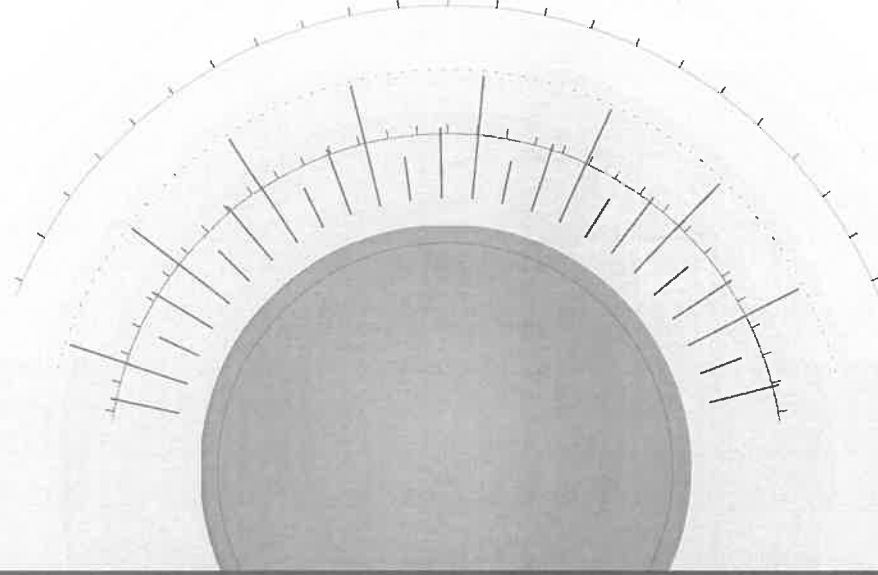


BAYLOR SYMPHONY ORCHESTRA

THE CHILDREN'S CONCERTS • 2026



EPIC!

Heroes, Villains & Big Adventures

HOW MUSIC MAKES EVERYTHING BIGGER

THE PROGRAM

SIX EPIC JOURNEYS



01 **R. STRAUSS**
Also sprach Zarathustra · Introduction

the sun rises
♦ UIL MUSIC MEMORY SELECTION



02 **BERNSTEIN**
Overture to Candide

the adventure begins



03 **BERLIOZ**
March to the Scaffold · Symphonie fantastique

the villain marches
♦ UIL MUSIC MEMORY SELECTION



04 **BRAHMS**
Symphony No. 2 · Movement III

the hero's heart



05 **RESPIGHI**
The Pines of the Appian Way

something's coming



06 **HINDEMITH**
March · Symphonic Metamorphosis

the triumph

TUESDAY • NOVEMBER 10, 2026 • WACO HALL

Jeffrey Grogan, conductor — presented with the Waco Symphony Council

A Note About the Teaching Packet

This year's Children's Concert, "EPIC! Heroes, Villains & Big Adventures" is sure to capture our students' imaginations! Many thanks to Jeffrey Grogan, conductor and Director of Orchestral Studies at Baylor, for programming and preparing such an exciting concert for our students. Additionally, thanks to the Waco Symphony Council, who continue to support this program with many volunteer hours to assure our students are able to enjoy this incredible event.

The resources shared in this packet are to be used to introduce the students to some of the music selections we will hear at the concert. The intent is to engage and guide students to listen for specific moments in each selection. **A study of the instrument families and individual instruments of the orchestra is greatly encouraged.** Not all the materials should be copied and placed in students' hands, but are intended to assist teachers in music lessons. You are encouraged to preview all the materials and choose what is best for your students. In no way is the file a complete collection of all available resources. The internet is rich with further information and videos of orchestras playing these compositions. Each teacher is encouraged to research and plan lessons appropriate for his/her students.

Please take the time to learn, discuss and practice appropriate concert audience etiquette. Be sure both your students AND adults are prepared to enjoy the concert and allow others to do the same. **Remind the adults who attend the concert to turn their phones to "silent" or "off" during the concert.** Talk to your students (and adults) that their attention and quiet allows everyone to listen carefully and gives the music and the musicians an opportunity to **SHINE!** Also remember that **NO** food, drink, candy or gum should enter the concert hall and if a student requires noise-canceling headphones, they should NOT make sound of any kind.

I hope you find this material useful and that your students' anticipation for symphony day will build as November 10th approaches. See you at the concert!

Paula Hoover, Music Specialist
Hillcrest Professional Development School
Waco Independent School District
paula.hoover@wacoisd.org



PUT YOUR STUDENTS IN THE STORY

Who is the hero? What musical clues tell us a villain has entered the story?
Which instruments make an adventure feel bigger?

LOOK • LISTEN • IMAGINE

TURN LISTENING INTO A STORY

BEFORE

Choose a hero and a villain.
What might each one sound like?

DURING—MUSICAL DETECTIVE

STRINGS = motion • WOODWINDS = character
BRASS = power • PERCUSSION = heartbeat

AFTER

Which journey changed the most?
Which sound made the biggest picture?

BEFORE • DURING • AFTER

TUESDAY • NOVEMBER 10, 2026 • WACO HALL

Jeffrey Gungui, conductor • Presented with the Waco Symphony Council

COME READY TO
LISTEN BRAVELY!

SIX EPIC JOURNEYS

HOW MUSIC MAKES EVERYTHING BIGGER

01

THE SUN RISES ♦ MUSIC MEMORY

R. STRAUSS • Also sprach Zarathustra
Silence becomes a spectacular sunrise.

02

THE ADVENTURE BEGINS

BERNSTEIN • Overture to Candide
Racing strings launch a whirlwind.

03

THE VILLAIN MARCHES ♦ MUSIC MEMORY

BERLIOZ • March to the Scaffold
A steady march leads to a dark surprise.

04

THE HERO'S HEART

BRAHMS • Symphony No. 2, Movement III
A warm melody travels through the orchestra.

05

SOMETHING'S COMING

RESPIGHI • The Pines of the Apennine Way
The sound grows closer, louder, and larger.

06

THE TRIUMPH

HINDEMITH • March from Symphonic Metamorphosis
Bold rhythm and bright brass win the day.

Baylor Children's Symphony Concert Checklist

Reservation Details	
	Complete the reservation form online at Jotform as directed in the invitation from the Waco Symphony Council (you may also send payment at this time, if possible).
	Complete district/campus field trip requests.
	Submit payment request and/or collect money for \$2.00 fee for students AND adults. Confirm that payment has been sent before stated deadline.
	Secure completed permission slip/medical release forms required by your school district for all students who will attend the concert.
Concert Preparation with Students	
	Teach/review the families of instruments and individual instruments.
	Present the individual musical selections that will be played at the concert.
	Teach/review symphony concert audience etiquette.
Day of Concert	
	Confirm your bus schedule to assure your school will arrive at Waco Hall on time.
	Bring copies of all student permission slips and medical release forms with you to the concert.
	Encourage your students and adults to be great audience members. Remind the adults to place phones on "silent."
	Enjoy the concert!

Concert Audience Etiquette

When you go to a symphony concert there are special manners that should be observed. Here are some hints to make it more enjoyable for you and those seated near you:

1. Because the orchestra uses no amplification, it is **important** for all audience members to be **very quiet** while the music is being played.
 - √ keep hands and feet still
 - √ no talking or whispering
 - √ no singing or humming, unless you are invited to do so by someone on stage
 - √ no moving in or out of the concert hall as the music is being played
2. Watch the conductor and the musicians. Look for your favorite instruments.
3. The musical selection is over when the conductor drops his/her hands and turns around to bow.
4. Show your enjoyment of and appreciation for the music by applauding vigorously and enthusiastically. **Whistling, hooting and yelling is considered discourteous and displays poor manners at a symphony concert.**
5. Make restroom breaks before coming to the concert.

"Quiet"

*When you listen to music,
To behave just right,
Be as quiet as a whisper
And as still as the night.*

4 A's of an AWESOME AUDIENCE!

Allow Be quiet and still so everyone can focus.

Attend Keep your eyes and ears
on the performers.

Appreciate Notice the skills and
efforts of the performers.

Applaud Clap your hands to show your thanks!

Instruments in the Orchestra

There are four sections in a typical symphony orchestra: strings, woodwind, brass and percussion.

String Section:



Violin

Viola

Cello

Double Bass

Harp

Woodwind Section:



Piccolo

Flute

Clarinet

Oboe

Bassoon

Brass Section:



Trumpet

Trombone

French Horn

Tuba

Percussion Section:



Xylophone

Tam Tam/ Gong

Tubular Bells

Bass Drum

Snare Drum

Cymbals

Triangle

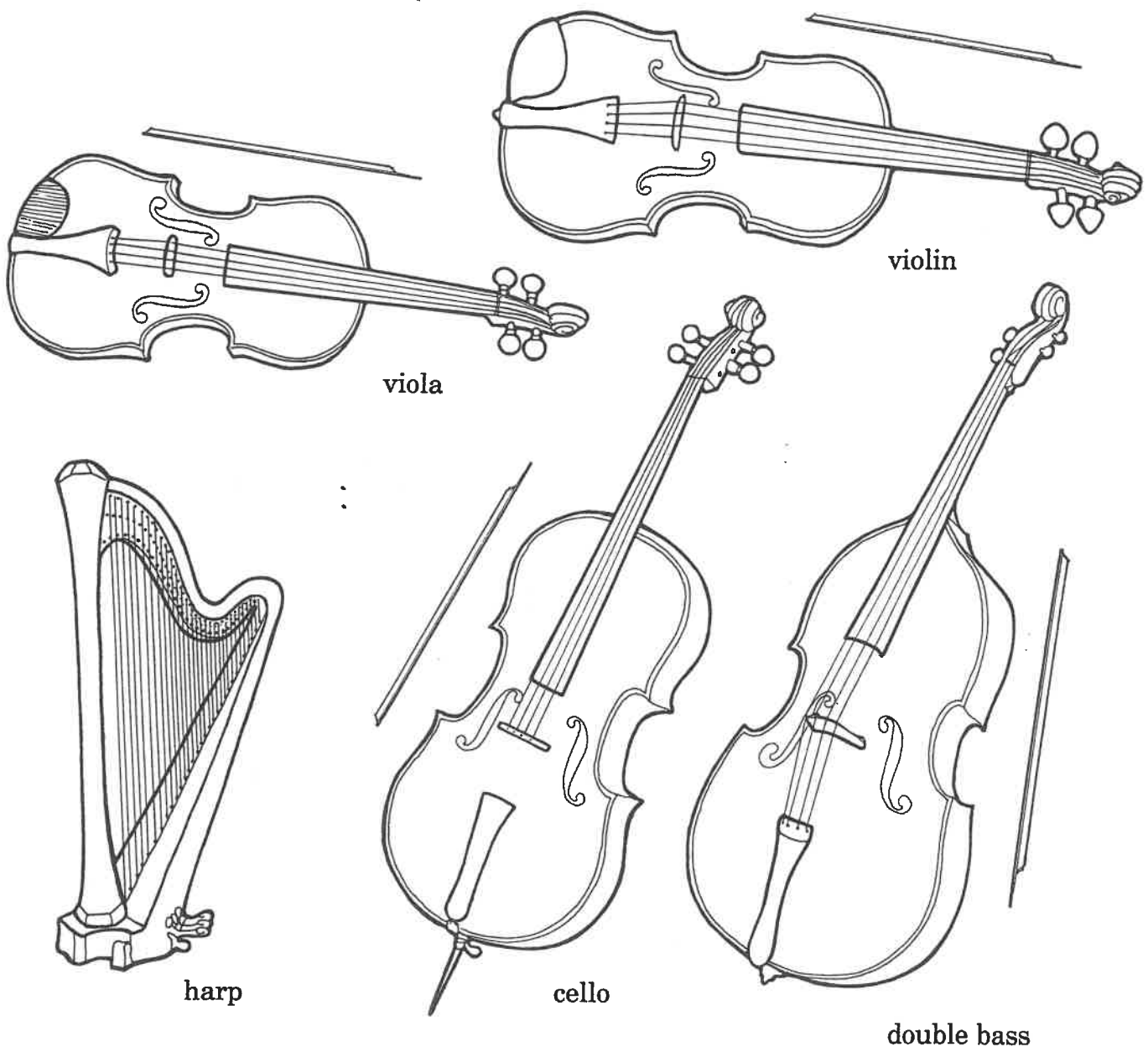
Timpani

Orchestral Instruments

A modern symphony orchestra has about one hundred players. The instruments are in four groups or families: string, woodwind, brass, and percussion. The orchestra is led by a **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all the players from a book called a **score**.

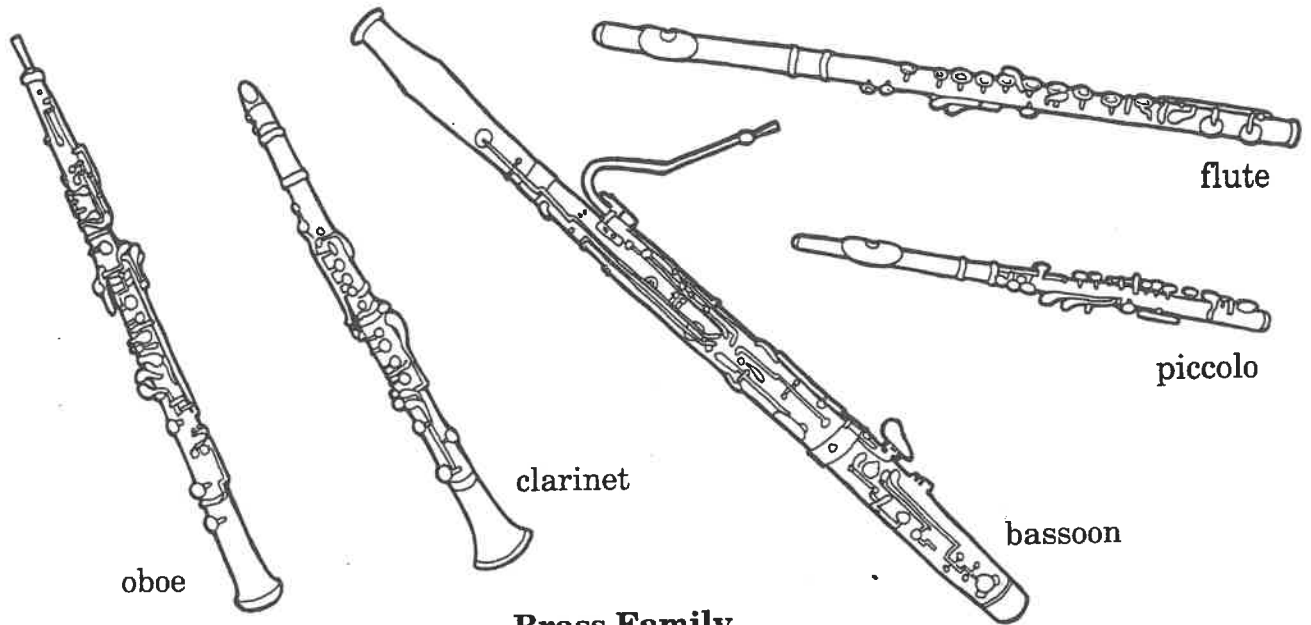
String Family

These instruments are made of wood and produce sound when they are plucked or bowed. The four viols are the same shape but come in four sizes. It is important to remember that the smaller instruments have higher voices. The harp has forty-seven strings. The player must pluck the strings to produce a sound. It is the largest family in the orchestra. Here are the string instruments:



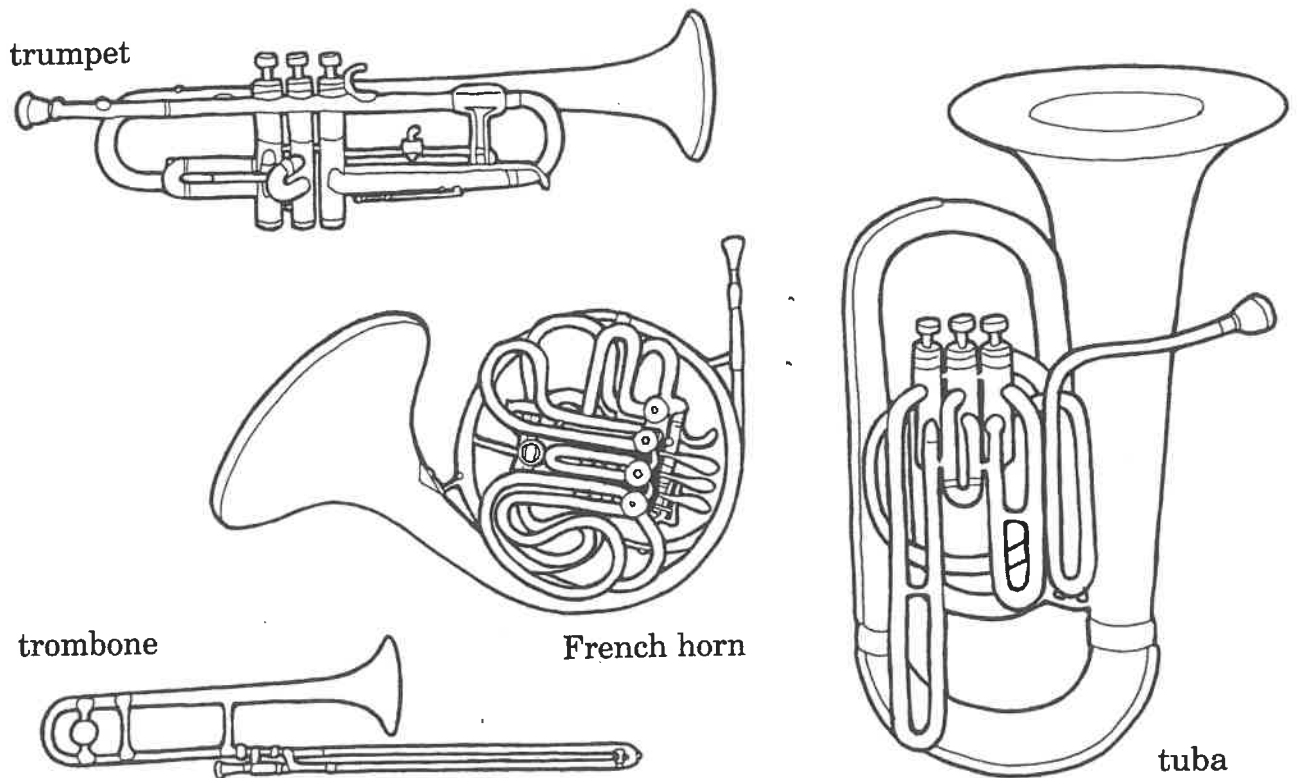
Woodwind Family

These are tube-shaped instruments that produce a sound when air is blown into them. In most cases (except for the flute), the air passes over a reed. Modern instruments are not always made of wood. These are the woodwind instruments:



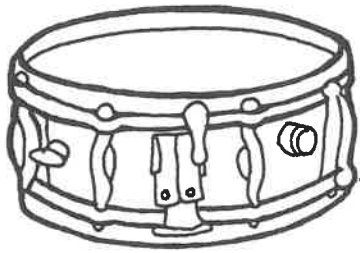
Brass Family

This family of instruments is made of metal. Air is blown into a tube and the pitch is changed by pressing keys or moving a slide. Each instrument has a bell and a removable mouthpiece. Here are the brass instruments:

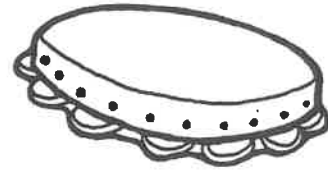


Percussion Family

These instruments are made of a variety of materials. All of them are played by shaking or striking. They are primarily rhythm instruments and usually do not play melodies. These are percussion instruments:



snare drum



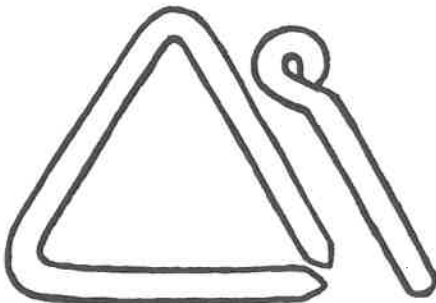
tambourine



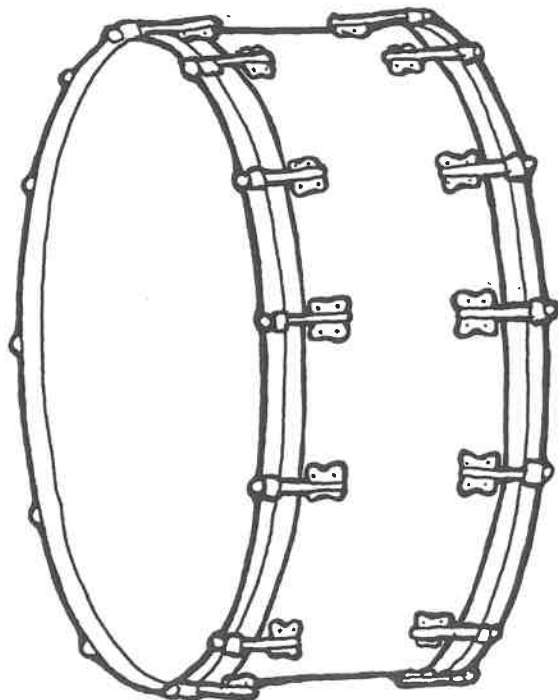
timpani



cymbals



triangle



bass drum

STRINGS

P	Q	H	A	R	P	P	L	U	G
M	N	K	K	L	A	F	R	N	U
T	B	A	N	J	O	U	C	R	I
G	J	M	B	B	S	I	Q	K	T
T	L	M	D	M	M	U	V	N	A
N	C	Z	S	L	V	Y	E	Y	R
T	E	O	A	V	A	L	H	Y	N
O	L	L	E	C	I	P	I	G	D
S	T	R	I	N	G	B	A	S	S
N	K	N	I	L	O	I	V	Y	K

VIOLIN

VIOLA

CELLO

STRING BASS

HARP

GUITAR

BANJO

Draw a picture of your favorite string instrument.

WOODWINDS

A	B	A	S	S	O	O	N	S	K
O	L	O	C	C	I	P	U	U	R
E	A	U	B	Q	O	Z	M	E	S
Y	W	P	W	B	C	J	C	J	D
X	E	N	O	H	P	O	X	A	S
I	S	E	P	T	R	A	U	H	F
G	J	F	A	D	U	X	M	R	L
X	E	A	E	Q	M	W	U	P	U
B	M	R	F	R	O	Z	K	P	T
C	L	A	R	I	N	E	T	A	E

FLUTE

PICCOLO

CLARINET

RECORDER

SAXOPHONE

BASSOON

OBOE

Draw a picture of you playing your favorite woodwind instrument.

BRASS

M	U	I	N	O	H	P	U	E	T
S	O	U	S	A	P	H	O	N	E
C	Y	E	W	N	W	P	A	H	G
V	G	T	R	O	M	B	O	N	E
U	Z	D	E	X	X	Z	L	M	K
K	U	T	E	N	R	O	C	G	H
T	E	P	M	U	R	T	A	C	M
F	R	E	N	C	H	H	O	R	N
A	A	J	G	O	L	C	T	U	K
P	E	B	N	Q	T	U	B	A	S

TRUMPET TROMBONE TUBA SOUSAPHONE
EUPHONIUM FRENCH HORN CORNET

Draw a picture of your teacher playing your favorite brass instrument.

PERCUSSION

I	T	Y	P	J	S	M	E	A	Y
Z	I	M	H	W	E	U	N	Q	E
E	M	U	J	T	M	R	O	T	N
J	P	R	F	G	I	D	H	R	S
P	A	D	F	N	H	S	P	I	L
I	N	E	L	O	C	S	O	A	A
A	I	R	C	G	Z	A	L	N	B
N	Z	A	K	Z	L	B	Y	G	M
O	C	N	F	C	F	J	X	L	Y
I	Z	S	J	P	J	C	R	E	C

SNARE DRUM BASS DRUM GONG CYMBALS
CHIMES TRIANGLE XYLOPHONE TIMPANI PIANO

Draw a picture of your favorite percussion instrument.

INSTRUMENT FAMILIES: SHOW WHAT YOU KNOW!

The instruments of the orchestra are listed in the Word Bank below.
Write each instrument's name in the correct instrument family section.

Word Bank

trumpet
bass drum
cello
xylophone
gong
guitar

oboe
viola
bassoon
saxophone
tuba

cymbals
string bass
euphonium
piano
piccolo

French horn
clarinet
harp
snare drum
glockenspiel

trombone
timpani
violin
flute
chimes

String Family

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

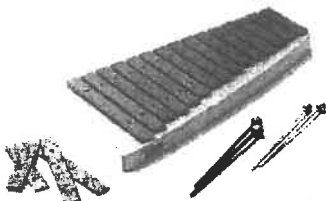


Brass Family

1. _____
2. _____
3. _____
4. _____
5. _____

Woodwind Family

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____



Percussion Family

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

Meet The Baylor Symphony Orchestra

Key:



Jeffrey Grogan, Conductor

Jeffrey Grogan is an internationally acclaimed conductor and music educator, recognized for his passionate dedication to young musicians and transformative work in music education. In the fall of 2025, he returned to Baylor University as the Mary Franks Thompson Professor of Orchestral Studies in the School of Music—coming full circle to the university where he taught from 1997 to 2002.

Grogan most recently served as Director of Orchestral Activities at Oklahoma City University's Bass School of Music and Artistic Director of the Oklahoma Youth Orchestras. Under his leadership, both programs flourished, earning reputations for artistic excellence, collaboration, and community engagement.

His conducting career has taken him to many of the world's great stages, including the Musikverein in Vienna, the Sydney Opera House, Harpa Concert Hall in Reykjavik, and major venues in Bangkok and Singapore. He has led performances at national festivals and collaborated with Gustavo Dudamel and the LA Philharmonic's YOLA program at Walt Disney Concert Hall.

A committed advocate for music education, Grogan founded TeachMusic, a national initiative to recruit and support future music educators. This coalition—backed by over 40 leading music companies and organizations—addresses the growing shortage of music teachers nationwide. He is also a Yamaha Master Educator and serves on advisory boards and committees of the Midwest Clinic, Music for All, ASTA, and the League of American Orchestras.

Grogan has worked closely with composers such as Omar Thomas, Eric Whitacre, Amanda Harberg, Lowell Liebermann, and Scott McAllister, and with renowned performers including clarinetist Richard Stoltzman, flutist Stefán Ragnar Höskuldsson, violinist Sheryl Staples, the Canadian Brass, the Boston Brass, and the Ahn Trio. His recording of Mark O'Connor's *March of the Gypsy Fiddler*—featuring the Ahn Trio and the New Jersey Youth Symphony—has been featured on classical radio stations nationwide.

Earlier in his career, Grogan spent more than a decade as Education and Community Engagement Conductor of the New Jersey Symphony Orchestra and directed three major youth orchestra programs in the New York/New Jersey region. He has also held faculty appointments at the University of Michigan and Ithaca College.

Whether in a rehearsal room or on a global stage, Grogan brings an infectious enthusiasm to every ensemble he leads. His return to Baylor marks a new chapter in a career defined by creativity, connection, and a deep belief in the power of music to shape lives.

THE CONDUCTOR

DOWN AND FRONT...

In France, the title of conductor is translated as "chef d'orchestre." In many ways a conductor is like a talented chef who makes everything taste or sound better by blending the correct amounts of the right ingredients together at the right time. Small groups of musicians can play together beautifully by relying on their own teamwork, but a large symphony orchestra of 85 to 105 players needs a leader - the conductor!

Back in the 17th century a large stick, like a cane, was sometimes used to beat time. This was clumsy and made a lot of noise; it was also sometimes dangerous. A French composer named Lully once hit his foot while conducting with a large cane. His foot became infected and he died!

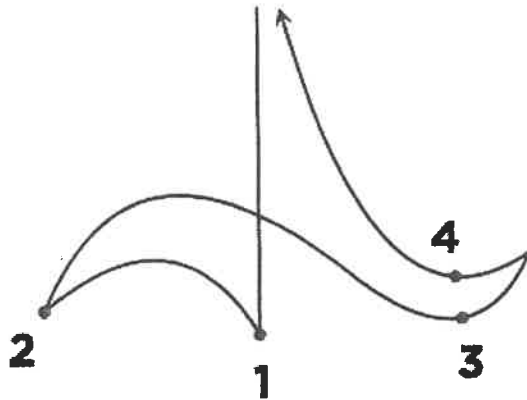
*A French composer
named Lully once
hit his foot while
conducting with a
large cane. His foot
became infected and
he died!*

In the 18th century the leader of the violins would sometimes use his bow to beat time. Sometimes the person playing the harpsichord with the orchestra would beat time by nodding his head, or by waving one arm. When the orchestra got bigger in the 19th century, it was necessary to have a leader stand in the front where all of the players could see. This person did not play in the orchestra; his job was to conduct. At first he used a violin bow to conduct, and then a heavy rod. Now conductors use a light wooden stick, usually painted white, which is called a baton.

The conductor has three main jobs: choosing a well-balanced and interesting program, interpreting the composer's intentions, and rehearsing the orchestra. This means that the conductor always studies the musical score in advance, and often memorizes all of the composition on a program. The conductor tries to guide the orchestra so that they play the music the way the composer intended it. S/he is in charge of how fast or slow the orchestra plays, how loud or soft each of the sections plays, and s/he also gives directions to different instruments when they have an important part.

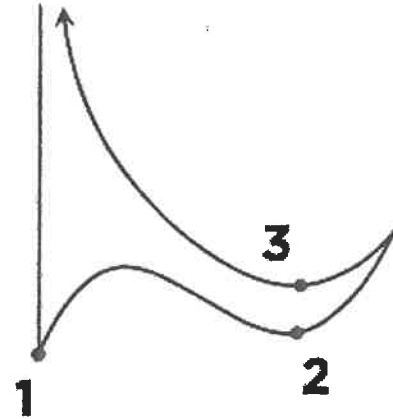
CONDUCTING MUSIC

The conductor is probably most known for being the person in the middle of the orchestra waving their arms around to the beat. There are specific patterns that all conductors use depending on the TIME SIGNATURE that the music is in. Some common time signatures you might see a conductor use are:



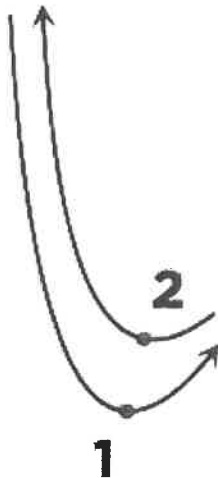
IN 4

It is fairly common to find music that is in 4. In fact, it is sometimes referred to as “common time” because it is used so often!



IN 3

Historically, music in 3 was used often in dances, and it is sometimes referred to as “waltz time”. Try dancing around while you are conducting!



IN 2

Music in 2 is often referred to as “march time”, because many military marches were written in 2/4. Try marching around while conducting!



IN 1

Music is usually conducted in 1 when it is too fast to be conducting in 3. Make sure you just put the downward motion in time with the downbeat of the measure!

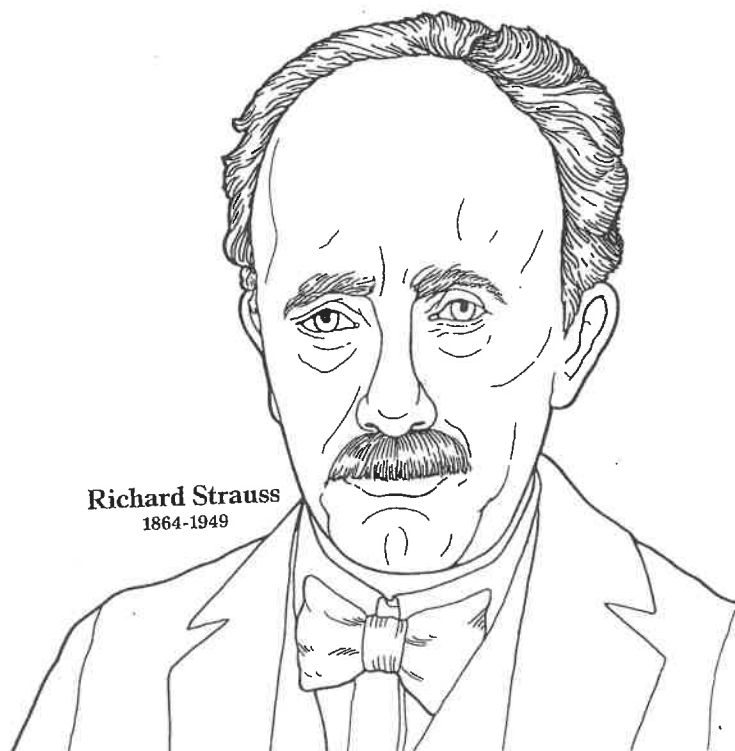
Richard Strauss

1864 - 1949

German composer Richard Strauss was one of the greatest musical storytellers of his era. He wrote many songs, operas, and instrumental pieces, but his large orchestral works are almost all colorful “tone poems.” A *tone poem* is a musical selection that suggests strong feelings and moods or that tells a dramatic story – using instruments only.

Richard Strauss began studying music at a young age with his father, who was principal horn player in the Munich Court Orchestra. That’s probably why there are superb brass parts in many of his compositions. Though Strauss entered college to study philosophy, he knew that music would be his career choice. He began composing in the style of the Romantic Period. Later on, he developed a much more innovative style. However, even his first compositions – especially his operas and songs – used much freer forms and harmonies than other composers of the Romantic era. When Strauss began writing tone poems, he added his sense of theater and drama to his orchestral music.

Strauss had a long and successful career as a composer, living and working until after World War II. His operas and tone poems are still popular.



Richard Strauss
1864-1949

Fanfare to *Also Sprach Zarathustra* **by** **Richard Strauss**

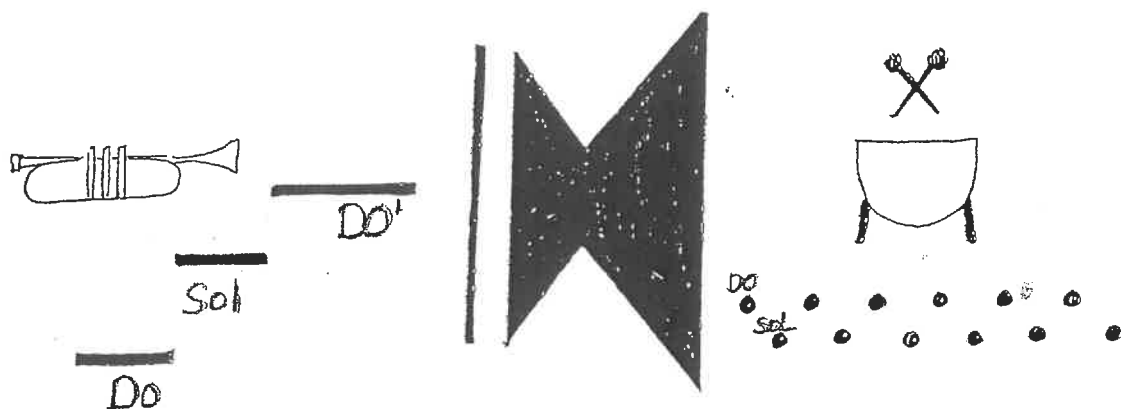
Background Information

The Fanfare to *Also Sprach Zarathustra* has been used in commercials, television shows and movies, including the movie *2001, A Space Odyssey*. *Also Sprach Zarathustra* is a tone poem Richard Strauss wrote in 1896. It's based on a book about Zarathustra, an ancient Persian philosopher and religious poet. The piece is a series of musical moods and images. It is scored for a very large orchestra, including pipe organ. The fanfare (sometimes called the "prelude") is one of the most powerful and memorable musical statements ever written.

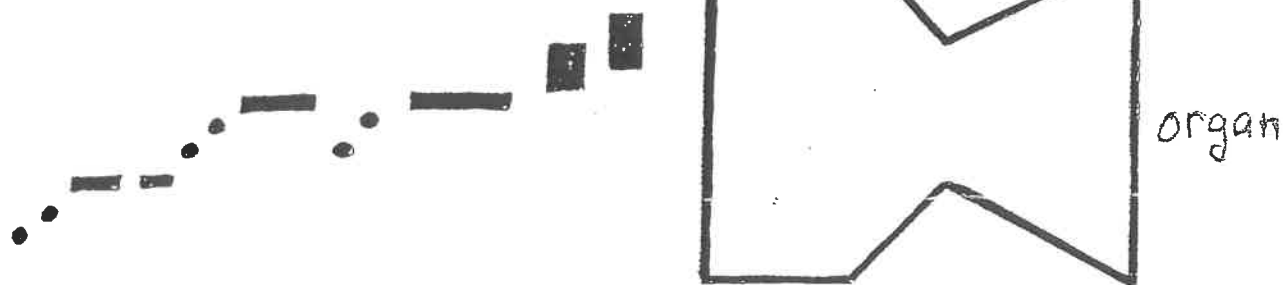
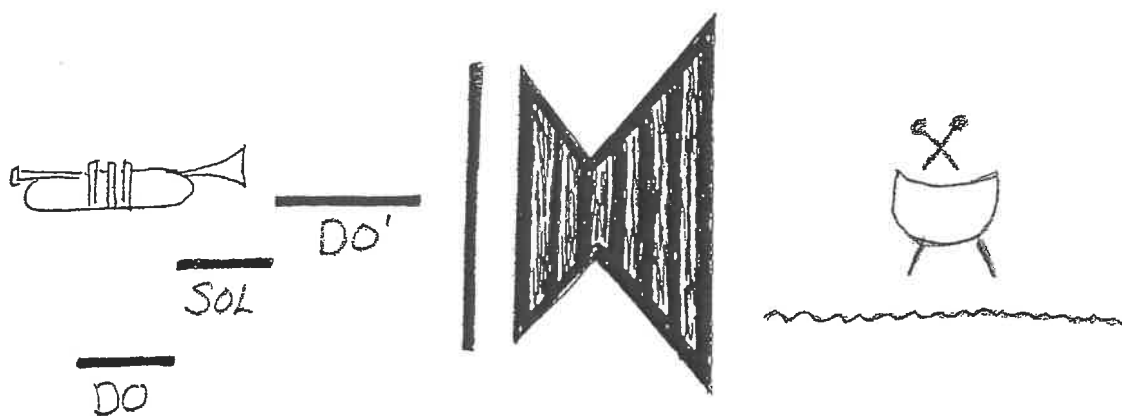
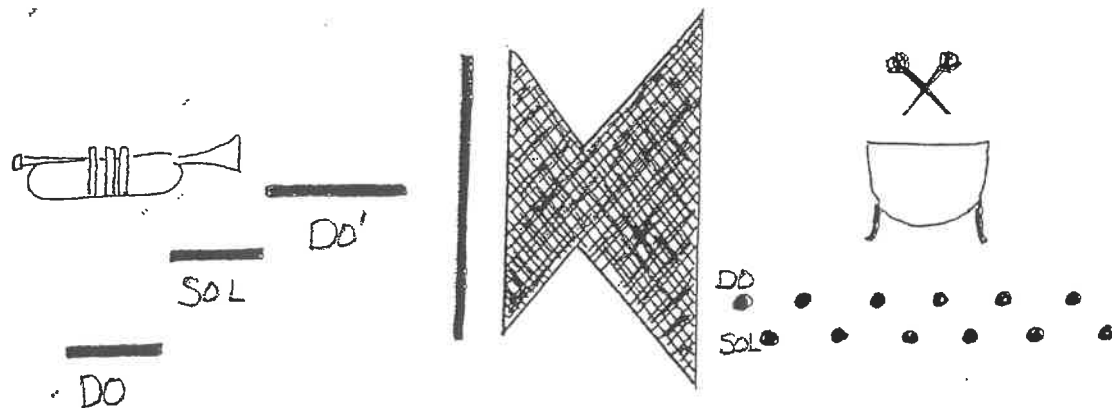
It opens with a low, ominous rumble in the pipe organ. Then comes the first set of motifs – a rising melody in unison trumpets, full brass chords, and a ringing timpani pattern. This is repeated with a slight variation. The third time, the chords are extended into a brilliant, full orchestra fanfare. Listen for the pipe organ that continues after the final chord.

Fanfare to *Also Sprach Zarathustra*

Richard Strauss



Very low & soft



ORGAN

The organ is a wind instrument even though no one blows into it. As the player presses the keys, air comes into pipes. These pipes are of different shapes and sizes. The different pipes make different sounds.

A large organ has two or more keyboards and a set of pedals to control all the pipes. There may be a thousand pipes to play! A skilled organist plays with both hands and feet. An organ can produce a huge number of sounds, and it can make those sounds very soft or very loud.

The electric organ can produce the sounds of the pipe organ and more! It can also provide the sounds of drums and other rhythm instruments. The electric organ is not a wind instrument. Keys produce electric signals that go to an amplifier and loudspeaker to make the sounds we hear.

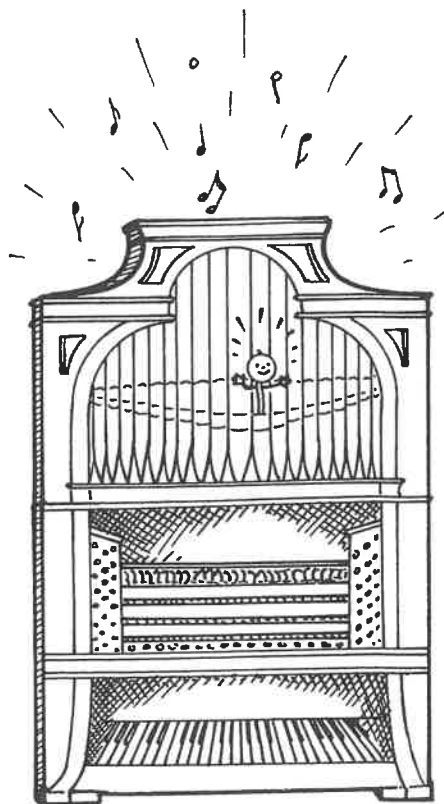
Directions: Help Half Note find the words below in the word search puzzle. Words may be spelled forwards, backwards, top to bottom, bottom to top, and slanted in all directions.

ORGAN
LOUDSPEAKER
RHYTHM
ELECTRIC

KEYS
WIND
SOUNDS
AMPLIFIER

PEDALS
AIR
INSTRUMENT

DRUMS
KEYBOARDS
PIPES



Hey Kids, Meet Leonard Bernstein

American Composer, Conductor, Teacher and Pianist (1918-1990)



Leonard Bernstein was born in Lawrence, Massachusetts in 1918. His father, Sam Bernstein, did not support young Leonard's interest in music at first. Despite this, his father took him to many orchestra concerts. At one of these concerts he heard a piano performance that captivated him. It was then that he began to learn to play the piano.

In 1934, Bernstein enrolled at Harvard University where he studied music with Walter Piston. After finishing his music studies at Harvard, he attended the Curtis Institute of Music in Philadelphia where he

studied piano, conducting and composition. While at the Curtis Institute, Bernstein was awarded the only "A" grade in conducting that his teacher Fritz Reiner ever gave.

In 1943, when Bernstein was still very young, he was appointed to his first permanent conducting post as assistant conductor of the New York Philharmonic. On November 14, 1943 he was asked to substitute for principal conductor Bruno Walter who was not feeling well. With just a few hours notice, Bernstein accepted. The Carnegie Hall concert which was broadcast nationally on radio received critical acclaim. Soon orchestras worldwide were asking him to be a guest conductor.

From 1958-1969 Bernstein served as the principal conductor of the New York Philharmonic. During his time with the New York Philharmonic, Bernstein conducted the orchestra for the CBS television series, *Young People's Concerts*. Throughout Bernstein's musical career he believed teaching young students was a very important thing to do. Years later, Bernstein referred to these concerts as being "among my favorite" and his most highly prized activities of his life.

Bernstein also composed music for the symphony orchestra and musical theater. His first large-scale work for symphony orchestra, *Symphony No. 1: Jeremiah* (1943), received the New York Music Critics Award. *West Side Story*, written for the Broadway stage, was later made into an Academy Award-Winning film.

Leonard Bernstein

Composer Word Search

Instructions

Read *Hey Kids, Meet Leonard Bernstein*, and then enjoy the word search. The words you are looking for are keywords from the biography - the important stuff - so you'll need the biography to help you figure out what the words are. Have fun!

R	N	O	R	C	N	V	U	V	F	F	R	S	Q	M
Z	I	Y	O	O	E	M	W	V	M	D	E	T	U	U
J	E	B	R	N	W	V	Y	X	C	V	S	R	J	M
E	T	E	G	D	Y	K	W	X	Y	Y	O	E	T	A
R	S	P	K	U	O	D	S	G	J	R	P	C	Y	Z
E	N	C	W	C	R	O	Z	R	P	V	M	N	B	U
M	R	A	Z	T	K	D	T	I	M	R	O	O	D	Y
I	E	N	V	O	P	B	A	C	O	K	C	C	I	U
A	B	K	N	R	H	N	M	B	K	F	N	S	L	E
H	D	K	K	P	I	Q	N	X	Q	I	A	E	N	W
S	R	C	F	S	L	D	J	T	A	V	C	L	L	R
Y	A	F	T	Q	H	A	Y	I	P	O	I	P	N	L
M	N	Y	L	E	A	Z	C	Z	X	S	R	O	G	R
P	O	O	Z	Z	R	H	P	G	I	X	E	E	D	Y
H	E	T	K	I	M	H	A	Y	A	T	M	P	J	B
O	L	K	L	Y	O	P	G	Y	P	I	A	G	D	H
N	U	H	B	H	N	S	C	H	Y	W	N	N	L	H
Y	S	O	T	J	I	Q	K	S	P	D	V	U	W	B
H	A	R	E	H	C	A	E	T	W	O	J	O	G	Y
W	E	S	T	S	I	D	E	S	T	O	R	Y	K	Z

Words and phrases can be found:

Horizontally, vertically and diagonally and they may be backwards!

Words and phrases are:

AMERICAN COMPOSER

JEREMIAH SYMPHONY

NEW YORK PHILHARMONIC

TEACHER

YOUNG PEOPLE'S CONCERTS

CONDUCTOR

LEONARD BERNSTEIN

PIANIST

WEST SIDE STORY

Overture from *Candide*

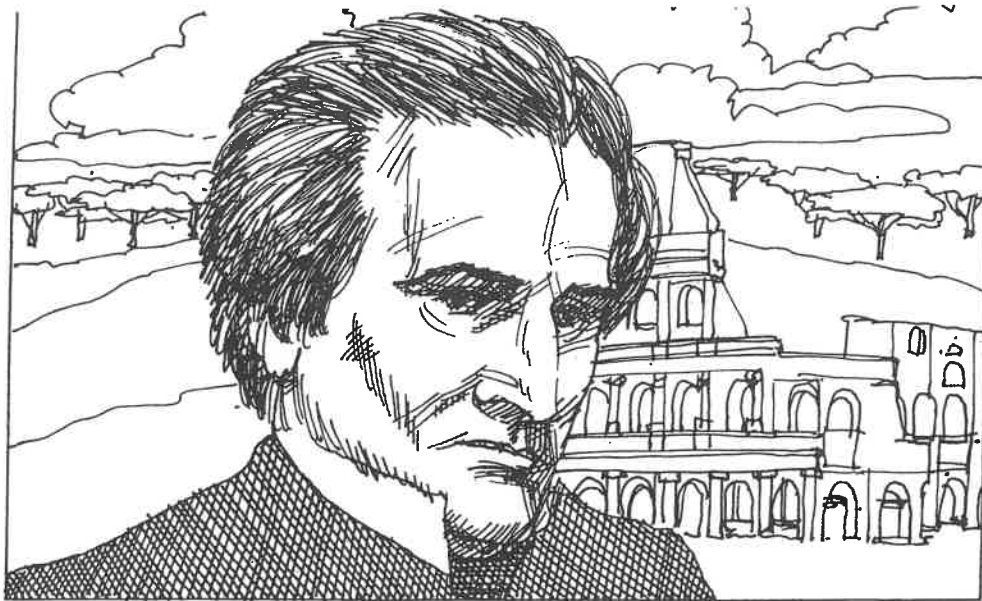
Leonard Bernstein

About the Music:

Candide was a story written by the French philosopher Voltaire in 1758. The main character, *Candide*, has an open heart and an honest mind. He is thrown out of his house and ends up on an adventure that is full of twists and turns.

Bernstein composed his version of *Candide* in 1956. It was not very successful in the theaters, but audiences have continued to love "Overture" to *Candide*. A theatrical overture is a piece of music written to open an opera, ballet or play. It sets the mood for the performance. Bernstein later changed this theatrical overture into a concert overture. A concert overture is an independent one-movement orchestral piece. It continues to be an audience favorite.

Hector Berlioz



Hector Berlioz was born in France in 1803. His father was a doctor and had high hopes for his son to follow in his footsteps. Hector's musical training was limited to a few lessons on the guitar and the flageolet, a kind of flute. He had a keen interest in music, though, and would often sit up late at night reading books about harmony.

When Hector was seventeen, his father sent him to medical school in Paris. Dr. Berlioz was not prepared for the news that after only one dissection class his son had quit school. Hector could not bear the thought of making medicine his career. He enrolled in the famous Paris Conservatory to study music. He worked hard and began to write his first compositions. He was disappointed, however, when they were not appreciated. Dr. Berlioz had ordered his son home, but Hector refused. Finally the father stopped sending money. Times were tough, and Hector Berlioz was often hungry. Still he believed that he should pursue his music. After yet another unsuccessful try, Berlioz finally won the Prix de Rome for one of his compositions. This was the boost he needed to keep writing and developing his music. While living in Rome Berlioz came to appreciate the beauty of the Italian landscape and people. He often spoke tenderly of his time there.

Berlioz's music gained the most attention for its originality. His *Symphonie Fantastique* was acclaimed in Paris and throughout Europe. In it Berlioz replaced certain classic musical forms with a new idea all his own. He called this *idée fixe*, or fixed theme. Berlioz chose one theme and repeated it again and again throughout his piece. Berlioz spent many years touring Europe, conducting orchestras, and giving concerts. The romantic and emotional elements in his music gained respect but were not always understood by audiences of the day. He continued to write many symphonies and operas. He has been called the creator of the modern orchestra because of the wonderful assortment of work he wrote expressly for orchestra.

Hector Berlioz's life was not always happy. He spent much time alone and often felt saddened by what he thought of as wasted years. His music was often ahead of its time. Today it is recognized and appreciated for its poetry and originality.

“March to the Scaffold”
from Symphonie Fantastique
Hector Berlioz
1803 - 1869

About the Music:

Like the dramatic man that Berlioz was, his music also was quite dramatic, sometimes loud, then very soft, fast and then quite slow. Much of his music told a story which was often printed in a program for the audience to read. We call the *program music*.

He used many instruments in the orchestra. He wanted to have huge orchestras to perform his music. Many times his compositions paired instruments that had never been combined before. Sometimes he even put horns in bags to produce a special sound!

Berlioz had a great love in his life. Her name was Harriet Smithson (who eventually married him) and he used a theme throughout **Symphonie Fantastique** to represent “his beloved.” This theme, which is repeated throughout the symphony is known as “idée fixe” (fixed idea). The symphony describes the dreams of an artist with a lively imagination and a hopeless love. **“March to the Scaffold,”** the fourth movement, tells of a dream in which the artist is imprisoned and executed. Each time his “beloved” appears in the dream, a haunting melody is played by the clarinet.

"The Pines of the Appian Way" from *The Pines of Rome*

The Composer: Ottorino Respighi

Ottorino Respighi, eminent Italian composer, was born in Bologna, Italy on July 9, 1879. He died in Rome in 1936. He was active as a concert violinist and played viola with the Mugellini Quartet in Bologna. Respighi was one of the best masters of modern Italian music in orchestration. Although he wrote several operas, he achieved his greatest success with two symphonic poems, *The Pines of Rome* and *The Fountains of Rome*. Each consists of four tone paintings of the Roman landscape. A great innovation for the time was the insertion in the score of *Pines of* a phonographic recording of a nightingale.

The Music: *The Pines of Rome*

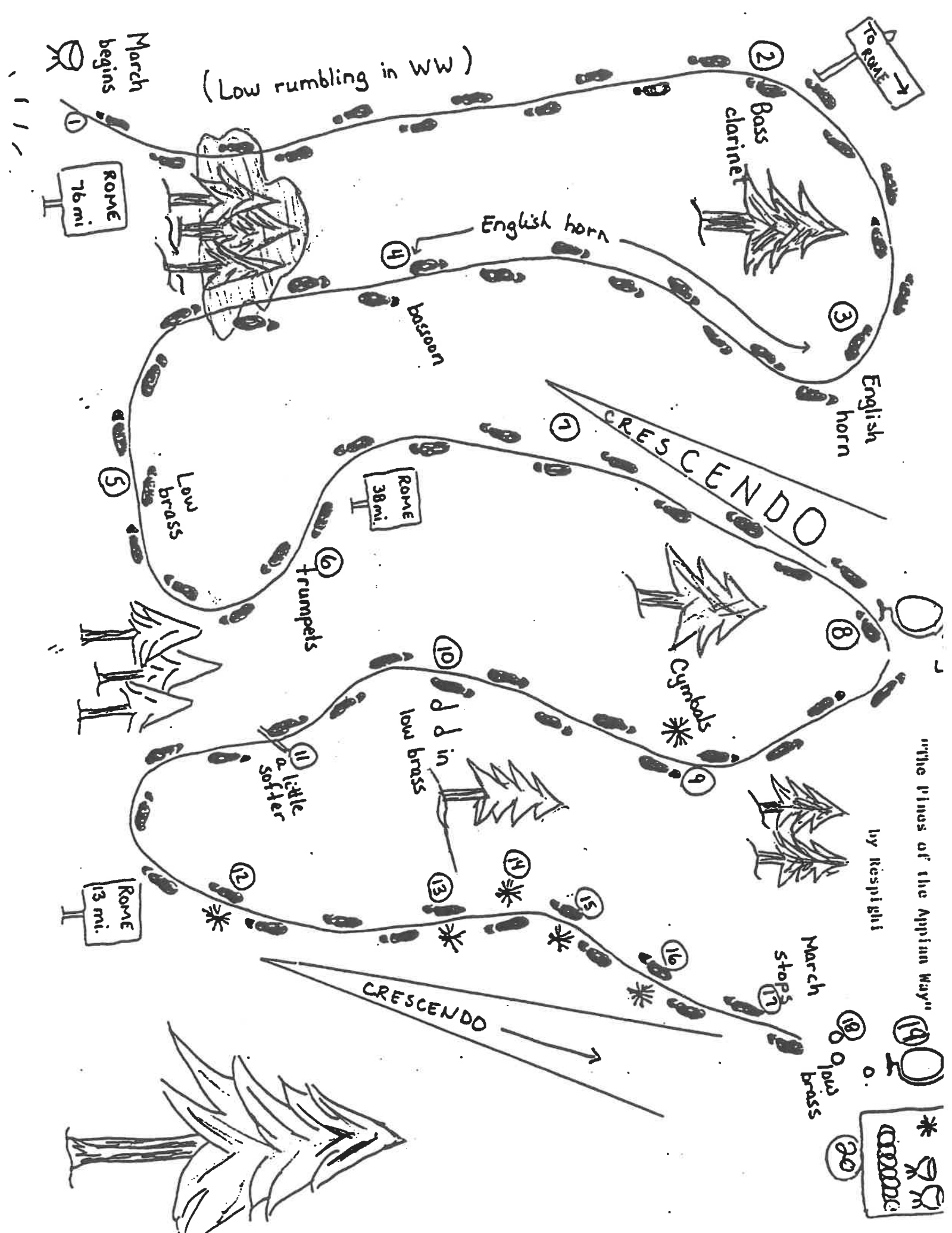
The Pines of Rome had its premier performance in 1924 in Rome Italy. Two years later it was performed in the United States in Carnegie Hall. Ottorino Respighi conducted The Philadelphia Orchestra. The composer wrote for that program that in *The Pines of Rome* he used nature as a point of departure, in order to recall memories and vision. The century old trees that dominate so characteristically the Roman landscape become testimony for the principal events in Roman life. The work consists of four connected sections: "The Pines of Villa Borghese", "The Pines Near a Catacomb", "The Pines of the Janiculum", and finally "The Pines of the Appian Way". "The Pines of the Appian Way" is a brilliant example of program music. Misty dawn appears on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of innumerable steps begin with the soft beat of the timpani. To the poet's fantasy appears a vision of past glories trumpets blare and the army of the Consul advances, brilliantly in the grandeur of a newly risen sun toward the Sacred Way. The army mounts in triumph the Capitoline Hill.



Ottorino Respighi
1879-1936

"The Pines of the Appian Way"

by Respighi



Post Concert Reflection

Student's Name: _____

I remember hearing or seeing these three things at the concert:

1. _____

2. _____

3. _____

Something I learned at the concert that I didn't know before is:

I would like to know more about:

If I could ask a member of the Baylor Orchestra one thing, I would pick someone from the

_____ **instrument family and ask them this question:**
