

Welcome

Dear Parents and Educators,

Thank you for your interest in the Portland Symphony Orchestra Youth Concerts. We are delighted to see you in the audience!

Youth Concerts provide a classical music education opportunity which brings together schools, students, parents, teachers, and the Portland Symphony. Join conductor Robert Moody and the PSO as they demonstrate a variety of repertoire and discover many elements including instruments, music history, composers, student performers and notable guest artists.

These materials and lessons have been developed with the help of The Center for Excellence in Music Education (CEME) under the leadership of Dr. Michele Kaschub and Dr. Douglas Owens. These materials will prepare and engage students for the upcoming performances.

Another resource I encourage you to use is our website, **PortlandSymphony.org/content/education/teachers/teachers-materials**, where you will find educational guides for both our Youth Concerts and KinderKonzerts. Teacher's Materials and audio CD's are provided prior to the concert experience. Feel free to duplicate the materials as needed.

Thank you for your support of our Youth Concerts this year, for sharing the Portland Symphony Orchestra with your students and for the dedication you maintain each day to bring music to young people in our community. Whether this is your first concert or if you have become a seasoned veteran, we hope you enjoy our Youth Concerts.

Sincerely,

Heather Sumner
Education and Community Engagement Manager
(207) 773-6128 ext. 308
hsumner@portlandsymphony.org

Leader's Guide

RESERVATION INFORMATION

- Notify the PSO office (207) 773-6128 at least three weeks in advance if you are bringing students who need special accommodations i.e. wheelchair access, infrared hearing aid, etc.
- Check your confirmation sheet for the correct date and time of the concert you are attending.
- Update numbers of reservations, if necessary, no later than two weeks before the concert. Bring no more attendees than you have signed up for as seating is done through the reservation list.
- **Payment is due two weeks before the performance you are attending. Payment cannot be accepted at the concert.**
- **Cancellation:** The PSO rarely cancels a concert. If your school is cancelled the day of the concert, and you cannot attend the performance, please let the PSO know immediately. We will make every attempt to reschedule your school for a future concert. If there is any question as to whether or not the PSO has cancelled a concert please call (207) 773-6128 and there will be a recording telling you if the concert is cancelled.

ON THE CONCERT DAY

- **Plan to arrive at least 15 minutes before the performance time.** Allow sufficient time in your planning for travel, and for getting the students into their seats for the concert. With so many young people arriving and departing at the same time, bus parking and student seating will take a few extra minutes.
- **Bus travel:** If you are coming by bus, make sure the bus drivers know the route to the concert hall. For safety reasons, Myrtle Street is blocked off for buses only. As buses arrive, they are stacked in rows on the street. If a bus driver needs to drop the students off and then come back at the end of the concert, he or she will be directed by the public safety officials as to where to drop the students off and pick them up, generally on Congress Street right in front of the City Hall.
- **Seating assignments** are mailed to the group leader one week in advance of the concert. Public safety personnel outside Merrill Auditorium entrance will direct you as to which door you should use to enter the auditorium. Ushers inside will direct you to your seats.
- **Chaperones** must sit among the students to monitor behavior. Discourage any unnecessary trips to the restroom. Please help us by making sure any student leaving the auditorium is accompanied by an adult.

Directions to Merrill Auditorium

PLEASE SHARE WITH YOUR DRIVER

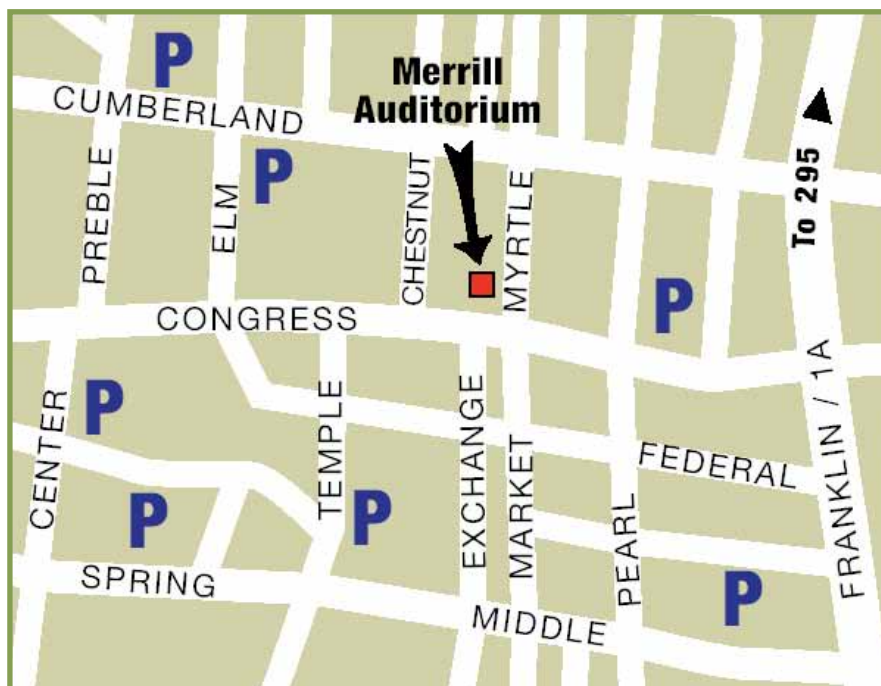
From I-295, take the Franklin Street exit. Go up the Franklin Street Arterial to the fourth light. Turn right onto Congress Street. Go straight through one set of traffic lights and take the next right onto Myrtle Street (Myrtle Street will be barred to all traffic except buses. City of Portland personnel will be directing traffic.) Buses will park on Myrtle Street, then release students and chaperones.

PUBLIC PARKING NEAR MERRILL AUDITORIUM

Public parking is available: in the Top of the Old Port Lot on Pearl Street, two blocks northeast of Merrill Auditorium; the Portland Public Market Garage on Cumberland Avenue, three blocks southwest of Merrill Auditorium; the Elm Street Garage next to Portland High School, two blocks southwest of Merrill Auditorium; Temple Street which is one block south of Myrtle Street and on Pearl Street and Middle Street.

CONCERTS ARE 50 MINUTES IN LENGTH

In case of inclement weather or parking bans on the day of a concert, take empty buses to one of the following lots: the city lot on Back Bay across from Hannaford, the Portland Expo lot on Park Avenue or the lot behind Union Station Plaza on Saint John Street.



Concert Behavior

THINGS TO DISCUSS BEFORE THE CONCERT

- Review and practice appropriate concert behavior before coming to the concert.
- Use the concert guide to help prepare students for the music they will hear. They will get more out of the experience and know what to listen for.
- Have you attended a live orchestra concert? What did you see or hear? How did the music set the mood or affect your feelings?

CONCERT BEHAVIOR

- Arrive early so that you do not miss anything and do not disturb other guests as you get comfortable in your seat.
- It is easier for you and the audience to appreciate the performance if you remain in your seats and be a good listener.
- You are not allowed to eat or chew gum in the theater. Additionally no cameras are allowed in the auditorium and cell phones must be turned off before the performance begins.
- Sing and participate only if you are asked to do so by the conductor. Your participation is very important.
- Be sure to use the restrooms before the performance. There is no intermission at the Youth Concerts.
- Do not leave the auditorium except for emergencies. A chaperone must accompany a student leaving the auditorium and ushers will be at the door to ensure this happens. People will be readmitted only between music selections so as not to be disruptive to those seated in the audience.
- Let the orchestra, conductor, and soloists know you appreciate their hard work with your applause. The conductor will signal the end of a piece by lowering their arms down by his or her side and turning to face the audience.

**THANK YOU FOR YOUR HELP AND COOPERATION IN MAKING THE
CONCERT EXPERIENCE A GOOD ONE FOR ALL ATTENDING!**

What to Expect at a Concert

THE ORCHESTRA WARMS UP

When you first arrive, you will notice that some of the musicians will be practicing their instruments on stage. They are warming up for the day's concert in the same way that a singer or dancer might warm up before a performance or an athlete may stretch before they join the rest of the team.

THE CONCERTMASTER ARRIVES

After all the musicians have warmed up on stage, the concertmaster, Charles Dimmick, arrives. He is the first violin player and sits in the first chair to the conductor's left. When the concertmaster comes in, he is usually applauded.

THE ORCHESTRA TUNES

The concertmaster helps to tune the orchestra by turning to the oboe player and asking the oboist to play the note "A." Then, all the musicians tune by section to the oboe's "A."

THE CONDUCTOR ARRIVES

After the orchestra is tuned, the conductor arrives and is often greeted by the applause of the audience. He will stand on the podium and acknowledge the audience and the orchestra with a nod or bow.

THE CONDUCTOR LEADS THE ORCHESTRA

The conductor will turn to the musicians and, holding a baton (a small conductor's stick) in one hand; will raise both hands to signal the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra through the music. He will often look at the musical score or book on his music stand, which shows him what each instrument should be playing.

THE CONCERT ENDS

When the orchestra has played the entire program, the conductor and musicians take several bows to the applause of the audience. The conductor leaves first, the lights will come on for the audience, and the musicians leave the stage. The concert is over until next time. We hope you enjoyed it and will return to see another concert by the Portland Symphony Orchestra.

**PLEASE STAY IN YOUR SEATS UNTIL YOU ARE DISMISSED
BY GROUP FROM THE STAGE.**

Meet the Conductor



2010-2011 marks the third full season for **ROBERT MOODY** as Music Director of the Portland Symphony Orchestra.

Highlights with the PSO have included critical and audience acclaim, a fully revamped “Magic of Christmas,” and a sold-out gala concert with Renée Fleming. Last season ended with performances of Mahler Symphony No. 2, led by Maestro Moody (without score) which were universally praised as a crowning artistic achievement of the orchestra’s 85th anniversary season.

Moody is a frequent guest conductor with orchestras across the United States. Guest conducting Robert Moody Merril appearances include the symphony orchestras of Houston, Indianapolis, Detroit, Seattle, Pacific, Memphis, Ft. Worth, Virginia, San Antonio, Buffalo, Oregon, Charleston, Naples, Anchorage, and many more. Summer festival appearances include Santa Fe Opera, Spoleto Festival USA, Brevard Music Center, Eastern Music Festival, PortOpera, Oregon Bach Festival, Bowdoin Music Festival, River Oaks Chamber Orchestra, and Skaneateles Festival in New York.

Maestro Moody has conducted many of the worlds top classical and pops artists in concert. These have included Yo-Yo Ma, Itzhak Perlman, Renée Fleming, Van Cliburn, André Watts, Nadja Solerno-Sonnenberg, Dame Evelyn Glennie, Robert McDuffie, Lynn Harrell, The Canadian Brass, Doc Severinson, Celine Dion, The Manhattan Transfer, Martin Short, Chris Botti, Chris Thile, and many more.

A champion of new music, Moody is proud to have played an instrumental role in the commissioning and premiere performances of several important new works for orchestra. These include several works of composer Mason Bates: Free Variations for Orchestra, Ode, Rusty Air in Carolina, and Desert Transport (to be premiered on AZ Musicfest’s 20th anniversary season in 2011.) Also included: Travels in Time for Three by Chris Brubeck, Concerto for Mandolin and Orchestra “ad astra per alla porci” by Chris Thile, and Sabar, a concerto for African drum ensemble and orchestra, composed by James DeMars.

Moody’s work can be heard on three commercial recordings: he collaborated with The Canadian Brass for their “Bach” and “Legends” CDs, and he is the conductor for the CD “4th World,” highlighting the music of Native American recording artist R. Carlos Nakai (available on the Canyon Record label).

Moody has the great honor of serving concurrently as Music Director for the Winston-Salem Symphony (since 2005) and Artistic Director for Arizona Musicfest (since 2007). From 1998 through 2006 he served as Associate, then Resident Conductor of The Phoenix Symphony (AZ). In 2009 he completed a ten-year tenure as head of the Oklahoma City Philharmonic’s “Discovery” concert series. Prior to 1998, Maestro Moody served as Associate Conductor for the Evansville (IN) Philharmonic Orchestra, Music Director and founder of the Evansville

Meet the Conductor *continued*

Philharmonic Youth Orchestra, conductor for the Interschool Orchestras of New York, and apprentice conductor for the Landestheater Opera House in Linz, Austria.

Born and raised in Greenville, SC, Moody took up the cello in the 4th grade. His voice and cello studies throughout high school (including three years of study at the Greenville County Fine Arts Center – one of the first public high schools for the arts in the nation) took him to Furman University, where he received a Bachelor’s Degree in Church Music, with performing emphasis in both voice and cello. He received his Master of Music Degree in Conducting from the Eastman School of Music in Rochester, NY, where he studied with Donald Neuen.

When not making music, one is most likely to find Robert Moody snow-skiing, hiking, running, or involved in other outdoor activities. He was a founding member of The Phoenix Symphony Running Club, completed his first marathon in 2004, and participates annually in both the “Mistletoe Half Marathon” in North Carolina and the “Beach to Beacon” 10K in Maine.

Meet the Orchestra

At the Portland Symphony Orchestra Youth Concert, you will hear the musicians of the PSO, who are all instrumentalists. They have studied their instruments for many years, and they have learned to perform at a very high skill level. Most of the musicians began to study their instruments as young students. Private lessons, as well as playing in large and small ensembles in school bands, orchestras, and youth orchestras have helped these musicians develop the skills that they use every day in the orchestra. Most PSO musicians went on to study music at a college, university or conservatory. Every musician you will see on stage took an audition, which is like a test, to become a member of the orchestra.

THE ORCHESTRA CAN BE CATEGORIZED INTO FOUR INSTRUMENT FAMILIES:

THE STRING FAMILY

String players sit in a semi-circle in front of the conductor, and make up more than 1/2 of the orchestra

THE WIND FAMILY

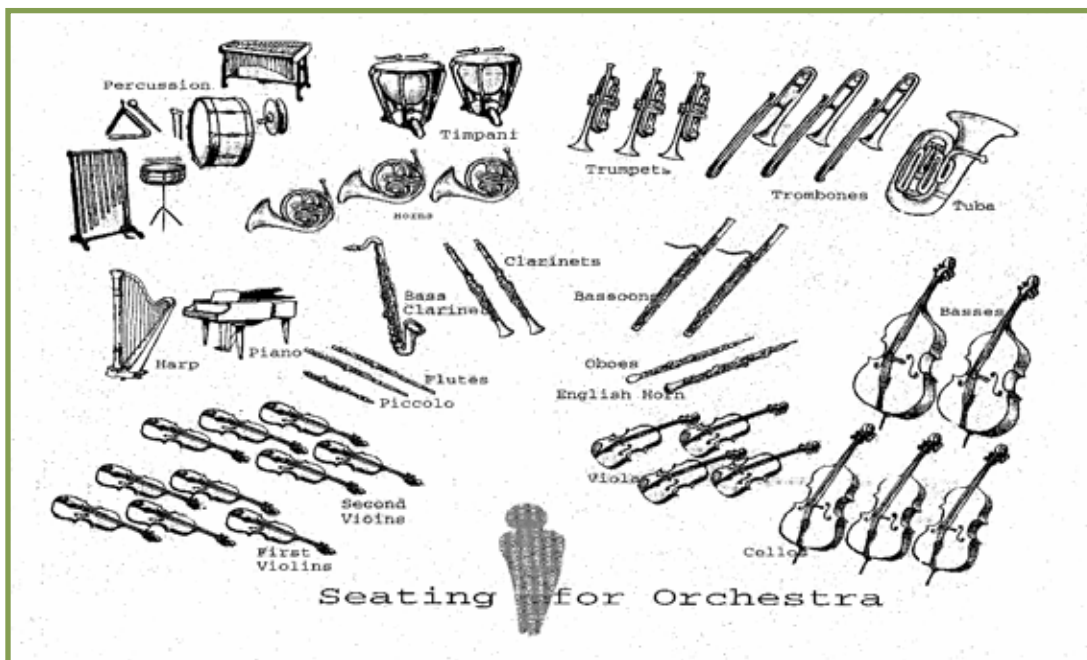
Wind players sit in the center of the orchestra

THE BRASS FAMILY

Brass instruments are seated toward the back of the orchestra

THE PERCUSSION FAMILY

The percussion section is found in the back of the orchestra



Strings

About two-thirds of an orchestra is made up of stringed instruments. These instruments have a rich, varied tone, which sounds very rich when a large number of them play together. There are four kinds of stringed instruments in the orchestra: the violin, viola, cello and string bass. Each is made of wood and has a similar curvy shape to its construction. The small stringed instruments produce a higher pitched sound while the large stringed instruments produce a lower pitched sound. The instruments are played by drawing a bow across the four strings. The horsehair on the bow vibrates against the strings which produces a sound. String players can also produce sounds on their instruments by plucking the strings with their fingers.

The **VIOLIN** is the smallest member of the string family but makes up the largest section in the orchestra. Because of its small size, the violin produces the highest pitch in the string family. The violinists in the orchestra are split in two sections, first violins and second violins.

The **VIOLA** is second smallest of the string family. It's strings are thicker than those on the violin, producing a rich warm sound that is seldom heard alone in the orchestra.

The **CELLO** sounds lower than both the violin and viola. The cellist rests the instrument on the floor and holds it with their knees. It's beautiful, rich tone and great range allows the cello to often be used as a solo instrument.

The **STRING BASS** has the largest body, the longest and thickest strings, there for it has a lower pitch than the rest of the string family. Like the cello, the bass player must place the instrument on the floor but because of its height, they must stand up or sit on a high stool in order to play it. Its pitch is low, providing a good foundation for the rest of the strings.

VIOLIN



VIOLA



CELLO



STRING BASS



Woodwinds

Despite their name, all woodwind instruments are not made of wood. Some are made of metal, bone, or even ivory. Woodwind instruments use vibrating air to produce their many different sounds. Many of the woodwind instruments are long and narrow, similar to a stick. As was the case with the stringed instruments, the shorter the string, or instrument in this case, the higher the sound.

The **FLUTE** is thought to be the oldest of all pitched instruments. The earliest ancestor of the flute was the hollow reed. It was played by blowing across one end. The Greeks connected sets of from three to nine reeds of varying lengths to make panpipes. Other ancient flutes were made of wood, stone, or clay. The flutes of today are made of silver, gold, or platinum. Unlike the other woodwinds in the orchestra, the flute is played by blowing across a hole in the head of the instrument, much like blowing across the top of a bottle.

The **CLARINET** requires a single reed to produce its beautiful tone. It dates from the 1700s and has been a great favorite of many composers of both serious and popular music since its origin. The clarinet reed vibrates the air in its tube, which is made of wood or plastic. Its sound is dark and rich in the lower register and very brilliant in the upper part of its wide range.

The **OBOE** is a double-reed instrument. It uses two narrow, thin pieces of reed to produce its tone. The player blows through these reeds, which vibrates to set the air in the instrument's tube in motion. The oboe is capable of producing a wide range of tone colors, ranging from a haunting and penetrating sound to a warm, velvety smooth sound. The oboist is also responsible for tuning the orchestra. Before each concert, the oboe player plays a concert A for each of the sections to tune with.

The **BASSOON** is also a double-reed instrument. Like the oboe, the bassoonist uses a large double reed to produce a sound. The bassoon's nine-foot tube is bent into a U shape to make the instrument easier to handle and play. The bassoon's range is very similar to the cello. Much like the string bass, the bassoon is the foundation for the whole woodwind section.

FLUTE



CLARINET



OBOE



BASSOON



Woodwinds

Although their early ancestors are known to have been made of wood, tusk, horn, or shell, the instruments in the brass family are usually made of brass. Like the woodwinds family, brass players use their air to produce sound. Instead of vibrating a reed, the brass player vibrates his/her own lips in a mouthpiece. The mouthpiece helps to amplify the “buzzing” of the lips to produce the instrument’s sound. Brass instruments are capable of playing at very loud dynamics and can be heard from a great distance.

The **TRUMPET** has been with us for many centuries to sound alarms, call men to battle, add brilliance to parades and pageants, and symbolize the end of life with taps at military burials. Much like the violin in the strings family, the trumpet is the highest-pitched instrument in the brass family. Its dramatic sound enhances the orchestra with excitement and substance.



The **HORN** originated from the French hunting horn of the 1600s and was first used in orchestras to portray the hunting horn, but is now used in all sorts of music. Like the trumpet, the player “buzzes” their lips to produce a sound. The French horn has twelve feet of tubing which is rolled up into a circular shape. The player can make changes in the tone quality by the way he/she places their right hand in the bell. The French horn is very important to an orchestra for its variety of sound, which ranges from very loud to very soft, and from very harsh and blaring to mellow and smooth.

Originally called the sackbut, the **TROMBONE** is the only instrument in the brass family, or orchestra, which uses a slide to change notes. The trombone player uses a mouthpiece, like the trumpet and French horn, to produce a sound. The trombonist has seven different positions to choose from to change pitches. Notes are changed by pushing or pulling the slide to different positions. Its range is very similar to the cello and bassoon and reads music in alto, tenor, and bass clefs.



The **TUBA**, like the string bass and bassoon, is the foundation of the brass family. The player uses a very large mouthpiece to help produce its deep, rich sound. It is the largest and the lowest of the brass family and usually there is only one player on each concert. The tuba player has to have strong lungs as the instrument is large and has the capability of enriching the sound of the entire orchestra

Percussion

The percussion family is very diverse! Percussion instruments include any instrument that produces sound when it is struck, shaken, or scraped. They are classified as tuned or untuned. Tuned percussion instruments produce a specific pitch or note just like the brass, woodwind and string players. Untuned percussion instruments produce an indefinite pitch, like someone stomping their feet on the floor. Unlike most of the other instrumentalists in orchestra, a percussionist is often called upon to play many different instruments in one piece of music. Percussion instruments that are struck and are oftentimes used in the orchestra include the timpani, xylophone, cymbals, triangle, snare drum, bass drum, woodblocks, gongs, chimes, and the piano. Percussion instruments that are shaken to produce sound include the tambourine and rattles. Scraped percussion instruments are less common in the orchestra, but exist in many parts of the world.

The **TIMPANI** are sometimes called “kettledrums” because they look like big copper bowls. Over the top of the bowl is a tightly stretched skin. Each timpani can be tuned to a different pitch by using a pedal that tightens or loosens the drum head. The timpani player must have a very good ear because he/she usually needs to change the pitches of the drums during performances. Timpani are played with mallets, ranging in hardness from soft felt, to hard rubber or wood, depending on what is called for in the piece.



The **MARIMBA**, which originated in Guatemala, consisted of wooden blocks resting on hollow gourds for resonators. The modern marimba is still made with wooden bars, but the resonators are now metal tubes. The bars are set up very similar to the keys of a piano. The tone quality is determined by the kind of mallets used and the manner in which the bars are struck.



The **XYLOPHONE**, is similar to the marimba, however it sounds an octave higher than its keyboard counterpart. Modern xylophones are made of either rosewood or more commonly kelon, a type of plastic. The xylophone gained popularity at the end of World War I when it became a strong influence on ragtime music.

The **TRIANGLE** gets its name from the shape of the instrument. It is a modern percussion instrument, which suits all keys, as its tones are many. The instrument is suspended from a string and struck by a beater of the same metal. The triangle can produce many different tones depending on where it is struck and whether it is dampened by fingers.



Percussion *continued*

The **CRASH CYMBALS** are thin, round plates made of a metal alloy and are played in pairs. Their origin dates back all the way to the Ancient Egyptians. Their function in the orchestra is to keep a rhythm or produce unusual, fantastic effects depending on the style of the music whether it's a march or symphony.



The **SNARE DRUM** is a relatively small percussion instrument. The snare is made of wood or brass with skins (heads) stretched over both ends. Wire-wrapped strings are stretched across the bottom head to give the snare drum its characteristic "rattling" sound. The drum is played with drum sticks or occasionally wire brushes.

The **BASS DRUM** is the largest percussion instrument of all the drums and, as a result, produces some of the lowest sounds of the whole percussion family. It's a large cylinder with skin stretched over both openings. The very low and deep tones it is capable of making also provides for a wide dynamic range.



The **HARP**, which can be dated back to 4000 BC in Egypt, is a stringed instrument played by plucking. All harps have a neck, resonator and strings which produce the sound. Some strings are different colored which helps the performer play the correct strings. The harp sits between the knees of the player and rests on their right shoulder as they play. The concert harp has pedals which change the pitches of the strings.



The **PIANO** is a stringed keyboard instrument that produces sound when the keys are pressed, causing a hammer to hit the strings, causing them to vibrate. Piano is short for pianoforte which is the original name for the instrument, describing its ability to play at soft and loud dynamic levels. It can be used as a solo instrument or as accompaniment when used in an orchestra. It can be considered a member of both the percussion and string families.



About the PSO

Recognized as one of the top symphony orchestras of its size in the country, the Portland Symphony Orchestra (PSO) has a long and proud tradition of providing excellence in live orchestral music. Serving the city of Portland, the state of Maine, and northern New England, the mission of the PSO is to engage diverse audiences in the enjoyment of live orchestral music. Since its founding in 1923, the PSO has built a strong reputation and set the standard in Maine for performances of the highest artistic quality.

The orchestra is comprised of 85 talented musicians, half of them residing in Maine and the rest coming from the greater Boston area, New Hampshire and Vermont. In its 86 years, the PSO has had eleven music directors and conductors. Most recently, Toshiyuki Shimada led the PSO as Music Director and Conductor since 1986. Maestro Shimada concluded his extraordinary tenure in the spring of 2006, leaving to serve as Conductor of the Yale Symphony Orchestra. A search for a new Music Director and Conductor began last year, with seven guest conductors performing over the 2005-06 season.

On May 30, 2007 the Portland Symphony Orchestra named Robert A. Moody as 12th Music Director of the Portland Symphony Orchestra. Now under the artistic leadership of Robert Moody, the PSO is renewing its core purpose and mission to engage audiences from ages 4 to 104 in the highest standards of live orchestral music and education programs.

The orchestra performs a wide variety of concerts at Merrill Auditorium in Portland and at schools and other venues throughout the state. Concerts frequently feature world-class guest artists and include classical, PSO POPS!, “Magic of Christmas” concerts during the December holiday season, and educational concerts featuring chamber ensembles or the full orchestra performed throughout Maine for nearly 30,000 children.

Serving the city of Portland, the state of Maine, and northern New England, the PSO is the largest performing arts organization in Maine. Founded in 1923, the orchestra is entering a period of significant evolution with new artistic and administrative leadership. With critically acclaimed performances and broad community engagement, the PSO is widely regarded as one of the top symphony orchestras of its size in the country.



Merrill Auditorium



MERRILL AUDITORIUM, THE PSO'S HOME, was built in 1912 to replace two former halls both destroyed by fire. City Hall Auditorium was a classic example of colonial style, boasting porticos and columns, a deep court and large wings. Cyrus Curtis, a publishing tycoon, donated the Kotschmar Memorial Organ, a celebrated instrument with 5,000 pipes of varying sizes that was incorporated into the stage. Many famous performers have graced the auditorium stage, including John Philip Sousa, Arthur Fiedler, George Gershwin, Sergei

Rachmaninoff, Vladimir Horowitz, La Scala Grand Opera Company, Jessye Norman, Marilyn Horne, James Galway, Alvin Ailey, Itzhak Perlman, Van Cliburn, Ray Charles, Bruce Hornsby and Garrison Keillor. Although minor improvements and major renovations occurred in the 1960's, the auditorium continued to be haunted by dismal acoustics and poor sightlines. Plans proposed by Winton Scott Architects were accepted and renovations began in January 1996.

Today, the re-named Merrill Auditorium is a 1900 seat performing arts facility, located in beautiful downtown Portland, Maine. Merrill Auditorium has established itself as one of the premier performing arts centers in the country. During its first full year of operation over 130 events were presented to 175,000 guests. These events covered a broad range of the performing arts including the Portland Symphony Orchestra, Portland Ovations with names such as Isaac Stern and James Galway, rock n' roll, jazz, comedy, blues, children's programming and of course topped off with Broadway productions. There is also a strong community usage as well with graduations, dance recitals and lectures. Merrill Auditorium has reached two of its goals -to present a thriving mix of programming and to become a true community center, part of the fabric of the community.

