

IT'S A BIRD, IT'S A PLANE... IT'S
THE ORCHESTRA!



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McIntire Department of Music
at the University of Virginia





Benjamin Rous, Music Director and Narrator
Sharin Apostolou, Soprano and Narrator
Nathaniel Lee, Trombone

YOUTH CONCERT
***IT'S A BIRD, IT'S A PLANE...IT'S
THE ORCHESTRA!***

October 16, 2025 | 10:00am and 11:30am

Old Cabell Hall Auditorium at the University of Virginia
and via digital distribution through February 28, 2026

PROGRAM

Excerpts from the following works:

Hungarian Rhapsody No. 2

Franz Liszt

Serenade for Strings
II. Waltz

Peter Ilych Tchaikovsky

Petite Symphony for Nine Winds
III. Scherzo. Allegro moderato

Charles Gounod

"Sabre Dance" from *Gayane*

Aram Khachaturian

"Imperial March" from *Star Wars*

John Williams

Superman March

John Williams

Concerto for Trombone and Orchestra
I. Moderato assai ma molto maestoso

Launy Grøndahl

Nathaniel Lee, *Trombone*

Victor Herbert

Italian Street Song

Sharin Apostolou, *Soprano*

IT'S A BIRD, IT'S A PLANE...IT'S THE ORCHESTRA!

The Queen of Chaos, played by soprano Sharin Apostolou, loves Noise. She has taken control of the Charlottesville Symphony with one goal – to keep all sound from having any sense of order. Fortunately, Music Director Benjamin Rous strolls in, just in time to save the day. He explores the elements of music – rhythm, melody, harmony, tone color and expression – through works by Franz Liszt, Pyotr Illych Tchaikovsky, Aram Khachaturian, Charles Gounod and others. With the help of the Orchestral Superheroes, including the Lord of the Reeds, Melody Man and the Super Soloist (Nathaniel Lee, trombone), the ensemble demonstrates how beautiful sound can be. Join us to hear how great music rescues the orchestra...and to witness how it transforms the Queen of Chaos!

AUGUST 2025

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 in the Charlottesville Symphony. Our orchestra is thrilled to perform our Youth Concerts for you in Old Cabell Hall. 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 you enjoy listening to the ways in which composers use the language of music to depict the special qualities of our *Orchestral Superheros*.

During the concert, 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 draw your attention more than another? Look at the shapes of the instruments and notice the different 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 that 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

Hungarian Rhapsody No. 2 (1847)

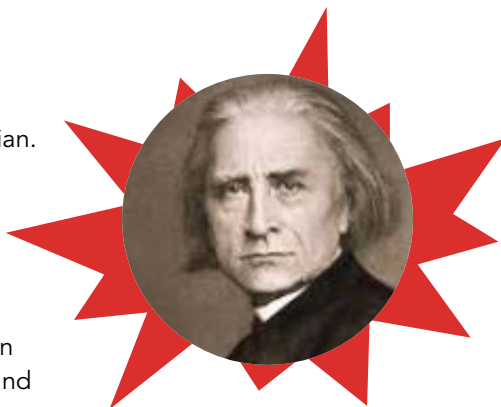
Franz Liszt (1811-1886)

Orchestrated by Karl Müller-Berghaus (1829-1907)

Liszt was born in Hungary and his father was an amateur musician. Liszt was a child prodigy and began improvising on the piano by age five. He was highly respected as a virtuoso pianist, conductor and teacher, and his piano works are still widely performed and recorded today. His piano teachers were Carl Czerny and Antonio Salieri, and he composed more than 700 pieces during the Romantic era. He developed a reputation as a 'superstar' while touring throughout Europe in the 1830s and 1840s. His piano technique was brilliant and unrivaled, and he was also very good looking. The term "Lisztomania" was coined by poet Heinrich Heine to describe the frenzied state of some of his fans. They sought bits of his clothing and belongings, and some were even known to become faint in his presence! Liszt had many famous musical friends, including Hector Berlioz, Clara Schumann, Frédéric Chopin, Robert Schumann and Richard Wagner. Liszt transcribed and performed their works on the piano, which helped their music become more mainstream and popular. As a Romantic Era composer, many of his pieces are programmatic, or tell a story.

Liszt composed nineteen rhapsodies for solo piano. They are dramatic, energetic, virtuosic showpieces. A rhapsody is a one-movement work that evokes a variety of characters and captivates a feeling of improvisation. The slow sections of many of his rhapsodies imitate the style of the csárdás, a Hungarian folk dance, and they convey a dark, reflective, stately, elegant mood. This is true of the Hungarian Rhapsody No. 2. The fast sections of the rhapsodies are called Friska, translating as 'fresh'. The tempo changes between sections occur abruptly. Several cartoons, including *Bugs Bunny*, *Daffy Duck*, *Mickey Mouse* and *Tom and Jerry* feature Liszt's Hungarian Rhapsody No. 2.

Karl Müller-Berghaus orchestrated Liszt's Hungarian Rhapsody No. 2 in the 1870s. His version uses the following instrumentation: two piccolos, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, snare drum, triangle, bass drum, cymbals, harp and strings. Müller-Berghaus was born in Germany. He trained as a violinist, conductor, composer and arranger. He also performed in a string quartet with his brothers.



Serenade for Strings (1880)

Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky is a very famous Russian composer who wrote symphonies, operas, ballets, chamber music and songs. Tchaikovsky's family wanted him to work as a civil servant, which he did for a few years, but he decided to become a musician because he was very talented and enjoyed composing. Many young composers of his time wrote Nationalistic pieces, music that focused on folk melodies and folk stories, but Tchaikovsky wrote music in the Western tradition, like Beethoven and Mozart. His works are good examples of Romantic Era music – meaning that they are emotionally expressive and have beautiful themes or melodies that repeat many times in each piece of music. He had a difficult life, and struggled with depression, but he was a brilliant composer and poured himself into his music when he was sad.

His *Serenade for Strings* in C major was premiered in 1880. Tchaikovsky wanted as many string players as possible to perform this piece so that the sound would be loud and full! The second movement is a waltz, a piece of music in triple meter, meaning that the pulse of the music is: ONE-two-three, ONE-two-three.



Petite Symphony for Nine Winds (1885)

Charles Gounod (1818-1893)

Gounod was born in Paris, France. His mother was a musician and his father a painter. He composed operas, songs and church music. He was very religious and at one time considered becoming a priest. Gounod was influenced by the compositional style of Johann Sebastian Bach. Gounod's *Funeral March for a Marionette* became very popular when it was used as the theme song for the *Alfred Hitchcock Presents* television series in the 1950s.

The *Petite Symphony for Nine Winds* is the second symphony he composed. "Petite Symphony" means "Little Symphony."

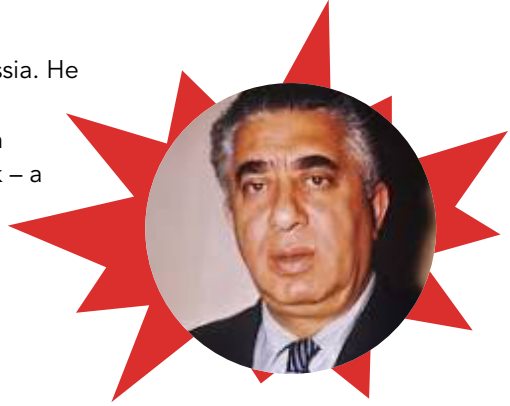
It calls for one flute, two oboes, two clarinets, two horns, and two bassoons, and...no strings and no percussion! The third movement is a scherzo, which means "joke." Some of the musical ideas – called motives – pass from one pair of woodwind instruments to another. Listen to how the sound changes "color" when this passing takes place. This movement starts with a dramatic introduction led by the horns, and the rest of the movement is in ABA form.



"Sabre Dance" from the ballet *Gayane* (1942)

Aram Ilyich Khachaturian (1903-1978)

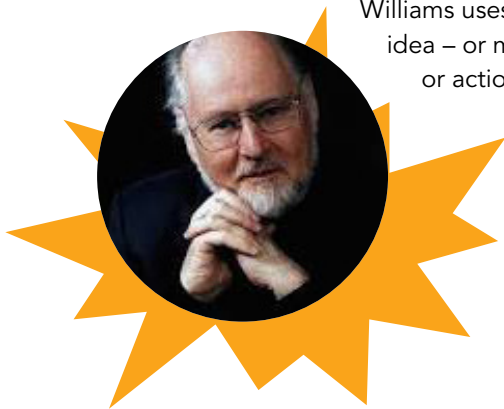
Khachaturian was an Armenian composer who was born in Russia. He composed symphonies, concertos and ballets. His music is influenced by Armenian folk music. The "Sabre Dance" is from his ballet *Gayane*, an excellent example of a Nationalistic work – a piece of music that builds national character and pride. The "Sabre Dance" represents an exciting war dance in which the dancers use sabres. There is an ostinato, or rhythm that repeats throughout the piece, as well as an Armenian folk song quoted in the middle of the piece.



"Imperial March" from *Star Wars* (1980)

John Williams (b. 1932)

Williams was born in Floral Park, New York. He is from a musical family and studied piano from an early age. As a teenager, he moved with his family to Los Angeles where he attended the University of California - Los Angeles. Later, he returned to New York to study at The Juilliard School. After graduation, he returned to Los Angeles and began composing music for television. Since that time, Williams has written the music for many popular films including *Jaws*, *Star Wars*, *Raiders of the Lost Ark*, *Close Encounters of the Third Kind* and *ET*. John Williams composed the music for all nine of the *Star Wars* feature films. While some music is newly composed to suit the characters and actions in each film, some of the musical themes return from earlier films, such as the instantly recognizable *Star Wars*: Main Theme. Film Producer George Lucas once called Williams "the secret sauce of *Star Wars*, the greatest composer-conductor in the universe". John Williams has won twenty-six 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 – 54.



Williams uses the concept of leitmotif, in which he 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 in the film. *The Imperial March*, also called *Darth Vader's Theme*, signifies the authoritarian Galactic Empire and is played in the various films to accompany the character Anakin Skywalker/Darth Vader.

Superman March (1978)

John Williams

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 where 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 hit, not three seconds after the fact. The splat wouldn't be funny if it sounded as the person was wiping the pie off so they could see who threw it!



Concerto for Trombone and Orchestra (1924)

Launy Grøndahl (1886-1960)

Grøndahl was born in Denmark. He began studying the violin at age eight and first performed professionally at age thirteen. He conducted the Danish National Radio Symphony Orchestra for more than thirty years and is known for his recordings of Danish composer Carl Nielsen's Symphonies. Grøndahl composed symphonies, chamber music, a violin concerto and a bassoon concerto. His most famous composition, though, is his Concerto for Trombone and Orchestra. Vilhelm Aarkrog, principal trombonist of the Orchestra of the Casino Theatre, gave the premiere. A premiere is the first performance of a musical work.

Italian Street Song (1910)

Victor Herbert (1859-1924)

Herbert was born in the United States but pursued musical training in Germany. He began his professional career as a cellist, performing in Vienna and Stuttgart. His wife, Therese Förster, was an opera singer, and they were both hired by the Metropolitan Opera. Herbert composed orchestral music and was a highly respected conductor. He conducted the Pittsburgh Symphony for seven years, then founded the Victor Herbert Orchestra. He composed works for band, chorus and solo



piano, as well as songs, operas and cantatas. But he is best known for his operettas, many of which were performed on Broadway. He is one of the most highly respected *Tin Pan Alley* composers and was a founder of ASCAP – the American Society of Composers, Authors and Publishers. *Tin Pan Alley* refers to popular music of the late 19th and early 20th century, published in a certain part of New York City. There were so many pianos playing the music at one time that it reminded people of the sound of tin pans being struck.

“Italian Street Song” is a popular song Herbert composed (music) with Rida Johnson Young (lyrics) for the operetta *Naughty Marietta*. Set in 18th century New Orleans, it tells the story of a captain who aims to capture a French pirate.

Ah my heart is back in Napoli
Dear Napoli, dear Napoli
And I seem to hear again in dreams
Her revelry, her sweet revelry
The mandolinas playing sweet
The pleasant sound of dancing feet
Oh, could I return, oh, joy complete
Napoli, Napoli, Napoli

Zing, zing, zizzy, zizzy, zing, zing
Boom, boom, ay
Zing, zing, zizzy, zizzy, zing, zing
Mandolinas gay
Zing, zing, zizzy, zizzy, zing, zing
Boom, boom, aye. La, la, la, ha, ha, ha, Zing
Boom, ay
La, la, la, la, ha, ha, ha zing, boom, ay

The mandolinas playing sweet, the
Pleasant sound of dancing feet
Oh, could I return, oh, joy complete
Napoli, Napoli, Napoli

Zing, zing, zizzy, zizzy, zing, zing
Boom, boom, ay
Zing, zing, zizzy, zizzy, zing, zing
Mandolinas gay
Zing, zing, zizzy, zizzy, zing, zing
Boom, boom, aye. La, la, la, ha, ha, ha, Zing
Boom, ay
La, la, la, la, ha, ha, ha zing, boom, ay



MUSICAL TERMS

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

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 – 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

DYNAMICS – a musical term for loud (forte) and quiet (piano) playing

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.

ENGRAVER – another name for a publisher

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.

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 of a country to another.

FORM – the shape of a piece of music, the organization of all the different 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.

FREELANCER – someone who makes a living working for many different musical groups or companies rather than just for one

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

GLISSANDO – an Italian musical term meaning “to glide.” A harpist can play a glissando that sounds like his or her fingers are gliding across the strings in a flowing, continuous motion.

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.

LIBRETTO – the words to a musical or opera

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 writes 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. An operetta is a short opera and the plot is often comical.

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.

OSTINATO – a rhythm that repeats throughout a piece

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

PSEUDONYM – a fictitious name used by an author or composer

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

ROMANTIC ERA MUSIC – pieces of music that are emotionally expressive and have beautiful themes or melodies that repeat many times

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

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

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

SYMPHONIC POEM – also called a tone poem – 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.

VIRTUOSO – someone who is highly skilled on their instrument

WALTZ – a dance in triple meter, meaning it has three beats to the measure, meaning that the pulse of the music is one-two-three, one-two-three, and the first beat gets the most weight or emphasis.

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.

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

STRING INSTRUMENTS



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.

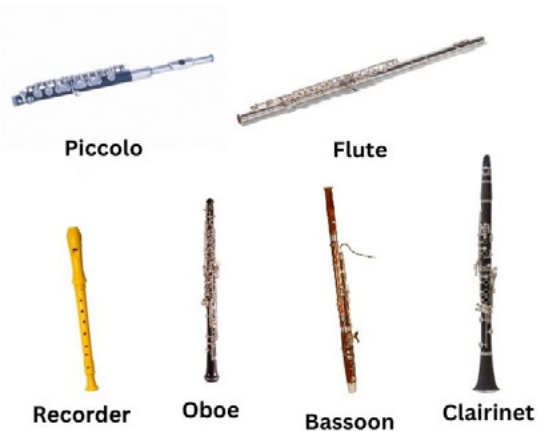
The bassoon also has a double reed, but sounds much lower than the oboe. Just as with stringed instruments, the bigger the instrument, the lower the voice in the other families of the orchestra. The contrabassoon is the biggest and lowest woodwind instrument. When you unfold the bassoon, it is eight 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

WOODWIND INSTRUMENTS



BRASS INSTRUMENTS



PERCUSSION INSTRUMENTS



Piano



Xylophone



Maracas



Tambourine



Triangle



Timpani



Bass Drum



Snare
Drum



Claves



Cymbals

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 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.

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

As an orchestra conductor, violinist, violist, composer and arranger, 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 also performs regularly on violin and viola as a chamber musician.

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 must move to a new city when he is 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. In his spare time, Mr. Rous spends way too much time playing speed chess online.



Our Narrator and Soprano Soloist – Sharin Apostolou

Sharin Apostolou was born in New York City and has been singing and dancing for as long as she can remember. She picked up the clarinet when she was eight years old and played



in the band, sang in choirs and performed in any show she could. After high school, Sharin went to Carnegie Mellon University in Pittsburgh to study vocal performance, then went back to NYC to get her Masters of Music degree at Manhattan School of Music.

Since then, she has performed all over the United States – including Alaska (where she saw bears and moose, but not together) – and as far across the world as China, plus other countries in between. She has performed with symphony orchestras such as the Boston Symphony Orchestra, Pittsburgh Symphony, Oregon Symphony, Bremen Philharmoniker, Portland Baroque Orchestra, and our own Charlottesville Symphony (her fav, of course!).

Sharin likes to perform many different kinds of music. She has sung music from the 1600s like the title role in *La Calisto*, but also enjoys singing new music, like the title role in *Florida*, which premiered in 2018. She has performed big grand operas like *Rigoletto*, *Carmen*, *The Barber of Seville* and *La Traviata*, as well as lots of musicals including *My Fair Lady*, *South Pacific*, *Oklahoma!*, *Into the Woods* and *Camelot* (and those were all just with the Charlottesville Opera!). She made her off-Broadway debut in 2012 in *The Wandering Scholar*. She believes that you can do, perform or play anything that really makes your heart sing!

Sharin lives in Charlottesville with her husband Ryan, their four-year-old son Alexander and their fluffy ginger cat Django. Her favorite color is green and she enjoys baking, being outside in the sun, knitting, yoga and dancing around the house with the music blasting.

Our Soloist – Nathaniel Lee

Nathaniel Lee grew up in Vicenza, Italy, where he first started to play the trombone. It was the only instrument left for him to choose because he was late to the first day of seventh grade band class! Nathaniel moved to the United States in high school and quickly fell in love with music after going to a Ray Charles concert. His other loves are his wife, Megan, his seven-year-old daughter, Grace, teaching trombone, kitties, ice cream, disc golf and soccer. Go Arsenal!

Nathaniel has played concerts in Vienna, Prague, London and many other international cities. He has degrees from Virginia Commonwealth University (Richmond, VA) and New England Conservatory (Boston, MA). Nathaniel teaches trombone at the University of Virginia; and he teaches all brass instruments (horn, trumpet, trombone and tuba) at Woodberry Forest School in Orange County, Virginia.





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	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

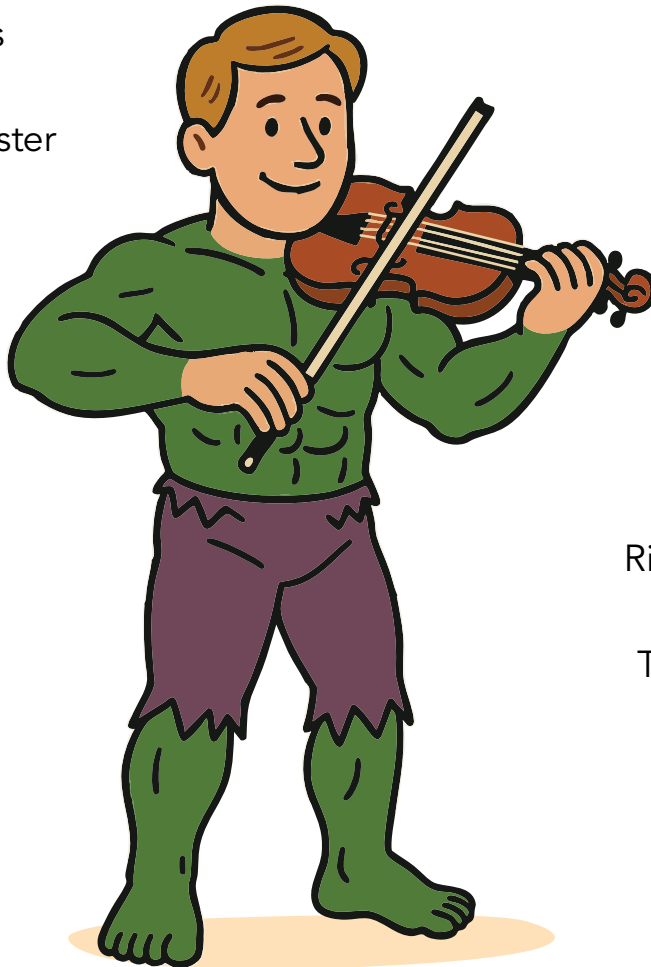
Trombone

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: cvsillessymphony.org

Charlottesville High School: chsorchestra.org

VISIT WEBSITES

Philharmonia Baroque Orchestra Time Travel Through Music: youtube.com/watch?v=YcDfozjh99M

Carnegie Hall Listening Adventures: listeningadventures.carnegiehall.org

Boston Symphony: bso.org/learn/students-educators/meet-the-instruments

Dallas Symphony: dallassymphony.org/community-education/dso-kids

ENJOY THE **SHOW!**

