



**CLOSE ENCOUNTERS  
OF THE  
ORCHESTRAL KIND**





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*Wegmans*



# CHARLOTTESVILLE SYMPHONY

AT THE UNIVERSITY OF VIRGINIA

Benjamin Rous, Music Director and Narrator  
Kate Tamarkin, Music Director Laureate

YOUTH CONCERT

## CLOSE ENCOUNTERS OF THE ORCHESTRAL KIND

October 12, 2023

10:00am and 11:30am

Old Cabell Hall Auditorium, University of Virginia  
and via digital distribution through March 1, 2024

### PROGRAM

*Excerpts from the following works:*

Main Title from <i>Star Wars</i>	John Williams
Main Title from <i>Star Trek</i>	Jerry Goldsmith orchestrated Arthur Morton
Jedi Steps from <i>The Force Awakens</i>	John Williams
<i>Rey's Theme</i>	John Williams
<i>Also Sprach Zarathustra</i>	Richard Strauss
<i>Night on Bald Mountain</i>	Modest Mussorgsky
<i>Side by Side</i>	Molly Joyce
The Flying Theme from <i>ET</i>	John Williams
Imperial March from <i>Star Wars</i>	John Williams
<i>Close Encounters of the Third Kind</i>	John Williams

## CLOSE ENCOUNTERS OF THE ORCHESTRAL KIND

In the middle of his weekly bath, Alvin the Alien falls out of the Big Dipper and lands on the stage of Old Cabell Hall. Hear what happens when he finds a conductor's baton on the podium! The Charlottesville Symphony presents a tour of famous orchestral works with a science fiction theme. Explore the instrument families of the orchestra, discover the expressive nature of music and learn how a beautiful melody can energize us. Join Alvin as he has a "close encounter" with an orchestra for the first time, and hear how it helps Alvin find his way home!

**AUGUST 2023**

Dear Students,

My name is Elizabeth Roberts and I serve as Director of Youth Education for the Charlottesville Symphony Society. I also play Principal Bassoon of the Charlottesville Symphony. Our orchestra is thrilled to be able to perform Youth Concerts in person once again in Old Cabell Hall at UVA. 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 hope that you enjoy listening to the ways composers use the language of music to represent science fiction characters and stories.

During the concert, please try to notice how each instrument produces a colorfully rich, vibrant 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 capture your attention more than another? Look at the shapes of the instruments and notice the emotions 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 or soothe you. Try to remember what you enjoy as you listen and be sure to share this with your friends and family when you get home. And as you listen, pick your favorite instrument – something you might enjoy learning to play someday.

Have a great time at the concert!

-Elizabeth



## PROGRAM NOTES

BY ELIZABETH ROBERTS

### Main Title from *Star Wars Episode IV: A New Hope* (1977)

#### John Williams (b. 1932)

John Williams was born in Floral Park, New York. He has three younger siblings. His maternal grandfather made cabinets for a living, and his paternal grandparents owned a department store in Maine. Williams' father was a jazz percussionist who made sure that his son, John, studied piano when he was young. As a teenager, the family moved to Los Angeles where John first attended high school, then pursued his undergraduate degree at the University of California - Los Angeles.



The original *Star Wars* movie was released in 1977 as the fourth episode in the *Star Wars* saga. **Main Title** from *Star Wars Episode IV: A New Hope* was recorded and released the same year, conducted by the composer and performed by the London Symphony Orchestra. *Star Wars* is considered the best-known example of the genre, or category of art, called "space opera." Space opera is a type of science fiction that is set in outer space and focuses on risk-taking adventures, relationships, futuristic weapons and technology, galactic empires, interstellar wars and fictional aliens. It has no relation to the musical genre called opera and is instead a play on words related to "soap operas," which are melodramatic television programs.

Many people think that John Williams' music sounds just like other composers, even saying he 'quoted' or 'borrowed from' great composers' music, such as Korngold, Holst, Strauss, Dvorak, Stravinsky and others. Regardless of one's opinion, it is a known fact that John Williams' compositions have influenced many other classical, film and pop composers.

### Main Title from *Star Trek* (1979)

#### Jerry Goldsmith (1929-2004)

#### Orchestrated by Arthur Morton (1908-2000)

Jerry Goldsmith is another VERY famous film score composer. He was born in Los Angeles. His mother was a schoolteacher and his father was a structural engineer. He began studying the piano at age six, but didn't take it very seriously until he was eleven. By the time he was thirteen, he began music theory and counterpoint lessons with Mario Castelnuovo-Tedesco who was also one of John Williams' teachers. Early in his career, he coached and accompanied singers, and was both an assistant conductor and assistant choral director. He composed for television shows such as *The Twilight Zone* and *The Man from U.N.C.L.E.* As a film composer, Goldsmith is most famous for writing the music for several *Star Trek* movies. He also composed the music for *Gremlins*, *Poltergeist*, *Air Force One*, the *Rambo* trilogy, *Mulan* and many



other famous films. Additionally, Goldsmith wrote fanfares to accompany the studio production logo that you see at the beginning of many movies.

Goldsmith found it difficult to compose the music for **Main Title** *Star Trek: The Motion Picture*, simply because he understood the magnitude of creating a new musical theme for the first-ever *Star Trek* movie. He wrote most of the soundtrack before writing the theme – and when he took the first draft to the movie’s directors, they didn’t like it. He recomposed it, and it is this second version that is used in the film.

Arthur Morton orchestrated the music that Goldsmith composed, meaning he adapted Goldsmith’s melodies and harmonies for full orchestra, giving it the colors and textures we hear when we listen today.

### **Jedi Steps from *Star Wars: The Force Awakens* (2015)**

**John Williams (b. 1932)**

In 1951, John Williams joined the U.S. Air Force and he served in the military for three years, playing piano and brass. He also conducted and arranged music for the U.S. Air Force Band. After serving our country, he returned to New York to study at The Juilliard School and Eastman School of Music. He intended to major in piano performance, but after hearing the great talent of his contemporaries – like Van Cliburn – he changed his focus to composition. He worked as a pianist in some of New York’s most famous jazz clubs while in school. Following his studies, he returned to Los Angeles where he began composing music for television and working as an orchestrator. He also served as a studio pianist and session musician, performing on the soundtracks of many famous films that were made during the 1960s. Williams soon expanded his work to composing for movies and has since become one of the greatest film composers of all time. Some of his most popular film scores include: *Jaws*, *Star Wars*, *Raiders of the Lost Ark*, *Harry Potter*, *Close Encounters of the Third Kind* and *E.T. The Extraterrestrial*.

*The Force Awakens* is the seventh episode in the *Star Wars* saga. Listen carefully to **Jedi Steps**, and you’ll hear the mythical forces of good and evil, light and dark, at odds with each other. The music at times is light or delicate, played by strings and woodwinds, warm in tone color and in a major key; and at other times much darker – in a minor key – with stronger sounding instruments like the brass, a colder and more ominous expression of emotion. This incidental music enhances the tale of a young woman, Rey, as she begins her journey to become a Jedi Master. The music plays in the background near the end of the movie (spoiler alert!) as she climbs the stone steps of a mountainous island and meets a Jedi Master, Luke Skywalker, who is not only a character reprised from earlier episodes of the saga, but who will also help her along her journey in future episodes. One part of **Jedi Steps** quotes the melody, “Binary Sunset,” which accompanied Luke in *Star Wars Episode IV: A New Hope* as he began his own journey to become a Jedi Master.

### **Rey’s Theme from *Star Wars: The Force Awakens* (2015)**

**John Williams (b. 1932)**

While the works on our concert by John Williams were all written to accompany films, it is important to note that he has also composed concerti for solo instruments with orchestral accompaniment, a symphony, a sinfonietta for winds, a fanfare for the rededication of the Statue of Liberty and theme

music for the 1984, 1988, 1996 and 2002 Olympic Games. Additionally, one of his concert works, “Seven for Luck” for soprano and orchestra, is based on the texts of former U.S. Poet Laureate Rita Dove, who serves on the English faculty at UVA. John Williams is also a famous conductor. He has conducted many of the scores that he composed, in recording sessions for the films as well as in concert halls and outdoor venues. He was the Boston Pops Orchestra’s principal conductor from 1980 to 1993.

In each *Star Wars* feature film, the melodies or tunes repeat, and some are re-used from earlier films, such as the instantly recognizable **Main Theme**. Williams composed and recycled the music to suit the characters and plot of each film. He also used the concept of leitmotif, in which a composer associates a melodic idea – or motive – with each specific character, location, mood or action. The musical motive recurs each time the character, location, mood or action occurs. **Rey’s Theme** is an example of leitmotif; it accompanies Rey each time she appears on-screen. **Main Title**, which is the primary musical theme of *Star Wars*, is also the leitmotif that represents Luke Skywalker, the protagonist of the original *Star Wars* trilogy which includes Episodes IV-VI.

### **Also Sprach Zarathustra (1896)**

**Richard Strauss (1864-1949)**

Strauss was born in the city of Munich, which at the time of his birth was in the Kingdom of Bavaria, but is now part of Germany. His name is pronounced “RE-card.” Richard’s father, a horn player named Franz, gave Richard a thorough musical education, but his training was conservative, and Richard sought to develop his own musical language. When he first premiered a piece in his new language, a symphonic poem called *Don Juan*, half the audience cheered when they heard it, but the other half booed! Strauss didn’t mind that some people didn’t like his piece, for he knew that many great artists are not appreciated at the time that their works are premiered.

**Also Sprach Zarathustra**, composed in 1896, is a symphonic poem, too.

A symphonic poem – or tone poem – is a piece of music written for an orchestra in one long movement that tells a story or relates to a specific idea or concept. **Also Sprach Zarathustra** is based on the book of the same title by Friedrich Nietzsche. The opening fanfare was used in Stanley Kubrick’s film *2001: A Space Odyssey*.

### **Night on Bald Mountain**

**Modest Mussorgsky (1839-1881)**

Mussorgsky pursued a career in the military, but composed music on the side. He was one of five young, amateur Russian composers who sought to create a nationalistic voice or tone in the music they wrote beginning in the 1860s. They are known as The Five, The Russian Five or The Mighty Five. The other members are Cesar Cui, Aleksandr Borodin, Mily Balakirev and Nicolai Rimsky-Korsakov. Mussorgsky’s



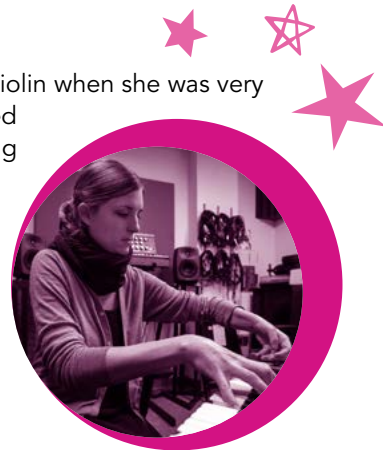
most popular work is *Pictures at an Exhibition*, which is a virtuosic piano cycle, or group of related piano pieces, that uses sound to describe several paintings by his friend Viktor Hartmann.

**Night on Bald Mountain** is one of the first tone poems composed by any Russian composer. A 'bald' mountain is a treeless mountaintop, and Mussorgsky's original composition was inspired by Slavic folktales that are set on a notorious Bald Mountain. The piece is a musical representation of legends that tell the tales of witches' rituals on the night of St. John's Eve. Mussorgsky's mentor, Balakirev, felt the work was not worthy of performance, so Mussorgsky created two other pieces using some of the same musical ideas. None of the versions was performed in his lifetime. Five years after Mussorgsky died, Rimsky-Korsakov arranged, re-orchestrated and published Mussorgsky's work. This is the version most orchestras perform today. It was featured in the original (1940) Walt Disney film *Fantasia*, but in the film, Stokowski arranged Rimsky-Korsakov's version! Mussorgsky's original was not published until 1968.

### **Side by Side (2021)**

#### **Molly Joyce (b. 1992)**

Molly Joyce was born in Pittsburgh, Pennsylvania, and began playing violin when she was very young. At age seven, her family was in a bad car accident that damaged her left hand. As a result, she switched to playing cello – creatively using her left hand for the bow, and her right hand for the fingerboard. She also began composing music and learned to play the trumpet. Molly attended The Juilliard School, The Royal Conservatory in The Hague, Yale School of Music and the City University of New York. As a composer and performer, Molly uses her disability as a creative source. She composes for and performs on a vintage toy electric organ that she bought on eBay. In addition to composing for musical instruments and voice, Molly includes electronic sampling, which is the reuse of recorded sounds. Molly has served on the faculty of New York University, Wagner College and Berklee Online. She is currently a Dean's Doctoral Fellow at the University of Virginia in the Composition and Computer Technologies program.



#### **Program notes by the composer:**

**Side by Side** was commissioned by Carnegie Hall as the first commission for their NYO2 (National Youth Orchestra 2) ensemble, conducted by Mei-Ann Chen. The work explores two seemingly disparate musical forces diverging, converging, and emerging together. The piece questions if contrasting elements of attack and sustain are as different as they may seem, and potential unifications and distinctions that arise. Additionally, the work was commissioned as a digital video, and therefore envisioned in the final product is video captions including sound descriptions by blind media artist Andy Slater (which describe the aural/sound content for artistic and accessibility purposes, especially helpful for Deaf/hard-of-hearing audiences).

### **Flying Theme from E.T. The Extraterrestrial (1982)**

#### **John Williams (b. 1932)**

The film *E.T. The Extraterrestrial* and its accompanying soundtrack were released in 1982. It became the highest-grossing film to date – dethroned in 1993 by *Jurassic Park*. In the film, a boy named Elliott befriends an extraterrestrial, called E.T. E.T. is stranded on earth, and Elliott helps him find his way home. The plot is based on an imaginary friend whom director and producer Steven Spielberg created as a child at the time his parents were getting divorced. The **Flying Theme** accompanies the point in the film when E.T. and Elliott take flight for the first time (spoiler alert) – on a bicycle! While John Williams was comfortable composing in a variety of musical languages, he is known for his neoromantic style, which highlights emotional expression. **Flying Theme** is an excellent example of neoromantic style.

Musicians who perform in an ensemble must stay together for the music to sound correct. This means they play the same tempo and pronounce the music the same way – just like when a group of people recites a poem or sings a song in any language. A conductor holds a large group together by using a baton and his or her hands and eyes, and sometimes the musicians cue each other, with a look or a motion, or simply by breathing together. When recording a soundtrack, musicians often wear headphones that click the tempo at which they should play. This is called a click track. Not only do they watch the conductor, they also listen to the beat as it clicks in their ears. Recording to accompany a film is extra complicated, for the musicians and conductor must align their musical sounds with the events in the film. Imagine a silly moment in a comedy when someone gets a pie in their face. As someone watching the film, you would expect the accompanying silly sound – like a splat in the brass section – to occur when the pie hits, not three seconds later. The splat wouldn't be funny if it sounded as the person was wiping the pie off so they could see who threw it!

John Williams supposedly had a slightly difficult time aligning the musical performance with the timing of the action in the final chase scene in *E.T.* Consequently, Steven Spielberg allegedly turned off the film projector, asked John Williams to record the music, and then Spielberg edited the film to fit with the recorded score.

### **Imperial March from Star Wars: A New Hope (1977)**

#### **John Williams (b. 1932)**

Film producer George Lucas once stated: "The secret sauce of *Star Wars*, the greatest composer-conductor in the universe, John Williams." John Williams has won twenty-five Grammy Awards, five Academy Awards, seven British Academy Film Awards and four Golden Globe Awards. While famous film producer Walt Disney was individually nominated for fifty-nine Academy Awards, John Williams has received the second most individual nominations for his compositions - fifty-three. In June 2022, Williams announced that he would retire from composing film music following the 2023 release of *Indiana Jones and the Dial of Destiny*, with his intent to focus on concert music compositions. However, in January of this year, at the age of 90, he changed his mind and declared he has at least another ten years to go! Do you think he'll surpass Walt Disney in the number of Academy Award nominations if he keeps working for another ten years?

**The Imperial March**, also known by many as *Darth Vader's Theme*, signifies the authoritarian Galactic

Empire, and is played in the Star Wars films to accompany the character Anakin Skywalker/Darth Vader. The theme is so popular that even folks who are not *Star Wars* fans recognize it when they hear it!

### **Close Encounters of the Third Kind (1977)**

#### **John Williams (b. 1932)**

John Williams frequently worked with some of the greatest movie directors of all time – Steven Spielberg, George Lucas, Alfred Hitchcock and others. Shortly after Williams’ score for Spielberg’s film *Jaws*, featuring the famous two-note theme that signified danger from sharks in the ocean, the two teamed up again. They created the unique five-note figure that is heard repeatedly in the background during **Close Encounters**. The note pattern serves as the aliens’ communication signal. Williams used it and a system of musical hand signals in the film, which are based on the tonic sol-fa system, initially created by Sarah Anna Glover, and further developed by Zoltan Kodaly.

## **MUSICAL TERMS**

**ARRANGER** – a person who re-composes a piece of music for a specific ensemble, such as taking a song – written for a singer and a pianist – and re-writing it for a full orchestra

**BASS LINE** – the low pitches that serve as the foundation on which other music is often composed

**CLICK TRACK** – a ticking sound that musicians listen to on headphones while recording or performing with a movie. The sound beats the tempo of the music so that the musicians stay together.

**COLOR** – the way sound changes when different instruments play or 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 person who writes music

**CONCERTMASTER** – the first chair violinist who serves as a leader within the orchestra and is responsible for tuning the orchestra at the start of rehearsals and concerts

**CONCERTO** – a piece of music for a solo player who is accompanied by a larger group of musicians, such as an orchestra. The soloist has the most important music and is the center of attention for the piece. Concerti is plural for the word concerto.

**CONSERVATORY** – a special type of school dedicated to music and/or dance that provides intense training for artists - as performers, creators/composers and directors

**COUNTERPOINT** – is a method of composing music where melodies are written to sound together with strict rules about how they must align and can interact with each other



**DIGITAL SAMPLING** – reusing part of an audio recording in another piece of music. Audio samples can be melodies, rhythms, speech or sound effects; they may be short or long, played at speed, slower or faster; and they may be manipulated in a variety of ways, such as re-pitching, slowing down, speeding up or looping to repeat one or more times.

**ELEMENTS OF MUSIC** – Rhythm, pulse/beat, melody, bass line, harmony, color, character, style and expression are all elements of music. They are organized together to give each individual piece of music a shape or form.

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

**FANFARE** – 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** – a traditional song that has 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** – the shape of a piece of music, the organization of all the elements - like melody, harmony, rhythm and dynamics. Some forms are AABB. Some forms are ABA. Some are ABACA. There are many other forms, too. If two sections of a piece get the same letter, the music in those sections is the same or very similar.

**GENRE** – a category of art that in which each work possesses similar characteristics

**HARMONY** – the beautiful part of music that fills in between the melody and the bass line, adding character and fullness to the sound

**INCIDENTAL MUSIC** – music that accompanies and enhances a dramatic performance

**LEITMOTIF** - a melodic idea, or motive, that a composer associates with a specific character, location, mood or action. The musical motive recurs each time the character, location, mood or action occurs.

**MARCH** – a piece of music that can be marched to – the pulse of the music is one-two, one-two, one-two.

**MELODY** – 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** – a person who 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.

**MUSIC THEORY** – the study of musical elements in relationship to the expressive language of music; learning how the elements are used by different composers in different time periods. It is similar to learning spelling and grammar in relation to spoken and written language.

**NATIONALISM** – Composers, authors and painters use certain elements in their works to create pride in their home country, either by basing their works on folk tales, by quoting folk songs or using other folk elements.

**OPERA** – a collaborative work of art that focuses 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.

**ORCHESTRA** – 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, which is lower than the stage, and is often called a 'pit'.

**ORCHESTRATOR** – a musician who takes a piece of music, such as a piece for piano, and rewrites the music for different instruments, giving the music a much richer texture and color. Imagine the difference between the sound of a piano and the sound of a full orchestra.

**OVERTURE** – a piece of music that sometimes serves as an introduction for a larger piece of music. It introduces musical ideas that will occur again and again throughout the larger piece.

**PROTAGONIST** – the main character in a dramatic performance

**RHYTHM** – the pattern of short and long pitches that are played over a recurring pulse or beat

**SCORE** - a book containing the written form of music that musicians play; It shows all the parts being performed in a given piece.

**SESSION MUSICIAN** – someone who plays in recording sessions, also called a studio musician

**SOFT-SHOE DANCING** – Soft-shoe dancing is similar to tap-dancing, but performed in soft-soled shoes and incorporates graceful slides in a more relaxed manner than tap dancing.

**SOUNDTRACK** – recorded music that is synchronized with a dramatic performance, such as a film

**SYMPHONIC POEM** – also called a tone poem; It is a piece of music written for an orchestra in one long movement that tells a story or relates to a specific idea or concept.

**TEMPO** – the speed of a piece of music

**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 melody or musical idea that unifies a piece of music. There are themes in literature, too.

**TIMBRE** – (pronounced TAM-bur) means tone color, or the sound quality that each instrument produces. Each instrument makes a different quality of sounds based on the materials it is made of, the way it is played and its size.

## THE SYMPHONY 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.

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 double 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 is played with 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 double 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 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.

### STRING INSTRUMENTS



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 shiny bright 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 their hand inserted into the bell to change the sound of the horn.

The trumpet is made from a much shorter piece of tubing and has a small bell. It 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 with 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 includes many instruments of different shapes and materials. The instruments

## WOODWIND INSTRUMENTS



Piccolo Recorder Oboe Flute Bassoon Clairinet

## BRASS INSTRUMENTS



Trumpet Trombone French Horn Tuba

produce a variety of sounds. What all the percussion instruments have in common is that a player must strike them to make a sound. Percussion players stand at the back of the stage.

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 heard 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.

## PERCUSSION INSTRUMENTS



Piano Xylophone Timpani Bass Drum Maracas Tambourine Triangle Claves Snare Drum Cymbals



## OUR ORCHESTRA

The Charlottesville Symphony at the University of Virginia is made up of more than 80 people including University of Virginia 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 hard! They rehearse together every Wednesday and add extra rehearsals during concert weeks. Each year the orchestra performs 13 classical, holiday and Pops concerts, plus a special youth concert like the one you will hear.



## THE CONDUCTOR

The conductor of a symphony orchestra has a very difficult and complicated job. They do much more than stand in front of the orchestra and wave their baton. The conductor must be an interpreter, a teacher and a leader. They must combine these three jobs to achieve their 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 as well as they can. They often study a piece of music for a long time before ever conducting 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. They consider how the composer wanted the piece to sound, but may also use some of their own ideas about what will sound good. Not every conductor will perform the same piece in exactly the same way.

When the conductor has learned a piece of music, they must teach what they have learned to the orchestra. They explain the tempo, dynamics and other details. More importantly, they communicate to the musicians what kind of mood or character the music should portray. The conductor 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.

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

Like the rest of the people on stage, the conductor is a musician. Their instrument is the whole orchestra. They “play” their 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 was named Music Director of the Charlottesville Symphony in 2017 and joined the UVA music faculty at the same time. Before coming to Charlottesville, Mr. Rous served as resident conductor of the Virginia Symphony Orchestra in Norfolk from 2010 to 2018. Each summer, Mr. Rous pursues his love of education, serving as faculty conductor at Greenwood Music Camp in the Berkshire Mountains of Western Massachusetts.

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.

Benjamin Rous studied music at Harvard University with an emphasis on composition, and his works have been performed by diverse ensembles including the Virginia Symphony Orchestra, the Roanoke Symphony Orchestra, the Greenwood Orchestra and the Fromm Players.

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 children eight-year-old Kai, who is learning piano, and five-year-old Ari, who loves to draw and paint. In his spare time, Mr. Rous enjoys sailing, playing chess, eating good food and spending time outdoors.



## 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

Y S S C F T B T R U M P E T T Y N S B R A S S  
M T I M P A N I O C D R K R S V M Y O W P R N  
T R Z D E A B E B F Q F X L V I O L A O I J A  
E I D T R O M B O N E P W L O G Z H O O F R  
U N G C C U A V E G C Y M B A L S A V D N Q E  
B G H N U J H A R P T N O A K I D E W W Q P D  
V S I O S Y Z H W H U X J S P N C F V I U X R  
U A Z X S T R I N G B A S S Q X B E B N A O U  
C L A R I N E T G C A I L O D B A S S D R U M  
W D C B O V I J M C E L L O K R M S S S T L M  
A F R E N C H H O R N K R N L F L U T E U N T

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 THE ORCHESTRA 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: [cillesymphony.org](http://cillesymphony.org)

Youth Orchestras of Central Virginia: [yocva.org](http://yocva.org)

Charlottesville High School: [chsorchestra.org](http://chsorchestra.org)

### VISIT WEBSITES

Sphinx Kids: [sphinxkids.org](http://sphinxkids.org)

Philharmonia Baroque Orchestra Time Travel Through Music: [youtube.com/watch?v=YcDfozjh99M](https://youtube.com/watch?v=YcDfozjh99M)

Carnegie Hall Listening Adventures: [listeningadventures.carnegiehall.org](http://listeningadventures.carnegiehall.org)

Boston Symphony: [bso.org/learn/students-educators/meet-the-instruments](http://bso.org/learn/students-educators/meet-the-instruments)

Dallas Symphony: [dallasymphony.org/community-education/dso-kids](http://dallasymphony.org/community-education/dso-kids)