The Orchestra Moves Around the World

The Bob & Jeri Nims Young People's Concerts in partnership with Carnegie Hall's Link Up

David Torns, Conductor 2017 Teacher Guide
The Louisiana Philharmonic Orchestra Welcomes you to our 2017 Young People’s Concert The Orchestra Moves Around the World

Your students will learn about all the ways that music moves and music can move us while listening to the LPO perform exciting orchestral works.

Upon entering the concert venue, your school group will be guided to a designated seating area for the performance. We ask that you plan to arrive 15 minutes prior to the start of the concert. Please remind students to go to the restroom and get drinks prior to leaving school. If a student must get a drink or go to the restroom during a performance, he or she must be accompanied by a chaperone. Please turn off all mobile phones. Flash photography and recording devices are NOT permitted in the concert hall.

Please make copies of this packet for all teachers involved.

Thank you for all you do on a daily basis for the benefit of your students, especially for helping them to appreciate great classical music.

We welcome your comments and suggestions regarding the LPO’s Educational Programs. Comments may be sent by mail to:

Education Department
Louisiana Philharmonic Orchestra
1010 Common Street, Suite 2120
New Orleans, LA 70112
education@lpomusic.com
The LPO is the only full-time musician-governed orchestra in the U.S. It was founded in 1991 by former members of the New Orleans Symphony Orchestra. The musicians made great sacrifices to keep a full-time professional symphony orchestra in the state of Louisiana. Today the LPO continues to explore new approaches to bringing the full orchestral experience into the minds and hearts of a diverse student population. With performances serving 12 parishes, our 2016-2017 season will address many educational benchmarks.

Immerse your students in great music and give them a cultural experience that can be a part of their future.

The orchestra consists of:

- 38 String players
- 12 Woodwind players
- 12 Brass players
- 2 Percussion players
- 1 Timpanist
- 1 Harpist

As Guest Conductor of the LPO, David Torns conducts the orchestra’s education series, as well as community performances. Recently appointed Associate Conductor of the Baton Rouge Symphony Orchestra, Torns continues to be recognized for his vibrant personality, musical depth, and his ability to communicate an infectious joy for music to both musicians and audiences alike. A graduate of the Blair School of Music at Vanderbilt University and the College of Creative Arts at West Virginia University, Torns began his musical studies at the age of five on the violin in his native city of San Diego, California. The LPO is excited to have David Torns with us for his seventh educational season.

Cecile Monteyne is a New Orleans native who attended Tulane University. She is an ensemble member with The NOLA Project, with whom she has appeared in Marie Antoinette, Cat on a Hot Tin Roof, Shiner, and Twelfth Night. She is an improviser with the duo machine A, which won NPR’s nationwide Morning Edition promotional competition. She is the creator and producer of You Don’t Know the Half of It, which is currently in its fifth season. Her latest creation is By Any Scenes Necessary, the NOLA Project’s new theatre/improv comedy show. In 2015, she was named ‘New Orleans’ Big Easy Awards Entertainer of the Year’ and in 2016, she had the honor of being listed as one of Gambit’s 40 Under 40.

Mike Spara is an actor, comedian and writer. He is a founding member of the improv and sketch comedy conservatory theater The New Movement New Orleans and performs locally with The NOLA Project, Le Petit, and the Tennessee Williams Theatre Company among others. His sketch comedy group Stupid Time Machine has performed in festivals around the country. He also tours his solo wordless sketch comedy project Conversations with Body Language. These shows are a dream come true for the 8 year-old who listened to Peter and the Wolf and John Williams on repeat. Thank you to the amazing LPO team for bringing beautiful music to our city and state!

Cavan Hallman’s writing has been performed in theaters across New Orleans and at Columbia College Chicago, where he received a Bachelor’s in Playwriting. As writer/director for the Windy City Players, his plays have received over 15,000 performances in elementary schools across the country. Actor: Our Town and Jesus Christ Superstar (Le Petit), Robin Hood (The NOLA Project), among others. He has performed his solo show, Not Easily Forgotten, in New Orleans, Chicago, New York, and Ireland. Cavan currently studies and teaches playwriting at The University of New Orleans (MFA ’17).
Applause

The word applause comes from the Latin root “applausus,” which means “the beating of wings.” When you go to a concert, you clap your hands to show your appreciation of the performers and their work.

When to clap:
- When the concertmaster comes on stage.
- When the conductor comes on stage.
- When the musical piece is all finished. You will know it is the end of the piece when our conductor, Mr. Torns, puts his arms to his side and turns to face you, the audience!

Concert Etiquette

Here’s the whole sequence you can expect to see at an orchestra concert:

- The musicians are already in their seats.
- The Concertmaster, or first violinist, walks on stage. The audience greets the Concertmaster with applause. The Concertmaster will then give the cue for the musicians to tune their instruments.
- The Conductor comes on stage and bows to the audience.
- The Conductor steps up on the podium and faces the Orchestra. When the orchestra begins playing you should be as quiet as possible and concentrate on listening to the music.
- When the piece is all finished, the conductor will turn to face you, the audience. Now is your chance to express your enjoyment by applauding the Conductor and the Orchestra for a grand performance!
Rebirth Brass Band

Jacques Offenbach (1819-1880)

Johann Strauss II (1825-1899)

Wolfgang Amadeus Mozart (1756-1791)

Felix Mendelssohn (1809-1847)

Georges Bizet (1838-1875)

Ludwig van Beethoven (1770-1827)

Eduard Strauss (1835-1916)

André Filho (1906-1974)

“Do Whatcha Wanna”

Can-Can from *Orpheus in the Underworld*

*The Beautiful Blue Danube*

Overture to *The Marriage of Figaro*

Nocturne from *A Midsummer Night’s Dream*

“All That Jazz” from *Chicago*

“Toreador Song” from *Carmen*

Allegro con brio from *Symphony No. 5*

*Bahn Frei!*

*Cidade Maravilhosa*

Prepare your group for the

*Louisiana Philharmonic Orchestra Concert*

♫ Listen to our Spotify playlist here: https://play.spotify.com/user/louisianaphilharmonicorchestra/playlist/5p0f6RCbMjQZpvKEys2Ewd.

♫ Discuss concert format, applause, and audience behavior with students, teachers and chaperones.

♫ Incorporate activities on the following pages into your regular curriculum.
Meet the Orchestra

The string family is the largest family in the orchestra. This is because it takes many string instruments to make a sound that balances with the other instrument families. The instruments in the string family are the violin, viola, cello, and double bass. They are all made of wood and have a similar curvy shape, but their sizes differ. The violin is the smallest and highest sounding string instrument. The viola, cello, and double bass are progressively larger with lower sounds. All stringed instruments have strings stretched over them. They are played with a bow—a long stick that has horsehair attached to it. The bow is pushed or pulled across the strings.

Woodwind instruments look like long sticks. They make sound when a player blows into them. The instruments in the woodwind family include the flute, piccolo, clarinet, oboe, English horn, and bassoon. The piccolo and flute are made of metal. All of the others are constructed from wood. The different shape and materials of each instrument help to create its own unique sound. The orchestra often has two, three, or four of each woodwind instrument. They often play solos because woodwinds can be heard even when there are many other instruments playing.

As their name implies, the instruments of the brass family are made of brass. Brass players produce sound by 'buzzing' their lips together on the surface of the instrument's mouthpiece. Brass family members are the trumpet, French horn, trombone, and tuba. The orchestra usually has one or two of each brass instrument, and sometimes more. Brass instruments are loud. For this reason, they are often used in military bands, which play outdoors much of the time. Brass instruments are long brass tubes that flare at one end. Because they are so long, the tubes are bent and coiled into compact shapes so they can be easily held.

The percussion family includes any instrument that is struck, scraped, or shaken. Some percussion instruments have no pitch. They produce a sharp sound that provides the rhythmic beat for the orchestra. The drum, woodblock, maraca, tambourine, cymbal, gong, and triangle are un-pitched percussion instruments. Other percussion instruments have pitch and can play melodies. The xylophone, marimba, glockenspiel, chimes, and orchestra bells are pitched percussion instruments. Percussion instruments are probably the oldest instruments. All cultures have instruments that correspond with the instruments of the orchestra and can be bowed, plucked, blown, or struck.
Benchmark Connections for The Louisiana Philharmonic Orchestra

The Orchestra Moves Around the World

Music: Critical Analysis
M-CA-E2
Beethoven really emphasized motif in the opening of his famous Fifth Symphony. Listen to the entrances of the various string sections. Which section plays the motif first? Does the motif move to higher or lower pitches as more sections join?

Oral Language
ELA-6-E1
Post Concert: Discuss the students' impressions of the concert in general, what they saw, what they liked, what they learned.

Math
N-9-E
Of the composers in today's performance, who is the oldest? Who is the youngest? Did any of them live at the same time?

Physical Science
• Observe the instruments of the orchestra and determine what family they are in by their characteristics. PS-E-A3
• Observe that all the orchestral instruments must vibrate in some way to make a sound. PS-E-C1

History
H-ID-E2
Offenbach's “Can-Can” still makes us want to move, but did you know that it was originally written for an opera and then was popularized in dance halls in the 1830s in Paris? The ladies wore long skirts and did big leg kicks! How have dance styles changed over the years?

Music: Creative Expression
M-CE-E1
Play The Beautiful Blue Danube. Beats 2 and 3 are the driving force in this work!

Concert Etiquette
M-AP-E6
Review: Concert Etiquette on page 3 of the guide. Do we act the same at rock concerts and orchestra concerts? In the library and on the playground?

Reading
ELA-1-E7
Read The Young Person's Guide to the Orchestra by Benjamin Britten on Carnegie Hall's site to learn about the many different instruments of the orchestra. Visit: listeningadventures.carnegiehall.org

Vocabulary
ELA-1-E1
Motif is a short musical idea. A motif may frequently reoccur within a work but in a different instrumental work, or possibly in a new key. Listen for the motives in Beethoven's Fifth Symphony and in The Beautiful Blue Danube.

Music: Historical and Cultural Perspective
M-HP-E1
How does the popular New Orleans tune “Do Whatcha Wanna” by Rebirth Brass Band reflect the culture of New Orleans? Think about the rhythms and lyrics.

Music: Aesthetic Perception
M-AP-E3
Composers have long loved the name Nocturne because ‘night’ has been a very popular inspiration for composers. Listen to different Nocturnes (Chopin, Fauré, Debussy, etc) including Mendelssohn’s Nocturne from A Midsummer Night’s Dream.
“Do Whatcha Wanna” (Rebirth Brass Band) We’re kicking off our YPC’s this season with a piece that really makes us want to move and dance in our town with Rebirth Brass Band’s Mardi Gras anthem.

“Can-Can,” *Orpheus in the Underworld* (Offenbach) This piece of music is named after a type of dance that involves lots of high kicks! Often it will get faster and faster (accelerando) throughout the performance to keep up the excitement. Composer Jacques Offenbach included the dance in his opera *Orpheus in the Underworld*. Where have you heard the name Orpheus before?

*The Beautiful Blue Danube* (Strauss) Perhaps the most famous of Strauss’ waltzes, *Blue Danube* gives great imagery of waves on the river. The music was originally composed in 1866 and about a year later words were added. Many adaptations of lyrics exist today. Listen closely and see if you can tell how Strauss creates the sound of water in his music.

*Overture,* *Marriage of Figaro* (Mozart) Mozart was fascinated by the story of Figaro. A trilogy was written by Pierre Beaumarchais: *The Barber of Seville, The Marriage of Figaro,* and *The Guilty Mother.* Mozart created comic operas for the first two of the trilogy that became immensely popular. Does this overture set up the opera to be happy or sad? What in the music tells you that?

*Nocturne,* *A Midsummer Night’s Dream* (Mendelssohn) A beautiful melody that will move you. Listen for the main melody line played by the French Horns. This musical scene depicts the secret meeting of the lovers in the forest. The slow and smooth melody sounds like people sneaking into the forest!

“The Toreador Song,” *Carmen* (Bizet) Bullfighters were great heroes in Spain in the 1800s so Bizet made “Toreador” a great hero in Carmen. Though the correct term for bullfighter is “torero,” Bizet took poetic license and added the fourth syllable creating “toreador” to better fit the motif in his music.

*Allegro con brio,* *Symphony No. 5* (Beethoven) This movement really takes advantage of motivic composing. Beethoven used the theme of “fate knocking at the door” throughout the entire first movement of his most famous symphony. He begins in the violin section and finally moves all the way back to the brass section until the whole orchestra is playing in unison. A magnificent example of motif.

*Bahn Frei!* (Eduard Strauss) The title of this work translates to mean “Make way!” as in, watch out for the train that’s coming your way! This quick polka was written to sound like a train moving down the railroad tracks. Listen for the whistle at the start as well as the chugging of the train engine, represented in the percussion section.

*Cidade Maravilhosa* (André Filho) A Brazilian work that was written for Carnival in Rio, known as the “Marvelous City.” Even though the song was written all about the city of Rio de Janeiro, the city’s name is nowhere in the lyrics. Please sing along with the LPO for this song of celebration!
Tresillo Rhythm

The Tuba keeps the beat in “Do Whatcha Wanna.” Many popular tunes played by bands in New Orleans are based off of the rhythms from Congo Square. In Rebirth’s “Do Whatcha Wanna” we hear the tresillo rhythm, pictured below. “Hey Pocky A-Way” by The Meters also features the tresillo rhythm. Can you think of other songs that may have this same rhythm? Think of songs that you hear in Mardi Gras parades.

Tresillo rhythm:
Take a look at the sheet music below for Jacques Offenbach’s famous Can-Can from *Orpheus in the Underworld*. How is the first line of music different from the second line? Look for similar rhythms in each measure. How does the music change in the second line?

Try clapping the rhythms with your class, practice quarter notes, half notes, and eighth notes. Take a faster tempo each time to make it more exciting, as Offenbach did. Make sure the notes retain their full value as you speed up!

Do you feel like dancing???

The Can-Can is a type of dance that was first seen in working-class ballrooms in Paris, France in the 1830s. It is a fast-paced dance that involved a lot of high leg kicks and arm gestures. Some versions of the can-can were so acrobatic that it was considered a very scandalous type of dance and efforts were made to suppress it. Dancers that could perform the acrobatic moves like jumping splits became quite famous! Dancers like Jane Avril (at left) that came about in the 1890s were highly paid for their appearances at dance-halls and in chorus-lines.

History tells us that dancing, like many forms of music, was not always widely accepted. Certain types of dance moves were prohibited for religious and moral reasons by the church and/or state. Movies like *Swing Kids* (1993) and *Footloose* (1984) depict some of these examples of forbidden dances in Nazi Germany and a Southern Baptist town.
The Beautiful Blue Danube is about a river in Europe. It was inspiring to Johann Strauss so he wrote music for it! A year later, words were written to accompany it and over the years people have made multiple versions of lyrics for the beautiful melody. Below are the original lyrics, and above are the lyrics we will perform at the concert.

Original lyrics:

Danube so blue, so bright and blue, through vale and field you flow so calm, our Vienna greets you, your silver stream through all the lands you merry the heart with your beautiful shores.

The tempo of The Blue Danube is very fluid, it ebbs and flows, just like water does! Some portions are faster than others. As you practice this piece, try several different tempos to find what feels comfortable to you. Do you have a favorite tempo? Does the waltz make you want to sway with the beat? Now try your hand at conducting this piece. Remember that there are three beats to each measure in 3/4 time, so you’ll make a triangle shape in your conducting motion. Raise your right hand and make a triangle, thinking “Floor, Wall, ceiling.”

3/4 Conducting pattern
Rivers are highways of commerce and culture, and composers have long been inspired by the beautiful scenery that surrounds them. Read the facts below about each river and consider their similarities and differences. How have these rivers shaped the land and culture around them?

Danube River
Located in Europe (see map)
Touches 10 countries: Germany, Austria, Slovakia, Hungary, Croatia, Serbia, Bulgaria, Moldova, Ukraine, Romania
1,770 miles long
Picture below: Danube River in Vienna

Mississippi River
Located in North America (see map)
Touches 10 states: Minnesota, Wisconsin, Iowa, Illinois, Missouri, Kentucky, Tennessee, Arkansas, Mississippi, Louisiana
2,320 miles long
Picture below: Mississippi River in New Orleans

The Beautiful Blue Danube by Johann Strauss II:
www.youtube.com/watch?v=iJrWYKFpDnls
Strauss composed “The Beautiful Blue Danube” in 1866 and Austria has since adopted it as its unofficial national anthem. It is performed each New Year by the Vienna Philharmonic when the clock strikes twelve.

“Ol’ Man River” from Showboat by Jerome Kern and Oscar Hammerstein:
www.youtube.com/watch?v=eh9WayN7R-s
The Marriage of Figaro

The Marriage of Figaro is a comic opera, composed in 1786 by Wolfgang Amadeus Mozart. The overture from Figaro is one of the most popular overtures in classical repertoire. The opera is full of surprises and tricks and the overture depicts this playfulness by using loud and soft dynamics and fast and slow tempos.

What is an overture?
The overture is the opening musical piece to the opera. It’s the music that you hear before the curtain goes up and the singers come on stage and it sets the mood for the beginning of the opera.

Some Background on the Opera:

Where?
The opening scene to The Marriage of Figaro takes place in an 18th-century castle in Seville, Spain.

Spain is in southwest Europe. Can you find Seville on the map? Where is the capital of Spain?

Who?
- Figaro, a former barber who is now the Count’s major-domo (the head of his household)
- Count Almaviva
- Rosina, the Count’s wife, also known as the Countess, or Countess Rosina
- Susanna, Figaro’s fiancé and Countess Rosina’s maid

What happens after the overture?
After the overture, the curtain opens and Figaro and Susanna are on stage. Figaro is measuring space for a bed and Susanna is trying on her wedding bonnet in front of the mirror. Want to know what happens next? Check out the opera!

Relevance/Historical Context:
The Marriage of Figaro is a comic opera by Mozart. Opera buffa is Italian for comic opera. Because opera buffa originated in Italy, the libretto, or the text, to The Marriage of Figaro was written in Italian.

The opera was first performed in Vienna, Austria in 1786! A very long time ago! Mozart himself conducted the first few performances from the keyboard.

It is based on a play of the same name by Pierre Beaumarchais. The Marriage of Figaro play is second in the Figaro Trilogy. The first play, The Barber of Seville, may be familiar to you because of the opera that Rossini wrote based on Beaumarchais’s play in 1816.

Listen:
Rossini’s Overture to The Barber of Seville  www.youtube.com/watch?v=OloXRhesAb0
Mozart’s Overture to The Marriage of Figaro  www.youtube.com/watch?v=ikQNFqVkJNc
French Horn love song: The horn plays the main melody in this piece. Listen for the smooth sound of the horn as it plays the melody above. Though originally written in E Major, this excerpt is changed to G Major to simplify the recorder and string parts for Link Up participants.
The Toreador song is one of the most famous arias from Bizet’s opera Carmen. In the opera, this aria is sung by the bullfighter named Escamillo who is trying to win the heart of Carmen. In our concert, you will be encouraged to sing along with our singer. Please take a look at the words below and practice with your class. These are only the words to the chorus that have been translated from French into English.

Read the lyrics of the verses below. From these lyrics, what do you know about the Toreador? Does the crowd love him or hate him? Use the vocabulary words below for reference. This piece was written in the late 1800’s; are bullfighters still adored today?

**Picador**—one of the horsemen who taunts the bull in the first round before the bullfighter enters the ring  
**Banderilla**—stick with a sharp end, used to poke and taunt the bull

Your toast, I quite have the standing,  
Señores, to reply with great delight.  
Yes, we Toreros have understanding  
Of you soldiers, for our pleasures are in the fight!  
The ring is full, they’re celebrating!  
The ring is full from top to ground;  
The crowd goes mad, edgy from waiting,  
Breaking into noisy arguments all around!  
People shout, people yell and holler  
With a din that tears the place apart!  
They’re celebrating men of valor!  
Celebrating the brave of heart!  
Let’s go! On guard! Let’s go! Ah!

All at once the crowd is hushing,  
The crowd is hushing... Oh, what is happening?  
No more shouts, this is it!  
No more shouts, this is it!  
Now the bull is rushing as it bounds into the ring!  
He is rushing in! He’s charging! A horse is falling,  
Dragging down a picador.  
‘Ah! Bravo! Toro!’ the crowd is calling,  
The bull goes on... he comes... he comes, charging once more!  
Now with his banderillas flailing,  
Across the blood-filled ring he runs, he’s full of rage!  
People run... People climb the railing!  
It’s your turn for center stage!  
Let’s go! On guard! Let’s go! Let’s go! Ah!
Beethoven was composing his Fifth Symphony when he began to lose his hearing. He was just beginning to receive notice for his music when he was struck with this great misfortune. Because of his hearing loss, he was forced to give up his career as a pianist, and devoted all of his time to his compositions. Beethoven became a recluse because he was embarrassed by his ailment. In a letter to his brothers, Beethoven wrote: “Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than in others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed.—Oh I cannot do it; therefore forgive me when you see me draw back when I would have gladly mingled with you....If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed.”

The four note motif that is quite possibly the most famous motif in classical music, has often been described by historians as “fate knocking at the door.” The ominous key and the repetitiveness of the motive also ties to that story as well as the timing of Beethoven's unfortunate hearing loss. What do you hear in the music?

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Beethoven’s motif comes from the opening four notes of his Fifth Symphony. Take a look below at the first four notes: G G G E-flat. How are those four notes similar to the next four notes: F F F D? How did he change it from the first notes? How many times does this motif occur in the opening bars of his Fifth Symphony?

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Ludwig van Beethoven (1770-1827), spent most of his life in Germany and Austria. He studied with Mozart and Haydn and is best known for his Nine complete symphonies, half of which were written after he began to lose his hearing.
A motif is a short musical idea upon which a composer can build a larger work. Often, these are the catchy phrases that you would hear as part of the main theme. The musical idea may alter slightly, by expanding the rhythm, or by moving the whole idea up a pitch, or into a minor key from a major, but the initial musical idea is still recognizable.

First movement of Beethoven’s Symphony No. 5

In this work, it is easy to pick out the four note motif that keeps repeating in multiple instruments. It also moves down in steps while keeping the same rhythm and interval between notes.

Opening sequence of Offenbach’s “Can-Can”

Throughout the “Can-Can” we hear the half-note followed by four eighth-note scalar pattern. Perhaps this motif was helpful for dancers to keep time?

Tuba line of Rebirth’s “Do Whatcha Wanna”

The tuba (or bass line) carries the melody we all recognize as “Do Whatcha Wanna.” If this were purely a rhythm repeating over and over on one pitch we would call this musical idea an ostinato, but as this melody enters and exits the work, we think of it as a motif.

Main theme of Strauss’s “The Blue Danube”

This motif is slightly longer than our other examples. As you listen to this piece notice how the melody repeats but with slight variation on the latter half of the motif, or it might move the whole motif up or down a step. Try and count how many times you hear this motif!
Bahn Frei!

Eduard Strauss was an Austrian composer and younger brother of Johann Strauss II. The Strauss family dominated the musical scene in Austria throughout the 1800s. Johann Strauss II was known primarily for his waltzes and Eduard made a name for himself with his polka compositions. Their music was beloved by dance-music enthusiasts around Europe.

Eduard Strauss (known as “Edi” among his friends and family) marched to the beat of his own drummer by branching off into another area of music. Though he composed several successful works, he was primarily remembered and recognized as a dance music conductor rather than as a major composer. Edi stamped his own mark with the quick polka, known in German as the ‘polka-schnell’. Bahn Frei! was among the more popular polkas that he composed for the Strauss Orchestra, which he also conducted.

Train Rhythms! Composers often wrote about their own life experiences and the sounds around them. This quick polka has all the sounds and excitement of a fast moving train. Listen for the following in Strauss’s “Bahn Frei”:

1. Opening whistle of the train leaving the station
2. Steady chugging of the train engine by the percussion and string sections
3. Change in tempos as the train speeds up and slows down.

What does “Bahn Frei!” mean??
The English translation is “Make Way!”
Cidade Maravilhosa is a song written for the city of Rio de Janeiro, nicknamed “Marvelous City.” André Filho composed the piece in 1935 for carnival in 1935 and has since become the city’s anthem. Interestingly, the actual name of the city never appears in the lyrics of the song. Carmen Miranda, the most popular female Brazilian singer of the 1930s, popularized the song and in 1960 the song was declared the “official song of Brazil’s new state of Guanabara.”

Pictured at right: Photo of Carmen Miranda published by the New York Sunday News in 1941.
Musical Words

Find the words listed below in the word search!

LOUISIANA
PHILHARMONIC
ORCHESTRA
BEETHOVEN
SYMPHONY
BIZET
TOREADOR

MENDELSSOHN
NOCTURNE
MOZART
FIGARO
OFFENBACH
CANCAN
STRAUSS

DANUBE
MOTIF
MOVES
WHATCHA
WANNA
Dear Louisiana Philharmonic Orchestra,

I came to a Young People’s Concert on __________ (date).

My favorite part of the concert was ________________________________

____________________________________________________________________________.

I was surprised by ________________________________

____________________________________________________________________________.

I learned ________________________________

____________________________________________________________________________.

I am glad ________________________________

____________________________________________________________________________.

Your friend,

__________________________________ (name)
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RosaMary Foundation

Kabacoff Family Foundation

Reily Foundation

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