

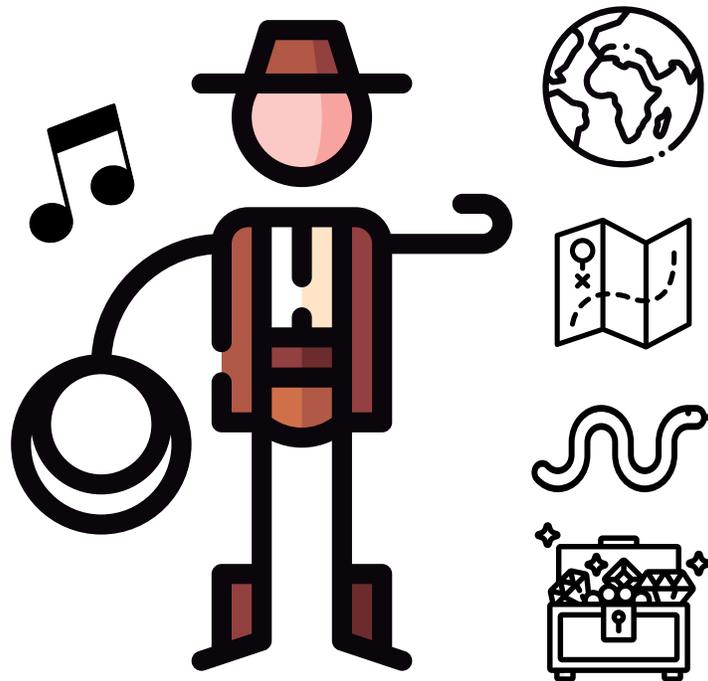


PRESENTS ITS ANNUAL

Young People's Concert

CARLOS ÁGREDA, MUSIC DIRECTOR & CONDUCTOR

WEDNESDAY, NOVEMBER 7, 2018 | PROCTORS | 10:30 AM



THE EDUCATOR'S GUIDE TO THE EMPIRE STATE YOUTH ORCHESTRA'S YOUNG PEOPLE'S CONCERT

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TABLE OF CONTENTS

Page 3	Welcome from Carlos Ágreda
Page 4	Meet ESYO Youth Orchestra
Page 5	Meet Carlos Agreda
Page 5	What does a Conductor Do?
Page 6	Orchestra Coloring page
Page 7	Preparing for the Concert: Rossini (for Teachers)
Page 8	Meet Rossini (for Students)
Page 8	Activity: Create an Overture!
Page 10-11	Preparing for the Concert: Rimsky-Korsakov (for Teachers)
Page 12	Meet Rimsky-Korsakov (for Students)
Page 13	Preparing for the Concert: Revueltas (for Teachers)
Page 14	Meet Revueltas (for Students)
Page 15	Preparing for the Concert: Dvorak (for Teachers)
Page 16	Meet Dvorak for Students)
Page 16	Activity: Poetic Inspiration
Page 17	Teacher Resources

CONCERT ETIQUETTE

Students will learn many things by attending an Empire State Youth Orchestra concert. Learning and displaying proper concert etiquette encourages personal responsibility and develops important social and cultural skills. Please review the following guidelines thoroughly with your students. Knowledge of the expectations in a formal concert environment will only increase their comfort—and enjoyment!

 **CLAP** when the Concertmaster walks out on stage and bows to the audience. The Concertmaster then turns to the orchestra and asks them to tune their instruments to the note, A, given by the oboe.

 **CLAP** once again when the conductor walks out on stage and bows.

 **LISTEN** quietly when the orchestra plays.

 **CLAP** when the piece is over. Watch the conductor – she will drop her arms to her sides when the music is completely done.



Dear Music Educators,

I invite you to join the **Empire State Youth Orchestra** on Wednesday, Nov. 7, 2018 as the musicians and I present a program featuring works by Rossini, Rimsky-Korsakov, Revueltas and Dvorak. Music can transport the listener to far-away-places, sparking the imagination through sound, tempo and rhythm. In this program, we will travel from Spain to Mexico and then to the United States, propelled by the musical themes explored by some of the greatest composers in history.

We will set off this global journey with the intrepid adventurer, Indiana Austin. In search of three magical Keys rumored to unlock the mysteries of the universe, Indiana Austin will enlist our orchestra to use its musical power to transport him from place to place in his quest to find this elusive treasure. Beginning in Spain, with excerpts from Rossini's Barber of Seville and Rimsky-Korsakov's Capriccio Espagnol, our orchestra will transport listeners to Mexico and the United States, exploring melodies derived from diverse cultures and celebrated in these master works.

As always, the program, which is appropriate for students in elementary and early-middle school, will include an introduction to the instruments and musical interactions with the orchestra.

Pre-concert material will be available soon online at www.esyo.org. The Educator's Guide will be helpful to you in preparing your students for the concert.

I hope you will join me on Wednesday, November 7 at 10:30 am for what will certainly be an entertaining experience!

Carlos Ágreda

Music Director and Conductor of the Youth Orchestra

ABOUT EMPIRE STATE YOUTH ORCHESTRA

Empire State Youth Orchestra (ESYO) was founded in 1979. Back then, it was only one orchestra with 81 players. Today, ESYO consists of twelve performing groups: the Youth Orchestra that you will hear at the Young People's Concert; Repertory Orchestra; Wind and String Orchestras; Concertino Winds, Strings and Percussion; two Jazz Ensembles; and three Percussion Ensembles! ESYO also includes CHIME, a program that provides free, intensive music training to students in urban areas. ESYO is proud of its programming and its tradition of performing a variety of music, including contemporary music by living composers. ESYO has received prestigious, national awards from the American Society of Composers Authors and Publishers (ASCAP); in 2008, ESYO received the award for American Programming on Foreign Tours and the 1st place Youth Orchestra Award for Adventurous Programming of Contemporary Music.

AND ITS FLAGSHIP: ESYO YOUTH ORCHESTRA

Hundreds of talented young musicians from schools across the Capital Region, Massachusetts and Vermont audition each spring for coveted seats in ESYO Youth Orchestra. They gather weekly for 3-hour rehearsals in order to prepare for the numerous performances they give throughout the season. In addition to concerts like the one you will hear on November 1, the Youth Orchestra performs each December in four concerts for Melodies of Christmas, CBS 6's annual benefit that has raised \$7 million for the Pediatric Oncology Program at Albany Medical Center. The Youth Orchestra has had five international tours; four to Europe, one to Asia and in the summer of 2016 they traveled to Portugal.



MEET CARLOS ÁGREDA MUSIC DIRECTOR & CONDUCTOR



BIRTHPLACE: Bogotá, Colombia

FAVORITE FOOD: Pão de Queijo (Brazilian cheese bread)

MUSICIANS I ADMIRE: Claudio Abbado, Yuja Wang

STUDIED MUSIC AT : Curtis Institute of Music, Royal Northern College of Music (England), Corpas University (Colombia)

LANGUAGES SPONKEN: Spanish, English, Portuguese

COUNTRIES I HAVE VISITED: Colombia, USA, England, Spain, Austria, Finland, Germany, Italy, Poland, Mexico.

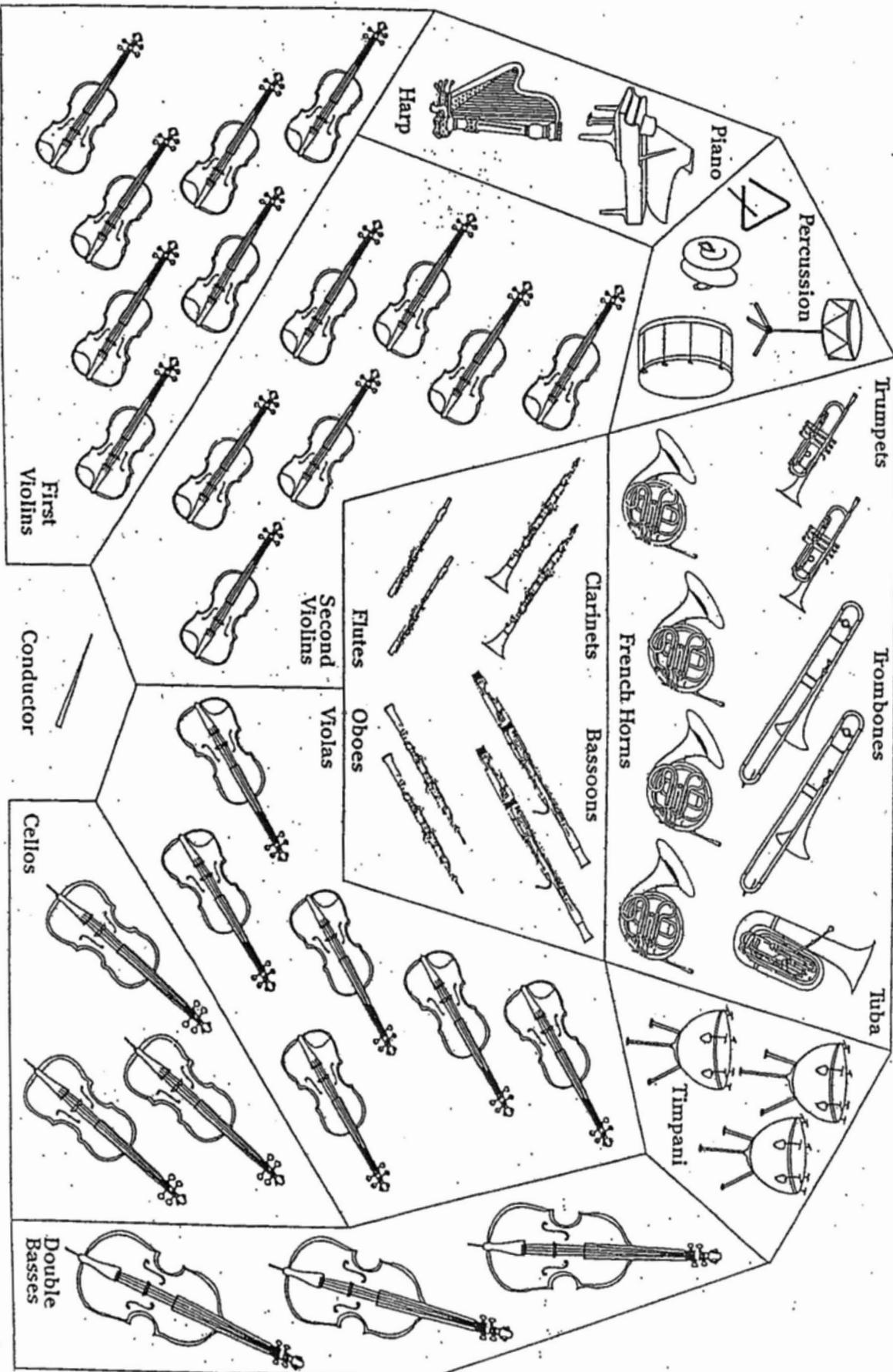
ORCHESTRAS I'VE CONDUCTED: Curtis Symphony Orchestra, Colombia National Symphony, BBC Philharmonic, Mozart Liverpool Orchestra, among many others...

OTHER JOBS I HAVE HAD: Sometimes I work as a “Mystery Shopper” at restaurants. This means that I have to eat at restaurants in “incognito mode” to review and evaluate the service, food and environment without nobody noticing.

WHAT DOES A CONDUCTOR DO?

- 🎵 Works with over 100 musicians at once to achieve her interpretation of the composer’s vision of the music
- 🎵 Studies the score which contains the music played by all of the instruments
- 🎵 Teaches (rehearses) the orchestra about the dynamics, tempo, and phrasing of the music so they understand the music better and play as one
- 🎵 Listens to the sounds produced and balances each section of the orchestra, guiding each player through the music
- 🎵 Educates the orchestra about the history and style of each piece
- 🎵 Inspires musicians to communicate the emotions of the music to the audience

COLORING PAGE: WHAT INSTRUMENTS MAKE UP THE ORCHESTRA?



PREPARING FOR THE CONCERT: ROSSINI (FOR TEACHERS)

Rossini, Overture to his opera “The Barber of Seville” Gioachino Rossini (1792- 1868) was an Italian composer who wrote 39 operas, some sacred music, songs, chamber music and piano pieces. His best-known operas include the comedies *The Barber of Seville*, *The Italian Girl in Algiers*, and *Cinderella*; his serious operas include *Tancredi*, *Othello*, and *William Tell*. A tendency for inspired, song-like melodies is evident throughout his scores, which earned him the nickname “the Italian Mozart.” He was a rapid and prolific composer, quoted as joking, “Give me the laundress’ bill and I will even set that to music.” He was also a gourmet cook and notoriously lazy. Until his early retirement at the age of 37 (!) he was the most popular opera composer in history.

Musically speaking we usually think of an overture as an instrumental piece that precedes the performance of an opera or a stage play. The music is intended to put us in the right mood to appreciate and look forward to the coming drama, whether humorous or tragic. At the same time some overtures are meant to “stand alone” and can be used to begin a concert, or to commemorate or celebrate an important event. Such a piece is Tchaikowski’s *Overture to the Year 1812*. Another such work is the *Academic Festival Overture* by Johannes Brahms. The overture to *il barbiere di Seviglia* was composed by Rossini specifically to introduce a comic opera full of mistaken identities and unexpected, humorous events. It was an audience favorite practically from its first performance and it has joined the ranks of the many opera overtures that are frequently included as stand-alone concert pieces.

A story, probably apocryphal, is told that when asked how one composes an overture Rossini replied that you “wait until the evening of the day before the ‘Prima’ (first night). Nothing can better excite the inspiration than the presence of a ‘copista’ (copyist) waiting for your work and the mess of an impresario tearing his hair.” Most overtures have at least two main, preferably memorable melodies, plus some loud and fast passages that allow the orchestra to show its virtuosity while stirring up excitement. Some, especially those that introduce Broadway musicals, will contain tunes extracted from the show.

Our overture begins with slow music, by turns pompous and mysterious. This overture-to-the-overture(!) gives way to a nervously jaunty theme in fast tempo played by the violins. A loud virtuosic fanfare leads to a suave and elegant melody introduced by the oboe. And then begins the famous “Rossini Crescendo.” Perfected by Rossini and ever after associated with his name (“Il Signor Crescendo,”) it involves a simple but engaging pattern, seldom more than four bars long, that is repeated and repeated and repeated, with each restatement at a louder dynamic. (“Crescendo” means increasing, getting louder.) Often the whole process is intensified by the gradual entry of more and more instruments. This device became so popular that audiences demanded that Rossini include it, not just in his overtures, but in his opera’s arias and ensembles. In the present case the crescendo’s brilliant culmination is followed by a varied repetition of all the fast music: the two main themes, the transitional passage and the Rossini Crescendo that, this time around, introduces an exciting, virtuosic coda in which alert listeners will applaud the string players brilliant work! -Thomas L. Read

MEET ROSSINI (FOR STUDENTS)

GIOACHINO ROSSINI (1792-1868)

Italian Romantic Era Composer

Gioachino Rossini, the most popular opera composer of his day, was born in Pesaro, Italy. Like many composers, Rossini learned about music from his parents. Gioachino's father played the horn and the trumpet, and his mother was an opera singer. When Gioachino was a little boy, he learned to play the piano and to sing.



Composer Rossini G 1865 by Carjat

In Rossini's day, the opening of a new opera was as exciting as the opening of a new movie is for us. Rossini wrote his first opera when he was 18 years old. His most famous opera is *The Barber of Seville*. And after composing the opera *William Tell* in 1829, when he was 37, Rossini stopped writing operas.

After that, Rossini didn't compose again for years. When he was much older, he wrote some music for the church, and he wrote a lot of small pieces to entertain his friends. Because those pieces were not very serious, he jokingly referred to them as "Sins of Old Age."

ACTIVITY: CREATE AN OVERTURE!

In music, an overture is played before the performance of an opera or a stage play. It includes many of the tunes of the full production, and it helps to set the mood. The overture to *The Barber of Seville* was composed by Rossini specifically to introduce a comic opera full of mistaken identities and unexpected, humorous events. It was an audience favorite practically from its first performance and today it is frequently played as stand-alone concert piece.

What is similar to an overture in our modern world of entertainment? The movie trailer! Just like overtures, trailers mix together a series of scenes from the movie to set the mood for the viewer. A horror movie trailer, for example, will include tense, frightening scene, while a comedy trailer will have a series of slapstick one liners and physical humor.

ACTIVITY: CREATE AN OVERTURE! *CONTINUED*

In Rossini's overture to the opera Barber of Seville, he presents the themes of the opera strung together in a series of rapidly changing **dynamics**. In music, dynamics means how loud or how soft the music is. Here is a list of dynamics:

Dynamic Sign	Italian	English
<i>ppp</i>	<i>pianississimo</i>	Very, very soft.
<i>pp</i>	<i>pianissimo</i>	Very soft.
<i>p</i>	<i>piano</i>	Soft.
<i>mp</i>	<i>mezzo piano</i>	Moderately soft.
<i>mf</i>	<i>mezzo forte</i>	Moderately loud.
<i>f</i>	<i>forte</i>	Loud.
<i>ff</i>	<i>fortissimo</i>	Very loud.
<i>fff</i>	<i>fortississimo</i>	Very, very loud.

1. As you listen to Rossini's overture, make a note on a piece of paper each time you hear a change in dynamics using one of the symbols listed above to describe whether the orchestra is now louder or softer than before.
2. Share your results with a classmate, and discuss how these changes in dynamics created a certain feeling or mood in the listener.
3. Choose a common story such as the Three Little Bears, or Little Red Riding Hood, and create a musical "overture" for the story. Use your voice to hum, and your hands to clap rhythms, and be sure to change the dynamics often in order to illustrate the mood of the full work. Share your overture with your classmates.

PREPARING FOR THE CONCERT: RIMSKY-KORSAKOV (FOR TEACHERS)

Capriccio Espagnole (1887) by the Russian composer **Nikolai Rimsky-Korsakov** is a set of five instrumental pieces based on traditional Spanish songs and dances. A capriccio, or caprice is an instrumental piece in free, sometimes fantastic and unconventional form. All together the five movements of Rimsky-Korsakov's Capriccio offer a splendid introduction to the sonic capabilities of the symphony orchestra. All of the modern orchestra's sections are brilliantly placed on display: the wood-winds (flutes, oboes, clarinets, bassoons), the brass (horns, trumpets, trombones and tuba), the percussion (potentially an endless list that can include all manner of drums, cymbals, gongs, bells and noise makers), and the strings (violins, violas, cellos, contrabasses, and harp). Sometimes the piano is included among the strings, sometimes among the percussion as, after all its keys are struck, but in the present work Rimsky-Korsakov omitted it entirely.

The first movement begins tutti- that is, with the full orchestra (tutti means all) playing in one of the most brilliant, colorful keys. Some listeners actually see colors when they hear certain sounds and keys. This movement begins in the key of A major, said by some to invoke bright orange while other listeners see a warm rose color. A compatriot of Rimsky-Korsakov, Alexander Scriabin, associated the pitch A with pale green. Apparently sound-color associations are rather personal matters! At any rate, the composer calls this movement Alborada. Traditionally an alborada is performed on a wind instrument accompanied by percussion. It was played by Spanish shepherds in praise of the rising sun.

For the second movement, called Variations, Rimsky-Korsakov chose an Asturian evening song. During the movement it is played by various instruments in a variety of ways. It is first played by mellow sounding horns, then by the cellos. Paradoxically, while Rimsky-Korsakov's dark and mellow settings seem appropriate for evening music, the humorous text of the original was to be sung with a harsh and loud voice. Eventually the melody is played loudly in a high register by violins, flutes, oboes and clarinets accompanied by lower strings written so that they sound like a strummed guitar.

The third movement brings back the Alborada. The same alborada melody is played again at the very end of the final movement. These encore-like returns help bring together the other highly contrasted movements and effectively unify and frame the entire Capriccio.

The fourth movement is marked *Scena e canto gitano*. It begins forcefully with a brass fanfare. We can imagine such music helping to introduce a special ceremony or, perhaps, a soccer game. The fanfare is followed by a cadenza for solo violin accompanied softly by a snare drum roll. This passage recalls the short violin solos heard in the first movement that also featured arpeggiated patterns imitative of guitar strumming. In an arpeggio the tones of a chord, not a scale, are played upward or downward in rapid succession. After the solo cadenza the main theme of the movement is introduced accompanied by the entire violin section, plucking and arpeggiating in the manner of a Spanish guitar. More cadenzas follow, first by the flute and then by the clarinet. In the spirit of “anything you can do, I can do better,” the clarinet tries to outdo both flute and violin in the variety of its arpeggiation. Finally the solo harp outshines all the foregoing virtuosic cadenzas in a display of what it most likes to do: arpeggiating and chording over its entire range.

The fifth and final movement, marked *Fandango asturiana*, follows without pause. A fandango is a lively Spanish dance in triple time usually accompanied by castanets and guitar. One can easily hear how the composer has imitated the guitar and the castanets as well as the spirit of the dance in the orchestration of this movement. As mentioned above, the entire Capriccio closes with a brilliant variation on the opening alborada.

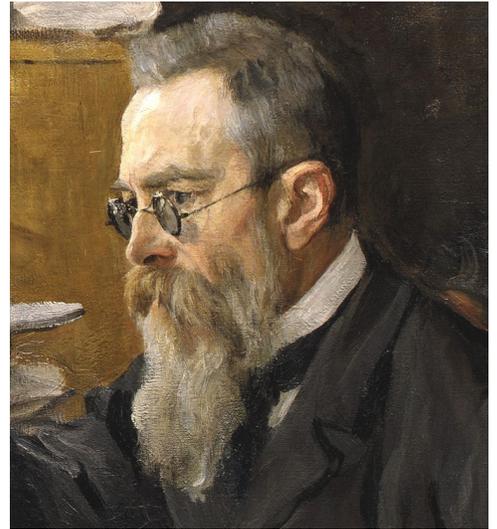
The Capriccio Espagnole is one of Nikolai Rimsky-Korsakov's most colorful and brilliant sounding scores- which is saying a lot considering that he is commonly regarded as one of history's greatest orchestrators. During his time as professor of composition at the St. Petersburg Conservatory he worked on a textbook on how to write for the orchestra. The book, *Principles of Orchestration* was only published after his death but became highly regarded for its valuable insights. For much of his life Rimsky-Korsakov combined his teaching and composition with a career in the Russian military—at first as an officer in the Russian Imperial Navy and then as the civilian Inspector of Naval Bands. He said that he developed a passion for the ocean in childhood from reading books and hearing of his older brother's exploits in the navy. -Thomas L. Read

MEET RIMSKY-KORSAKOV (FOR STUDENTS)

NIKOLAI RIMSKY-KORSAKOV (1844-1908)

Russian Romantic Era Composer

Nikolai Andreyevich Rimsky-Korsakov was born in the Russian town of Tikhvin. During his childhood, Nikolai enjoyed listening to Russian folk songs, church music, and opera.



Portrait of Nikolai Rimsky-Korsakov in 1898
by Valentin Serov

When he was older, Nikolai followed his brother to the naval college in St. Petersburg. While he was there, he also studied music. Rimsky-Korsakov composed his first symphony while on a navy ship.

After he left the navy, Rimsky-Korsakov was asked to teach at the St. Petersburg Conservatory, which is now called named for him. Rimsky-Korsakov was also one of a group of five famous Russian composers known as “The Mighty Handful” (as in five fingers).

Rimsky-Korsakov wrote operas, choral music, chamber music, and works for piano. One of his most famous pieces is the Flight of the Bumblebee, from the opera Tsar Saltan. In the opera, this music is played when a prince disguises himself as bee.

PREPARING FOR THE CONCERT: REVUELTAS (FOR TEACHERS)

Silvestre Revueltas (1899-1940) was a Mexican composer, violinist and conductor. In 1929 he was invited by Carlo Chavez to become assistant conductor of the National Symphony Orchestra of Mexico, a post he held until 1935. He and Chavez did much to promote Mexican music. Becoming politically involved he went to Spain in 1937 during the Spanish civil war. Upon Franco's victory he returned to Mexico, fell into poverty and died in Mexico City on the same day that one of his ballets was premiered.

Revueltas wrote film music, chamber music, songs and a number of other works. *Sensemaya* is considered his masterpiece. The poem *Sensemaya* (1934) by the Cuban poet Nicholas Guillén was the inspiration for the orchestral piece *Sensemaya* that Revueltas composed in 1938. The poem dramatizes an Afro-Caribbean snake dance rite in which a spiritual entity, the Snake, is killed as a sacrifice to insure continued growth, fertility and wisdom. Probably this association comes from the fact that snakes “renew” themselves by shedding their skins annually. The word *sensemaya* is a combination of *sensa* (Providence) and *Yemaya* (Afro-Cuban Goddess of the Seas and Queen Mother of Earth).

Revueltas' composition is best described as a dance that suggests a solemn ritual, growing, subsiding and growing in intensity. *Sensemaya* is grounded in rhythm. More so than melody or harmony, rhythm is the primary shaping force. The most important rhythmic pattern that is heard throughout the piece is easily reproduced by counting this way: 1 2 1 2 1 2 3, repeating the series continuously without pause. In the piece “2” is almost always silent. One can perform the rhythm by clapping hands on “1” and on “3.” Three is accented, often percussively. Imitate the effect by clapping and stamping on “3.” It is important to emphasize the asymmetrical feel of this seven-beat rhythm by NOT pausing after “3.” Revueltas repeats the pattern in almost every measure of the piece, sometimes twice as fast and without the silent beats as: 12345671-2-1-2-1-2-3-1234567, and so forth. Musicians refer to such a continually repeating pattern as an *ostinato*.

As the music proceeds other rhythmic patterns are added to go along with this basic one. The added rhythms are sometimes introduced by a wind or a brass instrument playing alone, and sometimes in groups together with the strings and percussion. Rhythm remains the driving force; melodies are simple and repetitive, harmony is dense and dissonant. The basic speed, the tempo, never changes, but as instruments and different patterns are added there is a sense of growing excitement. Listening becomes a hypnotic, transforming experience! -Thomas L. Read

MEET REVUELTAS (FOR STUDENTS)

SILVESTRE REVUELTAS SANCHEZ (1899-1940)

Mexican 20th Century Composer

Silvestre Revueltas Sanchez was a teacher, violinist, director and composer who produced works with complete originality, dissonant, rhythmic vitality and charm. His passion towards his native Mexican music can be heard in his compositions which frequently had the distinctive Mexican flavor attached to it.



<http://bit.ly/20xDTSW>

Revueltas lived only for four decades, in the span of which his music received spectacular recognition. One of Revueltas' most famous compositions was *Sensemaya*, which was inspired by a poem written by the Cuban poet Nicolás Guillén. The poem includes a rhythmical chant about the ritual killing of a snake. *Sensemaya*, like the poem, is grounded in rhythm. More so than melody or harmony, rhythm is the primary shaping force.

PREPARING FOR THE CONCERT: DVORAK (FOR TEACHERS)

Antonin Dvorak was born on September 8, 1841 in a small village in Bohemia, which is now part of the Czech Republic. He was one of seven children. Antonin's parents recognized his musical talent, and at the age of six he began his musical training. He studied music in Prague and graduated as an accomplished violin and viola player before he was 20 years old. As a young adult Antonin played viola in the Bohemian Provisional Theater Orchestra. When it became necessary to supplement his income with a teaching job, he left the orchestra to allow himself time to compose. Recognized and promoted by Johannes Brahms, his music was soon being played all over Europe.

In 1892 Mrs. Jeannette Thurber, a music lover and wealthy philanthropist, persuaded Dvorak to leave his native Bohemia and come to New York City. Hating to live anywhere but in his beloved homeland he was tempted by Mrs. Thurber's offer to appoint him director of her New York National Conservatory of Music. This academy was open to all ethnic groups and provided free tuition to those students unable to pay. Dvorak was attracted by the prospect of joining New York's brilliant musical life, but he was especially sympathetic to the academy's goal of fostering an American school of composition. To this aim he declared that the future of American concert music must be founded on its native folk melodies. "These beautiful and varied themes," he said, "are the product of the soil and you composers must turn to them." When he was not composing or teaching Dvorak's hobbies included watching the pigeons in Central Park and the trains arriving and departing in Grand Central Station.

Mrs. Thurber had hoped to persuade Dvorak to compose an opera based on Longfellow's epic, "The Song Of Hiawatha." What she, and we, got instead was a tuneful symphony that combined a musical tribute to his new home with longing for his old one. First performed at Carnegie Hall on the sixteenth of December, 1863, it was an instant hit and soon became known as "Symphony From The New World." And the subject of Hiawatha was not forgotten! The composer claimed that themes and rhythms used in the second and third movements of the symphony had Native American connotations. As well, a subsidiary melody in the first movement, played first on the flute, resembles the African American spiritual "Swing Low, Sweet Chariot." Overall the first movement is dramatic and stormy. The second movement begins with a solemn brass chorale followed by a beautiful and memorable theme played by the English horn. Achieving fame after the premiere it inspired W. S. Fisher, one of Dvorak's pupils, to set an accompanying lyric: "Goin' Home." Some listeners have been struck by the haunting music that follows the English horn solo and some think it describes Minnehaha's forest funeral from the Longfellow poem. The fast, energetic music of the third movement is said to have been inspired by Longfellow's description of a tribal dance in "The Song of Hiawatha." In the fourth and final movement Dvorak gave way to nostalgia for his homeland. After a majestic opening we hear first a furiant (a rapid Bohemian style dance), then a melancholy clarinet melody, and then a polka. Prominent, too, are the first six notes of "Three Blind Mice." A purposeful quote? Don't miss it! Restatement of the principal material is combined with a recall of tunes from the preceding movements followed by a triumphant burst of energy bringing the symphony to a close. -Thomas L. Read

MEET DVORAK (FOR STUDENTS)

ANTONIN DVORAK (1841-1904)
Czech Romantic Era Composer

Antonin Dvorak was born in a village just north of Prague. He was the oldest of nine children. His father was a butcher who wanted Antonin to become a butcher, too. But, when he saw how musical Antonin was, he made sure he got a good music education, including violin and organ lessons.



Gallica Digital Library

Dvorak got a job as a church organist, but what he really wanted to do was compose. So, he entered his compositions in a government-sponsored contest and won! The prize money allowed Dvorak to quit his church job, and made him well known as a composer.

In spite of the fact that he never took composition lessons, Dvorak taught composition at the Prague Conservatory. And he also taught in New York City for a couple of years. The last of Dvorak's nine symphonies was written in the United States, and is nicknamed for the fact that it hails "From the New World."

ACTIVITY: POETIC INSPIRATION

Composers find inspiration for their music in many things: nature, people, art, literature. Both Dvorak and Revueltas were inspired by poetry in the creation of their works. Both composers created powerful rhythmical themes in their pieces to illustrate the emotions these poems evoke in the reader.

1. Choose one of your favorite poems, or ask your teacher to provide you with one.
2. Read your poem three times:
 - (A) First, read your poem silently, enjoying the general story that the poem is relating
 - (B) Now, read your poem aloud, and listen to the rhythm of the words, and listen to the emphasis you find yourself placing on each syllable.
 - (C) Read the poem once more, and this time, see if you can hear the "music" your words are making.
3. Can you create a simple rhythm that is inspired by your selected poem? Use your voice to hum and your hands to clap out your rhythm. Share with a classmate.

TEACHER RESOURCES

RECOMMENDED WEBSITES

New York Philharmonic Kidszone: <http://www.nyphilkids.org/>
Carnegie Hall Online Resource Center: <http://www.carnegiehall.org/orc/>
Dallas Symphony Orchestra Kids: <http://www.dsokids.com/>
San Francisco Kids: <http://www.sfskids.org/>
Making Music Fun: <http://www.makingmusicfun.net/>
Classics for Kids: <http://www.classicsforkids.com/>

RECOMMENDED BOOKS

Apel, Willi. *Harvard Dictionary of Music*. Harvard University Press, 1967
Barber, Nicola. *The World of Music*. Silver Burdett Press, 1995
Blackwood, Alan. *The Orchestra; An Introduction to the World of Classical Music*. Millwood Press, 1993
Hayes, Ann. *Meet the Orchestra*. Gulliver Books, Harcourt Brace Jovanovich, 1991
Helsby, Genevieve. *Those Amazing Musical Instruments!*
Hoffer, Charles. *Concise Introduction to Music Listening*. Wadsworth Publishing Company, 1984
Hoffer Charles. *The Understanding of Music*. Wadsworth Publishing Co., 1981
Koscielniak, Bruce. *The Story of the Orchestra*. Houghton Mifflin Co., 2000
Kruckenberg, Sven. *The Symphony Orchestra and its Instruments*. Crescent Books, 1993
Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. (Audio CD included.)
Moss, Lloyd. *Zin! Zin! Zin! A Violin*. Simon & Schuster, 1995
Nye, Robert & Bergethon, B. *Basic Music*. Prentice Hall, Inc., 1983
Snicket, Lemony. *The Composer is Dead*. Harper Collins, 2009
Tripp, Paul. *Tubby the Tuba*. Dutton Juvenile, 2006
Van der Meer & Berkeley, Michael. *The Music Pack*. Alfred A. Knopf, 1994
Deborah Lyn Ziolkoski, *Fun with Composers Vol. 1-3*. Fun with Composers, Inc.,

esyjo EMPIRE STATE
YOUTH ORCHESTRA
CARLOS ÁGREDÁ, MUSIC DIRECTOR