NEW YORK PHILHARMONIC

Alan Gilbert
Music Director

The Young Person's Guide to the Orchestra:

Journeys of a Theme

SCHOOL DAY CONCERTS 2014
Resource Materials for Teachers

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 40,000 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 pioneering **School Partnership Program** joins Philharmonic Teaching Artists with classroom teachers and music teachers in full-year residencies. Currently more than 4,500 students at 17 New York City schools in all five boroughs are participating in the three-year curriculum, gaining skills in playing, singing, listening, and composing. For 90 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. **Very Young People's Concerts** engage pre-schoolers in hands-on music-making with members of the New York Philharmonic. The fun and learning continue at home through the Philharmonic's award-winning website **Kidzone!**, a virtual world full of games and information designed for young browsers.

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

The School Day Concerts are made possible with support from the **Carson Family Charitable Trust** and the **Mary and James G. Wallach Foundation.**

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Design:	Chemistry

WELCOME
to your School Day Concert!

The lessons in this booklet work together with the School Day Concert itself to enable your students to put their ears to good use in the concert hall. They will listen closely to find themes and their variations — just as they read texts closely for detail and evidence in class. They will build skills that open up all music in new ways. And they will learn how individual instruments combine into sections, and those sections into the thrilling whole of orchestral sound.

This booklet is divided into four Units, each with its own number of Activities. Each Activity is presented with an approximate timing, and every teacher can adjust the lesson plans according to their students' background and abilities. Elementary Extensions suggest ways to take each concept further at the grade-school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or students studying music.

To help you implement the Units presented here, we also offer a teacher workshop where our teaching artists will guide you through the lessons. It is important that as many participating teachers attend as possible.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your School Day Concert — see you there!

Theodore Wiprud
Vice President, Education
The Sue B. Mercy Chair

SCHOOL DAY CONCERTS

FOR MIDDLE AND HIGH SCHOOL TEACHERS

Teacher Workshop	**Concert**
Thursday, December 5, 2013	Thursday, January 30, 2014
4:00–6:00 p.m.	11:00 a.m.

FOR ELEMENTARY SCHOOL TEACHERS

Teacher Workshop	**Concerts**
Tuesday, December 3, 2013	Tuesday, January 28, 2014
4:00–6:00 p.m.	10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE SCHOOL PARTNERSHIP PROGRAM

Teacher Workshop	**Concerts**
Wednesday, December 4, 2013	Wednesday, January 29, 2014
4:00–6:00 p.m.	10:30 a.m. and 12:00 p.m.

All Elementary School Teacher Workshops take place at Avery Fisher Hall
Helen Hull Room, 4th floor
132 West 65th Street, Manhattan

The Middle and High School Teacher Workshop takes place at Lincoln Center
The Elinor Bunin Munroe Film Center
144 West 65th Street, Manhattan

THE PROGRAM

JOSHUA WEILERSTEIN conductor
THEODORE WIPRUD host

BENJAMIN BRITTEN (1913–76)
The Young Person's Guide to the Orchestra (1946)
Selections from Four Sea Interludes from *Peter Grimes* (1945)
Sunday Morning
Storm

YOUNG COMPOSERS Selection of New Works (2013)

JULIA ARANCIO (age 12, M.S. 54 Booker T. Washington Middle School)	*Unity*
AUSTIN CELESTIN (age 11, M.S. 243 The Center School)	*City Life*
ETHAN COHN (age 18, LaGuardia Arts)	*Venus Flytrap*
DEANTE GREEN (age 12, M.S. 108)	*The Lonely Lion and the Snake*
NINA MOSKE (age 10, P.S. 24)	*Life*
JAKE O'BRIEN (age 13, M.S. 167 Robert F. Wagner Middle School)	*Traffic Lights*
ANAIS RENO (age 10, P.S. 199)	*Chirping Birds*

THE PHILHARMONIC'S VERY YOUNG COMPOSERS

Created by the New York Philharmonic's Young Composers Advocate, Jon Deak, **Very Young Composers** enables students with or without musical background to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth- and fifth-graders as an after-school program for the Philharmonic's **School Partnership Program** schools; middle-schoolers in the **Composer's Bridge** program at Avery Fisher Hall; and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in astonishing works revealing the power of children's imaginations. Each year, over 100 new children's compositions are played by ensembles of Philharmonic musicians — or by the full Orchestra at these School Day Concerts. For more information, visit **nyphil.org/vyc.**

A BRIDGE FOR YOUNG COMPOSERS

The **Philharmonic's Composer's Bridge** program is designed to empower middle school students interested in serious study of composition make the transition to a variety of New York City programs. The **Juilliard Pre-College Division** offers small group composition classes for students of elementary through high school age who exhibit the talent, potential, and accomplishment to pursue a career in music. The **New York Youth Symphony's Composition Program** is a series of workshops for young musicians to explore the world of composition, orchestration, and the musical thought of a wide variety of composers, with a focus on instrumentation and orchestration. **Face the Music**, the only student ensemble in New York City dedicated to performing music by living classical composers, has now grown to more than 120 teens and pre-teens from over 40 elementary, middle, and high schools from across the New York City area. **LaGuardia Arts** specialized high school prepares students for professional careers in the arts and academic pursuits. To find out more about these programs, visit nyphil.org/vyc, www.juilliard.edu, www.nyyouthsymphony.org, www.kaufmanmusiccenter.org, and www.laguardiahs.org.

TEACHING AND LEARNING IN THE ARTS

The ***Blueprint for Teaching and Learning in the Arts*** is a guide for arts educators in New York City public schools. The Music Blueprint defines five strands of learning, all addressed in these Materials for Teachers. In the course of these lessons, your students will make music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and of course take advantage of an important community resource, the New York Philharmonic.

In keeping with key elements of the ***Common Core***, the School Day Concerts and these lessons provide a deep dive into a few related works. They foster close listening and citation of evidence, using music as the text. Through the modality of music, they reinforce habits of mind developed in ELA and math lessons, and offer connections with literary and historical texts.

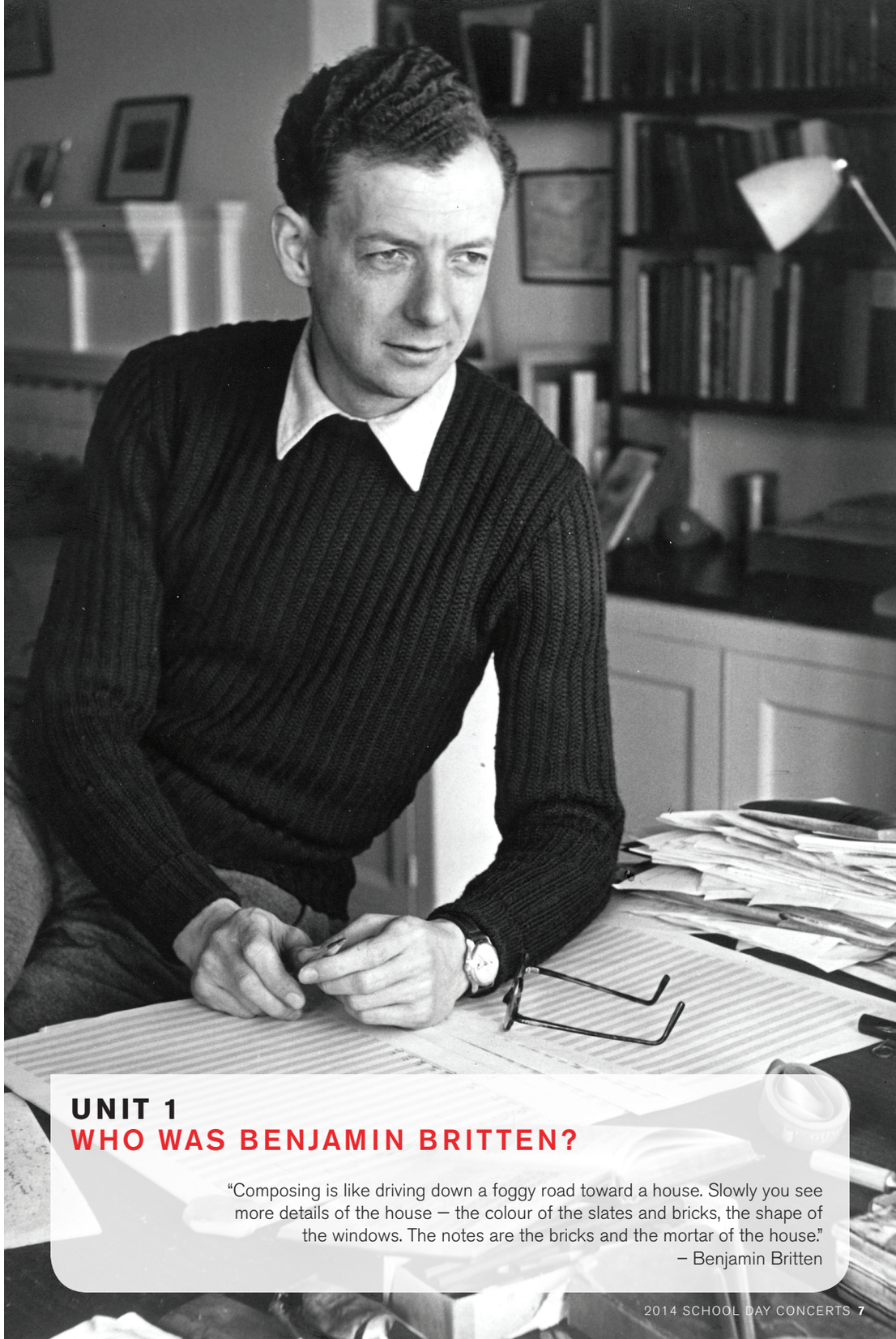
THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA: JOURNEYS OF A THEME

Benjamin Britten's centenary is being celebrated all over the world this year, and for good reason. Even in his own lifetime (he died in 1976), Britten was regarded as the first top-rank composer that Britain produced since Henry Purcell, 250 years earlier. He composed music in all genres — orchestral, chamber, vocal, and stage. His operas are by far the most widely produced English-language works today.

Like the central characters in all his operas, Britten saw himself as an outsider — composing "old-fashioned" tonal works while the rest of the composing world went avant-garde and atonal; asserting his pacifism even when his native land was under attack in World War II; living for several years in New York, just as the war began. He decided he needed to return to Britain after reading George Crabbe's long poem *The Borough*, which described life in a fishing village very much like the one where Britten himself grew up. On his return, Britten settled permanently on the southeast coast of England and entered the most productive period of his life. Operas, chamber works, songs, and orchestral works flowed from his pen to international acclaim.

However much he felt an outsider, Britten's music was steeped in British culture. He based his first opera, *Peter Grimes*, on a section of the Crabbe poem. When commissioned to compose music demonstrating all the instruments and sections of the orchestra, he chose a theme by Henry Purcell for his variations — an act of artistic patriotism, fitting to the rebuilding of post-war Britain.

While all of this may be of interest to your students, our concert will focus mainly on the music itself. In Britten's famous work *The Young Person's Guide to the Orchestra*, we will listen closely to how specific musical ideas from Purcell's theme are varied to expose characteristics of each instrument. In two of the Sea Interludes from the opera *Peter Grimes*, we will examine how contrasting musical ideas play off of each other to create drama. Close listening, tracking musical motifs, recognizing the distinct voices of the many instruments of the orchestra — these are basic skills that enrich listening, that render musical meaning, that build lifelong relationships with great works.



UNIT 1
WHO WAS BENJAMIN BRITTEN?

"Composing is like driving down a foggy road toward a house. Slowly you see more details of the house — the colour of the slates and bricks, the shape of the windows. The notes are the bricks and the mortar of the house."
– Benjamin Britten

ACTIVITY 1

GETTING TO KNOW BENJAMIN BRITTEN (20 minutes)

Discuss with students: *What do you know about England? What do you think the people are like in England? What do you think it's like to live there? We will be learning about the music of a famous English composer named Benjamin Britten. Listen to some facts about him and see what you think about his life.*

Did you know…

- Benjamin Britten was born 100 years ago (1913) in an English fishing town beside the North Sea.
- His father was a dentist and his mother was a singer. He was the youngest of four children – two boys and two girls.
- When Britten was three months old he contracted pneumonia and nearly died. The illness damaged his heart and his parents were afraid he would never be able to lead a normal life. Luckily, he recovered more fully than expected, and was even able to play sports. He was even the captain of the school cricket team! (Cricket is an English game a little like baseball).
- Benjamin started writing music at age six — he would compose before breakfast so he'd have enough time to get to school.
- He went away to a boarding school, but did not enjoy his time there. He hated being separated from his family and he was upset by how much bullying he saw in other boys.
- After college, Britten made a journey to America and settled in New York to escape the horrible beginnings of World War II.
- During the War he felt he needed to return to England, but became what is called a "conscientious objector" — someone who refuses to fight because he/she believes fighting is very wrong.
- Benjamin Britten remained in England for the rest of his life and composed a great deal, including lots of pieces for children and many operas.
- Many people think of Britten as the most popular British composer since Henry Purcell, who lived 250 years ago. Today, Britten's compositions are regularly played by the world's greatest orchestras and his operas are the most widely performed English-language works.

Using the following prompts, have students write down some of their reflections:
- I just found out…
- I'm noticing…
- I'm wondering…
- If I could ask Britten a question it would be… or I'd like to know…

ELEMENTARY EXTENSION

Explore books on England and London:
Katie in London by James Mayhew (Hodder & Stoughton, 2009), highlights some landmarks in London.
Look What Came from England by Kevin A. Davis (Scholastic Library Publishing, 1999).

ACTIVITY 2

THEMES OF BRITTEN'S LIFE (10 minutes)

Explore the following life themes:

Britten the Pacifist
Benjamin Britten was deeply affected by the tragedies of World War II and both pieces on our program were written just after that time. Britten was a pacifist — he believed in peace.

Discuss: *What ways can you imagine spreading peace throughout your school? Do you believe that peace begins with you?*

Britten the Outsider
Britten often felt like an outsider — being homesick at boarding school, living in a foreign country, and being a conscientious objector during wartime. Discuss what it feels like to be different and how we treat people with differences.

Reflect and discuss: *What is a theme in your own life? What ideas are important to you and make you who you are? What things in your environment make an impact on you?*

ELEMENTARY EXTENSIONS

1. In what concrete ways can you make a change in your environment? Discuss and plan an event: take a survey, make a poster, plant a tree, be a peace mediator, make a rap, write a poem to further your cause, etc.

2. Read a book about kids who made a difference in the world:

   Sadako and the Thousand Paper Cranes by Eleanor Coerr (G.P. Putnam's Sons, 1977), a true story about war and peace and how one Japanese girl and her friend make paper cranes in an attempt to overcome suffering after the effects of an atomic bomb.

   Discuss how these children help a community look at issues in a new and positive way. *How will YOU make a change?*

3. Read *Peaceful Piggy Meditation* by Kerry Lee Maclean (Albert Whitman & Company, 2004). Discuss the benefits of meditation, for an individual and for a group. *How can we find peace and calm in a stressful and frustrating world? How can we use meditation to spread peace to siblings and family members? What are the advantages of slowing down and focusing on our well-being?*

4. There are many good books on social issues. Pick one issue that you feel particularly passionate about, for instance:

   The Hundred Dresses by Eleanor Estes, illustrated by Louis Slobodkin (HMH Books for Young Readers, 2004) and *Owen & Mzee: The True Story of a Remarkable Friendship* by Isabella Hatkoff (Scholastic Press, 2006), two books which deal with social issues that resonate with children — on being different and not fitting into the group.

ACTIVITY 3

A BIRTHDAY CELEBRATION (10 minutes)

Connect your students to the classical music world. This year people all across the globe are performing concerts to celebrate the 100th anniversary of Britten's birth. The New York Philharmonic's School Day Concerts are dedicated to the music of Benjamin Britten as part of this world wide celebration.

To learn more about Benjamin Britten and the birthday celebrations planned for him this year, check out **www.britten100.org**, a website filled with media, games, and links to further resources. With your class, watch a video (3 minutes) of an overview of Britten's life. Click "New to Britten?" and then the tab "THE MAN."

Be part of the festivities by creating a musical "birthday card" — your own set of variations on "Happy Birthday to You." If you like, submit a video of your students' creation for the chance to see it screened at the School Day Concerts. See page 19 for instructions.

britten 100 | www.britten100.org

MIDDLE & HIGH SCHOOL EXTENSION

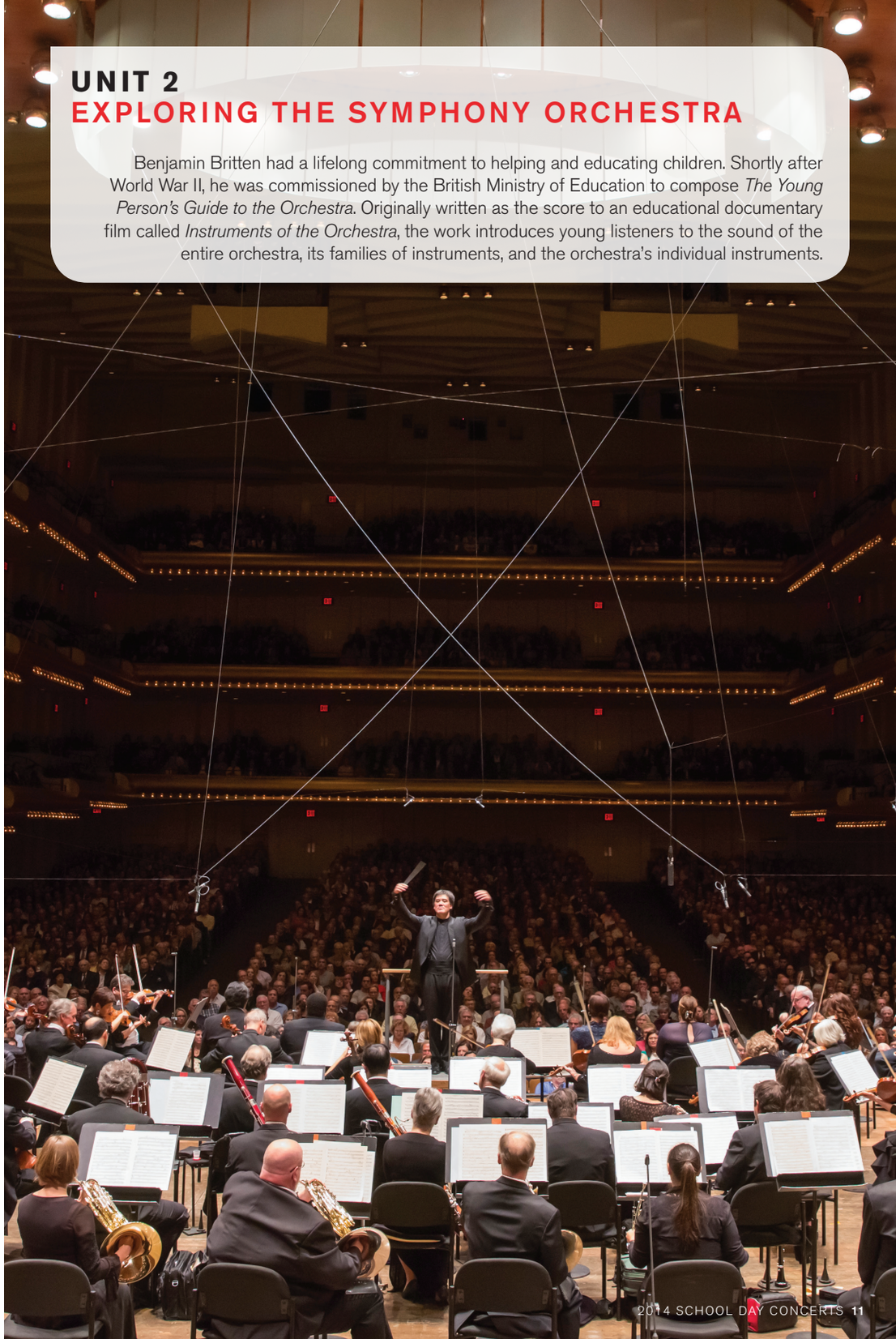
When Benjamin Britten was visiting Escondido, California, he read *The Borough*, by English poet George Crabbe. Britten was struck by the section of the poem that told the story of Peter Grimes, an Aldeburgh fisherman. Britten became homesick and decided to return to England.

After reading the Peter Grimes section of *The Borough*, read a brief biography of Britten or watch the video at www.britten100.org. Locate Suffolk (Britten's birthplace) and Aldeburgh on a map of England.

- *Why do you think Britten wanted to return to England after his experience with the poem?*
- *Why do you think Britten was so enamored with the Peter Grimes portion of the poem?*
- *What questions would you ask Britten if you had the chance? Try and predict the answers to those questions, as well.*
- *Who are some other British composers or pop musicians? How is their music similar or different?*

UNIT 2
EXPLORING THE SYMPHONY ORCHESTRA

Benjamin Britten had a lifelong commitment to helping and educating children. Shortly after World War II, he was commissioned by the British Ministry of Education to compose *The Young Person's Guide to the Orchestra*. Originally written as the score to an educational documentary film called *Instruments of the Orchestra*, the work introduces young listeners to the sound of the entire orchestra, its families of instruments, and the orchestra's individual instruments.



ACTIVITY 1

DESCRIBING ORCHESTRA FAMILIES (15 minutes)

Discuss: *What are the four families of the orchestra and what do you know about them? How can you tell them apart? What do you think each family does best?*

Have students divide a piece of paper into four sections and write a family name (woodwinds, brass, percussion, strings) in each section.

Listen to the following tracks and hear each family play the same theme:

- **Woodwinds** (Track 2)
- **Brass** (Track 3)
- **Percussion** (Track 4)
- **Strings** (Track 5)

Have students draw an instrument they hear prominently and write down adjectives to describe the family's sound. Encourage students to think past "high/low, loud/soft, happy/sad." For example:

Brass: strong, royal, heavy, bold
Woodwinds: delicate, airy, prickly, pinched

ACTIVITY 2

CREATING AN ORCHESTRA MURAL (35 minutes)

Let your students make their own orchestral guide! Assign each student an instrument of the orchestra and, as desired, research its facts and history (check out the Instrument Storage Room at the Philharmonic's Kidzone, nyphilkids.org). Roll out a long piece of butcher paper to create a class mural on which students can draw their instrument and add facts and questions about their instrument.

ELEMENTARY EXTENSIONS

1. Bring your mural to a younger class to present and guide students in exploring the orchestra. Consider making a class quiz or accompanying your presentation with tracks from attached Britten CD.

2. Read a book about the orchestra:
   Zin! Zin! Zin! A Violin by Lloyd Moss, illustrations by Marjorie Priceman (Simon & Schuster, 1995).
   Orchestranimals by Vlasta Van Kampen (Scholastic Trade, 1990).
   Animal Orchestra: A Counting Book by Scott Gustafson (The Greenwich Workshop Press, 1995).
   My Family Plays Music by Judy Cox, illustrations by Elbrite Brown (Holiday House, 2003).
   Meet the Orchestra by Ann Hayes, illustrations by Karmen Thomson (HMH Books for Young Readers, 1995).
   The Story of the Orchestra by Robert Levine, illustrations by Meredith Hamilton (Black Dog & Leventhal Publishers, 2000).
   The Story of the Incredible Orchestra by Bruce Koscielniak (Houghton Mifflin Harcourt, 2003).
   The Philharmonic Gets Dressed by Karla Kuskin, illustrations by Marc Simont (HarperCollins, 1986).
   The Remarkable Farkle McBride by John Lithgow, illustrations by C.F. Payne (Simon & Schuster, 2003).

ACTIVITY 3

GETTING TO KNOW NEW YORK PHILHARMONIC MUSICIANS (10 minutes)

Remind your students that every instrument they learn about is played by a person — someone with a family, hobbies, and, of course, a great passion for orchestral music. Meet some New York Philharmonic musicians by visiting **nyphil.org/meet** where you can find our newly released musician portrait videos.

Also check out Kidzone! at nyphilkids.org and visit the Musicians' Lounge for more information on our musicians.

ACTIVITY 4

CREATING INSTRUMENT CHARACTER SKETCHES (20 minutes)

Take a look at some instruments inside a classroom percussion box. Discuss: *What makes each instrument unique? Listen closely — how is each sound special? Which instruments are better at playing smoothly, loudly, angrily, sneakily? Could you imagine them being different characters? What would each personality be like?*

Divide the class into small groups and assign a percussion instrument to each. First, have them experiment and list as many sounds they think are possible by playing their instrument in different ways. Next, have students brainstorm imagined character traits that would match their instrument. For example:

PERCUSSION INSTRUMENT	SOUNDS YOU CAN MAKE	CHARACTER TRAITS
sandblock	swish swirl shuffle scrape	secretive sneaky

Using their list of sounds, have students write a short character sketch that conveys the instrument's "personality" and shows off the full potential of the instrument. Groups can choose and coach a solo performer to share their character sketch.

ELEMENTARY EXTENSION

Read the book *I Know a Shy Fellow Who Swallowed a Cello* by Barbara Garriel, illustrations by John O'Brien (Boyds Mills Press, 2012) to help with your character sketches. Enjoy the zany illustrations.

MIDDLE & HIGH SCHOOL EXTENSION

Expand your horizons to include all the instruments of the orchestra, or whatever instruments your class has access to. All of the steps in Activity 4 can apply to instruments of all types.

ACTIVITY 5

LISTENING FOR CHARACTER IN BRITTEN'S INSTRUMENT VARIATIONS (10 minutes)

The Young Person's Guide to the Orchestra features each set of instruments in short character sketches that exploit the emotional and coloristic capacities of each. Have students listen and write sounds and character traits of each instrument in a few selections.

Variations from *The Young Person's Guide to the Orchestra* (Tracks 7–19)

Here is a brief listening guide, for your reference:

Piccolo and Flutes: Variation A (Track 7)
A trio of twittering flutes and piccolo shimmer and sparkle like butterflies with their trills and fluttering grace notes.

Oboes: Variation B (Track 8)
A pair of oboes intertwine their slow and slithering melodies, stretching higher and higher as though expending every last bit of energy they might contain.

Clarinets: Variation C (Track 9)
Two athletic clarinets alternate with a quick rolling figure, each flying higher than the other — like a competing pair of trapeze artists — until one of them triumphantly reaches a proudly held top note before tumbling back down to start the chase once again.

Bassoons: Variation D (Track 10)
Stern and demanding bassoons march in, but soften up with some cajoling conversation. Unconvinced, they're back in line for a march once again.

Violins: Variation E (Track 11)
The violins are out in full force with a brilliant display of energy and strength as they rocket up to their highest strings. Their muscular bow strokes give way to a moment of smooth charm, but sure enough bravura picks up again, just as they began.

Violas: Variation F (Track 12)
Warm and velvety violas are more tentative — searching and often ending phrases with questions. Smooth and slow notes wander until reaching their final arpeggios.

Cellos: Variation G (Track 13)
The lush cellos are serious and heartfelt, with a soulful melody that blooms into a gorgeous climax, lifting their spirits before slipping back down to their deepest, richest notes.

Double Basses: Variation H (Track 14)
Lumbering basses add some humor as they leap around with their heavy rhythms. Their take-me-serious melody gives way to descending figures reminiscent of a mocking "*ha, ha, ha*."

Harp: Variation I (Track 15)
Elegant and poised, the harp floats along with sweeping scales and stately chords.

French Horns: Variation J (Track 16)
Four French horns make their voices heard with heralding chords that hark back to their hunting roots — though here they vacillate between both anxious and dreamy messages.

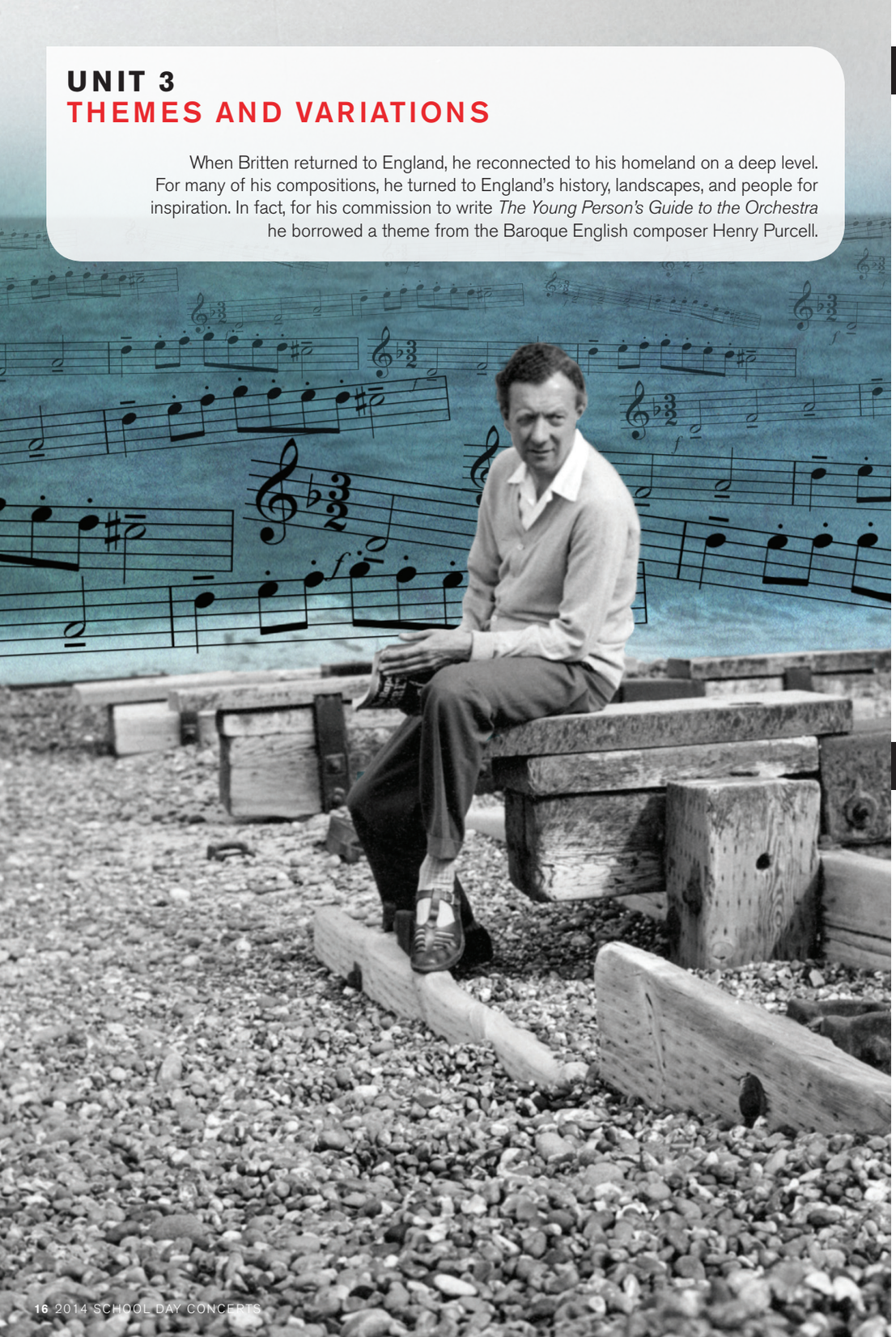
Trumpets: Variation K (Track 17)
One hyper trumpet incessantly jumps over an equally energized second. Repetitive rhythms gallop, their notes hopping around the scale, chasing each other up and down.

Trombones and Tuba: Variation L (Track 18)
Robust and bold, these low brass prove their importance with grandiose chords and a majestic melody.

Percussion: Variation M (Track 19)
One-by-one the percussion march along, all led by the proud timpani, then thundering bass drum and crashing cymbals. Next comes a shimmery tambourine with tinkling triangle, followed by woodblock and snare drum. Enter a sassy xylophone, then taunting castanets and an ominous gong. A cracking whip calls them all back for one last hurrah.

UNIT 3
THEMES AND VARIATIONS

When Britten returned to England, he reconnected to his homeland on a deep level. For many of his compositions, he turned to England's history, landscapes, and people for inspiration. In fact, for his commission to write *The Young Person's Guide to the Orchestra* he borrowed a theme from the Baroque English composer Henry Purcell.

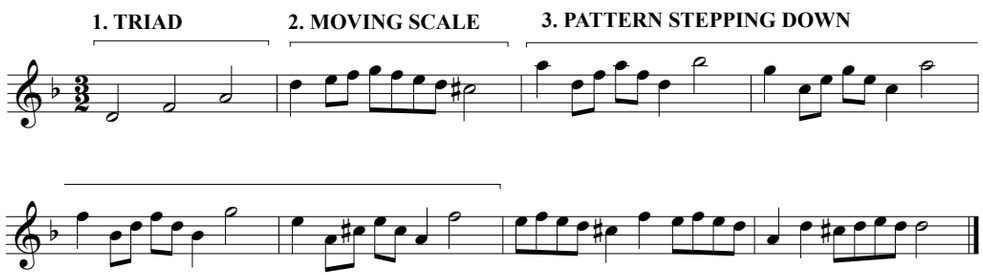


ACTIVITY 1

PURCELL'S *RONDEAU* THEME (10 minutes)

In 1695, Henry Purcell wrote music for a play called *Abdelazer*. One section of the music is called *Rondeau*, which is in **rondo form** (A-B-A-C-A…). Rondo form has multiple sections, but with one section repeating multiple times. The clearest way to follow a rondo pattern is to listen for the melody or theme. The repeated theme goes like this:

Theme from Purcell's *Rondeau* (Track 23, 0:00–0:20)



With multiple listenings, encourage your students to sing, hum, or clap along with the rhythms. Take time to note the 3 bracketed sections:

1. "Triad." Three rising notes we call a **triad.**
2. "Moving Scale." A rhythm using notes like a scale.
3. "Pattern Stepping Down." A repeated pattern getting lower each time.

ACTIVITY 2

FOLLOWING A THEME'S JOURNEY IN RONDO FORM (15 minutes)

Now that your students have learned the main theme, this will serve as the first, or "A," section that will repeat throughout the piece. The sections can be written as:

A *Rondeau* theme
B contrasting section: lighter, brighter
A *Rondeau* theme
C contrasting section: longer, with drawn-out rhythms
A *Rondeau* theme

Have students listen to Purcell's *Rondeau* and identify the theme as it returns throughout the piece (Track 23)

You may also have students stand during the A sections and sit during B and C or hold signs up with A, B, or C.

ACTIVITY 3

BRITTEN'S VERSION OF THE *RONDEAU* THEME (10 minutes)

Listen to Track 1 to hear how Britten uses Purcell's *Rondeau* theme for the modern orchestra.

Discuss the difference between Purcell's orchestration for strings only, and a modern orchestra which employs entire sections of woodwinds, brass, and percussion along with more strings: *How would you compare this version to Purcell's? How do all the added orchestral instruments make Britten's music sound different almost 250 years later?*

ELEMENTARY EXTENSION

Explore **theme and variation:** Imagine a birthday cake for Britten. We can imagine two types of cake to celebrate his 100th birthday. He can have chocolate or vanilla cake and he has a choice of coconut, sprinkles, or m&m's to decorate the outside. *How many different combinations or variations can he make? How does the math combination problem connect with the many choices and variations Britten made while composing* The Young Person's Guide to the Orchestra*?*

MIDDLE & HIGH SCHOOL EXTENSION

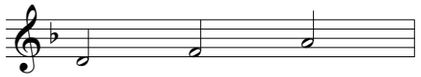
Discuss with students: *What specific differences do you hear between Britten's version of the theme and Purcell's? Consider use of modern instruments, phrasing, tempo, and overall effect. What evidence can you present that clearly demonstrates the differences?*

ACTIVITY 4

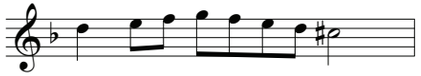
VARIATIONS ON A THEME (15 minutes)

There are many techniques that Britten uses to vary the theme in *The Young Person's Guide to the Orchestra.* He plays various games with one or more of these ideas in order to illustrate the character of each instrument.

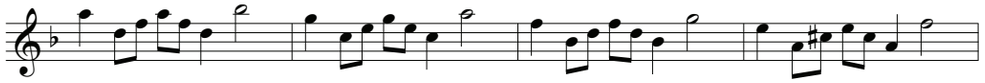
1. TRIAD



2. MOVING SCALE



3. PATTERN STEPPING DOWN



With your students brainstorm games you can play with each segment. Repeat them, speed up, slow down, go upside-down. Can you even change some of the notes, rhythms, or melodic shapes and keep enough of the original music so you can still recognize it? Try these ideas out with voices or instruments.

Listen to a couple of Britten's variations:

Strings Variation (Track 4)
The strings begin by using the same rising shape of "1. Triad," but change to a minor key and alter the rhythm. Later they play "3. Pattern Stepping Down," but instead of stepping down, they get higher each time and with quicker changes.

Oboe Variation (Track 8)
The oboe variation starts with "1. Triad," but arrives at a new top note, followed by a similar shape to "2. Moving Scale." Then the two oboes answer each other with lots of repeated sequences like "3."

Compose Birthday Variations and Showcase Your Class Work at the School Day Concerts!

To celebrate the Britten centenary, the New York Philharmonic will be accepting videos of classes or small groups of students performing their musical variation on "Happy Birthday to You."

To create your "Birthday" variation, use any of Britten's techniques:

- "orchestrate" the song with recorders and percussion found in the classroom
- vary speed, dynamics, range
- repeat parts or mix up the order
- try to create different moods (a scary birthday, an exciting birthday, etc.)
- choose just one part of the tune to play with

Or surprise us with one of your own variation techniques — it's up to you. Film your students (any sized group will do) and send in your video. Selected submissions will be featured at the concert.

Visit **nyphil.org/sdc** and click on "School Day Concert Submissions" to fill out a submission form, including permission to exhibit the video and directions for uploading your file.

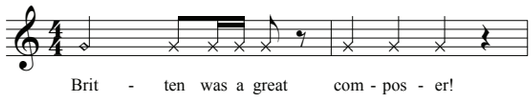
ACTIVITY 5

EXPLORING FUGUE (35 minutes)

A more complex form for composing with a theme is called a **fugue**. A fugue's theme is clearly heard at the start and is referred to as a **subject**. The word fugue originally meant a chase; in a fugue the subjects follow each other in a sort of "chase." An easy way to relate to this idea is by thinking of it like a round (like *Row, Row, Row Your Boat*) in which different groups sing the same tune in delayed entrances and "chase" the other parts until the end — a bit like a game of tag.

Follow these steps to explore fugue concepts in your own classroom:

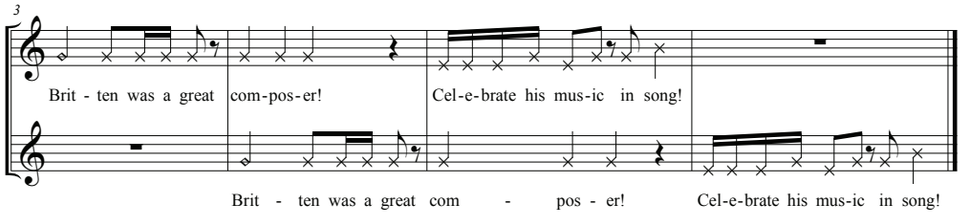
1. In groups, create a sentence about Benjamin Britten, the orchestra, or other topic that would motivate your students — then speak it rhythmically (in unison) and practice. This sentence will serve as a subject for your composition. For example:



2. Once confident with the rhythm and inflection of your subject, experiment passing the sentence around the class in different groupings and try contrasting with different vocal inflections to differentiate the groups (e.g., deep and gruff, high and squeaky). Try boys, then girls; solos, small groups, and large groups; high voices descending to deeper voices.

3. When you have decided on student groupings, decide on an order. Experiment with how you can stagger entrances and layer the voices, like you would with a round. You may find it helpful to chart out the order of entrances and groups.

4. Finally, add other text or sounds to fill in spaces in the layering overlap. For example:

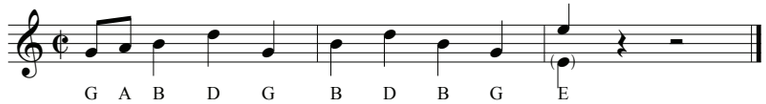


ACTIVITY 6

LISTENING TO BRITTEN'S FUGUE (15 minutes)

In Britten's fugue from *The Young Person's Guide to the Orchestra*, he introduces a new fugue subject with the piccolo. Listen and invite your students to hum along, create movements, or learn the theme on the recorder:

Fugue Subject (Track 22)



Now listen to the whole fugue. Make a game of it and see if your students can hear and guess the order of each instrument entrance as they play the fugue theme:

Fugue: Full Orchestra (Tracks 20–21)

Piccolo	0:00
Flutes	0:05
Oboes	0:14
Clarinets	0:20
Bassoons	0:31
Violins	0:41
Violas	0:50
Cellos	0:56
Double basses	1:01
Harp	1:13
French horns	1:26
Trumpets	1:31
Trombones and Tuba	1:39
Percussion	1:45

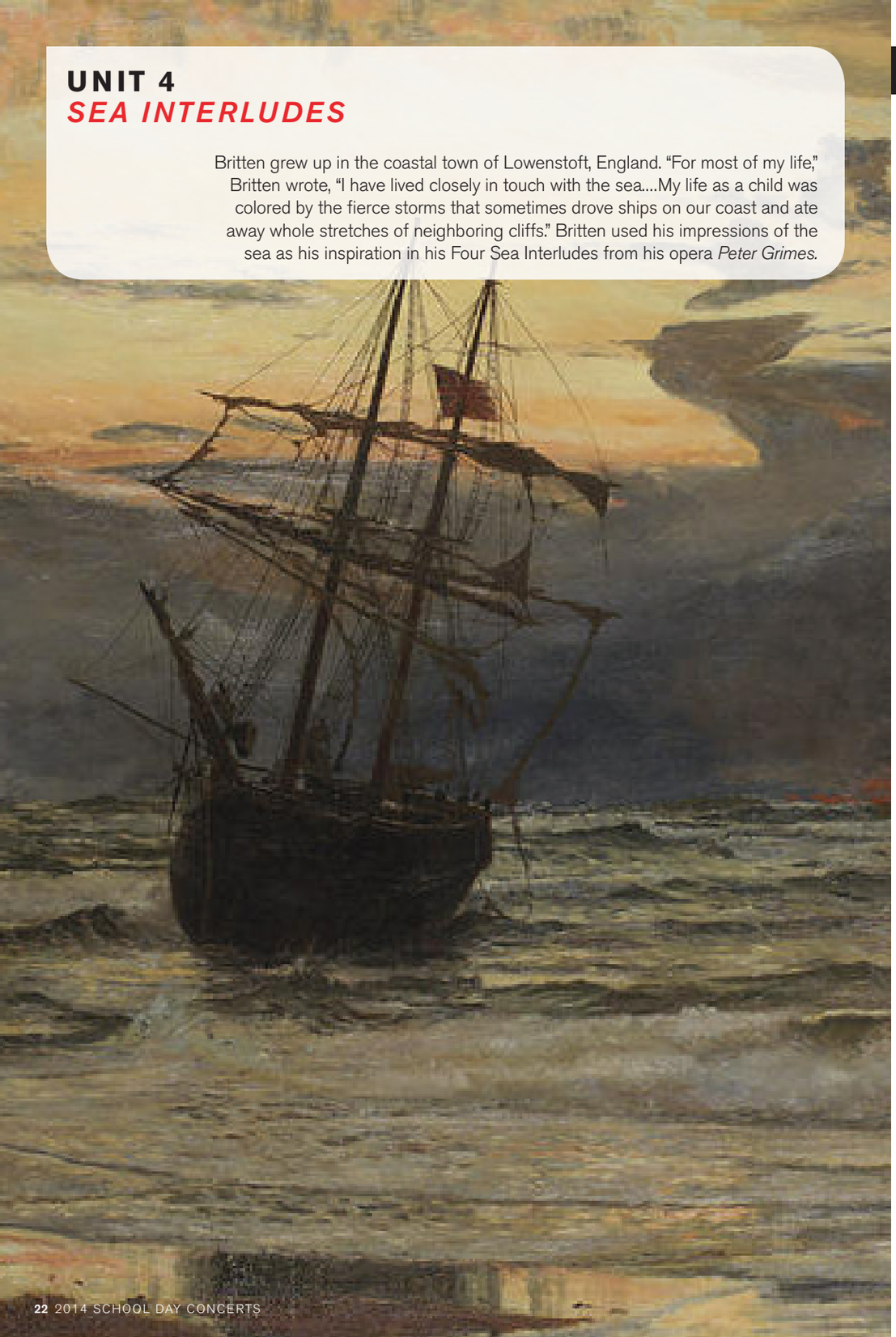
Towards the end of the fugue you can hear how Britten masterfully combines the fugue theme with the original *Rondeau* theme!

Fugue: Themes combined (Track 21)

ELEMENTARY EXTENSION

Check out a fun Britten fugue game online or download a free Britten fugue iPad app at: www.britten100.org.

Click "New to Britten?" and then the tab "LEARNING."



UNIT 4
SEA INTERLUDES

Britten grew up in the coastal town of Lowenstoft, England. "For most of my life," Britten wrote, "I have lived closely in touch with the sea....My life as a child was colored by the fierce storms that sometimes drove ships on our coast and ate away whole stretches of neighboring cliffs." Britten used his impressions of the sea as his inspiration in his Four Sea Interludes from his opera *Peter Grimes.*

ACTIVITY 1

EXPLORING MIXED EMOTIONS (10 minutes)

Benjamin Britten experienced internal conflict and mixed emotions throughout his life — he was living abroad in the U.S. and missing his homeland; he was an unpopular conscientious objector during wartime; and a creative individual struggling against the masses. He referred to his opera's title character, Peter Grimes, as "a tortured idealist," and many consider this a reflection or extension of Britten's own identity.

One way of exploring mixed emotions is thinking about opposites. Brainstorm opposites in general (black/white, peace/war, positive/negative, yes/no, yin/yang, good/evil, light/dark) and then specifically feelings (excited/bored, hopeful/worried, determined/hopeless).

With your students, discuss concepts of mixed emotions: *Is it possible to feel joy and sorrow at the same time? Perhaps you have felt both scared and excited? Or nervous, but brave? What types of situations make your emotions mix? Is it possible to have two opposing, conflicting feelings? Have you ever physically been in one place, but your mind was in another?*

ELEMENTARY EXTENSIONS

In life, and in books, characters can have conflicting feelings. Resolving problems sometimes means a compromise. The following books explore these ideas:

1. In *Dear Mr. Henshaw* by Beverly Cleary, the book ends with the character realizing that his divorced parents are not going to get back together. He says, "I felt sad and a whole lot better at the same time." Growing up means having to understand not everything is going to be "happily ever after" and you don't always get what you want. It's okay to have conflicting feelings about a situation.

2. In *Bridge to Terabithia,* by Katherine Paterson, after the character's death, Jamie deals with his friend's loss by bringing his little sister to his secret place and crowning her the new Queen of Terabithia. Even though he is sad about his friend, he wants to feel hopeful about the future and honor her.

Think of books you have read when the character had conflicting, opposing feelings. *Does it make for a more realistic story? Was there ever a time when you felt conflicted and were able to hold both feelings inside and honored them both?*

MIDDLE & HIGH SCHOOL EXTENSION

Discuss with students: *Why is the "tortured idealist" created by Britten considered an extension of Britten's own identity? Why would Britten be considered a "tortured idealist"?*

ACTIVITY 2

EXPLORING MIXED EMOTIONS IN MUSIC (30 minutes)

With your students, discuss ways of depicting mixed emotions in sound, particularly in regard to contrast. For example:

- Unpredictable shifts in mood
- Light sounds and dark sounds
- Sudden shifts in dynamics
- Two different melodies at the same time
- Different rhythm layers or tempos
- Mixing dissimilar instruments
- Evoking two different images or places

Allow pairs or small groups of students to choose a situation, character, or setting that might encapsulate a mix of feelings or experience. Based on this, create a short musical piece to capture a state of opposites. Refer to the above for musical ideas. *How can these ideas be layered and combined together? Do you want them to blend and mix together or be in direct opposition?*

Listen to the Four Sea Interludes excerpts and discuss contrasting musical elements and implications of mixed emotions.

Sea Interludes Excerpt 1 (Track 24)
Sea Interludes Excerpt 2 (Track 25)
Sea Interludes Excerpt 3 (Track 26)

What do you hear in Britten's music? Are there two moods, two characters, two ideas occurring at the same time? How do you know? What do you hear that makes you think that?

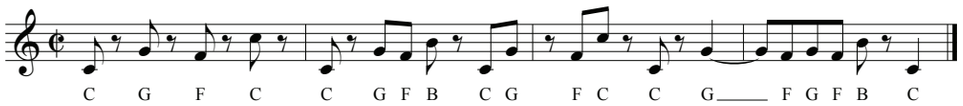
ACTIVITY 3

THEMES AND "SUNDAY MORNING" (15 minutes)

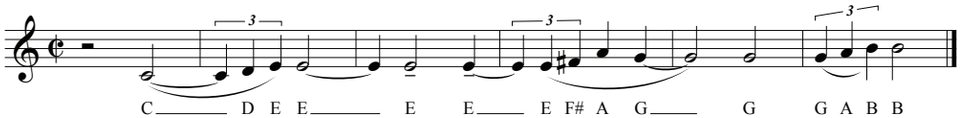
In "Sunday Morning," Britten creates a scene of villagers heading to church on a beautiful day, sunlight glittering on the water. One of the main characters, Ellen, is looking for a partner to forego their religious commitments and enjoy the radiant weather. Eventually, this is how she learns of a dark secret that leads to a character's death. One of the themes explored here is the presence of both good and evil.

Learn to sing, hum, or play the beginnings of the two main melodies or themes from the "Sunday Morning" Interlude.

Sunday Morning Theme 1 (Track 27)



Sunday Morning Theme 2 (Track 28)



Discuss: *How do these two themes contrast one another? How might they represent different feelings?*

Listen now to the journey of these two themes throughout "Sunday Morning" and how they contribute to a mixture of contrasts in musical elements, moods, and character.

Sunday Morning, from Four Sea Interludes (Track 29)

Discuss: *What changes do you hear over the course of the piece? Which changes are sudden or gradual? What musical contrasts do you hear? How might you hear sounds representing good and evil?*

ACTIVITY 4

LIGHT AND DARK IN "STORM" (20 minutes)

Britten noted that "…my life as a child was colored by the fierce storms that sometimes drove ships on our coast and ate away whole stretches of neighboring cliffs. In writing *Peter Grimes*, I wanted to express my awareness of the perpetual struggle of men and women whose livelihood depends on the sea."

The "Storm" Interlude comes at a point in the opera when the main character, Peter, is facing terrible trouble as he gazes into the sea at the approaching storm. The stormy music represents not only the turbulent waters of the sea, but the internal struggles of his character.

With your students, brainstorm elements of a storm at sea. *What would you feel, see, and hear? What physical or emotional elements might represent light and dark?*

Connect to the music: *What are ways a composer can use an orchestra to create sounds that are light and dark? How can he/she represent the feelings of light and dark?*

Have students divide a paper into eight boxes. In the upper boxes, have students use pencils or other materials to create a gradation of shade or color from light to dark. For example:

• Smooth violins • Flute trills • Tiptoeing violins • Rays of sunlight/hope	• Perky woodwinds • Sharp rhythms	• Rising waves — trombones going up • Nervousness	• Thunder claps — booming percussion • Terror • Loud crescendos and battling families of instruments

As students listen to "Storm" encourage them to write down musical details (as in the example on page 25) that match their light and dark charts. Discuss: *What's fun or challenging about this? What are the many ways that we can interpret ideas of light and dark in music?*

Storm, from Four Sea Interludes (Track 30)

ELEMENTARY EXTENSION

Explore art and color through the lens of a technique called *chiaroscuro,* an Italian word that means light and dark. Look at paintings by Caravaggio or Piper (an artist that Britten collected).

Amerighi da Caravaggio
For biographical information and complete works, visit www.caravaggio-foundation.org

John Piper
For a short biography and catalogue of works, visit www.tate.org.uk/art/artists/john-piper-1774

Can you describe the quality of the paintings? What is the overall effect gained by the technique of chiaroscuro*? How can the paintings relate to the way Britten is layering and contrasting the instruments in* Peter Grimes *to get at his internal conflict? How do the opposing light and dark forces convey mixed emotions and feelings of conflict?*

MIDDLE & HIGH SCHOOL EXTENSION

Consider storm scenes from other repertoire. For example:

Beethoven: Thunderstorm, from Symphony No. 6, *Pastoral*
Berlioz: Royal Hunt and Storm, from *Les Troyens*
Mendelssohn: *Hebrides* Overture
Rossini: Overture to *William Tell*
R. Strauss: *An Alpine Symphony* (Thunder and Tempest, Descent)
Vivaldi: Summer, from *The Four Seasons* (3rd movement)

Discuss the effectiveness of each scene. *What makes them effective or ineffective? How does Britten's stormy music represent the turbulent sea and the internal struggles of Peter Grimes?*

How to Have a Great Day at the Philharmonic

Before You Come…

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

When You Arrive…

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

On Stage…

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

Listening Closely…

- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they 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.

The New York Philharmonic

The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic gave its 15,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra's first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 "Young People's Matinees." The programs were developed further by conductor Josef Stransky, who led the first Young People's Concert in January of 1914. The Young People's Concerts were created in 1924 by "Uncle Ernest" Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts. Today's New York Philharmonic offers a wide array of educational programs to families, schools, and adults, both live and online.

Meet the Artists

Joshua Weilerstein, conductor

Joshua Weilerstein became a New York Philharmonic Assistant Conductor in May 2011 after completing his graduate studies in conducting and violin at the New England Conservatory. He has conducted numerous internationally acclaimed orchestras in the United States and abroad. In the 2012–13 season, Mr. Weilerstein returned to the Los Angeles Philharmonic, Toronto Symphony, and Royal Stockholm Philharmonic. He has been awarded the Robert J. Harth Conductor Prize and the Aspen Conducting Prize. In 2007 the Simón Bolívar Youth Orchestra of Venezuela (SBYO) engaged Mr. Weilerstein as a violin soloist, and in January 2010 he made his guest conducting debut with the SBYO. Currently living in New York, he also serves as concertmaster of Discovery Ensemble, a Boston-based chamber orchestra dedicated to bringing music to children in schools and community concerts.

Theodore Wiprud, host

Theodore Wiprud, Vice President, Education, The Sue B. Mercy Chair, has overseen the New York Philharmonic's wide range of in-school programs, educational concerts, adult programs, and online offerings since 2004. He hosts both the School Day Concerts and the Philharmonic's Young People's Concerts. Previous to his tenure at the New York Philharmonic, Mr. Wiprud created educational and community-based programs at the Brooklyn Philharmonic, the Orchestra of St. Luke's, and the American Composers Orchestra and worked as a teaching artist and resident composer in a number of New York City schools. Earlier, he directed national grant-making programs at Meet the Composer, Inc. An active composer, Mr. Wiprud holds degrees from Harvard and Boston universities and studied at Cambridge University as a visiting scholar.

School Day Concert CD Track Listing

BENJAMIN BRITTEN *The Young Person's Guide to the Orchestra,* Op. 34

1. Theme. *Allegro maestoso e largamente* [Full Orchestra]
2. Theme B [Woodwinds]
3. Theme C [Brass]
4. Theme D [Strings]
5. Theme E [Percussion]
6. Theme F [Full Orchestra]
7. Variation A. *Presto* [Piccolo and Flutes]
8. Variation B. *Lento* [Oboes]
9. Variation C. *Moderato* [Clarinets]
10. Variation D. *Allegro all marcia* [Bassoons]
11. Variation E. *Brillante – all polacca* [Violins]
12. Variation F. *Meno mosso* [Violas]
13. Variation G. [Cellos]
14. Variation H. *Cominciando lento ma poco a poco accelerando* [Double Basses]
15. Variation I. *Maestoso* [Harp]
16. Variation J. *L'istesso tempo* [French Horns]
17. Variation K. *Vivace* [Trumpets]
18. Variation L. *Allegro pomposo* [Trombones and Tuba]
19. Variation M. *Moderato* [Percussion]
20. Fugue. *Allegro molto* [Full Orchestra]
21. Fugue: Themes combined
22. Fugue Subject

HENRY PURCELL Suite from *Abdelazer* (The Moor's Revenge)

23. *Rondeau*

BENJAMIN BRITTEN Selections from Four Sea Interludes from *Peter Grimes*

24. Excerpt 1
25. Excerpt 2
26. Excerpt 3
27. Sunday Morning Theme 1
28. Sunday Morning Theme 2
29. Sunday Morning, from Four Sea Interludes
30. Storm, from Four Sea Interludes

Tracks available at **nyphil.org/sdcmusic**

CD CREDITS:

Tracks 1–21
BRITTEN: *The Young Person's Guide to the Orchestra*
New York Philharmonic: Bramwell Tovey, conductor
Recorded 2005. Courtesy of New York Philharmonic Archives.

Track 23
PURCELL: Suite from *Abdelazer (Rondeau)*
New York Philharmonic: Edwin Outwater, conductor
Recorded 2006. Courtesy of New York Philharmonic Archives.

Tracks 24–26, 29–30
BRITTEN: Four Sea Interludes from *Peter Grimes*
New York Philharmonic: Leonard Bernstein, conductor
Recorded 1973. Courtesy of Sony Music Entertainment.

Tracks 22, 27–28
INSTRUCTIONAL EXCERPTS
Richard Mannoia (clarinet), New York Philharmonic Senior Teaching Artist

IMAGES:

Cover/Page 16: photo by Hans Wild, courtesy of www.britten100.org; Page 7: photo by Roland Haupt, courtesy of www.britten100.org; Page 11: photo by Chris Lee; Page 22: "Dawn After the Storm" by William Lionel Wyllie; Pages 28-29: photos by Chris Lee.

nyphilkids.org

nyphil.org/sdc