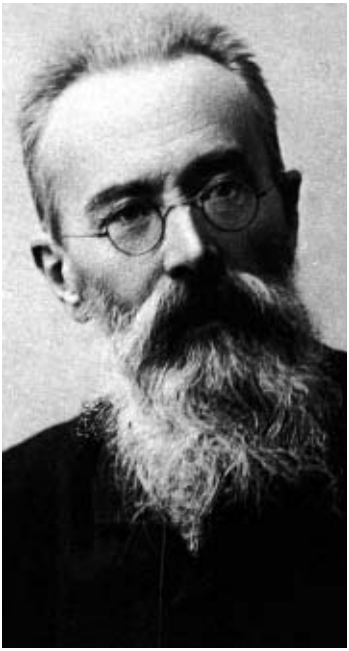
UNIT 4

Hearing All the Story Elements in One Musical Masterpiece

FOCAL WORK:

"The Story of the Kalendar Prince" from *Scheherazade*
by Nikolai Rimsky-Korsakov

Rimsky-Korsakov's *Scheherazade* is based on the Arabian Nights fairy tales (The Thousand and One Nights.) The Arabian Nights stories are thousands of years old. Although their exact origin is unknown, the tales were told throughout India, Persia and Egypt for centuries before they became popular in the western world.



Because we do not know the specific story of "The Story of the Kalendar Prince," much is left to the imagination. Rimksy-Korsakov wrote:

> *"I meant these hints to direct but slightly the hearer's fancy on the path which my own fancy had traveled. All I desired was that the hearer, if he liked my piece as symphonic music, should carry away the impression that it is beyond doubt an oriental narrative of some numerous and varied fairy-tale wonders, and not merely four pieces played one after the other and composed on the basis of themes common to all four movements."*

This movement will serve as a final culmination of all of the concepts studied thus far. Rimsky-Korsakov employs plot, imagery, setting and storytelling to bring the colorful story of Scheherazade to life.

ACTIVITY 1

Scheherazade: A Legendary Storyteller

Scheherazade is the legendary storyteller from the Arabian Nights folk tales. The Sultan Schahriar married many times and had sworn to kill each of his wives after the first night of marriage. The Sultana Scheherazade saved her life by entertaining the Sultan each night with the marvelous tales she created during one thousand and one nights.

Read your students the story of Scheherazade from Tenggren's *Golden Tales from the Arabian Nights* (New York: Golden Book, Random House. 1957.)

- What kind of woman was Scheherazade? What characteristics helped to save her life? (Some suggestions include: intelligence, cunning, imagination, wit, etc.)

Reflect back on the qualities of a good storyteller you examined in Unit 3. Notice which ones clearly apply to Scheherazade. Add any new qualities you discovered from the story. Remember she intrigued her husband with her tales for one thousand and one nights!

ACTIVITY 2

Storytelling through Music: Learning a Melody from *Scheherazade*

Teach your students to play Melody #1 from *Scheherazade* on the recorder or other melody instrument (see Appendix).

This melody is one of the main themes that Scheherazade uses to tell the story of the Kalendar Prince (Track 3 on your School Day Concert Compilation CD). Play the opening four minutes of "The Story of the Kalendar Prince" and listen to how various instruments each interpret the melody differently:

- The bassoon introduces the melody rather plaintively.
- The oboe repeats the melody with harp accompaniment, which gives it an exotic, flowing quality.
- The violins then play the theme with a detached articulation and a quicker tempo. Now the melody sounds more upbeat and lilting.
- Next, the woodwinds play the theme with a sharper, crisper feeling.

Scheherazade: A Listening Culmination

Before you listen to the rest of the piece, review the concepts your class has learned about telling stories through music: plot, setting, image, character and interpretation.

Listen to the piece several times in your classroom, and give the class a different focus each time:

1. Listen for the **"plot"** of the music. Create "story maps" to show tension and resolution, as you did with *A Night on Bald Mountain.* **NOTE:** For this listening, skip to 3'30" in the movement if possible. Use a small excerpt of music for creating your "story map."
2. Listen for musical clues regarding the **setting** (time and place) of this story. Rimsky-Korsakov wanted to create the atmosphere of a fairytale that happened thousands of years ago near the Arabian Sea. Listen to the opening of "The Story of the Kalendar Prince" once again. Ask your students to close their eyes and imagine the scene. How do the instruments and the melodies help to create this setting?
3. Listen for expressive **storytelling** as you notice variations in the Scheherazade melody throughout the entire piece. Listen for the introspective, nostalgic flute, violin and cello statements of the melody at the end of the movement. What different moods each of these variations create?
4. Finally, once you have listened to the entire work a few times, let students imagine their own story lines. We do not know the exact plot of the movement, but that does not matter. Listen and see where the music and their imagination lead them! After listening to the entire work, share some of the students' interpretations of the music. What did they envision as they listened? Encourage them to think of the appropriate setting and characters.

EXTENSION:

Create drawings of Scheherazade. Reflect as many of the qualities of the storyteller in the drawing as possible.

Have students create illustrations that represent their interpretations of the music. The drawings should reflect the imagined plot, setting, and characters.

Ask students to write an accompanying text to describe their visual response to the music. Make sure that the students explain why the music made them visualize the scenes in a particular way.

COMMUNITY BUILDING IDEAS;

Add your Scheherazade artwork and writings to your School Day Concert Bulletin Board.

Make a class book with the artwork and writing about Scheherazade. Circulate the book to other classes, so they can appreciate your responses. Share the book if you are inviting parents into your classroom (e.g. during a Family Friday).

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!
- Leave your Tune-Up at home to enjoy when you get back!

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 with the Host of the concert. 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 how many instruments you can recognize. Watch for your favorite instrument to start playing and see whether you can pick out its sound.
- 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.

Lucas Richman, conductor

Lucas Richman has been Music Director and Conductor for the Knoxville Symphony Orchestra since 2003. Mr. Richman served as the Pittsburgh Symphony Orchestra's Assistant Conductor from 1998-2002 and Resident Conductor from 2002-2004. From 1988 to 1991 he was the Assistant Conductor for the Pacific Symphony Orchestra. Mr. Richman has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Los Angeles Philharmonic, Baltimore Symphony, San Antonio Symphony, Canada's National Arts Centre Orchestra, the SWR Radio Orchestra of Kaiserslautern (Germany) and the Zagreb Philharmonic (Croatia). As a composer, Mr. Richman has had his music performed by over two hundred orchestras across the United States in the last ten years. He was recently named the 2005 Composer of the Year by the Tennessee Music Teachers Association and has been commissioned to write a work for the Pittsburgh Symphony that will be premiered in February, 2006. Mr. Richman received a Master of Music in orchestral conducting from the University of Southern California, where he was a student of Daniel Lewis. Mr. Richman is dedicated to the pursuit of introducing music to young people. He was Principal Conductor for the Disney Young Musicians Symphony Orchestra in 1999 and has been Music Director for the Young Musicians Foundation Debut Orchestra Camp since 2001. From 2000-2004, he served as Artistic Director of Pittsburgh's City Music Center Chamber Orchestra, comprised of the finest young musicians in the Pittsburgh area. Besides the many young people's concerts he has led orchestras across the United States, he has composed a canon of orchestral works written specifically for children. A new compact disc, DAY IS DONE, features original and traditional lullabies composed and arranged by Mr. Richman as an aid for parents to introduce their children to the joys of music. The CD, a companion children's book and a listing of Mr. Richman's compositions can be found through LeDor Group, Inc. at www.ledorgroup.com.

Desmond Neysmith, cello

Desmond Neysmith was the First Place Laureate in the Senior Division of the 2000 Sphinx Competition. Following his acclaimed performance with the Sphinx Symphony at the Finals Concert, Desmond has appeared as a soloist with the Atlanta, Baltimore, New World, and Hartford Symphonies, as well as the Louisiana Philharmonic. Additionally, Desmond performed as principal cellist of the Sphinx Chamber Orchestra in their gala debut at Carnegie Hall's Stern Auditorium in December 2004.

Mr. Neysmith received his Bachelors at the Royal College of Music and completed postgraduate studies at the Royal Northern College of Music gaining a distinction in performance.

He has already found himself in great demand as a tireless promoter of classical music among ethnic minorities, and has given interactive workshops in many cities including London, New York and New Orleans. He was recently invited to become a member of the Gogmagogs, a theatre company comprising of seven string players dedicated to the combination of dynamic physical movement and inventive, groundbreaking theatre.

The Sphinx Organization

The Sphinx Organization is a national arts organization with the mission to enhance K-12 music education and to increase the participation of Blacks & Latinos in music schools, as professional musicians, and as classical music audiences. The Sphinx Competition promotes the development of string experience among Black and Latino youths, and also features the all African-American and Latino Sphinx Symphony comprised of top professionals from around the country. Laureates of the Sphinx Competition perform with over 25 orchestras nationwide and conduct educational sessions through the Music Encounters Program sponsored by Target. All participants also receive scholarships towards their educational pursuits through the Sphinx Music Assistance Fund, and gain access to quality instruments through the Sphinx Instrument Fund. Additional information can be obtained through the Sphinx website at http://www.sphinxcompetition.org or by calling 313-877-9100.

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

Modest Musorgsky

Modest Petrovich Musorgsky was born near St. Petersburg, Russia in 1839. He started taking piano lessons with his mother when he was five years old. At music school, he decided to concentrate on being a composer, and he was a composer until the end of his life. Many of his pieces were left unfinished when he died in 1881, and so other composers, like Rimsky-Korsakov, finished or re-orchestrated Musorgsky's music. Musorgsky is mostly known as a composer of operas and solo songs (with piano accompaniment). *Night on Bald Mountain* was originally supposed to be part of an opera. Musorgsky is considered a composer who has a distinct "Russian" sound.

Charles Ives

Charles Ives was born in Danbury, Connecticut in 1874. After professionally training as an organist and composer, he worked in insurance for 30 years, composing in his free time. His major works often took years to compose, and most of his pieces were not performed for many years. In 1974 Ives was recognized worldwide as the first composer to create a distinctively American art music. Ives died in New York in 1954.

David Popper

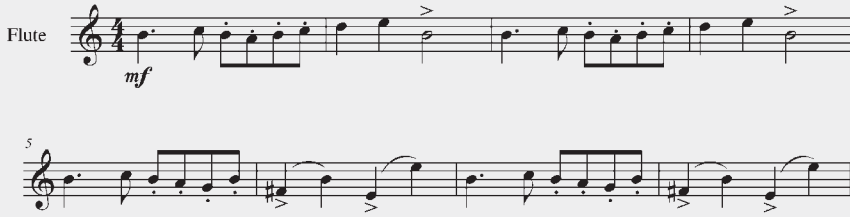
David Popper was born in Prague in 1843. Originally he began lessons on the violin, and auditioned for the Prague Conservatory at the age of 12. At the Conservatory he became a cellist because of the shortage of cello students. He became a wonderful cellist and toured all over the world as a solo performer. Most of his compositions were written for the cello, with orchestra accompaniment.

Nikolai Rimsky-Korsakov

Nikolay Andreyevich Rimsky-Korsakov was born in Russia in 1844. Rimsky-Korsakov began playing piano at age five and although he composed his earliest compositions at age ten, he joined the navy before he became a full-time composer. He was friends with Modest Musorgsky, and for a time they shared a room together. He is considered one of the most important Russian composers. Many of his pieces are based on folk tales or fairy tales. He died in 1908.

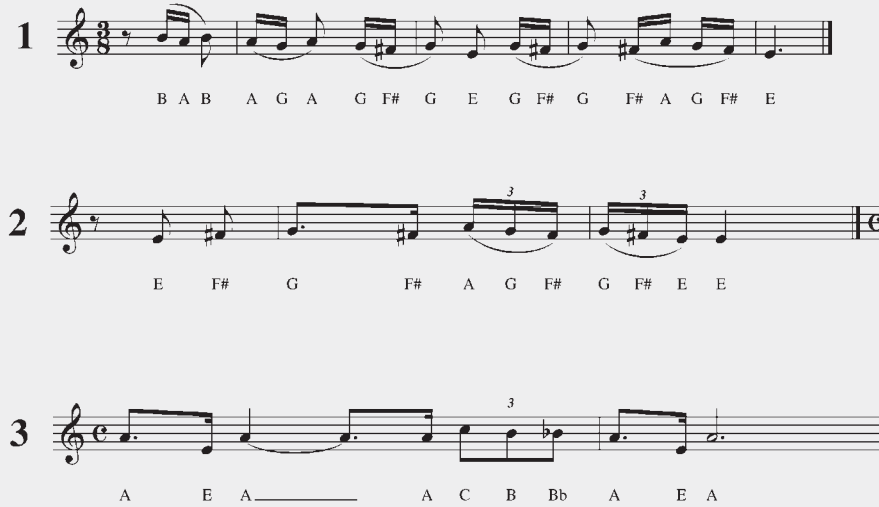
Night on Bald Mountain

Musorgsky



Melodies from *Scheherazade*

Rimsky-Korsakov



SCHOOL DAY CONCERT COMPILATION CD TRACK LISTING

1. *Night on Bald Mountain* 11'00"

Modest Musorgsky, orch. Nicolai Rimsky-Korsakov

New York Philharmonic Orchestra
Leonard Bernstein, Conductor

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Original Producer: John McClure
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Reissue Engineer: Andreas Meyer
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New York Philharmonic and Leonard Bernstein appear courtesy of Sony BMG Masterworks
Available on SMK 606932.

2. "Putnam's Camp, Redding Connecticut" from *Three Places in New England* 6'05"

Charles Ives

New York Philharmonic
Kurt Masur, Conductor

Performances of May 28, 31, 1994
Avery Fisher Hall
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3. "The Story of the Kalendar Prince" from *Scheherazade* 12'22"

Nikolai Rimsky-Korsakov

New York Philharmonic Orchestra
Kurt Masur, conductor
Glenn Dicterow, solo violin

Recorded at Avery Fisher Hall, New York, in March/April 1997 (live recording)
Recording producer: Martin Fouqué
Recording engineer: Eberhard Sengpiel
Assistant engineers: Dirk Sobotka, Jens Schünemann
Digital editing: Jens Schünemann
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New York **Philharmonic**

Lorin Maazel Music Director

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