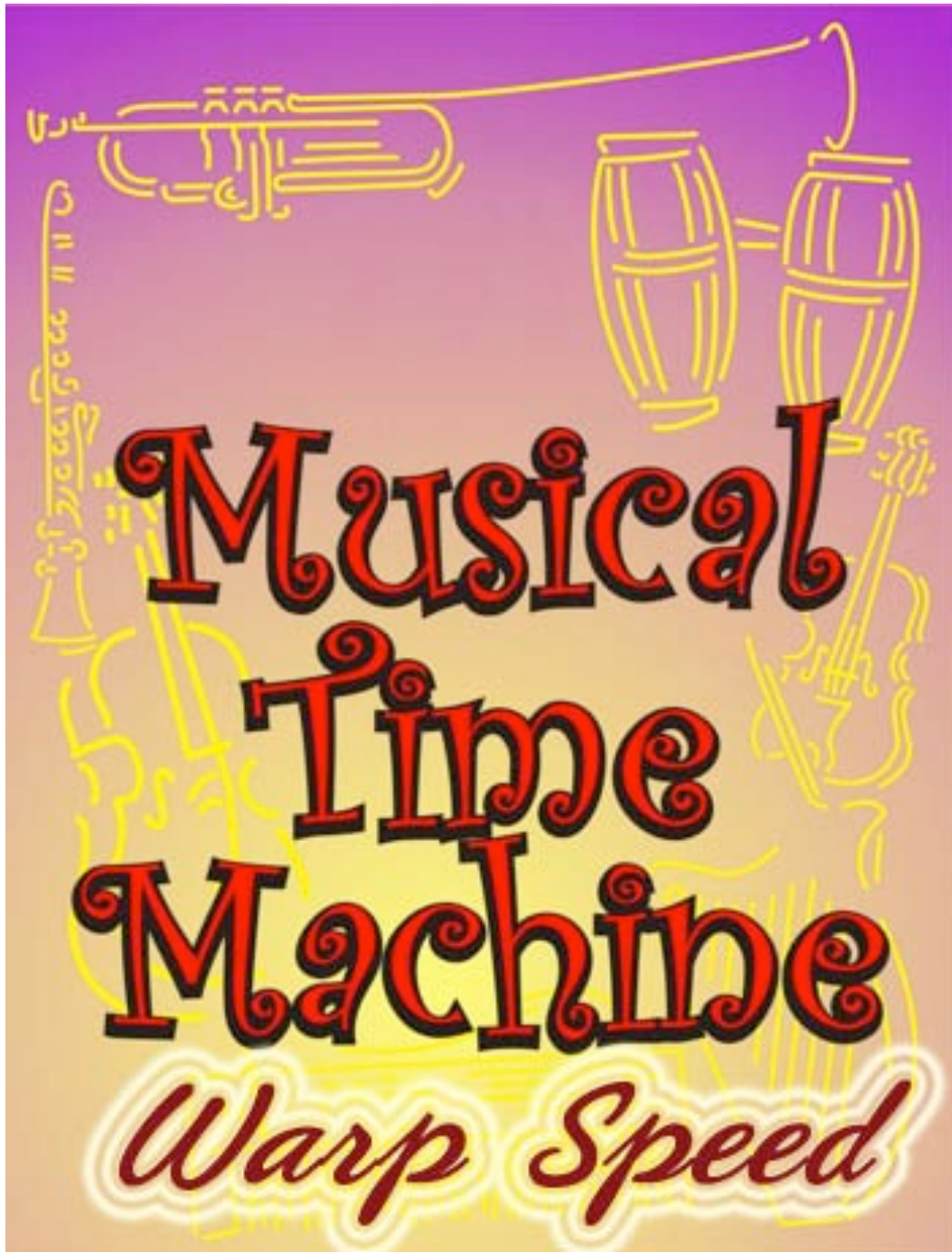


The Shirley Lubeznik Family Children's Concert  
presented by  
**The La Porte County Symphony Orchestra**  
Philip J. Bauman, Music Director/Conductor



October 12, 2011 - 9:30 • 11:10 • 12:45  
La Porte Civic Auditorium, La Porte Indiana  
**EDUCATOR'S ACTIVITY GUIDE**

Sponsored by:

V. Michael Drayton, La Porte Savings Bank, Hester J. W. Muller, M.D., General Insurance  
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September 2, 2011

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Dear Educator:

Welcome to the La Porte County Symphony Orchestra's 2011 Children's Concert "Musical Time Machine – Warp Speed." Together, we will travel through time listening to music from Johann Sebastian Bach to Hector Berlioz. Watch as the orchestra grows from one musician to a full symphony orchestra. Listen as we explore the Medieval, Baroque, Classical and Romantic eras. Through our journey, we will encounter the noteworthy composers Wolfgang Amadeus Mozart and Ludwig van Beethoven.

The La Porte County Symphony looks forward to having you join us for an entertaining and educational concert experience for teachers and students alike. In order to help prepare your students for this performance, you will find our educational packet full of helpful information and ideas for further study.

♪ -Look for this symbol to denote information geared toward the music teacher.

☀ -This symbol indicates activities geared toward the classroom teacher.

We know you will enjoy our "Musical Time Machine" with the La Porte County Symphony Orchestra. See you at the program!

Respectfully yours,

Diana Ford  
Education Director  
La Porte County Symphony Orchestra

This concert is generously sponsored by:  
**The Shirley Lubeznik Family**  
V. Michael Drayton  
La Porte Savings Bank  
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Provided with support from South Shore Regional Arts,  
The Indiana Art Commission, a state agency,  
and The National Endowment for the Arts, a federal agency.

Special thanks to:

V. Michael Drayton, Children's Concert Chairperson  
Pam Bush, Reservation Coordinator  
Phil Bauman, Music Director/Conductor  
Lee Bauman, Executive Director  
Jim Snyder & Sara Thomas, Production Managers  
Diana Ford, Education Director  
Diana Ford, Lee Bauman & Phil Bauman, Educator's Activity Guide  
Rita Hagenow, Costumes  
La Porte Service League  
Kesling Middle School Student Council  
Geoffrey Weliver & Mike Prater, La Porte Civic Auditorium Staff

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# Musical Time Machine

## Warp Speed

Conductor: Philip Bauman

Narrator: Matt Nelson

Special Guest: Peter Rutkowski, piano (Mozart)

Actors: Leigh Morris (Beethoven), Daniel Lewis (Bach)

### MUSICAL SELECTIONS

BERNSTEIN: Overture to Candide (1956)

Periods:

Pre-Historic: Percussion - Cave man (8,000 BC)

Medieval: Vocal - Dies Irae (1200 AD)

Renaissance: Woodwind Trio – Dance (1500)

Trumpet - Fanfares

French Horn - Hunting Call

BACH: Toccata in D Minor (1700)

PACHELBEL: Canon in D (1680)

MOZART: Piano Concerto No. 13, 1<sup>st</sup> movement (1782)

HAYDN: Symphony No. 94, 2<sup>nd</sup> movement (1791)

BEETHOVEN: Symphony No. 5, 1<sup>st</sup> movement (1800)

BERLIOZ: Symphonie Fantastique, 5<sup>th</sup> movement (1830)

WILLIAMS: Star Wars: The Phantom Menace (1999)

## CONCERT ETIQUETTE

Attending a live symphony orchestra concert is a unique experience, different from many other events that you may have enjoyed. This concert experience is different from sporting events, movie theaters, rock concerts or outdoor events. During some of these activities, audience members are encouraged to cheer loudly for their teams and make other loud noises. In a symphony concert it is important to sit quietly and actively listen to the performers on stage.

When you first arrive, the orchestra members will probably be warming up on stage. This is done for two reasons. First, the instruments themselves need to be warmed up because they are made of woods and metals. Wind instruments need warm air blown through them in order to warm them, so that they play better in tune. Second, playing music is a physical activity for the musicians who need to warm up their large and small muscle groups to decrease the risk of injury and overuse when they play. For these reasons you will hear musicians playing long notes, scales and sometimes difficult passages from the music you will hear in the performance.

The concert actually begins when the concertmaster comes to lead the orchestra in tuning. The concertmaster is a violin player who sits in the front row closest to the audience. He or she will direct the oboe player to sound a tuning note and the orchestra will begin to tune by sections. Usually, the woodwinds tune first, the brass next and the strings last. The audience needs to be quiet so that the orchestra can hear the tuning note and so that they can match it and play in tune together. Sit back, listen and watch as the different instrument families tune their instruments.

In classical concerts, applause is welcome at appropriate times. The conductor will help you understand when to applaud. For instance, when the conductor faces the audience and bows, applause is appreciated. When a conductor is facing the musicians, he is leading them so that they can play together. At the end of a piece of music, the conductor will lower his arms to signal that the song is over, and then applause is appropriate. Sometimes there are long pauses in musical works, so everyone should watch the conductor to know if the music is just quiet for a moment or if the song has come to an end. It is disruptive to applaud in long pauses or quiet music times, because the sound of clapping may break the concentration of the musicians or interrupt the mood that the music is creating.

It is never appropriate to leave your seat or talk while the orchestra is playing. Such actions are disruptive to other audience members as well as to the people on stage. Because this is a live performance, the musicians can see and hear you, just as you can see and hear them. If there is an emergency and you must leave your seat, return only between songs, during applause or long pauses.

If the performers on stage ask you to participate, please do! You may be asked to clap, sing or shout with the music. Remember to do these things at a noise level that allows you to continue to hear the music and any directions from the stage.

Please enjoy the accompanying CD to help familiarize your class with the music for this concert. The more familiar the students are with the music, the better they will enjoy the concert experience.

A classroom discussion regarding appropriate listening behaviors satisfies the Indiana State Standards. (Indiana State Music Standards 1.6.4, 2.6.6, 3.6.6, 4.6.7, 5.8.4, 6.8.4)

♪☀ MUSICAL TIME MACHINE 2011  
FEATURED COMPOSERS



**Leonard Bernstein** was born in Lawrence, MA in 1918. Bernstein died in New York on October 14, 1990.

Leonard Bernstein was a noted conductor, composer and pianist. He was known for his accomplishments in classical and popular music. Bernstein had a flamboyant conducting style and was well respected for his concerts for young people.

**Johann Sebastian Bach (1685-1750)** is considered one of the greatest composers who ever lived. Born into a family of musicians, Bach was a virtuoso organist and was famous throughout Germany during his career. Composing during the Baroque era, Bach's work includes cantatas, fugues, concertos, orchestral suites, oratorios, keyboard and harpsichord music, sonatas and many other styles of secular and sacred music. Bach was the father of twenty children.

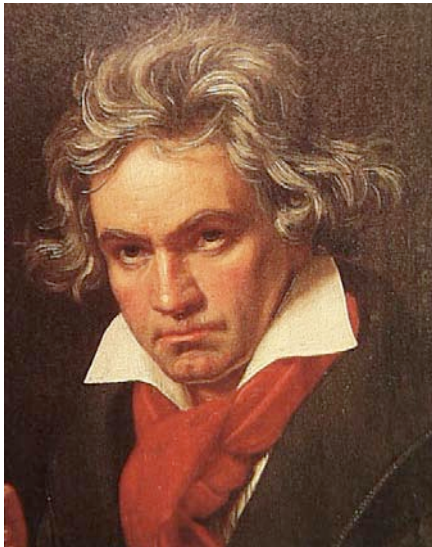
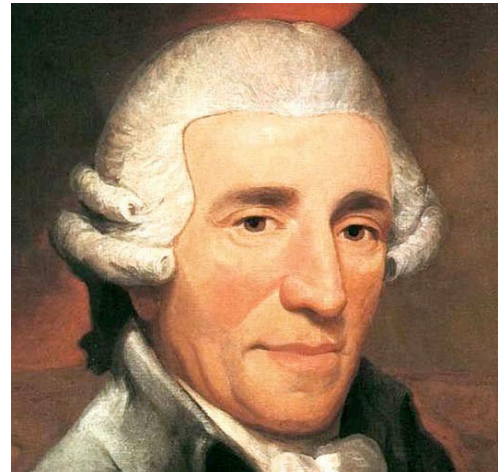


**Johann Pachelbel (1653-1706)**, like Johann Sebastian Bach, was a church organist and composer. Although Pachelbel was a prolific composer, he is best known for a single piece of music, *Canon in D*.

**Wolfgang Amadeus Mozart (1756-1791)** is considered by many to be the greatest composer who ever lived. Born in Austria to a musician father, Mozart was a child prodigy; by age five he was composing, touring and giving concerts on the violin and keyboard. His compositions include operas, symphonies and concertos for almost every instrument.

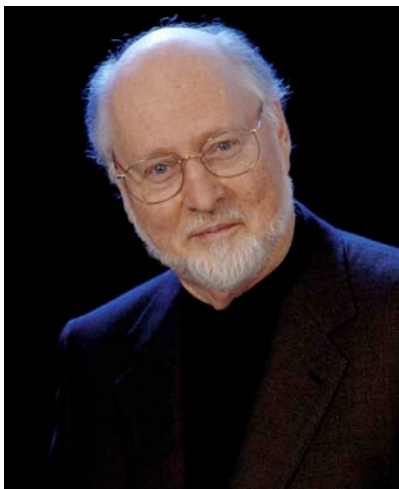
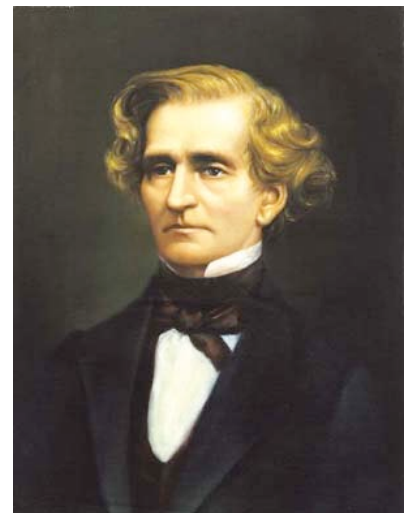


**Franz Josef Haydn (1732-1809)**, sometimes referred to as “Father of the Symphony,” has influenced all of the composers who came after him. Although Haydn composed many different types of music, he is best known for his symphonic compositions. Haydn is credited for perfecting the sonata form, which has become the basic framework for symphonic compositions in the late 18<sup>th</sup> and 19<sup>th</sup> centuries.



**Ludwig van Beethoven (1770-1827)** was a transitional composer between the Classical and Romantic eras. Beethoven was a student of Haydn. During his career Beethoven began to lose his hearing, becoming completely deaf by the time he wrote his 9<sup>th</sup> Symphony.

**Hector Berlioz (1803-1869)** was a French composer, conductor and critic during the Romantic era. Berlioz is known for his brilliant orchestrations and use of saxophones, bass clarinets, orchestral pianos and other instruments not normally found in orchestras during his time. His most famous piece is probably *Symphonie Fantastique*.



**John Williams (born 1932)** is an American born composer, conductor and pianist. He has composed some of the most recognizable movie scores in the history of film: *Jaws*, *Star Wars*, *Jurassic Park*, *Schindler's List*, *Home Alone* and *Harry Potter*, just to name a few. He has won five Academy Awards, four Golden Globes and Twenty-one Grammys.

# Musical Time Machine

## LOGICAL LINKS FOR THE CLASSROOM

### ♪ Rhythm Echo

1. Write short sentences on the board for children to imitate on non-pitched instruments. If students are not readers, have them echo teacher's spoken word. For example: "Where is the pencil?" Children should imitate on the instruments: Ta TiTi Ta Ta. (This could also be Ta TiTi TiTi). Then ask students, "Which sounds more correct?"
2. When children are comfortable, have them create their own sentences.
3. Have students answer on the non-pitched instruments. "Where is the pencil?" "It's on the table," or "It's on the desk."
4. Have older students make their own list of short sentences, get a partner, play rhythms without identifying text and take turns guessing which sentence each is playing. Do this again with one student keeping a steady beat, while the other plays the rhythm. In traditional notation, have students notate their rhythms.
5. Have older students transfer to pitched instruments and create short melodies with their rhythms.

(Indiana State Standards 1.2.1, 1.2.2, 1.2.3, 1.3.1, 1.4.1, 2.2.1, 2.2.3, 2.3.2, 2.3.3, 3.2.1, 3.2.2, 3.3.1, 3.4.1, 4.2.2, 4.5.2, 5.2.1, 5.2.2, 6.2.1, 6.2.2)

### ♪ Musical Poem/Story

1. Using an age appropriate poem as a starting point, create a short musical piece on pitched classroom instruments. Follow the same steps as Rhythm Echo, beginning with text; create a melody and simple accompaniment with any available instruments.



2. For older students, discuss Hector Berlioz's use of program music in his composition *Symphonie Fantastique*. Have students create their own poems or find poems about a specific character to orchestrate their musical pieces. Try to use a recurring phrase or theme to unify the piece. This can be done individually or in small groups. Perform for the class.

(Indiana State Standards 1.4.2, 2.4.2, 3.4.2, 3.4.5, 4.4.1, 5.4.4, 6.3.1, 6.3.1)

## 🎵 Listening and Evaluating

1. Have students listen to the education CD provided with this packet. Choose two contrasting styles of music i.e. baroque and classical, discuss in musical terms what students like and dislike about each style. Play other examples of each style and point out similarities i.e. bass lines, 4 measure phrases etc.
2. For older students, after playing and discussing several examples of each era of music, give written open-ended statements like, Baroque music is interesting because... Or, I like romantic music because... Give specific examples. Discuss the sonata form and its use in symphonic music.

(Indiana State Standards 1.9.2, 2.6.4, 2.6.6, 3.6.2, 3.6.3, 3.6.4, 3.6.5, 3.6.6, 3.7.1, 3.7.3, 3.7.4, 3.9.2, 4.6.2, 4.6.3, 4.6.5, 4.6.7, 4.7.1, 4.7.2, 4.7.4, 4.9.4, 5.6.2, 5.6.4, 5.7.4, 5.8.4, 6.6.2, 6.6.3, 6.6.4, 6.7.1, 6.7.2, 6.7.4, 6.9.1)

## ☀ Then and Now

1. What was life like when Mozart was growing up in the late 1700s?  
Consider these facts: no telephones, no TV or Internet, no game systems, no central heating, no fast food, no microwaves or refrigerators, no cars, no electricity. Taking a bath (there were no showers) was considered not good for people! No jeans and t-shirts (the wealthy wore furs, silks, lace, satin and jewels all of the time).
2. Compare the similarities and differences of 1700 Europe and America. Some ideas of differences might include: Europe-- crowded growing cities, homes and buildings made of sturdy materials, cultural institutions like art museums, libraries concert halls and opera; America-- wide-open spaces, new colonies, no cultural institutions, homes built from wood.
3. For older students, pretend that you are a pen pal of Mozart, He lives in Europe and you live in one of the original colonies. Tell him what life is like and ask him things about his life that you would want to know. Use descriptive language when you describe your environment and feelings. Make sure to date your letter appropriately. You can do the same activity telling Mozart what it is like living now, in 2011.

(Indiana State Standards 2.5.3, 2.5.5, 3.5.2, 3.6.7, 4.6.3, 4.6.7, 5.5.5, 5.6.6, 5.6.7, 6.5.6)



## 🎵 Compare and Contrast the Bonus Audio Material

1. How are the chants of Tracks 1 & 11 similar and different? Do they use the same voice types?
2. How are the “colors” of Track 12 different from Track 2?
  - a. Which version of the Bach Toccata do you prefer and why?
  - b. Does the orchestra version capture the “spirit” of the original?
3. The orchestra on Track 13 is playing “Period Instruments,” instruments made in the general timeframe as the compositions. The “technique” for performing the music as well as the instruments themselves can be very different today.
  - a. What sounds different?
  - b. Which one uses greater dynamic contrasts (changes in louds and softs)?
4. Berlioz is considered a “Romantic Era” composer who was forward thinking and trying new orchestration techniques. Compare Track 14 with Track 7 and listen to how Brahms and Berlioz use the orchestra in similar ways even though their music is very different.
5. The students might not know of the tremendous influence Mr. Williams has had on the film score industry. Use Track 15 to familiarize the students with some of Williams’ most noted melodies (themes).

(Indiana State Standards 1.6.2, 1.6.6, 1.8.1, 1.9.2, 2.6.4, 2.6.5, 2.6.6, 2.7.1, 2.7.2, 2.7.3, 2.9.2, 3.6.1, 3.6.2, 3.6.3, 3.6.4, 3.6.5, 3.6.6, 3.7.1, 3.7.2, 3.7.3, 4.6.1, 4.6.2, 4.6.3, 4.6.5, 4.6.6, 4.6.7, 4.7.1, 4.7.2, 4.7.3, 4.7.4, 5.6.1, 5.6.2, 5.6.3, 5.6.4, 5.7.1, 5.7.2, 6.6.1, 6.6.2, 6.6.3, 6.6.4, 6.7.1, 6.7.2, 6.7.3, 6.9.2, 6.9.4)

## INSTRUMENTAL MUSIC

An instrumental music concert means that the player(s) are performing on musical instruments such as keyboard, string, brass, woodwind and/or percussion instruments for an audience.

Musical performance combines the abilities to produce sounds on an instrument using the creative, emotional, intellectual, physical, and spiritual capabilities of the player. Learning to play a musical instrument is something everyone has the capacity to experience and to master at some level.

Different musical styles reflect societies through their culture, their religions, and their social and economic climates. These styles are in a constant state of transformation throughout history.

Musical performances happen because of the collaboration of many people, each with their own individual talents. This includes people to set up chairs and music stands on the stage; people to plan transportation; people to take care of the concert hall, lighting, and sound systems; people to print the sheet music; as well as composers and arrangers of the music, the performers, program note writers, ticket sellers, ushers, and recording engineers.

# INSTRUMENTAL FAMILIES

## Where did they come from?

### 1. Strings

Instruments whose sounds are produced by striking, or plucking strings, or by the friction of a bow drawn across them, all belong to the “string family” of instruments.

#### **Bowed Instruments**

The violin, viola, and cello are all from the “violin” family, so called because of the shape of the body, the sides of which curve into the neck at right angles. The body of the instrument has a top and bottom, which balloon outward creating a “tone chamber” or “resonator box.” The double bass comes from the “viol” family, recognizable because of the “sloping” shoulders of its resonator box.

The “viol” family is a predecessor of the “violin” family. Four or more strings are stretched from the end of the neck, over the fingerboard (which is on top of the neck) down the body (which is at the other end of the neck), to the “tailpiece” at the bottom end of the instrument.

The “bow” used to play these instruments is a slender stick of wood about two feet long, to which has been attached many long strands of horsetail hair.

#### **Plucked Instruments**

**Harp**—The harp is a stringed instrument of ancient origin, consisting of a “V-shaped” triangular frame 5–6 feet high, usually with 46 parallel strings attached between the side closest to the performer and the top of the “V,” with several foot pedals which enable it to change the pitch of the strings, thereby producing almost all the pitches of a piano. It stands on the floor and is leaned against the front of the seated player. Harpists, using the fingers of both hands, pluck the strings, and, use their feet to play the foot pedals. Early harps were much smaller with fewer strings and no foot pedals. Many of these were small enough to be held in the lap. Harps were very popular in Elizabethan times.



**Guitar**—The guitar is shaped similarly to a violin, only larger and with the top and bottom of the body or “resonator box” being flat rather than bowed out. It is held across the performer’s lap, and has six strings, which are plucked or strummed. It is Spanish in origin and used for solo or accompaniment, or sometimes in groups of three or four (trios or quartets).

**Lute**—This is an ancient European instrument with as many as 12–14 strings; held like a guitar and shaped similarly to a guitar, but with a bowl-shaped resonator box and a flat top. It is a Renaissance-period musical instrument used both for accompaniment of singers and as a solo instrument.

### 2. Woodwinds

Woodwind instruments are made of wood except for flutes, which are now made from metal. All woodwind instruments are made from a length of tubing with a series of holes from top to bottom. Covering the holes with some or all your fingers produces various pitches. The larger the instrument, the lower the sounds produced.

**Flute**—Made of a metal or wooden tube about two feet long and three-fourths of an inch in diameter, it is closed at one end and open at the other. It has a series of holes from one to the

other, which are either covered by fingers or a key mechanism in order to change the length of the tubing, resulting in the change of pitch or sound. Blowing over the opening in the mouthpiece produces sound.

**Piccolo**—Made of a metal or wooden tube and looking like a “baby” flute, it is about one foot long and one-half of an inch in diameter. It sounds one octave (eight tones) higher than the flute. It produces some of the highest sounds in the orchestra. A famous piccolo part is in the last chorus of the Sousa march, *The Stars and Stripes Forever*.

**Oboe**—Made of a wooden tube, approximately two feet long with holes and keys along its length, a flared bell at one end, and a double reed attached to the other end. The double reed consists of two narrow pieces of thin cane (or bamboo). The two pieces of cane are wrapped around a small brass tube. Blowing air through the tip of the double reed, causing them to vibrate together, produces sound making a sweet but rather nasal, reedy-like sound.

**Bassoon**—Made of a much larger wooden tube approximately eight feet long, bent double, it produces some of the lowest sounds of the orchestra. Like the oboe and English horn, it also uses a double reed.

**Clarinet**—Made of a wooden tube, blowing air through a mouthpiece with a flat single reed attached produces its sound. The clarinet is about the same length as the oboe, but the wooden tube is larger in diameter and has a flared bell.

### 3. Brass

These instruments are all made of metal. The performers buzzing their lips into a brass, cup-shaped mouthpiece produce sound. As with the string and woodwind families, the length of the instrument directly relates to the lower or higher sounds it may produce; the overall size also relates to the magnitude of the sound produced. Mutes are various cone-shaped devices, which can be inserted into the bell of the instrument, altering the tone quality of the instrument.

**Trumpet**—The trumpet is approximately three feet in length, but coiled into a shape that measures about 18 inches from mouthpiece to bell. It is the smallest of the brass instruments, is made of cylindrical tubing, and has three valves, which allow the air to go through varying lengths of the tubing.



**Cornet**—It looks like a trumpet, but is coiled into a shorter oval and produces a slightly more mellow tone than the trumpet due to its conically shaped tubing.

**French Horn**—A long piece of conically shaped tubing, which is coiled into a circle, it can produce both very low and very high sounds. The French horn has either three or four rotary valves, which vary the length of the tubing.



**Trombone**—The trombone is cylindrical and four to six feet in length, and is the only brass instrument that uses a slide rather than valves in order to vary the length of the tubing.

**Tuba**—This is the largest and longest of the brass instruments. It uses valves, is conically shaped, and produces the lowest sounds of the brass family.

#### 4. Percussion

This family includes any instrument that is tapped, struck, or scraped in order to produce a sound. This includes drums (cylinders of various sizes that are covered on top and bottom with a skin or plastic membrane), mallet instruments (which are related to the piano keyboard in construction), cymbals (which are disc-shaped and made of brass) and various other small, hand-held instruments of both wood and metal. Included here are some of the more common percussion instruments.

***Below is only a partial list of Orchestral Percussion Instruments***

***Snare drum***—Sound is produced using wood sticks on the top drumhead. Metal “snares” or wires are stretched beneath the bottom head, giving the drum its unique sound.

***Tom Tom***—The tom tom is similar to a snare drum but without the metal “snares.”

***Bass drum***—Sound is produced using felt covered mallets. It is much larger than the snare drum and is played with the heads in a vertical position.

***Tympani***—Tympani are sometimes called kettledrums because they are shaped like large, “witches-brew”-type kettles. They have only one opening, which is covered by a skin or plastic head. This is the only drum that can produce different pitches. The player can change pitches by tightening or loosening the head of the drum by using a foot pedal. Striking the head with felt-covered mallets produces sound.

***Cymbals***—Cymbals are brass discs of various diameters and weights. These produce sounds by being crashed together or by being struck with a stick or felt-covered mallet.

***Gong (or tam tam)***—This is a very large and heavy cymbal that is suspended from one edge and played using a very heavy mallet.

***Tambourine***—The tambourine is a hand-held ring of wood (about 10 inches in diameter) with a set of “jingles” inserted in slots around the ring. It is covered with skin on one side.

***Triangle***—This is a length of steel rod, which has been bent into a triangular shape, and is struck, by small and thinner length of steel called the beater.

***Orchestra Bells***—This is a group of metal bars arranged like a piano keyboard, and placed horizontally on a wooden frame. When struck with brass or plastic mallets, it produces bell-like tones of various pitches. It is sometimes referred to as glockenspiel.

***Vibraphone***—This is similar to the xylophone and marimba, only with metal bars. Tone is produced using yarn-covered mallets. The sound is very mellow and resonates for a long time. “Vibes” usually have an electric rotating device attached to the resonator tubes, which produce a pulsating sound like vibrato. They also have a damper foot-pedal that allows the performer to control the length of the sounds.

***Piano***--This keyboard instrument is one of the most popular instruments in the world and is often classified as both a string and a percussion instrument. Its steel strings are struck by felt-covered hammers activated by the person playing the keys.

## 🎵 WHAT IS AN ORCHESTRA?

Orchestra – a mixed body of instrumentalists for the performance of symphonic and other works. The Concise Oxford Dictionary of Music

The modern professional symphony orchestra varies in size, but typically has about one hundred members. The largest section of the orchestra is the string section which contains some sixty to seventy players. This typically comprises some sixteen first and second violins, fourteen violas, fourteen cellos and eight to ten double basses. These numbers are sometimes reduced when playing 17<sup>th</sup> century musical pieces to simulate a 17<sup>th</sup> century orchestra.

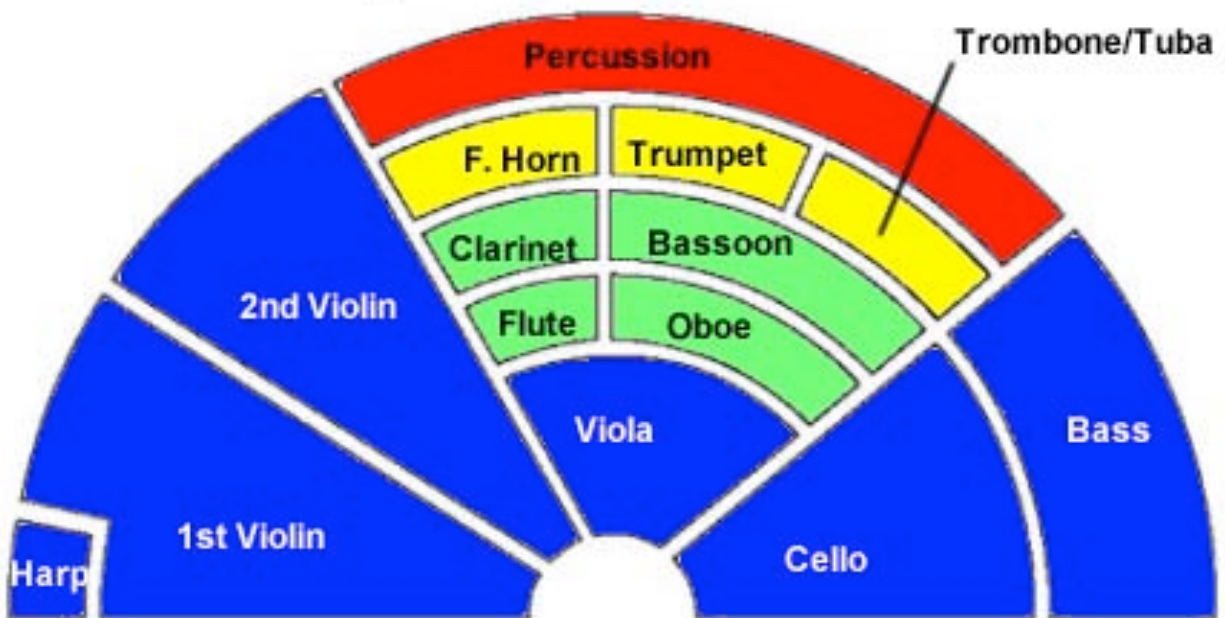
The woodwind section usually contains two flutes, a piccolo, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons and a contra-bassoon.

The Brass section usually is comprised of four horns, three trumpets, three trombones (two tenor and one bass), and a tuba.

There are variations, of course. Some pieces have parts for other instruments, the most common of which are harp and piano. Other pieces may require a larger orchestra. Richard Wagner's *The Ring of Nibelung* cycle requires fifteen woodwinds and twenty-one brass. The French composer Hector Berlioz (one of our featured composers) dreamt of having 242 strings and thirty grand pianos! The La Porte County Symphony has about sixty-five musicians.

(Indiana State Standards: 2.6.3, 2.6.4, 3.6.4, 3.6.5, 4.6.3, 4.6.5, 6.6.5)

### The Layout of the Orchestra



## CONDUCTOR AND GUEST ARTIST INFORMATION



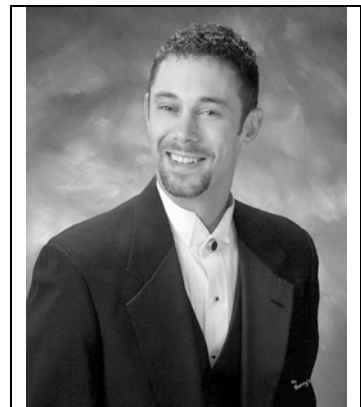
**Music Director/Conductor**  
Philip Bauman.

Recognized by critics as offering “tremendously sensitive direction” and being “a gifted and spirited conductor,” Philip Bauman currently serves as music director of the La Porte County Symphony Orchestra and conductor of the Northwest Indiana Symphony Youth Orchestra. Known for his charismatic presence on and off the podium, he is frequently hailed for his innovative programs and consistently captivating performances.

During his tenure 19 year at the La Porte County Symphony, he is credited with significantly raising the orchestra’s artistic level, spearheading a resurgence in the educational programming, more than doubling the audience and expanding the budget three-fold since his arrival in 1994. A passionate advocate for music education, Mr. Bauman has dedicated much of his career to exploring music with young people through educational concerts and work with youth orchestras.

As a strong advocate of music education, Maestro Bauman is looking forward to entertaining and educating close to 8000 elementary students at three performances of this year's Children's Concert: **Musical Time Machine - Warp Speed**. Programming a wide variety of concerts for the La Porte area, he is actively engaged in collaborations with many other organizations including both the cultural arts as well as social services that serve the community. As you enjoy today’s performance, please schedule to return to other La Porte County Symphony Orchestra programs. Enriching experiences that elevate the musicians and the audience to new heights have been created for you to enjoy!

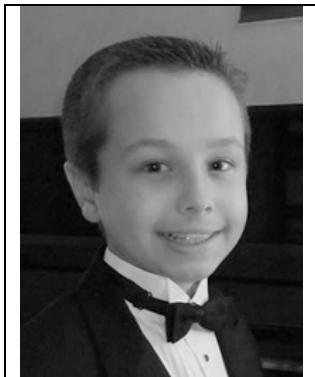
**Matt Nelson**, a lifelong resident of La Porte, has been passionate about music all of his life. He nurtured that passion by studying music education at Ball State University, Muncie, Indiana and church music at St. Joseph’s College, Rensselaer, Indiana. He was assistant musical director for The Muncie Civic Theatre’s production of *Joseph and the Amazing Technicolor Dreamcoat*. He also played the part of Reuben in *Joseph*. At the La Porte Little Theatre, Matt was both musical director and actor, the latter in the role of Sir Harry, for the production of *Once Upon a Mattress*. Matt has served as Director of Music Ministries for The First Christian Church of La Porte as well as for St. John’s Lutheran Church and School of La Porte. In these positions he has led praise teams, directed children’s choirs, adult choirs, and handbell choirs. Currently the choir director at Agape Christian Church in La Porte, Matt has also directed many concerts and children’s musicals. Matt previously served as Choirmaster for the New Buffalo, Michigan Fine Arts Council’s annual *Messiah Sing-a-Long* concert.



**Narrator**  
Matthew Nelson

Matt has been actively engaged in various La Porte County Symphony Orchestra events in recent years. He has directed choral groups and occasionally performed as a soloist with the orchestra in their *British Invasion*, *Music Man*, *Annual Children’s Concert*, *Lord Nelson Mass*, *Nutcracker and 2006, 2007, 2008 and 2010 Holiday Pops* concerts. He is very excited to be a time traveler, and narrator for the **Musical Time Machine – Warp Speed**.

## GUEST ARTIST INFORMATION



**Mozart - Pianist**  
Peter Rutkowski,

**Peter Rutkowski**, pianist, is an 11-year-old 7<sup>th</sup> grader at Discovery Middle School in Granger, Indiana. Peter was a winner of the Hartman Stickley Memorial Piano Competition in 2008, 2009, and 2010 and winner of the IMTA Hoosier State Piano Competition in 2009. Peter competed as the 2011 Regional Elementary 1<sup>st</sup> place winner for MTNA piano performance competition and placed first in the Junior Division Chopin and Schumann categories in the 2010 Indiana State Fair Young Hoosier State Piano Competition and Elementary 1<sup>st</sup> in the 2011 Chopin Youth Competition. Peter has also attended various master classes, played in numerous recitals, and accompanied the South Bend Chamber Singers in three concerts this past year. He plays at church and volunteers to perform recitals for different organizations. Peter is

currently a student of Dr. Matthew Hill of Goshen College.

Peter earns high honors in school. While at school, he is a member of the cross-country team, and, when time allows, Peter runs in local 5 or 10k races throughout the year as well. Peter enjoys all school subjects including a class he takes in broadcasting. Although Peter plans on continuing piano, his future plans are to become either an orthodontist or an oncologist.

## THE LA PORTE COUNTY SYMPHONY ORCHESTRA

This orchestra was founded in 1971. It began as a 16-person chamber orchestra and now seats approximately 65 musicians. Originally all of the musicians were from the La Porte area. Now, only about one-third of the La Porte County Symphony Orchestra musicians come from La Porte; the rest travel from surrounding areas including Illinois and Michigan. Some concerts are played in Michigan City at Elston Performing Arts Center, while most are held in the La Porte Civic Auditorium. The musicians have a variety of backgrounds and while some are full time musicians, many have other professions. They could be anybody's neighbors: computer technicians, contractors, doctors, bookkeepers, professors, artists, sales persons, lawyers, ministers, teachers, housewives, office workers, retirees or students.

The governing body of the orchestra is a board of directors made up of a variety of business people who know the importance of supporting quality music to promote culture in this community. Many people and businesses contribute financially to the orchestra because of the orchestra's emphasis on children's programs.

In order to produce concerts, there is a staff of workers who have been preparing this event for many months. They all work very hard to make the stage ready for the musicians to be able to share their talents with all of us. You will see the full list of musicians and staff on the following pages. Please go to the website [www.LCSO.net](http://www.LCSO.net) for additional photos and more information.

# LA PORTE COUNTY SYMPHONY ORCHESTRA STAFF

It takes a dedicated team of professionals behind the scenes to run the daily business of an orchestra. In addition to all of the musicians on stage, there are many staff members working for the orchestra and the auditorium who make each production possible. Assisting the staff are numerous volunteers who work tirelessly to organize this children's concert and make sure that everyone is safely seated each year. There are over one hundred people who are not on the stage during a performance but have a hand in assisting the orchestra to make this event possible.

## **Production Staff**

Music Director: Philip Bauman  
Associate Conductor: Charles Steck  
Personnel/Production Manager: Sara Thomas  
Operations Manager: James Snyder  
Music Librarian: Dana Chartier  
LCSO Children's Chorus Director: Matthew Nelson

## **Administrative Staff**

Executive Director: Lee Bauman  
Education Director: Diana Ford  
Graphic Artist: Tina Rardin  
Bookkeeper: Kathryn Kaminski

## **Board of Directors**

Marcia Morris, President  
Jerry Huddleston, Vice President  
Cecelia Largura, Treasurer  
Jill Klingbeil, Secretary  
Harold Barr  
V. Michael Drayton  
Ric Federighi  
James Foglesong  
Paul Hecht  
Howard Jones  
Fran Jones  
Yvonne Lindborg  
Leigh Morris  
John Weithers  
Orchestra Representatives: JoFran Bendix, Meg Rodgers

## ♪ Sing with the Symphony!

If you've ever wanted to sing with the symphony, now is your chance.

The concluding selection for the concert is a *Star Wars* Medley. The section that is titled "Augie's Municipal Band" is what the children should prepare to sing. Learn this music so you will be ready to join the orchestra at the conclusion of the concert. This use of children's voices in *Star Wars* will evoke a sense of fun.

In the feature file of *Star Wars Episode I: The Phantom Menace*, "Augie's Great Municipal Band" is the title of the final score cue before the end credits. It is a reworking of "The Emperor's Theme."

In the story, the **Great Municipal Band** was a Gungan band that performed at all major events significant to the Gungans. It was a source of extreme pride for the Gungan people. Only the finest musikagungs of Naboo were members.

The band composed symponiks to record and retell Gungan history. The Great Municipal Band was directed by a leader, C. 32 BBY. That leader was Augara Jowil, who succeeded Beezar Pert. Under Augara's direction, the Municipal Band performed the Symponik Nabooalla following the Battle of Naboo.

How is this number similar to the Pachelbel canon?

Notice how John Williams uses a similar compositional technique when he asks the voices to follow each other in a strict imitation.

Sing along with track 9 on the CD to perfect your skills and to know how much time is in between your entrances. The music is on the following two pages.

**(Indiana State Standards: 1.1.1, 1.1.2, 1.1.4, 2.1.1, 2.1.4, 2.1.5, 3.1.1, 3.1.2, 3.1.4, 3.1.5, 4.1.1, 4.1.2, 4.1.4, 4.1.5, 5.1.1., 5.1.2, 5.1.4, 5.1.5, 6.1.1, 6.1.3, 6.1.5, 6.1.6)**

# Augie's Great Municipal Band

John Williams

## ENTRANCE 1

Musical score for Entrance 1, featuring two voices and two parts. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Wo wo wo" for the first three measures, and "wo ya wo" for the next three measures. The notes are quarter notes with stems up, except for the final note in each measure which is a half note.

Voice 1  
Wo wo wo  
wo ya wo

Voice 2  
Wo wo wo  
wo ya wo

1  
wo ya wo

2  
wo ya wo

## ENTRANCE 2

Musical score for Entrance 2, featuring two parts. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are: "Wo wo wo yah yah yah" for the first three measures, and "yah yah" for the next three measures. The notes are quarter notes with stems up, except for the final note in each measure which is a half note.

1  
Wo wo wo yah yah yah

2  
Wo wo wo yah yah

1  
yah yah yah yah yah yah yah yah

2  
yah yah yah yah yah yah yah yah

# ENTRANCE 3

1  
yah yah yah wo yah yah yah yah yah yah yah yah

2  
yah yah yah wo yah yah yah yah yah yah yah yah

1  
wo yah yah yah yah yah

2  
yah wo yah yah yah yah yah

Detailed description: The image shows a musical score for 'ENTRANCE 3' in G major (one sharp). It consists of three systems of two staves each, labeled 1 and 2. The first system has 8 measures. Staff 1 starts with 'yah yah yah' (quarter notes), followed by 'wo' (half note), then 'yah yah yah yah yah' (quarter notes), and ends with 'yah yah yah' (quarter notes). Staff 2 starts with a whole rest, then 'yah yah yah' (quarter notes), 'wo' (half note), 'yah' (quarter note), and 'yah yah yah yah yah yah' (quarter notes). The second system has 8 measures. Staff 1 starts with 'wo' (half note), then 'yah yah yah yah' (quarter notes), and ends with 'yah' (half note). Staff 2 starts with 'yah' (quarter note), 'wo' (half note), and 'yah yah yah yah yah' (quarter notes). The third system has 8 measures. Staff 1 starts with 'wo' (half note), then 'yah yah yah yah' (quarter notes), and ends with 'yah' (half note). Staff 2 starts with 'yah' (quarter note), 'wo' (half note), and 'yah yah yah yah yah' (quarter notes). The score ends with a double bar line.

# CD AUDIO DISC

## Concert Selections

1. [Dies Irae](#) ..... Anonymous  
Cantores Regina Caeli
2. [Suite No. 3 in A: IV. Allemande - Tripla](#)..... J. H. Schein  
Collegium Terpsichore & Fritz Neumeyer
3. [Tocatta and Fugue in D Minor](#)..... J.S. Bach  
Helmut Walcha
4. [Canon in D](#).....Johann Pachelbel  
English Chamber Orchestra & Raymond Leppard
5. [Concerto No. 13 for Piano and Orchestra](#).....Wolfgang Amadeus Mozart  
English Chamber Orchestra & Murray Perahia
6. [Symphony No. 94, 2<sup>nd</sup> Movement](#).....Franz Joseph Haydn  
Leonard Bernstein & Wiener Philharmoniker
7. [Symphony No. 5, 1<sup>st</sup> Movement](#)..... Ludwig Van Beethoven  
Andreas Delfs & Milwaukee Symphony Orchestra
8. [Symphonie Fantastique, 5<sup>th</sup> Movement](#)..... Hector Berlioz  
Sir George Solti, The Chicago Symphony Orchestra
9. [Star Wars: Main Title](#)..... John Williams
10. [Augie's Municipal Band](#)..... John Williams
11. [Duel of Fates](#)..... John Williams  
Movie Soundtrack

## Bonus Material

12. [Credo](#)..... Byzantium Chant  
Glory of Byzance
13. [Tocatta and Fugue in D Minor](#)..... Bach/Stokowski  
Eugene Ormandy, Philadelphia Orchestra
14. [Symphony No. 5, 1<sup>st</sup> Mvt](#)..... Beethoven  
Roger Norrington; London Classical Players
15. [Symphony No. 4, 3<sup>rd</sup> Mvt](#)..... Johannes Brahms  
George Szell: Cleveland Orchestra
16. [Tribute to John Williams](#)..... John Williams  
Medley Containing: *Star Wars (Main Title), Jaws, Superman March, Harry Potter, Raiders March, and Theme from E.T*