

Thank you for hosting Inside the Orchestra (ISO) at your school. We hope that it will be a valuable and enjoyable experience for your students and staff. This program outline is intended to provide some background information on the music we will perform and its intended goal/purpose in our program. Please note that we periodically revise our programming.

Inside the Orchestra was developed 25 years ago by our music director, Tom Jensen, to engage and entertain elementary school children. Over the years, we have refined the program to reflect curricular standards established by the Colorado Department of Education and are continually working to connect children (and adults) with orchestral music, drawing connections to other core subjects and, in a larger sense, the world they live in.

## ISO 2011 PROGRAM OUTLINE

Our orchestra comprises an oboe, a bassoon, 2 horns (also known by its antique name, the French horn), timpani and percussion, 5 violins, 2 violas, 2 cellos and 1 double bass.

Our program begins with an attention grabbing excerpt from the last chapter (or movement) of **Symphony No. 7 in A major**, Opus. 92 composed by German composer and pianist, **Ludwig van Beethoven** (1770 – 1827). A crucial figure in the transition between the Classical and Romantic eras in Western art music, he remains one of the most famous and influential composers of all time.

Beethoven was born in Bonn, then the capital of the Electorate of Cologne and part of the Holy Roman Empire, Beethoven moved to Vienna in his early 20s, studying with Joseph Haydn and quickly gaining a reputation as a virtuoso pianist. His hearing began to deteriorate in the late 1790s, yet he continued to compose, conduct, and perform, even after becoming completely deaf.

Beethoven composed this symphony while staying in the Bohemian spa town of Teplice in the hope of improving his health. It was completed in 1812 (200 years ago!) and at its debut, Beethoven remarked that it was one of his best works.

Next, we demonstrate the instruments from the string family illustrating the sound (color or timbre) and range (high to low) of each instrument. There are 61 musicians in a modern symphony orchestra that play string instruments (including **violin, viola, cello, double bass and harp**), making it the largest family of instruments in the orchestra.

We reveal the sound of the entire string family with a brief excerpt from the first movement of **Brandenburg Concerto No. 3** by **Johann Sebastian Bach** (1685 – 1750). This music was written by Bach for the Margrave (a class of royalty) of Brandenburg and first performed in 1721.

We perform this piece both with and without the conductor demonstrating that the musicians in an orchestra not only watch the conductor for important visual and musical information, but also listen carefully to each other to play as an ensemble, working together like a team to reach the same goal.

French composer, **Georges Bizet** (1838 – 1875) composed music in 1872 for a play called *L'Arlésienne* (usually translated as ‘The Girl from Arles’). It consists of 27 short musical selections (some only a few seconds long) for voice, chorus, and small orchestra, ranging from short solos to longer overtures.

We demonstrate musical contrasts (smooth and rough) as we perform the **Overture** from *L'Arlesienne* – this is music that Bizet borrowed from popular culture – it is an old French folk tune that has become even more popular as the Christmas carol known as **March of the Kings**.

**Johannes Brahms** (1833 – 1897) composed his **Hungarian Dances** in 1869 originally for piano. These colorful and stylish folk dances were later written again for orchestra (orchestration). We use the **Hungarian Dance No. 5** to illustrate musical contracts in tempo – slow and fast.

Now returning to **Beethoven's 7<sup>th</sup> Symphony**, we perform this music to illustrate the moods and colors of keys (or more specifically, modes) – minor is happy, major is sad. The perception of happy and sad as moods associated with major and minor modes in music is not unique to our culture – it holds true in most cultures all over the world, no matter how far removed from western culture.

The instant popularity of the *second movement* resulted in its frequent performance separate from the complete symphony – it is now used frequently in film and television commercials. It is in A minor (sad) and has a tempo marking of *Allegretto* (which means *a little lively*), making it slow only in comparison to the other three movements. The ostinato (*repeated rhythmic figure*) of a quarter note, two eighth notes and two quarter notes is heard repeatedly.

We opened our program with an excerpt from the final movement (*Allegro con brio* which means *lively with spirit*), which is in A major (happy) and perform a longer excerpt here to demonstrate the contrast to the second movement. This excerpt zips along at rapid pace that threatens to sweep the entire orchestra off its feet and around the room, caught up in the sheer joy of performing one of the most perfect symphonies ever written. One music critic wrote: “The 7th Symphony, perhaps more than any of the others, gives us a feeling of true spontaneity; the notes seem to fly off the page. Beethoven himself spoke of it fondly as one of his best works. Who are we to dispute his judgment?”

**Largo al Factotum** is a song (or aria) from the opera the **Barber of Seville** by **Gioachino Rossini** (1792 – 1868) which was first performed in 1816 when Rossini was just 24 years old. The main character of the opera is a barber named Figaro which today is being sung by a friend from the **Central City Opera**. The word *factotum* refers to a general servant and comes from the Latin where it literally means to *do everything*. Figaro is very full of himself because everyone in Seville comes to him for advice.

Not only are the **oboe** and **bassoon** in the same family of instruments of the orchestra (woodwinds), they are in the same sub family – these are double reed instruments. A large symphony orchestra also has **flutes** and **clarinets** (single reed instrument) as well as **piccolo**, **English horn**, **bass clarinet** and **contrabassoon** – all together, there are 12 musicians who play instruments from the woodwind family in a modern symphony orchestra.

**La Llorona** (*the Weeping Woman*) is a very popular legend in Mexico. The basic story is that a beautiful woman named Maria has killed her children by drowning them in order to be with the man that she loves. When he rejects her, she is so distraught that she then kills herself. When Maria reaches the gates of heaven, she is asked, "Where are your children?" and she replies, "I don't know, my Lord." She is not permitted to enter heaven until she finds them. She now wanders the Earth, weeping and searching in vain for her children. Her constant weeping is the reason for the name of this folk tune.

This beautiful Mexican folk tune is used to illustrate a cultural connection through orchestral music. It is also used to demonstrate the conductor's beat pattern and the cause and effect between conductor and orchestra. A student from the audience will be invited to conduct the orchestra to feel that connection.

Inside the Orchestra features a single drummer that we call a **percussionist**. He plays **kettle drums (timpani), bass drum, xylophone, triangle, castanets, and cymbals** in our program. He will demonstrate the sound of the timpani and then perform a little experiment with our music director to illustrate how combining different instruments together creates a different sound – like the ingredients in a recipe. We call this orchestration. The modern symphony orchestra has 5 musicians who play percussion instruments.

**Danny Elfman** was born in 1953 and is an American composer, best known for television and movie soundtracks. He was also the leader of the rock band Oingo Boingo as singer/songwriter from 1976 until its breakup in 1995. Elfman is famous for creating *The Simpsons* main title theme as well as the Batman theme, and his role as Jack Skellington's singing voice in *The Nightmare Before Christmas*.

We perform the **Simpsons Theme** and the kids love it. They are always surprised to make the connection that an orchestra plays the music from this popular television show.

The brass family in the orchestra is made up of **horns, trumpets, trombones and tubas** – the modern symphony orchestra has 12 musicians that play instruments from the brass family. These instruments are all made of brass and serve as amplifiers of the vibration that is caused by the musician buzzing his lips. Our horn players will demonstrate this as well as tell you a little bit about the history of the horn.

Peer Success – Inside the Orchestra is proud to sponsor a concerto program. A young music student is selected to perform a movement (chapter) from a concerto (a piece of music that features a soloist with orchestra). The young soloist will also introduce a cadenza – a moment in the concerto when the soloist plays all by themselves to demonstrate virtuosity.

Beethoven composed his **Symphony No. 5 in C minor** (Opus 67) between 1804 and 1808. This symphony is one of the most popular and best-known compositions in all of classical music, and one of the most often played symphonies. It comprises four movements: an opening **sonata** (literally meaning *music to be played* as opposed to *music to be sung*), an andante, and a fast **schерzo** (which means musical joke) which leads directly without pause into the finale. It is the first concert piece for symphony orchestra that uses the **piccolo, contra bassoon** and the **trombones**. It is also the first symphony to use a scherzo instead of a minuet. This piece of music is so popular that it has been arranged as a salsa piece and was very popular in the 1970's in a disco version.

We play a portion of the first movement to demonstrate the difference between **motif**, **melody** and **phrase**. The second movement is a contrast from the roughness of the first movement with a lovely long phrase played by the cellos. The third movement is somewhat sinister and has a quiet flowing melody in a minor (sad) key which is abruptly interrupted by the noisy horns playing a motif that sounds like the first movement. The third movement flows directly into the fourth movement and the children are asked to hold up their hands when the fourth movement starts – it changes mood, orchestration and tempo – and they get it every time!

After working so hard on this symphony for 4 years, Beethoven had a difficult time putting his pen down at the end – the final section (also known as a **coda**) goes on for some time – reinforcing the key and the rhythmic motif of the entire symphony, as if to suggest the triumph of happy over sad – genius!



### **Music Director Thomas H. Jensen**

A seasoned conductor, musician, educator and voice talent, Thomas H. Jensen captivates audiences, young and old, with enthusiasm and flair. With his extensive background as a musician and educator, and his dedication to contributing to the community through the arts, Jensen was hired in 1986 by the JSG to design and lead Inside the Orchestra.

Jensen crafted this music education program to introduce children to the orchestra in an engaging way. Given the directive to ‘never bore the children,’ he uses *theater of the mind* activities to connect the young audience with the orchestral repertoire and its instruments. Tom is a tireless advocate of excellence in the arts, getting children more involved with music through school programs and private lessons.

Mr. Jensen earned his degree in Music and Conducting from Hamline University in MN, and after his graduate work at Texas Christian University, founded and served as music director of the Youth Orchestras of San Antonio. Later, he served as music director of the Twin City Institute for Talented Youth, music director of the Colorado Ballet and the Joffrey Ballet, and guest conductor of the Denver Chamber Orchestra, Royal Winnipeg Ballet, and Nashville Ballet.

From the stage to the air waves, Tom is a renowned presence in the media – his vibrant personality attracts attention. In the Pikes Peak region, he became known as the *Marathon Maestro* for conducting a herculean 24 hour session to raise money and awareness for the Colorado Springs Philharmonic. Since 1986, Tom has hosted his own radio talk shows in Denver, Minneapolis/St. Paul, Boston, San Antonio and Las Vegas. Tom has recently done voice over work for the Baldwin Piano Company and Brooks Tower, and has written and produced many other commercials.

*Inside the Orchestra programs are made possible by generous support from these partners:*

