The Atlantic Classical Orchestra will present a 60 minute program of classical music by Haydn, Rossini, Ravel and Respighi and a question and answer period. The program will be conducted by Guest Conductor David Loebel.
PROGRAM NOTES

Symphony No. 82 ("The Bear") Movement I  Haydn  6’

Overture to La Cenerentola (Cinderella)  Rossini  8’

Mother Goose Suite  Ravel
  Laideronnette, Princesss of the Pagodas  4’
  Conversations of Beauty and the Beast  4’

The Birds  Respighi
  The Hen  3’
  The Cuckoo  4’

Symphony No. 82 ("The Bear") Movement IV  Haydn  4’

**Symphony No. 82 ("The Bear") Movement I, IV – Joseph Haydn**
The symphony was one of a series of six symphonies commissioned in 1786 by the Concert de la Loge Olympique, a popular concert subscription in Paris (hence the name for the series as a whole). The symphony was the last of the six Paris symphonies to be composed. It was completed in 1786 and first performed in 1787 in Paris by the Concert de la Loge Olympique.

The symphony has long been popularly referred to as "the Bear". As with the nicknames of all Haydn's symphonies, it did not originate with the composer. Instead, the name derives from a recurring feature from the last movement (including its famous opening), in which Haydn intimates the tonality of a bagpipes or Dudelsack: a low sustained drone, accentuated by a grace-note on the downbeat. This curious tonality prompted an 1829 piano arrangement of the symphony to be entitled "Danse de l'Ours," the earliest known printed appearance of the nickname. This is a reference to the music used to accompany dancing bears — a popular form of street entertainment. You will hear sections of both the 1st and 4th movements of this symphony today.

**Overture to La Cenerentola (Cinderella) – Gioachino Rossini**
Rossini wrote this two act opera when he was just 25 and it only took him three weeks to complete. The score is based on the fairy tale Cendrillon by Charles Perrault. It was first performed in Rome’s Teatro Valle on 25 January 1817. You’ll hear the Overture to this opera today.

**Mother Goose Suite – Maurice Ravel**
Ravel originally wrote Ma mère l'Oye as a piano duet for the Godebski children, Mimi and Jean, ages 6 and 7. Ravel dedicated this work for four hands to the children (just as he had dedicated an earlier work, Sonatine, to their parents). The work premiered at the first concert of the Société Musicale Indépendante on 20 April 1910.
In 1911, Ravel orchestrated the five-piece suite, two of the movements of which you will hear today. Empress of the Pagodas was inspired by a tale (The Green Serpent) by Perrault's "rival" Madame d'Aulnoy. In this movement, Ravel takes advantage of the pentatonic scale. Beauty and the Beast is based upon the version of Jeanne-Marie Le Prince de Beaumont.

Later the same year he also expanded it into a ballet, separating the five initial pieces with four new interludes and adding two movements at the start, Prélude and Danse du rouet et scène. The ballet premiered on 29 January 1912 at the Théâtre des Arts in Paris.

**The Birds – Ottorino Respighi**
The Birds is a suite for small orchestra dating from 1928 and is based on music from the 17th and 18th-century. The music represents an attempt to transcribe birdsong into musical notation, and illustrate bird actions, such as fluttering wings, or scratching feet. The work is in five movements and today you'll hear;

"La gallina" ("The hen"; based on the music of Jean-Philippe Rameau)
"Il cucù" ("The cuckoo"; based on the music of Pasquini)

**THE ARTISTS**
Now in its 26th season, the Atlantic Classical Orchestra (ACO) has developed a reputation as a world-class performing arts organization dedicated to presenting performances of both orchestral and chamber music in the rapidly growing urban communities on Florida’s eastern seaboard north of Miami. While its core repertory is based in the late 18th and early 19th century, the orchestra has developed an active commitment to the rediscovery of much unjustly neglected music from the Romantic era, written for an orchestra of classical proportions alongside championing the best and most accessible of contemporary music with a special emphasis on the younger generation of American composers.

The ACO is composed of members drawn not only from Florida’s principal musical organizations, but also major orchestras throughout the USA. The orchestra’s artistic vision, high caliber of playing and variety of works performed have resulted in such acclaim by the press as, “What a remarkable group the Atlantic Classical Orchestra has become....under Grammy- nominated Music Director, Stewart Robertson, it has become an ambitious and poised group that could claim an honored place in even the most culturally rich communities".-Palm Beach Post. With the retirement of Maestro Robertson, the ACO is presenting a season of finalists and will announce their new Music Director at the end of the 2015-2016 season.
Noted for performances that combine innate musicality with interpretive insight, **David Loebel** joined the faculty of New England Conservatory as Associate Director of Orchestras in 2010 following an eleven year tenure as Music Director and Conductor of the Memphis Symphony Orchestra. Prior to his appointment in Memphis, he enjoyed a decade-long association with the Saint Louis Symphony Orchestra, serving as Associate and then Associate Principal Conductor, as well as Artistic Director of its summer festival, Classics in the Loop. He has also been Associate Conductor of the Cincinnati Symphony Orchestra. A native of Cleveland, David Loebel is a graduate of Northwestern University and a recipient of its Alumni Merit Award.

**PRE-PERFORMANCE DISCUSSIONS**

1. Prior to attending the performance, students should discuss audience etiquette. Common etiquette rules include:
   a. Respect for performers
   b. No food, drinks, or gum in the theatre
   c. No talking, no cell phones and no cameras in the theatre
   d. Clapping should be polite and appropriate

2. Through discussion or written response, reflect on the following:
   a. What are some live music productions you have seen?
   b. Have you seen a symphony orchestra before?
   c. How is a story told through music?
   d. What is a symphony? How it is different from other musical forms (musical theatre, jazz, country, folk, rock etc.)

**POST-PERFORMANCE DISCUSSIONS**

1. Have a dialogue about the performance. What did the students like about the program? What didn’t they like about it? What surprised them?
2. Discuss the story of the music. Identify themes and what instruments were used to play each theme. How did the instrumental music tell the story without the use of voice?
3. The program included music about animals. Could you identify the different animals? How did the music and the musicians make the animals come to life?
4. Discuss the musicians. To become an orchestral musician, what kind of background and experience do you think that person might need?
CLASSROOM ACTIVITIES

1. Define and discuss vocabulary used in classical music.
   a. Orchestra - a large group of musicians playing classical music, consisting of sections of string, woodwind, brass, and percussion players, and directed by a conductor
   b. Symphony - A symphony is an extended musical composition in Western classical music, scored almost always for orchestra. A symphony usually contains at least one movement or episode composed according to the sonata principle. Many symphonies are tonal works in four movements with the first in sonata form, which is often described by music theorists as the structure of a "classical" symphony
   c. Composer - somebody who composes: a creator of something, especially of music
   d. Conductor - A conductor is a person who directs a musical performance by way of visible gestures. The primary duties of the conductor are to unify performers, set the tempo, execute clear preparations and beats, and to listen critically and shape the sound of the ensemble. Orchestras, choirs, concert bands and other musical ensembles often have conductors.
   e. Concert Master - the leader of the first violin section of a symphony orchestra, who plays the solo passages and often serves as assistant to the conductor
   f. Score - a written form of a musical composition; parts for different instruments appear on separate staves on large pages.
   g. Movement - A movement is a self-contained work separated by silence within a larger work. Usually, each movement is distinguishable by its tempo, key, rhythmical patterns, and harmonization.
   h. Dynamics - the volume of a sound or note

Types of Instruments commonly found in an orchestra
   a. Strings - The string section is made up of instruments that are bowed or plucked, such as a violin, viola, cello or bass.
   b. Percussion - Percussion instruments are shaken, rattled, or hit such as drums, cymbals, gongs, bells and whistles.
   c. Brass - Instruments in the brass section produce sound when the musician pushes air through, vibrating his or her lips to make the notes. Trumpets, trombones, French horns and tubas can be found in the brass section.
   d. Woodwinds - Woodwind instruments such as a bassoon, flute, clarinet and oboe use a reed mouthpiece and holes in the body of the instrument that the musician covers and uncovers to produce different notes.

2. Compare stories told through spoken word vs. stories told through music. How are they the same? How are they different? What emotions do they evoke?
3. Introduce class to DVD or audio of symphony orchestras to familiarize them with what they will be seeing and hearing in the theatre.
4. Composers often have a story in mind when they write their composition. Have the students write their own one act story and set it to music.
5. Choose a movement from a popular orchestra piece and have the students listen and identify the mood of the movement. What is the composer trying to communicate (sadness, happiness, love, anger, angst, pain, etc.)? What would happen if the music was louder? Slower? Softer? Faster? Would the mood still be the same?

6. Discuss the roles of the musician and the conductor. How do they work together to successfully perform the music?

7. Have students choose a familiar children’s story and create a short tune to go along with the story.

8. Discuss other styles of music, such as jazz, musical theatre, country, rock, etc. What is their favorite kind of music and why?

9. Play a game where the “Conductor” shows the class how to clap a rhythm (fast, slow, loud, soft, etc.) and have the students follow. Take turns being the conductor.

**FLORIDA STANDARDS**


**INTERNET LINKS**

The program will include sections of these musical selections.

*Symphony No. 82 (The Bear) by Haydn*
[https://www.youtube.com/watch?v=Cn2AG_lQCBk](https://www.youtube.com/watch?v=Cn2AG_lQCBk)

*Overture La Cenerentola by Rossini*
[https://www.youtube.com/watch?v=bm2rTRG26jA](https://www.youtube.com/watch?v=bm2rTRG26jA)

*Mother Goose Suite by Ravel*
[https://www.youtube.com/watch?v=z3YGf7_8RWA](https://www.youtube.com/watch?v=z3YGf7_8RWA)

*The Birds by Respighi*
[https://www.youtube.com/watch?v=0YJ55DWc-c-s](https://www.youtube.com/watch?v=0YJ55DWc-c-s)

To learn more about orchestras, visit these links;

Atlantic Symphony Orchestra – [www.atlanticsymphonyorchestra.com](http://www.atlanticsymphonyorchestra.com)
San Francisco Symphony Kids - [www.sfkids.org](http://www.sfkids.org)
Dallas Symphony Orchestra Kids – [www.dsokids.com](http://www.dsokids.com)
New York Philharmonic Kids – [www.nyphilkids.org](http://www.nyphilkids.org)