



BEETHOVEN'S BELATED BIRTHDAY BALL

CHARLOTTESVILLE
SYMPHONY

AT THE UNIVERSITY OF VIRGINIA

YOUTH CONCERT

**Benjamin Rous, Music Director and Narrator
Emily Hartka and Abigail Brent, Dancers**

Sponsored by the Charlottesville Symphony Society
The Mr. and Mrs. James L. Brown Endowed Fund for Youth Concerts
The County of Albemarle

The Charlottesville Symphony at the University of Virginia

Presents

BEETHOVEN'S BELATED BIRTHDAY BALL

Benjamin Rous, Music Director and Narrator

Emily Hartka and Abigail Brent, Dancers

Principal musicians of the orchestra

Recorded October 13, 2021 at The Center at Belvedere
Available online Tuesday, January 4 – Monday, January 31, 2022

PROGRAM

Excerpts from the following works:

Ludwig van Beethoven *Symphony No. 5*, Op. 67

Ludwig van Beethoven *Quartet Op. 18, No. 5, I. Allegro*

William Grant Still *Danzas de Panama*, I. Tamborito

**Ludwig van Beethoven *Trio in C Major*, Op. 87
arranged for brass trio (originally for 2 oboes and English Horn)
III. Minuet. Allegro molto. Scherzo - Trio**

Patty Hill and Mildred Hill *Happy Birthday*

**Ludwig van Beethoven *Septet*, Op. 20
III. Tempo di Menuetto
VI. Andante con moto alla marcia - Presto**

**Ludwig van Beethoven *Quintet for piano and Winds*, Op. 16
III. Rondo allegro ma non troppo**

**Paquito D'Rivera *Aires Tropicales*
III. Vals Venezolano**

Valerie Coleman *Umoja* (Unity)

Ludwig van Beethoven *Symphony No. 9*, Mvmt. IV - Ode to Joy

Beethoven's Belated Birthday Ball

Born in 1770, Ludwig van Beethoven would have turned 250 years old on December 16, 2020...if he were still alive! The Charlottesville Symphony hoped to invite students to UVA's Old Cabell Hall to celebrate. Due to the pandemic, we waited and waited for a safe date, but finally decided to throw a ball in his honor instead – and we recorded it for you to enjoy!

Join us online during the month of January for *Beethoven's Belated Birthday Ball* where you will hear dance-like works by Beethoven and other more modern composers: William Grant Still, Valerie Coleman and Paquito D'Rivera. Meet the instruments of the orchestra and learn about Beethoven's life, his music, his challenges and his victories! Compare Beethoven's means of expressing himself through music to the other composers' musical languages – and try dancing a waltz and minuet, guided by our friends Emily Hartka and Abigail Brent of the Charlottesville Ballet!

December 2021

Dear Students,

My name is Elizabeth Roberts. As Director of Youth Education and Principal Bassoon with the Charlottesville Symphony, I write to tell you that the entire orchestra looks forward to performing live for you someday in Old Cabell Hall at UVA when it is safe to do so. Hearing an orchestra perform live is a very special opportunity. When people walk into our concert hall, they feel excitement and energy about the performance they are about to hear. We know that a video cannot replace this, but we didn't want to miss the opportunity to share our instruments and a concert with you.

We hope that you enjoy learning about Beethoven and the other composers. As you listen, try to notice how each instrument produces a different kind of sound. Some blend easily while others might stick out. Instead of a flute and a clarinet, you might hear a flut-inet! Or even a vio-horn-boe – that's a mixture of violin, horn and oboe playing at the same time! Does one instrument draw your attention more than another? Look at the shapes of the instruments and listen to the many colors of sound. Notice the different moods you feel when you hear the music. You might find some of the music to be just OK or so-so to listen to, but then you might find other pieces fill you with energy. Try to remember what you enjoy as you listen and be sure to share this with your friends and family when you get home.

Have a great time at the digital concert!

Elizabeth

Program Notes

by Elizabeth Roberts

assisted by Ian Rooper

Ludwig van Beethoven (1770- 1827)

Ludwig van Beethoven was born in December, 1770 in the city of Bonn. He had a difficult childhood and he went deaf at an early age, but he overcame many challenging situations in his life to become one of the most respected composers of classical music. He is said to be the composer who bridged the Classical and Romantic styles of music because his music fits into both categories. While Romantic era composers wrote flowing melodies for the themes in their works, many of Beethoven's compositions were held together with motives, or rhythmic patterns. His most famous works are: Symphony No. 5, Für Elise, The Moonlight Sonata for piano, and Symphony No. 9.

Beethoven loved nature and was both inspired and consoled by it. He loved the feel of the sun, wind and rain on his face. He allegedly refused to sleep in a house that had no trees near it! He also refused to use an umbrella, but unfortunately he had the bad habit of shaking his wet hat on people's nice furniture!

Beethoven also had a bad temper. Cellist Steven Isserlis tells the following story in his book, *Why Beethoven Threw the Stew*: One time, when Beethoven was at dinner with friends, he did not like his food. He complained, but the waiter ignored him. Beethoven was so angry that he threw his stew at the waiter – whose hands were full of plates of food. The waiter ended up trying to lick the stew off his face as he held onto those plates! It looked so funny that everyone – including Beethoven – laughed. While it was wrong of Beethoven to throw his supper, especially at someone, it was a sign of how frustrated he was in life and how sorry he felt for himself not being able to hear.

Beethoven's music frequently fluctuates between fiery and calm moods. This demonstrates the role music played for him – a calm port in the fiery storm of his life.

Symphony No. 5 – Ludwig van Beethoven

Beethoven composed his Fifth and Sixth Symphonies around the same time and they were both premiered on the same concert in 1808. In fact, Beethoven originally called his Fifth Symphony his Sixth and vice versa! Late in his life, when he cataloged all his works, he switched the numbers. Most people recognize the motive, Dit Dit Dit DAAAAAH, on which the Fifth Symphony is based, because the Symphony has been popular and familiar for so many years.

The first movement is in 2/4 meter, and it is rhythmically intense. It has abrupt shifts between forte and piano, loud and soft. Beethoven achieved 'color' changes in the sound by varying the instrumentation used to play and develop the motive. This movement is in C minor and there are several fermatas in the music. A printed fermata looks like an eye with

an eyebrow over it, and it tells musicians to sustain a pitch for an unexpectedly long time. This creates tension in music, for a listener has no idea how long the fermata will be held or what is coming after the fermata. The second movement is slow, in 3/4 meter and is more lyrical. The third movement is a fast scherzo – which means “joke” – also in triple meter. The fourth and final movement of the Symphony No. 5 is in C Major, which brings out a joyous feeling. It is a proud and majestic march. Part of the way through the upbeat fourth movement, Beethoven repeated the music from the third movement, which is darker and sad. Many people believe that this shows his sense of the reality of the human condition – that one can be joyful even while there are many difficult things in life. Beethoven unifies the symphony by using his opening *short-short-short-long* musical motive in innovative ways. Beethoven’s Fifth Symphony was the first symphony to use piccolo, contrabassoon and trombones, but only in the fourth movement.

Victory Motive and World War II

Morse Code is a type of code that uses rhythmic sounds to symbolize letters, numerals and punctuation. Each symbol is represented by a combination of short and long sounds that can be described as dots and dashes or “dits” and “dahs.” Samuel F. B. Morse and Alfred Vail created the code in the 1840s for use with the electric telegraph. The most-recognized use of the code is an emergency signal: dit dit dit - dah dah dah - dit dit dit = S.O.S. = Save Our Ship or Save Our Souls. The letter “V” in Morse code is represented by dit dit dit dah. In World War II, the motive was used by the Allied Forces as a symbol of “V” for Victory. The first movement of Beethoven’s Symphony No. 5 was played so often that many people grew tired of hearing it for a while!

Quartet, Op. 18, No. 5 in A Major, I. Allegro – Ludwig van Beethoven

Beethoven was living in Vienna in his late 20s, supported financially by the Viennese aristocracy, when he composed his six Op. 18 quartets. While it is uncertain if he ever met Mozart – for Mozart died the year Beethoven moved to Vienna – Beethoven did briefly take composition lessons from another famous composer, Franz Joseph Haydn. While Beethoven admired, and in some ways emulated, aspects of both men’s work, his own unique musical voice can already be detected in these quartets.

Op. 18, No. 5 has many similarities to Mozart’s quartet in A Major, K. 464, “The Drum”, from the key of A Major to the formal structure of each movement. The first movement is in Sonata Form. Sonata Form is like a story – it starts with a protagonist, or main character or musical theme, which is followed by an antagonist, or contrasting character or theme; they are introduced in the ‘Exposition’ or opening section of the movement. This is followed by the Development, where the musical themes – or story line – are presented in new and unique ways. In the last section, called the Recapitulation in music, we hear both themes again, but tension is resolved between them – think of a protagonist and an antagonist becoming the best of friends. Beethoven uses silence and sudden fortes, or loud moments, throughout the movement. In the Exposition, the first theme is in A Major, and the second is in E minor. Listen for the difference in character when the music shifts from one to the other. The whole movement is both energetic and graceful.

Danzas de Panama, I. Tamborito - William Grant Still (1895-1978)

William Grant Still was a prolific American composer who was born in Mississippi and grew up in Arkansas. His mother was a teacher and his father was a partner in a grocery store, but also a bandleader. His father passed away when Still was just three months old. Still's stepfather, Charles B. Shepperson, fostered his curiosity in music, through listening to recordings and taking him to live performances. Still began violin lessons when he was 15 years old, and he taught himself to play several wind and string instruments. He graduated as valedictorian of his class at age 16, and went on to study at Wilberforce University, Oberlin Conservatory of Music and the New England Conservatory, though lack of money made it difficult for him in school. He took private lessons in composition with several famous composers: George Andrews, Edgard Varèse and George Whitefield Chadwick.

Still is considered to have been part of the Harlem Renaissance. He was the first American composer to have an opera produced by a major American opera company. He was the first African-American to conduct a major American orchestra, to have a symphony performed by a major American orchestra and to have an opera performed live on national television. Still listened to Panamanian folk music, collected by ethnomusicologist Elisabeth Waldo, and that inspired him to compose *Danzas de Panama*. A tamborito, which translates literally as *little drum*, is a genre – or category – of music and dance from Panama that dates to the 1600s. It is the national song and dance of Panama, and it is a romantic, couples dance that includes a percussion ensemble and female chorus. The performers usually wear formal costumes and are surrounded by a large, interactive audience. As you listen to the first movement of Still's *Danzas de Panama*, called "Tamborito", see if you can hear how he recreates these sounds and images by using a string quartet in innovative ways.

Trio in C Major Op. 87, arranged for brass trio – Ludwig van Beethoven (originally for 2 oboes and English Horn)

III. Minuet. Allegro molto. Scherzo – Trio

Beethoven composed his Trio in C Major, Op. 87, for amateur musicians in 1794, shortly after his arrival in Vienna. It was originally scored for two oboes and English horn, but the work was soon arranged for other combinations of instruments, each varying to include strings, winds and/or piano. While it was written and published before his Opus 1, it was assigned a misleadingly high opus – or catalog – number, Op. 87. The piece is not technically difficult, but it has beautiful melodies and is pleasing to hear and play. It requires a good sense of ensemble from the players. It is in four movements and hints in style at the serenades Mozart composed. The third movement – Minuet – is actually a scherzo in 3/4 meter. Scherzo translates as "joke", the joke being that, unlike dancing a minuet, the tempo of a scherzo is so fast that one cannot dance the three steps per bar required of it.

A **minuet**, which is a dance in triple meter, is considered one of the most prestigious and formalized of all dances, dating to the 1600s and having a hey-day in 18th century ballrooms. The dance steps and musical form have endured for centuries, and the minuet began every formal ball in the 1700s. A minuet is to be performed by one couple at a time while the other

guests observe, with the couple of highest social rank leading off the first dance. It began with bows and curtsies to both partners and to attendees. The dance steps allowed for improvisation within a framework and were highly ceremonial. Good dancers were expected to make the standardized steps cross boundaries with the eight-bar phrases of the music and appear calm and nonchalant all the while. It was an honor to be asked to dance a minuet...and it was also a display of social power to – at times – refuse to dance when invited.

Happy Birthday - Patty Hill (1868-1946) and Mildred Hill (1859-1916)

Most kids who grow up in the United States are familiar with the song *Happy Birthday*. But did you know that its melody is believed to have been originally composed by Mildred Hill and was called “Good Morning to All”? She was an American composer and musicologist, which is someone who studies music as an academic subject rather than as a performer. Mildred’s sister, Patty – a dedicated early childhood educator – is believed to have written the original lyrics. The two were born in Kentucky and came from a supportive family who believed strongly in the importance of education. *Happy Birthday* is considered the most recognized song in all of the English language.

Septet, Op. 20 – Ludwig van Beethoven

III. Tempo di Menuetto

VI. Andante con moto alla marcia - Presto

In 1799 and 1800, Beethoven composed his septet for seven instruments: violin, viola, cello, bass, clarinet, horn and bassoon. When played together, the instruments can create a relatively thick ‘orchestral’ sound despite being a chamber music ensemble. Beethoven dedicated the work to Empress Maria Theresa, the last Holy Roman Empress.

The work is in six movements and resembles a serenade, similar to Mozart’s string trio, K. 563. The third movement is composed in the style of a minuet, though not intended to be danced to, and one can easily hear the triple meter. A Minuet and Trio form can be mapped as AA BB - CC DD - AB. Listen to the music many times until you recognize when each theme – or musical idea – occurs.

The sixth movement starts with a slow introduction (a march) in a minor key, and it is easy to recognize when the Presto begins because the pulse of the music gets immediately faster and the key changes from minor to major, with the weighty, dark mood giving way to a jovial, bright carefree feeling.

Quintet for piano and Winds, Op. 16 – Ludwig van Beethoven

III. Rondo allegro ma non troppo

Beethoven composed his Quintet for Piano and Winds in 1796, and it is believed to be modeled after Mozart’s work (K. 452) of the same name. Both works use the same instrumentation, are in the key of Eb Major and have the same number of movements. A Rondo is a musical form that starts with a theme and is followed with a contrasting theme. Then the first theme repeats, only to be followed by a third musical theme, which is different

from the first two. Then the initial theme repeats and yet another new theme may be brought in, followed by a repeat of the initial theme, so the music would have the form of A B A C A D A, for instance, with all the “A” sections sounding nearly identical and each of the contrasting sections (B, C, D, etc...) sounding unique from each other. If colors were used, a Rondo form might be Blue Green Blue Yellow Blue Red Blue. And if sports were used, the form might be Soccer Swimming Soccer Gymnastics Soccer Tennis Soccer.

Aires Tropicales - Paquito D’Rivera (b. 1948)

III. Vals Venezolano

Paquito D’Rivera, born Francisco de Jesus Rivera Figueras, is originally from Havana, Cuba. His father was a saxophonist and instrument salesman, and he cultivated D’Rivera’s interest in music by listening to recordings and taking him to orchestras, bands and clubs such as the famous Tropicana. D’Rivera is a GRAMMY award-winning clarinetist, saxophonist, bandleader and composer. His works bridge the classical and jazz idioms. *Aires Tropicales* is a woodwind quintet in seven movements that was commissioned by the Aspen Wind Quintet and first performed in 1994.

Movement III is a Venezuelan Waltz. The seeds of the **waltz** date to the 1500s, but it wasn’t until around 1750 that lower classes in central Europe began dancing a couples dance known as the waltz. Characterized by sliding, gliding and whirling, a waltz is danced in the ‘closed’ position, meaning that partners place their hands on each other’s shoulders or hips, dancing closely so as to move as one unit around the ballroom. Aristocrats initially thought this broke with established cultural boundaries, but the dance soon took on popularity among all social classes. Like many dances, the waltz evolved in different eras, based on styles of music and cultural trends. A Venezuelan waltz, popularized in Venezuela in the 19th century, was a dance-like instrumental work, sometimes composed for solo piano, and at other times for an ensemble of violin, bandola and guitar.

Umoja (Unity) - Valerie Coleman (b. 1970)

A flutist, composer and educator, Valerie Coleman was born in Louisville, KY, and now lives in New York. She began studying music at age 11. She had already written several symphonies by the time she was 14. As an adult, she was nominated for a GRAMMY Award and was also named Classical Woman of the Year in 2020 by Performance Today. She – and her compositions - have won many awards. *Umoja (Unity)*, was selected by Chamber Music America as one of the *Top 101 Great American Ensemble Works*. Her pieces have been performed by major orchestras throughout the United States and beyond.

Coleman has performed as a soloist and chamber musician, and she co-founded the *Imani Winds*, a famous woodwind quintet. *Umoja* was first published as a woodwind quintet in 2003, and The Philadelphia Orchestra commissioned a full-orchestra version, *Umoja: Anthem of Unity*, in 2019. The word “umoja” means “unity”, and represents a principle of African heritage, the first of the seven principles celebrated each year during Kwanzaa:

Umoja (Unity)

Kujichagulia (Self-determination)

Ujima (Collective Work and Responsibility)
Ujamaa (Cooperative Economics)
Nia (Purpose)
Kuumba (Creativity)
Imani (Faith)

Symphony No. 9, Op. 125 in D minor “Ode to Joy” - Ludwig van Beethoven
IV. Finale

Beethoven’s Ninth Symphony is in four movements, the most famous of which is the last. Beethoven used a poem by his friend Friedrich Schiller as a basis for its composition. For thirty-six years, Beethoven considered how to set the poem to music, and finally settled on the form he used in his Symphony No. 9. This final movement is so popular that it is often played by itself in concerts, and it overshadows the first three movements. Beethoven’s message is for all of humanity to sing together in joy. The text of the poem is sung in German by soloists and a large chorus. The English translation appears below. Beethoven conducted the premiere of the symphony, even though he was totally deaf at the time!

Ode to Joy
By Friedrich Schiller

O friends, no more these sounds!
Let us sing more cheerful songs,
More full of joy!

Joy, bright spark of divinity,
Daughter of Elysium,
Fire-inspired we tread
Thy sanctuary.
Thy magic power re-unites
All that custom has divided,
All men become brothers,
Under the sway of thy gentle wings.

Whoever has created
An abiding friendship,
Or has won
A true and loving wife,
All who can call at least one soul theirs,
Join our song of praise;
But those who cannot must creep tearfully
Away from our circle.

All creatures drink of joy
At nature’s chest.
Just and unjust
Alike taste of her gift;
She gave us kisses and the fruit of the vine,
A tried friend to the end.
Even the worm can feel contentment,
And the cherub stands before God!

Gladly, like the heavenly bodies
Which He sent on their courses
Through the splendor of the firmament;
Thus, brothers, you should run your race,
like a hero going to victory!

You millions, I embrace you.
This kiss is for all the world!
Brothers, above the starry canopy
There must dwell a loving father.

Do you fall in worship, you millions?
World, do you know your creator?
Seek Him in the heavens;
Above the stars must he dwell.

Definitions

Bass line – Bass line is the low-pitched foundation on which other music is often composed.

Ballet – Ballet is a highly technical form of dance, the training for which is on par with that of the training of a professional musician. Subtlety in motion conveys character and style, which allow the artist to convey emotion and story without the use of words.

Color – Color relates to the way sound changes when different instruments are used in combination with each other. It is also called timbre (pronounced TAM-bur). Each instrument makes a different quality of sound based on the materials it is made of, the way it is played and its size.

Composer – A composer is a person who writes music.

Conservatory – A conservatory is a special type of school dedicated to music and/or dance that provides intense training for artists - as performers, creators/composers and directors.

Elements of Music – Music is organized by several elements rhythm, pulse/beat, melody, bass line, harmony, color, character, style and expression. The elements are organized together to give each individual piece of music a shape or form.

Expression – Music is a language. Expression relates to the emotions that composers and performers convey to the people who are listening to a piece of music.

Fanfare – A fanfare is a short musical composition usually written for brass instruments that is played to introduce someone or something important. It serves as a call to attention.

Folk Song – Folk songs, or traditional songs, have been passed down from generation to generation so many times that no one remembers who wrote the original version. Sometimes there are variations in the lyrics or melodies from one region to another.

Form – In each piece of music, all the different elements - like melody, harmony, rhythm and dynamics - are organized to give the piece of music what we call "Form." Some forms are AABB. Some forms are ABA. Some are ABACA. And there are many other forms, too. If two sections of a piece get the same letter, the music in those sections is the same.

Harmony – Harmony is the beautiful part that fills in between the melody and the bass line, adding character and fullness to the sound.

March – A march is a piece of music that can be marched to – the pulse of the music is one-two, one-two, one-two.

Melody – Melody is the main idea or theme, a tune that can stick in your head or that you find yourself humming because it is so beautiful.

Music Critic – Music critics write articles about musical works, performers and specific performances, offering their educated opinion of the good and bad parts of each. Critics can often build (or ruin) the careers of performing artists and composers as well as encourage readers to attend a performance.

Nationalism – In music, but also used in other art forms like literature and painting, composers use certain elements in their works to create pride in their home country, either by basing their works on folk tales or by quoting folk songs. This is called Nationalism.

Opera – An opera is a collaborative work of art with the focus on singing. An opera tells a story, like a play that is sung. There are sometimes elaborate sets and costumes. There is an orchestra, often a chorus, and some very important singers – called soloists – who tell and act out the story. An **operetta** is a short opera and the plot is often comical.

Orchestra – An orchestra is a group of musicians who play instruments from the string, woodwind, brass and percussion families. A **pit orchestra** accompanies an opera or a musical from a section of the auditorium that is lower than the stage. This lowered area is often called a 'pit'.

Overture – An Overture introduces the musical themes – or melodies – that will be heard in a larger work such as an opera, ballet or musical.

Rhythm – Rhythm is the pattern of short and long pitches that are played over a recurring pulse or beat.

Soft-shoe Dancing – Soft-shoe dancing is related to tap-dancing, but it is performed in soft-soled shoes and incorporates graceful slides in a more relaxed manner than tap dancing.

Texture – Like fabrics, music also has texture. Sometimes it is thin, with just a couple of instruments playing; sometimes it is thick or heavy, with many instruments playing. The texture can be bumpy, when musicians play separated notes called staccato, or it can be smooth, when musicians play long, connected notes called legato.

Theme – A theme is a melody or musical idea that unifies a piece of music. There are themes in literature, too.

The Orchestra and Its Instruments

A symphony orchestra is a group of people who play many different instruments and make music together. The instruments of the orchestra are divided into four groups called “families”: the strings, woodwinds, brass and percussion. Each family contains instruments that are similar in many ways, yet different in others — much like any family. A band has only three of these families — it does not have members of the string family.



The strings are the largest family in the orchestra. Over half of the players in the orchestra play one of the four stringed instruments: the violin, viola, cello and the string bass. These four instruments look very much alike. Each of them is made of a specially shaped hollow wooden box that has four strings stretched tightly along its length. Each stringed instrument has a bow, a thin stick of flexible wood with horsehair attached at each end. To make the sound, a player draws the hair of the bow across the strings, causing the strings to vibrate. The violin is the smallest stringed instrument and has the highest voice of the family. The violins often play the melody, or tune, in orchestra music. The viola looks very much like the violin, but is slightly larger. It has a deeper, mellower sound. Both the violin and the viola are held under the chin.

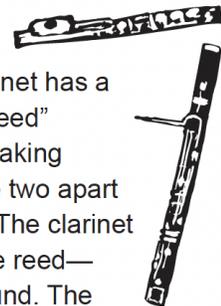
The cello, which has an even lower voice, is much larger than the violin and the viola — so large that it cannot be held under the chin, but must rest on the floor between the player’s knees. The string bass is the largest member of the string family, even taller than the person playing it. To play a bass, a person must stand or sit on a tall stool. The string bass rarely plays the melody, but it has an important role. Its deep voice is the harmony and foundation of the orchestra. In most orchestras, the string family sits at the front of the stage, right in front of the conductor.



One special member of the string family is the harp. The harp has forty-seven strings, which are plucked with the fingers. Most orchestras use a harp only for certain special pieces.

Behind the strings on stage are the woodwinds. As you might guess from their name, all of these instruments are played with wind — that is, by blowing into them. However, not all of them are made of wood. The one exception is the flute.

A long time ago, flutes were made of wood. Today they are made of metal, but are still in the woodwind family. When a flute player blows across the opening of the flute, the air inside the flute vibrates, making a musical sound. The clarinet is made of dark-colored wood with metal keys. A clarinet has a mouthpiece with a tiny piece of cane, or hard grass like bamboo, called a “reed” attached to it. When a player blows through the mouthpiece, the reed vibrates, making the clarinet sound. The oboe looks very much like the clarinet. It is hard to tell the two apart unless you look closely at them and listen carefully. Their sounds are distinctive. The clarinet has a smooth tone while the oboe’s tone is more piercing. The oboe has a double reed—two pieces of cane that vibrate against each other to make the oboe’s unique sound. The bassoon also has a double reed, but sounds much lower than the oboe.



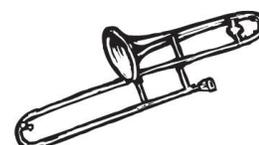
Just as with stringed instruments, the bigger the instrument, the lower the voice in the other families of the orchestra. The contrabassoon is the biggest and lowest woodwind instrument. When you unfold the bassoon it is eight feet long, and when you unfold a contrabassoon, it is sixteen feet long. In comparison, the piccolo is the smallest and highest-pitched woodwind. It looks like a “baby” flute.

The brass family sits at the very back of the stage, but it is quite easy to recognize because all the instruments are made of bright shiny metal. Brass instruments are constructed of long metal tubes which are coiled around and around into shapes that are easy to handle. Each brass instrument has a different shape, size and voice.



One important brass instrument, the horn, is sometimes considered part of the woodwind family because its tone blends beautifully with woodwind instruments as well as with other brass instruments. The French horn is made of 17 feet of coiled tubing and has a wide flaring bell. A French horn player can use his hand inserted into the bell to change the sound of the horn. Many people think the French horn has the most beautiful sound of any musical instrument in the orchestra.

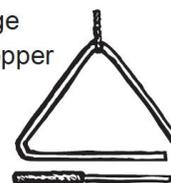
The trumpet is made from a much shorter piece of tubing and has a small bell. The trumpet has a clear and brilliant tone, and is also usually very loud, so the rest of the orchestra never drowns out its voice. It can be heard loud and clear! The trombone is bigger than the trumpet and has a lower voice. It has a slide, which is pulled in and out to control pitch. The tuba is very big and fat, and has an extremely low voice. While the tuba very rarely gets to play the melody, it plays the important bass notes of the music.



The percussion family has many different instruments made of different shapes and materials. The instruments produce a variety of sounds. What all of the percussion instruments have in common is that a player must strike them to make a sound. The percussion family stands at the back of the stage where there is plenty of room for all the different percussion instruments and players.



The most important percussion instruments are the timpani. These large drums are sometimes called kettledrums because they look like big copper kettles. The timpani player uses three to five timpani of different sizes. The small ones play higher pitches and the larger ones play lower pitches. Timpani are used in almost every orchestra piece. Many other percussion instruments are used only occasionally, depending on what kind of sounds the composer needs for the music. The bass drum is a very large drum – about three feet in diameter. It makes a deep, thundering sound. The snare drum is a much smaller drum which has metal wires called snares stretched across the bottom of it. When the drum is struck, the wires vibrate, making a rattling sound. The triangle is a metal rod bent into the shape of a triangle. It makes a bell-like sound. Cymbals are two large metal plates which are crashed together. The cymbals are usually played loudly, so the sound can be startling.



Our Orchestra

The Charlottesville Symphony at the University of Virginia is made up of more than 70 people, including university professors, music teachers, local musicians and college students. Some of them are professional musicians, and many of them just play for fun. But all of them work equally hard! They rehearse together every Wednesday and add extra rehearsals during concert weeks. Each year the orchestra performs 13 concerts, plus special Youth Concerts like the one you will hear.

The Role of the Conductor

Conductors of symphony orchestras have a very difficult and complicated job. They do much more than stand in front of the orchestra and wave their batons. A conductor must be an interpreter, a teacher, a leader, and must combine these three jobs to achieve his or her goal of turning a group of individual musicians into a symphony orchestra that makes beautiful music.

As an interpreter of a piece of music, the conductor works hard to understand the music. Conductors may study a piece of music for a long time before they ever conduct it. While each musician in the orchestra learns the part his or her instrument plays, the conductor must learn the parts for all the instruments and know how the different parts fit together. There are many, many details of the music the conductor has to learn. Two of these are *tempo* (the speed of the music) and *dynamics* (loudness or softness). The conductor must think about how tempo and dynamics change throughout the piece. The conductor considers how the composer wanted the piece to sound, but will also use some of his or her own ideas about what will sound good. Not every conductor will perform the same piece in exactly the same way.

Conductors must learn a piece of music and then teach what they have learned to the orchestra. They explain the tempo, dynamics and other details. More importantly, they communicate to the musicians through their gestures what kind of mood or character they want the music to have. Conductors must be familiar with how to play every instrument so that they can help each musician achieve the sound they want. When the orchestra practices, the conductor must listen to every note to make sure all the players are playing the correct pitches and staying together. The conductor helps the orchestra work on difficult parts until they sound right.

Finally, the conductor must be a leader on stage. During a performance, conductors use their hands to communicate silently with the musicians in the orchestra. Usually, a conductor will use his or her right hand, which holds the baton, to mark the beat of the music in the proper tempo. The musicians can watch the stick to make sure they are playing together. The conductor uses his or her left hand to communicate dynamics and subtle variations in the music.

Like the rest of the people on stage, the conductor is a musician. The conductor's instrument is the whole orchestra. He or she "plays" her instrument by guiding the musicians to communicate together what the music has to say.

Our Conductor – Benjamin Rous

Admired for his dynamism – or energy – on the podium, Benjamin Rous devotes his life to performing music and creating fun experiences for audiences. He has been Music Director of the Charlottesville Symphony since 2017, when he also joined the faculty of the University of Virginia Music Department.

In 2010, Mr. Rous started working at the Virginia Symphony Orchestra in Norfolk, and he still returns often to Norfolk as a guest conductor. Each summer, he goes to the Berkshire Mountains of Western Massachusetts to be the conductor at Greenwood Music Camp. Mr. Rous has conducted many orchestras, including the National Symphony, the Buffalo Philharmonic, the Long Beach Symphony and the Charleston Symphony. He is also an excellent instrumentalist, performing regularly on violin, viola and keyboard instruments.

Mr. Rous is from the very small town of Durham, New Hampshire, which still feels like home to him. Since most orchestras need just one or two main conductors, Mr. Rous often has to move to a new city when he gets hired as the music director. Before he settled into his more recent positions, Mr. Rous lived in 13 different apartments in just 15 years! Mr. Rous's wife, Clara, is a cellist. They have two sons, Kai and Ari, and their family pet is a sweet cat named "Jack." In his spare time, Mr. Rous enjoys sailing, playing chess, eating good food and spending time outdoors.

Our Dancers – from the Charlottesville Ballet

Emily Hartka, Co-Director, Charlottesville Ballet

Emily Hartka fell in love with ballet at the age of 5 in her hometown of Roanoke, VA, and she played in the Roanoke Youth Symphony after learning violin in 6th grade. She continued her dance training at prestigious institutions like the American Ballet Theatre and the Dance Theatre of Harlem before leaving home to attend high school at the Virginia School of the Arts in Lynchburg, VA. Emily danced at the Richmond Ballet and later co-founded the Charlottesville Ballet at the age of 20 while going to college at the University of Virginia (go Wahoos!). She retired from being a professional ballerina in 2018, and she continues producing, coaching, and teaching dance to people ages 1.5 to 100. She loves creating collaborations with local artists and organizations like the Charlottesville Symphony. Her favorite color is green and she enjoys cooking healthy meals and gardening. Emily and her partner live in Charlottesville and they try their best to raise backyard chickens, a giant golden retriever, and their young son who loves all things music and dance.

Abigail Brent, Dancer

Abigail began dancing with Charlottesville Ballet Academy when she was three years old. She danced in its Pre-Professional program and spent summers training in summer intensives. After a year as a Trainee with the Charlottesville Ballet, she was promoted to Apprentice Dancer in 2019. She has enjoyed performing many roles, including *The Nutcracker's* Spanish, Dew Drop and Sugarplum, and the Step-Sister in *Cinderella*. She also teaches in the academy. Her favorite color is yellow and she has lots of pets including cats, a dog and chickens. She enjoys spending time with her family and teaching herself Korean! She loves dance because it is a way to express emotions without using words.

Old Cabell Hall

Old Cabell Hall is located on what is known as The Lawn, the oldest part of the University of Virginia. At the opposite end of the Lawn from Old Cabell Hall are the Pavilions (living quarters) and the famous Rotunda, both designed by Thomas Jefferson.

The hall was built in 1898 as part of a university-wide restoration following the great Rotunda fire of 1895. It was designed by Stanford White, a famous architect who also re-built the destroyed Rotunda. Today, Old Cabell Hall houses a music library, classrooms for the University of Virginia's Music Department, rooms for practicing and rehearsing, and the beautiful concert hall where the Charlottesville Symphony performs some of its concerts. When you enter Old Cabell Hall for a concert, you will notice two very special features. One is the huge painting that covers the wall behind the stage. It is a copy of a painting called "The School of Athens" by the famous Italian painter Raphael (1483-1520). The original hangs in the Vatican in Rome.

You may also notice the big, gold-colored organ pipes above both sides of the stage. These are part of the university's E.M. Skinner organ, installed in 1907. It has over 1500 pipes, many of which are hidden from view.

WORD SEARCH



Can you find the names of the instruments and their families? Write them below. The first letter is written for you.

Family

S_____

W_____

B_____

P_____

Instrument

V_____

F_____

F_____

T_____

V_____

O_____

T_____

B_____

C_____

C_____

T_____

S_____

S_____

B_____

T_____

C_____

WHICH IS THE BEST MATCH

Draw a line to connect the words that go together.

Tempo	Cello
Conductor	Storyteller
Woodwinds	Leader
Concertmaster	Practice
Baton	Volume
Rehearsal	Timpani
Brass	Speed
Narrator	Right Hand
Dynamics	Trombone
Strings	Oboe
Percussion	Violinist

DURING THE CONCERT



Please sit **QUIETLY** and listen to the performance.

ENJOY the music.

CLAP at the end of a piece of music if you enjoyed it.



Notice how the music makes you **FEEL**.

Do you see **COLORS** in your mind when you hear the music?



What images do you **SEE** when you listen to the music?

Does the music make you **REMEMBER** something from your life?

Notice what **PARTS** of the music you like – why do you like it?

NOTICE what parts of the concert you don't like – what do you not like about it?

Continue to Explore with your Family and Friends

Tell your family about the Youth Concert

- What was your favorite piece of music?
- What did you hear that you liked?
- What did you hear that you didn't like?
- How did each piece of music make you feel?
- What did you think about while you listened to the music?
- What instrument would you like to play?

Listen to recordings

- Prokofiev: *Peter and the Wolf*
- Saint-Saens: *Carnival of the Animals*
- Britten: *Young Person's Guide to the Orchestra*
- Leopold Mozart: *A Children's Symphony*
- Debussy: *Children's Corner*

Watch DVDs

- Peter and the Wolf*
- Fantasia*
- Fantasia 2000*

Attend Concerts

- Charlottesville Symphony: www.cvillesymphony.org
- Youth Orchestras of Central Virginia: www.yocva.org
- Charlottesville High School: www.chsorchestra.org

Visit the Virginia Discovery Museum

Meet Me on Main Street Series - Meet the Symphony Musician

Instrument demonstration, accompanied story and instrument petting zoo
www.vadm.org

January 8, 2022, 10:30am – I-Jen Fang, Percussion

February 5, 2022, 10:30am – Peter Spaar, Bass

Visit Websites

Charlottesville Symphony links to music activities, websites and videos

<https://cvillesymphony.org/education-community/education-overview/>

or

<https://cvillesymphony.org/virtual-teaching/>

Carnegie Listening Adventures

<http://listeningadventures.carnegiehall.org/game.aspx>

Music Teachers National Association - Websites for Kids

https://www.mtna.org/MTNA/Learn/Parent_and_Student_Resources/Websites_for_Kids.aspx

Philharmonia Baroque Orchestra Time Travel through Music

<https://www.youtube.com/watch?v=YcDfozjh99M>