

STORYTIME

WITH THE
SYMPHONY




Atlanta
Symphony
Orchestra

Stephen Mulligan
Conductor



Storytime with the Symphony

In this Concert for Young People by the Atlanta Symphony Orchestra, children will be introduced to composers who loved to tell stories.

Don't you need words to tell a story? How can music tell a story without words? Composers rely on melody, rhythm, tempo, and musical dynamics to make the story come to life.

Often, musical instruments — whether the strings, woodwinds, brass, or percussion — take on specific roles to make the story extra exciting!

Welcome to the Atlanta Symphony Orchestra!
We've got a story to tell!



Mozart Goes



Wolfgang Amadeus Mozart (“MOWT-zart”) was a famous child prodigy. A “prodigy” is someone who shows great talent at a young age – and Mozart definitely did that! He was playing the piano, the violin and writing music when he was only five years old! He grew up to become a great composer known all around the world.

Mozart especially liked to write **operas**. An “opera” is a story told with songs, performed by singers and an orchestra. Operas often start with a lively “overture” that samples the best songs and sets the mood for the story to follow.

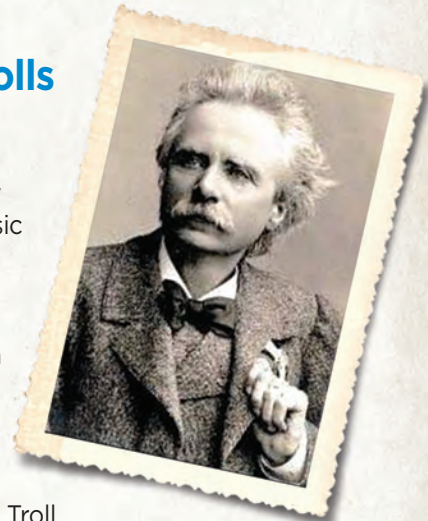
Mozart’s comic opera, “The Marriage of Figaro,” is about a funny servant named Figaro who is excited to marry a maid named Susanna. When their boss is too lovey-dovey with the bride-to-be, Figaro and Susanna set a trap to teach him a lesson. As you will hear, the overture to Mozart’s “The Marriage of Figaro” promises a lot of punch, pow, and excitement.

Mozart shows that music of the overture can create the mood for storytelling, like saying “once upon a time.” Here, the music invites us to have fun!



Grieg: Running Away From Trolls

Composer Edvard Grieg (“GREEG”) was born in Norway, a beautiful country in northern Europe. He was raised in a family where everyone sang or played a musical instrument. Much of Grieg’s music was inspired by Norway and the Norse myths handed down from early Vikings.



Grieg wrote music for a play about a folk hero in Norway named “Peer Gynt.” In the story, Peer meets the daughter of the Troll Mountain King and follows her into a dark cave. In the beginning, Grieg’s music sounds creepy and suspenseful as Peer tiptoes about the darkness. As Peer gains confidence, so does the music. Once the trolls discover him, however, Peer has to run like crazy because he is being chased by trolls – and Grieg’s music becomes action-packed!

Grieg shows us how a composer uses music to create an exciting action scene! Watch out for trolls! Run!



to a Wedding



Bizet: Fighting the Bulls

French composer Georges Bizet (BEEZ-AAY) was another child prodigy. He took piano lessons from his mother and was accepted into a major music school in Paris when he was only 9.

Bizet also loved to read books so he was eager to tell stories with his music when he became a composer. His famous opera, "Carmen" is about a beautiful Spanish gypsy who falls in love with a famous bullfighter! Bizet's music provides a big entrance for the bullfighter, like a march of the champions. You can almost hear the bullfighter flinging his cape, and waving to the cheering crowds.

Bizet shows us how music can be used to describe a **character**. Here comes the bullfighter!



Say Hello to Mama Koku!

Mama Koku is a Master Storyteller who has performed throughout Georgia and across the United States. As an educator, she teaches children of all ages.

Say Hello to the Orchestra and the Conductor!

An **orchestra** is a large group of musicians playing in four different groups of instruments. Each section has a different quality.

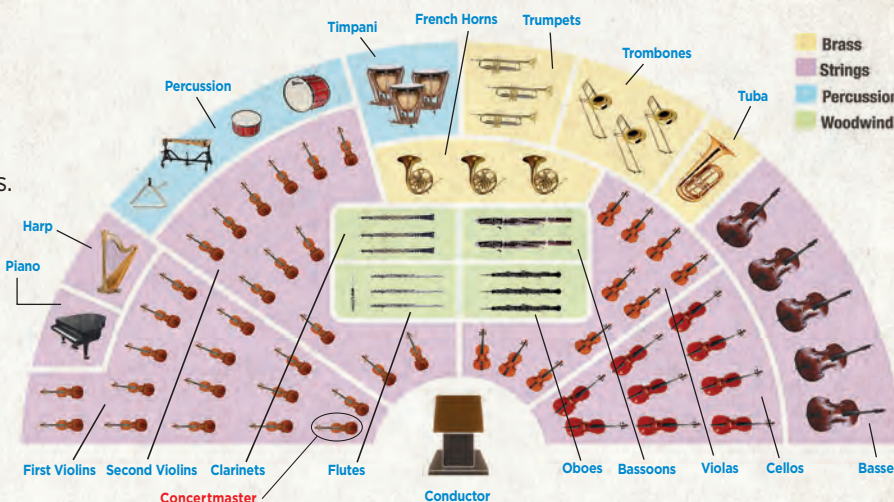
The **string** section is made up of violins, violas, cellos, and basses. These instruments can sound soft and sweet, or soaring and grand.

The **woodwind** section consists of flutes, oboes, clarinets, and bassoons. Woodwinds carry the melody over the quietest and the loudest parts of a piece.

The **brass** section includes horns, trumpets, trombones, and tubas. Brass instruments create epic swells and sudden bursts of sound in the loud, exciting parts of music.

The **percussion** section is home to drums, chimes, gongs, cymbals, and whistles. These instruments provide pounding rhythms, booming drum rolls, and driving energy.

The **conductor** faces the orchestra with his or her back to the audience. Using a baton, the conductor "marks time" so that the musicians play together on the same beat.



Sibelius: Feeling



Composer Jean Sibelius (Sih-BEL-ee-us) was born in Finland, another country in the northern Europe. As a young man, he settled with his wife next to a beautiful lake in Finland and raised six daughters.

Sibelius wrote music for a play about a woman on a sick bed thinking back on better days in her life. Sibelius's music, "Valse Triste," means "sad waltz" – but it's about being both happy and sad. In the story, the sick woman imagines that she is dancing with her long-lost husband. The music revisits happy memories but the situation is still very sad.

Sibelius shows how a composer uses music to share big **emotions**. Here, his music is "bittersweet," both happy and sad.



Beethoven shows that a composer can use music and **imagination** to share their own personal story.



Beethoven: Knocking at the Door

Composer Ludwig van Beethoven (LOOD-vig VAHN BAY-toh-ven) was born in Germany – and started playing the piano when he was so small that he stood on the bench to reach the keys.

People adored Beethoven and his passionate music that asked big questions and made people sit up and listen. His Fifth Symphony includes a famous musical phrase – short-short-short-LONG – that is said to be Fate knocking at the door.

Other musical selections tell specific stories but Beethoven's Fifth Symphony creates a fresh musical journey for each person who listens to it. Try coming up with your own story!



"Three shorts and a long" dominates the entire Fifth Symphony.



An original score from Beethoven's Fifth Symphony.



Happy, Feeling Sad



Smetana: Happy Endings!

Czech composer Bedřich Smetana (SMEH-tah-nah) learned the violin from his father and gave his first piano recital at the age of 6. Another child prodigy! Smetana also loved his homeland very much that he often told the story of its folktales and traditions in his music.

Smetana's opera, "The Bartered Bride," takes place in a village during the holiday carnival. A girl named Marenka is expected to marry one boy but she loves another boy instead! You can tell from the sound of the music that Smetana is going to give her a happy ending.

The music is upbeat and entertaining!

Remember the energy of Mozart's Overture to "The Marriage of Figaro?" How does Smetana's overture sound the same? How does it sound different?



Smetana shows how a composer uses music to finish a story with a happy ending, like "and they all lived happily ever after!"

Telling a Story with Music

When composers want to tell a story with music, they use several different tools. A few of these tools are melody, rhythm, tempo, and instrumentation.

Melody is the tune we hear, sing or hum when we listen to music. Mozart's melodies are very easy to recognize and remember. A melody will tell you whether a story is happy, serious, lovey-dovey, or even sometimes kind of sad - as in Bizet's "Toreador Song" or in Sibelius's "Valse Triste."

Rhythm is the pattern of long and short notes in music. The "beat" is the steady pace that makes you clap along. Rhythm is the changing pattern that rests on top of that beat. Rhythm adds energy and drive to the music - and to the story - as in Beethoven's Fifth Symphony or in Grieg's "In The Hall of the Mountain King."

Tempo is the speed of the music. It could be quick, brisk, and playful - or it could be slow and stately. You can get a clue from the tempo as to the type of story being told - as in Mozart's "Overture to The Marriage of Figaro," or in Grieg's "In the Hall of the Mountain King."

Instrumentation means which musical instrument the composer chooses to carry the music. A trumpet suggests a heroic sound and a violin offers a more heartfelt sound. Sometimes, instruments are picked to represent the voice of a particular character - as in Grieg's "In the Hall of the Mountain King," or in Sibelius's "Valse Triste."

Another tool is called **musical dynamics**. These are the instructions on how to play the music. It could get suddenly loud or suddenly soft. It could be slow and strong or fast and light - or anything in between, depending on the story - as in Grieg's "In the Hall of the Mountain King," or in Beethoven's "Fifth Symphony."

STORYTIME
WITH THE
SYMPHONY


Atlanta
Symphony
Orchestra

STORYTIME
WITH THE
SYMPHONY


Atlanta
Symphony
Orchestra

STORYTIME
WITH THE
SYMPHONY


Atlanta
Symphony
Orchestra

STORYTIME
WITH THE
SYMPHONY


Atlanta
Symphony
Orchestra

BRASS



Brace yourself!
This is going
to get loud!

The **brass** section includes horns, trumpets, trombones, and tuba. Brass instruments are important in the loud, **exciting** parts of the music.

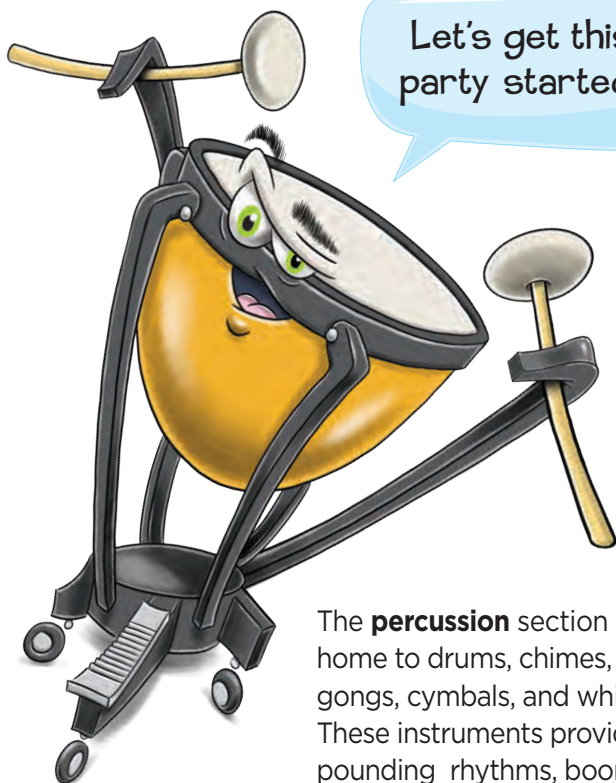
STRINGS



The sweet
part always
makes me cry!

The **string** section is made up of violins, violas, cellos, and basses. These instruments can sound soft and sweet, or soaring and majestic.

PERCUSSION



Let's get this
party started!

The **percussion** section is home to drums, chimes, gongs, cymbals, and whistles. These instruments provide pounding rhythms, booming drum rolls, and driving energy.

WOODWIND



Stand back.
I've got something
to say!

The **woodwind** section contains flutes, oboes, clarinets, and bassoons. Woodwinds can carry the melody over both the quietest and the loudest parts of music.



Atlanta Symphony Orchestra

404.733.4871 | ASO.ORG

Education & Community Engagement Staff Listings

Hollis Hudak

*Senior Director of Education and
Community Engagement*

Tiffany I. M. Jones

*Managing Producer of
Education Concerts*

Kaitlin Gress

Manager of Community Programs

Ruthie Miltenberger

Manager of Family Programs

Adrienne Thompson

Manager, Talent Development Program

Tyrone Webb

*Manager of Education and
Community Programs*

Support Music Education

The Atlanta Symphony Orchestra thanks the following organizations for their support of our Education and Community Programs. The support of these corporations, foundations, and individuals is invaluable in helping us reach and educate diverse communities.

AT&T

Arby's Foundation, Inc.

Capital Group Companies

Charitable Foundation

Chick-fil-A Foundation

Cobb EMC Community Foundation

The Coca-Cola Company

Delta Air Lines, Inc.

Georgia-Pacific Foundation

Georgia Power

Kaiser Permanente

Lettie Pate Evans Foundation

Publix Super Market Charities

Wells Fargo

WestRock

The Zeist Foundation

With Deepest Gratitude



Major support is provided by the Mayor's Office of Cultural Affairs.



This project is supported in part by an award from the National Endowment for the Arts.



Major funding is provided by the Fulton County Board of Commissioners.



This program is supported in part by the Georgia Council for the Arts through the appropriations of the Georgia General Assembly. GCA also receives support from its partner agency, the National Endowment for the Arts.