



# The Nature of Music

## Young People's Concert Teacher's Guide: Grades 3–8

**Smetana:** Selections from *Ma Vlast*, “Vlatava” (The Moldau River)

**Nancy Ives:** Selections from *The Spirit of the Columbia*

**Beethoven:** Symphony No. 6 in F major, “Pastoral”

iii. Allegro (Merry gathering of country folk)

iv. Allegro (Thunderstorm)

**Vivaldi:** *The Four Seasons*

No. 4: “L’inverno” (Winter) i. Allegro non molto

**Ravel:** *Mother Goose Suite*

v. The Enchanted Garden

**Elgar:** *Wand of Youth*, Suite No. 2

Moths and Butterflies

The Wild Bears

**Copland:** Variations on a Shaker Melody from *Appalachian Spring*

# Welcome

## Introduction

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### How To Use This Guide

This guide is designed to accompany the 2024/25 Young People’s Concert, “The Nature of Music.” We offer background information on the pieces you will hear at the concert, along with a listening guide for each piece, biographical information about the composers, and extension activities for further study.

Also included are introductions to the four families of instruments (strings, woodwinds, brass, and percussion) and online resources. It is our hope that utilizing this guide will deepen the concert experience for your students. We encourage you to fit this material into your teaching style and specific student needs.

Providing this guide online allows teachers to project information to the entire class and access listed websites in the resource section. All materials are developed to help meet and exceed the Oregon Department of Education’s Arts Content Standards curriculum objectives, and Common Core standards, and to support your work in the classroom.

### Concert Theme: “The Nature of Music”

Deanna Tham, Conductor

### Concert Program (To listen, click the title)

**Bedrich Smetana:** Selections from [Ma Vlast, “Vlatava” \(The Moldau River\)](#)

**Nancy Ives:** Selections from [The Spirit of the Columbia](#)

**Ludwig van Beethoven:** [Symphony No. 6 in F major, “Pastoral”](#)

iii. Allegro (Merry gathering of country folk)

iv. Allegro (Thunderstorm)



**Antonio Vivaldi:** [The Four Seasons](#)

**No. 4: “L’inverno” (Winter)** i. Allegro non molto

**Soloist:** Amir Avsker, violin, senior at Westview High School

**Maurice Ravel:** [Mother Goose Suite \(Ma mère l’oye\)](#)

v. The Enchanted Garden

**Edward Elgar:** [Wand of Youth, Suite no. 2](#)

[Moths and Butterflies](#)

[The Wild Bears](#)

**Aaron Copland:** [Variations on a Shaker Melody from Appalachian Spring](#)

### Goals of the Teacher’s Guide usage and concert attendance:

- Introduce students to live orchestral music.
- Provide students with an opportunity to participate as audience members in the live music experience.
- Introduce students to all of the instruments and how they express particular musical ideas.
- Demonstrate the role of music in various art forms throughout program selections.
- Introduce students to the classical music genre, its composers, its place in the historic context, and its evolution to date.
- Encourage students to critique selections listening for images suggested by the composers music.

The Oregon Symphony believes that music is an essential part of the total school curriculum. We hope you will take full advantage of this guide and hyperlinks so your students in turn can be knowledgeable and eager participants.

Please email us at [educate@orsymphony.org](mailto:educate@orsymphony.org) if you have questions or wish to share your experiences in preparing your students for our Young People’s Concert.

**Annissa Bolder, M.M. Ed.**, Hank Swigert Director of Education and Community Engagement

# Welcome

## Guide Contents

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- Page 2 Introduction, Concert Details, Listening Links, and Concert Goals
- Page 3 Guide Contents
- Page 4 National & State Content Standards
- Page 5 Sound Awareness and Concert Expectations
- Page 6 Meet Conductor Deanna Tham
- Page 7 Getting to Know the Orchestra
- Page 8 The Orchestra by the Numbers
- Page 9 Brief History of the Oregon Symphony
- Page 10 Brief History of the Arlene Schnitzer Concert Hall
- Page 11 Concert Program Notes, Biographies of Composers, Extension Activities
- Page 30 Resources on the Web

### Appendix

- Page 31 Instrument Families in the Orchestra
- Page 35 Oregon Symphony Roster
- Page 36 Blackline Images of Instruments and Orchestra
- Page 40 Our Generous Education Program Supporters



# Curriculum Connections

## National & State Content Standards

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The Oregon Symphony has an ongoing commitment to support the National Standards for Music Education as outlined below:

1. Performing on instruments, alone and with others, a varied repertoire of music.
2. Reading and notating music.
3. Listening to, analyzing, and describing music.
4. Evaluating music and music performances.
5. Understanding relationships between music, the other arts, and disciplines outside the arts.
6. Understanding music in relation to history and culture.



In addition, this Young People's Concert supports the following Common Core State Standards:

**The Arts: Create, Present, Perform** – Apply ideas, techniques and processes in the arts.

- Apply artistic elements and technical skills to create, present, and/or perform works of art for a variety of audiences and purposes.
- Communicate verbally and in writing, using knowledge of the arts to describe and/or evaluate one's own artwork.

**The Arts: Aesthetics and Art Criticism** – Respond to and analyze works of art, based on essential elements, organizational principles, and aesthetic criteria.

- Use knowledge of technical, organizational, and aesthetic elements to describe and analyze one's own art and the art of others.
- Respond to works of art, giving reasons for preferences.

**The Arts: Historical and Cultural Perspectives** – Understand the relationship of works of art to their social, historical and cultural contexts, and the influence of the arts on individuals, communities, and cultures.

- Understand that the arts have an historical connection.
- Explain how a work of art reflects the artist's personal experience in a society or culture.

Click [HERE](#) to go to Oregon's Arts Education Standards webpage.

Click [HERE](#) to see the most current version of Oregon's Music Standards (4th–8th grade).



# Welcome

## Sounds Awareness Activity

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We are constantly surrounded by sound, but rarely do we truly listen to what we hear. Listening to a 50-minute concert may be a new and unusual experience for many of your students. Essential to the development of deep listening skills is the acquisition of sound awareness. Following are some suggested strategies for developing active listening skills in listeners of all ages. These exercises will be helpful prior to any of the following lessons as you introduce the music and concepts found in this Teacher's Guide.

### Goal

Students will develop active listening skills.

### Instructional Objectives

#### Students will:

- Identify and describe environmental sounds.
- Identify and describe various sounds played on a variety of musical instruments.

### Instructional Activities

#### Environmental Sounds

- Turn off the classroom lights and have students close their eyes.
- Have students spend one full minute listening to environmental sounds.
- Elicit responses from students as to what sounds they heard. Create a word bank using all student responses.
- After an initial list has been created, go back to each sound on the list and ask students to describe their sound further. Add these descriptions to each sound listed.
- Refer back to this word bank throughout the year, adding sounds and descriptions to increase sound awareness.



# Concert Expectations

## Concert Day

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The day of your Young People's Concert experience is sure to be a fun and exciting one. Knowing what to expect will help you and your students prepare for the concert and will make the experience the best it can be. Listed below are a few logistical details along with some basic expectations that we have of concert attendees.

### Arrival & Seating Information

Two weeks prior to the concert date you will receive a seat confirmation for your group. Bring this with you on the day of the concert. For those coming to the Portland concerts, please note on your confirmation your entrance location (either the Broadway Street or Park Street entrance) and the section in which you are seated. When you arrive at the hall please proceed directly to the entrance noted on your confirmation. An usher will greet you and lead you to your section. Groups will be seated front to back on a first-come, first-seated basis. If you arrive together, your group will be seated together. Please arrive 30 minutes before the concert start time. Concerts must begin on time. No student backpacks, food, drink, or gum will be allowed in the concert hall. If you plan to bring lunches, please store them on your bus or in the lobby. Use of cell phones and cameras is prohibited during the concert.

### Concert Expectations

Please take a few moments before the concert to discuss with your students and chaperones your expectations for their concert behavior. Young People's Concerts are designed to be informative and entertaining. We encourage kids to move to the music and show that they are having a good time by applauding and participating at appropriate times. Please remind your students to respect fellow audience members by refraining from conversation throughout the concert, just as they would be asked in an assembly at their school. The best way to show the performers that they are enjoying the concert is by listening quietly during the performance and clapping enthusiastically after each piece.

# The Nature of Music



## Meet our Conductor

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### Deanna Tham

OREGON SYMPHONY ASSOCIATE CONDUCTOR

Powerfully compelling, Deanna Tham is known for her captivating and tenacious spirit on and off the podium. She is currently the Associate Conductor of the Oregon Symphony and Music Director of the Union Symphony Orchestra.

Previously, Tham was the Assistant Conductor of the Omaha Symphony, following her tenure as Assistant Conductor of the Jacksonville Symphony and Principal Conductor of the Jacksonville

Symphony Youth Orchestras. She has performed at the Proms in Royal Albert Hall, Elbphilharmonie Hamburg, and Seiji Ozawa Hall at the Tanglewood Music Center working with Maestros James Ross, Joseph Young, and Sir Antonio Pappano, as well as renowned artists Isobel Leonard and Joyce DiDonato. Guest engagements include the Oregon Symphony, Spokane Symphony, Ballet Idaho, Opera Idaho, OrpheusPDX, and 45th Parallel. Recent highlights include leading the all-women Broadway Sinfonietta in the world-premiere of *Spider-Man: Into the Spidaverse* live with symphonic score, Jacksonville Symphony's first educational Martin Luther King Jr. tribute concert and the Union Symphony's first city-community Pops on the Plaza collaboration of Latin American pop and classical music.

Tham is passionate about cross-genre collaborations. These projects include full-feature blockbuster movie scores, collaborations with Cirque Musica, Broadway artists, pop cover groups like Jeans 'n Classics, independent artists like Silent Film Score connoisseur and composer, Ben Model, Southern Range Brewery, the Louisville Ballet Academy, and the International Culinary Arts and Sciences Institute. She is additionally a staunch advocate of music education from school education engagement and youth orchestral performing opportunities to lifelong learning. Tham has also written original

school-curriculum-based programs for numerous symphony orchestras and collaborated with organizations including the Central Academy for Technology and Arts.

Tham is a second-place winner in the Youth Orchestra Conductor division of the American Prize. She has worked with renowned conductors Marin Alsop, James Ross, Victor Yampolsky, and Ken Kiesler. In 2013, Tham's work with the festival was featured on National Public Radio as well as American Public Media. Tham holds a Professional Studies Certificate from the Cleveland Institute of Music in Orchestral Conducting studying with Maestro Carl Topilow. She received her Master of Music in conducting with conducting program honors from Northwestern University studying with Dr. Mallory Thompson. Tham received her Bachelor of Fine Arts degree in horn performance studying with Dennis Abelson, Zachary Smith, Bob Lauver, and Steven Kostyniak at Carnegie Mellon University.



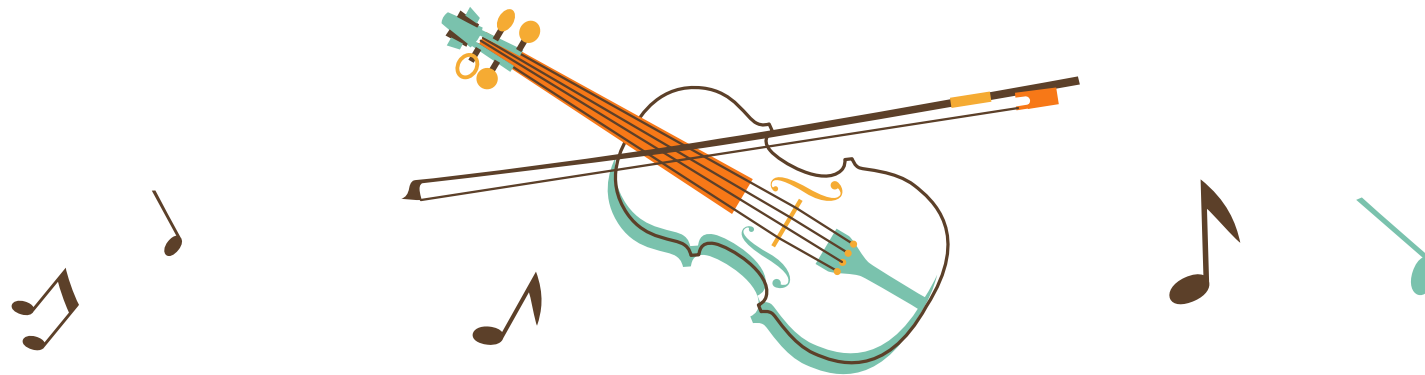
# The Nature of Music

## Getting to Know the Orchestra

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It's the big day and you take your seat in the concert hall ready to hear some classical music. You look up and see almost 80 people in the orchestra. Here's a breakdown of the instruments they're playing:

- **Violin:** The instrument is made of wood; the bow is made of horsehair; the four strings are made of metal; the sound is sweet, singing, and divine. They're divided into two sections, First and Second Violins, each with different music to play.
- **Viola:** Slightly larger than a violin, playing slightly lower notes, with a breathier or throatier sound than a violin.
- **Cello:** Played sitting down, with the instrument between the legs. Makes a beautiful, rich, singing sound.
- **Bass (or Double Bass):** Enormous, bigger around than the average human being. Plays the lowest notes of all the strings, providing the foundation for the orchestra's sound. Played sitting on a tall stool or standing up.
- **Flute:** Blown across, just like a bottle; produces a sweet, silvery sound.
- **Oboe and English horn:** Played by blowing into a reed, a whittled-down flat piece of sugar cane. Produces one of the most beautiful sounds on earth: clear, vibrant, sweet, plaintive, and full.
- **Clarinet:** A dark, tubular woodwind instrument that creates a full, round sound, very pure, without the edge of the oboe's sound.
- **Bassoon:** Looks like a plumbing pipe; sounds like a dream. High notes sound throaty, even otherworldly. Middle notes sound luscious, full, mellow; low notes can be very powerful.
- **French Horn (or just Horn):** The most noble-sounding brass instrument; has a full, round, dark tone, great for majestic hunting calls.
- **Trumpet:** The most powerful orchestral instrument and the highest-pitched brass instrument. Executes impressive runs and leaps in a single bound.
- **Trombone:** A powerful low brass instrument with a slide to change notes. Essential for parades, as well as symphonies.
- **Tuba:** Lowest of the brass instruments. Can produce a wall of low, blasting sound.
- **Percussion:** The player is expected to be a master of a vast range of different instruments: timpani (the great big kettledrums), bass drum, snare drum (for marches), cymbals (for crashing together), xylophone (played with mallets), and other oddities.
- **Piano:** a musical stringed instrument resembling a harp set in a vertical or horizontal frame, played by pressing keys that cause hammers to strike the strings and produce audible vibrations.
- **Harp:** a musical instrument consisting of a triangular frame formed by a soundbox, a pillar, and a curved neck, and having strings stretched between the soundbox and the neck that are plucked with the fingers.



# The Orchestra



## By the Numbers

Conductor 1  
Total Musicians 76

### STRINGS

Violins 24  
Violas 8  
Cellos 7  
Double Basses 5

### WOODWINDS

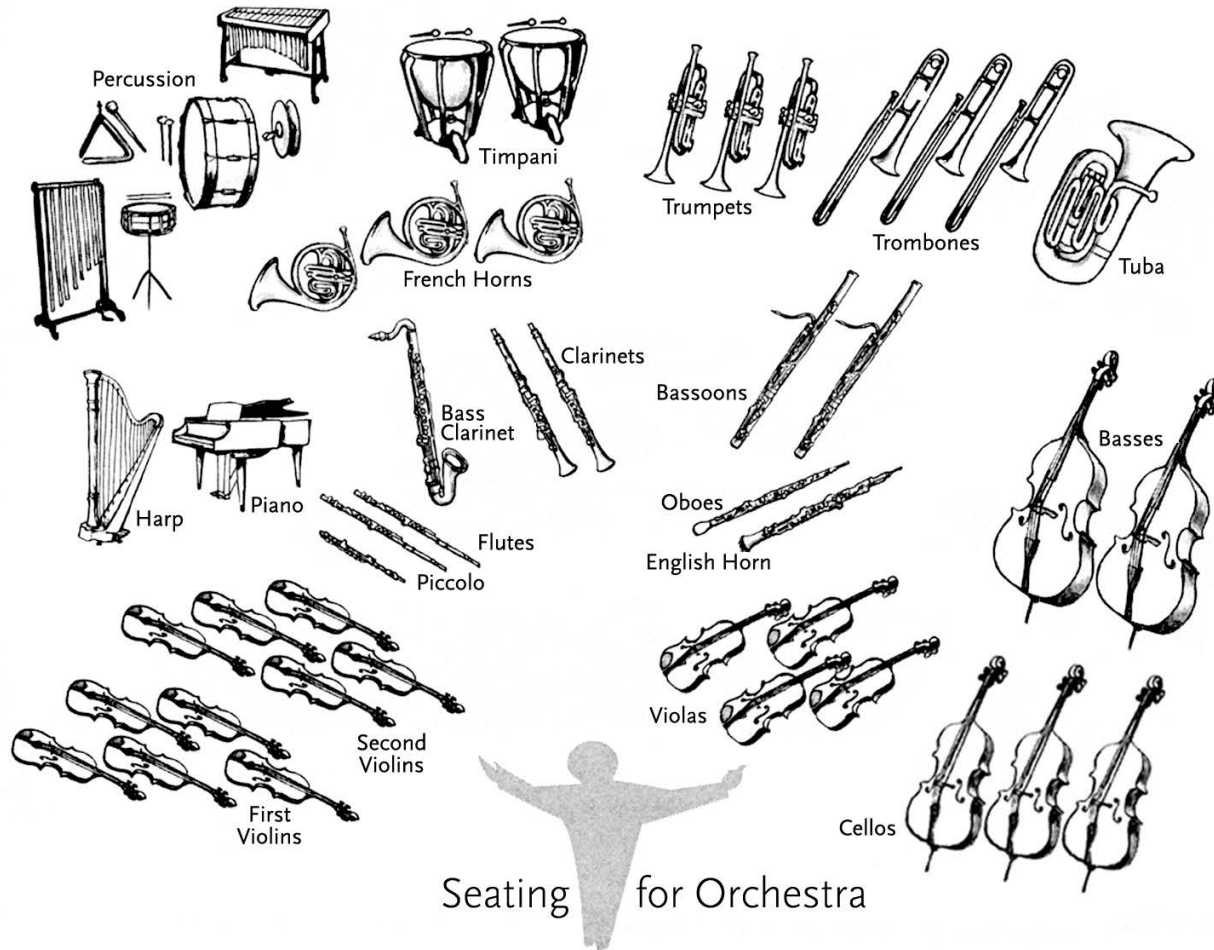
Flutes 3  
Piccolo 1  
Oboes 3  
English Horn 1  
Clarinets 3  
Bassoons 3

### BRASS

French Horns 5  
Trumpets 3  
Trombones 3  
Tuba 1

### PERCUSSION

Timpani 1  
Percussion 3  
Keyboard 1  
Harp 1



Seating for Orchestra

### About the Orchestra

The symphony orchestra is the largest and most exciting of all musical groups, with as many as 100 players. It is divided into four musical families called strings, woodwinds, brass, and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the musical families are related to one another just like cousins, aunts, and uncles. The orchestra is a big family of instruments playing together.

To learn more about your Oregon Symphony, check us out [online](#).



# History



## Brief History of the Oregon Symphony

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The Oregon Symphony is Portland's largest performing arts organization today, but it has long and deep roots that go all the way back to 1896 and the founding of the Portland Symphony – the first orchestra west of the Mississippi River. W.H. Kinross conducted the inaugural concert at Portland's Marquam Grand Theatre on October 30 of that year. By 1899 the Symphony performed an annual concert series, and in 1902 it embarked on its first state tour.

The decades that followed saw many milestones, but two of the biggest came in 1967 – when the orchestra's name was officially changed to Oregon Symphony to reflect the increasing number of concerts played outside Portland and a commitment to serve the larger statewide and regional community – and in 1984

when, under the leadership of Music Director James DePreist, the orchestra moved from the Portland Civic Auditorium (now Keller Auditorium) to its current home, the Arlene Schnitzer Concert Hall. The move, and DePreist's leadership, were turning points in the Oregon Symphony's history that resulted in a new level of concert activity, even greater service in the areas of education and community programs, and recordings.

The orchestra welcomed current music director David Danzmayr during its 125th anniversary season in 2021. The Symphony's recorded works reach millions of music lovers via broadcasting on All Classical Radio and American Public Media programs and have received Grammy nominations.



# History



## Brief History of the Arlene Schnitzer Concert Hall

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The **Arlene Schnitzer Concert Hall** is a historic theater building and performing arts center in Portland, Oregon. Part of the Portland Center for the Performing Arts, it is home to the Oregon Symphony, Portland Youth Philharmonic, Metropolitan Youth Symphony, White Bird Dance Company, and Portland Arts & Lectures. The Oregon Symphony is the main tenant in this city-owned building, renting the hall for all rehearsals and performances. Originally (and sometimes still referred to as) the **Paramount Theatre**, it is also locally nicknamed “**The Schnitz**”.

It is the last surviving theater building on Portland’s Broadway, which was once lined with large theater houses. The architectural firm Rapp and Rapp, famous for its theater buildings, designed the Italian Renaissance-style building. The building was variously described by the newspapers as being of the French Renaissance or Northern Italianate style. The Paramount was considered, at its opening, to be the largest and most lavish theater for a city the size of Portland. Originally opened as the Portland Publix Theatre, a vaudeville venue in March 1928, the name changed to the Paramount Theater in 1930, as the owners had a contract to run Paramount films locally. The building continued to show films until 1972, after which it hosted rock concerts.

Visitors were greeted by a 65-foot (20 m) high “Portland” sign above the Broadway Marquee, which contained approximately 6,000 theatrical lights. The current sign is an exact replica of this original sign. The sign read “Paramount” from 1930–1984. The theater was designed with many foyers and lobbies. The main entrance to the auditorium boasted huge French-paned windows facing east and south, covered with velvet drapes. The walls were covered with mirrors and marble, and the floors were covered with expensive carpets. The furnishings had been purchased from a French museum and private collections. The concessions stand was made of marble and stretched nearly half the length of the main lobby. It was described as the “longest candy counter in the West.”



The lobby was lit with huge crystal chandeliers. Nearly \$35,000 had been spent on them. The largest had a span of nearly 8 feet, weighing over 1700 pounds and containing 181 lights. Currently, the largest chandelier has 137 candle bulbs, and the smaller ones each have 124 bulbs.

In 1972, the Portland City Council voted to give the building Landmark Status, over the objections of John Haviland, the owner. The landmark status applied only to the exterior of the building. Many people felt that the interior of the building was more valuable architecturally. The building (as the **Paramount Theatre**) was placed on the National Register of Historic Places in 1976. In the 1970s Haviland wanted to either sell or renovate the building as it was coming into disrepair and the concert goers were ruining the interior. The original theater organ and statuary were sold off in an auction on March 26, 1975. During the auction, there was a general outcry from the audience to keep a particular marble statue, called “Surprise” (a nude girl with her hands thrown across her face) in the theater. A hat was passed among the 1200 member audience to take up a collection, and \$5,233.97 was raised to purchase the statue and keep it in the theater lobby. The statue had a finger missing from a bullet from a box-office robbery in the 1920s, it is now restored. “Surprise” still greets all visitors to the hall in the main foyer.

A major renovation began in September 1983 to the designs of Boora Architects, restoring the building to much of its original opulence. The interior of the auditorium, however, was painted one neutral color, rather than restoring the murals that had decorated it. Portland residents Arlene and Harold Schnitzer contributed generously to the completion of the initial phase of the Portland Center for the Performing Arts. The one-year, \$10 million renovation involved repairing, recasting or replacing much of the theatre’s ornate interior as well as making it comfortable and safe for today’s audiences and performers. It is a gem in our city and we are happy to welcome you into the Oregon Symphony’s home!

# The Nature of Music



## Composer and Program Notes

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### Composer: Bedřich Smetana

**Composition:** “The Moldau” from *Má Vlast*, composed 1874

**Born:** Leitomyšl, Bohemia, part of the Austrian Empire, in what is now known Litomyšl, Czechia, 1824

**Died:** Prague, Czechia, 1884

**Education and formative experiences:** Smetana was a gifted pianist, violinist, composer and conductor. He was born at a time when Bohemia was under Austrian rule, and the national language German. However, Smetana identified as Bohemian, and kept this identity alive through his compositions, reflecting his nationalism in his musical style.

**Countries of Residence:** Bohemia (part of the Austrian Empire), Sweden

**Notable Compositions:** Smetana was a piano virtuoso and was known as much for his performances as his compositions. He composed numerous operas, symphonic poems and chamber music, the most famous being a set of six symphonic poems called *Má Vlast (My Country)*, and the String Quartet No. 1 in E minor, *Z mého života (From My Life)*.

**Musical Era:** Romantic, Nationalistic

**Musical Legacy:** Smetana was considered the father of Czech national music, which served as inspiration for many composers from both Czechia and other countries after his death. He infused his compositions with folklike songs, dances and legends evocative of his beloved Bohemia.

**Fun facts:** After participating in a failed insurrection to topple Austrian rule, in 1851 Smetana emigrated to Sweden, where he conducted the Gothenburg Symphony. When the political tide turned in 1862, Smetana returned to Prague to help found the National Opera House there.

**Selection performed today:** Selections from “The Moldau” from *Má Vlast*, a symphonic poem scored for full orchestra, including strings, percussion, winds and brass.

**Nature Connections:** The Moldau is the longest river Czechia and is often referred to as the Czech national river. Like all rivers, the size, nature and landscape changes over its course, and Smetana reflects this diversity in his

composition.

We are going to concentrate on the river itself during this performance, from its beginnings as two small springs that merge together to gradually form a larger river, through a series of rapids, though the broadest, most majestic part of the river that flows through Prague, before emptying into another river (The Elbe) and ultimately the North Sea.

### What to listen for:

**Melody:** After an introduction that follows the beginnings of the river as two small springs that grow into a full-sized river, we hear the river ‘theme’ for the first time in the violins and upper woodwinds. This timeless theme yields to more turbulence with the entrance of the brass and timpani that signal the beginning of the rapids, before returning to represent the broadest part of the river flowing through Prague in a new, slightly faster, incarnation. Note how the piece concludes by gradually fading away, as if gradually receding from view.

**Harmony, texture and Smetana’s use of the orchestra:** The ripples of the streams represented by constant running notes in the flutes and violins, first heard flowing from the two springs, are omnipresent in this piece. They flow throughout the rapids, and through the Moldau theme.

### Hyperlinks for Further Study:

Encyclopedia Britannica entry for [Smetana](#)

Encyclopedia Britannica entry for [‘The Moldau’](#)

*(Continued on next page.)*

# The Nature of Music



## Extension Activities

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### Bedřich Smetana: “The Moldau” from *Má Vlast*

#### Preparation/Materials

- A device to listen to a YouTube recording of [“The Moldau” from \*Má Vlast\*](#), (0:00-1:11, 9:05-13:20)
- Paper and writing/drawing utensils

#### Activity

Smetana wrote the following program to preface the score of “The Moldau,” excerpted here:

The composition depicts the course of the river, beginning from its two small sources...the joining of both streams into one, then the flow of the Moldau through forests and across meadows...The Moldau swirls through the St. John Rapids and flows in a broad stream toward Prague. It passes Vyšehrad [where an ancient royal castle once stood], and finally the river disappears in the distance as it flows majestically into the Elbe.

- Teacher asks students to gently fold their paper into 4 columns and write 1, 2, 3, 4, at the top of each column.
- Teacher explains that they are going to play a recording of a portion of the [“The Moldau” from \*Má Vlast\*](#), (0:00-1:11, 9:05-13:20) to the class.
- Teacher explains Smetana described different parts of the river in his music, and that students will be drawing scenes from each part depicted as they listen, starting with column 1. When everyone is ready, play the beginning of “The Moldau” to about 1:11.
- The first extract starts with two small springs flowing into a small stream. Students may draw a mountain scene with a brook, or a desert oasis. They

can draw as many things as they like in the first column and wherever their imagination takes them, but they will only have a short amount of time to do so.

- Repeat this activity for column 2. Explain that in the music has moved on and is now describing the river flowing through forests and meadows. Play 9:05 – 10:03 for this portion of the activity. Ask your class to draw a scene of the river once again but this time at full flow and beyond its origins as a stream.
- Repeat this activity for column 3, starting the recording at about 10:03 and playing to about 11:15. Explain that the river is now moving through rapids, churning and swirling. Can your students draw this section of the river?
- Lastly, repeat this activity for column 4, starting the recording at about 11:19 and playing to the end. Here the Moldau is at its widest point, flows past and ancient castle and out into the Elbe before emptying into the North Sea. Once again students can draw as many things as they like in the fourth column and wherever their imagination takes them, but they will only have a short time to do so.
- Share your students’ artworks, either in pairs, small groups or to the class, and have a class discussion about what they have done and the music that inspired their work.

# The Nature of Music



## Composer and Program Notes

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### Composer: Nancy Ives

### Composition: *The Spirit of the Columbia*, premiered 2024

**Born:** United States

**Died:** Still alive and active!

Education and formative experiences: Ives received early and foundational training on the cello at a youth string program at the University of Texas. She studied composition and performance at the University of Kansas before earning both Masters and Doctorate degrees at the Manhattan School of Music. After working in New York, she moved to Portland in 2000 to become the principal cellist of our Oregon Symphony. Ives is Instructor of Chamber Music at Lewis & Clark College and serves on the Boards of Directors for All Classical Radio, Resonance Ensemble and Classical Up Close.

**Countries of Residence:** USA

**Notable Compositions:** *Celilo Falls: We Were There* (tone poem for orchestra); *Suite* for cello and vocal obligato; *In All Our Names* for alto flute and piano (homage á Beethoven); *Immortal Beloved* for violin and orchestra, premier forthcoming in 2025

**Musical Era:** Contemporary

**Musical Legacy:** While Ives's legacy is still a work in progress, her work has always been deeply inspired by both the natural world and the Native peoples who live(d) in it. She is known for her connectedness to cultural communities throughout her fabulously diverse and busy career as soloist, principal cellist, chamber musician, composer, and teacher. In recent years Ives has produced significant compositional output, many of which have been commissioned. A relative of the legendary composer Charles Ives, she carries on the tradition of her namesake with modern relevance.

**Fun facts:** While on national tour with *Phantom of the Opera*, Ives performed comedy routines about the cello in a series of AIDS benefits. She has also recorded with rock musician Lenny Kravitz.

**Selection to be performed:** Selections from *The Spirit of the Columbia*, a tone

poem for orchestra and Native musicians commissioned and premiered by the Portland Youth Philharmonic in 2024.

**Nature Connection:** *N'Chewana*, *Wimal* and *Swah'netk'ghu*: These are some of the names for the great river known as the Columbia in the languages of Pacific Northwest tribal nations whose ancestors first fished, gathered, and celebrated along its banks beginning as long as 18,000 years ago. Inspired by Ives' composition, *Celilo Falls: We Were There* (2022), the composer's collaboration with poet Ed Edmo (Shoshone/Bannock) and photographer Joe Cantrell (Cherokee), this tone poem shares and develops some of the musical themes from that more expansive work.

In *The Spirit of the Columbia*, Ives considers our mighty river not only as it traverses the landscape of today, but also how it has been altered by man over time. In particular, she explores the past and present of Celilo Falls, emblematic of the river and its people. In 1957, the Dalles Dam was completed, and the water rose and inundated Celilo Falls. Within hours, villages were flooded, the mighty roar of the falls was silenced, and the mist was gone from the air – a devastating loss. But the spirit of *Wy-am* – which some say means “echo of falling water” – still lives in the traditions and religions, indeed in the very soul of Columbia River Indian people, who still fish on the Columbia and from ancestral sites along its tributaries. Their relationship to the river is too deep and too sacred to be completely submerged.

### What to listen for:

**Melody:** Melody emerges from many different places in Ives' work; however, it is always clearly stated, never hidden within the overall texture. Listen for the representation of salmon in the woodwinds, and how she creates mini rapids, white caps, flowing water, broad expanses of the majestic Columbia. Celilo Falls was a rival to Niagara Falls in its size and power. Approaching it, you would have heard a roar from a great distance, first represented in the percussion, and you would have felt the mist before you even saw the water, represented by the strings.

*(Continued on next page.)*

# The Nature of Music



## Composer and Program Notes, cont.

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**Harmony, texture and Ives' use of the orchestra:** Ives uses the entire orchestra in this work, including lots of percussion. She draws on dynamic (volume), timbral and textural contrast to represent different portions of the Columbia. We can hear the broadness of the river such as the portion near Troutdale represented by the sonorous texture of the full, loud, orchestra, we can hear the mist of the falls in more intimate, quieter sections, we can hear the roar of water hitting rocks over Celilo Falls, evoking their size and power.

### Hyperlinks for Further Study

Program notes for [The Spirit of the Columbia](#)

Further info on Ives' piece [Celilo Falls: We Were There](#)

Nancy Ives [website](#)

## Extension Activities

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### Nancy Ives: *The Spirit of the Columbia*

#### Preparation/Materials

- A device to listen to [The Spirit of the Columbia on YouTube](#)
- Paper and writing/drawing utensils / conducting chart (see sample)

#### Activity

- Teacher plays a portion of *The Spirit of the Columbia* for the class.
- Teacher explains that *The Spirit of the Columbia* was premiered – performed for the first time -- in 2024, and that this recording is of that very first performance. Teacher tells students that each of the student performers only had access to their individual part, and asks class to imagine what it must have been like for all the performers to play together, in the correct place and at the correct time, having never heard the music before. How did it all work?
- Teacher explains the role of the conductor to the students, explains that they will see the conductor when they go to this concert, and that they will get to try their hand at being a conductor today.

- Teacher divides students into groups of 8 or so, and explains that they will take turns to instruct their group to do four things without speaking, just doing an action with their arms and hands.
- Stand up
- Sit down
- Hands on heads
- Shake your arms
- Teacher demonstrates possible directions to students e.g. for 'stand up' slowly raise your hands towards the ceiling.
- Students work in pairs or groups to think of a direction for each action. If time and willingness, students can work to add modifications to directions and to see if actions can be slowed or quickened, made larger or smaller.
- Invite students to direct their groups – in silence! Directions can be planned out ahead of time or improvised.
- To extend this activity, teacher or students can create a chart of actions performed by different groups at different times, and student conductors can be invited direct the combined group.

***(See Sample Conducting Chart, next page)***

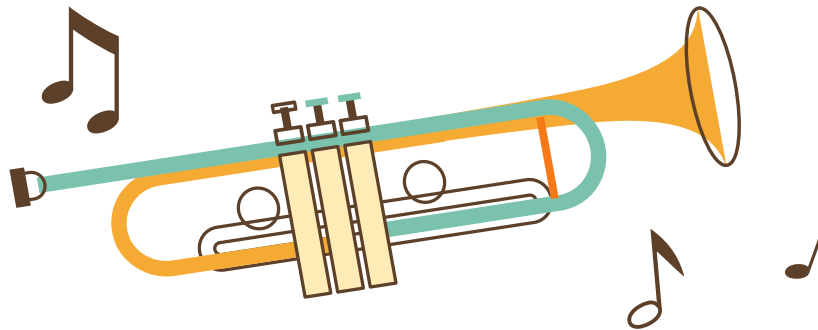
# The Nature of Music



## Sample Conducting Chart:

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Beat/time measurement:	1	2	3	4	5	6	7	8	9
Group A	Stand up				Shake your arms	Shake your arms			Sit down
Group B			Hands on heads				Shake your arms	Stand up	Sit down
Group C		Stand up		Hands on heads		Stand up			Sit down



# The Nature of Music



## Composer and Program Notes

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### Composer: Ludwig van Beethoven

**Composition:** Symphony no. 6 ‘Pastoral,’ movements III, and IV, premiered 1808

**Born:** Bonn, in what is now known as Germany, 1770

**Died:** Vienna, Austria, 1827

**Education and formative experiences:** Beethoven was born into a family of musicians, who recognized his prodigious talent from an early age. By 11 Beethoven was assistant to the court organist and by 12 he had already published several piano compositions. In his teens he traveled to play for Mozart, before returning home upon the death of his mother, when he was 18 years old. He then became a court organist and violist responsible for composing and performing, as well as the head of his family and legal guardian of his two younger brothers. When he was 22, Beethoven left Bonn to study with Haydn in Vienna, where he spent the rest of his life. Once there his compositional career exploded and he became famous near and far, a fame that has only grown over time. Beethoven’s greatest challenge was becoming profoundly deaf; however, he was able to continue to compose – even though he could no longer hear – until his death.

**Countries of Residence:** What is now known as Germany, Austria

**Notable Compositions:** 9 symphonies, 16 string quartets, 5 piano concertos, as well as overtures, sonatas, trios, songs, arias, an oratorio, masses and an opera.

**Musical Era:** Classical – the youngest of the three most prominent Classical composers: Haydn, Mozart and Beethoven

**Musical Legacy:** It is impossible to adequately stress the enduring importance of Beethoven’s work in the history of European music, its ongoing influence around the world, and its continuous presence on stage. Beethoven was one of the most significant disruptive forces in the history of music. He reshaped the craft of composition from a demonstration of musical form and classical style to the art of revolution, the underlying conception of music as a means of self-expression. His music has never ‘gone out of style.’

**Fun facts:** The premier of Beethoven’s 6th Symphony was not entirely successful: the pieces were mis-named in the program, the orchestra was under-rehearsed and made so many mistakes that Beethoven demanded they start again, the hall was frigid and the concert lasted four hours! Despite this inauspicious beginning, critics in the audience were able to overlook all the challenges and reviewed the music favorably. In his later years, Beethoven was profoundly deaf. While this prevented him from performing, it did not stop his composing and he composed many of his most complicated and best-known works in this period.

**Selection to be performed:** Symphony no. 6 ‘Pastoral,’ movements III Allegro (Merry gathering of country folk), and IV Allegro (Thunderstorm). Unusually, Beethoven’s 6th Symphony has five movements rather than the standard four, as he inserted an extra movement, the aforementioned “Thunderstorm,” in-between the dance movement (III) and the finale (in this case movement V, but typically movement IV).

**Nature Connection:** While Beethoven lived in cities, he would often spend time in the country to overcome disappointments in his personal life or to compose. Each of the five movements of his Pastoral symphony has a title that describes an element of life in the countryside, perhaps reflecting or recollecting what Beethoven saw during his time there

### What to listen for:

**“Merry Gathering of Country Folk”:** During the first part of this movement, you will hear people gathering as if a party is beginning, people arriving and then beginning to dance. Listen for playful stumbles in the beat and playful rhythms – this is not a professional dance troupe but a dance in which everyone is invited to participate. Note Beethoven’s use of a major key to add levity to the event along with the use of the lighter timbres and textures of the string and woodwind family.

**“Thunderstorm”:** The ending of the dance in the previous movement is interrupted by the distant rumblings of the musical thunderstorm that is movement 4. The storm starts slowly, and then builds as the winds pick

*(Continued on next page.)*



# The Nature of Music



## Composer and Program Notes, cont.

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up, the clouds close over, and the rain begins to fall in earnest. Listen for Beethoven's use of the minor key, of melodies that leap around as if almost-out-of-control, as well as his use of the brass and percussion instruments and strategic deployment of silence.

### Hyperlinks for Further Study

Encyclopedia Britannica entry for [Beethoven](#)

[Eastman School of Music discussion of Beethoven's Pastoral Symphony](#)

## Extension Activities

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### Ludwig van Beethoven: Symphony no. 6 'Pastoral'

#### Preparation/Materials

- A device to listen to [Beethoven's Pastoral Symphony on YouTube](#). Note you can navigate to individual movements if you click 'more' in the information box.
- Beethoven thunderstorm template; colored pencils/crayons writing utensils

#### Activity

- Teacher explains that Beethoven's thunderstorm created quite a stir in its time – no-one had heard anything like it.
- Teacher leads a discussion about how music can tell you about an event even if there are no words in the song (such as a piece that depicts a thunderstorm), and that Beethoven was one of the earliest composers writing music like this – called programmatic music.
- Teacher tells students they will be listening specifically for the progression of Wind, Rain, Thunder and Lightning in Beethoven's thunderstorm, and that through this they will generate a plan for how this storm begins, builds, ebbs and flows with these elements. (These elements are fairly easy to identify, but can be described as follows:)
  - Wind – swirling scales rushing up and down
  - Rain – short pitter patter notes played in the violins
  - Thunder – scary rumbles from the basses and cellos
  - Lightning – low notes followed by very high notes

- Teacher asks students to choose a color/letter to go with each of the four elements (noted on the template/timeline)
- Teacher plays the storm and asks students to listen for lightning – there are about 14 flashes of lightning in the piece. Teacher asks students to draw the symbol/color for lightning on the template/timeline. If they are near the beginning of the storm, place them at the beginning of the timeline, in the middle in the middle and near the end at the end.
- Teacher asks students to listen again, this time for thunder, and asks students to place the thunder in relation to the lightning. Question: do thunder and lightning always happen together?
- Teacher plays Thunderstorm one last time and asks students to add wind and rain, until they have completed their template/timeline.
- At this point students can add more details to the storm, perhaps the intensity of the storm or moments of calm. Teacher asks students to add the peak of the storm in the middle of the piece and the calmer section before the end.
- If time permits, teacher can point students toward the upwards scale from the flute that is played at the end of the piece. What do students think this represents on the timeline of this storm?
- Teacher facilitates students sharing their ideas in pairs and discussing the progression of the storm that is represented by this music.

# The Nature of Music



## Beethoven 'Thunderstorm' template/timeline:

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W = wind, R = rain, T = thunder, L = lightning

Beginning of Storm:

Middle of Storm:

End of Storm:



# The Nature of Music



## Composer and Program Notes

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### Composer: Antonio Vivaldi

**Composition:** ‘Winter,’ *Allegro non molto (I)* from *The Four Seasons*, written circa 1720, published 1725

**Born:** Venice, in what is now known as Italy, 1678

**Died:** Vienna, Austria, 1741

**Education and formative experiences:** Antonio was born into a musical family: his father was a leading violinist at St. Mark’s Basilica in Venice. He was educated as a musician and also to be a priest, which was not uncommon at the time. He made his violin debut with his father in 1696 and was appointed as master of violin at a conservatory in Venice in 1703.

**Countries of Residence:** While Vivaldi resided in the Republic of Venice for his entire life (what is now Italy), he travelled extensively throughout Italy and Europe to both compose and perform.

**Notable Compositions:** While Vivaldi’s most famous composition is his suite of four concertos known as *The Four Seasons*, he produced *hundreds* of compositions during his life, including vocal and instrumental concertos.

**Musical Era:** Baroque

**Musical Legacy:** Like his contemporaries, Vivaldi composed almost exclusively for particular occasions and ensembles. During his life he created more than 500 concertos and sinfonias, 50 operas, as well as many instrumental and vocal compositions. Composers that came after Vivaldi emulated his concise themes, lively rhythms, and clear forms.

**Fun facts:** A celebrity in his time, Vivaldi was known by the moniker *The Red Priest* on account of his red hair. He was one of the first composers to create program music – instrumental music created with either pictorial effects or stories in mind.

**Selection to be performed:** 1st movement from ‘Winter’ [*Concerto No. 4 in F Minor*] from *The Four Seasons* for solo violin, strings, and continuo. ‘Winter’ is the fourth concerto in *The Four Seasons*, preceded by ‘Spring’ [*Concerto No. 1 in E Major*], ‘Summer’ [*Concerto No. 2 in G Minor*], and ‘Autumn’ [*Concerto No. 3 in F Major*].

Each concerto includes a sonnet in the score, with poetry also written by Vivaldi, providing a specific description of the movement.

Although we will hear only the 1st movement today, the sonnet for the entire ‘Winter’ Concerto is included here:

#### I. *Allegro non molto* –

Frozen and trembling in the icy snow,  
In the severe blast of the horrible wind,  
As we run, we constantly stamp our feet,  
And our teeth chatter in the cold.

#### II. *Largo* –

To spend happy and quiet days near the fire,  
While, outside, the rain soaks hundreds.

#### III. *Allegro* –

We walk on the ice with slow steps,  
And tread carefully, for fear of falling.  
Symphony, If we go quickly, we slip and fall to the ground.  
Again we run on the ice,  
Until it cracks and opens.  
We hear, from closed doors,  
Sirocco, Boreas, and all the winds in battle.  
This is winter, but it brings joy.

**Nature Connection:** Vivaldi composed his three-movement violin concerto ‘Winter’ to a sonnet that describes what it is like to experience winter in early eighteenth-century Europe (see above).

#### What to listen for:

**Melody:** Vivaldi opens the movement with fiendishly difficult melodies for the solo violin before building to a catchy and recognizable melody played by the entire ensemble. He brings this melody back repeatedly for both the soloist and ensemble and sets it in contrast to faster-paced and more rhythmically

*(Continued on next page.)*

# The Nature of Music

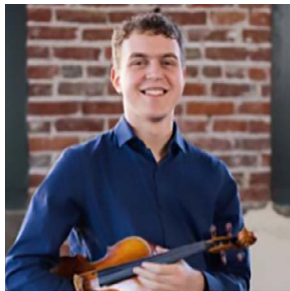


## Composer and Program Notes, cont.

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active themes. Listen for shivering, blasts of wind, teeth chattering, feet stamping, and the general sensation that a blizzard is brewing.

**Harmony, texture and Vivaldi's use of the orchestra:** Vivaldi scored this piece for solo violin and the string section of the orchestra plus continuo (typically a harpsichord): you will not hear from the woodwind, percussion or brass on this piece. The reason for this is that several instruments of today's modern orchestra had not yet been invented when Vivaldi was composing, and others that had been invented were not a part of the ensemble Vivaldi was tasked to compose for this composition. The result is a homogeneous and pleasing texture in which each instrument blends seamlessly with the other members of the ensemble. Vivaldi begins the movement with a playful back-and-forth between the soloist and ensemble, which showcases the virtuosity of the soloist, and which continues and builds throughout the movement. What results is clear homophonic texture where the solo violin melody is accompanied and supported by the strings and harpsichord, with no competition or question about who the most important member of the ensemble is.



### Violin Soloist: Amir Avsker

Born in Israel and based out of Portland, Oregon, Amir Avsker is a well-rounded young pianist, violinist, composer, and conductor. A much sought-after performer, accompanist, composer, and arranger, Avsker performs as a soloist, a chamber musician, and an orchestra player on national and international stages. He was a

participant in Fear No Music's Young Composers Project for five years, and his compositions have been performed by the Metropolitan Youth Symphony in Portland and faculty members of Indiana University's Jacobs School of Music. Amir Avsker has held several leadership positions in the Metropolitan

Youth Symphony. He conducted the Metropolitan Youth Symphony in his own *Freedom Overture* at the Arlene Schnitzer Concert Hall in Portland in June 2024, and later that summer he served as concertmaster and conducted the orchestra on their tour to Spain and Portugal. Avsker was the 2023 Young Artist in Residence of All Classical Radio. His awards include winner of the 2023 Metropolitan Youth Symphony Concerto Competition (Piano), the 2023 Cognizart Young Artists Debut! Competition (Piano), and the 2019 Oregon Music Education Association Composition Competition (middle school division). He has also performed in numerous master classes with leading piano, violin, and composition masters. Avsker is a co-founder of the Pacific Rose Ensemble, a youth chamber ensemble, which performs music from the standard repertoire as well as works by young composers with limited outreach. An avid linguist, Avsker enjoys learning languages. He enjoys opera and has developed an extensive knowledge of the genre and its history. Avsker is in his senior year at Westview High School in Beaverton, OR.

### Hyperlinks for Further Study

Encyclopedia Britannica entry for [Vivaldi's Four Seasons](#)

Program notes for [New Jersey Symphony – Vivaldi's Four Seasons](#)

# The Nature of Music



## Extension Activities

### Antonio Vivaldi: ‘Winter,’ Allegro non molto (I) from *The Four Seasons*

#### Preparation/Materials

- A device to listen to Allegro non molto from Vivaldi’s *Four Seasons* on YouTube
- Paper and writing/drawing utensils

#### Activity

- Teacher leads a discussion about how music can tell you about a situation or environment even if there are no words.
- Teacher asks students to divide a piece of paper into three columns, labeled 1, 2, and 3.
- Teacher explains to students that they will hear/read three excerpts of poems about winter, and that they should either make a note of the adjectives each author uses to describe winter in their poems.
- Teacher either reads or has students read the following three excerpts from winter poems, without telling students who wrote each excerpt.

- Teacher leads discussion about how winter differs in each of these poems.
- Teacher plays Vivaldi’s *Winter* and asks students to vote for which poem they believe is described in the music.
- Teacher leads a group discussion about what it is in the music that inspired particular votes. Is everyone agreed? Why do you think that is? Is everyone not agreed? Why do students think that is?
- If necessary, teacher lets students know that the poem Vivaldi composed this music for is #2. Teacher explains that Vivaldi was writing about what it was like to be outside in winter in Europe 300 years ago and asks students to think about how winter has changed, or not, between then and now. Would they write the same poem and compose the same music if they were tasked to write about their Winters in the Pacific Northwest today?
- Students write about their winters and what kind of music they would compose to represent them.



1. Miguel de Unamuno, <i>The Snowfall is so Silent</i>	2. Antonio Vivaldi, <i>Winter</i>	3. Eunice Tietjens, <i>Thaw</i>
<p>The snowfall is so silent, so slow, bit by bit, with delicacy it settles down on the earth and covers over the fields. The silent snow comes down white and weightless; snowfall makes no noise, falls as forgetting falls, flake after flake.</p>	<p>Frozen and shivering in the icy snow, In the severe blasts of a terrible wind To run stamping one’s feet each moment, One’s teeth chattering through the cold.</p>	<p>The snow is soft, and how it squashes! “Galumph, galumph!” go my galoshes.</p>

# The Nature of Music

## Composer and Program Notes

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### Composer: Maurice Ravel

**Composition:** ‘The Enchanted Garden (*Le Jardin Féérique*)’ from **Mother Goose Suite (*Ma Mère l’oye*)**. Composed for piano in 1910, orchestrated in 1911.

**Born:** France, 1875

**Died:** Paris, France, 1937

**Education and formative experiences:** Ravel was born into an artistic family, with a Swiss father and Basque mother. His musical prowess was supported from an early age, and he entered the Paris Conservatory of music at the age of 14. There he stayed until 1905, producing some of his best-known works. While a well-known and celebrated composer during his lifetime, he never won the coveted *Prix de Rome* compositional prize.

**Countries of Residence:** Although he lived on the outskirts of Paris his entire life, Ravel did tour the USA and Canada for four months in 1928.

**Notable Compositions:** *Daphnis and Chloé* (ballet), *Bolero* (orchestral work), *Le Tombeau de Couperin* (piano suite which he also orchestrated), operas, songs, piano pieces, other orchestral works and a string quartet.

**Musical Era:** Early Modern/Impressionist

**Musical Legacy:** Ravel left a legacy of impeccable musical craftsmanship, opened new compositional frontiers with his talent for technical and expressive capacities of orchestration (the arrangement or scoring of music for symphonic performance), and pushed boundaries with his ability to incorporate exotic musical idioms into his works.

**Fun facts:** Ravel is one of the rare composers whose early works are no less mature than his late works, which stands in stark contrast to the oeuvre of most composers, including – perhaps most famously – Mozart.

**Selection to be performed:** ‘The Enchanted Garden (*Le Jardin Féérique*)’, the fifth of five movements from his Mother Goose Suite (*Ma Mère l’oye*).

**Nature Connection:** Compared to many composers, Ravel led a relatively

uneventful life. He lived as a semi-recluse in the Rambouillet forest just outside Paris, and this location nurtured his compositional practice. Ravel composed ‘Enchanted Garden’ for the two children of a friend. It depicts butterfly fairies in an enchanted garden who flutter about every dawn reminding the flowers to open their petals to the sun. How closely Ravel’s *enchanted garden* resembled his actual garden outside Paris is unknown – what is known is that in this work, Ravel sought to showcase nature, and the magic of flowers opening their petals each morning to face the sun.

### What to listen for:

#### Melody:

We first hear Ravel’s clear melody in the violins, after which it passes through the orchestra, often with more than one instrument playing it at a time, or different instruments finishing each other’s melodic lines. Listen for the violin soloists in the middle of the composition, vulnerable and serene. We hear this melody evolve in new musical settings as dawn breaks and we hear the garden, the butterfly fairies, and Ravel’s melody awaken in the morning light.

#### Harmony, texture and Ravel’s use of the orchestra:

Ravel uses orchestral color exquisitely to reflect the sunrise, awakening butterfly fairies and petals opening in this piece. It begins quietly, before dawn, with just the strings playing together in a blanket of sound. As the sun rises and light trickles into the garden, spilling around plants and leaves, Ravel adds woodwinds to the mix, expanding the texture and sound. In the middle of the piece, he adds the harp and then two solo violins, before adding percussion and building volume and orchestral richness to the time when dawn has arrived. By dawn, the flowers have opened, the fairies have finished their work, and a new day has begun.

### Hyperlinks for Further Study

Encyclopedia Britannica entry for [Ravel](#)

Article about [Ravel’s “Mother Goose” Suite](#)

# The Nature of Music



## Extension Activities

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### Maurice Ravel: 'The Enchanted Garden (*Le Jardin Féerique*)' from *Mother Goose Suite (Ma Mère l'Oye)*.

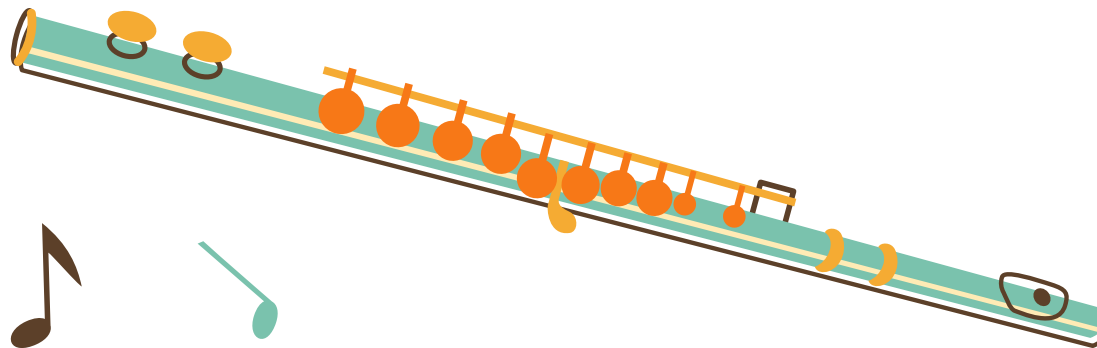
#### Preparation/Materials

- A device to listen/watch 'The Enchanted Garden' on YouTube
- Story board template, pens, pencils, crayons, etc.

#### Activity

- Teacher leads a discussion about how Ravel's piece tells the story of an enchanted garden in the morning. In it we hear:
  - The garden in twilight, before dawn
  - How the garden changes in appearance as the sun rises (impressionism)
  - How butterfly fairies flutter about to awaken the flowers
  - How the flowers begin to open
  - The arrival of dawn with flowers newly opened
- Teacher explains how Ravel's piece can be divided into five sections, and that each shows different parts of the story.

- Teacher plays 'The Enchanted Garden' and asks students to think about or write down descriptors that come to mind when they hear the different sections.
- Teacher introduces a 5-panel storyboard template to the class, which students will use to create a storyboard of 'The Enchanted Garden'
- Teacher plays each section of 'The Enchanted Garden,' giving students time to discuss and draw their storyboard cell for that section (these sections correspond broadly to the five elements listed above).
  - **Section 1:** 0:00-0:58
  - **Section 2:** 0:58-1:30
  - **Section 3:** 1:30-2:50
  - **Section 4:** 2:50-3:27
  - **Section 5:** 3:27-4:10
- Students share their storyboards with partners



# The Nature of Music

## Composer and Program Notes

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### Composer: Edward Elgar

**Composition:** ‘Moths and Butterflies’ and ‘The Wild Bears’ from *Wand of Youth, Suite no. 2, 1908*

**Born:** Worcestershire, England, 1857

**Died:** Worcestershire, England, 1934

**Education and formative experiences:** Elgar was the son of an organist and music dealer. He left school at the age of 15 and briefly worked at a lawyer’s office before he was able to make a living playing the violin, bassoon, and church organ and as a bandmaster. In the 1890s, he began to establish himself as a composer, producing several large choral and orchestral works.

**Countries of Residence:** England

**Notable Compositions:** Several oratorios and large-scale choral works, orchestral works, including *The Pomp and Circumstance Marches* and *the Enigma Variations*, as well as his cello concerto

**Musical Era:** late Romantic, English nationalism

**Musical Legacy:** Elgar was the first English composer in more than 200 years to enjoy international recognition for his distinctly English Romantic style.

**Fun facts:** Elgar never received any formal training in composition; instead, he picked up the practice by studying sheet music in his father’s shop and by teaching himself a wide variety of instruments. This determination clearly paid off: his portrait is still featured on British currency, the twenty pound note, and *Pomp and Circumstance* No. 2 has become a de facto second British national anthem. He is also the composer of a still-unsolved musical mystery: the melody of Elgar’s *Enigma Variations* is an original theme he composed, based on a countermelody to what he called a “well-known tune” – but one that he refused to identify. Even after 100 years, music historians still have not figured out which tune Elgar based his theme on – a true enigma!

**Selections to be performed:** ‘Moths and Butterflies’ and ‘The Wild Bears,’ movements three and six of six, from the orchestral suite *Wand of Youth, Suite*

no. 2, 1908. Elgar composed this music in his youth to accompany childhood plays. Forty years later he orchestrated and organized the works into two suites, *Wand of Youth Suite 1* and *Wand of Youth Suite 2*.

**Nature Connection:** Rather than write about the natural world from an objective perspective, here Elgar writes about human experience in the natural world. In ‘Moths and Butterflies,’ we hear an elderly couple observing a kaleidoscope of butterflies and moths and following them over a bridge. In ‘Wild Bears,’ we hear Elgar’s interpretation of an imagined encounter with wild bears. (There were and continue to be no wild bears in England, and so the experience Elgar describes here is likely imagined.)

### What to listen for:

**Melody:** Elgar’s melody in ‘Moths and Butterflies’ steadily passes between the violins and upper woodwinds (flutes and oboes) with a clear melodic profile. You will hear these instrument families both finishing each other’s musical thoughts (phrases) and answering each other’s musical questions. The themes swirl around, at times staccato (detached) and at other times more legato (connected), and often jump around from low to high (or vice versa). While the melody in ‘Wild Bears’ also passes between different families of instruments finishing each other’s thoughts and answering each other’s musical questions, the quality of the melody is quite different. Elgar sets ‘Wild Bears’ in a much faster tempo, and the melody seems to race. In addition to winds and strings, Elgar also adds full brass and percussion to the mix, and the resulting range of timbres together with unexpected accents both reflects the multiple bears depicted in Elgar’s imagination and seems to cause them (in this case, depicted by the melody) to lose its (their) balance.

**Harmony, texture and Elgar’s use of the orchestra:** Elgar uses the same orchestra for both ‘moths’ and ‘bears,’ but uses them quite differently to represent the different animals. He limits ‘moths’ to just strings and woodwinds, which, when coupled with a quieter dynamic range, the interjection of a more traditional harmonic profile with some unexpected swirling harmonies, and a tip-toing staccato in the accompanying strings,

*(Continued on next page.)*



# The Nature of Music

## Composer and Program Notes, cont.

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ably supports the kaleidoscope presented. Elgar imagines the wild bears very differently, both in terms of melody and how that melody is presented. He adds brass and percussion to the strings and woodwind, oftentimes featuring them very prominently. He employs a much wider dynamic range, from very quiet to very loud. He calls on the brass so sound almost harsh at times, and calls for a harsh beater for the xylophone melody. Listen how Elgar creates a sense of hurriedness with repeated strikes of the tambourine and cymbals, and how he throws catawampus syncopations and accents to destabilize the texture (and therefore the bears).

### Hyperlinks for Further Study

Encyclopedia Britannica entry for [Elgar](#)

[‘Elgar: where to start with his music,’ \*The Guardian\*, 2020](#)

[Classic FMs review of \*Wand of Youth No. 2\*](#)



# The Nature of Music



## Extension Activities

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### Edward Elgar: 'Moths and Butterflies' and 'The Wild Bears' from *Wand of Youth, Suite no. 2*

#### Preparation/Materials

- A device to listen to ['Moths and Butterflies' and 'The Wild Bears'](#) on YouTube. Note that the individual movements can be accessed directly by clicking on 'more' under the video information.
- Paper and writing/drawing utensils
- Key Music Vocabulary:
  - **Tempo:** speed of the music's beat (on the spectrum of extremely slow to extremely fast)
  - **Dynamics:** how loudly or softly music is played
  - **Texture:** how thick or thin, dense or clear, simple or complicated the music sounds
  - **Timbre:** what musical instruments are used in the music

#### Activity

- Teacher asks students to close their eyes and listen to 'Moths and Butterflies,' asking students to think about what the kaleidoscope of butterflies and moths are doing in this piece and emotions they are feeling while they listen.
- Teacher asks students to discuss or write about what emotions they felt while listening to the music, and why the music made them feel that way: i.e. "I was jittery because the music was quiet and sounded spiky."

- Teacher asks students to explain what musical elements they heard in the music that describes the emotions they felt.
  - **Tempo:** speed of the music's beat (on the spectrum of extremely slow to extremely fast)
  - **Dynamics:** how loudly or softly music is played
  - **Texture:** how thick or thin, dense or clear, simple or complicated the music sounds
  - **Timbre:** what musical instruments are used in the music
- Teacher asks students to close their eyes and listen to 'The Wild Bears'
- Teacher asks students to discuss or write about what emotions they felt while listening to the music, and why the music made them feel that way: i.e. "I was scared because the music was fast and loud."
- Teacher asks students to explain what musical elements they heard in the music that describes the emotions they felt (see above).
- Teacher explains that these two pieces, despite being very different from one another, are part of the same composition, and therefore use the same orchestra, and that Elgar paid close attention to speed, dynamics, texture, and timbre – how he deployed the instruments in this work – when composing these pieces.
- Teacher asks students to pair-discuss the differences in how the Elgar imagined moths and butterflies and wild bears, as shown by his music.
- Teacher asks students to either write about the differences or draw representative images of moths and butterflies and wild bears depicted in Elgar's music.



# The Nature of Music



## Composer and Program Notes

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### Composer: Aaron Copland

#### Composition: Variations on a Shaker Melody from *Appalachian Spring* (1944)

**Born:** Brooklyn, New York, USA, 1900

**Died:** Sleepy Hollow, New York, USA, 1990

**Education and formative experiences:** Copland was educated in New York public schools, and decided he wanted to become a composer by the time he was 15 years old. He initially attempted to learn the craft by correspondence, but this did not go well and he ultimately moved to Paris for three years to study with revolutionary French composer Nadia Boulanger, the first of many Americans to do so. Upon his return to the US, he settled back into life in New York and absorbed many musical trends during his compositional career, including jazz, atonality, and neoclassicism.

**Countries of Residence:** USA and France

**Notable Compositions:** Ballets including *Billy the Kid*, *Appalachian Spring* and *Rodeo*, as well as orchestral works and chamber music.

**Musical Era:** Twentieth century; however, Copland composed in a variety of different styles.

**Musical Legacy:** Besides leaving the legacy of his distinctly American compositions, Copland championed American music by directing composers' groups, organizing concerts of American music, lecturing around the country, and working with the state department to write books and magazine articles about American music.

**Fun facts:** Copland was an accomplished composer of film scores, receiving an Academy Award for best film score in 1948 for *The Heiress*.

**Selection to be performed:** 'Variations on a Shaker Melody,' a set of theme and variations, from *Appalachian Spring Suite*.

A Theme and Variations movement in an old musical structure in which a melody, or theme – in this case the tune “Simple Gifts” – is presented in an original form and then in various contrasting settings, for example with different instruments, accompaniments, volumes, etc. Copland initially

incorporated the Shaker Hymn “Simple Gifts” into a ballet he composed on commission for Martha Graham’s New York ballet company. Graham named the ballet *Appalachian Spring* and choreographed the work to reflect the story of a wedding set in a small Appalachian community in Pennsylvania in the nineteenth century. Originally scored for 13 instruments, Copland arranged the ballet into an eight-movement suite for orchestra in 1945, one movement of which is being performed in this concert.

**Nature Connection:** Much of Graham and Copland’s ballet is set outdoors in a pastoral setting amongst a Shaker community. “Simple Gifts,” the hymn tune Copland uses as the basis of his set of variations, was originally composed in the early nineteenth century for dance and worship in a Shaker community in Maine. Copland uses the melody to both evoke the beauty of the landscape in which the ballet is set, as well as the values and ideals of that community, including pacifism and equality.

### What to listen for:

**Melody:** Note how the clarinet is the first instrument to play the flowing main theme, followed by a variation led by the oboe and bassoon. The violas and trombones play the melody in the next variation, in a much lower register and at half the speed before the trumpets take over the melody in the following variation at twice the speed. The woodwinds then gently repeat the second half of the melody at a slightly slower speed before the entire orchestra plays the first half of the melody slowly, majestically, and loudly in a high register.

**Harmony, texture and Copland’s use of the orchestra:** Copland uses everything at his disposal to create entirely unique and contrasting soundscapes for each of the five variations in this set: dynamics (volume), density of instruments, families of instruments, instrumentation, speed, register (highness and lowness of notes), and articulation (for example, *staccato* (short and detached) and *legato* (smooth and gentle)).

### Hyperlinks for Further Study:

Encyclopedia Britannica entry for [Copland](#)

LA symphony program notes for [Appalachian Spring](#)

[Library of Congress material on Copland](#)

# The Nature of Music



## Extension Activities

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### Aaron Copland: Variations on a Shaker Melody from *Appalachian Spring*

#### Preparation/Materials

- A device to listen to [Variations on a Shaker Melody from \*Appalachian Spring\*](#)
- A device to watch a [YouTube video of The String Family](#) (2'37)
- A device to watch a [YouTube video of The Brass Family](#) (2'02)
- A device to watch a [YouTube video of The Woodwind Family](#) (2'10)
- A device to watch a [YouTube video of the Percussion Family](#) (1'06)
- **Copland Listening Map** (see next page)

#### Activity

- Teacher explains how Copland composed this work as a set of 5 variations on a theme, with each variation arranged in a different and contrasting way.
- Teacher hands out listening maps.
- Teacher explains how Copland uses different instruments and **dynamics** (or volumes) to differentiate each variation from the theme. **Dynamics** in music are described like this:
  - Very soft (*pianissimo*) pp
  - Soft (*piano*) p
  - Medium soft (*mezzo piano*) mp
  - Medium loud (*mezzo forte*) mf
  - Loud (*forte*) f
  - Very loud (*fortissimo*) ff

- Teacher plays instrument family videos for class.
- Teacher plays Copland's "Variations on a Shaker Melody" indicating the transitions between variations, while students complete their listening maps (this may be either stop-start for each section shown on the Listening Map, or repeated as necessary).
- Students pair up with a partner to share and compare their listening maps.
- Teacher facilitates class sharing to help show how the trajectory of *dynamics*, speed, instruments, and expressions are used to create the musical trajectory of this work.



# The Nature of Music



## Copland Listening Map:

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### Aaron Copland's Variations on a Shaker Melody from *Appalachian Spring*

<b>Theme:</b> 0:00–0:30	<b>Variation 1:</b> 0:30–0:55	<b>Variation 2:</b> 0:55–1:41	<b>Variation 3:</b> 1:41–2:08	<b>Variation 4:</b> 2:08–2:30	<b>Variation 5:</b> 2:30–end
<i>Instruments I hear:</i>	<i>Instruments I hear:</i>	<i>Instruments I hear:</i>	<i>Instruments I hear:</i>	<i>Instruments I hear:</i>	<i>Instruments I hear:</i>
<i>Dynamics used:</i> pp to ff	<i>Dynamics used:</i> pp to ff	<i>Dynamics used:</i> pp to ff	<i>Dynamics used:</i> pp to ff	<i>Dynamics used:</i> pp to ff	<i>Dynamics used:</i> pp to ff
<i>Tempo: Fast or Slow</i>	<i>Tempo: Fast or Slow</i>	<i>Tempo: Fast or Slow</i>	<i>Tempo: Fast or Slow</i>	<i>Tempo: Fast or Slow</i>	<i>Tempo: Fast or Slow</i>
<i>Mood or Feeling:</i>	<i>Mood or Feeling:</i>	<i>Mood or Feeling:</i>	<i>Mood or Feeling:</i>	<i>Mood or Feeling:</i>	<i>Mood or Feeling:</i>
<i>I also noticed:</i>	<i>I also noticed:</i>	<i>I also noticed:</i>	<i>I also noticed:</i>	<i>I also noticed:</i>	<i>I also noticed:</i>

## Resources on the Web



### Interactive Music Resources – Websites for Kids & Teachers

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[Oregon Symphony Education Resources:](#) Links to materials related to orchestra sections, and more.

[Oregon Symphony:](#) Learn all about the musicians, plus a guide to the [instruments](#) of the orchestra.

[Classics for Kids:](#) Award-winning interactive programs with classroom activities, games and historic information.

[Dallas Symphony for Kids:](#) A national award-winning website to get students and teachers more involved in classical music.

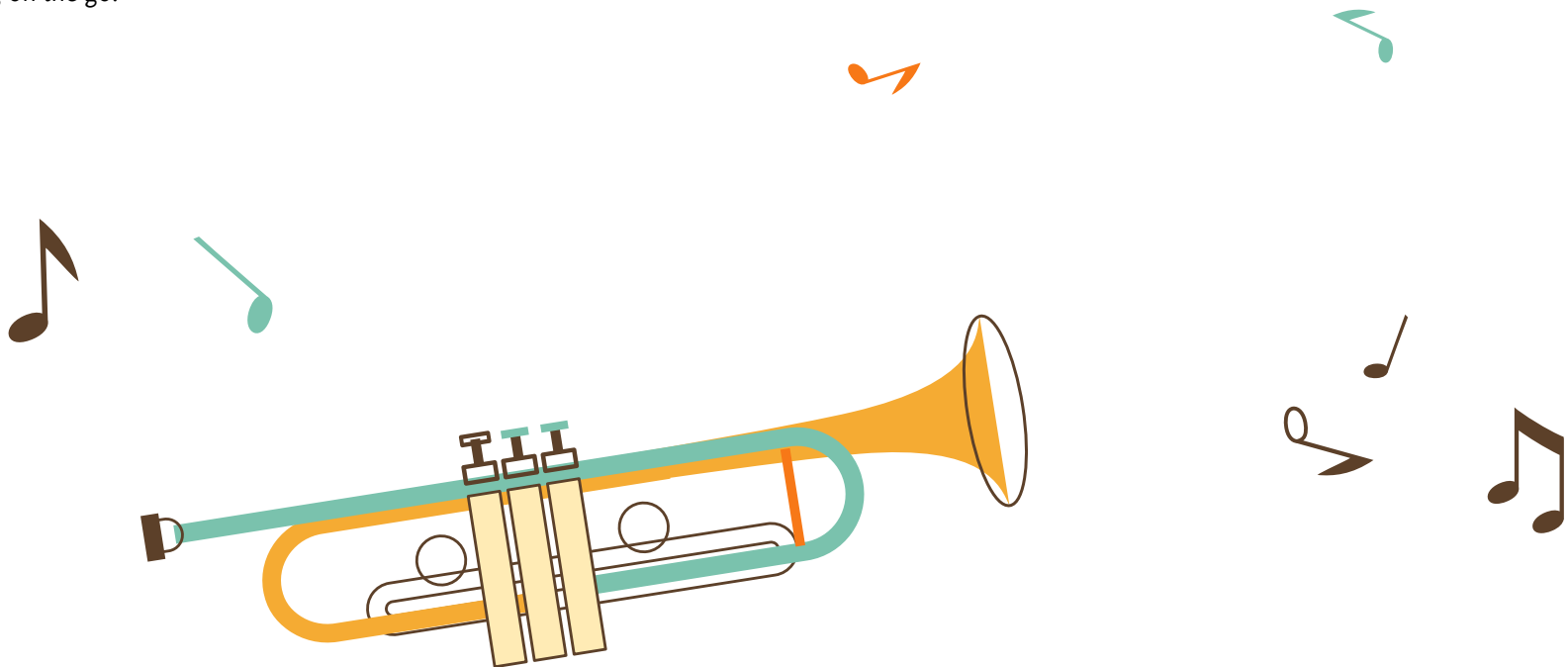
[New York Philharmonic for Kids – Digital Resources:](#) NY Phil education programs empower all listeners and creators to make their own connections to orchestral music, including games, listening activities, and resources to support learning on the go.

[Sphinx Kids:](#) A website that includes games, videos and music, with a special focus on minority composers and musicians.

[Carnegie Hall Weill Institute Resource Center:](#) A website with a music educators' toolbox.

[Keeping Score, Teacher's Institute at SFSO:](#) Lesson ideas and resources from the San Francisco Symphony.

[Music Workshop:](#) Creates free-of-charge, K–8 online music curriculum.



# Appendix

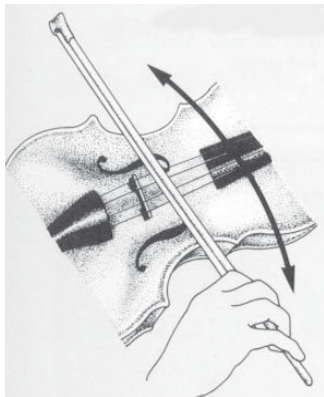
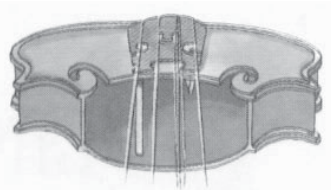
## String Family

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### How it works

When you look at a stringed instrument, the first thing you'll probably notice is that it's made of wood, so why is it called a stringed instrument? The bodies of the stringed instruments, which are hollow inside to allow sound to vibrate within them, are made of different kinds of wood; but the part of the instrument that makes the sound is the strings, which are made of nylon, steel or sometimes gut.

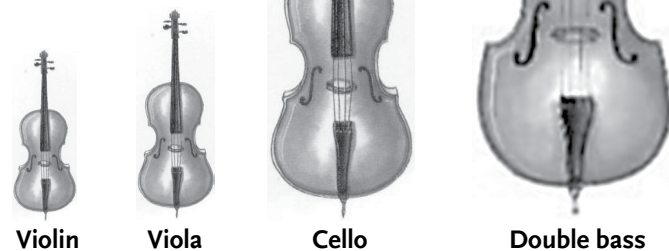
The strings are played most often by drawing a **bow** across them. The handle of the bow is made of wood and the strings of the bow are actually horsehair from horses' tails! Sometimes the musicians will use their fingers to pluck the strings, and occasionally they will turn the bow upside down and play the strings with the wooden handle.



### The instruments

The strings are the largest family of instruments in the orchestra and they come in four sizes: the **violin**, which is the smallest, the **viola**, the **cello**, and the biggest, the **double bass**, sometimes called the **contrabass**. (Bass is pronounced "base," as in "baseball.") The smaller instruments, the violin and viola, make higher-pitched sounds, while the larger cello and double bass produce low rich sounds. They are all similarly shaped, with curvy wooden bodies and wooden necks. The strings stretch over the body and neck and attach to small decorative heads, where they are tuned with small tuning pegs.

You play the violin and viola by resting it between your chin and left shoulder. Your left hand holds the neck of the instrument and presses down on the strings to change the pitch, while your right hand moves the bow or plucks the strings. Since the cello is too large to put under your chin, you play it sitting down with the body of the cello between your knees and the neck on your left shoulder. The body of the cello rests on the ground and is supported by a metal peg. The double bass is so big that you have to stand up or sit on a very tall stool to play it. Like the cello, the body of the double bass stands on the ground, supported by a metal peg, and the neck rests on your left shoulder. You play the cello and the double bass in a similar manner to the violin and viola, using your left hand to press down on the strings and your right hand to move the bow or pluck the strings.



# Appendix

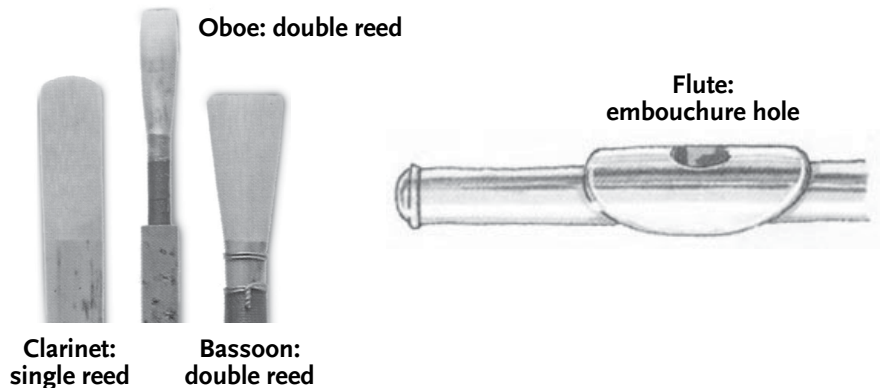
## Woodwind Family

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### How it works

The instruments in the Woodwind family used to be made of wood, which gives them their name. Today, they are made of wood, metal, plastic or some combination. They are all basically narrow pipes with holes, an opening at one end and a mouthpiece at the other. You play them by blowing air through the mouthpiece (that's the "wind" in "woodwind") and opening or closing the holes with your fingers to change the pitch. Metal caps called keys cover the holes of most woodwind instruments.

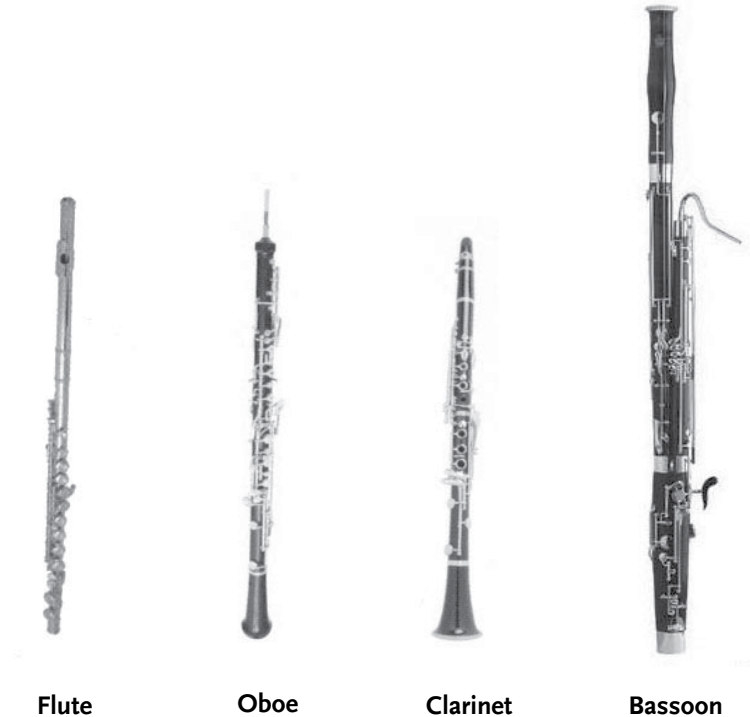
The mouthpieces for some woodwinds, including the **clarinet**, **oboe** and **bassoon**, use a thin piece of wood called a reed, which vibrates when you blow across it. The **clarinet** uses a **single reed** made of one piece of wood, while the **oboe and bassoon** use a **double reed made of two pieces** joined together. To play the clarinet and the oboe, you hold the instrument upright, blow through the reed in your mouth and use both hands to press down on the keys to open and close the holes and change the pitch. The **flute** is played by holding it horizontally with both hands and blowing across a hole in the mouthpiece, much like blowing across the top of a bottle. Your fingers open and close the keys to change the pitch. You play the bassoon by holding it upright and blowing through the double reed just like an oboe. The air travels down the tube and then makes a u-turn and goes up and out the top. Just like the oboe, clarinet and the flute, you use both hands to press on the keys to open and close the holes and change the pitch.



### The instruments

Just like the stringed instruments, the smaller woodwinds play higher pitches while the longer and larger instruments play the lower pitches. The woodwind family of instruments includes, from the highest sounding instruments to the lowest, the **piccolo, flute, oboe, English horn, E-flat clarinet, clarinet, bass clarinet, bassoon and contrabassoon**.

The French horn player joins the woodwind quintet to add some color – even though it is made of brass and has a different mouthpiece.





# Appendix

## Brass Family

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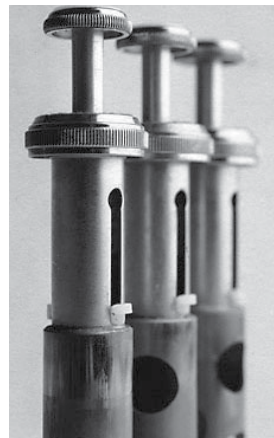
### How it works

If you think the brass family got its name because the instruments are made of brass, you're right! This family of instruments can play louder than any other in the orchestra and can also be heard from far away. Although their early ancestors are known to have been made of wood, tusks, animal horns or shells, today's modern instruments are made entirely of brass. Brass instruments are essentially very long pipes that widen at their ends into a bell-like shape. The pipes have been curved and twisted into different shapes to make them easier to hold and play.

Like the woodwind family, brass players use their breath to produce sound, but instead of blowing into a reed, they vibrate their own lips by buzzing them against a metal cup-shaped mouthpiece. The mouthpiece helps to amplify the buzzing of the lips, which creates the sound. Most brass instruments have valves attached to their long pipes; the valves look like buttons. When you press down on the valves, they open and close different parts of the pipe. You change the pitch and sound by pressing different valves and buzzing your lips harder or softer.



Mouthpieces



Trumpet valves

### The instruments

The brass family members that are most commonly used in the orchestra are the **trumpet**, **French horn**, **trombone** and the **tuba**. To play all four of the different brass instruments, the first step is to buzz your lips into the mouthpiece. **Each brass instrument has a different shaped mouthpiece**, helping to create the different sounds. The trumpet is the smallest member of its family and plays the highest pitches. You play the trumpet by holding it horizontally, buzzing your lips into the mouthpiece and pressing down the three valves in various combinations to change pitch. To play the French horn, you hold it with the bell curving downward and buzz into the mouthpiece.

Your left hand plays the three valves and you can change the type of sound you make by the way you place your right hand in the bell. You play the trombone by holding it horizontally, buzzing into the mouthpiece and using your right hand to change pitch by pushing or pulling the slide to one of seven different positions. You play the tuba sitting down with the instrument on your lap and the bell facing up. You blow and buzz into a very large mouthpiece and use your hand to press down on the valves which changes the sound. It takes a lot of breath to make sound with the tuba!



Trumpet



French Horn



Trombone



Tuba

# Appendix

## Percussion Family

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### How it works

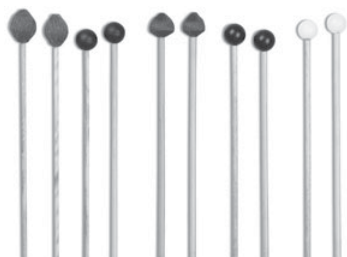
The percussion family is the largest in the orchestra. Percussion instruments include any instrument that makes a sound when it is struck, shaken or scraped. Some percussion instruments are tuned and can sound different notes, like the xylophone, timpani or piano, and some are untuned with no definite pitch, like the bass drum, cymbals or castanets. Percussion instruments keep the rhythm, make special sounds and add excitement and color. Unlike most of the other players in the orchestra, a percussionist will usually play many different instruments in one piece of music. Percussionists also use different kinds of **mallets** to change the sound when striking or scraping an instrument. Brushes, mallets and sticks come in various shapes and sizes. Scraped percussion instruments are less common in the orchestra, but are used in much of the folk music in the world.

### The instruments

The instruments of the percussion family have international ancestors from the Middle East, Asia, Africa, the Americas, and Europe representing musical styles from many different cultures. The most common percussion instruments in the orchestra include the **timpani, xylophone, cymbals, triangle, snare drum, bass drum, tambourine, gongs, chimes, celesta, and piano.**



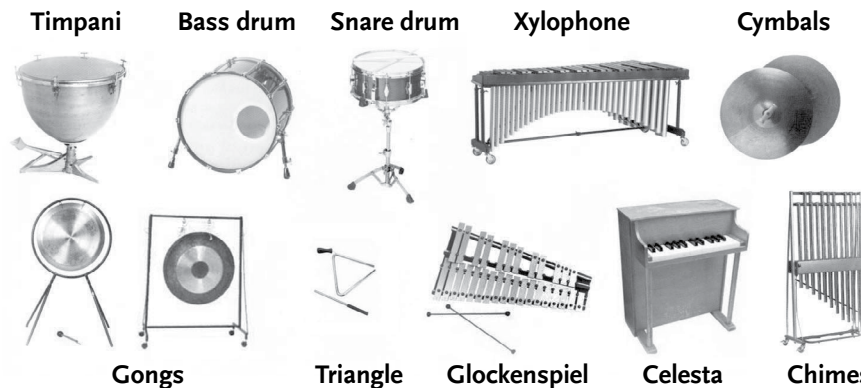
Piano



Mallets



Brushes



Timpani

Bass drum

Snare drum

Xylophone

Cymbals

Gongs

Triangle

Glockenspiel

Celesta

Chimes

# Appendix

## Oregon Symphony Roster

### CONDUCTORS

**David Danzmayr**, Jean Vollum Music  
Director Chair

**Deanna Tham**, Harold and Arlene  
Schnitzer Associate Conductor Chair

**Jeff Tyzik**, Principal Pops Conductor

**Jun Märkl**, Principal Guest Conductor  
*Principal Guest Conductor is sponsored  
by The Naito Family in memory of Bill  
and Micki Naito*

### VIOLIN

**Sarah Kwak**, Janet and Richard Geary  
Concertmaster Chair

**Peter Frajola**, Del M. Smith  
and Maria Stanley Smith  
Associate Concertmaster Chair

**Erin Furbee**, Harold and Jane Pollin  
Assistant Concertmaster Chair

**Chien Tan**, Truman Collins, Sr.  
Principal Second Violin Chair

**Inés Voglar Belgique**,  
Assistant Principal Second Violin

**Fumino Ando**

**Keiko Araki**

**Clarisse Atcherson**

**Lucia Atkinson\***

**Ron Blessinger**

**Lisbeth Carreno**

**Ruby Chen**

**Emily Cole**

**Julie Coleman**

**Jonathan Dubay**

**Greg Ewer**

**Daniel Ge Feng**

**Lynne Finch**

**Shin-young Kwon**

**Shengnan Li**

**Yuqi Li**

**Vali Phillips**

**Jaya Varma\***

**Shanshan Zeng**

### VIOLA

**Amanda Grimm**, Maybelle Clark  
Macdonald Fund Principal Viola Chair

**Charles Noble**, Assistant Principal

**Junghyun Ahn**

**Maia Hoffman**

**Leah Ilem**

**Ningning Jin**

**Brian Quincey**

**Viorel Russo**

**Haojian Wang**

### CELLO

**Nancy Ives**, Mr. and Mrs. Edmund  
Hayes, Jr. Principal Cello Chair

**Mario Bastea-Forte\***

**Seth Biagini**

**Pansy Chang\***

**Marilyn de Oliveira**

**Kenneth Finch**

**Trevor Fitzpatrick**

**Antoinette Gan\*\***

**Kevin Kunkel**

### BASS

**Jason Schooler**, Principal\*

**Braizahn Jones**, Assistant Principal

**Mariya-Andoniya Andonova**

**Colin Corner**

**Kaden Henderson\***

**Jeffrey Johnson**

### FLUTE

**Alicia DiDonato Paulsen**, Bruce and  
Judy Thesenga Principal Flute Chair\*

**Zachariah Galatis**, Assistant Principal\*

**Emily Stanek\***

**Martha Long\*\***

### PICCOLO

**Zachariah Galatis**

### OBOE

**Martin Hébert**, Harold J. Schnitzer  
Principal Oboe Chair

**Karen Wagner**, Assistant Principal

**Jason Sudduth\***

### ENGLISH HORN

**Jason Sudduth\***

### CLARINET

**Mark Dubac**, Principal\*

**Todd Kuhns**, Assistant Principal

**Ricky Smith\***

**James Shields\*\***

### BASS CLARINET

**Todd Kuhns**

### BASSOON

**Carin Miller**, Scott Showalter

Principal Bassoon Chair

**Vincent Igusa**, Assistant Principal

**Kai Rocke**

### CONTRABASSOON

**Kai Rocke**

### HORN

**Jeff Garza**, Principal

**Joseph Berger**, Associate Principal

**Graham Kingsbury**, Assistant Principal

**Andrew Warfield**

**Alicia Michele Waite**

### TRUMPET

**Jeffrey Work**, Principal

**David Bamonte**, Assistant Principal,

Musicians of the Oregon Symphony

**Richard Thornburg** Trumpet Chair

**Doug Reneau**

### TROMBONE

**Casey Jones**, Principal

**Robert Taylor**, Assistant Principal

**Charles Reneau**

### BASS TROMBONE

**Charles Reneau**

### TUBA

**JáTtik Clark**, Principal

### TIMPANI

**Sergio Carreno**, Principal\*

**Ian Kerr**, Assistant Principal

**Jonathan Greeney\*\***

### PERCUSSION

**Michael Roberts**, Principal

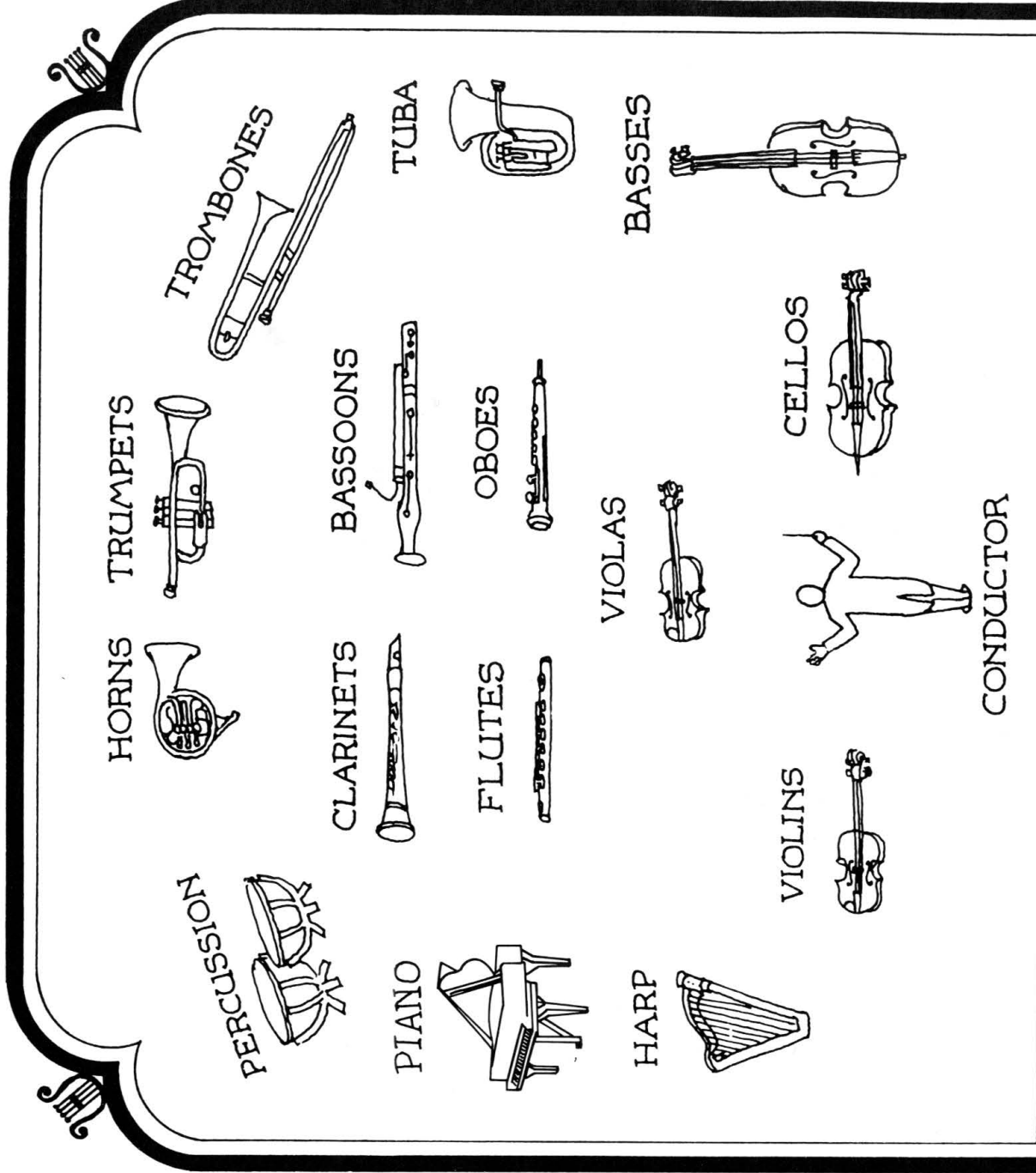
**Stephen Kehner**, Assistant Principal

**Ian Kerr\***

### HARP

**Matthew Tutsky\***, Principal

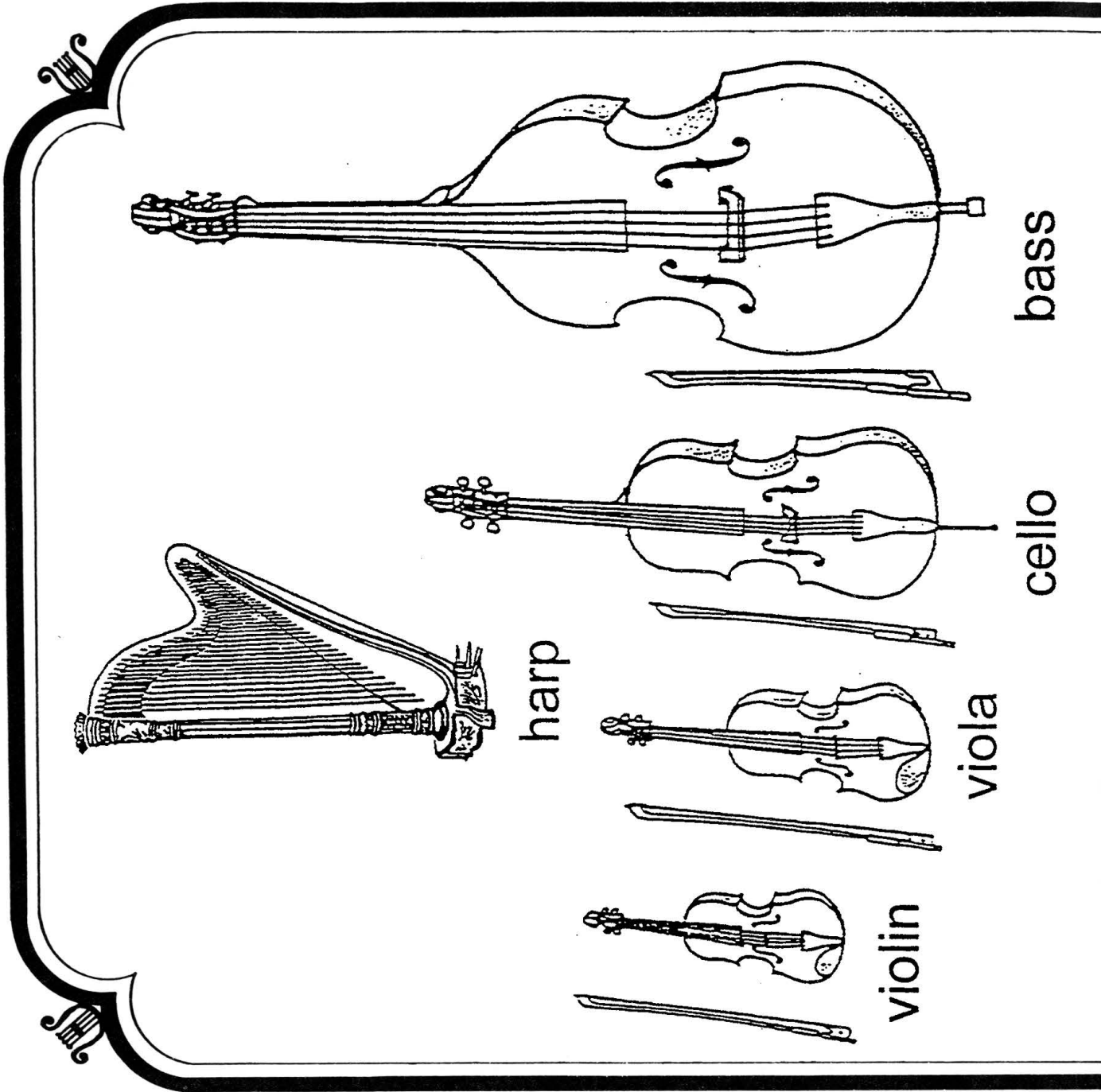
\*Acting \*\*Leave of absence



## ABOUT THE ORCHESTRA

The symphony orchestra is the largest and most exciting of all musical groups with as many as one hundred players. It is divided into four musical families called strings, woodwinds, brass and percussion. Every instrument in the orchestra belongs to one of these families. In a symphony orchestra, the musical families are related to one another just like cousins, aunts and uncles. The orchestra is a big family of instruments playing together.

To learn more about your Oregon Symphony Orchestra check us out online at [orsymphony.org/discover/orchestra](https://orsymphony.org/discover/orchestra)



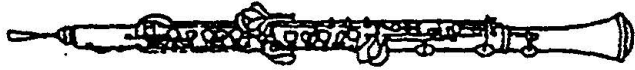
**THE STRING FAMILY**

This family is the largest in the orchestra and likes to sit up front. They include the violin, viola, cello, contrabass or string bass and the harp. When members of this family raise their voices, they twang, squeak, strum, whine and pluck. What other sounds would you hear in this family?

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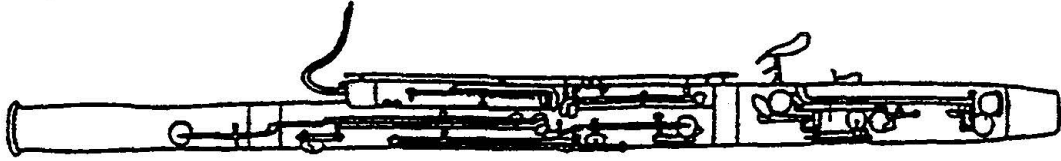
flute



oboe



clarinet

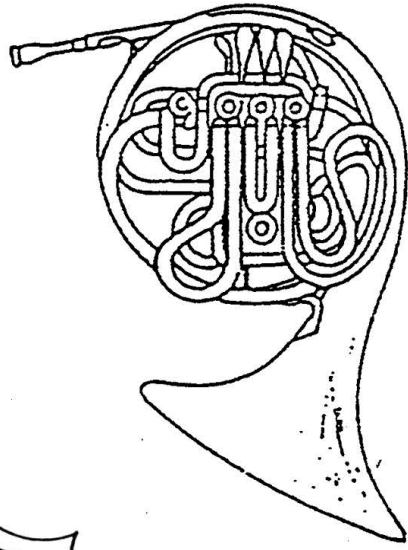


bassoon

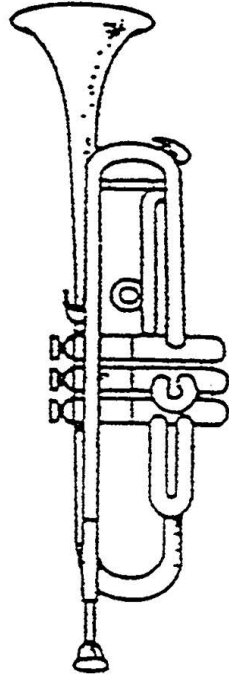
### THE WOODWIND FAMILY

The instruments in this family include the piccolo, flute, oboe, English horn, clarinet, bassoon, and contrabassoon. Sound is made by blowing into a round piece of metal or wood that is long and thin. This is called a reed. Family members like to sing their names. They whistle, wobble, hum, trill and tweet. The flute is all metal and has no reed.

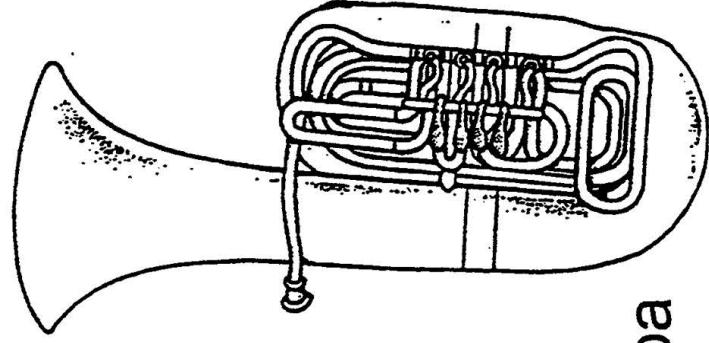
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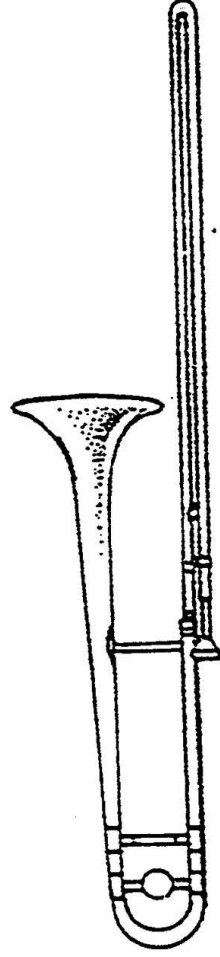
french horn



trumpet



tuba

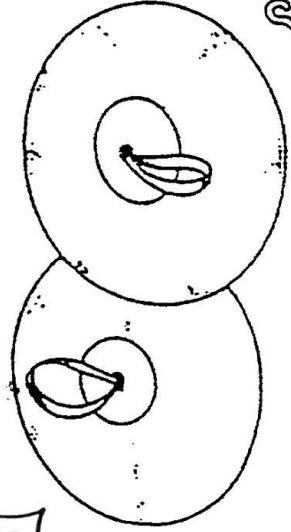


trombone

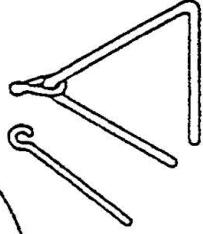
### THE BRASS FAMILY

These are very busy instruments who perform in bands as well as orchestras. Members of the brass family are the French horn, trumpet, trombone and tuba. Like the woodwinds, brass instruments produce sound when air is blown through a tube. These family members toot, bugle and pipe.

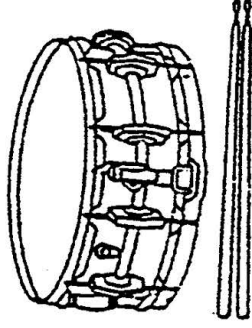
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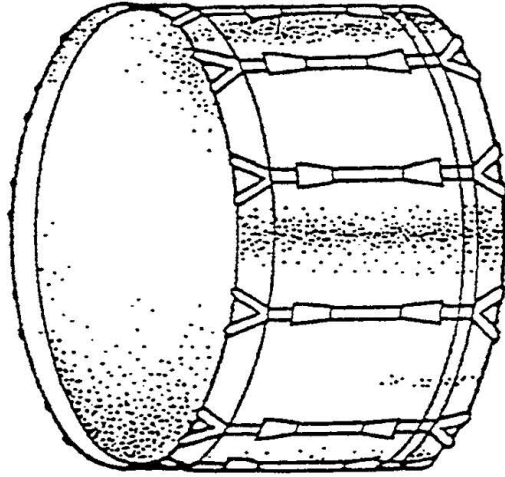
cymbals



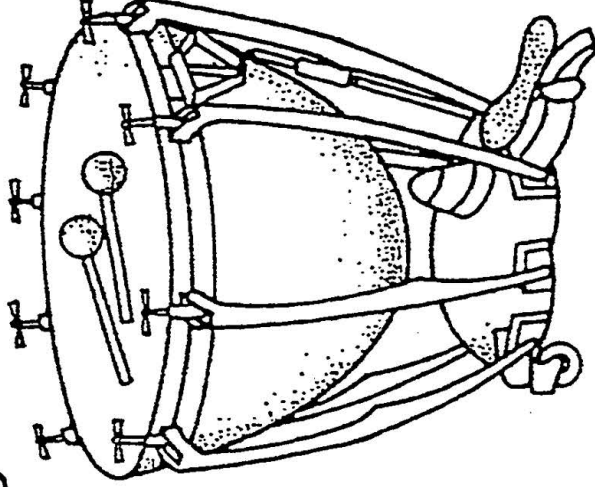
triangle



snare drum



bass drum



timpani

### THE PERCUSSION FAMILY

These instruments have the funniest names in the orchestral family. They include the glockenspiel, xylophone, celesta, tambourine, gourd, tamtam, gong, and many others. Sound is produced by striking or shaking one instrument against another. These family members bang, chatter, click, snap, drum and ring.

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Education & Community Engagement programs are supported by contributions from Oregon Symphony donors. Special thanks to the following sponsors.

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**Annissa Bolder, M.M. Ed.**  
Hank Swigert Director of Education and Community Engagement

**Lucy Minett Shanno, Ph.D.**  
Musicologist  
Curriculum Contributor

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