[VIRTUAL] Berton Family Young People's Concert
Learning Guide
Celebration of the Earth
Conducted by Rafael Payare and Steve Schick

April 18-May 6, 2022
Dear Educators:

Thank you for registering for the San Diego Symphony’s [VIRTUAL] Berton Family Young People’s Concert, entitled "Celebration of the Earth". This packet contains listening guides and composer biographies that are designed to help you prepare your students to watch the concert from April 18-May 6, 2022. For accompanying online materials, please use the "Meet the Instruments" playlist on the San Diego Symphony website, under the Young People’s Concert webpage. We hope that this guide will be useful to both music and classroom teachers. Feel free to adapt or change the guide to suit the needs of your students depending on their age and ability, no prior knowledge on the part of the student is needed.

If you have any questions regarding this packet please contact the Learning and Community Engagement Programs department at education@sandiegosymphony.org.

In observance of Earth Day on April 22, 2022 and Arbor Day on April 29, 2022, the San Diego Symphony encourages teachers to also explore learning materials developed by San Diego Natural History Museum. This museum has resources for all ages interested in learning about the natural world, which can be found by clicking the image below or visiting their website, https://www.sdnhm.org/education/education-resources/

The Learning & Community Engagement programs of the San Diego Symphony are generously supported by:


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Program

FRANZ JOSEPH HAYDN: Symphony No. 6 in D Major, Le Matin (Morning)
Rafael Payare, conductor

CLAUDE DEBUSSY: Prélude à l'après-midi d'un faune (L. 86)
"Prelude to The Afternoon of a Faun"
Steven Schick, conductor

LILI BOULANGER: D'un soir triste (Of a Sad Evening)
"The Moonlight And The Melody"
Written and performed by Gill Sotu
A San Diego Symphony commissioned work

Student speakers:
Nina Asnani, High Tech Middle Media Arts (HTMMA)
Ainhoa Leal, Grossmont College
Sabrina Webster, San Diego State University
Roma Snodgrass, Roosevelt Middle School
Annie Phan, University of California, San Diego

TOTAL PROGRAM DURATION: [50']

Please note: This program can be viewed more than once, and can be seen in two or three segments if teachers do not wish to share the whole program in one class session.

Performances for this concert were originally filmed and produced for San Diego Symphony's virtual festival "To the Earth" in June 2021. This three-concert festival series explores light, water and life across the span of a single day as experienced by composer, poets and other artists. For more information, and to view the full festival program, please visit: www.sandiegosymphony.org
Meet Your Conductor,
Music Director Rafael Payare

The 2021-22 season marks Rafael Payare’s third season as Music Director of San Diego Symphony, and already their relationship has been recognized as one of the most dynamic in North America. He has also recently been announced as the next Music Director of the Orchestre symphonique de Montréal where he has the title of Music Director Designate from September 2021 and will commence as Music Director from the 2022-23 season for an initial period of five years. His profound musicianship, technical brilliance and charismatic presence on the podium has elevated him as one of the most sought-after conductors. He was Principal Conductor and Music Director of the Ulster Orchestra from 2014-19 with whom he appeared twice at the BBC Proms in 2016 and 2019. The Orchestra recently named him Conductor Laureate in recognition of his vast artistic contribution to the Orchestra and City of Belfast during his five year tenure.

Born in 1980 and a graduate of the celebrated El Sistema in Venezuela, Mr. Payare began his formal conducting studies in 2004 with José Antonio Abreu. He has conducted all the major orchestras in Venezuela, including the Simón Bolívar Orchestra. Having also served as Principal Horn of the Simón Bolívar Orchestra, he took part in many prestigious tours and recordings with conductors including Giuseppe Sinopoli, Claudio Abbado, Sir Simon Rattle and Lorin Maazel.

In May 2012, Rafael Payare was awarded first prize at the Malko International Conducting Competition.

To learn more about Music Director Rafael Payare, please visit www.sandiegosymphony.org
Percussionist, conductor and author Steven Schick was born in Iowa and raised in a farming family. For 40 years he has championed contemporary music by commissioning or premiering more than 150 new works. Mr. Schick is music director of the La Jolla Symphony and Chorus and artistic director of the San Francisco Contemporary Music Players. He was music director of the 2015 Ojai Festival. He maintains a lively schedule of guest conducting including recent appearances with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, Ensemble Modern and the Asko/Schönberg Ensemble. His acclaimed publications include a book, The Percussionist's Art: Same Bed, Different Dreams. He has released numerous recordings of contemporary percussion music including a three-CD set of the complete percussion music of Iannis Xenakis (Mode) and a companion recording of the early percussion music of Karlheinz Stockhausen in 2014 (Mode). Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

In 2013, UCTV featured Steven Schick in On the Bridge, a six-part series in which Mr. Schick presents the origins and global development of percussion-based composition as a "physical art." He was inducted into the Percussive Arts Society's Hall of Fame in November 2014.
Gill Sotu isn’t strictly one thing.

He isn’t strictly a poet, a musician, a writer, a DJ or host. Effortlessly combining the artistic elements of himself, Gill weaves poetry into musical performances and improvisational songs into hosting gigs. Ever present is a forceful undercurrent of soulful, comedic, thought-provoking passion that engages and inspires his audiences throughout California.

Currently, Gill is a teaching artist with The Old Globe Theatre, as well as the Artist In Residence at Makers Church in San Diego. He has just finished an Artist in Residency at the Jacobs Center for Neighborhood Innovation where he was commissioned to write/direct two full length plays. Gill wrote and performed all the poetic segments to Melissa Adao’s dance theatre showcase, Hip-Hop CabHooray!, which won an award for Outstanding Production at the 2015 Fringe Fest. He has opened for Grammy®-nominated legend Sheila E as well as Talib Kweli. He has partnered and performed with the San Diego Symphony, and he has been commissioned to create plays for The Old Globe and CSUSM. Gill wrote and performed numerous poetry pieces for the United Way of San Diego, San Diego’s Fashion Week, and he performed the closing number for TEDx San Diego in 2013 and 2016, subsequently hosting TEDx San Diego in 2017. The San Diego community continues to take notice of Gill’s talent and charisma, as he’s been featured on NBC 7’s Art Pulse TV and was named the 2012 and 2013 San Diego Raw Performing Artist of the Year.

Amidst regular performances, Gill hosts events throughout the county and also conducts poetry workshops in schools across California; he has facilitated poetry workshops within San Diego County’s juvenile detention center for over two years. He finds the creativity and honesty expressed by these elementary through high school students to be an incredibly rewarding experience and reminder of the importance of speaking one’s own truth.

Gill Sotu is a paradigm shifter whose audience feels that he’s speaking to them individually, making a performance to hundreds seem more like an intimate dialogue between close friends. Charismatic and with an ability to adapt to any event, Gill quickly garners people’s attention and doesn’t let go until he says, “Thank You!”
The San Diego Symphony Orchestra (SDSO) performed its first concert on December 6, 1910, making it the oldest orchestra in the state of California. In the 100-plus years since its inception, the SDSO has become one of the leading orchestras in the United States and was designated a Tier 1 Orchestra by the League of American Orchestras in 2010. It is committed to providing musical experiences of superior quality for the greater San Diego community and beyond. Through a rich mixture of innovative and educational programming designed to appeal to all ages and cultures, the Symphony makes music an integral part of the cultural and intellectual fabric of Southern California, valued by and relevant to all its residents. The Music Director of the San Diego Symphony is Rafael Payare. The Principal Guest Conductor is Edo de Waart, and Jahja Ling serves as Conductor Laureate. The Orchestra offers a wide range of concert experiences and performs more than 140 concerts each year.
Meet the Instruments

Have you ever wondered why a French Horn is called French? What does “Double” mean in Double Bass? Members of the San Diego Symphony Orchestra answer these questions in brief “Meet The Instruments” videos that can be found on the San Diego Symphony YouTube channel.

Click the image to view the playlist, or search for the San Diego Symphony channel on YouTube.

Learning Objective
Students will be introduced to the concept of a symphony orchestra, its instrument families, the way the latter look and produce sound, and the traditional seating plan they will encounter when they watch the Berton Family Young People Concert program.

Materials
Pages 9-12 of the learning guide
San Diego Symphony "Meet the Instruments" videos (optional)

Background Information
The modern symphony orchestra consists of 75-100 musicians and up to 20 different musical instrument types. There are four main groups or families of instruments: Strings (violin, viola, cello, bass, and harp), Woodwinds (flute, oboe, clarinet, bassoon), Brass (trumpet, horn, trombone and tuba), and Percussion (timpani, snare drum, bells, marimba, and many more, including piano/keyboard).

The word “symphony” means “sounding together.” Your orchestra is called the San Diego Symphony because it is located in the city of San Diego, California. Its members are invited to participate after a rigorous audition process and include some of the top players in the country, who live and work in the area.

Questions for discussion
Pre-school and Kindergarten
As a class, discuss if you were to start up a neighborhood or classroom orchestra, what would you call it? Ask students to share special characteristics that you could include in the name. (city, age group, etc.) For each of the four instrumental family types, discuss the characteristics of each instrument. What are the four instrument family types in the orchestra? How does each instrumental family make sound?

First through Third Grades
As a class, discuss the basics of each instrument family. How are its members similar to one another? How are they different from one another? What mechanism produces the sound of each instrument? A trumpet uncoiled is 6 feet and a tuba uncoiled is 18 feet, how does the size of an instrument affect its sound?

Fourth and Fifth Grades
As a class, discuss the basics of each instrument family. Where do the instruments sit on stage? Can you identify each group on stage? Why do you think the sit where they are? (loud instruments sit in the back of orchestra, softer instruments sit in the front of the orchestra, etc.)

Sixth through Eighth Grade
As a class, discuss the four classifications of instruments found on page (Aerophones, idiophones, membranophone, chordophone)
Woodwind Family

Flute and Piccolo
- Highest sounding of all woodwind instruments
- Held sideways when played
- Flute is 26 inches long and has a light, lovely sound
- Piccolo is half the length of a flute and has a very high, clear, piercing sound

Clarinet
- Single reed is used in the mouthpiece
- Wide range from low to high
- Sounds hollow and mellow
- Easily handles changes in tempo and volume
- Bass Clarinet reaches lower pitches and curves up at the bottom like a saxophone

Oboe
- Double reed is used in the mouthpiece
- Medium to high pitch
- Creates a thin, buzzing sound
- Requires great breath control from the player
- Developed from the shawm in the 1700s
- English horn is lower version of the oboe

Bassoon
- Double reed is used in the mouthpiece
- Low range
- Sounds like a low oboe
- 9 ft. 2 in. long and folded in two
- Early bassoons had only 2 keys; more keys were added to allow for extra notes
- Contrabassoon reaches even lower pitches, it is the lowest pitched instrument in the woodwind family

Brass Family

Trumpet
- Highest sounding of the brass instruments
- Similar to soprano voice in a choir
- Sounds brilliant and strong
- Length uncoiled is 6 feet
- Different kinds of mutes can be inserted in the bell to muffle or change the sound

French Horn
- Medium-low range
- Similar to alto voice in a choir
- Hunting horn originally, later inner coils of tubing were added to produce more pitches
- Right hand is placed in a bell to control pitches and tone
- Sounds warm and rich
- Length uncoiled is 16 feet

Trombone
- Medium-low range
- Similar to tenor voice in a choir
- Trombone design has been the same for 500 years
- It was called the sackbut (French for “push-pull”) in medieval days.
- Sounds powerful and majestic
- Length uncoiled is 9 feet

Tuba
- Lowest sounding brass instrument
- Similar to bass voice in a choir
- Developed in the 1800s
- Sounds deep and rich
- Length uncoiled is 16-18 feet
String Family

Violin
- Highest sounding of all the string instruments
- Similar to soprano voice in a choir
- Held under chin when played

Viola
- Second highest sounding string instrument
- Similar to alto voice in a choir
- Held under the chin when played

Cello
- Second lowest instrument
- Similar to tenor voice in a choir, but has a very wide range
- A peg at the base of the cello rests on the floor; instrument is held between the knees

Double bass
- Lowest sounding string instrument
- Similar to bass voice in a choir
- Player stands up or sits on a high stool

Harp
- Large range of sounds
- All fingers on each hand are used to pluck the strings
- Pedals are also used to tune and change notes

Percussion Family

Cymbals
- Indefinite pitch instrument
- Two circular brass discs that look like large dinner plates
- Ancient Greeks and Romans used them in their religious rituals
- Sounds loud, exciting tones

Snare Drum
- Indefinite pitch instrument
- Snares (wire strings) are stretched along the bottom of the drum head and vibrate when the drum is struck
- Sounds are loud and sharp

Timpani
- Definite pitch instrument: tuned to precise notes
- Drum head, usually plastic, is stretched over a copper kettle
- Drum head skin can be tightened to raise the pitch
- Played in groups of 3-5 drums
- Produces deep tones and can sound like thunder

Bass Drum
- Indefinite pitch instrument: no specific pitch is played
- Sounds very low, strong tones
Classifying Instruments

Many people are familiar with the instrument families, however here are several different ways of classifying instruments. Instruments can be classified according to how they produce sound! Below you will find four classifications, how they produce sound, and examples of each.

**Aerophones**
Primary cause of sound is vibrating air

Examples include: flute, recorder, bassoon, trombone, and trumpet

**Idiophones**
A type of percussion instrument where materials other than strings or membranes vibrate to produce sound

Examples include: cymbals, gong, triangle, marimba

**Membranophones**
Sound is made primarily by a vibrating membrane

Examples include: bass drum, snare drum, timpani

**Chordophones**
Produce sound primarily through the vibration of a string or strings

Examples include: piano, double bass, cello, violin, guitar
About Joseph Franz Haydn

Life Dates: 1732-1809
Country of Origin: Austria
Musical Era: Classical

- Haydn worked for the Esterhazy Court, where he composed music for this noble family’s orchestra known for having one of the best orchestras in Europe.
- He was friends with Mozart and taught Beethoven.
- Haydn’s best-known works include: the London Symphonies, The Creation, Trumpet Concerto, and Cello Concerto No. 2 in D Major
- Haydn earned the nickname “Papa Haydn” from his friends and colleagues.

About Claude Debussy

Life Dates: 1862-1918
Country of Origin: France
Musical Era: 20th Century

- Debussy was not born into a family with a musical background, however he started taking piano lessons at age 7 and by age 11 was studying at the Paris Conservatory.
- Debussy was the most influential composer of the late 19th and early 20th centuries.
- Debussy’s best-known works include: Clair de lune, La Mer, and Prelude to the Afternoon of a Faun

About Lili Boulanger

Life Dates: 1893-1918
Country of Origin: France
Musical Era: 20th Century

- Born Marie-Juliette Olga in Paris, August 21, 1893, Lili Boulanger grew up in a musical family; her father was French composer Ernest Boulanger and her older sister Nadia, also a composer, later became a significant teacher to many of the 20th century’s leading composers.
- At age 19, Lili became the first female winner of the Prix de Rome composition prize.
- Despite illness for much of her short life, Lili wrote many works for choir, voice, piano, chamber ensemble, and orchestra.

The Bigger Picture

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<th>Haydn is born in Austria</th>
<th>Haydn writes “Symphony No. 6”</th>
<th>San Diego Mission is founded</th>
<th>Declaration of Independence is established</th>
<th>Debussy is born in France</th>
<th>Height of the California Gold rush</th>
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List Poem Classroom Activity

Learning Objective:
Students will explore the elements of day using repetition, the five senses, the natural world, and their imaginations to create list poems. Please note that this classroom activity can be modified and changed to best fit your students' needs. List poems are versatile and easily adapted for different grades and levels of students.

Preparation/Materials:
A copy of Gill Sotu's "The Moonlight and the Melody" (pages 17 of this learning guide)
Paper and pencil
White board

Background Information:
April is National Poetry Month, but poetry can be taught all year long! During the concert, students will hear a poem written and performed by Gill Sotu, entitled "The Moonlight And The Melody", which was commissioned by the San Diego Symphony for the 2021 "To the Earth" Festival.

In this classroom activity, students are asked to respond to Gill's poem, by creating their own type of poem, called a list poem. List poetry lets young writers communicate their ideas using poetic tools, but without having to use meter or rhyme to create a quality piece of writing. Like other types of poetry writing, list poetry gives students the opportunity to articulate feelings, observations, and thoughts.

Activity prep (5-10 minutes):
As a class, read Gill Sotu's poem "The Moonlight and the Melody" several times, and discuss what you think the poem is about:
- Think about the title.
- What is the "tone" or "mood" of the poem?
- How is it organized?
- Does it have patterns, rhythms, rhymes, or repeats?
- What special language, symbols, or images are used?
- Why was it written? For whom?
- What is the theme?
- What feelings does it capture about night time?

Have students create three lists of words for each time of day (morning, afternoon, night), either individually on their own paper, or as a group on the board. Using their five senses and imagination, ask them to recall what they can see, hear, smell, taste, touch outside during these three different times of day, just words—no full sentences. Remind them of their five senses when creating the list or lists. Students can chose a specific outdoor location for this exercise, this can be your schoolyard, their neighborhoods, or somewhere like a forest or desert. Allow students to share words from individual lists with the rest of the class.
Students will be creating what's called a list poem. Like Gill Sotu's poem, ask your students to select one time of day to focus their poems on: either morning, afternoon or night. Instruct students that they are to begin as many lines of their poem as possible with the phrase “In the night”, “In the afternoon”, or “In the evening” depending on what time of day they have selected. Write these phrases on the board. Draw from several student’s word lists and/or the shared word pool to make examples—the lists they've made should help them with ideas for their poems. See if students can give you example lines also to ensure understanding.

Example:
In the morning: ________________________
In the morning: ________________________
In the morning: ________________________

Sourced from p. 119, in the List Poems lesson, Poetry Everywhere

In the night my pajamas ripped off in the breeze.
In the night a pink ghost drove to the cemetery.
In the night I ate four jellybeans.
In the night my eyes pop open when I hear a snow owl feeding her babies.
In the night my dolls grabbed my bowl of Froot Loops.
In the night bubbles of Miss Piggy swayed over the sea.
In the night my barrettes scratched my head.
In the night my underwear danced through the sleeping home.
In the night the moon came out and up and down and rolled around like a lighted bowl.
In the night the stars sparkled like a glittery dress of snowy eyes.
In the night car lights slid through my walls.
In the night Donahue whispered into my ear
In the night my teeth glow like gorgeous flowers.
In the night my blankets turn into little shortcakes.
In the night my sheets wrap around my head like a fireball.
In the night my mother goes to the bathroom.
I am not afraid of staying alone. In the night I have faith in my father.
In the night the quiet deadness filled a truck.
In the night flowers faint and die.
In the night seven ghosts visited the bathroom and ran into my mother.
In the night scissors of glue clip and clip.
In the night my sister sticks my feet with toothpicks.
In the night I tapdance in front of Sammy Davis, Jr.
In the night the peaceful ballet came into my dressing room.
In the night the clouds cannot leave the room.
In the night the river carries many frogs.

Kelvin Moncayo, Candice Robinsons, and Ananie Noel
(2nd grade, New York, N.Y.)
Writing (10-20 minutes):
Encourage students to write as many lines as they can. If students seems stuck, you could write any of the following questions on the board or invent your own:

- What is happening in the natural world? In the sky? On the ground?
- What can you see and hear in the at this time of day and not at other times?
- What do animals and plants do during this time?
- What is the weather like? How does the air feel? Is there wind?
- What memories do you have about this time of day?
- What is the best part about this time of day?

Sharing (10 minutes):
Have students share what they've written (voluntarily) with one another and/or the class.

Extensions:

- Incorporate other poetry about times of day
- Use a projector and incorporate images of different times of day into the Activity portion as students write
- Include a discussion of metaphor and simile and/or encourage students to use figurative language
- Create a group poem with a line or two from all students
Little known fact,
Every night, throughout our fragile world,
Each story that is spoken around a bonfire is burned,
Turned to smoke, and then offered to the night
as nature's way of recording human history
Real or imagined
It is important to the sky that it doesn't forget

Each allegory is given to an astral plane for its safe keeping
and reading at our leisure
The problem is, most of us have not been taught the language
of the stars
Or have simply fallen asleep during that lesson.
Learning is draining, I get it.
Let me give you the cliff notes.

Lesson one,
we, the children of the story,
no matter where you call home. have a sky in common.
It is the dim blanket that we fall in love under.
It is the times the dusk gets cooler and we get closer
Where songs sound best at the Gaslamp,
especially when they are happy and sung off-key
Where people get GOOD weird,
And WEIRD, weird...
Pre and post internet,
revolution
or apocalypse,
The night sky will always, connect us
When I whisper a secret into the soft belly of the night in City Heights
Simultaneously a woman in India suddenly doesn't feel so alone.
Strange I know, it just works that way.
Try it, talk story to the sky and listen for what it echoes back.
Meditate on its muted voice
Sometimes, it takes dark silence, to teach us the most about ourselves...

Lesson two,
Once you have learned to read the cosmos correctly
You won't be able to put the book down.
Think of it, hero's and heartbreaks translated and laid within
each star shining over North Park
No more shadows chasing you
You can be who you really are
Paint your face
Spit your truth
Thrust your arms out to the side and airplane your way into
re-embodying your unapologetic youth
Some folks, just shine brighter in the night
There are SeaWorld like fireworks in your fingertips that are
just itching to ignite
Let them dance like your parents aren't home
Like your nemesis finally got their come-up-ins
Like you live in a world where it is actually cool to use the
word "come-up-ins"
Or ANY word that you please.
Let the crickets be your rhythm section
Go out enjoy the natural symphony of the wind bouncing
upon Chollas lake,
Practicing its scales upon the reeds
We, the children of the bonfire,
The children of the story
No matter where you call home,
Owe half our development to the night,
Pre and post internet,
revolution
or apocalypse,
globally, the evening will always, connect us
Tuck us in...
It holds our songs, revels in our howls
you're invited
Come around to Shelter Island and sit around the bonfire for
a while
Tell your tale
Un-tame your strange
We are all waiting
The moonlight
the melody
And if you'll have us,
Your...stage
The Orchestra Wants to Hear From You!

After viewing the concert, our musicians would love to read your list poems from the activity guide, or hear about your experience!

What was the most surprising part of the performance?
What was your favorite instrument?
What was your favorite piece?
Can you share something you learned?
If you could ask one of our musicians or the conductor a question, what would it be?

All materials can be sent to:

Learning and Community Engagement Department
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USA