Ludwig von Beethoven: Symphony no. 6
Pastoral Symphony Thunder Storm mvt 4

Andy Akiho: Synesthesia Suite Ki Iro (Yellow)

Modest Mussorgsky: Pictures at an Exhibition
Ballet of the Unhatched Chicks mvt 5
The Hut on Hen’s Legs (Baba Yaga) mvt 9
The Great Gates of Kiev mvt 10

Claude Debussy: Petite Suite
En Bateau (Sailing) mvt 1

Elaina Rae Stuppler: Illuminations

Frank Proto: A Carmen Fantasy for Double Bass and Orchestra mvts 1&2,
Maggie Carter, Double Bass

Gabriela Lena Frank: Three Latin American Dances,
for Orchestra, mvt 3 Mestizo Waltz

John Williams: E.T. the Extra-Terrestrial “Flying”
Introduction

How To Use This Guide

This guide is designed to accompany the 2023 Young People's Concert, “Sounds & Scenes”. We offer background information on the pieces you will hear at the concert, along with a listening guide for each piece and biographical information about the composers.

Also included are introductions to the four families of instruments (strings, woodwinds, brass, and percussion) and online resources. It is our hope that utilizing this guide will deepen the concert experience for your students. We encourage you to fit this material into your teaching style and specific student needs.

Providing this guide online allows teachers to project information to the entire class and access listed websites in the resource section. All materials are developed to help meet and exceed the Oregon Department of Education’s Arts Content Standards curriculum objectives, and Common Core standards, and to support your work in the classroom.

Goals of the Teacher's Guide usage and concert attendance:

• Introduce students to live orchestral music.
• Provide students with an opportunity to participate as audience members in the live music experience.
• Introduce students to composers’ usage of particular instruments to express particular musical ideas.
• Demonstrate the role of music in various art forms throughout program selections.
• Introduce students to the classical music genre, its composers, its place in the historic context, and its evolution to date.
• Encourage Students to critique selections listening for images suggested by the composers music.

Concert Theme: “Sounds and Scenes”

Deanna Tham, associate conductor

Experience pieces written to tell stories by combining aural and visual elements. Students will learn how composers work with visual elements to tell or support a story.

The Oregon Symphony believes that music is an essential part of the total school curriculum. We hope that you will take full advantage of this guide and hyperlinks so that your students in turn can be knowledgeable and eager participants.

Please email us at educate@orsymphony.org if you have questions or wish to share your experiences in preparing your students for our Young People's Concert.

Matthew Gailey
Program Director, Learning & Community Engagement
Welcome

Introduction

Guide Contents

Page 2  Introduction, Concert Theme, Concert Program with live links to music, and Concert Goals
Page 3  Guide Contents
Page 4  National and Common Core Standards
Page 5  Sound Awareness and Concert Expectations
Page 6  Resources on the web
Pages 7–8  Meet Conductor Deanna Tham, guest Maggie Carter
Page 9  Getting to know the Orchestra and its instruments
Page 10  The Orchestra by the Numbers
Page 11  Brief History of the Oregon Symphony
Page 12  Brief History of the Arlene Schnitzer Concert Hall
Pages 13–20  Concert Program Notes and Biographies of Composers

Appendix

Pages 21–24  Instrument Families in the Orchestra
Page 25  Oregon Symphony Roster
Pages 26–30  Blackline Images of Instruments and Orchestra
Final page  Our Generous Education Program Supporters
Curriculum Connections

National & State Content Standards

The Oregon Symphony has an ongoing commitment to support the National Standards for Music Education as outlined below:

1. Performing on instruments, alone and with others, a varied repertoire of music.
2. Reading and notating music.
3. Listening to, analyzing, and describing music.
4. Evaluating music and music performances.
5. Understanding relationships between music, the other arts, and disciplines outside the arts.
6. Understanding music in relation to history and culture.

In addition, this Youth Concert supports the following Common Core State Standards as outlined below:

The Arts: Create, Present, Perform – Apply ideas, techniques and processes in the arts.

• Apply artistic elements and technical skills to create, present, and/or perform works of art for a variety of audiences and purposes.
• Communicate verbally and in writing, using knowledge of the arts to describe and/or evaluate one's own artwork.

The Arts: Aesthetics and Art Criticism – Respond to and analyze works of art, based on essential elements, organizational principles, and aesthetic criteria.

• Use knowledge of technical, organizational, and aesthetic elements to describe and analyze one's own art and the art of others.
• Respond to works of art, giving reasons for preferences.

The Arts: Historical and Cultural Perspectives – Understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the arts on individuals, communities, and cultures.

• Understand that the arts have an historical connection.
• Explain how a work of art reflects the artist's personal experience in a society or culture.

**Welcome**

**Sounds Awareness Activity**

We are constantly surrounded by sound, but rarely do we truly listen to what we hear. Listening to a 50 minute concert may be a new and unusual experience for many of your students. Essential to the development of deep listening skills is the acquisition of sound awareness. Following are some suggested strategies for developing active listening skills in listeners of all ages. These exercises will be helpful prior to any of the following lessons as you introduce the music and concepts found in this Teacher’s Guide.

**Goal**

Students will develop active listening skills.

**Instructional Objectives**

Students will:

- Identify and describe environmental sounds.
- Identify and describe various sounds played on a variety of musical instruments.

**Instructional Activities**

Environmental Sounds

- Turn off the classroom lights and have students close their eyes.
- Have students spend one full minute listening to environmental sounds.
- Elicit responses from students as to what sounds they heard. Create a word bank using all student responses.
- After an initial list has been created, go back to each sound on the list and ask students to describe their sound further. Add these descriptions to each sound listed.
- Refer back to this word bank throughout the year, adding sounds and descriptions to increase sound awareness.

**Concert Expectations**

**Concert Day**

The day of your Young People's Concert experience is sure to be a fun and exciting one. Knowing what to expect will help you and your students prepare for the concert and will make the experience the best it can be. Listed below are a few logistical details along with some basic expectations that we have of concert attendees.

**Arrival & Seating Information**

Two weeks prior to the concert date you will receive a confirmation for your group. Bring this with you (either in digital or printed form) on the day of the concert. For those coming to the Portland concerts, please note on your confirmation your entrance location (either the Broadway Street or Park Street entrance). When you arrive at the hall please proceed directly to the entrance noted on your confirmation. An usher will greet you and lead you to your seats. Groups will be seated front to back on a first-come, first-seated basis. If you arrive together, your group will be seated together. Please arrive 30 minutes before the concert start time. Concerts must begin on time. No student backpacks, food, drink, or gum will be allowed in the concert hall. If you plan to bring lunches, please store them on your bus or in the lobby. Use of cell phones and cameras is prohibited during the concert.

**Concert Expectations**

Please take a few moments before the concert to discuss with your students and chaperones your expectations for their concert behavior. Young People's Concerts are designed to be informative and entertaining. We encourage kids to move to the music and show that they are having a good time by applauding and participating at appropriate times. Please remind your students to respect fellow audience members by refraining from conversation throughout the concert, just as they would be asked in an assembly at their school. The best way to show the performers that they are enjoying the concert is by listening quietly during the performance and clapping enthusiastically after each piece.
Resources on the Web

Interactive Music Resources – Web Sites for Kids & Teachers

Oregon Symphony Education Resources: Links to materials related to orchestra sections, and more. www.orsymphony.org/edu/resources.aspx

Oregon Symphony: An interactive map of the orchestra plus learn all about the musicians. www.orsymphony.org/edu/instruments

Classics for Kids: Award-winning interactive programs with classroom activities, games and historic information. www.classicsforkids.com

Dallas Symphony for Kids: A national award-winning site to get students and teachers more involved in classical music. www.dsokids.com


Sphinx Kids: Includes games, videos and music, with a special focus on minority composers and musicians. www.sphinxkids.org

Carnegie Hall Weill Institute Resource Center: www.carnegiehall.org/Education/Educators/Music-Educators-Toolbox

History of the Orchestra: en.wikipedia.org/wiki/Orchestra

Lesson ideas from Teacher’s Institute SFSO: www.keepingscore.org/education/mentor_showcase
Deanna Tham
Oregon Symphony
Associate Conductor

Powerfully compelling, Deanna Tham is known for her captivating and tenacious spirit on and off the podium. She is currently Associate Conductor of the Oregon Symphony and Music Director of the Union Symphony Orchestra. Previously, Tham was the Assistant Conductor of the Omaha Symphony, following her tenure as Assistant Conductor of the Jacksonville Symphony and Principal Conductor of the Jacksonville Symphony Youth Orchestras. She has performed at the Proms in Royal Albert Hall, Elbphilharmonie Hamburg, and Seiji Ozawa Hall at the Tanglewood Music Center working with Maestros James Ross, Joseph Young, and Sir Antonio Pappano, as well as renowned artists Isobel Leonard and Joyce DiDonato. Highlights of the 2019-2020 season included leading the Jacksonville Symphony’s first educational Martin Luther King Jr. tribute concert and the Union Symphony’s first city-community Pops on the Plaza collaboration of Latin American pop and classical music. Additional recent engagements include Assistant Conductor of the National Youth Orchestra (NYO-USA and NYO2) and Assistant Conductor of the Chicago Sinfonietta with Maestro Mei-Ann Chen. Tham has also created and presented educational concert series in a variety of formats. She has written original school-curriculum-based programs for numerous symphony orchestras and collaborated with organizations including Really Inventive Stuff, the Louisville Ballet Academy, and the International Culinary Arts and Sciences Institute.

Tham is a staunch advocate of music education from school education engagement and youth orchestral performing opportunities to lifelong learning. In 2018, Tham and the Jacksonville Symphony Youth Orchestras made their debut at Walt Disney Concert Hall in Los Angeles, California. Previously, she has worked with the Louisville Youth Orchestras and the Boise Philharmonic Youth Orchestra. Tham has also created and presented educational concert series in a variety of formats. She has written original school-curriculum-based programs for numerous symphony orchestras and collaborated with organizations including Really Inventive Stuff, the Louisville Ballet Academy, and the International Culinary Arts and Sciences Institute.

Tham is a second-place winner in the Youth Orchestra Conductor division of the American Prize. She was invited as a scholarship participant to the 2015 Conductors Guild Conductor/Composer Training Workshop at the Cabrillo Festival of Contemporary Music working with renowned conductors Marin Alsop and James Ross. Additionally, she was the recipient of the 2015 Wintergreen Summer Music Academy Conductor’s Guild Scholarship where she worked with Master Teacher Victor Yampolsky. In 2013, Tham’s work with the National Music Festival was featured on National Public Radio as well as American Public Media. She has also made appearances at the Cadaques Orchestra International Conducting Competition.

Tham holds a Professional Studies Certificate from the Cleveland Institute of Music in Orchestral Conducting studying with Maestro Carl Topilow. She received her Master of Music in conducting with conducting program honors from Northwestern University studying with Dr. Mallory Thompson. There, she additionally worked with Dr. Robert Harris, Victor Yampolsky, and Dr. Robert Hasty, making her equally at home in wind, orchestral, and vocal settings.

Tham received her Bachelor of Fine Arts degree in horn performance studying with Dennis Abelson, Zachary Smith, Bob Lauver, and Steven Kostyniak at Carnegie Mellon University.

Meet our Conductor
Maggie Carter  
Double Bass  

Maggie Carter began double bass lessons at age nine with former Oregon Symphony bassist Nina DeCesare and currently studies with Jordan Anderson, Principal Bass of the Seattle Symphony. She is in her fourth year in the Portland Youth Philharmonic’s Philharmonic Orchestra, where she is the principal bassist. In 2019 Maggie won the International Society of Bassists 14-and-under Solo Competition. She was the first prize winner of the 2020 Oregon Mozart Players Young Soloists Competition and the 2021 Oregon ASTA Solo Competition. In 2019 and 2021, Maggie was the runner-up in the PYP Concerto Competition and recently performed Bottesini’s Double Bass Concerto No. 2 with Camerata PYP. She was a member of the NYO2 National Youth Orchestra in 2020, and in 2021 she attended Interlochen Arts Camp as the recipient of the Lawrence Hurst Endowed Double Bass Scholarship. Maggie will attend Boston University Tanglewood Institute this summer. She has performed for double bassists such as Edgar Meyer, Paul Ellison, François Rabbath, and John Clayton, among many others.
Sounds & Scenes

Getting to Know the Orchestra

It’s the big day and you take your seat in the concert hall ready to hear some classical music. You look up and see almost 80 people in the orchestra. Here’s a breakdown of the instruments they’re playing:

- **Violin**: The instrument is made of wood; the bow is made of horsehair; the four strings are made of metal; the sound is sweet, singing, and divine. They’re divided into two sections, First and Second Violins, each with different music to play.

- **Viola**: Slightly larger than a violin, playing slightly lower notes, with a breathier or throatier sound than a violin.

- **Cello**: Played sitting down, with the instrument between the legs. Makes a beautiful, rich, singing sound.

- **Bass (or Double Bass)**: Enormous, bigger around than the average human being. Plays the lowest notes of all the strings, providing the foundation for the orchestra’s sound. Played sitting on a tall stool or standing up.

- **Flute**: Blown across, just like a bottle; produces a sweet, silvery sound.

- **Oboe and English horn**: Played by blowing into a reed, a whittled-down flat piece of sugar cane. Produces one of the most beautiful sounds on earth: clear, vibrant, sweet, plaintive, and full.

- **Clarinet**: A dark, tubular woodwind instrument that creates a full, round sound, very pure, without the edge of the oboe’s sound.

- **Bassoon**: Looks like a plumbing pipe; sounds like a dream. High notes sound throaty, even otherworldly. Middle notes sound luscious, full, mellow; low notes can be very powerful.

- **French Horn (or just Horn)**: The most noble-sounding brass instrument; has a full, round, dark tone, great for majestic hunting calls.

- **Trumpet**: The most powerful orchestral instrument and the highest-pitched brass instrument. Executes impressive runs and leaps in a single bound.

- **Trombone**: A powerful low brass instrument with a slide to change notes. Essential for parades, as well as symphonies.

- **Tuba**: Lowest of the brass instruments. Can produce a wall of low, blasting sound.

- **Percussion**: The player is expected to be a master of a vast range of different instruments: timpani (the great big kettledrums), bass drum, snare drum (for marches), cymbals (for crashing together), xylophone (played with mallets), and other oddities.

- **Flute**: Blown across, just like a bottle; produces a sweet, silvery sound.

- **Oboe and English horn**: Played by blowing into a reed, a whittled-down flat piece of sugar cane. Produces one of the most beautiful sounds on earth: clear, vibrant, sweet, plaintive, and full.

- **Clarinet**: A dark, tubular woodwind instrument that creates a full, round sound, very pure, without the edge of the oboe’s sound.

- **Piano**: A musical stringed instrument resembling a harp set in a vertical or horizontal frame, played by pressing keys that cause hammers to strike the strings and produce audible vibrations.

- **Harp**: A musical instrument consisting of a triangular frame formed by a soundbox, a pillar, and a curved neck, and having strings stretched between the soundbox and the neck that are plucked with the fingers.
The Orchestra

By The Numbers

Conductor 1
Total Musicians 76

**STRINGS**
- Violins 24
- Violas 8
- Cellos 7
- Double Basses 5

**WOODWINDS**
- Flutes 3
- Piccolo 1
- Oboes 3
- English Horn 1
- Clarinets 3
- Bassoons 3

**BRASS**
- French Horns 5
- Trumpets 3
- Trombones 3
- Tuba 1

**PERCUSSION**
- Timpani 1
- Percussion 3
- Keyboard 1
- Harp 1

---

**About the Orchestra**

The symphony orchestra is the largest and most exciting of all musical groups, with as many as 100 players. It is divided into four musical families called strings, woodwinds, brass, and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the musical families are related to one another just like cousins, aunts, and uncles. The orchestra is a big family of instruments playing together.

To learn more about your Oregon Symphony, check us out online at [www.orsymphony.org/discover/orchestra](http://www.orsymphony.org/discover/orchestra)
The multi-Grammy Award-nominated Oregon Symphony, led by Music Director David Danzmayr, serves more than 250,000 people annually through live concerts, and education and community engagement programs. Through innovative initiatives such as the Creative Alliance, the Oregon Symphony engages cultural thought-leaders to bring a diversity of backgrounds, perspectives and inspiring musical experiences to our community that go beyond the concert hall and support the Symphony’s mission to move music forward. Online programming and syndicated broadcasts extend the Oregon Symphony’s reach to tens of millions more children and adults around the world. The Oregon Symphony has delighted audiences for more than 125 years and is the oldest orchestra in the Western United States. For more information, visit www.orsymphony.org. Follow Oregon Symphony on Instagram and Facebook.
The lobby was lit with huge crystal chandeliers. Nearly $35,000 had been spent on them. The largest had a span of nearly 8 feet, weighing over 1700 pounds and containing 181 lights. Currently, the largest chandelier has 137 candle bulbs, and the smaller ones each have 124 bulbs.

In 1972, the Portland City Council voted to give the building Landmark Status, over the objections of John Haviland, the owner. The landmark status applied only to the exterior of the building. Many people felt that the interior of the building was more valuable architecturally. The building (as the Paramount Theatre) was placed on the National Register of Historic Places in 1976. In the 1970s Haviland wanted to either sell or renovate the building as it was coming into disrepair and the concert goers were ruining the interior. The original theater organ and statuary were sold off in an auction on March 26, 1975. During the auction, there was a general outcry from the audience to keep a particular marble statue, called “Surprise” (a nude girl with her hands thrown across her face) in the theater. A hat was passed among the 1200 member audience to take up a collection, and $5,233.97 was raised to purchase the statue and keep it in the theater lobby. The statue had a finger missing from a bullet from a box-office robbery in the 1920s, it is now restored. “Surprise” still greets all visitors to the hall in the main foyer.

A major renovation began in September 1983 to the designs of Boora Architects, restoring the building to much of its original opulence. The interior of the auditorium, however, was painted one neutral color, rather than restoring the murals that had decorated it. Portland residents Arlene and Harold Schnitzer contributed generously to the completion of the initial phase of the Portland Center for the Performing Arts. The one-year, $10 million renovation involved repairing, recasting or replacing much of the theatre’s ornate interior as well as making it comfortable and safe for today’s audiences and performers. It is a gem in our city and we are happy to welcome you into the Oregon Symphony’s home!
Sounds & Scenes

Composer and Program Notes

Composer: Ludwig von Beethoven

Born: December 16, 1770, in Bonn, Germany
Died: March 26, 1827, in Vienna, Austria

Education: His musical talent was obvious at an early age. He was initially intensively taught by his father Johann van Beethoven. Beethoven was later taught by the composer and conductor Christian Gottlob Neefe, under whose tutelage he published his first work, a set of keyboard variations, in 1783. He later studied composition with Haydn.

Country of residence: Germany/Austria

Notable compositions: Symphony No 3 'Eroica', Piano Sonata No 31 Op 110, Piano Concerto No 3, Symphony No 5, Symphony No 9 'Choral', Emperor Piano Concerto, 'Pathetique' Piano Sonata

Fun facts:
Beethoven's Ninth Symphony is often known as the Choral Symphony – it was the first symphony ever to have parts for singers.

Young Ludwig had to leave school aged only 11 to help with family duties. As a result, he never learned to do multiplication or division.

After realizing that his deafness was permanent and irreversible, Beethoven wrote a letter in 1802 to his two younger brothers – it is now known as the Heiligenstadt Testament – in which he faced up to his disability (surely the greatest a musician/composer can suffer) and announced his determination to overcome it. The letter was never sent and was found in his papers after his death in 1827. After becoming deaf he communicated with his friends with ‘conversation books’ where they would write down what they wanted to ask him.

Selection to be performed: Symphony No 6, Pastoral Symphony, Thunder Storm mvt 4

Supplemental Activity: While actively listening, can you describe which instruments call forth thunder and storm aspects in their sound? If you could paint what you hear, what would it look like?

Listen to this piece: https://youtu.be/-ZVdVuskkKU
Sounds & Scenes

Composer and Program Notes

Composer: Andy Akiho
Born: February 7, 1979 Columbia South Carolina

Akiho’s interest and confidence in going in the direction of music composition was influenced by him doing the Bang on a Can Summer Festivals in 2007 and 2008. Akiho has studied compositions with Julia Wolfe, David Lang (composer), and Michael Gordon (composer) and was greatly influenced by his teachers Christopher Theofanidis, Ezra Laderman, and Martin Bresnick at Yale School of Music. Jacob Druckman’s “Come Round,” performed at the Manhattan School of Music played a huge role in influencing Akiho when he began composing. [unreliable source?]

Akiho is involved in a stage production collaboration with The Industry’s director, Yuval Sharon, who re-imagines Bertolt Brecht’s play “Life of Galileo” by taking part in composing the original music for. He found it challenging to collaborate with someone because he was used to doing abstract work to then working in a disciplined environment collaborating with someone who knew what they wanted. The project gave him the feeling that he was writing music for a movie, which in turn inspired him to want to do more of those kinds of collaborative work.

Fun facts:
Akiho is an alumnus of two top Drum Corps International ensembles. In the summer of 2014, the Bluecoats performed to wALK Or ruN in wEst harlem. In 2016, it was performed by The Battalion while Golden Empire, Legends, and Oregon Crusaders played NO one To kNOW one. In 2017, the first corps he marched with, Carolina Crown, had NO one To kNOW one as a featured piece.

Selection to be performed: Synesthesia Suite Ki Iro (Yellow)

Supplemental Activity: While actively listening to this piece, ask students to close their eyes and see what colors and images come to mind. Have the class share what they discover.

Listen to this piece: https://youtu.be/UHZtqh4jDeM
Composer and Program Notes

Composer: Modest Mussorgsky
Born: March 21, 1839 Karevo Russia
Died: March 28, 1881 St. Petersburg Russia

Modest Mussorgsky was a Russian composer, one of the group known as "The Five". He was an innovator of Russian music in the Romantic period. He strove to achieve a uniquely Russian musical identity, often in deliberate defiance of the established conventions of Western music.

Many of his works were inspired by Russian history, Russian folklore, and other national themes. Such works include the opera Boris Godunov, the orchestral tone poem Night on Bald Mountain and the piano suite Pictures at an Exhibition.

For many years, Mussorgsky's works were mainly known in versions revised or completed by other composers. Many of his most important compositions have posthumously come into their own in their original forms, and some of the original scores are now also available.

Fun Facts:
Mussorgsky's tone poem Night on Bald Mountain was used in the 1940 animated film Fantasia, accompanied by an animation of Chernobog summoning evil spirits on a mountain. It segues into Ave Maria by Franz Schubert.[53] The piece is also quoted at the start of the music video for the Beastie Boys song 'Intergalactic'.[54]

The progressive rock band Emerson, Lake & Palmer performed and recorded an arrangement of Mussorgsky's Pictures at an Exhibition on 1971, featuring lyrics by Greg Lake, and released it as a live album of the same name.

Selection to be performed: Pictures at an Exhibition

Ballet of the Unhatched Chicks mvt 5
Listen to this piece: https://youtu.be/8cJSbWtTia4

The Hut on Hen's Legs (Baba Yaga) mvt 9
Listen to this piece: https://youtu.be/sxTLk8gWJHg

The Great Gates of Kiev mvt 10
Listen to this piece: https://youtu.be/_E8FnQtuGzo
Composer and Program Notes

Composer: Claude Debussy
Born: August 22, 1862 in Paris, France
Died: March 25, 1918, in Paris, France

Claude Debussy was a French composer. He is sometimes seen as the first Impressionist composer, although he vigorously rejected the term. He was among the most influential composers of the late 19th and early 20th centuries.

Born to a family of modest means and little cultural involvement, Debussy showed enough musical talent to be admitted at the age of ten to France's leading music college, the Conservatoire de Paris. He originally studied the piano, but found his vocation in innovative composition, despite the disapproval of the Conservatoire's conservative professors. He took many years to develop his mature style, and was nearly 40 when he achieved international fame in 1902 with the only opera he completed, Pelléas et Mélisande.

Fun facts:
With early influences including Russian and Far Eastern music, Debussy developed his own style of harmony and orchestral colouring, derided – and unsuccessfully resisted – by much of the musical establishment of the day. His works have strongly influenced a wide range of composers including Béla Bartók, Olivier Messiaen, George Benjamin, and the jazz pianist and composer Bill Evans.

Selection to be performed: Petite Suite En Bateau (Sailing) mvt 1

Listen to this piece: https://youtu.be/VZle9-1hjQg
Sounds & Scenes

Composer and Program Notes

Composer: Elaina Rae Stuppler

Elaina Rae Stuppler is an award-winning composer, multi-instrumentalist, and vocalist. She attended Crossroads School for Arts & Sciences, Colburn School of Music, and received the U.S. President's Education Award. She was selected for both the California and Oregon All-State Honor Band and the All-Northwest Honor Band for trombone. Elaina is Principal Trombone of the Portland Youth Conservatory Orchestra and her high school band. She sang with the National Children's Chorus Premiere Ensemble, performed at the Hollywood Bowl, Grand Prix of Portland, and will be singing at Carnegie Hall this spring. Her composition was chosen by the Music Teachers National Association as the state winner for Oregon. Elaina is a member of the Young Composer's Project and her compositions were played by the Oregon Symphony, Metropolitan Youth Symphony, and the Portland Youth Philharmonic. Recently, she was selected as a 2022-2023 Luna Composition Lab fellow where her composition will be performed in New York City.

Fun Facts:
Elaina is currently a Youth Roving Reporter at All Classical Portland/ICAN Radio Station. She is grateful to the Oregon Symphony for being their first Luna Composition Lab recipient where she mentored with Grammy-nominated Nathalie Joachim and had her piece, “Anxious Alignment,” premiered at the Oregon Symphony’s 125th Gala.

Selection to be performed: Illuminations
Sounds & Scenes

Composer and Program Notes

Composer: Frank Proto
Born: July 18, 1941, Brooklyn, New York

Proto is among the most prolific composers of music for the double bass. His output includes 7 works with orchestra and over 30 solo and chamber music works. He has also composed extensively for the violin, viola and clarinet. His 2007 CD/DVD Bridges - Eddie Daniels plays the music of Frank Proto consisting of a series of works written for clarinet virtuoso Eddie Daniels was nominated for a Grammy Award.

Proto's 30-year collaboration with the French/Syrian virtuoso Francois Rabbath has resulted in 5 works for double bass and orchestra.

Fun facts:
As a solo double bassist Proto has been widely recorded in an ongoing series of his chamber works by Red Mark Records.

Proto worked as a double bassist and composer-in-residence with the Cincinnati Symphony Orchestra from 1966 to 1997. The orchestra premiered over 25 new works including concertos and solo works for violin, cello, double bass, clarinet, trumpet, tuba and percussion. He also composed and arranged music for Young People's and Pops concerts including Casey at the Bat—an American Folk Tale for Narrator and Orchestra and A Carmen Fantasy for Trumpet and Orchestra.

Selection to be performed: A Carmen Fantasy for Double Bass and Orchestra mvts 1&2

Supplemental Activity: Have students separate into pairs. As they listen to the recording, have one student close their eyes and describe what they see when listening. Have the other student attempt to draw or otherwise visually depict what their classmate is describing. Laughter and boisterousness is encouraged!

Listen to this piece: https://youtu.be/WsNjZTrCFtY
Sounds & Scenes

Composer and Program Notes

Composer: Gabriela Lena Frank
Born: September, 1972, in Berkeley, California

Frank's work often draws on her multicultural background, especially her mother's Peruvian heritage. In many of her compositions, she elicits the sounds of Latin American instruments such as Peruvian pan flute or charango guitar, although the works are typically scored for Western classical instruments and ensembles such as the symphony orchestra or string quartet. She has said, "I think the music can be seen as a by-product of my always trying to figure out how Latina I am and how gringa I am."

Fun facts:
Gabriela Lena Frank is a member of the Silk Road Ensemble under the direction of cellist Yo Yo Ma. Her composition Ritmos Anchinos appears on the Silk Road Ensemble's album Off the Map (World Village & In a Circle Records, 2009). "Off the Map" was nominated for a 2011 Grammy for Best Classical Crossover Album.

Selection to be performed: Three Latin American Dances, for orchestra, mvt 3 Mestizo Waltz

Supplemental Activity: Students count out a medium waltz together "1, 2, 3" and then listen to various types of waltzes selected by the teacher. These selections should, ideally, be cross genre and from different periods (ie: a 1950's pop waltz, a rock song in 3/4, a classical work, etc). The teacher may ask "What does a waltz feel like? If you could paint a picture of it what would it look like? Floating on the ocean? Gliding through the air? Skipping stones?"

Listen to this piece: https://youtu.be/SFfCY30Nw70
Sounds and Scenes

Composer and Program Notes

Composer: John Williams
Born: February 8, 1932, in Floral Park, New York

John Williams is an American composer, conductor and pianist. In a career that has spanned seven decades, he has composed some of the most popular, recognizable and critically acclaimed film scores in cinematic history. Williams has won 25 Grammy Awards, seven British Academy Film Awards, five Academy Awards and four Golden Globe Awards. With 52 Academy Award nominations, he is the second most-nominated individual, after Walt Disney. His compositions are considered the epitome of film music, and he is considered among the greatest composers in the history of cinema.

Fun facts: In 1975, Williams wrote the score to a musical set in the 12th century and based on the turbulent friendship between Thomas Beckett and King Henry II. Thomas and the King opened in London and closed before it reached Broadway.

Selection to be performed: ET the Extra-Terrestrial
Supplemental Activity: Put the flying scene from E.T. on mute and ask students to watch and compose their own sounds/melodies as individuals or as a group. Afterwards ask the class to share their new works while the scene is played on mute.

Listen to this piece: https://youtu.be/Ps1-YlB1TIQ

Composer and Program Notes
Appendix

String Family

How it works

When you look at a stringed instrument, the first thing you’ll probably notice is that it’s made of wood, so why is it called a stringed instrument? The bodies of the stringed instruments, which are hollow inside to allow sound to vibrate within them, are made of different kinds of wood; but the part of the instrument that makes the sound is the strings, which are made of nylon, steel or sometimes gut.

The strings are played most often by drawing a bow across them. The handle of the bow is made of wood and the strings of the bow are actually horsehair from horses’ tails! Sometimes the musicians will use their fingers to pluck the strings, and occasionally they will turn the bow upside down and play the strings with the wooden handle.

The instruments

The strings are the largest family of instruments in the orchestra and they come in four sizes: the violin, which is the smallest, the viola, the cello, and the biggest, the double bass, sometimes called the contrabass. (Bass is pronounced “base,” as in “baseball.”) The smaller instruments, the violin and viola, make higher-pitched sounds, while the larger cello and double bass produce low rich sounds. They are all similarly shaped, with curvy wooden bodies and wooden necks. The strings stretch over the body and neck and attach to small decorative heads, where they are tuned with small tuning pegs.

You play the violin and viola by resting it between your chin and left shoulder. Your left hand holds the neck of the instrument and presses down on the strings to change the pitch, while your right hand moves the bow or plucks the strings. Since the cello is too large to put under your chin, you play it sitting down with the body of the cello between your knees and the neck on your left shoulder. The body of the cello rests on the ground and is supported by a metal peg. The double bass is so big that you have to stand up or sit on a very tall stool to play it. Like the cello, the body of the double bass stands on the ground, supported by a metal peg, and the neck rests on your left shoulder. You play the cello and the double bass in a similar manner to the violin and viola, using your left hand to press down on the strings and your right hand to move the bow or pluck the strings.
Appendix

Woodwind Family

How it works

The instruments in the Woodwind family used to be made of wood, which gives them their name. Today, they are made of wood, metal, plastic or some combination. They are all basically narrow pipes with holes, an opening at one end and a mouthpiece at the other. You play them by blowing air through the mouthpiece (that's the “wind” in “woodwind”) and opening or closing the holes with your fingers to change the pitch. Metal caps called keys cover the holes of most woodwind instruments.

The mouthpieces for some woodwinds, including the clarinet, oboe and bassoon, use a thin piece of wood called a reed, which vibrates when you blow across it. The clarinet uses a single reed made of one piece of wood, while the oboe and bassoon use a double reed made of two pieces joined together. To play the clarinet and the oboe, you hold the instrument upright, blow through the reed in your mouth and use both hands to press down on the keys to open and close the holes and change the pitch. The flute is played by holding it horizontally with both hands and blowing across a hole in the mouthpiece, much like blowing across the top of a bottle. Your fingers open and close the keys to change the pitch. You play the bassoon by holding it upright and blowing through the double reed just like an oboe. The air travels down the tube and then makes a u-turn and goes up and out the top. Just like the oboe, clarinet and the flute, you use both hands to press on the keys to open and close the holes and change the pitch.

The instruments

Just like the stringed instruments, the smaller woodwinds play higher pitches while the longer and larger instruments play the lower pitches. The woodwind family of instruments includes, from the highest sounding instruments to the lowest, the piccolo, flute, oboe, English horn, E-flat clarinet, clarinet, bass clarinet, bassoon and contrabassoon.

The French horn player joins the woodwind quintet to add some color – even though it is made of brass and has a different mouthpiece.
Appendix

Brass Family

How it works
If you think the brass family got its name because the instruments are made of brass, you’re right! This family of instruments can play louder than any other in the orchestra and can also be heard from far away. Although their early ancestors are known to have been made of wood, tusks, animal horns or shells, today’s modern instruments are made entirely of brass. Brass instruments are essentially very long pipes that widen at their ends into a bell-like shape. The pipes have been curved and twisted into different shapes to make them easier to hold and play.

Like the woodwind family, brass players use their breath to produce sound, but instead of blowing into a reed, they vibrate their own lips by buzzing them against a metal cup-shaped mouthpiece. The mouthpiece helps to amplify the buzzing of the lips, which creates the sound. Most brass instruments have valves attached to their long pipes; the valves look like buttons. When you press down on the valves, they open and close different parts of the pipe. You change the pitch and sound by pressing different valves and buzzing your lips harder or softer.

The instruments
The brass family members that are most commonly used in the orchestra are the trumpet, French horn, trombone and the tuba. To play all four of the different brass instruments, the first step is to buzz your lips into the mouthpiece. Each brass instrument has a different shaped mouthpiece, helping to create the different sounds. The trumpet is the smallest member of its family and plays the highest pitches. You play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece and pressing down the three valves in various combinations to change pitch. To play the French horn, you hold it with the bell curving downward and buzz into the mouthpiece.

Your left hand plays the three valves and you can change the type of sound you make by the way you place your right hand in the bell. You play the trombone by holding it horizontally, buzzing into the mouthpiece and using your right hand to change pitch by pushing or pulling the slide to one of seven different positions. You play the tuba sitting down with the instrument on your lap and the bell facing up. You blow and buzz into a very large mouthpiece and use your hand to press down on the valves which changes the sound. It takes a lot of breath to make sound with the tuba!
Appendix

Percussion Family

How it works
The percussion family is the largest in the orchestra. Percussion instruments include any instrument that makes a sound when it is struck, shaken or scraped. Some percussion instruments are tuned and can sound different notes, like the xylophone, timpani or piano, and some are untuned with no definite pitch, like the bass drum, cymbals or castanets. Percussion instruments keep the rhythm, make special sounds and add excitement and color. Unlike most of the other players in the orchestra, a percussionist will usually play many different instruments in one piece of music. Percussionists also use different kinds of mallets to change the sound when striking or scraping an instrument. Brushes, mallets and sticks come in various shapes and sizes. Scraped percussion instruments are less common in the orchestra, but are used in much of the folk music in the world.

The instruments
The instruments of the percussion family have international ancestors from the Middle East, Asia, Africa, the Americas and Europe representing musical styles from many different cultures. The most common percussion instruments in the orchestra include the timpani, xylophone, cymbals, triangle, snare drum, bass drum, tambourine, gongs, chimes, celesta and piano.
Appendix

Oregon Symphony Roster

MUSIC DIRECTOR
David Danzmayr

ASSOCIATE CONDUCTOR
Deanna Tham

VIOLIN
Sarah Kwak, Concertmaster
Peter Frajola, Associate Concertmaster
Erin Furbey, Assistant Concertmaster
Chien Tan, Principal Second Violin
Inés Voglar Belgique, Assistant Principal Second Violin
Fumino Ando
Keiko Araki
Clarisse Atcherson
Lucia Atkinson*
Ron Blessinger
Lisbeth Carreno
Ruby Chen
Emily Cole
Julie Coleman
Jonathan Dubay
Greg Ewer
Daniel Ge Feng
Lynne Finch
Nelly Kovalev*
Shin-young Kwon
Jeong Yoon Lee*
Ryan Lee
Yuqi Li**
Sam Park**
Vali Phillips
Shanshan Zeng

VIOLA
Amanda Grimm, Principal Viola
Charles Noble, Assistant Principal
Kayla Cabrera*
Maia Hoffman
Leah Ilem
Ningning Jin
Brian Quincey
Matthew Ross*
Viorel Russo

CELLO
Nancy Ives, Principal Cello
Marilyn de Oliveira, Assistant Principal
Seth Biagini
Pansy Chang*
Kenneth Finch
Trevor Fitzpatrick
Antoinette Gan**
Kevin Kunkel

BASS
Jesse Fischer, Principal
Braizahn Jones, Assistant Principal
Mariya-Andoniya Andonova
Colin Corner
Jeffrey Johnson
Jason Schooler

FLUTE
Martha Long, Principal Flute
Alicia DiDonato Paulsen, Assistant Principal
Zachariah Galatis

PICCOLO
Zachariah Galatis

OBOE
Martin Hébert, Principal Oboe
Karen Wagner, Assistant Principal
Jason Sudduth*

ENGLISH HORN
Jason Sudduth*

CLARINET
James Shields, Principal
Todd Kuhns, Assistant Principal
Mark Dubac

BASS CLARINET
Todd Kuhns

BASSOON
Carin Miller, Principal
Vincent Igusa, Assistant Principal
Kai Rocke

CONTRABASSOON
Kai Rocke

HORN
Jeff Garza, Principal
Joseph Berger, Associate Principal
Graham Kingsbury, Assistant Principal
Alicia Michele Waite
Matthew Berliner*

TRUMPET
Jeffrey Work, Principal
David Bamonte, Assistant Principal
Doug Reneau

TROMBONE
Casey Jones, Principal

Robert Taylor, Assistant Principal
Charles Reneau

BASS TROMBONE
Charles Reneau

TUBA
JáTtik Clark, Principal

TIMPANI
Jonathan Greeney, Principal
Sergio Carreno, Assistant Principal

PERCUSSION
Michael Roberts, Principal
Stephen Kehner, Assistant Principal
Sergio Carreno

HARP
Jennifer Craig, Principal

*Acting
**Leave of absence

Interactive Map of the Orchestra
Take advantage of this online resource that provides detailed descriptions and pictures of the instruments that make up the Oregon Symphony.

www.orsymphony.org/learning-community/resources/
ABOUT THE ORCHESTRA

The symphony orchestra is the largest and most exciting of all musical groups with as many as one hundred players. It is divided into four musical families called strings, woodwinds, brass and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the musical families are related to one another just like cousins, aunts and uncles. The orchestra is a big family of instruments playing together.

To learn more about your Oregon Symphony Orchestra check us out online at orsymphony.org/orchestra/roster.aspx
The String Family

This family is the largest in the orchestra and likes to sit up front. They include the violin, viola, cello, contrabass or string bass and the harp. When members of this family raise their voices, they twang, squeak, strum, whine and pluck. What other sounds would you hear in this family?

To learn more about your Oregon Symphony Orchestra check us out online at orsymphony.org/orchestra/roster.aspx
THE WOODWIND FAMILY

The instruments in this family include the piccolo, flute, oboe, English horn, clarinet, bassoon, and contrabassoon. Sound is made by blowing into a round piece of metal or wood that is long and thin. This is called a reed. Family members like to sing their names. They whistle, wobble, hum, trill and tweet. The flute is all metal and has no reed.

To learn more about your Oregon Symphony Orchestra check us out online at orsymphony.org/orchestra/roster.aspx
To learn more about your Oregon Symphony Orchestra check us out online at orsymphony.org/orchestra/roster.aspx

**THE BRASS FAMILY**

These are very busy instruments who perform in bands as well as orchestras. Members of the brass family are the French horn, trumpet, trombone and tuba. Like the woodwinds, brass instruments produce sound when air is blown through a tube. These family members toot, bugle and pipe.
The Percussion Family

These instruments have the funniest names in the orchestral family. They include the glockenspiel, xylophone, celesta, tambourine, gourd, tam-tam, gong, and many others. Sound is produced by striking or shaking one instrument against another. These family members bang, chatter, click, snap, drum and ring.
Credits

Oregon Symphony learning & community engagement programs are supported by:

 Anonymous
 In Memory of Tom Allen
 Paul Gehlar
 Robert & Carolyn Gelpke
 Getty-Dubay Italic
 Handwriting
 Cynthia Shaff Hadel
 The Holman Funds of OCF
 Monday Musical Club
 John & Ginger Niemeyer
 PGE Foundation
 Polk County Cultural Coalition
 Wells Fargo Foundation
 Wintz Family Foundation

Hampton Family Foundation

TOM & MARILYN FINK FOUNDATION

Clark Foundation

Oregon Arts Commission

RACC

Cultural Trust

orsymphony.org

Matthew Gailey
Director of Learning and Community Engagement