



Stories, Tales, & Fables

An illustration of an open book with a grey cover and a red spine, positioned to the right of the word 'Fables' in the title banner.

Presented by

The Quincy Symphony Orchestra

Dr. Bruce Briney, Conductor

A Concert Guide for Educators

Quincy Symphony Orchestra's 39th Annual Young Peoples Concerts
March 25, 2010 Baldwin Intermediate School

Concert Sponsored by



**REFRESHMENT
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FROM THE CONDUCTOR



As a young student, I frequently attended school programs that utilized a narrator leading an audience through a magical story, intertwining music and words and delighting our captive imaginations. These experiences represented an introductory rhetoric to our orchestras, bands and their glorious instruments. Many of those pieces still stand as cornerstones of the young person's initial glance at the orchestra – works such as Saint-Saens *Carnival of the Animals*, Prokofiev's *Peter and the Wolf* and Benjamin Britten's *Young Person's Guide to the Orchestra* are well-known favorites.

The Quincy Symphony is excited to introduce three newer works for narrator and symphony orchestra. The pieces you will hear at the Young Peoples concerts on March 25, 2010 were written, arranged or orchestrated in the last decade and offer a new experience to young audiences. Enjoy our *Stories, Tales, and Fables* featuring guest narrators Mettazee Morris and Maddy Zahn, as they take you through texts by Justin Cober-Lake, John Lithgow and Ogden Nash. The enchanting stories, united with colorful and playful music, will create an experience that will educate and captivate. Enjoy the show!

Bruce Briney

WHAT YOU WILL HEAR...

Some Assembly Required

Narrated by Maddy Zahn, 6th grade student.

Words by Justin Cober

Music by Todd Goodman

The Remarkable Farkle McBride

Narrated by storyteller Mettazee Morris

Words by John Lithgow

Music by Bill Elliott

Animal Ditties V for Orchestra and Narrator

Narrated by storyteller Mettazee Morris

Poetry by Ogden Nash

Music by Anthony Plog

A FEW DETAILS

This Educational Concert Guide is designed to help teachers and students prepare for this concert by covering information about the orchestra, the conductor, and the repertoire performed by the QSO.

In order to ensure everyone's comfort and enjoyment during the concert, we ask that you please follow these simple guidelines:

- **Plan to arrive at the concert hall 20 minutes prior to concert time.** The ushers seating your group will seat more than 1,200 students per concert, so ample time is required and appreciated. All concerts take place at the Baldwin Intermediate School Auditorium, 3000 Maine St., Quincy.
- **No food, drink, gum chewing, cameras, audio or video equipment are allowed inside the concert hall.**
- **Have students visit the Rest Rooms before the concert begins.** This is extremely important. Since there is no intermission, it is not possible for students to visit the Rest Rooms during the performance without disturbing others. Students must be accompanied to Rest Rooms by an adult.
- **Chaperones are responsible for the conduct of their students** and should plan to sit among the children rather than on the aisle or next to another adult. We recommend at least one chaperone for every 15-20 students. Students should know in advance that they will be required to sit quietly in their seats for a fairly long time. Thank you for your cooperation! If you have questions about these or any other aspects of The Quincy Symphony Orchestra's Young Peoples Concerts, please feel free to call the Orchestra's office: 217-222-2856

ENJOY THE CONCERT!!!!!!

What is CONCERT ETIQUETTE?

Concert etiquette is “how to act during a concert”.

There's nothing mysterious about how to act during a live performance. You don't have to sit like a statue. You can breathe, respond to the music, and even move your body in your chair. However, it is important not to make noises that distract other listeners AND the musicians. Just like when you go to art class you don't want to paint or draw on a piece of paper that someone else has already used, musicians need “silence” to create their art “SOUND” 😊

Sounds that generally get in the way of music are:

- **Coughing**
- **Unwrapping anything, especially candies and cough drops**
- **Whispering/Talking**
- **"Shushing"**
- **Beeping/cell phones/digital watches**
- **Clapping**

Whispering/Talking - Even the quietest whisper can be heard in a resonant concert hall. Try to keep from commenting on the music until the end of the piece. It will give you more to talk about at the end of the concert!

"Shushing" - Although it is annoying when other audience members are talking or whispering during a performance, it is equally as distracting to hear someone "shush" them. Sit tight and hope they finish what they have to say quickly.

Beepers/cell phones/digital watches - With all the new technological equipment available these days, it is easy to forget to turn off your cell phone or beeper. However, there is nothing more distracting than a loud ringing during the middle of a concert.

DON'T FORGET!

Clapping - Wait to clap until the whole piece is over. Most musicians prefer that you not clap in between movements as it can interrupt the mood and flow of the piece of music as a whole.

Conductor

A conductor directs rehearsals and performances by an orchestra, band, chorus, Opera Company, or other musical group. In the most general terms, a conductor's job is to shape a musical interpretation; to form ideas about the most compelling way to perform a piece and to lead a group of musicians in such a way that those ideas are realized. Conductors often serve as the “music directors” of their organizations, as well. A music director's duties include choosing programs and soloists and hiring musicians.



Our Conductor, Dr. Bruce Briney

BRUCE BRINEY pursues a creative life that intersects the worlds of conducting, performing and teaching. As a music professor at Western Illinois University, he was selected as the Music Director of the Quincy Symphony in 2007 commencing with the organization’s 60th anniversary season. His background in conducting covers a variety of genres that include symphony orchestra, opera, wind ensemble, concert band, brass ensemble and brass band. Briney received his musical education from the University of Illinois and Northwestern University where he earned a Bachelor of Music, Master of Music and Doctor of Musical Arts in Performance.

Commercial recordings of Briney’s work as a conductor and soloist are represented on the Crystal, Koss, Premiere and RMC labels and distributed by Amazon. He has performed and presented at conferences and conventions throughout the nation including the International Trumpet Guild Convention, the Midwest International Band and Orchestra Clinic, the Texas Music Educators Convention, the Trombone Workshop, the New York Brass Conference, North American Association of Brass Bands, and regional College Music Society meetings.

This is Briney’s seventeenth year as a music professor at Western Illinois University. He received the Outstanding Teaching Award from the College of Fine Arts and Communication in 2001. His students are frequent finalists and winners in the National Trumpet Competition, International Trumpet Guild Orchestra Competition, MTNA state and regional solo competitions and the School of Music Concerto Competition. Recent projects include contributions to Luis Loubriel’s book *Back to Basics*, a focused study on the life and teachings of brass pedagogue Vincent Cichowicz. He and his wife Robin live in Macomb with their two children Paul and Elizabeth and a golden retriever named Bess.

Some Assembly Required

Narrated by Maddy Zahn, 6th grade student.

Words by Justin Cober-Lake

Music by Todd Goodman



Some Assembly Required relates Justin Cober-Lake’s story of a 10-year old girl’s view of the world as she experiences youthful impatience, curiosity, persistence and a growing awareness that “even little things can do big things in life.” The charming story compares the acorn to the oak and the child to the adult with the message that with time and patience, anything can be accomplished. The protective, nurturing relationships between parent and child also represent an important theme as the story unfolds. Music composer and collaborator Todd Goodman scores the text with pairs of woodwinds, nine brasses, two percussionists and the traditional orchestral string section. The Goodman/Cober work will feature student narrator **Maddy Zahn**.

Illustration: Ruth Meere

More information: <http://www.wrongnotemedia.com/Goodman-Orchestral.html>

WHAT IS A COMPOSER?

A **composer** is a person who writes **music**. The term refers particularly to someone who writes music in some type of **musical notation**; thus, allowing others to **perform** the music. This distinguishes the composer from a **musician** who **improvises** or plays an **instrument**.



TODD GOODMAN has been described as "one of America's promising young composers." Mr. Goodman receives commissions from a wide variety of players and ensembles across the United States. With many performances in the United States his works have also been performed in Canada, Mexico, Europe and Asia. Goodman currently serves as the resident composer for the McKeesport Symphony Orchestra writing his *Concerto for Piccolo and Orchestra* [2007] and the Beaver Valley Philharmonic who is set to premiere his *Concerto for Bass Clarinet and Orchestra* [2008] in April of 2008. Prior to these appointments, Mr. Goodman served as the Altoona Symphony Orchestra's composer-in-residence from 2002-2005 during which time he was commissioned eight works; including his *Symphony No.1 "Fields of Crimson"* [2003], *Fanfare for a New Era* [2003] *Some Assembly Required* [2004] and *Sketches of Home* [2005].

Goodman received his Bachelor of Music degree in composition at the University of Colorado at Boulder and his Masters of Music degree in composition at Duquesne University in Pittsburgh, Pennsylvania. Currently working on a Ph.D. in theory and composition at Kent State University, he has also studied at the Ecole Normale de Musique in Paris, France, with the European American Musical Alliance and at the Aspen Music Festival in Aspen, Colorado. His principal composition teachers have been David Stock, George Tsontakis, Richard Toensing and Louis Jorge Gonzalez. In September 2006, Mr. Goodman was appointed as resident composer for the newly built Lincoln Park Performing Arts Center in Midland, Pennsylvania. He also serves on the faculty of the Lincoln Park Performing Arts Charter School where he teaches musicianship and composition to some of Pennsylvania's finest young musicians. Mr. Goodman now resides in Midland, Pennsylvania, with his wife, Katie, sons Emerson and Foster, and their St. Bernard "Doc". Todd Goodman is no stranger to local audiences since the QSO's regional performance of his *Symphony No. 1* in February 2009.

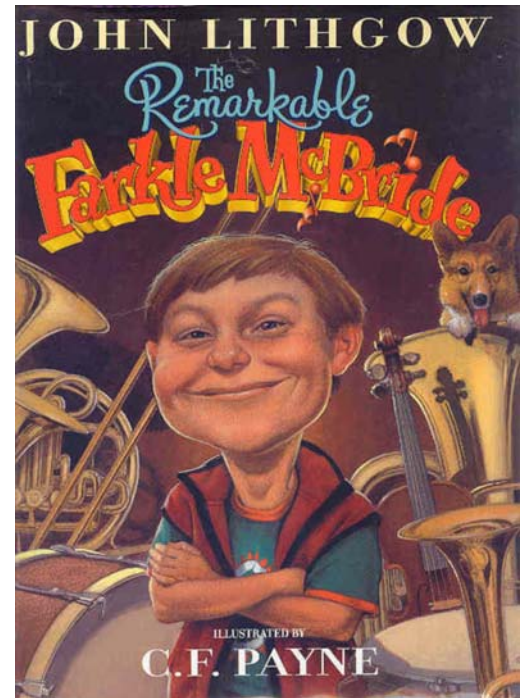
The Remarkable Farkle McBride

Narrated by storyteller Mettazee Morris

Words by John Lithgow

Music by Bill Elliott

The Remarkable Farkle McBride (2000) is a child's introduction to the symphony orchestra. The story of Farkle shows a precocious young lad who discovers music through his trials with each instrument of the symphony orchestra. Farkle makes his way through the entire orchestra – strings, woodwinds, brass and percussion but through trial and experimentation, the prodigy ultimately discovers his most enjoyable role as the orchestra's conductor! The original book utilizes the talents of illustrator C.F. Payne and is a feast for the reader's excited eyes and imagination. Bill Elliott composed the music for today's setting of the Lithgow text, which features the instruments and performers of the Quincy Symphony. The Lithgow-Elliott *Farkle McBride* collaboration received its most distinguished performance onstage at Carnegie Hall.



Actor **JOHN LITHGOW** is known for his popular television and movie roles in *Third Rock from the Sun*, *Terms of Endearment*, and *Shrek*. In addition to his life on stage, Lithgow has a successful second creative life writing children's books. Some of the book titles include *Marsupial Sue*, *I'm a Manatee*, and *Mahalia Mouse Goes to College*.

Composer **BILL ELLIOTT** is a member of the faculty at Berklee College of Music in Boston, and is the leader of Bill Elliott Swing Orchestra. Elliott's orchestra has been performed with the Boston Pops, Chicago Symphony, Pittsburgh Symphony, and Baltimore Symphony, and others. The Swing Orchestra can be heard on recordings such as Diane Schuur's *Midnight*, Alan Jackson's *Let It Be Christmas*, John Lithgow's *Farkle and Friends*, and Lorraine Feather's *Such Sweet Thunder*. Elliot has composed for Disney television films including *The Shirley Temple Story*, *Alley Cats Strike*, and *Phantom of the Megaplex*. He also orchestrates for Bruce Boughton and Snuffy Walden.



Animal Ditties V for Orchestra and Narrator Poetry by Ogden Nash
Narrated by storyteller Mettazee Morris Music by Anthony Plog

Anthony Plog's *Animal Ditties* was originally composed for trumpet, narrator and piano and has transformed itself in a variety of versions including brass quintet, woodwind quintet, brass ensemble and symphony orchestra. The composer sets the short verse of 20th century American poet Ogden Nash. Nash is remembered for his awkwardly rhyming, succinct and punctual prose.

The Cow by Ogden Nash

The cow is of the bovine ilk;
One end is moo, the other, milk.

Plog's musical treatment of these short poems (*The Porpoise, The Dog, The Ant, The Centipede, The Chipmunk, The Mule, The Rhinoceros*) is also brief but these orchestrations quickly capture the immediate charm and wit of each setting. *The Porpoise* is full of graceful, buoyant motion and *The Dog* features a heartwarming, lyrical horn solo. The musical setting of *The Ant* offers energy and anxiety that certainly captures it's the personality of the subject. *The Rhinoceros'* weight and gait are whimsically captured with a slow, subdivided tempo and use of the lowest instrumental voices in the ensemble: bass clarinet, bassoon, trombones, tuba, cello and contrabass. *Animal Ditties V* showcases the creativity of Nash's prose and Plog's musical humor.



ANTHONY PLOG was born on November 13th, 1947 in Glendale, California. He received his Bachelor of Music degree from the University of California Los Angeles. He studied trumpet first with his father Clifton Plog and later with Irving Bush, Thomas Stevens (Los Angeles Philharmonic) and James Stamp. He has a successful international career as a trumpet soloist and has made numerous recordings. His compositional activities have grown substantially in recent years, and his works are played frequently throughout the world. In 1990, the Summit Brass released a project featuring Plog's works for brass: *Anthony Plog – Colors for Brass, Summit Brass Ensemble and the St. Louis Brass Quintet* – Summit Records DCD 116. In September 1993, Anthony Plog was appointed as Professor of Music at the Musikhochschule in Freiburg, Germany where he teaches theory and composition.

OUR NARRATORS

MADDY ZAHN is a sixth grade student in Mrs. Novosel's Baldwin West classroom. She is involved in her church, the Baldwin Choir, Student Council, and Baldwin Drama Club, where she starred as Alice in "Wonderland" and this year as the Evil Queen in "Doo Wop Wed Widing Hood."

METTAZEE MORRIS, professional storyteller, is a native of Jackson, MS. Her love of storytelling began with her experiences growing up with her grandparents in Mississippi. Mrs. Morris was involved in the Civil Rights Movement at a young age, involved in voter registration campaigns and youth programs through the Mississippi Freedom Democratic Party, and was the director of the first day care center in her community. She has presented stories in libraries, schools, at annual celebrations and has been a regional story teller at the Lake of the Ozarks and in Kansas City. She chooses stories that teach a moral lesson, stories that entertain and stories that bring people together.



Mettazee lives in Quincy and is a current member of the National Story Telling Network, and former member of the Board of Directors of the YWCA. A singer and pianist, Mettazee has performed in musicals with the Quincy Community Theatre, including the *Nuncrackers* and *Memories* shows. Mrs. Morris has been a member of the QSOA Board of Directors since 2007.

OUR SPONSORS

The 39th Young Peoples Concerts are made possible by very generous support from the following businesses, organizations and foundations:

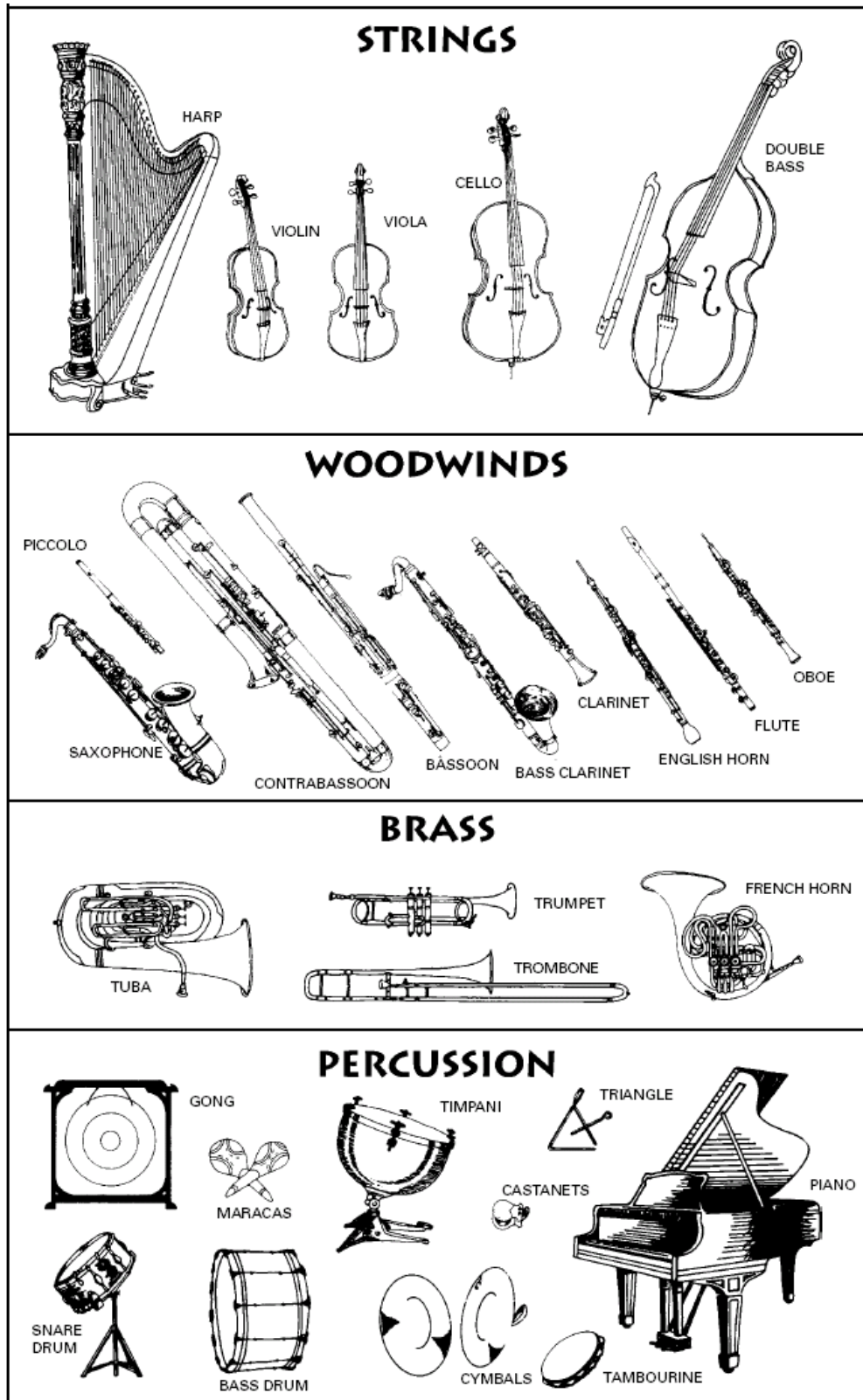
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The City of Quincy
The Illinois Arts Council, a state agency



A special thank you is extended to our Golden Baton Season Sponsors:

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Instruments of the Quincy Symphony Orchestra

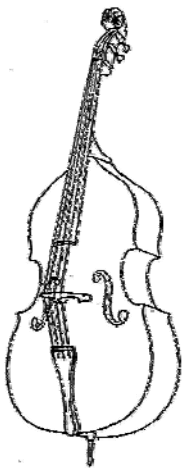
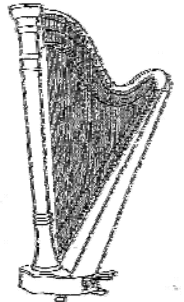


Meet the String Family of Instruments



Cello: You have to sit down and hold this instrument between your knees to play this mellow instrument. It has a rich sound and can play a wide range of notes. Like the other members of its family, it has four strings.

Harp: This is the instrument of the angels. It has 47 strings and seven pedals. It is played by plucking the strings with the fingers of both hands. These instruments are found in almost every size and in every culture on the planet. Harps have been around for thousands of years.

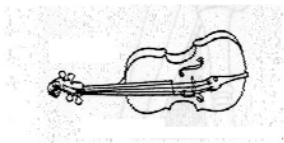


String bass: This instrument stands over six feet tall and is the lowest sounding instrument in the string family. It is a popular instrument for many different styles of music, including symphonic, jazz, bluegrass, and rock. The string bass is similar in pitch to a bass guitar.



Viola: This instrument looks like the twin brother of the violin, but it's a bit bigger with a slightly lower sound. You probably could not tell the difference between the violin and viola unless you put them side by side.

Violin: This is the most popular instrument in the string family. It has a high, brilliant sound. There are more violins in a symphony orchestra than any other instrument.

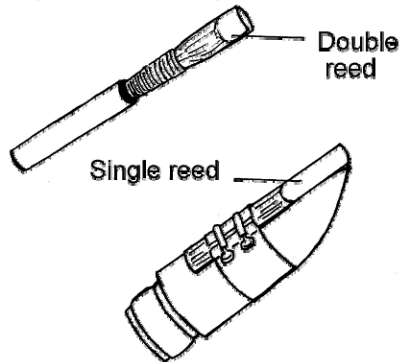


It is the smallest instrument in the string family. There are more violins in a symphony orchestra than any other instrument.

Meet the Woodwind Family of Instruments

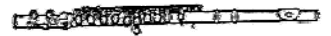


Bassoon: This is the largest of the woodwind instruments. It has the lowest pitch. Some people think of this instrument as the clown of the orchestra. It is a double reed instrument.



Clarinet: It is a single reed instrument. This instrument has a rich, round sound and a wide range of notes. The clarinet can play in the low register, where the notes are rich and full. It can play in the middle register. It can also play in the high register.

Flute: This silver instrument has a high, bright sound. Air is blown into a small hole to produce its joyful sound. It is made of metal, even though it is in the woodwind family. Long ago it used to be made of wood. The instrument is found in cultures throughout the world. It is one of the oldest and most popular instruments in the history of music.



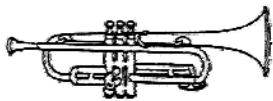
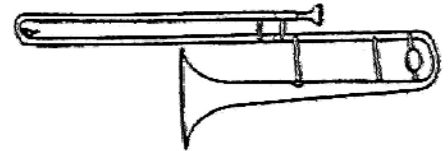
Oboe: The orchestra tunes to this instrument. It has a nasal, piercing sound and uses a double reed. The oboe gives the orchestra its note when tuning before a concert.

Meet the Brass Family of Instruments



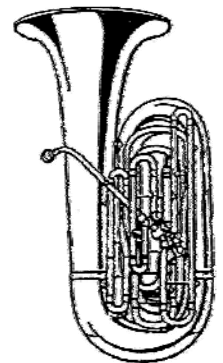
French horn: This instrument was once carried on horseback during fox hunts. It is thought to be the most difficult brass instrument to play. The left hand plays the valves and the right hand is inserted into the bell. Its tone blends equally well with woodwind and brass instruments.

Trombone: This instrument can slide from one note to another. It is played in the bass clef. Unlike the other brass instruments, it has no valves.

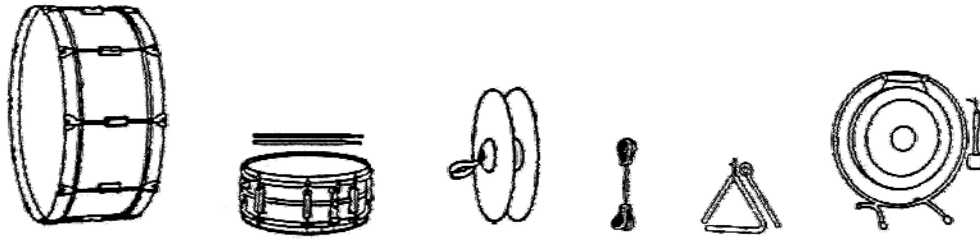


Trumpet: This is the most popular of all the brass instruments, and one of the oldest. It can play very high notes. It can change its sound by inserting a mute into the bell. Long ago kings and queens would announce their arrival with trumpets playing a fanfare.

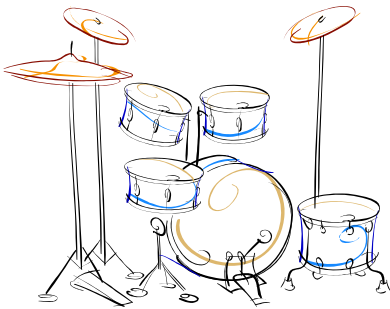
Tuba: This is the lowest sounding brass instrument. It is also the largest member of the brass family. The tuba uses valves and its cup-shaped mouthpiece to change pitches. It sits in the back of the orchestra. A cousin of the tuba is the **sousaphone**, which is a tuba with a different shape. The sousaphone is used for parades and was invented by John Philip Sousa.



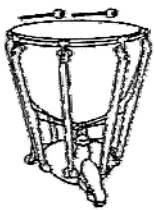
Meet the Percussion Family of Instruments



The world of the percussion family is VERY large. Here are just some of the instruments found in the Symphony Orchestra:

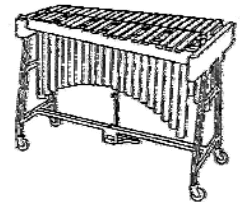


Drum set: This includes the bass drum, cymbals, tambourine, castanets, triangle, gong, and other percussion instruments like the wood block. These instruments are found in most rock, pop, and jazz bands.



Timpani: These copper-colored drums are also called the kettle drums because they look like big kettles. Each drum plays a different note. Orchestras usually have from two to four timpani.

Xylophone: Mallets strike wooden bars to produce different pitches.



Music Education Resources on the World Wide Web

Here are a few interesting places you can go on-line for additional ideas and resources:

League of American Orchestras

playmusic.org

Take a virtual tour of the orchestra stage and learn about the instrument families. Get to know a different “feature musician” each month. This is a great site to access with your students.

ArtsEdge

artsedge.kennedy-center.org/artsedge.html

A joint project of the Kennedy Center for the Performing Arts in Washington, DC, and the National Endowment for the Arts, the U.S. Department of Education, and the GE Fund, the ArtsEdge site is designed “to help artists, teachers, and students gain access to and/or share information, resources, and ideas that support the arts as a core subject area in the K-12 curriculum.”

Carnegie Hall

carnegiehall.org

Find out about Carnegie’s programs for teachers and in-school programs for students, then take a virtual tour of the famous hall.

The Quincy Symphony Orchestra

<http://www.qsoa.org/>

Check out our website for information on our orchestra and guest conductors of this season. Kids under 18 are admitted free to all QSO concerts, and are encouraged to attend.

Instrument Encyclopedia

<http://www.si.umich.edu/chico/instrument>

Music Educators National Conference

menc.org

Tap into resources and publications for music teachers, and explore links to state music educators associations.

New York Philharmonic Orchestra

nyphilkids.org

Explore the KidZone created by The New York Philharmonic! Check out the composition workshop, instrument storage room, games, instrument lab and more. This is our favorite. In the storage room, students can select each instrument, read about it, and hear it!

PBS “Great Performances”

pbs.org/wnet/gperf/genre/classical_music.html

IDEAS for After the Concert

1. Send Fan Letters! Ask your students to write a letter to The Quincy Symphony Orchestra describing their Young Peoples Concert experience. (Which piece of music did you like best? How did the music make you feel? What was your favorite instrument?). Make sure students include their name, grade and school. Send the letters to:

The Quincy Symphony Orchestra
428 Maine Street, Suite 270
Quincy, IL 62301

2. Express Yourself Through Art!

After the concert, while the experience is still fresh, have students draw or paint a picture of what they saw (orchestra musicians, conductor, different parts of the Hall) or how the music made them *feel*. Artwork may be submitted to The Quincy Symphony Orchestra.

3. Express Yourself Through a Written Story!

4. Express Yourself Through a “World Tour”

Go to Google Earth and visit the countries represented thru music.

5. Find out if any relatives played an instrument at any time. A Grandpa/Grandma/Parent or Teacher? Write a report on the instrument they played.

We are grateful to Richard Haglund, Assistant Conductor of the Illinois Symphony Orchestra and conductor of the Sangamon Valley Youth Symphony, for allowing the QSO to use sections of his children’s concert guide.



Good Listener Award to:

This award is for being an Outstanding Audience member.

Awarded by Maestro Bruce Briney and your teacher for being a good listener during the Quincy Symphony Young Peoples Concert!

Teacher

Date