

BANBOR SYMPHONY ORCHESTRA

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Education Guide: Young People's Concert 2025

Orchestral Stories





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March 2025

Dear Educator/Parent,

Welcome to the Bangor Symphony Orchestra's 2025 Young People's Concert, "Orchestral Stories." We are thrilled that you and your students are joining us on Monday, May 5th for our Young People's Concert. The following information and materials are provided to make your experience at the concert that much richer.

The Bangor Symphony Orchestra and the University of Maine are committed to music education for all children and we look forward to welcoming you to the concert hall at the Collins Center for the Arts. If you have inquires regarding procedures for getting to the performance, please contact Collins Center Operations Manager of Theatre Operations, Bobbi-Jo Cochrane, at (207) 581-3350.

Please be in touch with me for any other questions you might have. We look forward to seeing you on Monday, May 5th.

Warm regards,

Katie Hardy

Education and Community Programs Manager

PO Box 1441 • Bangor, ME 04402-1441 • (207) 942-5555



BSO Young People's Concert Guidelines

The following information is helpful when planning your visit to the University of Maine to attend the Bangor Symphony Orchestra's 2025 Young People's Concert.

Directions

From the South on I-95, take exit 191 to Kelley Road and turn right. Continue on Kelley Road for 1 mile until you reach the traffic light, then turn left onto Route 2 and go through downtown Orono. Cross the river, then bear right onto Park Street. Continue .5 miles until you see a "University of Maine" sign on your left and a branch of Bangor Savings Bank at the roundabout. Take the third exit onto campus (Rangeley Road). At the fork, bear left and you will see two huge parking lots. The brick and glass building is the Collins Center for the Arts.

From the North on I-95, take exit 193 to Stillwater Avenue and turn left. Drive straight for one mile and turn right onto College Avenue. Drive one mile and turn left onto the UMaine campus (Long Road). Follow the winding road .5 miles then turn right onto Flagstaff Road. The Collins Center for the Arts will be directly ahead on the right after .2 miles. Parking is in front of the building on the left.

Arrival

- Buses should arrive on campus a half hour before concert time. It will be necessary to walk from the parking lot to the Collins Center for the Arts building. **Only buses transporting handicapped students are to discharge at the curb directly in front of the Collins Center for the Arts building.**
- If there are special needs, such as a student who requires a wheelchair location, please advise the Collins Center for the Arts prior to the day of the performance.
- **IF NOT ARRIVING BY BUS: Park in the same portion of the lot designated for buses.** (Parking Permits are required for all other lots on campus. Vehicles parked in violation are subject to ticketing and fines. Temporary Parking permits are available at the University of Maine Police station on Rangeley Road.
- School groups will be met inside the lobby by ushers and escorted to their assigned seats.
- Please inform your bus driver that the performance is approximately 50 minutes in length.

At the Concert

Rest Rooms

Please visit the rest rooms before or after the concert. Short of an emergency, we request that students remain in their seats during the concert. Should an emergency arise, please ask an usher or chaperone to assist.

Chaperones

Please be sure your group has adequate supervision for the concert. Chaperones are responsible for the conduct of their students and should plan to sit among the children rather than on the aisle next to another adult. We strongly recommend at least one chaperone for every 15 students.

House Rules

1. Cameras, including cell phone cameras, tape recorders, and laser pointers are strictly forbidden.
2. Be sure that all cell phones and pagers are turned off or silenced.
3. No food or drink of any kind, including gum, is permitted in the hall.
4. Latecomers will be seated at the discretion of the management.

Lost and Found

Lost items will be kept at the Collins Center for the Arts. If you find an item during or after the concert, please leave it with one of the ushers.

On Good Behavior

Let your students know well in advance what behavior is expected. The concert will move along quickly, but students should know that they must sit quietly in their seats for a fairly long time. A good time to move around in their seats is during the applause. Please take immediate action in the event of talking or inappropriate behavior, such as feet on the seats.



Orchestral Stories

Bangor Symphony Orchestra

Lucas Richman, conductor

Monday, May 5, 2025

10:00 am and 11:45 am

Collins Center for the Arts

Program

Richard Wagner | *Lohengrin Prelude to Act III*

Carl Maria von Weber | *Alla polacca* from Clarinet Concerto No. 2 in Eb Major

Noah Smith, clarinet

First Place Winner of the Maine High School Concerto Competition

Lucas Richman | *Behold the Bold Umbrellaphant*

Ira Kramer, narrator

John Williams | *Star Wars: A New Hope—Main Title*

Description

Lucas Richman, Music Director and Conductor for the Bangor Symphony Orchestra, has made it his mission to instill in young children the awareness of music as an integral part of their lives. The theme chosen for this season's Young People's Concerts is "**Orchestral Stories.**" Each selection will display how composers use the orchestra to tell a story through the unique arrangements of musical notes, gestures and instrumentation.



Lucas Richman, Music Director and Conductor



GRAMMY award-winning conductor Lucas Richman has served as Music Director for the Bangor Symphony Orchestra since 2010 and held the position as Music Director for the Knoxville Symphony Orchestra from 2003-2015. Over the course of nearly four decades on the podium, he has garnered an international reputation for his graceful musical leadership in a diverse field of media. In concert halls, orchestral pits and recording studios around the world, Richman earns rave reviews for his artful collaborations with artists in both the classical and commercial music arenas.

He has appeared as guest conductor with numerous orchestras including the New York Philharmonic, Philadelphia Orchestra, Boston Pops, Los Angeles Philharmonic, Baltimore Symphony, Indianapolis Symphony, New Jersey Symphony, Canada's National Arts Centre Orchestra and Toronto Symphony Orchestra, the Russian National Orchestra, the Oslo Philharmonic, the SWR Radio Orchestra of Kaiserslautern, the Iceland Symphony

Orchestra, the Zhejiang Symphony Orchestra, the Orquesta Sinfónica Nacional and the Zagreb Philharmonic. Recent guest conducting highlights include programs with the Cleveland Orchestra, the Orlando Philharmonic and the Israel Camerata Orchestra Jerusalem.

In recent years, Mr. Richman has led performances with notable soloists in both the classical and pop worlds, ranging from Mstislav Rostropovich, Garrick Ohlsson, Lang Lang, Midori, Gil Shaham, Emanuel Ax, Yefim Bronfman and Frederica von Stade to James Taylor, Michael Jackson, Pat Boone, Michael Feinstein, Gloria Estefan, Matthew Morrison, Martin Short, Tony Randall, Victor Borge and Brian Wilson. His numerous collaborations with film composers as their conductor has yielded recorded scores for such films as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown*, *The Manchurian Candidate*, *White Noise* and *Flatliners*; in 2010, John Williams invited him to lead the three-month national summer tour of *Star Wars in Concert*. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States. His new CD of solo piano works, *Lucas Richman: Variations*, is available for sale in the lobby and online. For more information, visit www.lucasrichman.com.



Noah Smith, clarinet

Noah Smith began his journey studying clarinet at age 9 at a conservatory in France under the teaching of Daniel Paloyan, then Valentin Favre. He is continuing his studies in Maine with David Hoagland. He will be principal clarinet at All-State in May, and won the Bangor Symphony Concerto Competition. He has performed as principal clarinet, principal oboe and soloist with the Kennebec Valley Youth Symphony Orchestra. He also played alto saxophone at the District 2 jazz festival; was the principal bassoon, principal alto saxophone, and 2nd oboe at the MMEA District 2 band festivals. He enjoys marching with the Dunlap Highland Bagpipe Band and learning to play new instruments. Noah is also interested in the trade of instrument repair, and plans to study music education upon graduating from Buckfield High School in June.



Young People's Concert and the Maine Learning Results

Content Area: Visual and Performing Arts

Disciplinary Literacy- Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1. Music Difficulty

A2. Notation and Terminology

A3. Listening and Describing

Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Cultures

E4. Impact of the Arts on Lifestyle and Career



Richard Wagner, composer

On the Program! *Lohengrin Prelude to Act III*

May 22, 1813– February 13, 1883

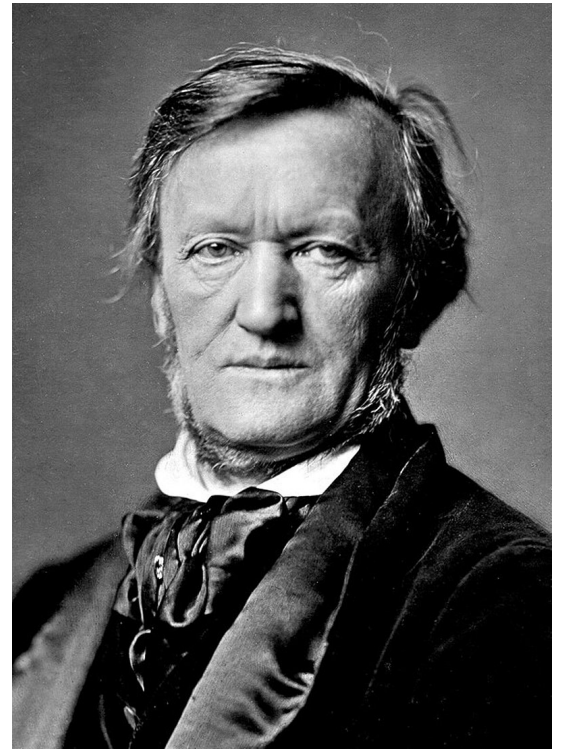
Nationality: German

Style/Period: Romantic

Famous Works: The Ring Cycle

Quick Facts:

- Wagner is most well-known for his Operas.
- As a child, he was influenced by his stepfather Geyer, who shared his love of theatre with Wagner. At age 15 he wrote his own play and at age 16, his first music composition.
- Musical Inspirations: Weber, Beethoven and Mozart.
- At Leipzig University, Wagner's teacher, Thomaskantor Theodor Weinlig, was so impressed with Wagner's musical ability that he refused any payment for his lessons.
- Wagner had a tumultuous love life full of affairs and scandals.
- Like many composers of his time, Wagner suffered severe financial trouble.
- Wagner completed his first opera at age 20, *Die Feen* (The Fairies).
- Unlike most opera composers, Wagner wrote both the libretto and music for his operas.
- In 1872, Wagner had his own opera house built specifically for the performance of his operas. You can attend a festival there today, but it is very difficult to get tickets.
- Wagner's later musical style is said to influence modern classical music.
- Wagner died of heart trouble in Venice on February 13, 1883.





Carl Maria von Weber, composer

On the Program! *Alla polacca* from Clarinet Concerto No. 2 in Eb Major
November 18, 1786—June 5, 1826

Nationality: German

Style/Period: Romantic

Famous Works: Der Freischütz

Quick Facts:

- Weber was born into a very famous, musical family. His mother was a Viennese singer and his father was a violinist and music director.
- Piano was Weber's primary instrument. He was able to play notes that were very far apart due to a longer than average thumb.
- Beyond playing piano and composing, Weber was also a conductor. He was one of the first conductors who stood in front of the ensemble as opposed to sitting at a keyboard in the middle.
- Weber was one of the pioneers of German romantic music mostly thanks to his operas.
- Weber became good friends with clarinet player Heinrich Bärmann. Bärmann helped Weber compose several clarinet compositions.
- Although he suffered from tuberculosis, he still worked hard, and kept composing and conducting throughout his illness.
- He died in 1826 from tuberculosis at the age of 39.





John Williams, composer

On the Program! Star Wars: A New Hope– Main Title

February 8, 1932

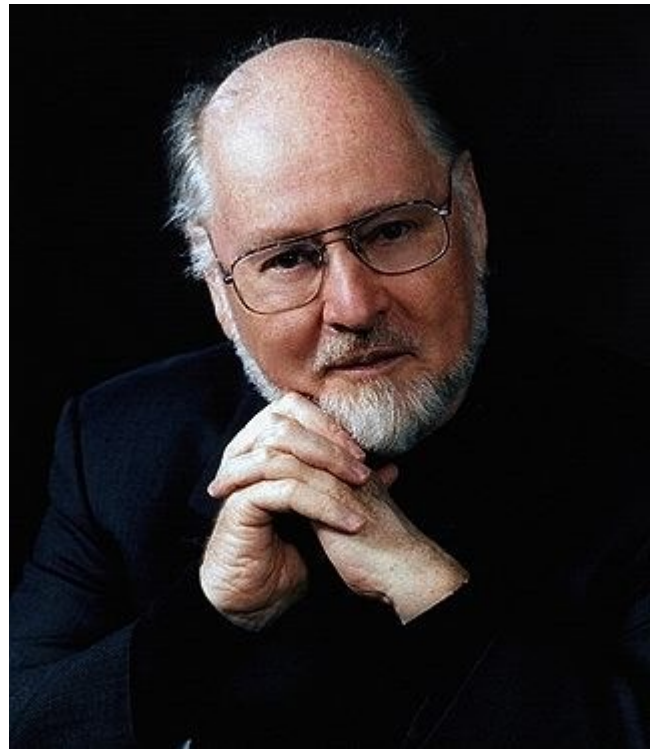
Nationality: American

Style/Period: 20th Century

Famous Works: Film music: *Star Wars*, *Jaws*, *Home Alone*, *Schindler's List*, *Harry Potter*

Quick Facts:

- Born in Queens, New York, Williams studied piano, trumpet, trombone and clarinet.
- Williams has written music for more than 100 films. He is one of the most respected composers for movies.
- Williams has a massive list of awards which include over 52 Oscar Nominations, 20 Gold and Platinum Records, etc...
- He holds more than 12 honorary doctorate degrees.
- Beyond being a composer, Williams is also a highly successful conductor. He held the position of musical director for the Boston Pops Orchestra for 14 seasons.
- In 2009, Williams was awarded the National Medal of Arts, the highest award given to an artist by the U.S. government.





Behold the Bold Umbrellaphant

Objective: Students will describe an imagined piece of music using poems.

Grades: 3-5

Maine Learning Results Visual and Performing Arts:

A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Culture

E2. The Arts and Other Disciplines

Materials:

Behold the Bold Umbrellaphant by Jack Prelutsky, book

Behold the Bold Umbrellaphant by Lucas Richman, recording found on YouTube

Note cards with separate poems from the book

Handout (next page)

Procedure:

1. Read the book, *Behold the Bold Umbrellaphant* by Jack Prelutsky.
2. Focus on the first poem, *Behold the Bold Umbrellaphant*. Ask the students if they were to compose a piece of music based on this poem, what would it sound like? What instruments would be playing? What would the tempo be like? Is there a certain style that would make sense? Would the music be loud or soft?
3. Play the first section of *Behold the Bold Umbrellaphant* by Lucas Richman. What did Richman use for instruments, tempo, style, and dynamics? Why do you think he chose those particular things?
4. Divide the class into groups. Assign each group a poem from the book and ask them to fill out the handout except for the purple box. Make sure students are familiar with terms used for each box in the handout. Perhaps brainstorm a word bank for each box prior to this activity.
5. Students present their handout to the class. First, they read the poem, then they talk about each section of the handout. Play the section of the Richman piece that is tied to the poem. Discuss as a class which descriptions were similar and different between the groups ideas, and Richman's composition. Explain that neither is right or wrong. Have the group fill out the purple box as they discuss.

Assessment:

Class discussion or written response: Ask students why they think Richman's ideas and the students ideas were different? Do different sounds mean different things to different people? Why?

Extensions:

Discuss film music. Divide students into groups and assign them parts of film that have specific music. Scary, action, sad, romantic, etc. Ask the students to describe what they may hear, instruments, style, dynamics, and tempo.

Behold the Bold *Umbrellaphant Activity*

Read your selected poem from *Behold the Bold Umbrellaphant*. Think about the poem- both the item and animal. Answer the following questions and imagine what a song representing this character would sound like. **Explain why you chose each detail.**

What is the tempo?

Think about: Does the tempo change during your poem's song?

What is the style?

Think about: What does your animal/item in the poem look like?
How does it move?

Which instruments will be featured?

Think about: The whole orchestra!

What are the dynamics?

Think about: What does your animal/item sound like?

How does your composition ideas compare to Lucas Richman's composition?



Program Music

Lesson One

Objective: Students will identify and define Program Music.

Grades: 3-6, 6-8 (extension)

Maine Learning Results Visual and Performing Arts:

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Culture

E2. The Arts and Other Disciplines

Materials:

Music Recordings of *The Flight of the Bumblebee* Nikolai Rimsky-Korsakov, *An American in Paris* George Gershwin, and *The Sorcerer's Apprentice* Paul Dukas.

Paper

Procedure:

1. Play *The Flight of the Bumblebee* for the students without revealing the title. Ask the students to describe using musical terms what they hear and make note of it on a display in front of the class. How does the music make you feel? What is the tempo? Instrumentation? Dynamics? Style?
2. Can the students guess what the music is about or what the music represents? Tell the students the title now. Explain to them that this piece of music is called program music. This type of music became very popular during the romantic period. Program music tells a story without using singers. Many times composers were influenced by art, folklore, nature, poetry, theatre, and those influences are connected to their compositions. *The Flight of the Bumblebee* was telling the story of a bumblebee. The composer was able to put that idea in your mind without using lyrics.
3. Do the same as you did for *Flight of the Bumblebee* for *An American in Paris* and *The Sorcerers Apprentice*, but ask the students to describe the music independently on a piece of paper. What story is the composer trying to tell? How do you know?
4. Ask students to break into groups and compare and contrast their thoughts. Draw a picture and/or write a story together that describes what they are hearing.
5. Ask pairs of students to present their ideas to the class. Did everyone reach the same conclusions? What made one pair think differently than another pair?
6. Are these two pieces program music? Why or why not?

Assessment: Exit Ticket: What is program music?

Extension: Students can choose a piece of program music and write a short story based on the what they hear.



Program Music

Lesson Two

Objective: Students will identify sounds in music that create mental stories or pictures

Grades: 3-5, 6-8 (extension)

Maine Learning Results Visual and Performing Arts:

- A. Disciplinary Literacy– Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3. Listening and Describing

Materials:

Carnival of the Animals Camille Saint-Saëns

2 more Program Music Recordings (see next page for examples)

Paper

Writing Tool

Procedure:

1. Play an example from *Carnival of the Animals*, possibly “The Elephant.” Ask the students; can they picture a big elephant dancing around? How do they know that? Could they draw a picture of what they hear?
2. Have students sit at a desk or on the floor where they can comfortably draw while listening to music.
3. Distribute one paper and one pencil to each student.
4. Have the students write their names in a specific corner of the paper.
5. Tell the students that you will be playing two short pieces for them and they are going to draw two accompanying pictures on each side of their paper. They should go through three steps:
 - A. Listen to the music for at least ten seconds,
 - B. Get an idea of what the music represents. e.g. nature, people playing, scary monsters... ,
 - C. Draw what the music makes them think of. There are no rules telling them what they have to draw as long as they can say the drawing came from what they heard.
6. Each example should take from one to two minutes to play and extra time can be given for students to finish their drawings.
7. Once the students have filled their page with two drawings, you may ask what people came up with and compare student’s ideas, stressing that in this activity there are NO wrong ideas.
8. Divide the students in a following class into groups and have them put all of their drawings together into a kind of comic book story. Depending on the class you may have them tell the story to the rest of the class while the original corresponding music is playing.

Extension:

Have students debate what they believe the music is supposed to represent. The class can be divided in as many as four teams with all of the members of each team agreeing on the position of a spokesperson. It is interesting to see why students believe certain music sounds like “nice animals playing” and other students think the same music sounds like “people in a war”. Make them use musical terms such as “crescendo” and “accelerando” when debating.

Examples of Program Music

Carnival of the Animals Camille Saint-Saëns

Danse Macabre Camille Saint-Saens

The Sorcerer's Apprentice Paul Dukas

La Mer Claude Debussy

An American in Paris George Gershwin

Night on Bald Mountain Modest Mussorgsky

Pictures at an Exhibition Modest Mussorgsky

Pines of Rome Ottorino Respighi

Scheherazade Nikolai Rimsky-Korsakov

Finlandia Jean Sibelius

Don Quixote Richard Strauss

Don Juan Richard Strauss

Peer Gynt Edvard Grieg

The Planets Gustav Holst

The Wand of Youth Edward Elgar

1812 Overture Pytor Ilyich Tchaikovsky

The Lark Ascending Ralph Vaughan Williams

Rodeo Aaron Copland

Lincoln Portrait Aaron Copland



- *Land of the Silver Birch* is a Canadian folk song. It may have been used to keep time with canoeing, similar to sea shanties or African American work songs. This song has charming poetry that speaks to nature and the peace of the woods.
- Both songs are written in Aeolian mode and can be used to introduce students to the natural minor scale. You can talk about how this mode of music usually conveys sadness, longing and melancholy. How does that apply to the poetry?
- The percussion parts in Figure 1 can be added to enrich either song. Instruments can be substituted with body percussion, triangle, recorders, boom wackers, etc.
- *Canoe Song* is a wonderful way to introduce and/or teach syncopation.
- You can use Figure 2 as an ostinato either sung or played.
- *Canoe Song* can be sung as a round in two or four parts.
- *Canoe Song* and *Land of the Silver Birch* can be used as partner songs for advanced singers.

[illegible]

Dip, Dip, and swing.

The songs and teaching ideas were adapted from “Music for Fun: Music for Learning” by Lois Birkenshaw.

Land of the Silver Birch

Key of D Minor

Canadian Folk Song

1. Land of the sil-ver birch, home of the bea-ver,
 Where still the might-y moose wan-ders at will. Blue lake and
 rock-y shore, I will re-turn once more. Boom did-dy boom boom,
 boom did-dy boom boom, boom did-dy boom boom. Boom!—

Chorus



2. Down in the forest, deep in the lowlands,
 My heart cries out for thee, hills of the north.
 Blue lake and rocky shore, I will return once more.
 Boom diddy boom boom, Boom diddy boom boom
 Boom diddy boom boom. Boom!

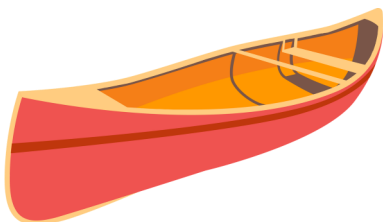
3. High on a rocky ledge, I'll build my wigwam,
 Close by the water's edge, silent and still.
 Blue lake and rocky shore, I will return once more.
 Boom diddy boom boom, Boom diddy boom boom
 Boom diddy boom boom. Boom!

Canoe Song

Key of D Minor

Traditional

My pad-dle's keen and bright, Flash-ing with sil-ver.
 Fol-low the wild goose flight. Dip, dip, and swing.



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"John Williams Biography" https://www.imdb.com/name/nm0002354/bio/?ref_=nm_ov_bio_sm 2/20/25

Thank you for attending Bangor Symphony Orchestra's
Young People's Concerts!



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