Welcome to Your Young People’s Concert for Schools!

The lessons in this booklet work together with the Young People’s Concert to enable your students to put their ears to good use in the concert hall.

Students will listen closely to distinguish different musical characteristics, just as they read texts closely for detail and evidence in class. They will understand music as one strand of a rich web of cultural expression coming out of America. They will build skills that open up all kinds of music in new ways. And they will hear the thrilling sound of the full New York Philharmonic.

This booklet is divided into four units, each with its own number of activities. Each activity is presented with an approximate timing, and you can adjust your lesson plan according to your students’ background and abilities. You will also notice various extensions designed for elementary, middle, and high school students that will allow you to take this work even deeper within a general class or musical setting.

To help you implement the units presented here, we offer a teacher workshop during which our Teaching Artists guide you through the lessons. It is important that as many participating teachers as possible attend this workshop.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected onto a big screen. To make the most of the opportunity, before attending the concert play the audio tracks available at nyphil.org/ypcschools-immigrantvoices 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 Young People’s Concert for Schools. See you there!

Gary Padmore
Director, Education and Community Engagement
The Sue B. Mercy Chair

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 Resource Materials for Teachers. Through the lessons in this booklet, your students will compose 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 Young People’s Concerts for Schools and the lessons in this booklet 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 English language arts and math lessons, and offer connections with literary and historical texts.
Young People’s Concerts for Schools

All performances and workshops at David Geffen Hall

Middle and High School Concerts
Wednesday, May 8, 2019
10:30 a.m. and 12:00 p.m.

Elementary School Concerts
Thursday, May 9, 2019
10:30 a.m. and 12:00 p.m.
Friday, May 10, 2019
11:00 a.m. and 12:30 p.m.

Teacher Workshop
Wednesday, March 6, 2019
4:00–6:00 p.m.

Teacher Workshops
Elementary School Teachers
Friday, March 8, 2019
4:00–6:00 p.m.

Teachers in Philharmonic Schools
Thursday, March 7, 2019
4:00–6:00 p.m.

The Program

Thomas Wilkins conductor and host

Jihea Hong-Park Philharmonic Teaching Artist, co-host

BARTÓK Game of Couples and Finale, from Concerto for Orchestra

HUANG Ruo Girl from the Da Ban City, from Folk Songs for Orchestra

Kareem ROUSTOM Enough I Intended To Leave You, from Allepo Songs for Orchestra

Roberto SIERRA Tumbao, from Sinfonia No. 3, La salsa

Gabriela Lena FRANK Hera Brothers and Arbol de Sueños, from Peregrinos

VERY YOUNG COMPOSERS New Works (World premieres)

The Philharmonic’s Very Young Composers

Created by composer Jon Deak, the New York Philharmonic’s former Associate Principal Bass, Very Young Composers enables students with diverse backgrounds to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth and fifth graders as an after-school program; middle-schoolers through the Composer’s Bridge program at David Geffen Hall; and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in the creation of astonishing works that reveal the power of children’s imaginations. Every year, more than 100 new children’s compositions are played by either ensembles of Philharmonic musicians or by the full Orchestra at these Young People’s Concerts for Schools. For more information, visit nyphil.org/ypc.

BE A PART OF THE YOUNG PEOPLE’S CONCERTS FOR SCHOOLS!

The New York Philharmonic wants to make your students’ take on Coming to New York — Immigrant Voices part of the Young People’s Concerts. Send us images, videos, and offerings based on the prompts below. Selected content will be shown on the big screen at the Young People’s Concerts.

1. Your Story, Our Story
   Add students’ collective stories of cultural heritage, migration, and immigration to the Philharmonic’s online platform, in collaboration with the Tenement Museum. See page 8 for more information.

2. Record a “Piece for Your Place”
   Have students consider the places they call home and the music connected to those places. Using that music as a starting point, have students borrow composition ideas from the concert’s featured composers to create their own “Piece for Your Place.” See page 25 for more information and visit nyphil.org/ypc-schools to fill out the “Concert Submission” form and learn how to upload your videos.

3. Help Us Create a Dream Tree
   After students write down their dreams for the future, their family’s future, or their community’s future on post-it notes, mail them in so they can be attached to the branches of our Dream Tree at David Geffen Hall! See page 37 for more information.

Coming to New York — Immigrant Voices

All of the music compositions you’ll hear in this year’s Young People’s Concerts for Schools are expressions of artists finding their own place and exploring their pluralistic identities in a world increasingly impacted by globalization and the traversing of borders — literally, economically, and culturally. Together, these works pay tribute to the immigrant experience over the past 75 years and celebrate the richness of diversity represented in our country, and especially our city.

As we see in iconic symbols like the Statue of Liberty, and in the vibrant cultures that exist in the five boroughs, immigrants from all over the world have come through New York for centuries. Even when immigrants and communities came from remote locales — such as small, rural villages or distant islands — and did not speak any English upon arrival, somehow people from all different walks of life have been able to make New York, and other parts of the country, their home. Still today, New York is a principal point of entry into the United States and 36% of its current population is foreign-born.

With each influx of new cultures and communities come art and cultural expression. Some of the resulting artworks show how new residents synthesize their backgrounds with that of a new place, while other works allow immigrants to preserve their cultural identities, communicating vital histories and stories to a broader audience. Whether it is through food, visual art, literature, dance, or music, there are a myriad of opportunities to engage students to learn more about different countries and cultures, many of which may even be represented in their own communities and neighborhoods.

In Bartók’s Concerto for Orchestra the composer transposed fragments of his native Hungarian folk melodies into the Western European genre of a concerto, which traditionally highlights a single instrument. However, Bartók expanded the concept of the concerto and created a piece in which all the instruments of the orchestra have moments where they are spotlighted, showcasing the virtuosity of the entire ensemble but also their ability to create a powerful sound greater than the sum of its parts.

While you hear hints and traces of traditional Hungarian melodies in Bartók’s concerto, the Chinese folk songs featured in Huang Ruo’s Folk Songs for Orchestra are instantly recognizable, and many
are rendered entirely intact. Huang Ruo also utilizes melodies and percussive elements to invoke the same sounds of traditional Chinese instruments such as tam tams and gongs. In this way he preserves the original folk songs, but also transforms them into new works with a universal spirit.

Kareem Roustom’s Enough! I Intended to Leave You, from Aleppo Songs, tells the story of immigrants who have crossed borders in order to survive. The title and musical material comes from a qudud, which is an urban folk song of Aleppo, a Syrian city which has experienced tremendous tragedy in the last eight years. While the original qudud describes a lover being abandoned, Roustom uses this story of love lost as a metaphor for the many who have had to heartachingly abandon Aleppo as their home due to a tragic civil war.

It is important to have artwork which shares stories of both sorrow and joy and Roberto Sierra’s Tumbao from Sinfonía No. 3, La salsa communicates the fascinating cross-pollination of cultures between New York City, Africa, and Puerto Rico. Sierra was inspired by Salsa music which is ubiquitous in Puerto Rico, but actually has its roots in New York City. It came from musicians who had roots in Afro-Caribbean music and blended their cultures into what became a cultural and dance phenomenon. Sierra embraces ways in which different cultures, here a traditional Puerto Rican tumbao and the Western European symphony orchestra, can be in dialogue with one another, resulting in an orchestra that swings and grooves!

While Sierra’s Tumbao is an example of cross-cultural dialogues in music, Gabriela Lena Frank’s Peregrinos is the result of literal conversations between people of different backgrounds. Peregrinos, which means “pilgrims,” is the culmination of Frank’s two-year residency with the Latino community in Indianapolis, Indiana. During this period she conducted extensive interviews with these residents and juxtaposed their narratives with ancient Mayan mythology of resilience and heroism to celebrate the everyday heroism and strength that we see in our own communities.

And a highlight at your concerts will be music by the Philharmonic’s Very Young Composers through a series of premieres exploring the theme of immigration from the perspective of some of our youngest, and most recent, New Yorkers.

We invite you to learn more about how immigrants have contributed to the culture of the United States of America, explore ways we can celebrate all of these different arrival stories, and embrace the kaleidoscopic array of people who now call New York home.
Activity 1
Thinking About Immigration (15 min)

Let students know you’ll be exploring the concept of immigration and the idea that people move from one place to another. Acknowledge that some students may have a lot of knowledge or personal experience with this topic, while for others immigration may be a newer concept. Have ready two charts labeled with the prompts “Immigration: I think I know...” and “Immigration: questions or wonderings I have...” Invite students to discuss the prompts in pairs or small groups before engaging in conversation as a full class. Document ideas and questions on the appropriate charts.

For some classes, this conversation may be an important time to address and clarify large misconceptions that arise. Additionally, some students will benefit from hearing succinct and very clear definitions of important terms that are part of the conversation, such as:

- **Immigrant**: a person who moves from one country to settle in another.
- **Migrant**: a person who relocates to a new place, sometimes temporarily.
- **Refugee**: a person who must flee their home because they are in danger, often due to war or political persecution in their home country.

Follow up on the conversation with one additional question:
*How could we explore these questions and wonderings further?* (Students can focus in on one question or think more broadly.)

Activity 2
Starting to Share Our Stories (30 min)

Explain that where a person comes from and where a person lives are one part of a bigger puzzle of a person’s **identity** — the qualities, characteristics, and beliefs that make a person uniquely themselves. As a class, brainstorm other things that could be part of a person’s identity (for example, cultural background or customs, special interests and hobbies, role in one’s family, physical attributes, gender, beliefs or values, etc.).

Hand out, or have each student create, a Venn Diagram like the one below:

![Venn Diagram](chart)

**ME**
**US**
**YOU**

Working with a partner, have students share with one another a few of the key things that are part of their own identities, including where they were born or where they have lived. Challenge students to document four commonalities, as well as four unique qualities for both themselves and their partner. Invite students to share their discoveries with another set of partners before sharing out as a class. For further exploration, students can be encouraged to take this exercise home to work on with family members and/or guardians.

**Reflect on students’ findings:**
- What did you learn about one another that was surprising?
- Did you live or where you were born feel like an important part of your or your partner’s identity? Why or why not?
- How might where you live or where you come from be connected to other parts of your identity? (for example, special interests, beliefs, or even physical attributes)
- How might spending a lifetime in a single community or migrating and changing place impact how you think about who you are?

**LITERARY EXTENSION**
Explore themes of immigration through the following books:

**Elementary–Middle School**
- *My Diary from Here to There / Mi diario de aquí hasta allá* by Amanda Irma Pérez (grades K-5)
- *Mama’s Nightingale: A Story of Immigration and Separation* by Edwidge Danticat, illustrated by Leslie Staub (grades 2-5)
- *My Name Is María Isabel; Me llamo María Isabel* by Alma Flor Ada (grades 2-5)
- *Refugees and Migrants (Children in our World)* by Ceri Roberts, illustrated by Hanane Kai (grades 3-4)
- *All the Way to America: The Story of a Big Italian Family and a Little Shovel* by Dan Yaccarino (grades 3-4)
- *Esperanza Rising* by Pam Muñoz Ryan (grades 4-6)
- *Inside Out and Back Again* by Thanhha Lai (grades 3-7)
- *Out of the Hitler Time: "When Hitler Stole Pink Rabbit," "Other Way Round," "Small Person Far Away"* by Judith Kerr (grades 3-7)
- *Shooting Kabul* by N.H. Senzai (grades 3-7)

**Middle–High School**
- *The Circuit: Stories from the Life of a Migrant Child* by Francisco Jiménez (grades 5-8)
- *Flesh and Blood So Cheap: The Triangle Fire and Its Legacy* by Albert Marrin (grades 5-8)
SOCIAL STUDIES EXTENSIONS

1. Look back in history and see what kind of world events triggered mass migrations to the U.S. Examples include the Gold Rush of the 1800s, the Irish Potato Famine, and World War II. Ask students: did the nature of these events affect whether or not people migrated by choice or by necessity? Were these world events direct causes of these migrations, or did they trigger a sequence of events which resulted in these migrations? Do you think the circumstances of their migration — whether it was voluntary or involuntary — have an impact on the kind of cultural or economic success that their descendants have had in our country? Consider making a comic strip or writing and performing a skit which illustrates the connections between these events.

2. We live in a time of great migration and displacement. As we read about refugees from the Middle East and the Global South as well as the number of people who immigrate by choice, we also read accounts of immigrants and migrants being embraced, ignored, or rejected by the people and governments whose countries they are entering. Reflect: Why do you think denizens of a country react so differently to foreigners? What kind of arts experiences might make it possible to bridge any cultural divides? Ask students to design an arts event meant to provide a platform for cultural understanding. Examples include a photography exhibition, a music festival, or a night of monologues. Ask them to curate the content and consider how they would make the event inviting to both locals and newly arrived residents.


Activity 3
Getting to Know the Composers (20 min)

Each composer featured on this concert has a close personal connection with migration and immigration. Learn more about each of their life stories and how their experiences with changing places has affected the music they create.

Béla Bartók (1881–1945)

Bartók was a Hungarian composer and pianist. He was also an important ethnomusicologist, which means he studied and collected traditional and folk music. Much of the music he studied was from various regions of his beloved homeland, Hungary, though he documented music from many surrounding countries as well. Bartók is still celebrated today for his unique musical voice which he created, in part, by weaving folk-inspired musical elements into his own original compositions. Some of these folk influences can be heard in the Concerto for Orchestra: the song-like melodies, dance rhythms, and use of special instrument colors that imitate traditional instruments from Eastern Europe.

Bartók had an extremely strong connection to and love for the people, culture, and nature of Hungary, but his personal beliefs were often at odds with those who held political power. This became most difficult for him during World War II when Hungary sided with Nazi Germany, an alliance Bartók strongly and vocally opposed. Bartók immigrated with his family to the United States in 1940, and became a U.S. citizen in 1945, but the decision was not an easy one. He told a friend immigrating was “like plunging into the unknown from what is known, but unbearable.” Most of his time in the U.S. was spent in New York City, and he always struggled to feel like the United States was truly his home. He missed being in nature and many aspects of Hungarian culture, but despite the difficulties of his new life, he was grateful to be able to come to a place where he had the freedom to express himself as he wished.

Meet our living composers!

Visit nyphil.org/ypcschools-immigrantvoices for links to video interviews with:

- Gabriela Lena Frank (b. 1972)
- Huang Ruo (b. 1976)
- Kareem Roustom (b. 1971)
- Roberto Sierra (b. 1953)

Be a part of our concerts!

Your Story, Our Story

In partnership with the Tenement Museum, the New York Philharmonic invites students to contribute stories of cultural heritage, migration, and immigration. Visit https://yourstory.tenement.org/partners/new-york-philharmonic to participate and learn more about the Philharmonic’s 175+ year history as a musical family of New Yorkers from around the globe.

Online contributions will be included in our pre-concert slideshow.
Bartók’s Con certo for Orchestra was composed in New York in 1943, not long after Bartók’s immigration to the United States. Despite his own personal struggles, including his health and his voluntary exile from his beloved homeland, Hungary — then under fascist control at the dawn of World War II — he created a piece he said represented “life-assertion.” Unlike a traditional concerto which features just one solo instrument supported by the orchestra, Bartók chose to give many different instruments the “virtuoso” or “star” treatment during the piece—hence the name Concerto for Orchestra. In effect, Bartók grants each instrument the opportunity to have their say, and have a moment for their unique musical voice to be heard and highlighted. Just like Bartók’s new home, New York City, or indeed the United States, one of the orchestra’s biggest assets lies in the tremendous diversity of voices that make up the larger whole. However, just how does one create something unified from many diverse voices, and honor the unique qualities and strengths they each possess?

Activity 1
Getting to Know the Orchestra (30 min)

If your students are not already familiar with the families and instruments of the orchestra, get to know the different sections and what they sound like. Let your students make their own orchestral guide. Together, explore Philharmonic resources, such as the “Benjamin Britten’s The Young Person’s Guide to the Orchestra” module at nyphil.org/ycplay, or the Instrument Storage Room at nyphilkids.org. Assign each student an instrument of the orchestra, or small groups a family of the orchestra, and have them research facts and questions. Ask: 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?

Remind your students that each instrument they learn about is played by a person — someone with a family, hobbies, and their own unique path to the orchestra. Meet some New York Philharmonic musicians through the portrait videos at nyphil.org/ycschools-immigrantvoices.

Activity 2
Voices in the Community (15 min)

Brainstorm the following question together as a class:

What is a community?

Encourage students to identify different kinds of communities they are part of, additional groups or other individuals who also make up that community, as well as ways members of a community can contribute to the community as a whole.

Post the following statement:

The instruments in the orchestra are a musical community.

Have students work in small groups to discuss what this statement might mean. Encourage them to write down any questions that come up in their conversation. Reflect and share ideas as a class before leading students through the two listening excerpts on the following page. As students listen, have them focus on the following question:

What unique qualities does each instrument or instrument family add to the orchestra’s musical community? You can reference Activity 1: Getting to Know the Orchestra.

Support students in noticing and identifying specific aspects of the instruments’ sound or timbre, contribution to mood or feeling in this musical moment, and/or role within the musical structure (for example, melody or accompaniment, adding in a contrasting texture, etc.).
Activity 3
Voices Interacting (20 min)

Explore the following question:

What needs to happen in order for different voices in a community to all truly be heard?

Help students think through several examples of familiar community conversations (for example, having a full class discussion, working productively in small groups, choosing a leader for a project or organization, having a formal debate, deciding how to share class or community resources, etc). Have students develop, or revisit, norms or values that foster an equitable and inclusive community in the classroom.

Some possibilities could include:

- One voice at a time
- Supporting or adding on to what someone else has said
- Acknowledging the speaker with body cues, affirming voices, or silent symbols
- Offering each person a chance to share their opinion or idea
- Assigning individuals specific roles, jobs, or responsibilities while working

Document student ideas before shifting to a musical brainstorm. Pose questions such as:

Imagining the orchestra as a community, what are some ways the members — instruments and families — could interact with one another or have a "community conversation"?

What strategies could a composer use to make sure these different musical voices can all be heard?

As the person who creates the music, how could a composer use different instruments to support one another?

What are some roles or responsibilities an instrument or family could take on?

Listen together to several examples of different musical interactions from the movement called Game of Couples. Brief descriptions are included to help facilitate listening:
Activity 4
Out of Many, One

Share the following explanation:

For centuries, people from all over the world have been coming and making new homes for themselves in the United States. They bring with them their own unique voices and identities and add to the tremendous diversity of this country. There has been a long-held belief in the U.S. that when people of diverse identities come together, we are much stronger as a society — by putting together all our different parts we can create a really exceptional whole. This is even suggested by one of America’s national mottos: E pluribus unum (Out of many, one.)

Discuss: How might the orchestra be following this motto, “Out of many, one,” as well?

People have come up with many images or metaphors to try to help describe the mixing and blending of different parts into one new thing. Share three of the most common with your students and explore together some of the qualities of each.

**A Melting Pot:** diverse parts come together and lose their differences as they are melted into one new substance in which everything is as similar as possible.

**A Salad Bowl or Soup Pot:** diverse parts come together to create something new and tasty, but keep some or most of their unique qualities (texture, color, flavor, etc.) as they mix. Some ingredients may stand out or be more present than others.

**A Mosaic:** diverse parts fit together to create a beautiful larger image. Zooming in up close, one can tell individual pieces from one another, but at a distance they may seem to blend into new colors or shapes.

Connect these metaphors to the orchestra:

Which of these images could you use to describe the way different instruments in the orchestra blend or mix together? Which seem to fit better than others? What other images or metaphors can you come up with to help describe how many sounds can come together to create something new?

Continue exploring and imagining metaphors as you guide students through listening to examples of instruments and families blending or mixing over the course of the Finale’s opening section.

**MIDDLE & HIGH SCHOOL EXTENSION**

Share this chart with your students

Ask students to identify the different communities to which they belong and fill in as much of the chart as they can (for example, under “Sporting and social groups” list the clubs relevant to them). Then ask them: In which of these rings do you feel your voice is heard the most and which one the least? Why?

Then ask students to create an artistic representation of the chart above of their own communities, choosing a medium to express all the similarities and differences between the different layers. This could be done visually, through a shape poem, a soundscape, or melodies.
VISUAL ARTS EXTENSIONS

Explore how individualized parts come together to create a unique whole in visual art. Possible artists and styles to consider: mosaics, quilting, Dale Chihuly’s large glass sculptures, Jackson Pollack’s drip paintings, collage or photo montage artists such as Hana Höch, or muralists such as Crystal Bruno.

Build on the exploration of identity in Unit 1 and the examination of blend in Unit 2 by inviting students to create a class Identity Quilt. Have students create their own individual quilt block or quilt “stick” with images, words, photos, and colors that connect to their own identities. If appropriate for your class, encourage students to represent parts of their identity related to their role in their community, their connection to a particular place as their home, or their cultural or national background.

For examples of quilts using popsicle sticks, post-its, and other templates, visit nyphil.org/ypcschools-immigrantvoices.

CLASSROOM NORMS EXTENSION

Guiding questions to address problematic terminology

Connect the metaphors in Activity 4 (Salad Bowl, Soup Pot, Mosaic) to the concept of community: Which of these images reflects the ideal community? Why? What are some of the values necessary for this kind of community to exist? (for example, mutual respect, communication, listening)

UNIT 3

A Sense of Place

Huang Ruo: Girl from the Da Ban City, from Folk Songs for Orchestra

Roberto Sierra: Tumbao, from Sinfonía No. 3, La salsa

Where we come from and where we live can impact how we think of ourselves, and how we define who we are. Elements of the places we live in, and come from, leave their mark on us — the landscape, food, art, language, music — and we in turn impact and leave our mark on the places we live. For Roberto Sierra and Huang Ruo, reflecting musically on the places important to them means finding ways to synthesize the diverse sources of inspiration that make up their own identities. This includes combining musical elements from the cultures that are part of their lives due to their own immigration and migration.
Activity 1
A Fresh View of a Special Place  (25 min, total)

Connecting to a Place  (10 min)
Have students individually brainstorm around the questions below. For their answers, students can think of “place” in any scale: nations, regions, cities, neighborhoods, etc.

If someone asked you, “Where are you from?” how would you reply?
What place, or places, do you call home?
After inviting students to share some of these places with one another, follow-up with a challenge and some reflection questions:
Choose something — a toy, a photo, one special spot, a piece of clothing, a song — that could represent what is special to you about one of the places you call home, or a place you are from.
Thinking about the thing you’ve chosen: what about it reminds you of your connection to the place you come from? How could sharing this thing with someone else help them get to know you, or the place you come from, a little better?

Reimagining a Song  (15 min)
Share with students some background about composer Huang Ruo and The Girl from the Da Ban City:
Huang Ruo lives here in New York City, and grew up in China. One thing that reminds him of his connection to China — just one of the places he’s from — is the sound of Chinese folk music. As a composer and musician, Huang Ruo feels a special responsibility to share this part of Chinese culture with others. But, it’s also his job as an artist, he says, to “re-create [these folk songs], making them into something new.” So instead of arranging versions of Chinese folk songs that sound the same as they’ve been played for years and years, Huang Ruo added in his own special personality, flavor, and style.

Listen and compare several different versions of The Girl from the Da Ban City, a song with roots in the traditions of China’s Uyghur (pronounced wee-gur) ethnic group. The first example is a standardized Chinese version of the melody, while the subsequent examples are Huang Ruo’s own interpretations.
What are some ways you notice Huang Ruo giving this melody a fresh and original feeling or sound?
What are some aspects that may reflect his unique culture?

As you move from example to example, help students notice any differences in mood or energy, complexity or decoration of the melody, additions of new timbres or colors (including instrumentation choices), new musical layers, etc.

Reflect:
Huang Ruo not only loves the folk music of China, but also music connected to other places that matter to him — places he’s lived for school, and where he lives now. For example, he loves the music of Bach, Stravinsky, the Beatles, heavy metal, rock and roll, and jazz. What added musical ideas, styles, or parts of his identity do you think Huang Ruo might have mixed in with Girl from the Da Ban City to make it his own?
Why do you think Huang Ruo feels it’s important to turn these traditional folk songs into new pieces of art by imagining them in new ways?
Think back to your special “something” that represented a place you’re from. If you felt Huang Ruo’s same artistic responsibility to reimagine or turn that “something” into a new kind of art, how would you do it? (for example, paint a picture of it, write a short story or poem, compose a song, create a dance, photograph it in a new light, etc.)
Activity 2
Adding a New Rhythmic Perspective  (30 min, total)

One of the ways Huang Ruo added his own imaginative twist and musical identity to the traditional Girl from the Da Ban City was by incorporating new, energetic rhythms.

Rhythmically Embellishing the Melody  (10 min)

Listen to two very different versions of the folk song’s first section, both imagined by Huang Ruo.

Track 17
Girl from the Da Ban City, Simple A section

Track 18
Girl from the Da Ban City, Embellished A section

What kinds of musical changes (for example, in the rhythm or the contour of the melody) do you notice?
What would be a good word to describe the energy of each of these examples?
What kinds of feelings do you think Huang Ruo wanted his versions of this song to show?

Creating Energetic New Voices  (20 min)
Huang Ruo also adds his own signature energy by creating unexpected rhythms in the new background voices that support the traditional melody.

Here is a possible sequence of steps for creating an original rhythmic accompaniment as a class:

1. Choose a preceding track to use as the model melody. Practice clapping the pulse along with the melody, counting along out loud in groups of four: “One, Two, Three, Four,” etc.
2. Using the same track, model some new ways of filling the four beats in each bar. Some possibilities are below. Have students repeat these ideas (still accompanying the melody track) using call and response.

   Four-Beat Rhythms

3. Play the track again, inviting students to improvise and experiment on their own with possibilities for filling the four beats.
4. Divide students into small groups or pairs to compose and practice performing their own four-beat rhythm.
5. Determine an order or sequence for the new four-beat rhythms. Keeping a steady pulse, have groups perform seamlessly in order to create their own rhythmic accompaniment.
6. Perform this new series of rhythms along with the selected melody track. (Note: it is 8 bars long, so also arranging the class’s rhythmic accompaniment into 8 bars may be helpful.)

What kind of energy does our accompaniment add to the melody? How could we revise our accompaniment to create a different kind of energy?

Listen to the musical choices Huang Ruo made in his accompaniments for both versions of the melody students heard earlier in this activity. Have students continue to consider how these rhythmic accompaniments contribute to the energy or feeling of the melody and compare Huang Ruo’s rhythmic choices to their own rhythmic compositions.

Track 19
Orchestral Rhythmic Accompaniment 1

Track 20
Orchestral Rhythmic Accompaniment 2

Visit nyphil.org/ypcschools-immigrantvoices

Visit nyphil.org/ypcschools-immigrantvoices

Visit nyphil.org/ypcschools-immigrantvoices
For an added melody challenge:
Have students learn the simplified melody from the first section of the Girl from the Da Ban City on recorders or other pitched instruments. Rather than using a melodic track in the preceding activity, you may choose instead to have some students play this melody while others perform their own rhythmic accompaniments.

Simplified Melody, A Section

For an added accompaniment challenge:
Have students play their four-beat rhythmic accompaniment on a pitched instrument. Here are some of the accompanying pitches Huang Ruo uses over the 8 bars.

Harmonic Structure for Accompaniment, A Section.

Activity 3
Developing Ideas from Many Places   (30 min, total)
Share composer Roberto Sierra’s experience with place, identity, and Tumbao:
Like Huang Ruo, Roberto Sierra’s connection to place includes not only his home now — upstate New York — but also the different places he’s lived before moving to his current home. His piece Tumbao pulls together these many places into one unique musical identity. As he composed Tumbao, Sierra was inspired by something that reminded him deeply of his background growing up in Puerto Rico: Salsa music. “This music is everywhere in Puerto Rico,” he says. “You don’t even have to play it yourself — your neighbors will play it for you. It comes in your windows.” However, Salsa is also a musical style that was born in New York City, with roots in Afro-Caribbean music brought by musicians who migrated here, so Sierra notes that even as Salsa reminds him of Puerto Rico, it also connects him to his experience migrating from Puerto Rico to the mainland U.S. Lastly, Sierra’s musical studies drew him to Europe and the musical traditions that evolved there. In Tumbao, he organized his musical ideas in ways that would be familiar to Beethoven, Mozart, or Haydn. An amazing blend of ideas from many places!

Recognizing a Tumbao   (15 min)
A tumbao (pronounced “toom-baow”) is a basic rhythm used in Afro-Caribbean music; different instruments have their own characteristic tumbaos. In this piece, Sierra frequently uses two main tumbaos common in Salsa: one for piano and one for bass.

Learn each tumbao rhythm along with the recorded examples, encouraging students to clap and/or sing along to help internalize each.

Track 21 Piano Tumbao

Track 22 Bass Tumbao

Piano Tumbao

Bass Tumbao

Help students listen for how Sierra uses these tumbaos. On repeated listenings, have students keep their ears open for additional musical layers that are woven in on top of the tumbaos’ foundation.

Track 23 Tumbao Rhythm 1

Track 24 Tumbao Rhythm 2

Does one of the tumbao rhythms seem to stand out more than the other? Why or why not?
What kind of musical role or job do the tumbaos seem to have? Are they part of the main voice being heard, do they support in the background, do something else?
Where do you hear the tumbao layers making room for other musical voices?
Listening for Changes, Surprises, and Personality (15 min)

Explain:

To organize his musical thoughts, Sierra borrowed an idea from European Classical and Romantic composers called sonata form. In sonata form, after sharing the main musical statement at the beginning of the piece (exposition) there comes a middle section — the development. Here the musical ideas from the opening go on a kind of journey where they may be changed, chopped up, mixed together, or transformed in surprising ways. The development is a part of the piece where a composer can also show other sides of their musical identity: maybe their musical sense of humor, or their love of surprises, or their dramatic personality full of mood swings and strong emotions. In sonata form, a piece concludes with the return of the musical statement from the beginning (called the recapitulation).

Share the following excerpts from Tumbao’s development section. Use questions like those below to focus the listening or reflect:

Track 25
Development Example 1

Track 26
Development Example 2

Reflect using questions such as:

What are some ways this section feels or sounds different from the examples we heard earlier? How have the tumbaos changed?
When did you hear something musically unexpected?
What did you hear that was humorous? Surprising? Dramatic?
How might creating a development section where original ideas get transformed be an interesting challenge for a composer?

MUSIC EXTENSION: SALSA AND NUYORICANS

Sierra explains, “Salsa is unique in the sense that it is not just Caribbean, it is truly a synthesis of different elements: Afro-Caribbean rhythms and melodies, jazz influenced harmonies, and a steel-like quality that I believe comes from having been created in New York City! Salsa became the musical voice of the Latino Community in New York during the 1970s — the golden age of Salsa.”

- Listen to Puerto Rican musician Hector Lavoe, one of Sierra’s favorite Salsa singers.
- Listen to a story on Public Radio International’s Studio 360 about the “Queen of Salsa” Celia Cruz and bandleader Johnny Pacheco, credited with coining the term “Salsa” to describe this music genre.

For links to the digital content above, visit nyphil.org/ypcschools-immigrantvoices.

Activity 4

Making a Piece for Your Place (50 min)

As in Activity 1, have students consider again the places they call home, or places they come from. Help students create a kind of Word Web or Tree Diagram to connect and document the important places in their lives. It may be helpful for students to start with a “big” place, such as a state or nation, and then branch out into “smaller” places, such as cities, neighborhoods, etc.

Have students consider some defining qualities of those places — things about these places that they hold on to, carry with them in their memories, or would want to tell others about. Then narrow the focus to musical connections, encouraging students to write down their ideas on their charts:

What music would you hear if you were in these places?
What music do people dance to, sing, or play here?
What music would remind you of this place if you were somewhere else, far away?

Using the music that represents a special place (or a combination of several places) as a starting point, have students borrow composition ideas from Huang Ruo and Roberto Sierra to create their own “Piece for Your Place.”

Here are some steps you can take to create a “Piece for Your Place”:

- Select two or three short songs suggested by students that can be learned and performed by the class (no longer than 30 seconds).
- Transform the melody or verse of the song by changing or adding new rhythms (hint: this might require support from students who did not select the tune).
- For music classrooms, think of adding new instruments or sounds that could support this traditional song or melody.
- Develop your musical ideas by making dramatic shifts: changing the tempo (speed), alternating loud and soft, etc.

For this activity, we recommend that you have students work in small groups that represent more than one concept of “home.”

Be a part of our concerts!

Create video recordings of your finished compositions and send them to the Philharmonic for a chance to be included in our concerts! See page 2 for instructions on submissions.
Stories from Our Journeys

Kareem Roustom: *Enough! I Intended to Leave You*, from *Aleppo Songs for Orchestra*

Gabriela Lena Frank: *Hero Brothers and Arbol de Sueños*, from *Peregrinos*

There are many ways to make the stories of our journeys known, including through music, and examples of these ways have been explored in previous units. But perhaps even more important is listening as fully and openly as possible to others’ stories. After listening to the stories of refugees and immigrants, composers Kareem Roustom and Gabriela Lena Frank decided to use their own musical voices to help those stories travel even further.

Activity 1

Setting the Tone of the Story

(15 min)

Share some background information about Syria and one of the cultural capitals of the Islamic world, Aleppo. Below is composer Kareem Roustom’s description of how Aleppo has changed in recent years:

Roustom explains, “After the non-violent uprising of 2011 slid into a devastating war, nothing in Aleppo remains the same.” Aleppo was a city with a rich culture and was known for its wonderful food, beautiful covered markets, and the warmth of its people. It was also famous for its own unique art and music. However, all of that is now part of Aleppo’s past. A civil war has had a devastating effect on the Syrian people, destroying not only Aleppo but cities across the country. Many Syrians have become refugees, fleeing the country in search of safety. As Roustom says, “despite loving one’s home, there is only so much suffering that one can stand before taking the decision to leave.”

In order to tell the story of these refugees, Roustom combined parts of a popular song from Aleppo with his own musical ideas. One place we hear Roustom’s own musical voice especially stand out is in the orchestra’s introduction before the traditional song begins — this introduction helps set the tone or mood for the story the song tells. Help students make their own predictions about what kind of tone, feeling, or musical mood should introduce a story about a painful decision to leave one’s home.

If you were telling someone about the experiences of the people of Aleppo, what kind of moods or feelings might be part of their story?

How could you introduce that mood or feeling — and set the tone of the story — with music? (for example, what instruments would you choose; would the music be fast or slow, loud or soft, etc.?)

Listen to the following musical introduction to *Enough! I Intended to Leave You.* Some details of instrumentation and timings are included to help with reflection.

**Track 27**

*Enough! I Intended to Leave You — Introduction*

0:00–0:13: Quick-moving, agitated descending material moves through the families and lands on a long, deep note

0:14–0:26: Repeated harp pattern begins over deep swells, and low strings add in their own quicker-paced repeated rhythm

0:26–0:40: Winds and violins add smooth, lilting, quick material
What kind of tone or musical feeling does Roustom create in this introduction?
Where are some places where the mood or feeling shifts?
What kinds of roles do different instruments have in setting the tone of this introduction?

Further Listening (10 min)
Listen and compare the closing of this movement with its introduction.

Track 28
Enough! I Intended to Leave You — Conclusion

LITERARY EXTENSION: EXAMINING THE TEXT
Share the translated lyrics to the song “Nawyet Asibak” by Kamil Shambir that inspired Roustom’s piece. Though a literal reading gives the impression that this qudud (urban folk song) is about a romantic relationship between two people, Roustom reinterpreted the relationship as one between the people of Aleppo and the damaged city itself. He says: “[The song’s] title and lyrics might also address the desperate situation of Syrian refugees; despite loving one’s home, there is only so much suffering that one can stand before taking the decision to leave.” Help students identify passages that could connect with Roustom’s metaphorical interpretation of the lyrics.

“Nawyet Asibak” by Kamil Shambir
I intended to leave you, that’s enough!
I intended to love someone else no matter who it is
I am lost whenever I am near you
and I wasted my youth on loving you
All my hope is lost because of you, I’ve had enough
Your companionship is really hard on me, and your love is not easy
But falling in love is beyond my control; if only it was!
If only what happened didn’t happen
I intended to leave you, that’s enough!
I intended to love someone else no matter who it is

Born in Aleppo, Syria, Kamil Shambir (1892–1934) was a renowned composer of songs and operas. Shambir was from a generation of musicians from the Middle East that was rooted in Arabic music but also trained in Western classical music. In addition to being an authority on Arabic music he also played and taught piano. He was a music director for several well-known theater companies, for which he composed a number of scores. He also composed operettas and, like a number of musicians in the region during the 1920s, was inspired by operas such as Tosca by Giacomo Puccini. Shambir was somewhat of an innovator as he was known to retune pianos in order to produce quarter tones, or pitches that are found in Arabic music but not used in Western music. Shambir also composed a number of songs in the traditional qudud style that have endured. “Nawyet Asibak” is one of these songs and it was revived by the great Aleppean tenor, Sabah Fakhri.

Reflect further on giving songs personal meaning and invite students to share examples of meaningful songs from their own lives:
When have you taken a song and connected it to a situation from your own life experience?
What’s powerful about the idea that we can each give a song our own meaning or interpretation?

Activity 2
Reimagining a Song (30 min, total)
Roustom held onto many elements of the original Syrian song, or qudud, from Aleppo that inspired Enough! I Intended to Leave You, but he reimagined them for the special sound world of the orchestra.

Rhythmic Patterns (15 min)
In this piece there are several repeated rhythmic patterns that keep the energy flowing beneath the other musical layers. In Western music, a pattern like this would be called an ostinato, but for Syrian music such a metric cycle or pattern is called an iqaa’ (pronounced “ee-kah”), or iqaa’aat (plural). The two iqaa’aat that follow would normally be played on a drum, but in Enough! I Intended To Leave You Roustom gives them to many instruments throughout the orchestra.

The three main sounds in an iqaa’ on a drum are:
Dum: low sound
Tek: high sound
Es: a rest or pause (that is often embellished)
Practice the following rhythms inspired by traditional Arabic iqaa’aat. Try speaking the rhythms, patting them on the body (i.e., Dum on the lap, Tek on the chest, etc.) or having students choose a low and high pitch to use as they sing or play the iqaa’aat on instruments.

**Track 29**
Iqaa’ 1
Visit nyphil.org/ycpschools-immigrantvoices

**Track 30**
Iqaa’ 2
Visit nyphil.org/ycpschools-immigrantvoices

Listen together to examples of how each iqaa’ appears in *Enough! I Intended to Leave You*. Encourage students to tap along gently as they hear each rhythm.

**Track 31**
Iqaa’ 1, in Harp and Timpani
Visit nyphil.org/ycpschools-immigrantvoices

What words would you use to describe the feeling of this iqaa’? How does the sound and mood of the iqaa’ change when new instruments are added — like the timpani joining the harp to play the iqaa’, or when new melodic layers enter?

**Track 32**
Iqaa’ 2, in Bassoon, Cello, and Double Bass
Visit nyphil.org/ycpschools-immigrantvoices

What kind of energy does this iqaa’ create? When does the pattern seem to drop out? What kind of effect does losing the pattern make? What are some ways you hear this iqaa’ being embellished, or having something added to it? (for example, creating new rhythms in the “Es” rests, melodic contours that use more pitches than just “high” and “low,” etc.)

**Singing Strings and Supportive Musical Storytellers** (15 mins)

The melody of this piece would originally have been sung by voices — choruses of men or women, or a solo voice. In Roustom’s reimagining of the song, the instruments in the orchestra become the voice singing the story and most of the time the main singing role is given to members of the string family. In the following excerpts the cello, viola, and violin sections all have turns to be the main singers. The initial two-bar phrase returns again and again, often with elaboration and ornamentation.

Have students listen to and trace the contours of the cello melody, comparing the shapes and decorations they notice as the two-bar phrase repeats.

**Track 33**
Singing Strings 1
Visit nyphil.org/ycpschools-immigrantvoices

The same basic phrase returns in the violins and violas, but with added ornamentation. Invite students to trace the melody again, describing any new decorations or contours they notice.

**Track 34**
Singing Strings 2
Visit nyphil.org/ycpschools-immigrantvoices

Continue listening and tracing contours in the violins and violas for the following excerpt — featuring a new melody — but add in new challenges on repeated listenings, following the prompts on the next page.
How are the other instruments adding in their voices to the story as well? Where do you hear instruments joining in with the melody? Supporting in the background? How do these extra layers or voices help tell this musical story?

SOCIAL STUDIES EXTENSIONS

The Song from Aleppo
Listen and compare Enough! I Intended to Leave You to a more traditional performance of the song from Aleppo, “Nawyet Asibak” by Kamil Shambir, that inspired it. Visit nyphil.org/ypcschools-immigrantvoices for a link to a recording of the song sung by the renowned Syrian tenor from Aleppo Sabah Fakhri.

Learn More About the Syrian Refugee Crisis
Use the following web resources to look into current events (links are also available at nyphil.org/ypcschools-immigrantvoices):

- Aleppo: https://www.bbc.co.uk/newsround/38303230
- Syrian Civil War: https://www.bbc.co.uk/newsround/16979186

Activity 3
Parallel Stories (15 min)

Share Gabriela Lena Frank’s inspiration with students:

As part of creating the piece Peregrinos, or “pilgrims,” Frank spent two years getting to know the expansive Latino community of Indianapolis, Indiana. As she met members of the community she listened closely to the stories of their experiences, hopes, and struggles. These stories became the inspiration for each of the musical Testimonios — literally, “testimonies,” or “stories” — that she tells in her composition.

Testimonio II: Hero Brothers is based on two young brothers Frank met. The older brother — who was eleven when Frank met him — migrated from Mexico to the U.S. with his family when he was just a little boy. Though he’d lived in the U.S. for many years, he was undocumented, which means the government did not officially recognize him as living in the country. However, the younger brother was born after the family was in the U.S., and so he was a U.S citizen. In the U.S., citizens often have access to many more resources and opportunities than undocumented people, and this fact made the younger brother feel very guilty, even though the situation was not his fault. While it could also have made the older brother feel jealous of his younger sibling, instead, the two brothers actually grew to be very, very close, with a loving and tight relationship.

The brothers’ closeness, despite their challenges, reminded Frank of an ancient Mayan legend about two other brothers — twins named Hunahpu (hoo-nah-poo) and Xbalanque (sh-bah-lahn-kay) who were able to overcome many supernatural challenges and dangers because of their tight bond to one another. Frank’s music combines the stories of both the real Hero Brothers and these mythical Mayan Hero Twins.

To hear Frank speak about the inspiration for Hero Brothers: see an excerpt from the PBS documentary Peregrinos, available at nyphil.org/ypcschools-immigrantvoices.

Listen to the excerpts below from Testimonio II: Hero Brothers. Help students notice and describe the emotions or atmosphere of three different musical moments in these parallel stories.

How might the feeling of this music connect to or show something about the experiences of the real-life Hero Brothers?

Which parts of the music might show the dangerous adventures of the mythical Hero Twins?

Why do you think Frank wanted to represent the real-life brothers as heroes in her musical story? What about them could be considered heroic?

Further Listening
Share the longer excerpt below that concludes Testimonio II: Hero Brothers.

What musical ideas from our earlier listening do you hear coming back again here?

Does the musical story feel like it has a triumphant ending? A tragic ending? A cliff-hanger? Something else?

What do you think the music might encourage us to imagine about the conclusion of the real-life Hero Brothers’, or the Hero Twins’, stories?
Activity 4
Sharing Our Dreams
(30 min, total)

Dream Brainstorm (15 min)

Share the following:

The reasons why people migrate, or move from one place to another, are often put into two different categories: the push factors and the pull factors. Push factors are things that push or force someone to leave the place they have been — perhaps a dangerous situation, environmental disaster, or difficulty finding a place to live or work. Pull factors are things that attract someone to a new place and inspire them to move there. One important pull factor that comes up over and over again — whether in the stories of immigrants from hundreds of years ago, or in the stories of those who migrate today — is the pull of hope and people’s dreams for their future.

Brainstorm as a class:

What kinds of hopes and dreams might inspire, or pull, someone to move to a new place?

After discussing, invite students to think about their own dreams for the future. Individually, have students write down three separate dreams:

1. A dream for their own future
2. A dream for their family’s future
3. A dream for their community’s future

Help students reflect on their dreams using the following questions:

Which of these dreams could you imagine inspiring you enough to move to a new place? Would any of these dreams be easier to make happen, or seem more likely to come true, if you lived somewhere else?

What might some challenges be that you would encounter in making these dreams happen?

Which dreams could you accomplish all on your own, and which dreams would need help or support from others in order to accomplish them?

Invite volunteers to share their most challenging or compelling dreams with the class, and pose the following questions to those listening:

What are some things we could imagine doing to help or support [our classmate] in making a dream like this come true?

What is important about listening to and supporting the hopes and dreams of those around us?

LITERARY EXTENSION

Explore the Mythology of the Maya
(links are also available at nyphil.org/ypc-immigrantvoices)

• Learn about the Mayan Creation Story. The end features the Hero Twins becoming the Sun and the Moon: https://maya.nmai.si.edu/the-maya/creation-story-maya
• Learn more about Pok-ta-pok, the ancient Mayan game the Hero Twins Play
  • Watch a 5-minutes documentary about a team of young players in Belize: https://youtu.be/nSUEmZ7q2CY
  • Watch a 5-minutes documentary about a modern revival in Mexico: https://youtu.be/IQWVU33fsZc
• Read a graphic novel version of the Hero Twins legend, aimed at grades 3–6: https://www.goodreads.com/book/show/7097990-the-hero-twins

MUSIC EXTENSION

Stories from the the New York Philharmonic

Meet members of the New York Philharmonic and hear their personal immigration stories online.

Qiung Tu, cello: https://youtu.be/dH4XFB86Utc
Satoshi Okamoto, bass: https://youtu.be/odAXw6rrSLc

Following each segment, ask students:

Where are these musicians from and what prompted them to come to the United States?
What were some challenges that they had to overcome?
How does each musician describe what it means to be a New Yorker?
How might these stories relate to our own personal journey?
Big Ideas in the Stories of the Dream Tree (15 min)

Share the following, and create a chart of the Big Ideas listed below:

As Frank listened to the stories of the Latino community of Indianapolis — many of whom migrated from other countries and described incredibly difficult journeys and experiences — she noticed there were some Big Ideas that came up over and over again. She was inspired by these ideas to compose a musical story called Arbol de Sueños or “Dream Tree.” These Big Ideas were:

Hope
Humor
Friendship
Strength
Keeping Sight of a Better Future

Reflect briefly before listening to Testimonio V: Arbol de Sueños:

Why do you think Frank included these Big Ideas as part of a musical story called “Dream Tree”? How do these Big Ideas connect back to our discussion about the pull of our dreams?

Listen to several examples from Testimonio V: Arbol de Sueños and have students consider what kind of musical stories Frank may be telling, and how she’s musically showing these Big Ideas.

Use questions, such as these, to focus the listening:

Who are the instrument voices you hear telling this part of the story? Is there a main musical storyteller? Which instrument(s) do you hear supporting or helping them?

Which Big Ideas do you think this section of the musical story might be showing? Why?

Why do you think it was important to Frank to share these ideas in her music?

VISUAL ARTS EXTENSION

Create a Dream Tree

The name Arbol de Sueños, or “Dream Tree,” is based on a simple creative project Frank witnessed where many people wrote or drew bits of their hopes and dreams on colored tape or paper, then shared them with one another by attaching them to branches of a pretend tree made of a clothes drying rack or string. Have students write down, on colored tape or paper, their own dreams brainstormed in Activity 4. Attach them to string, a bulletin board, or another structure to create your own class Dream Tree. For visual examples and more about the background for Dream Trees, visit nyphil.org/ypcschools-immigrantvoices.

Be a part of our concerts!

Have your students write down their dreams on post-it notes (any color, writing in ink) and send them to the Philharmonic. We will add them to our community-wide Dream Tree on display at your concert.

Mail to:
Education Department
New York Philharmonic
10 Lincoln Center Plaza
New York, NY 10023

Please include your name, school, and your classroom’s grade with your submissions.

Track 40
Visit nyphil.org/ypcschools-immigrantvoices
Arbol de Sueños Example

Track 41
Visit nyphil.org/ypcschools-immigrantvoices
Arbol de Sueños Example

Track 42
Visit nyphil.org/ypcschools-immigrantvoices
Arbol de Sueños Example
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?

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. After they sit, make sure to listen closely for when musicians tune their instruments. It’s a magical sound signaling the start of an orchestra concert. Then the conductor will walk on.
- Each piece has loud and quiet sections, and sometimes it’s challenging to know when it ends. Sometimes this is demonstrated by the conductor, who will drop their arms and/or turn around toward the audience. At this time, you are welcome to show your appreciation to the orchestra for the performance.

Listening and Watching Closely...
- Watch the conductor and orchestra and see whether you can figure out which instruments will play by where s/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?
- During the concert, pick out a favorite moment in the music to share later with your friends and family.
The New York Philharmonic plays a leading cultural role in New York City, the United States, and the world. Each season the Orchestra connects with up to 50 million music lovers through live concerts in New York and around the world, international broadcasts, albums and digital recordings, and education programs. In 2018–19 Jaap van Zweden begins his tenure as the 26th Music Director, and the Orchestra expands its connection to New York City. Maestro van Zweden leads five World Premieres — by Ashley Fure, Conrad Tao, Louis Andriessen, Julia Wolfe, and David Lang — and core symphonic masterworks; presides over Music of Conscience, New York Stories: Threads of Our City, and The Art of Andriessen; and welcomes New York’s community and service professionals to Phil the Hall.

The New York Philharmonic has commissioned and/or premiered works by leading composers from every era since its founding in 1842. Highlights include Dvořák’s New World Symphony; Gershwin’s Concerto in F; John Adams’s Pulitzer Prize–winning On the Transmigration of Souls, dedicated to the victims of 9/11; Esa-Pekka Salonen’s Piano Concerto; Wynton Marsalis’s The Jungle (Symphony No. 4); and Anna Thorvaldsdottir’s Metacosmos. The Philharmonic introduces two new music series in the 2018–19 season.

A media pioneer, the Philharmonic has made more than 2,000 recordings since 1917, and was the first major American orchestra to offer downloadable concerts, recorded live. The Philharmonic launched its partnership with Decca Gold, Universal Music Group’s newly established US classical music label, in February 2018. In 2016 it produced its first-ever Facebook Live concert broadcast, reaching more than one million online viewers through three broadcasts that season. The Orchestra’s extensive history is available free online through the New York Philharmonic Leon Levy Digital Archives, which comprises approximately three million pages of documents, including every printed program since 1842, plus scores and parts marked by past musicians and Music Directors, such as Mahler and Bernstein.

Founded in 1842 by local musicians led by American-born Ureli Corelli Hill, the New York Philharmonic is the oldest symphony orchestra in the United States, and one of the oldest in the world. Notable figures who have conducted the Philharmonic include Tchaikovsky, Richard Strauss, Stravinsky, Copland, and Mitropoulos. Jaap van Zweden becomes Music Director in 2018–19, succeeding musical leaders including Alan Gilbert, Maazel, Masur, Zubin Mehta, Boulez, Bernstein, Toscanini, and Mahler.