

A STUDY OF THE HISTORY AND CURRENT PRACTICES OF CREATING AND  
PRESENTING YOUNG PEOPLE'S CONCERTS IN AMERICAN ORCHESTRAS

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Submitted to the faculty of the  
Jacobs School of Music in partial fulfillment  
of the requirements for the degree,  
Doctor of Music  
Indiana University  
May 2017

Accepted by the faculty of the  
Indiana University Jacobs School of Music,  
in partial fulfillment of the requirements for the degree  
Doctor of Music

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27 February 2017

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*To my mother, Carolina Pérez Moran*

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## Chapter 1 : Introduction

American orchestras have served the children in their communities through the concert experience since the middle of the nineteenth century. In 2014, American orchestras presented over 28,000 performances for a total audience of more than 25 million concertgoers.<sup>1</sup> In the nearly 200 years of their existence, orchestras have adapted to the profound changes that their communities have undergone. No recent change has affected orchestras' operating strategy and mission more than the reduction or, in some cases, the removal of music education from the American education system. Non-profit arts organizations like professional orchestras are now viewed by schools as necessary partners to help enhance or replace the arts education of school-age children. One of the primary resources that orchestras have utilized to fulfill this role is their presentation of educational youth concerts, or Young People's Concerts (YPCs).

Conversely, American orchestras have turned to education outreach and community engagement to help solidify their fiscal standing. More and more, orchestras seek funding from a myriad of sources to increase the amount of outreach they are able to present in order to justify their value to the communities they serve. This project aims to assess the historic and present-day importance of educational youth concerts through investigation of the historic and present-day methodologies and practices of creating and presenting educational youth concerts.

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<sup>1</sup> League of American Orchestras. *Orchestra Facts: 2006-2014 A Study of Orchestra Finances and Operations*, Commissioned by the League of American Orchestras, [http://americanorchestras.org/images/stories/of/Orchestra\\_Facts\\_2006\\_to\\_2014\\_LeagueFinal.pdf?utm\\_source=realmagnet&utm\\_campaign=conference](http://americanorchestras.org/images/stories/of/Orchestra_Facts_2006_to_2014_LeagueFinal.pdf?utm_source=realmagnet&utm_campaign=conference), (accessed on November 15, 2016), 4.

The initial impulse to examine this field grew out of my belief that the beginning of my conducting career would find me working for an orchestra, creating and presenting concerts for young audiences. While I feel that the training I received throughout my years in graduate school programs prepared me in many ways to succeed in the conducting profession, at no point in my education was formal training in the creation and presentation of YPCs offered to me. I realized that my duties as an assistant or associate conductor would more than likely include conducting educational youth concerts. The goal of this research project was to examine the orchestral industry's work of this type and to create a document that could act as a resource for conducting training programs and for conductors who find themselves in a similar situation to my own. That being said, the scope and usefulness of this document goes beyond that of the conductor and can be utilized by any orchestral musician or staff member who may be involved with creating or presenting educational concerts for audiences of any age.

This document will examine the origin and history of YPCs in American orchestras including the notable work of Leonard Bernstein. It will present research done into the evolution of the creation and presentation strategies of educational youth concerts. Lastly, it will provide recommendations for creating and presenting YPCs and for further research into this field.

## Chapter 2 : History of Young People’s Concerts in the United States

Since the middle of the nineteenth century, American symphony orchestras have been presenting concerts specifically aimed at entertaining and educating audiences of young people. According to a 1968 case study completed by the U.S. Department of Health, Education, and Welfare and the American Symphony Orchestra League (now the League of American Orchestras), the earliest Young People’s Concert (YPC) that could be documented was performed in Cincinnati, Ohio by the Philharmonic Society on the Fourth of July, 1858.<sup>2</sup> Theodore Thomas, one of the first renowned conductors of American orchestras, first presented a set of three Saturday afternoon orchestral youth concerts with the Philharmonic Society of New York in 1883.<sup>3</sup> In May of 1886, Boston Symphony Orchestra conductor Wilhelm Gericke led a “Young People’s Popular Concert” for twenty-five hundred students.<sup>4</sup> In 1891, Walter Damrosch led a series of six afternoon YPCs with the reorganized New York Symphony.<sup>5</sup> Later, in 1896, Walter’s brother Frank Damrosch inaugurated concerts aimed at both instructing in addition to entertaining the young audiences.<sup>6</sup>

The organizing and implementing of YPCs can be credited to many individuals beyond conductors. Very often public school administrators, orchestra management,

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<sup>2</sup> Thomas H. Hill and Helen M. Thompson, *The Organization, Administration and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities. Final Report*, (Washington D.C.: American University, 1968), 10.

<sup>3</sup> Thomas H. Hill. “Ernest Schelling (1876-1939): His Life and Contributions to Music Education Through Educational Concerts.” (PhD. diss., Catholic University, 1970), 157.

<sup>4</sup> M. A. DeWolfe Howe, *The Boston Symphony Orchestra: 1881-1931*, (New York: Da Capo Press, 1978), 81.

<sup>5</sup> George Martin, *The Damrosch Dynasty: America’s First Family of Music* (Boston: Houghton Mifflin Company, 1983), 175.

<sup>6</sup> Michael L. Mark and Charles L. Gray, *A History of American Music Education, 2d ed.* (National Association for Music Education, 1999), 260-61.

symphony women's associations and junior league members were the driving force behind YPC creation in a community.<sup>7</sup> Very few orchestras had clearly articulated goals for presenting youth concerts. We know that, in general, orchestras felt an obligation to "provide fine music for the youth in its community," and the "need to provide children with the spiritual values inherent in listening to great music."<sup>8</sup> In 1911, a committee of Minneapolis women met with orchestral leaders and drafted a charter to form the Young People's Symphony Concert Association. This group collected fifteen dollar donations from more than one hundred charter members to "foster the love of music in Minneapolis by means of education concerts."<sup>9</sup>

Orchestra leaders did little to establish or standardize a methodology for the execution of their youth concerts. Orchestra leaders and school administrators were content with presenting YPCs because of their mutual obligation to provide children with fine classical music.<sup>10</sup> One orchestra that did adopt specific goals and a structure for its youth concerts early in their development was the Cleveland Orchestra, largely due to the influence of Miss Lillian Baldwin, the supervisor of music appreciation for the Cleveland public schools from 1929-1955.<sup>11</sup> Baldwin served as the liaison between the Cleveland schools and the Cleveland orchestra, having offices in both the administration building of the public schools and in Severance hall (home of the Cleveland Orchestra).<sup>12</sup>

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<sup>7</sup> Hill and Thompson, 12.

<sup>8</sup> Hill and Thompson, 13.

<sup>9</sup> Marcia L. Thoen, "Early Twentieth Century Orchestra Education Outreach in Minneapolis: Young People's Symphony Concert Association and the Repertoire Programmed and Conducted by Emil Oberhoffer 1911-1922," *Journal of Historical Research in Music Education* 31, no. 1 (October 2009): 52-53, <http://www.jstor.org/stable/25597935> (accessed August 10, 2014).

<sup>10</sup> Hill and Thompson, 16-17.

<sup>11</sup> "In Memoriam: Lillian Luverne Baldwin," *Music Educator's Journal* 47, no. 3 (January 1961): 14, <http://www.jstor.org/stable/333389097> (accessed December 30, 2014).

<sup>12</sup> Sondra Wieland Howe, *Women Music Educators in the United States: A History*, (Lanham: Scarecrow Press, 2014), 184-85.

Baldwin's "Cleveland Plan" included a seven-year cycle of repertoire and the creation of booklets and written materials that were distributed to Cleveland school children prior to their attendance at a YPC. The booklets included descriptions of concert pieces, biographies of composers, and lists of recommended recordings to be played in the classroom setting.<sup>13</sup> Baldwin also set forth a plan and purpose for the implementation of Young People's Concerts for the children in Cleveland:

1. Providing for children as nearly as possible a normal symphony concert experience through presentation of significant music by the full orchestra in the regular concert hall and by requiring the children to pay at least a token admission fee.
2. Providing pre-concert study for all children through closely coordinated work between the orchestra and the public schools.<sup>14</sup>

Over time, American orchestras began making YPC concerts a regular part of their season's offerings. The Detroit Symphony was the first orchestra to present a series of regular and recurring youth concerts in 1914.<sup>15</sup> Figure 2.1 taken from the American Symphony Orchestra League survey in 1968 shows orchestras from twenty cities and their historical youth concert activities.

### **Young People's Concerts in New York**

The orchestras in New York City have set the standard for the presentation of Young People's Concerts in America, and often have been at the forefront of innovation in their creation and presentation. Since Leonard Bernstein's first New York Philharmonic Young People's Concert in 1958, his style and approach to educational

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<sup>13</sup> Howe, 185.

<sup>14</sup> Hill and Thompson, 13-14.

<sup>15</sup> Hill and Thompson, 10.

concerts have been a gold standard. While Bernstein's youth concerts were the first to gain national acclaim, previous conductors of the New York Philharmonic laid the

HISTORICAL SUMMARY OF YOUTH CONCERTS IN 20 CITIES Table No. 1

Year of Initiation by the Resident Orchestra of a Continuing Youth Concert Project	Orchestra	Year of First Youth Concert Presentation in the City of Which There is Record
1914-15	Detroit Symphony, Mich.	
1916-17	San Francisco Symphony	1911 - San Francisco Symphony
1919-20	Cincinnati Symphony	1858 - Philharmonic Society
1920	Cleveland Orchestra	
1924	Baltimore Symphony	
1926-27	Seattle Symphony	1912 - Seattle Sym- phony
1933	New Haven Symphony	
1934	Pasadena Symphony	1926 - Los Angeles Philharmonic
1935-36	New Orleans Symphony	
1940's (early)	Pittsburgh Symphony	
1947-48	Utah Symphony, Salt Lake	
1948-49	Chattanooga Symphony	
1948	Rhode Island Philharmonic, Providence	
1950-51	Florida West Coast Sym- phony Sarasota - Bradenton	
1950-51	Columbus Symphony, Ohio	1940's - Columbus Philharmonic
1954	Evansville Philharmonic	
1954	Winston-Salem Symphony	1940's early - tour- ing orchestras
1958-59	Hartford Symphony	
1960-61	Sacramento Symphony	
1962-63	Spokane Symphony	

**Figure 2.1. List of Historical YPC Data Found in Hill and Thompson's Research.<sup>16</sup>**

foundation. In 1891, under the name of the New York Symphony (later to merge with the New York Philharmonic in 1928), the German born conductor Walter Damrosch

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<sup>16</sup> Hill and Thompson, 11.

presented a Young People's Educational Concert.<sup>17</sup> This program, which was typical of early YPC presentations, featured light classics and excerpts from operatic and symphonic works.<sup>18</sup> Frank Damrosch, Walter's brother, founded a series of Young People's Symphony Concerts in 1898 with the New York Symphony Orchestra.<sup>19</sup>

Conductor Josef Stransky presented the Philharmonic Society of New York's first Young People's Concert on the Saturday afternoon of January 24, 1914.<sup>20</sup> The program featured singer Kitty Cheatham performing Black folk songs and arrangements of Mother Goose nursery rhymes. Also performed were the second movement of Franz Joseph Haydn's Symphony No. 94, "The Surprise", Felix Mendelssohn's "Scherzo" from *A Midsummer Night's Dream*, and Peter Tchaikovsky's *Suite from The Nutcracker*.<sup>21</sup>

On January 26, 1924, conductor Ernest Schelling led the first of his long running series of Young People's Concerts with the New York Philharmonic.<sup>22</sup> He was aided in his endeavors by two philanthropic women, Mrs. E. H. Harriman and Mrs. Charles E. Mitchell.<sup>23</sup> Clarence Mackay, Chairman of the Philharmonic's Board of Directors, and Schelling worked together in a plan to use the Young People's Concerts to "form the taste of the future Philharmonic audiences" and "to excite the imagination and the interest

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<sup>17</sup> *New York Philharmonic*. <http://nyphil.org/history/philfacts/Musical%20Milestones> (accessed March 9, 2015).

<sup>18</sup> William Ray Perryman. "Walter Damrosch: An Educational Force in American Music." (PhD. diss., Indiana University, 1972), 202.

<sup>19</sup> John Erskine, *The Philharmonic-Symphony Society of New York* (New York: MacMillan Company, 1943), 27-28.

<sup>20</sup> *New York Philharmonic*. <http://nyphil.org/~media/pdfs/about-us/history/MusicalMilestones.pdf?la=en> (accessed March 9, 2015).

<sup>21</sup> *New York Philharmonic*. <http://nyphil.org/> (Accessed March 9, 2015).

<sup>22</sup> *New York Philharmonic*. <http://nyphil.org/> (Accessed March 12, 2015).

<sup>23</sup> Howard Shanet, *Philharmonic: A History of New York's Orchestra* (New York: Doubleday & Company, 1975), 240.

of children so that, when they reached adulthood, they would be sensitive enough to enjoy symphonic music, and enlightened enough to support it.”<sup>24</sup>

Although New York had been at the forefront of presenting Young People’s Concert in America late in the nineteenth century with the concerts of Theodore Thomas and Walter and Frank Damrosch, by the 1920’s many orchestras in the Midwest had forged ahead of the New York orchestras in their presentation of education concerts. Ernest Schelling’s initiation of a regular series in 1924 along with his innovative approach to their implementation helped the Philharmonic become a leader in the field for decades to come. Schelling’s roles and responsibilities in the creation and implementation of the Philharmonic’s educational concert series was in the selection of music, rehearsal of the orchestra, gathering of visual presentation materials and slides, and writing the concert commentary or script.<sup>25</sup> Additionally, Schelling bore some responsibility, along with Philharmonic administrators, board, and volunteers, to promote the concerts and attract audiences through public speaking engagements and the writing of newspaper and periodical articles.<sup>26</sup>

Unique to Schelling’s concert presentation was his use of a collection of five thousand hand-colored lantern slides showing images of composer portraits, pictures of the instruments, and humorous designs he created to aid in the presentation of the concerts.<sup>27</sup> Admirers of Schelling’s concerts would often speak of these visual aids in great reverence. Other pedagogical devices used by Schelling included the use of popular songs in concerts to give the audience a chance to participate in the performance.

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<sup>24</sup> Shanet, 240-41.

<sup>25</sup> Hill, 167.

<sup>26</sup> Hill, 168.

<sup>27</sup> Shanet, 242.

Additionally, at the conclusion of each concert, students were asked questions related to the concert's repertoire and theme. Students would accumulate their responses over the course of the season and submit them to the orchestra before the final concert of the season. Prizes and recognition was given during the final concert to those notebooks showing particularly good and imaginative work.<sup>28</sup>

Schelling's concerts quickly garnered him acclaim and prompted orchestras across the United States and in Europe to engage him to lead educational concerts in their cities.<sup>29</sup> Schelling led thirty-four performances with the Boston Symphony between 1925 and 1933.<sup>30</sup> The Philadelphia Orchestra's children's concerts under Schelling's leadership began in the 1926-27 season and continued for six years, producing forty-nine performances.<sup>31</sup> In his sixteen year association with the Philharmonic (none as its music director), Schelling conducted 295 educational concerts and established a strong model to be carried on after his death and into the hands of Leonard Bernstein which continues to the present day.

### **Walter and Frank Damrosch**

Perhaps more than any other, the Damrosch family is responsible for the establishment of classical music in America in the late nineteenth century. After emigrating from Germany in 1871, Leopold Damrosch, the family's patriarch, quickly became a well-respected conductor in New York, founding the Oratorio Society of New York in 1873 and eventually becoming chief conductor of the Metropolitan Opera in 1884.

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<sup>28</sup> Hill, 228.

<sup>29</sup> Hill, 148.

<sup>30</sup> Hill, 148.

<sup>31</sup> Hill, 148.

Leopold's second son, Walter's professional career began as an assistant conductor under his father at the Metropolitan Opera also in 1884. He later succeeded his father as conductor of both the Oratorio Society (1885-98) and the New York Symphony Society (1885-1928). It was with the New York Symphony Society, an early rival to the older Philharmonic Society of New York, that Walter conducted a series of six concerts for young people in 1891.<sup>32</sup> These concerts served a more entertaining, rather than educational mission, and featured light classics and excerpts from the opera and symphonic literature. Damrosch's first of these concerts included Schubert's *Military March in D Major*, Vieuxtemps' *Fantasia Caprice* for violin, and Johann Strass' *Emperor Waltz*.<sup>33</sup> This series of concerts with the New York Symphony Society did not continue past this initial run.

Damrosch would not conduct another educational concert until 1912, when he took over a series of Young People's Concerts that had been founded by his brother, Frank Damrosch, with a different orchestra in New York City, the New York Symphony Orchestra.<sup>34</sup> After spending some time in Denver, Colorado as supervisor of music education, Frank moved back to New York and took over as supervisor of music in the public schools in 1897. In contrast to Walter's use of light classical repertory, Frank's concerts, which began in 1898, utilized complete symphonies and were generally more educationally focused.<sup>35</sup> Frank would precede each composition with a brief explanation of the work's form and the composer's intentions, and he would also frequently ask the

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<sup>32</sup> Sondra Wieland Howe, "The NBC Music Appreciation Hour: Radio Broadcasts of Walter Damrosch, 1928-1942," *Journal of Research in Music Education* 51, no. 1 (Spring 2003): 66, <http://www.jstor.org/stable/3345649> (accessed August 14, 2014).

<sup>33</sup> Perryman, 202-3.

<sup>34</sup> Perryman 203.

<sup>35</sup> Martin, 176.

orchestra to play a brief example of a point being made in his explanations to the audience.<sup>36</sup>

The program for the first educational concert conducted by Frank included music from Haydn's "*Emperor*" *Quartet*, songs by Mozart, Mendelssohn, and Schubert sung by Emma Juch, Mendelssohn's *Fingal's Cave*, and Wagner's "The Ride of the Valkyries."<sup>37</sup> Programs of the following season's series would include multiple productions of *A Midsummer Night's Dream* using the music of Mendelssohn with narration of the Shakespeare text and yearly Christmas programs using the professional chorus of the Musical Arts Society. Four seasons included programs devoted to the music of Richard Wagner. Some programs explored themes such as the influence of folk song on symphonic music or concerts devoted to fairy tales and mythological stories in music.<sup>38</sup>

In 1912, as he took over Frank's established series of educational concerts, Walter introduced new concert themes and repertoire while mostly adhering to Frank's concert structure and implementation. In his first season, Walter presented a set of concerts devoted to the music of different nationalities – French, modern German, and Slavic composers – with a Wagner concert concluding the season.<sup>39</sup> Each year, Walter chose repertoire that centered heavily on the music of classical German composers, as he believed that this music should form the educational foundation for the audience's comprehension of symphonic music.<sup>40</sup> Perhaps more than the concert's structure, theme,

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<sup>36</sup> Martin, 175-176.

<sup>37</sup> Perryman, 204.

<sup>38</sup> Perryman, 204-205.

<sup>39</sup> Perryman, 206.

<sup>40</sup> Perryman, 207.

or repertoire, Walter's demeanor and rapport with the young audiences made his performances successful and memorable.

### **Summary**

The initiation of concerts for school-aged audiences marked an important first step in American orchestra's attempt to expose a greater portion of their communities to the value of classical music. Orchestras viewed YPCs as a crucial activity to help cultivate future audience members and supporters. Venerated conductors and music directors played important roles in the establishment of presenting youth concerts. Several common practices were established in the earliest youth concerts – the use of light classical repertoire, combining performance with verbal comments, and the inclusion of visual aids.

### Chapter 3 : The Impact of Leonard Bernstein

These concerts are not just concerts...They are, in some way, the quintessence of all I try to do as a conductor, as a performing musician. There is a lurking didactic streak in me that turns every program I make into a discourse, whether I utter a word or not; my performing impulse has always been to share my feelings, or knowledge, or speculations about music—to provoke thought, suggest historical perspective, encourage the intersection of musical lines.<sup>41</sup>

Starting from his stepping in on emergency notice to replace Bruno Walter in a concert with the New York Philharmonic in 1944 until his death in 1990, Leonard Bernstein was the face of classical music in America. He dedicated a significant portion of his time and energy to sharing his passion for music in an effort to increase the general public's appreciation and understanding of classical music. Bernstein shared this passion through a wide variety of media – live performances, audio recordings, lectures, the printed page, and television – in order to reach as many people as possible. It is quite remarkable for a musician of his stature to have devoted so much of his career to music education.

Bernstein was appointed co-music director (Dmitri Mitropoulos was the other) of the New York Philharmonic in 1957 and was also assigned the full leadership of the orchestra's Young People's Concert series. Bernstein's first Young People's Concert was performed on January 18, 1958 in Carnegie Hall and was aired live on CBS. Soon after this first program, *New York Times* music critic Howard Taubman remarked that "What counts is that as the incoming music director of the New York Philharmonic he regards this task as vital and is willing to take on some of it instead of delegating it entirely to a

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<sup>41</sup> Ned Davies, "To Our Readers," *Prelude, Fugue & Riffs*, Fall 1993, 1.

guest or assistant conductor.”<sup>42</sup> From the beginning of his tenure with the New York Philharmonic, Bernstein referred to his position as “educational mission.”<sup>43</sup>

As he first began work as music director of the Philharmonic, Bernstein worked to challenge the status quo of the way in which the orchestra presented concerts by flexing his “directorial muscles.”<sup>44</sup> Details such as altering the setup of the musicians on the stage to erasing bowing markings from previous conductors were examined to facilitate a turning point in how the Philharmonic presented concerts.

### **The Creative Process of Bernstein’s Educational Concerts**

Leonard Bernstein and the New York Philharmonic produced fifty-three programs for their Young People’s Concert series over the course of fifteen seasons, surveying all manner of topics, composers, and styles of music. Concerts could address a broad question like the very first in the series with “What Does Music Mean?”, or focus on a specific topic of music theory like “Musical Atoms: A Study of Intervals.” (see Appendix F for a complete list of the fifty-three programs in the series and the repertoire performed.)

Fortunately, a great deal of the creative process that Bernstein employed while developing his Young People’s Concerts can be studied in materials that have been archived and preserved in the Leonard Bernstein Collection at the Library of Congress in Washington, D.C. Thousands of pages of ideas, notes, and revisions reveal how carefully Bernstein selected concert themes, chose repertoire, and edited concert scripts. Much of the initial planning was done solely by Bernstein, with little to no outside input. It wasn’t

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<sup>42</sup> Howard Taubman. “Philharmonic Re-Examines Approach to Concerts for School Children.” *New York Times*, February 2, 1958.

<sup>43</sup> Humphrey Burton. *Leonard Bernstein* (New York: Doubleday, 1994), 290.

<sup>44</sup> Burton, 292.

until after the concert's outline and a first draft of the concert script was complete that Bernstein would meet with a team of editors who would evaluate the proposed script and make final decisions on the concert's repertoire.<sup>45</sup> This group of individuals included Mary Rodgers, an author of children's books, who checked for clarity and simplicity in the script's verbiage; John Corigliano, Jr., who offered musicological information; Ann Blumenthal, who kept track of the timing of the program; Jack Gottlieb, who catalogued the musical examples for the orchestra's cue sheet; Candy Finkler, who recorded all the changes to the scripts; and Roger Englander, who produced and directed the televised series.<sup>46</sup> According to Gottlieb, these editing sessions had a "lot of easy-going give-and-take with Bernstein welcoming the banter and commentary of his production team."<sup>47</sup> Englander, remarked that "the script conferences were happily anticipated rituals held at Bernstein's apartment...The search for the exact word, the most illuminating phrase, continued right up until we went on the air. Bernstein wrote every work of each script himself. He invited our suggestions and comments, but could not comfortably deliver someone else's words."<sup>48</sup>

### **The Content of Bernstein's Educational Concerts**

Bernstein never attended a Young People's Concert in his childhood. Perhaps because of this, he did not simply reproduce the established structure and model that the New York Philharmonic had been employing in their educational concerts when he first took over the series in 1958. Many of the elements that were in place prior to Bernstein's

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<sup>45</sup> Alicia Kopfstien-Penk, *Leonard Bernstein and His Young People's Concerts* (Maryland: Rowman & Littlefield, 2015), 4.

<sup>46</sup> Sharon A. Gelleny, "Leonard Bernstein's Young People's Concerts: A Critical Overview." (M.A. Thesis, McMaster University, 1991), 21.

<sup>47</sup> Jack Gottlieb, ed., *Leonard Bernstein's Young People's Concerts* (New Jersey: Amadeus Press, 2005), xiii.

<sup>48</sup> Burton, 296.

taking over the concert series – composition or notebook contests, art projects, dancers, program notes, and Ernst Schelling’s “lantern slides” – were used very rarely or not at all in Bernstein’s concerts.<sup>49</sup> Instead, Bernstein opted for a concert format and structure that best suited his personality and talent, both as a conductor and communicator. Brian David Rozen, in his dissertation on the educational and pedagogical approach of Bernstein’s Young People’s Concerts, finds a repeatable plan that permeates the series. He observes that the concerts contained, “an initial question or statement, an answer segment, and a musical performance.”<sup>50</sup>

The fifty-three Young People’s Concerts that Bernstein conducted can be grouped into three general categories – concerts that addressed a technical musical concept (i.e. “What is a Concerto?”), concerts that focused on music of a specific composer (i.e. “Charles Ives: American Pioneer”), and concerts that featured young performers. When performing concerts of the first category, Bernstein tended to take up a greater portion of the concert with his verbal explanations of the subject being investigated. Often, he would select relatively short musical examples from both classical and popular music to illustrate his explanations. These investigative concerts in the series generally presented some of his best and most original commentary.<sup>51</sup> Many of the titles of the concerts in this first category are phrased in the form of a question, such as “What Does Music Mean?” (1958) or “What Is Impressionism?” (1961). Conductor Michael Tilson Thomas, one of Bernstein’s protégés and Bernstein’s successor as conductor of the Philharmonic’s educational concert series, says that from the moment he met Bernstein

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<sup>49</sup> Kopfstein-Penk, 19-20.

<sup>50</sup> Brian David Rosen. “The Contributions of Leonard Bernstein to Music Education: An Analysis of his 53 *Young People’s Concerts*.” (PhD. Diss., Eastman School of Music, 1997), 146.

<sup>51</sup> Gelleny, 29.

I understood that he was an asker of questions. “What is your favorite music?” “Why do you phrase it *that* way?” “How do you know that?” “Who’s writing new good music and where can I hear it?” Questions were essential for him because questions led to answers, more knowledge, and, of course, to more questions.<sup>52</sup>

When presenting concerts that focused on the music of a specific composer, Bernstein would often choose a composer that happened to be celebrating an anniversary year celebration, such as “Aaron Copland’s Birthday Party” (1961) and “A Birthday Tribute to Shostakovich” (1966). While still taking time to provide the audience with historical or anecdotal information about the composers being featured, a greater prominence was given to performing larger musical selections than in programs investigating specific musical concepts. Bernstein was not afraid to explore serious and profound music with his young audiences. In “Who is Gustav Mahler” (1960), Bernstein and the Philharmonic perform Mahler’s *Das Lied von der Erde*. Prior to the performance, Bernstein tells the audience he was “not afraid to play this music for you. I know you’ll understand it, and even love it, because you already know more about Mahler than most people do.”<sup>53</sup>

In the third category of Young People’s Concerts, Bernstein and the Philharmonic showcased the talents of young performers with very little commentary about the music being performed. The Philharmonic would hold several mass auditions to select the young performers, who ranged in age from twelve to twenty-four.<sup>54</sup> The most famous of the young performers to appear in the series was pianist Andre Watts.

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<sup>52</sup> Gottlieb, vii

<sup>53</sup> *Young People’s Concert*, “Who is Gustav Mahler?” Directed by Roger Englander. CBS Broadcasting, February 7, 1960.

<sup>54</sup> Kopfstein-Penk, 32.

The music performed in Bernstein's Young People's Concerts reflects his musical taste and his desire to challenge the audience rather than pander to them. Bernstein selected pieces the Philharmonic was performing on their classical subscription concerts or had been recently recorded.<sup>55</sup> The practice of "re-purposing" repertoire for their Young People's Concerts allowed Bernstein and the Philharmonic the benefit of putting these concerts on with very limited rehearsal time.

Music written by American composers made up a significant portion of the music performed in Bernstein's Young People's Concerts. Howard Shanet, in his book on the history of the New York Philharmonic, calculates performances of American music rose from four to five percent in the 1950's to fifteen percent in the 1960's under Bernstein's directorship.<sup>56</sup> Of all composers, American or otherwise, Aaron Copland's music was featured most often. The close bond that Copland and Bernstein shared, along with Copland's use of tonality and American nationalism, led his music to be a good fit for the programs that Bernstein created.

### **Summary**

Thanks to his fifteen-year investment in educating young audiences and the incredible reach he could attain through the medium of television, Leonard Bernstein's Young People's Concerts with the New York Philharmonic have left an incredible mark on music education and music appreciation. Bernstein's concerts are recognized for changing the way music appreciation is taught and for turning two generations of viewers into music lovers.<sup>57</sup> He was able to use the genre of the educational concert to further his

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<sup>55</sup> Kopfstein-Penk, 27-29.

<sup>56</sup> Shanet, 347.

<sup>57</sup> Kopfstein-Penk, 189.

mission of reshaping the musical canon and to bring a greater understanding of the inner-workings of classical music to a broad audience.

## Chapter 4 : Research Review

Many factors, including the popularity of Leonard Bernstein's Young People's Concerts, spurred an increase in educational programming by American orchestras in the latter decades of the twentieth century. By the 1960s, it was estimated that at least 75% of the over one thousand symphony orchestras spread over America and Canada presented educational concerts for youth regardless of size of operating budget.<sup>58</sup> Despite the proliferation of Young People's Concerts, their educational value has, at times, come into question. Educational concerts presented by orchestras have been seen as "promotional or make-work activities...that are essentially dilettantist and elitist."<sup>59</sup> In an effort to highlight and standardize exceptional work being done in the field of Young People's Concerts and orchestral educational activities as a whole, arts advocacy organizations like the National Endowment for the Arts and the League of American Orchestras (formerly known as the American Symphony Orchestra League) began to survey and study the presentations of educational youth concerts. These research projects presented in this chapter will provide valuable insight into the development of educational youth concerts from their beginnings to the first decade of the twenty-first century.

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<sup>58</sup> David Van Vactor and Katherine D. Moore, *Every Child May Hear* (Knoxville: University of Tennessee Press, 1960), 2-3.

<sup>59</sup> Phillip Hart, "The Educational Role of the Symphony Orchestra" *Music Educators Journal*, Vol. 60, No. 4 (Dec., 1973): 27, <http://www.jstor.org/stable/3394474> (accessed August 10, 2014).

## Case Study Research of Hill and Thompson

The League of American Orchestras has been at the forefront of researching and evaluating current practices of the presentation of Young People's Concerts. Their first research project, *The Organization, Administration and Presentation of Symphony Orchestra Youth Concert Activities for Music Educational Purposes in Selected Cities* was published in 1968 and was directed by Thomas H. Hill and Helen M. Thompson in coordination with the U.S. Department of Health, Education, and Welfare. This research project accumulated historical data on YPCs and closely examined twenty orchestras across the country in an attempt to derive best practices for YPC presentation and implementation. The study lists their objectives as follows:

1. To examine the purposes for which youth concerts are presented
2. To examine in detail all facets of the administration, production and financing of youth concerts
3. To analyze the program content of youth concerts
4. To analyze the relationship of youth concerts to the public school music curriculum
5. To try to ascertain from these studies:
  - a. The factors that are significant in the establishment and development of youth concerts
  - b. The practices that result in youth concerts being effective as musical, cultural and educational experiences for young students
  - c. The circumstances required to increase the opportunities that can be extended to young people of this nation to hear symphonic music.<sup>60</sup>

Hill and Thompson's research revealed that youth concerts were "an extremely important part of the civic, educational, and cultural responsibilities of symphony orchestras."<sup>61</sup> The success of youth concerts was found to be closely tied to the "quality of leadership" in both the orchestra's and school's personnel. Also, a strong partnership

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<sup>60</sup> Hill and Thompson, 2

<sup>61</sup> Hill and Thompson, 5

between orchestras and schools was essential to fulfilling the mission that these concerts be educational experiences. The study, however, ultimately found a lack of solid methodology and best practices for producing educational concerts for children in the first fifty years of their existence, despite the orchestral community's desire to bring classical music to children.<sup>62</sup>

Hill and Thompson correlate a conductor's success in presenting educational concerts with the conductor's musical knowledge and taste in choosing the concert's repertoire along with the conductor's interaction with the audience. Despite the importance of this latter role of the conductor in education concerts, the study recognizes the difficulty of the conductor to effectively communicate and engage with an auditorium filled with two to three thousand school-age children.<sup>63</sup>

Hill and Thompson collected data on the concert programming for the twenty orchestras that were examined in their case studies. Over three concert seasons (1964-65, 1965-66, and 1966-67) 281 different educational youth concerts were analyzed. In these nearly 300 presentations, 184 different composers were represented with 1,205 different compositions performed (see Figure 4.1 below). Results from the study indicate that repertoire for YPCs performed during these three seasons were primarily drawn from the Romantic period and twentieth-century composers. A heavy emphasis was also placed on programmatic music over absolute music. Hill and Thompson assert that music that follows a narrative provided school teachers more opportunities to prepare the students

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<sup>62</sup> Hill and Thompson, 16-17.

<sup>63</sup> Hill and Thompson, 7

prior to the concerts, and a story that conductors could incorporate into their verbal comments from the stage.<sup>64</sup>

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<sup>64</sup> Hill and Thompson, 80.

Classifications of the Compositions  
 Played in Youth Concerts

Table No. 5

STYLES AND PERIODS OF MUSIC	Number of Com- positions Fall- ing within Each Classification	Percentage of Each to the Total No. of Compositions Played
Baroque. . . . .	61	5 %
Classical. . . . .	242	20 %
Romantic . . . . .	447	37 %
Impressionism. . . . .	35	3 %
20th Century . . . . .	402	33 %
Before 1937...195		
After 1937...207		
Not identified . . . . .	18	2 %
Totals . . . . .	<u>1,205</u>	<u>100 %</u>
TYPES OF COMPOSITIONS		
Symphonies and excerpts of . . . . .	205	17.0%
Symphonic poems. . . . .	15	1.3%
Overtures, suites, pieces. . . . .	810	67.0%
Concertos and works with soloist . .	115	9.5%
Musical theatre and opera. . . . .	56	4.6%
Not identified . . . . .	4	.7%
Totals . . . . .	<u>1,205</u>	<u>100.0%</u>
INSTRUMENTATION		
Works for full orchestra . . . . .	1,142	
Works for small orchestra. . . . .	2	
Works for string orchestra . . . . .	36	
Not identified . . . . .	25	
Total. . . . .	<u>1,205</u>	
WORKS INVOLVING SPECIAL "FEATURES"		
Works with narrator. . . . .	21	
Works with chorus. . . . .	7	
Works with dancers . . . . .	15	
Works with cartoonist. . . . .	1	
Works used for instrument demon- stration. . . . .	18	
Works for group singing. . . . .	2	
Total. . . . .	<u>64</u> (5% of total)	

Figure 4.1. Summary of Hill and Thompson's Repertoire Research.

The study examined educational concert design and creation in each of the twenty cities; where topics such as concert themes, verbal comments, extra-musical devices, and

audience participation were all studied. Thoughts on the importance of YPC concert themes were diverse among the case studies. Some conductors rejected the idea of incorporating concert themes as being “contrived and artificial” while others found themes essential to help unite all of the different purposes and practices in play in the educational concert setting.<sup>65</sup> One conductor remarked that good programming, regardless of the age of the audience members, should carry at the very least an “implied theme,” and that a well-chosen youth concert theme allows for great flexibility in the concert repertoire that can be selected and gives ample material for school teachers to draw from in their preparations to attend the concerts.<sup>66</sup> Responses from school music teachers and administrators were also gathered in the study. In regards to concert themes, one elementary music teacher in Detroit commented:

“I feel that a definite subject should be presented in each program whether it be the composer, the instrument, or the work itself. This subject should then be exemplified by many aids – visual, esthetic, aural, etc. The concept should be fully developed and leave a definite impression upon the audience. Then the children can take this subject, as say the sonata, and use it as a tool to evaluate other compositions.”<sup>67</sup>

In a typical YPC of 50-60 minutes in length, conductors planned about 8-10 minutes of speaking to the audience between musical selections. Music teachers expressed preference for verbal comments from the stage, given the condition that the speaker “have the talent and training require to speak well and effectively, that the comments be well-planned and well-suited to the age group attending, paced as to hold the students’ attention, and that they be clearly audible to every child in the audience.”<sup>68</sup>

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<sup>65</sup> Hill and Thompson, 99.

<sup>66</sup> Hill and Thompson, 99.

<sup>67</sup> Hill and Thompson, 100.

<sup>68</sup> Hill and Thompson, 100.

The inclusion of extra-musical devices (puppets, cartoonists, and films) as part of the design of educational concerts did not elicit much enthusiasm from the majority of conductors, music teachers, or school administrators. Most of the concerts studied did include some form of audience participation – singing, clapping or tapping, or mass audience responses to questions asked by the conductor. Conductors expressed some reservation to having the large audiences coordinate musically. Of the constituents polled, elementary music teachers expressed the most enthusiasm for the use of audience participation in youth concerts, particularly singing.<sup>69</sup>

Hill and Thompson’s research found that, by and large, music teachers and school administrators looked to the conductor for effective selection of the concert repertoire. Hill and Thompson then state that, “It is obvious, then, that youth concert programs are rooted in the conductor’s ability, training, experience, knowledge of repertoire, musical taste, interest in educational work, and understanding of a child’s learning capacity.”<sup>70</sup> From responses gathered from over 900 teachers, they considered the conductor’s manner to have a great impact on the effectiveness of the YPCs. Major factors that were mentioned included:

1. Projection of enthusiasm and personal warmth by the conductor
2. Effectiveness with which the conductor handles the verbal comments
3. Projection of a strong and dynamic personality that commands the respect of children, and is an effective force in maintaining control of large student audiences
4. Projection, through conductor’s handling of the orchestra, of the importance of music and, more specifically, of the importance of that specific concert.<sup>71</sup>

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<sup>69</sup> Hill and Thompson, 102.

<sup>70</sup> Hill and Thompson, 82.

<sup>71</sup> Hill and Thompson, 102.

The study also surveyed students to get their evaluation of conductors and found that most students expressed concern when conductors “talked down” to the students, tried too hard to “sell” the music, and focused too much on disciplining the student’s behavior during concerts.<sup>72</sup>

As the first major research project devoted to analyzing the history and presentation of Young People’s Concerts, Hill and Thompson sought to find commonalities and best practices that could be disseminated to American orchestras. Their research and questioning of a wide range of the constituents involved in youth concerts (orchestra administrators, conductors, music teachers, school administrators, and audience members) shed light on the philosophies behind presenting educational concerts and the implementation strategies used by orchestras.

A significant finding of Hill and Thompson’s study was that despite offering several educational programs to their communities, including youth concerts, American symphony orchestras invested very little personnel and resources towards evaluating the design of their educational offerings. The study states, “Few orchestras, however, have within their employ administrative and artistic personnel who have had formal training and experience in elementary and secondary education processes and techniques.”<sup>73</sup> As schools made an investment of time, personnel, and finances to send their students to the concert hall to attend these educational concerts, school teachers and administrators began to concern themselves with the education values of YPCs.

The study makes the following recommendations relating to youth concerts as educational experiences:

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<sup>72</sup> Hill and Thompson, 102.

<sup>73</sup> Hill and Thompson, 125.

1. Concerts should be a natural outgrowth of the school curriculum.
2. Access to youth concerts should be made available to all students regardless of financial limitations.
3. Concerts should be presented during the school day.
4. Concerts should be presented in locations that provide optimum conditions for listening, seeing, and learning.
5. Effective programs offer multiple concert experiences that are designed to be sequential.
6. Pre-concert instructional packets should be developed with guidance from professional educators. The packets should make recordings of the concert repertoire available for students to listen in advance of the concert.
7. Educational radio and television should be fully utilized for classroom concert preparation.
8. Performances by musicians close to the age of the audience should be considered.
9. Audience participation is especially valuable for audiences of younger children, including audience singing geared to the age level of the students in attendance.<sup>74</sup>

In addressing the role of orchestra personnel specifically, Hill and Thompson recommended that organizations analyze the purpose(s) for which the orchestra engages in the presentation of youth concerts. These purposes should be “identified, clearly articulated, deliberately adopted, and specific plans and procedures devised for attempting to achieve the stated purpose.”<sup>75</sup> Educational methods and procedures should be subjected to periodic review, and changes should be made to the purpose or execution if results are unsatisfactory. The study also recommended that orchestras should recognize that they are primarily artistic institutions, and as such, an orchestra should “deliberately decide upon the role or roles that the organization is in a position to assume” in the presentation of youth concerts.<sup>76</sup> If an orchestra decides is it either necessary or desirable to take the role of music educator, it must decide on a method of doing it effectively and have trained staff members in the fields of music and in youth

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<sup>74</sup> Hill and Thompson, 129-131.

<sup>75</sup> Hill and Thompson, 134.

<sup>76</sup> Hill and Thompson, 135.

education. Additionally, orchestras must “ascertain and analyze the actual and total costs” of their educational activities.<sup>77</sup> Lastly, orchestras should develop goals for its educational programming and establish a timetable for meeting them while presenting educational experiences for students that meet the same standards expected for programs intended for adult audiences.

### **Beyond Tradition**

In 1995, the National Endowment for the Arts (NEA) awarded Georgia State University a grant to study existing partnerships between orchestras and schools, with the goal of identifying “orchestra education programs that offered convincing examples of partnerships among orchestras, schools, and communities.”<sup>78</sup> The study was particularly interested in partnerships that included teacher training, parent involvement, and administrative support from schools and orchestras.<sup>79</sup> The resulting research and findings were compiled and published in 1996 by David Myers, project director, and Cynthia Thomas, research coordinator, in *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities*.

The research and data in *Beyond Tradition* was gathered through a survey developed for the membership of the American Symphony Orchestra League (now knows as the League of American Orchestras), regional and national conference gatherings of orchestra education directors, and the selection of nine orchestra education partnerships for intensive study through site visits. In its introduction, *Beyond Tradition* acknowledges the need for partnerships from both the viewpoint of the schools and the

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<sup>77</sup> Hill and Thompson, 135.

<sup>78</sup> David Myers, *Beyond Tradition: Partnerships Among Orchestras, Schools, and Communities* (Atlanta: Georgia State University School of Music, 1996), 21.

<sup>79</sup> Myers, *Beyond Tradition*, 8.

orchestras. Prevailing school reform agendas in play at the time of the study stressed the need for national, state, and local cooperation based on their mutual concerns and visions for America's schools.<sup>80</sup> Schools and community organizations were mutually searching for ways to strengthen and deepen their partnerships to more positively impact learning and programming.

Myers asserts that symphony orchestras sought ways to make live symphonic music "more relevant to children's developmental needs and social frames of reference" and to move beyond the traditional one-off youth concert experience.<sup>81</sup> As orchestras strove to take a more active role in educational partnerships, they faced the challenge of developing captivating approaches to education without compromising musical and artistic integrity. As Hill and Thompson's study found, orchestras were no longer able to qualify occasional exposure to live classical music activities as substantive music instruction. Myers states that orchestras began working with teachers and curriculum specialists to align orchestra educational events with music curriculums and school instructional objectives, and also began unifying "various programs under themes designed to help children organize and connect the experiences in their minds."<sup>82</sup> However, Myers found that, in general, orchestra administrators and board members involved in an orchestra's educational programming had not considered it a priority for the orchestra to create "sustained, sequential, and curricular music education programs in local schools."<sup>83</sup>

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<sup>80</sup> Myers, *Beyond Tradition*, 11.

<sup>81</sup> Myers, *Beyond Tradition*, 11.

<sup>82</sup> Myers, *Beyond Tradition*, 11.

<sup>83</sup> Myers, *Beyond Tradition*, 11.

Many factors have motivated arts organizations like symphony orchestras, among others, to partner with schools in the past quarter century. Among them are declining numbers of both school arts programs and in the numbers of students participating in existing arts programs. These declines alerted administrators and the public to the threat on the long-term viability of arts organizations and professional arts careers. Increased research into the impact that arts learning has on the development of children spurred funders to solicit proposals for arts programming with educational components. In 1995, the Music Educators National Conference (MENC) put out a call for school music programs to connect with local arts organizations.<sup>84</sup>

Myers writes that both school and orchestras were in similar situations of resource scarcity and questions regarding their “relevance and effectiveness.”<sup>85</sup> Later, he adds:

The historic commitments that schools and orchestras share to society’s cultural well-being can support a vision of music as a crucial study in the fabric of American education. This perspective can provide a basis for shared, pragmatic efforts to ensure a lasting place for music in the school curriculum.<sup>86</sup>

Myers sent a survey to the member orchestras of the American Symphony Orchestra League to gather information regarding existing educational programs and to ascertain elements of program structure that were consistent with partnership approaches. Examining the data collected from this survey, Myers paints a picture of the state of educational activities being carried out by American orchestras at the end of the twentieth century. Of the 283 surveys that were returned, 237 (84%) engaged in some form of educational activity for students in grades K-12. Of those 237 orchestras, orchestras offered the majority of their programming to students in grades K-5. 201 (85%) of the

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<sup>84</sup> Myers, *Beyond Tradition*, 12.

<sup>85</sup> Myers, *Beyond Tradition*, 12.

<sup>86</sup> Myers, *Beyond Tradition*, 12.

reporting orchestras provided in-school opportunities, and 187 (66%) brought students to concert venues. Sixty-six percent of the orchestras utilized a youth concert that incorporated musical performance with verbal comments from a host or conductor.<sup>87</sup> The survey also collected information on how orchestras were distributing their personnel resources for educational programming. One hundred twenty-three (52%) of the orchestras surveyed maintained education committees comprised of individuals representing many different constituencies – conductor, orchestra board members, school teachers, orchestral musicians, school administrators, and orchestra administrators.

Myers's survey tool also inquired as to the goals and objectives of orchestra's educational programming. One hundred percent of the responding orchestras listed "exposure to classical music" as a goal of their educational activities. Additional priority goals included music appreciation (99%), enhanced music learning (94%), and audience development (88%). Goals that were not as widely shared among the orchestras were enhanced self-esteem of students (42%) and positive school climate (27%).<sup>88</sup>

After analyzing the data collected through surveys and telephone interviews with American orchestras, *Beyond Tradition* identified nine orchestras to study on-site and in-depth to ascertain how these orchestras managed their educational activities with their partner schools and communities. Of these nine profiles, two of the profiles (the Milwaukee Symphony Orchestra and the Austin Symphony Orchestra) outline how Young People's Concerts are presented in their respective communities. (The other seven profiles focus on specific partnerships and educational activities other than YPCs and therefore will not be discussed in this paper.)

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<sup>87</sup> Myers, *Beyond Tradition*, 22.

<sup>88</sup> Myers, *Beyond Tradition*, 23.

The educational offerings of the Milwaukee Symphony Orchestra (MSO) were observed by *Beyond Tradition* researchers. During this visit, the MSO's Arts in Community Education (ACE) program was evaluated. The ACE program was initiated by the MSO in the 1990-91 concert season. In September 1995, ACE paired twenty-one elementary schools with the MSO to integrate arts across the curriculum.<sup>89</sup> ACE schools were provided several in-school small ensemble presentations, a Young People's Concert in Milwaukee's performing arts center performed during the school day, a sequential curriculum linking music learning with other school subjects, and evening family programs at each school. The MSO planned and implemented the program and bore the majority of the responsibility for the funding of the program. ACE's goal is of "advancing children's overall learning and development" and was developed through the following set of ideas:

- Arts education must be fully integrated into the total curricular design.
- Children only love that which they know well.
- The arts are basic to a child's education.
- To ignore the arts is to produce semi-literate individuals.
- This "love affair" with the arts music begin as early as possible.
- Children com to value the arts through repeated listenings and active exploration.
- Arts education is the responsibility of all educators.<sup>90</sup>

MSO education personnel developed ACE out of a desire to "expand its education efforts beyond concert performances for students," and created a program that focuses on "interdisciplinary learning through the arts" that incorporates live performance experiences along with "systematic assessment of student characteristics."<sup>91</sup>

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<sup>89</sup> Myers, *Beyond Tradition*, 37.

<sup>90</sup> Myers, *Beyond Tradition*, 38.

<sup>91</sup> Myers, *Beyond Tradition*, 39.

ACE programming was created and tailored for each elementary grade level and the learning characteristics of that age group. As ACE schools participated in the program year after year, the curriculum was able to build upon of the prior year’s concepts and experiences. Connections made between music and other subjects were based on continual evaluation of the concepts and skills that were taught in the partner schools.

Grade-level themes are as follows:

Kindergarten	Family of Music – composer, conductor, performer, and audience – social development and relationship in all types of families
Grade 1	Musical Tales – events, thoughts, and emotions in relation to development of language, reading, and creative writing
Grade 2	Detectives – problem-solving and critical thinking skills
Grade 3 & 4	Children of Wisconsin, Children of the World – multicultural awareness, sensitivity, and pride  African, Hispanic, and European cultures (grade three)  Native American, Asiatic, and fold cultures of Europe and America (grade five)
Grade 5	The Sounds of Science – parallels between artistic and scientific processes  Problem solving  Interconnections between the arts and sciences in areas such as acoustics, use of nature as inspiration in the arts, and physiology of hearing and producing sound

**Figure 4.2. ACE Program Youth Concert Themes.**

*Beyond Tradition*’s evaluation of the MSO’s ACE program mentions that the MSO’s resident and assistant conductors were involved in ongoing program planning. Discussions between Myers, school teachers, and parents indicated that the conductors involved with the MSO’s educational activities “strongly support education endeavors.”<sup>92</sup>

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<sup>92</sup> Myers, *Beyond Tradition*, 42.

MSO conductors were responsible for making school visits to ACE partner schools, training community volunteers to do concert preparation in schools, and leading concert preparation for other MSO education projects. As part of the program planning for the ACE curriculum, MSO conductors chose repertoire appropriate for the concert themes selected by the MSO's education department and school teachers. Myers states that MSO conductors had "intentionally demonstrated cultural diversity through repertoire and guest performers"<sup>93</sup> When interviewed during the research site visit, the MSO Resident Conductor mentioned that in his verbal comments to the audience during ACE concerts he does not "play down" to kids to help achieve an authentic experience for the students. He also states that education is a primary mission of the MSO, and that a "strong relationship with the schools is integral to that mission."<sup>94</sup>

During their December 1995 site visit, *Beyond Tradition* researchers assessed the Austin Symphony Orchestra's (ASO) educational activities, including Young People's Concerts performed for Austin area students in grades four through six. The ASO's board intended to "connect the orchestra visibly with the community's schools, particularly the arts education programs."<sup>95</sup> The ASO's Education Director stated one of the factors that is vital to the school-orchestra partnership as "designing programs that meet children's developmental learning needs" that are consistent with the schools' music curriculum and are presented in innovative ways.<sup>96</sup>

Both school and orchestra personnel specifically cited the ASO's music director Sung Kwak and praised his involvement in educational programming planning and

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<sup>93</sup> Myers, *Beyond Tradition*, 42.

<sup>94</sup> Myers, *Beyond Tradition*, 42.

<sup>95</sup> Myers, *Beyond Tradition*, 91.

<sup>96</sup> Myers, *Beyond Tradition*, 92.

presentation as evidence of the ASO's commitments to education. At the time of the site visit, the ASO was preparing to embark on a search to replace Maestro Kwak. One Austin area teacher said, "Having a conductor who is positive toward education is not a choice. We'll have to be as clear regarding our expectations with the new one as we have been with our present conductor."<sup>97</sup> Despite these sentiments, the board and administration of the ASO did not see education as playing a primary role in the hiring of a new music director, though they emphasized that maintaining a positive connection with the schools would remain a top priority of the orchestra.

In developing the orchestra's educational programming, the ASO's Education Director described their philosophy as being "spiral," where programming moves upwards beginning with kindergarten and continuing through high school.<sup>98</sup> Music teachers and music specialists were active in the planning process as curriculum consultants. They wrote lessons that connected with the school district's music curriculum and that are accessible by non-specialist teachers to use in relation to other school subjects. The selected repertoire for the ASO's educational concerts was tied to the school's music curriculum that relies heavily on music listening.<sup>99</sup> The ASO utilizes a cyclical repetition of four YPC themes: *multicultural music*, which relates to social studies; *where is the sound*, which relates to science; *dance beat*, which features live dancers and relates to social studies; and *musical menagerie*, which features student artwork and relates to science. Having a consistent set of program themes allowed teachers to plan early for related classroom activities that prepare the students for the live

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<sup>97</sup> Myers, *Beyond Tradition*, 92.

<sup>98</sup> Myers, *Beyond Tradition*, 93.

<sup>99</sup> Myers, *Beyond Tradition*, 94.

concerts. The ASO kept these repeated themes fresh by updating the concert repertoire and the learning activities that were developed and distributed to all students and teachers in partner schools.

The ASO incorporated live video presentation into their Young People's Concerts. A large video screen was hung behind the orchestra, on which images of individual orchestra musicians and the conductor were featured live during performances.<sup>100</sup> The images were intended to highlight specific musicians or sections of the orchestra as they played to draw the audience's ear and eyes to that particular moment in the score. If appropriate, still images of artwork by the students or photos were also projected to "reinforce the music."<sup>101</sup> ASO education personnel was careful to state that the video and images were chosen carefully as to not distract from listening.

In its summation, *Beyond Tradition* outlines the challenges and strategies of presenting successful educational youth concerts. They are as follows:

#### Challenges of Youth Concerts

1. Formal dress and staging may suggest irrelevance in students' minds.
2. Repertoire may be too advanced, may not reflect ethnic diversity, or may "play down" to students.
3. Strategies may not engage students in active listening or involvement.
4. Performances may not relate with curriculum themes and materials, or with other partnership experiences.
5. Performances may stress entertainment over learning in order to try to hold students' interest.
6. Concepts and explanations presented during performance may be inappropriate for the student age group.

#### Strategies for Youth Concerts

1. Develop program themes and select repertoire through a collaborative process among conductors, educators, musicians, and orchestra staff.

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<sup>100</sup> Myers, *Beyond Tradition*, 93.

<sup>101</sup> Myers, *Beyond Tradition*, 93.

2. Encourage active involvement of students through thinking tasks or by inviting them to sing or play classroom instruments.
3. Establish connections among concert repertoire, curriculum materials, and in-school musician presentations.
4. Use authentic performances of ethnic music and dance to integrate ethnic influences in the orchestral repertoire.
5. Reduce barriers between musicians and students by having musicians greet students in the lobby, meet buses, engage in question and answer sessions, or wear colorful or informal attire.
6. Increase student interest through student-composed works, side-by-side opportunities for student musicians, or inclusion of student instrumental or choral ensembles.
7. Invite parents, and provide to families concert preparation sessions that offer hands-on opportunities to understand a selected composer or work.<sup>102</sup>

## **Beyond Tradition II**

In continuing their efforts to study the implementation of education programs in American orchestras, the American Symphony Orchestra League commissioned a follow-up evaluation to David Myer's *Beyond Tradition*. Published in 2007, *Beyond Tradition II: A Study of Promising Practices in Orchestra Education* is a collection of case profiles of education projects that were honored through the ASOL's Bank of America awards for exemplary practice in orchestra education from 2003 to 2007. Again, David Myers was the lead researcher for this study that utilized a similar research method to the original study. Orchestras receiving the awards were visited and interviews with key personnel to the organization's education programs were conducted. In addition to interviews and observations, the researchers analyzed documents and artifacts – including printed programs, curriculum materials, administrative documents, policies and procedures, mission and goal statements, and audio/video recordings.<sup>103</sup> The study's five-year

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<sup>102</sup> Myers, *Beyond Tradition*, 106-107.

<sup>103</sup> David Myers, *Beyond Tradition II: A Study of Promising Practices in Orchestra Education*, (New York: American Symphony Orchestra League, 2007), 3.

initiative aimed to “identify and understand promising practices in different types of orchestra education programs.”<sup>104</sup> The ASOL’s Bank of America awards recognized different types of educational activities in a five-year cycle – youth concerts (2003), after-school programs (2004), school residency programs (2005), community organization partnerships (2006), and partnerships with elementary schools serving underserved children (2007). For the purposes of this paper, the three case profiles highlighted in *Beyond Tradition II* that focus on the presentation of youth concerts will be discussed.

*Beyond Tradition II* studied the Berkley Symphony Orchestra’s (BSO) Music Education Program (MEP), which presented two concerts for students in kindergarten through fifth grade. The first concert, “Meet the Symphony,” was presented in November 2004 and introduced students to the instruments of the orchestra and the role of the conductor. The MEP followed this first concert with a second youth concert in March 2005, titled “I’m a Performer,” which allowed the students an opportunity to perform along with the BSO on concert repertoire that school music teachers and BSO musicians helped prepare in pre-concert sessions. Both concerts were performed as assembly-style presentations in the elementary schools rather than the BSO’s primary performance venue. The BSO’s Associate Conductor served as the artistic director and conductor for the MEP’s concerts.

Four schools in the Berkley Unified School District were enrolled in the MEP on an annual basis, with approximately 1,600 students being served each year. A typical cycle of events for the MEP was as follows:

- September – Professional development for teachers at school sites; teachers receive packets (“Notes for Teachers”), including program description, a lesson plan for BSO musician visits, and resources.

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<sup>104</sup> Myers, *Beyond Tradition II*, 117.

- September through November – BSO musicians (one per classroom) and the BSO’s Education Director visit classrooms together to demonstrate instruments and introduce children to the upcoming “Meet the Symphony” concert.
- November – “Meet the Symphony” concerts occur at school sites to introduce students to instruments, the orchestra, and the role of the conductor.
- January through March – Second round of school visits by Education Director to prepare K-2 children for “I’m a Performer” concert and provide an interdisciplinary music lesson based on concert repertoire for grades 3-5.
- March – “I’m a Performer” concert at a local school auditorium; conductor and small ensembles may visit schools for “dress rehearsals” prior to the concert.
- April through May – Teachers complete evaluation questionnaires and/or participate in evaluation interviews.<sup>105</sup>

Repertoire for the youth concerts was selected in a collaborative effort of the BSO Associate Conductor and Education Director and demonstrates increasing integration of educational and artistic aims. The “Meet the Symphony” concert builds upon pre-concert classroom lessons to reinforce the names and sounds of the instruments and their families. To help make a visual connection of the instrument families, the BSO musicians wore color-coded T-shirts.<sup>106</sup> The major component of the “I’m a Performer” concert was providing the MEP students the opportunity to sing, play recorders or instruments they created, and/or play an instrument they are learning in their school’s music program during the concert. In one year’s “I’m a Performer” concert, fifth grade band students played a theme from a Haydn symphony along with the BSO. In keeping with the BSO’s mission of “educating a diverse public about contemporary and classical symphony music,” often the “I’m a Performer” concert included works commissioned by the BSO.<sup>107</sup> During their 2003-2004 season, the BSO’s composer-in-residence Naomi Sekiya

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<sup>105</sup> Myers, *Beyond Tradition II*, 7.

<sup>106</sup> Myers, *Beyond Tradition II*, 8.

<sup>107</sup> Myers, *Beyond Tradition II*, 6.

wrote an original work to be played by the BSO during their MEP concerts that included parts for percussion instruments created by the students prior to the concerts.

Founded in 1997, the New York Philharmonic's School Day Concerts (SDC) program served students in grades three through six. The program provided professional development for teachers, classroom resources, and the option of school visits by small ensembles and/or teaching artists.<sup>108</sup> The concerts were designed to incorporate "interactive experiences between students and the orchestra" and "to foster both an interest in symphonic music and the school partnership program."<sup>109</sup> During the year the SDC was examined by Myers and the ASOL, the New York Philharmonic performed these youth concerts for nearly 9,000 students from 77 schools. A typical cycle of events for the MEP is as follows:

- November through December of preceding year – New York Philharmonic Director of Education, artistic administrator, and artistic committee meet to brainstorm; Director of Education and artistic administrator then develop specific plans related to curriculum of the School Partnership Program; the artistic committee reviews the plans; plans are shared with the designated guest conductor.
- Winter-Spring of preceding year – Teacher advisory council offers feedback from current year and suggestions for upcoming concerts; teachers assist with development of lesson plans and resource materials.
- Fall – Schools indicate interest in attending SDC; teacher packets distributed.
- January through April – Small-ensemble in-school concerts introduce SDC repertoire; SDC lessons are taught in classrooms.
- Winter – Mandatory two-hour SDC professional development workshop for classroom teachers.
- Late Spring – Schools attend SDC at Avery Fisher Hall; teachers complete evaluation questionnaires and students participate in focus groups; follow-up lessons occur in local school classrooms.<sup>110</sup>

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<sup>108</sup> Myers, *Beyond Tradition II*, 11.

<sup>109</sup> Myers, *Beyond Tradition II*, 11.

<sup>110</sup> Myers, *Beyond Tradition II*, 13.

The content of the youth concerts was both conceptual and performance-based with students interacting musically during the performance through singing and/or playing recorders.<sup>111</sup> Myers observed that the concert atmosphere was “focused and musically charged; rather than entertainment, everything is directed toward a meaningful, behaviorally appropriate encounter with the symphony orchestra.”<sup>112</sup>

Established in 1978, the Tucson Symphony’s (TSO) Music in the Schools (MIS) program targeted students in grades three through five, serving 42 schools on a three-year cycle. Each year, MIS students received four school visits from TSO small ensembles and attend a culminating Young People’s Concert at the Tucson Convention Center Music Hall.<sup>113</sup> Each of the in-school performances and the youth concert connected with an annual theme. The MIS concert series comprised the following elements and timeline:

- Preceding Spring – Schools submit reservation forms for following season; ensemble musicians receive “theme” for following year and begin planning school concerts (repertoire, activities, script, etc.), working from TSO-supplied “guidelines” for concerts’ evaluation data from previous cycle are collated and analyzed.
- Summer – Musicians present program for review by TSO education staff; education staff and teacher advisory council work on curriculum and lesson plans.
- Fall – Professional development is offered to teachers and musicians; teachers and musicians receive copies of teacher’s guide and lesson plans; in-school ensemble concerts begin (continue for entire year); teachers begin implementing the Making Music Mine (MMM) curriculum; teachers complete evaluation forms for concerts as they occur.
- Spring – Teachers continue MMM curriculum and prepare children for YPC; in-school ensemble concerts continue; children attend YPC; evaluation data are collected for the current cycle.<sup>114</sup>

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<sup>111</sup> Myers, *Beyond Tradition II*, 13.

<sup>112</sup> Myers, *Beyond Tradition II*, 14.

<sup>113</sup> Myers, *Beyond Tradition II*, 17.

<sup>114</sup> Myers, *Beyond Tradition II*, 19.

The TSO utilized an inquiry-based conceptual curriculum titled Making Music Mine (MMM) that “links the concerts with in-school preparation and follow-up by classroom and music teachers.”<sup>115</sup> The MMM curricular strands supported a three-year cycle of programming themes – Building the Framework; Communicating the Message; and Experiencing Emotion in Music. The Young People’s Concert was planned by a guest conductor in collaboration with the TSO’s Director of Education and Community Partnerships. Examples of MIS program themes include “Music Talks...Without Saying a Word” and “Emotion: The *Power* in Music.” To help integrate the TSO’s educational activities, each year a work composed by an elementary-aged student from the TSO’s Young Composer’s Project is included in the spring YPC program.

As stated earlier, the primary motivation behind studies like *Beyond Tradition* and *Beyond Tradition II* was to analyze exemplary practices in orchestra’s educational activities and to distill those practices so that the rest of the orchestra community can implement them into their own programming. Myers distills his findings into four themes he refers to as “Principles of Quality Programs” – nurturing musical growth, implementing quality programs, conducting responsive evaluation and spiral planning, and institutionalizing excellence and looking ahead.

#### Theme I: Nurturing Musical Growth

Excellent youth concerts should “attend both to artistic excellence and educational value” and should “teach children to listen, engage them actively in sequential learning, and challenge them to understand and enjoy music of artistic worth.”<sup>116</sup> Principles of quality youth programs include:

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<sup>115</sup> Myers, *Beyond Tradition II*, 18.

<sup>116</sup> Myers, *Beyond Tradition II*, 23.

- Rich musical experience as the basis of program design
- Development of conceptual understanding and listening skills through a series of sequential and culminating events
- A combination of full-orchestra concerts with more intimate, smaller scale opportunities such as musicians-in-schools
- A well-chosen variety of repertoire appropriate for sustaining children’s attention
- Creative musical interaction among students, musicians, and teachers
- Instilling respect for music and musicians rather than imposing behavioral sanctions during concerts or school visits
- Concerts and lesson materials that relate with school goals and objectives, are consistent with local, state, and national standards, and exemplify research-based practice in music education
- Visible connections between concert repertoire/experiences and pre- and post-concert classroom activities
- Professional development for teachers and artists.<sup>117</sup>

## Theme II: Implementing Quality Programs

Excellent youth concerts are recognized by “productive relationships among all constituents, both within and beyond the orchestra.”<sup>118</sup> Clearly defined missions and goals guide their implementation and are valued by orchestra and school boards and administrators. Principles of well-implemented youth concerts include:

- Clearly stated goals and objectives that outline program aims
- Timely planning to promote an environment of collaboration amongst planning committee members
- Committee structure (board, program advisory, program planning) to support program creation and evaluation
- Ongoing communication to build share responsibility for youth concerts
- Efficient management of logistical matters
- Clear procedures and deadlines
- Shared financial and/or in-kind responsibilities.<sup>119</sup>

## Theme III: Conducting Responsive Evaluation and Spiral Planning

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<sup>117</sup> Myers, *Beyond Tradition II*, 23-24.

<sup>118</sup> Myers, *Beyond Tradition II*, 24.

<sup>119</sup> Myers, *Beyond Tradition II*, 24.

Excellent youth concerts should “document work and collect data on influences and perceptions of programs” and “assess student learning, conduct program evaluation, and funnel data analysis into a continuous cycle of planning.”<sup>120</sup> Principles of well-evaluated youth concerts include:

- Ongoing and varied methods of documentation and evaluation
- Data-based measures of program achievement and effectiveness
- Systematic examination and communication of data
- Use of assessment and evaluation data to analyze strengths and weaknesses
- A continual planning cycle that uses program evaluation as an integral component of future planning.<sup>121</sup>

#### Theme IV: Institutionalizing Excellence and Looking Ahead

Excellent youth concerts “ensure lasting partnerships with schools and communities as well as continuing support from orchestra leadership” and “seek to improve on existing programs and implement new ones.”<sup>122</sup> Principles of excellent youth concerts include:

- An intentional relationship between YPCs and the orchestra’s mission
- A positive working relationship among staff, board members, and advisory committees
- Communication among orchestra, school, and community representatives
- Ongoing identification of funding sources to help stabilize programs
- Securing manageable commitments from schools for curricular connections, professional development, and student costs
- Collaboration with other institutions
- Publication and accurate depiction of work
- Active engagement of parent and caregivers.<sup>123</sup>

## Summary

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<sup>120</sup> Myers, *Beyond Tradition II*, 24.

<sup>121</sup> Myers, *Beyond Tradition II*, 24-25.

<sup>122</sup> Myers, *Beyond Tradition II*, 25.

<sup>123</sup> Myers, *Beyond Tradition II*, 25.

Through the thorough work of the League of American Orchestras, the National Endowment for the Arts, and talented researchers, we have a detailed picture of how educational youth concerts have been implemented in American communities during the twentieth century. Each of the profiles included in the work of Hill and Thompson and David Myers depicts how American orchestras have molded and shaped their educational offerings to meet the needs of their audiences and communities while maximizing the impact that the orchestra's resources and limited time can have on a student.

## Chapter 5 : Goals and Strategies Review

The continuation of my research involved collecting information regarding the goals and strategies orchestras implement in their Young People's Concerts. The information presented in this chapter will be drawn from the following sources, Eric Booth's *The Music Teaching Artist's Bible*, David Wallace's *Reaching Out: A Musician's Guide to Interactive Performance*, and documents made available by the League of American Orchestras to orchestra personnel involved in creating and presenting educational youth concerts. Additional sources will include articles written by or about leaders in the field of orchestra education programs as well as material gleaned from phone interviews with present and former education directors of the New York Philharmonic (Polly Kahn, Thomas Cabaniss, and Theodore Wiprud) and Maestro Robert Franz, the associate conductor of the Houston Symphony and a leader in the field of presenting Young People's Concerts.

### **Increased Importance of Educational Activities**

Over time, educational youth concerts have become increasingly important to the mission and operation of American orchestras, partially due to financial difficulties facing America's orchestras. At the start of the 2016-2017 concert season, three major American orchestras began the season on strike (Philadelphia, Pittsburgh, and Ft. Worth).<sup>124</sup> A study released by the League of American Orchestras in November 2016 states, "As orchestras navigate the rapid and profound changes coursing through American society, they are redoubling their efforts to serve their communities through the

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<sup>124</sup> Michael Cooper, "It's Official: Many Orchestras Are Now Charities," *New York Times*, November 15, 2016, [http://www.nytimes.com/2016/11/16/arts/music/its-official-many-orchestras-are-now-charities.html?\\_r=0](http://www.nytimes.com/2016/11/16/arts/music/its-official-many-orchestras-are-now-charities.html?_r=0) (accessed November 15, 2016).

orchestral experience.”<sup>125</sup> In 2014, the ninety-eight orchestras that were surveyed for the League report delivered close to 19,000 education and community engagement performances for 2.1 million audience members.<sup>126</sup> While orchestras view educational activities as important to the artistic development of the communities they serve, orchestras also know that these activities are also now vital to their financial stability as income from donors and philanthropists has replaced ticket sales as the primary source of an orchestra’s total revenue.

Orchestras (and their growing marketing departments), for example, must now spend more to sell single and group tickets — at a time when it is harder to fill seats. (Attendance declined by 10.5 percent between 2010 and 2014, the study found.) And as ensembles and their development departments work to appeal to philanthropists, many are now going beyond merely making music, offering more educational programs and community engagement initiatives.<sup>127</sup>

### **Goals of Education Concerts**

At a conference of the American Symphony Orchestra League (ASOL) in 2004, Thomas Cabaniss, education director of the Philadelphia Orchestra, and Lukas Richman, conductor of the Knoxville Symphony, led a seminar to create a set of tools for the development of youth concerts.<sup>128</sup> Among these tools was an evaluation of both the historic and current goals of presenting Young People’s Concerts. Cabaniss and Richman report the goal of early youth concerts was “to excite the imagination of young people and grant them appreciation of great music they will carry throughout their lives.” The

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<sup>125</sup> League of American Orchestras. *Orchestra Facts*, 3.

<sup>126</sup> League of American Orchestras. *Orchestra Facts*, 8.

<sup>127</sup> Cooper

<sup>128</sup> League of American Orchestras, *Education/Community Engagement Rubrics*.

<http://americanorchestras.org/youth-education-community/education-community-engagement-resources/education-community-engagement-rubrics.html> (accessed on November 14, 2016)

session attendees brainstormed a list of more current goals, which were laid out as follows:

- To stimulate imagination and promote lifelong learning
- To carry the orchestra's mission into the community
- To develop new audiences
- To educate parents as well as kids
- To enrich or be the music education programs for schools
- To raise money from private and public funders to pay for the orchestra's bottom line.<sup>129</sup>

As Cabaniss and Richman observed, the prevalence of music education in American schools has diminished drastically since the time of Bernstein's youth concerts. Most of the students attending Bernstein's concerts received substantial musical education in their schools and were raised in homes that valued classical music.<sup>130</sup>

Young People's Concerts are now typically one element of a comprehensive outreach plan to schools that work to provide sequential experiences in classical music. Despite their short-term exposure, youth concerts can help students make connections from the orchestra and classical music to other areas of learning. Polly Kahn, former education director of the New York Philharmonic and vice president of the League of American Orchestras, encourages orchestras to see YPCs as opportunities to "create an appetite to want more" and to "maximize the value, given the limitations of this formal model."<sup>131</sup>

Harvey Felder, conductor laureate of the Tacoma Symphony Orchestra, advocates that music educators and school teachers should expect more from an orchestra's presentation of youth concerts. Considering the "continuing assault on music education

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<sup>129</sup> League of American Orchestras, *Education/Community Engagement Rubrics*.

<sup>130</sup> Heidi Waleson, "In Concert with Kids," *Symphony*, March-April 2004, 34.

<sup>131</sup> Waleson, "In Concert with Kids," 35.

programs in the schools,” orchestras must be willing and prepared to offer a substantive educational experience to their audiences.<sup>132</sup> Felder describes an “experience hierarchy” consisting of four levels – arts entertainment, arts exposure, arts enrichment, and arts education – that can help orchestra and school administrators evaluate the goals and effectiveness of their youth concerts. At the lowest end of the hierarchy (*arts entertainment*), audiences are presented classical music along with any art forms already familiar to the audience. Up one level (*arts exposure*), concerts are structured to produce new experiences with classical music, though no preparation or study is done in advance of the performance. The next level (*arts enrichment*) involves the use of study guides, directed listening, and in-school visits to prepare the audience for the upcoming YPC. The highest level of the hierarchy (*arts education*) utilizes the elements from the arts enrichment level with one important addition – integrating the youth concert experience into the school curriculum. YPCs that connect the concert experience with other areas of study provide benefits that last long after the end of the performance. To achieve this highest level of concert presentation, Felder acknowledges that school teachers are required to be more involved in the concert planning process and orchestras must re-examine their educational programs to ensure that supplemental elements – study guides, activity manuals, school visits by musicians, and the conductor’s teaching abilities – must be “equal in excellence to the artistry of the orchestra.”<sup>133</sup>

### **Contributions from Teaching Artists**

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<sup>132</sup> Harvey Felder, “Improving Young People’s Concerts,” *General Music Today* 11 no. 2 (Winter 1998): 15.

<sup>133</sup> Felder, “Improving Young People’s Concerts,” 15-16.

The field of teaching artistry has become a valuable resource for musicians working to effectively engage audiences during educational performances. A teaching artist has been defined as a “practicing professional artist with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through, and about the arts.”<sup>134</sup> Beginning in the 1980s, teaching artistry arose in response to arts education cutbacks in schools, with artists and art organizations working to reinstitute the services that had been taken away.<sup>135</sup> As teaching artistry developed, the field played crucial roles in establishing national and state art standards, formalizing assessment of arts education programs, and bringing music learning into the study of other school subjects.

Teaching artists cite the work of Howard Gardner and his theory of multiple intelligences as foundational influences on their work in the field of teaching artistry. Howard Gardner, a psychologist-education researcher, formulated his theory of multiple intelligences that has gained wide-spread acceptance throughout the education world. Gardner refers to his theory as a pluralistic view of the mind, one that recognizes many different cognitive strengths and cognitive styles.<sup>136</sup> Gardner’s original set of intelligences included the following seven categories – musical, bodily-kinesthetic, logical-mathematical, linguistic, spatial, interpersonal, and intrapersonal.

Gardner admits that at first consideration, multiple intelligences theory can seem to “render the already formidable task of education even more difficult.”<sup>137</sup> Gardner

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<sup>134</sup> *Association of Teaching Artists*. <http://www.teachingartists.com/whatisaTeachingArtists.htm> (accessed November 18, 2016).

<sup>135</sup> Eric Booth, *The Music Teaching Artist’s Bible: Becoming a Virtuoso Educator* (New York: Oxford University Press, 2009), 8.

<sup>136</sup> Howard Gardner, *Multiple Intelligences: New Horizons* (New York: Basic Books, 2006), 6.

<sup>137</sup> Gardner, 139.

advises educators to “teach for understanding” rather than trying to cover a large amount of material. Gardner recommends thinking of a certain topic, or concept theme in this case, as a room with at least seven doorways into it corresponding to the seven categories of his theory. Students are then able to choose which doorway, or entry point, is most familiar and comfortable for them, allowing concept presenters to more effectively introduce concepts in ways that can be easily understood by a large range of students.<sup>138</sup>

Gardner presents seven possible entry points to consider when teaching a new concept:

1. A *narrational entry point* presents a story or narrative about the concept in question.
2. A *logical entry point* approaches the concept through a structured argument.
3. A *quantitative entry point* presents a concept through numerical quantities and relations.
4. A *foundational (or existential) entry point* examines the philosophical and terminological facets of the concept.
5. An *aesthetic approach* favors students with an artistic stance toward the experiences of living.
6. An *experiential approach* allows a student to deal directly with the materials that embody or convey the concept.
7. A *collaborative approach* presents students the opportunity to learn through well-designed group work or activities.<sup>139</sup>

Gardner states that offering multiple entry points to a concept has two important advantages. First, by approaching a concept in more than one way, a teacher has the ability to reach more students; and second, the use of multiple entry points is the best way to convey expert knowledge of a given subject.<sup>140</sup> For example, in a musical scenario, a student that has explored a musical composition through multiple entry points may be able to sing a melody from given piece of music (*experiential approach*), speak on the historical context of the composition of the piece (*narrational*), and describe the

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<sup>138</sup> Gardner, 139.

<sup>139</sup> Gardner, 139-141.

<sup>140</sup> Gardner, 142.

theoretical elements at play in the piece (*foundational*). Teaching artists have applied Gardner's principles and philosophies to develop specific strategies to create and present effective educational concerts.

Two outstanding documents have been created by leading teaching artists that will be useful to the present study. Eric Booth has authored a book titled *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator*. David Wallace, a former pupil of Booth's, has put forth his research into the field educational performances in *Reaching Out: A Musician's Guide to Interactive Performance*. Both of these resources offer deep insight into their methods of creating engaging educational experiences through live concert performances.

### **Principles of Interactive Performance**

In *Reaching Out: A Musician's Guide to Interactive Performance*, David Wallace presents his insights into his experiences presenting educationally focused performances to a wide range of audiences, including school-aged children. Wallace defines an interactive performance as an event that helps an audience "perform, create, and reflect in ways that heighten their musical perceptions."<sup>141</sup> The objective of an interactive performance is opening and heightening the perceptions of an audience while remaining grounded in the music itself and not relying on marketing schemes or extramusical gimmicks.<sup>142</sup> During a performance driven to involve the audience in this interactive method, performers go beyond merely explaining or sharing about music to enable an audience to enter a specific world of each piece of music being performed. Wallace's

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<sup>141</sup> David Wallace, *Reaching Out: A Musician's Guide to Interactive Performance* (New York: McGraw Hill, 2008), 3.

<sup>142</sup> Wallace, 2.

method provides six Principles for Interactive Performance to ensure an audience remains connected to the music:

Principle #1: Give the Audience an Entry Point

Wallace states that every piece of music contains “elements that are central to its structure, meaning, and perception,” and performers should sensitize an audience to that specific element, or entry point.<sup>143</sup> He further describes an entry point as a “compass for navigating the complexities of a music work – or a key you give listeners to unlock a particular piece.”<sup>144</sup> Wallace provides several examples of entry points that can be drawn from the first movement of Beethoven’s Symphony No. 5: extreme dynamics, thematic contrast, suspense, orchestration, triumph, repetition, struggle, motives, thematic development, and Beethoven’s struggle with fate.<sup>145</sup> He next provides specific examples of activities geared towards different types of audiences that relate to Beethoven’s music. Wallace advocates for creating “hands-on” experiences that strengthen an entry point and assist audiences in going beyond simply identifying information that performers have verbally delivered to the audience.

Throughout his book, Wallace provides examples from his own experience of incorporating interactivity into performance (Wallace also includes transcripts of YPCs he has developed in the Appendix of *Reaching Out*). For a performance of the first movement of Beethoven’s Fifth Symphony performed in a youth concert setting, Wallace gives the example of a conductor leading an activity where a young audience repeatedly whispers, speaks, or shouts the opening theme to explore Beethoven’s extreme use of

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<sup>143</sup> Wallace, 6.

<sup>144</sup> Wallace, 6.

<sup>145</sup> Wallace, 6.

dynamics to generate excitement. This technique focuses an audience's attention via a direct, tangible experience and enables them to make their own discoveries as they listen and observe the performance. Wallace lists categories of potential entry points that performers can draw from and incorporate into their work. Among them include musical elements (melody, rhythm, dynamics, timbre, form), metaphors (tension and release, mood, energy, patterns, transformations), and entry points that relate to specific repertoire (programmatic content, word-painting, style, biographical context).

Eric Booth addresses this concept of entry point in *The Teaching Artist's Bible*. He believes that the chosen entry point for a given work of art determines the focus and feel of the program.<sup>146</sup> A successful entry point has to be “true to the piece, effective at opening up the work, exciting for you and fun for all.”<sup>147</sup> Performers should examine a repertoire selection to find what is exciting about the piece and should rely on instincts to highlight the aesthetic features most audience members would find interesting. Choosing an entry point that features a subtle, technical element will not be exciting for a general audience. Booth warns that a well-chosen entry point is the difference between engaging an audience or not, and that performers only get a single chance to capture the attention of an audience.<sup>148</sup> He offers the following guidelines for determining a good entry point (listed in order of importance):

1. Pick an entry point you love. A strong entry point is one that excites the performer and has personal relevance to their musical tastes. It should not be a technical element that only a theorist or musicologist would find interesting, but it also should not be a completely peripheral element.
2. Pick a genuinely exciting entry point that is personally relevant to your audience. Carefully consider your audience and select an entry point that is specific to that group.

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<sup>146</sup> Booth, 91.

<sup>147</sup> Booth, 91.

<sup>148</sup> Booth, 91.

3. Pick an entry point that has the dual character of being specific enough to allow audience members a satisfying grasp through your experiential invitations, and concurrently has a connection to a rich and rewarding underlying concept.
4. Pick an entry point that is engaging, and perhaps even a little surprising.<sup>149</sup>

#### Principle #2: Go Beyond Information and Engage through Experience

Wallace's second principle in creating interactive performances focuses the presenter's ability to engage an audience through experience. He believes that unless information given to an audience during a performance is "grounded in an actual experience," it is difficult to fundamentally alter an audience's perception of a piece of music.<sup>150</sup> When designing an audience interaction in a concert, performers should work to deliver information in an experiential way; a practice that will lead an audience to be more likely to both receive and remember information.

#### Principle #3: Tap the Competence of Your Audience

Wallace argues that audience members enter a performance space with many skills and abilities that performers can exploit in ways that are relevant to the music being presented.<sup>151</sup> Concerts that encourage audiences to actively participate from their seat in the performance venue and make interpretive decisions about music enable the audience to experience the "joys and challenges of making music and gain confidence in their abilities to make musical connections."<sup>152</sup> Wallace offers suggestions on how audience members can get involved in a musical performance including musical capabilities (sing, hum, clap, call and response, conduct) and other various activities (dance, solve puzzles or riddles, express observations and interpretations).

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<sup>149</sup> Booth, 94-95.

<sup>150</sup> Wallace, 10.

<sup>151</sup> Wallace, 10.

<sup>152</sup> Wallace, 10.

#### Principle #4: Address Multiple Intelligences

As stated above, it is essential for concert presenters and designers to address the multiple modes of perception held by an audience. Wallace encourages musicians to utilize each of the seven of Gardner's intelligences at least once during a performance, and that if a preparatory segment to a piece of music addresses more than one intelligence, the segment will be more likely to engage the entire audience.<sup>153</sup> Wallace provides several examples of how each of the multiple intelligences can be engaged during a concert in Table 4.2 below.

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<sup>153</sup> Wallace, 12-13.

Multiple Intelligence	Examples
Visual/Spatial	<ul style="list-style-type: none"> <li>• Project live action video of the orchestra or conductor while playing important themes or solos (if live video is not available, Wallace suggests using lighting or having musicians stand at key moments in the performance to draw the audience’s eyes to their performance)</li> <li>• Project images or other visual aids to supplement verbal comments and key concepts</li> </ul>
Verbal/Linguistic	<ul style="list-style-type: none"> <li>• Provide verbal comments or dialogue with the audience</li> <li>• Give audience members brief writing assignments</li> <li>• Teach audience members song lyrics and chants</li> <li>• Encourage the audience to create metaphors or simile to express their musical interpretations</li> </ul>
Logical/Mathematical	<ul style="list-style-type: none"> <li>• Present the audience with a musical puzzle to solve</li> <li>• Ask the audience to recognize or create musical patterns</li> </ul>
Bodily/Kinesthetic	<ul style="list-style-type: none"> <li>• Have the audience dance or move</li> <li>• Lead the audience in a conducting activity</li> </ul>
Musical/Rhythmic	<ul style="list-style-type: none"> <li>• Create opportunities for the audience to perform with the ensemble</li> <li>• Allow the audience to re-orchestrate musical passages and explore the different instruments and their timbers</li> </ul>
Interpersonal	<ul style="list-style-type: none"> <li>• Involve the audience in empathetically grasping what a composer or performer is expressing</li> </ul>
Intrapersonal	<ul style="list-style-type: none"> <li>• Encourage reflection, personal interpretation, and awareness</li> </ul>

**Figure 5.1. Summary of Wallace’s Incorporation of Multiple Intelligences.**

Principle #5: Reflection

Wallace refers to the incorporation of reflection into an interactive concert as “one of the subtle ingredients that can nudge the audience beyond passive entertainment into the deeper realms of personal and aesthetic response.”<sup>154</sup> If given the proper circumstances, Wallace engages an audience in reflection through three questions – “What struck you about this piece?”, “What about the music makes you say that?”, and “Did anyone hear anything else?” Wallace mentions Ernest Schelling’s practice of having

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<sup>154</sup> Wallace, 14.

young audiences write their concert reflections in a journal during Schelling's Young People's Concert with the New York Philharmonic in the 1930s. Any activity that forces the audience to stop and notice what they perceived will transform their listening experience into a lasting memory.<sup>155</sup>

#### Principle #6: Project Your Personality in Your Performance

Advocating for interactive performers, Wallace states that a performer's personality will naturally come into play during the course of a performance. In order to make that personality as authentic as possible, performers should reflect their own musical tastes and passions through careful repertoire selection and be willing to share personal anecdotes and information with the audience. He says, "if you're comfortable with yourself and enthusiastic about what you're doing, your audience will be, too."<sup>156</sup>

#### Selecting a Youth Concert Theme

Continuing Wallace's method of interactive performance, he believes that a well-chosen interactive concert theme fulfills four basic criteria:

1. The theme is intriguing, challenging, or entertaining for both the performers and the audience.
2. The theme invites musical exploration, not just demonstration.
3. The theme has an emotional or intellectual "bite."
4. The theme is musically strong and original.<sup>157</sup>

Concert themes should address musical issues that are compelling to both the performer and audience, tapping into an audience's natural curiosity. As we found in Leonard Bernstein's Young People's Concerts (see Appendix F for a complete list of Bernstein's

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<sup>155</sup> Wallace, 14-15.

<sup>156</sup> Wallace, 15-16.

<sup>157</sup> Wallace, 17.

concert themes), intriguing concert themes often revolve around a question that suggests specific inquiry that can be explored with greater depth and variety.

When discussing common pitfalls of unsuccessful youth concerts, Robert Franz, associate conductor of the Houston Symphony, warns that, too often, youth concert presenters attempt to teach too many things. Instead, he suggests it would be better served to focus on one or two basic concept with plenty of repetition to give a student the best opportunity to learn.<sup>158</sup> Booth reinforces this philosophy in his belief that educational programming should focus on helping an audience make musical connections to a single topic.<sup>159</sup>

### **Selecting Youth Concert Repertoire**

For a youth concert lasting sixty minutes, Theodore Wiprud, education director of the New York Philharmonic, typically includes 30-35 minutes of music and reserves the rest of the time for speaking or audience activities.<sup>160</sup> Wallace similarly recommends a two-thirds music and one-third interaction formula for educational performances.<sup>161</sup> The League of American Orchestras encourages their member orchestra to select youth concert repertoire that:

- Fully supports the concert theme and connects to its line of inquiry
- Involves and inspires both the orchestra and the audience
- Has a logical flow
- Takes full advantage of the power of the performing ensemble<sup>162</sup>

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<sup>158</sup> Robert Franz, Interview by Author

<sup>159</sup> Booth, 126.

<sup>160</sup> Theodore Wiprud, Interview by Author. November 15, 2016

<sup>161</sup> Wallace, 19.

<sup>162</sup> League of American Orchestras, *Education Concert Rubric*.

Robert Franz firmly believes that orchestras should rely on repertoire from the classical canon and avoid including popular music in their YPCs, saying he would rather “spend the time brining these kids into the world of the great masters, performed as well as possible.”<sup>163</sup> Eric Booth takes that concept one step further, stressing the importance of creating a concert full of great music that also makes theatrical sense together when performing for an audience of young listeners that are mostly unfamiliar with classical music.<sup>164</sup> Some education concert programmers are adamant that repertoire selections be lively in tempo and last no more than a few minutes to maintain the attention of a young audience. Shorter works or excerpts from larger works can be useful in finding several different perspectives while illustrating a program’s theme or concept. However, if wanting to program a longer work, Thomas Cabaniss recommends carefully preparing the audience through both in-concert and pre-concert activities to allow the audience to fully grasp the intended relevance of the work to the program’s theme.<sup>165</sup>

In *Reaching Out*, Wallace suggests examining Leonard Bernstein’s Young People’s Concerts for his “uncanny sense for ordering his [musical] selections and choosing works of an appropriate length.”<sup>166</sup> Wallace suggests that if an educational youth concert were to be stripped of its script and extramusical elements, a successfully programmed youth concert should work as a stand-alone event and be a satisfying musical event. Bernstein effectively created a balance between longer and shorter works and challenged the audience by performing contemporary works alongside works from

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<sup>163</sup> Franz, Interview by Author.

<sup>164</sup> Booth, 136.

<sup>165</sup> Waleson, “In Concert With Kids,” 38.

<sup>166</sup> Wallace, 50.

the standard canon. Wallace encourages programmers to make cuts as appropriate to avoid losing an audience's attention, as Bernstein often did.<sup>167</sup>

### **Concert Script Creation and Delivery**

According to Thomas Cabaniss, one of the most common mistakes made by conductors during youth concerts is underestimating the amount of preparation needed to make a concert script effective and the amount of rehearsal or memorization needed to make the delivery seem natural and improvised.<sup>168</sup> Wallace warns against interactive performances that rely too heavily on verbal explanations or information that contain technical jargon.<sup>169</sup> Concert scripts that contain vocabulary that is unfamiliar to students confirm people's preconceptions that classical music is elitist and does not have any value for them.<sup>170</sup> Wallace recommends saying only what is necessary and interspersing musical examples into commentary to rid a concert script of unnecessary dialogue or excessively technical explanations.<sup>171</sup> Having a script edited or proof-read by a nonmusician will ensure it is suitable for a young audience and is void of overly technical terms. Additionally, the League of American Orchestras offers the following recommendations for creating a script:

- Include elegance, grace, and humor while keeping in mind the speaker's voice and style
- Include the musician's perspective
- Offer clear listening assignments to focus an audience's listening
- Balance entertainment and education
- Create a theatrical frame that serves the music.<sup>172</sup>

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<sup>167</sup> Wallace, 50.

<sup>168</sup> Cabaniss, Interview by Author.

<sup>169</sup> Wallace, 40.

<sup>170</sup> Booth, 137.

<sup>171</sup> Wallace, 40.

<sup>172</sup> League of American Orchestras Rubrics

After the script is created, its delivery and presentation must then be considered.

Booth offers a list of basic concepts to employ when trying to effectively deliver a concert script:

- Speak slowly to deal with nervousness that may cause you to race.
- Speak all the way through your thoughts and stay in the moment rather than thinking forward to the next moment of piece.
- Practice, focus, and know what you want to communicate to eliminate verbal crutches like “um”.
- Allow bits of silence and slight pauses to give the audience a chance to absorb your comments.
- Do not recite a memorized script to avoid delivery that seems impersonal.<sup>173</sup>

Robert Franz encourages conductors to strive to be as natural and comfortable when speaking as they are on the podium. Effective communication and verbal delivery comes in many different styles, and conductors should be able to react to the environment of a given audience and concert. Cabaniss admits that audiences and administrators unfairly expect conductors (particularly those at the start of their professional career) to balance the right brain (verbal articulation) versus the left brain (artistic quality) at very high standards.<sup>174</sup> During his time as the education director of the New York Philharmonic, Cabaniss encouraged the orchestra’s management to stop “looking for the next Leonard Bernstein” that could both conduct and single-handedly deliver the concert script. Instead, he implemented a more democratic approach to script delivery to provide consistency.

I tried a number of big experiments, one big public one, in order to democratize the concerts a little more in terms of who was presenting from the stage. The main one was that I asked Rebecca Young, who was the associate principal violist, to become a host. In addition to playing in the concerts, she was the co-host with whoever the conductor was. She was the consistent voice. One of the things was that each of the

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<sup>173</sup> Booth, 139.

<sup>174</sup> Cabaniss, Interview by Author.

concerts was being conducted by a temporary conductor. One of the things I was looking for was continuity and consistency. Rather than look to the conductor to provide that, I was interested in getting the musicians of the orchestra more involved.<sup>175</sup>

## **Summary**

In recent years, the orchestra community has worked to maximize the impact an orchestra can have in a sixty minute program. Orchestras and musicians have turned to the League of American Orchestras and prominent musicians and educators to solidify and disseminate the best practices for creating and presenting Young People's Concerts. Practitioners have embraced concepts of interactive concert performance that draw upon the work of Howard Gardner to ensure their youth concert design and presentation can best be delivered to and retained by audiences. This chapter presents Howard Gardner's theory of multiple intelligences, the principles of interactive concert design from notable teaching artists Eric Booth and David Wallace, and the rubrics and best practices compiled by the League of American Orchestras and industry leaders to provide concert designers and presenters the tools to create engaging Young People's Concerts.

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<sup>175</sup> Cabaniss, Interview by Author.

## **Chapter 6 : Survey Data and Analysis**

In analyzing the research of Hill and Thompson and both *Beyond Tradition* projects, one can observe that more and more resources, particularly to expand education departments and staff, were being invested in the education programming efforts of American orchestras. Comparing the first Young People's Concerts presented in the nineteenth century to the concerts described in *Beyond Tradition II* from the start of the twenty-first century reveals a significant emphasis placed on the educational content in the concerts in the latter projects. While the research discussed in the previous chapter provides a wealth of valuable information for understanding the significance of YPCs in American orchestras, I felt it necessary for the purposes of this paper to gather information regarding the practical elements at play in the creation and presentation of YPCs for the purposes of this paper.

### **Survey to Orchestra Education Departments**

To begin my investigation, I designed a survey instrument that was distributed electronically to education staff members of ninety different orchestras of various budget sizes and locations throughout the United States. Of the ninety orchestras that were contacted, I received 39 responses (a response rate of 43%). The responding orchestras are listed below in Table 6.1.

Nineteen of the surveys were completed by staff members in a leadership role within the orchestra's education department – directors and vice presidents of education and community outreach. The remaining twenty surveys were completed by assistant or

**Table 6.1. List of Responding Orchestras.**

Albany Symphony	Indianapolis Symphony	Pittsburgh Symphony
Allentown Symphony	Jacksonville Symphony	Portland (ME) Symphony
Ann Arbor Symphony	Kalamazoo Symphony	Rhode Island Symphony
Charlotte Symphony	Knoxville Symphony	San Antonio Symphony
Chattanooga Symphony	Lansing Symphony	San Diego Symphony
Cleveland Orchestra	Long Beach Symphony	Santa Barbara Symphony
Colorado Symphony	Los Angeles Philharmonic	Santa Rosa Symphony
Dayton Philharmonic	Louisville Symphony	Shreveport Symphony
Delaware Symphony	Madison Symphony	Spokane Symphony
Erie Philharmonic	Nashville Symphony	St. Louis Symphony
Fort Worth Symphony	New Haven Symphony	Toledo Symphony
Grand Rapids Symphony	New West Symphony	Utah Symphony
Harrisburg Symphony	Omaha Symphony	Wichita Symphony

associate members of the orchestra’s education staff – education project managers or coordinators.

**Survey Design**

The survey was organized into two sections with the purpose of collecting the following information from each orchestra:

- Section 1      Methodology of YPC design and presentation
- Section 2      Delegation of YPC-related activities amongst orchestra staff

A combination of multiple choice and open-ended responses allowed organizations to describe the methods and philosophies used in the creation and presentation of Young People's Concerts.

Section 1 considers the following aspects:

1. How many YPCs does the orchestra present annually? Of the YPCs presented how many are created new each season or repeated from previous seasons?
2. Who is the intended audience of the orchestra's youth concerts?
3. Does the orchestra use video projections or visual materials during the concert?
4. Does the orchestra create and distribute student/teacher instructional guides prior to YPC performances?
5. Does the orchestra encourage musical interaction with the orchestra during YPCs?

Section 2 considers the following information:

1. How does the orchestra delegate the activities involved with YPC creation – concert theme, concert repertoire, concert script, video or visual presentations, student/teacher packets?
2. What is the level of involvement the YPC conductor has in the YPC design elements and presentation practices listed above?

For the purposes of my investigation, I defined a Young People's Concert as an educationally driven performance by a symphony orchestra for an audience primarily consisting of children.

### **Section 1: Methodology of YPC Design and Presentation**

Of the total thirty-nine completed surveys, 100% of the orchestras actively participate in the presentation of educational youth concerts, demonstrating that American orchestras view these concerts as a vital part of their outreach to young audiences and their communities (see Table 6.2).

**Table 6.2. Number of YPCs Performed Each Concert Season.**

Response	Number of Responses (Percentage)
1-5 YPCs per season	14 (35.9%)
6-10 YPCs per season	12 (30.8%)
11 or more YPCs per season	13 (33.3%)

Orchestras perform multiple youth concerts per season for their communities, with the majority of orchestras repeating one or two concert themes several times per season (see Table 6.3).

**Table 6.3. Number of YPC Concert Themes Presented Each Season.**

Response	Number of Responses (Percentage)
1	14 (34.1%)
2	10 (24.4%)
3	6 (14.6%)
4	3 (7.3%)
5 or more	8 (19.5%)

Survey participants present their educational youth concerts for a wide demographic of children, with the majority of programming targeted to students in grades three through five (see Table 6.4).

Responding to my inquiry about the frequency of YPC concert theme creation, all of the orchestras reported creating at least one new youth concert per season with the majority of orchestras utilizing the practice of combining new youth concerts with YPC that were presented in previous seasons (see Table 6.5).

**Table 6.4. Grade Levels Attending YPC Performances.**

Response	Number of Responses (Percentage)
Pre-school	14 (35.9%)
Kindergarten	22 (56.4%)
1 <sup>st</sup> Grade	23 (59.0%)
2 <sup>nd</sup> Grade	26 (66.7%)
3 <sup>rd</sup> Grade	35 (89.7%)
4 <sup>th</sup> Grade	37 (94.9%)
5 <sup>th</sup> Grade	35 (89.7%)
6 <sup>th</sup> Grade	28 (71.8%)
Middle School/Junior High	22 (56.4%)
High School	14 (35.9%)

**Table 6.5. Frequency of YPC Concert Theme Creation.**

Response	Number of Responses (Percentage)
All YPC performances are created new each season	10 (25.6%)
Some YPC materials are reused from previous seasons	29 (74.4%)
No new YPC materials are created	0 (0%)

### **Visual Projections in YPC Presentations**

The survey asked administrators several questions to ascertain strategies of how orchestras incorporate video or visual projections into youth concert presentations. Three-fourths of the orchestras (28) indicated that they utilize video or visual presentations during YPC concerts. The respondents indicated that they carefully consider the appropriateness of including visual aids and their ability to enhance the concert experience for the audience. During the concert presentation, PowerPoint slides and video segments are shown to the audience with visual information designed to supplement both the concert script and the orchestra's musical performance. Images and text are projected to illustrate and compliment important themes or concepts. Several orchestras project live video feed of the musicians performing, helping the entire audience get a closer perspective of the orchestra's performance. This practice highlights important musical passages by a solo instrument or a family of instruments. Orchestras also utilize video segments and slideshows during before the concert starts as audiences are in their seats waiting for the performance to begin. Information included in these pre-

concert projections include pre-recorded interviews with the conductor and musicians, instrument introductions, and musical games and trivia questions.

The orchestras that do not include visual aids during their YPC performances report logistical concerns and challenges as the primary reason for not including them in their youth concert presentations. Table 6.6 presents the reasoning for orchestras not including a visual dimension to their concerts.

**Table 6.6. Reasons for Not Including Video or Visual Projections.**

Response	Number of Responses (Percentage)
Not in line with YPC vision/strategy	2 (15.4%)
Lack of technical capabilities in performance space	3 (23.1%)
Prohibitive cost	4 (30.8%)

When logistical or financial considerations do not prevent it, orchestras place substantial importance on supplementing their educational youth concerts with visual and video materials.

### **Preparatory Instructional Guides**

As the focus of YPCs has shifted from entertaining the audience to educating the audience, orchestras began creating and distributing instructional packets to students and teachers prior to the concert. All 39 responding orchestras reported making instructional packets available to the audiences prior to YPC performances. Orchestras elaborated on the content included in the packets, as shown in Table 6.7:

**Table 6.7. Content Included in Pre-Concert Instructional Packets.**

Descriptions of orchestral instruments	Lesson plans and suggestions for preparatory activities in classrooms
Composer biographies	Worksheets for students to complete
Musician/conductor biographies	Musical quizzes
Musical analysis of YPC repertoire	Musical selections for students to learn YPC performance (sing, recorder, etc.)
Audio/video recordings of YPC repertoire	Information on the concert venue
Guidelines for concert etiquette	
Definitions of musical terms and concepts	

The majority of the responses indicate the orchestras' intention to connect the materials and activities in the instructional packets to state and federal learning standards.

Orchestras find that concert experience is deeper and more relevant for the audiences if time has been taken to introduce the repertoire and musical concepts prior to the performance.

### **Musical Interaction during Performance**

Youth concerts provide an excellent opportunity to engage students through musical interaction. Young audiences can sing or play a melodic line on a musical

**Table 6.8. Amount of Musical Interaction during YPC Performances.**

Response	Number of Responses (Percentage)
Students musically interact throughout a majority of the YPC performance	3 (7.7%)
Students musically interact throughout a small portion of the YPC performance	25 (64.1%)
Students are not asked to musically interact during the YPC performance	11 (28.2%)

instrument, like a recorder, along with the orchestra. Other activities include having the audience clap rhythms, dance, and conduct along with the orchestra. One orchestra even reported asking the students in the audience to “do the wave” during the storm portion of Nikolai Rimsky-Korsakov’s *Scheherazade*. Table 6.8 presents the data regarding the amount of music interaction orchestras typically include in their youth concerts.

**Section 2: Delegation of YPC-related activities amongst orchestra staff**

The second part of my investigation collected information on how an orchestra delegates YPC creation and implementation activities amongst its artistic and administrative staff. The research presented in both *Beyond Tradition* publications reveals an increase in the collaborative approach to the development of an orchestra’s education programming. The three tables presented below (Table 6.9, Table 6.10, and Table 6.11) affirm the findings of *Beyond Tradition*. Of the three elements – concert theme, repertoire, and script – the artistic staff is most involved in selecting the music performed on the YPC.

**Table 6.9. Primary Person Responsible for Selecting YPC Concert Themes.**

Response	Number of Responses (Percentage)
Executive director	0 (0%)
Education Department Staff Member(s)	12 (30.8%)
Music Director	10 (25.6%)
Assistant/Associate Conductor	1 (2.6%)
Local School Teacher or Administrator	0 (0%)
Collaborative Effort	16 (41.0%)

**Table 6.10. Primary Person Responsible for Selecting YPC Concert Repertoire.**

Response	Number of Responses (Percentage)
Executive director	0 (0%)
Education Department Staff Member(s)	1 (2.6%)
Music Director	13 (35.9%)
Assistant/Associate Conductor	8 (20.5%)
Local School Teacher or Administrator	0 (0%)
Collaborative Effort	16 (41.0%)

**Table 6.11. Primary Person Responsible for Selecting YPC Concert Scripts.**

Response	Number of Responses (Percentage)
Executive director	0 (0%)
Education Department Staff Member(s)	13 (34.2%)
Music Director	8 (21.1%)
Assistant/Associate Conductor	3 (7.9%)
Local School Teacher or Administrator	1 (2.6%)
Collaborative Effort	13 (34.2%)

While reviewing the iconic youth concert series of Leonard Bernstein, one notices that rarely, if ever, does another individual speak to the audience during the concerts. Presently, it is more often the case for a program to involve a small collection of individuals who address the audience at various points during the performance (see Table 6.12).

**Table 6.12. Person Who Speaks the Most during YPC Performances.**

Response	Number of Responses
Host/Narrator	12 (30.8%)
Conductor	22 (56.4%)
Orchestra Musician(s)	0 (0%)
Non-musical performers/actors	5 (12.8%)

## **Conductor Involvement**

Section 2 of the survey assessed the role of the conductor in the presentation of Young People's Concerts. Orchestra management and board demand a great deal from their conductors. Artistic capabilities are now only a portion of what is required to be successful in the modern age of orchestras. To that end, a majority of orchestras now delegate the majority of youth concert creation and design to education departments and personnel. My investigation found that conductors are now primarily seen as a member of a committee that collaborates to create educational youth concerts. Table 6.13 presents the data collected on the role of conductors in four essential elements of YPC design. The data presented indicates that the conductor's input is utilized the most in the artistic decisions being made regarding the selection of concert themes and repertoire.

**Table 6.13. Conductor Involvement in YPC Concert Design.**

Response	Number of Responses (Percentage)
<b>Selection of Concert Theme</b>	
Conductor is solely responsible	10 (25.6%)
Conductor is a member of committee	24 (61.5%)
Conductor is not involved	5 (12.8%)
<b>Selection of Concert Repertoire</b>	
Conductor is solely responsible	13 (33.3%)
Conductor is a member of committee	23 (58.9%)
Conductor is not involved	3 (7.7%)
<b>Creation of Concert Script</b>	
Conductor is solely responsible	11 (28.2%)
Conductor is a member of committee	20 (51.3%)
Conductor is not involved	8 (20.5%)
<b>Creation of Video/Visual Materials</b>	
Conductor is solely responsible	1 (2.6%)
Conductor is a member of committee	13 (33.3%)
Conductor is not involved	25 (64.1%)

## **Summary**

The goal of my investigation was to gather information regarding the current methodology and practice of Young People's Concerts. The information collected through the survey instrument revealed a broad spectrum of methods employed in YPC concert presentation and design. American orchestras present several youth concerts each season for a wide range of audiences – from children in pre-school to teenagers in high school. All responding orchestras reported engaging in YPC concert design on an annual basis. The survey responses point to a collaborative, committee-based approach to concert design. Education department personnel shoulder the majority of the tasks associated with the concert design, with artistic personnel playing a significant role in the artistic elements involved with both concert design and presentation.

## **Chapter 7 : Summary and Recommendations**

Young People's Concerts in America have become increasingly popular since the first one appeared in Cincinnati, Ohio on July 4, 1858. As their popularity increased, many developments and changes have been made to their design and presentation. The twofold purpose of the present study was (1) to examine the evolution of creation and presentation practices of educational youth concerts and (2) to provide artistic and administrative personnel a reference source to inform the creation and presentation of YPCs.

My investigation began with a presentation on the history of youth concerts presented in America. The earliest examples of YPCs reported concerts primarily consisted of light classical repertoire supplemented with verbal comments given by the conductor from the stage in between pieces. The majority of the organizing and planning of the concerts was undertaken by volunteer groups, as orchestras did not employ administrative staff devoted to their education programming. Orchestras and conductors in New York led important development in YPC design and presentation. Walter Damrosch, Frank Damrosch, and Ernest Schelling among others, made significant contributions to the genre, including the use of visual aids during the concert and the utilization of radio technology to increase the reach of youth concerts to remote and rural communities.

Chapter Three of this study focuses on the iconic work of Leonard Bernstein. More than any other musical figure, Bernstein is most closely associated with Young People's Concerts. Upon the start of his tenure as music director of the New York Philharmonic, Bernstein considered his leadership of their Young People's Concert series

to be a significant part of his duties with the orchestra. The importance and care that he bestowed upon these concerts played a lasting role in validating how they could enhance and supplement American music education. Aside from his masterful conducting, engaging communication, and profound insights shared with the audience, it is Bernstein's embracing of the medium of television that allowed his concert series to leave a lasting impact on the lives of his audiences. Due to their wide availability on video disc and the internet, Bernstein's concerts continue to reach audiences long past their original airing.

Chapter Four presents a review of three research projects devoted to studying the creation and presentation of youth concerts and educational programming. The first study, conducted by Thomas H. Hill and Helen M. Thompson in the 1960s, offers insights into the earliest examples of YPCs. These concerts were presented in a time when orchestras did not employ personnel devoted to creating and implementing their concerts for young audiences. The case studies of David Myers in *Beyond Tradition* and *Beyond Tradition II* reported significant changes orchestra operations and education partnerships. These changes came about in part as a response to a reduction, or in some cases removal, of music education in the American education system. Attempting to fill the void, orchestras began forming partnerships with community organizations and schools to make their education efforts more effective and impactful.

Chapter Five puts forth a collection of data and recommendations made by individuals and organizations actively creating and presenting educational programming. The field of teaching artistry has contributed significant field work to the genre of education concerts. Prominent teaching artists like Eric Booth and David Wallace have

advocated for an increase in audience engagement through concerts imbued with interactive elements and thoughtful presentation. In addition, the League of American Orchestras, recognizing the increased importance of an orchestra's role as a community partner, has created best practice models and concepts for its member orchestras to implement. Interviews conducted with four leaders in the field of orchestra education practices can be read in the appendices of this document.

Chapter Six presents data collected by an author-designed survey instrument distributed to education personnel of ninety American orchestras. The survey was designed to examine current methodologies of the creation and presentation of YPCs and the delegation of YPC-related tasks by orchestra personnel. The information collected points to a collaborative, committee-based model utilized by a majority of orchestras.

My review of existing research led me to create a survey of orchestra education personnel. The information collected points to a wide variety of methods and practices employed by orchestras throughout the country. The bulk of tasks related to YPC design and presentation are now shared through a committee approach. Education personnel collaborate with school teachers and administrators to design YPCs that focus on education. Orchestras incorporate input from their artistic staff in the artistic design elements of Young People's Concerts.

### **Recommendations**

While conducting research for this study, several concepts and philosophies came to the foreground as effective methods of Young People's Concert creation and presentation:

- The importance of collaboration and democratization in the creation and presentation process

- The importance of audience engagement through interactivity
- The need for improved resources for artistic and administrative personnel.

### **Collaboration and Democratization**

As Young People's Concerts serve a broad spectrum of audience members, it is important to incorporate a diverse collection of input and feedback into the design and presentation process. Planning committees should be comprised of individuals who demonstrate a vested interest in creating and implementing effective programs. Potential committee members may include artistic personnel, administrative personnel, board members, orchestra musicians, school teachers, school administrators, parents, and even students. Committees should develop goals and objectives for their educational concerts. The expertise of each committee member should be utilized to its full potential. It is important to remember that though Leonard Bernstein's concerts appeared to be products of his incredible talent and vision, he employed a close-knit team of advisors and editors as he created each of his Young People's Concerts.

In his time in the early 1990s as education director of the New York Philharmonic, Thomas Cabaniss drastically altered the model of their concert presentation in favor of a more democratized approach to concert script delivery. Utilizing this approach serves two important purposes. First, it shares the responsibility for a conductor balancing conducting duties with engaging the audience in between each piece. Second, it allows the audience to receive multiple points of view during the YPC performance. This practice allows audience members to better connect with more personnel on the concert stage and to more fully comprehend the educational concepts being delivered.

### **Audience Engagement through Interactivity**

The success of a Young People's Concert lies in its ability to capture its audience and find creative and unique ways to engage with the performers and the music. David Wallace's six principles of interactive performance offer remarkable strategies to accomplish this daunting task. Interactivity can take many different forms through the course of a YPC. Interactive concerts invite create opportunities for audience members to perform, create, and reflect. It is important to remember that interactive performances are not constantly filled with action. Youth concerts should allow audiences the opportunity to practice active, guided listening.

In creating interactive moments during a YPC, it is important to ensure that the designed activity maintains close contact to the music or concept it is supplementing. Creating an interactive moment can help an audience comprehend a challenging concept or musical selection. Keep the first activities of a concert simple so that the audience feels successful upon their completion. Subsequent activities should build upon each other, leading to final payoff that connects all elements of the YPC.

### **Improved Resources for Orchestra Personnel**

Orchestras devote a substantial amount of financial and personnel resources to their education programming. Only within the past decade have a small number of universities and conservatories begun to offer courses focused on training their students to create and present educational concerts. The League of American Orchestras has done credible work in producing a set of rubrics and recommendations for orchestras to follow. Further improvement on their work could include offering seminars and workshops to musicians and conductors featuring topics such as concert planning, presentation

techniques, curriculum integration, visual material development, concert script creation and delivery, and pre-concert instructional packet design.

In addition to these training opportunities, a repository for ideas and materials related to youth concert creation and design should be created to allow for more effective sharing of concepts and best practices. Recently, the New York Philharmonic has made video recordings of some of their YPC performances available for viewing on their website. More public sharing like this will allow orchestras around the country, particularly in more remote and rural areas, to design more effective youth concerts.

### **Recommendations for Future Research**

As Young People's Concerts continue to adapt to the context of the time and culture in which they are presented, further study and examination will be required to ensure that these concerts remain effective and valuable for the young audiences they serve. Further action should include case studies of youth concerts that carefully implement Wallace's interactive performance methods. An analysis of existing outreach training programs and curriculum would be useful in encouraging more universities and conservatories to implement similar courses.



## Appendix A: Robert Franz Interview Transcript

Interviewer: Andres Moran

September 29, 2016 via phone

AM: When did your work with educational concerts begin? What did the concerts look like for you at that point?

RF: The first time I can remember doing them was as an undergrad as an oboist. We were a wind quintet and would go around to high schools doing recruiting for the school of the arts. What I realized pretty quickly was that if we just went into the school and talked about music that a lot of the students didn't know what we were talking about. So we started doing, right away as far as I can remember, integrated programs. We would do a program of French music for a French class or music from a certain period and tie it in with historical significance. We started integrating into the curriculum and the idea was to sort of find a hook to connect in with the students so they could relate to what it was that we were presenting musically. I did that for six years, the whole time I was at the North Carolina School of the Arts, in addition to conducting a chamber orchestra that we would take on tour.

Then the first official education concerts I conducted was with an orchestra that I started in 1992 called the Carolina Chamber Symphony. The Carolina Chamber Symphony was born out of the idea that the Winston-Salem Symphony, where we were based, was doing concerts for fourth through sixth grades, but no one was really approaching students in the middle and high school levels. So I created a humanities two-day workshop. The way it worked was for the first day, chamber ensembles would do music from four periods – Baroque, Classical, Romantic, and Modern. On the second day, we would do a concert by the Chamber Symphony and actually that was called “Arts In Context.” It was loosely based on a course that we were all required to take at the North Carolina School for the Arts called “Arts In Context” that basically was how art, history, and music interrelated to each other. That program, I used to call it “Art as a Reflection of Mankind,” was the thing that got me funding to start the Chamber Symphony.

Simultaneously, I was asked to do the Rural Residency Chamber Music Initiative that was sponsored by the NEA (National Endowment for the Arts). That [initiative] puts a small ensemble inside a small community and you bring music to small populations. I used the same integration techniques and created education programs.

After that I was part of a program in Winston-Salem, North Carolina that put a woodwind quintet in residence at an elementary school. The idea was that if kids listened to music in a really specific way, could we affect test scores. Because I had done all of this integration work, I was hired to create the education programs for that project for three years. We had amazing results. The school went from 44% of the kids passing the state standardized test, to 88%. What we had done, and we didn't realize this at the time, was we had developed high-level active listening skills. It turns out that active listening is one

of the keys to being a good reader. Our kids were reading above grade level, and, as you can well imagine, once a kid becomes a great reader, then learning is a very easy thing to do. What that taught me was that classical music, if presented and prepared properly, could help develop these active listening skills which, by the way, are key to developing future concert-goers. It had purpose in the here-and-now for administration and faculty. Based on all of that, I started creating education programs that were completely based on active listening.

When I won my first job as assistant conductor of the Louisville Orchestra, I won it, I'm sure, because of the types of programs that I had created. Over time, my programs have become more refined but they are all based on the same concept of integration and active listening.

AM: When you were first developing concerts that featured integration and active listening, what kinds of resources did you find helpful to relay it to a concert experience?

RF: Nothing that was direct. Nothing that said, "If you do A, B, or C, this will happen." I did come across two things that were life-changing for me. One was a book called *Frames of Mind*; it's the book by Howard Gardner about Multiple Intelligences. What I realized about that was we as musicians use all seven of the intelligences when we play instruments. All seven of these are taught in schools and by dissecting which intelligences and where we use them, we were able to really go deep into a lot of areas of what we were doing and how it related to their lives. The second thing that I came across was this idea of learning modalities. I had never taken an education course so I didn't really know the lingo. Learning modalities is that there are basically three types of learners – visual, auditory, and body-kinesthetic learners. The idea is that every program that you do has to somehow approach each of those kinds of learners so that everyone in the room becomes invested in the process. So those were really the two cornerstones.

The other cornerstone for me was that I believed that great music performed well speaks to everybody. This isn't a judgement at all, but I never program pops music on education concerts. I feel that I would rather spend the time bringing these kids into the world of the great masters performed as well as possible. For instance, next week I'm going to Houston and we are doing a program called "Creating Stories in Music." One of the cornerstone pieces on the concert is Strauss' *Till Eulenspiegel*. We are doing a couple of Rossini overtures, some of the Grieg *Peer Gynt Suite* and about half of *Till Eulenspiegel*.

AM: In terms of the learning modalities, I'm curious about what types of elements you incorporate into your programming? How do you incorporate the visual and the kinesthetic elements?

RF: Seeing vocabulary or concepts flash up on the screen. And in terms of kinesthetic, what I don't do is get kids to get up and start dancing or singing. It's always about listening. I equate body-kinesthetic learning with using your imagination. So there is an intense set of things to listen for and think about. We then have a question and answer period where we are going back and forth and communicating. So there isn't actual

movement, but there is an engagement of their curiosity and a dialogue. In “Creating Stories in Music,” I may ask the audience on average fifteen or twenty questions and use fifteen or twenty kids to give the answers during the course of the concerts. Before the last piece, I save five minutes for them to ask questions. And that’s in a hall of 3,000 people.

AM: Do you ever have the students performing or singing along with the orchestra?

RF: Never, and I’ll tell you why. The minute they do that, they are no longer actively listening to the orchestra. I do think those are valuable experiences, don’t get me wrong, and participating in music is essential to getting that. But my feeling is that we have this incredible instrument on-stage and my job is to inspire them to get inside the world of where we are. Ideally what happens is that they get so engaged and so curious about what it is that we do with them, that they then want to go and discover it on their own. That’s my goal. The idea of 3,000 recorders playing along with the orchestra doesn’t teach anything. Many of the kids can’t even hear the orchestra because the sound of the recorders is so loud. I’ve been in those halls when that’s happening and I’m not sure what it is that they are learning when they are competing with what is going on on-stage sound-wise.

AM: In your time conducting these concerts for twenty years, have you made changes to how you’ve conducted or implemented them?

RF: Truthfully, I’d probably say “no”. I have done some tweaking and changing repertoire. I think most of the concerts have the same shape, which is to say they have 4-5 short pieces leading up to how to listen to one big piece with all of those elements. For instance, in my “Musical Tour of America” program, we do a river piece, a mountain piece, an ocean piece, and a piece about the plains. In each of those pieces, I have the kids listen to a specific kind of thing. In *La Mer*, I’m having them listen to the colors and the sounds of the instruments. In *The Moldau*, I’m having them listen to the violas and the second violins and how they are playing the sounds of the waves underneath. And then we end with a movement of either Copland or Dvorak. What I do is ask them to draw a topographical map in their mind as we play the piece. We have been working on a topographical map through the course of the concert, identifying places on the map and characteristics of those places. So it all leads up to one.

To get back to your questions, I use active listening, basic concepts, and integration. That’s been the same for the last twenty years. It’s been a matter of making it more potent.

AM: As you develop your programs, do you typically collaborate with anyone?

RF: Always with the education staff of the orchestra that is presenting the concert. Many of the concerts get repeated in cycles, but when I was first developing them I would get together with groups of teachers from the orchestra’s community. I would get together to discuss ideas and concepts. An interesting story, I wanted to do a math and music

program for young kids in Buffalo. So we got a bunch of math teachers together. They were juiced about it, but in a strange way. They wanted to this piece and that piece, and I said, “no, just teach me how you teach math to first graders.” They said “we use a manipulative for this and a manipulative for that.” I asked them what a manipulative was. They said blocks or a device that they can manipulate with their hands. I had this idea that the orchestra could be a giant manipulative, and we could add and subtract musicians on stage so the audience could try to predict what the sound of the group would be based on the size and the shape of the instruments. So I created a math and music program based on using manipulative to predict what the sound of the orchestra would be like.

AM: In a concert like that, did you give the students to choice to play with the instrumentation or orchestration of a given piece.

RF: No, it’s more prescribed than that. But their predictions are interesting.

AM: So you took the information from the math teachers and were able to make it work musically as a concert experience.

RF: Yes, that’s one of the most difficult things about integration, making it authentic to both areas. It is easy to create a program that is either dumbed down mathematically or that musically doesn’t make much sense with the math principle. So finding a combination that works is hard. That’s why math and music programs are so hard to create. The basic concept of fractions in music is so prevalent that once you get the sophistication of being able to hear it at that level, it’s so basic that it isn’t interesting anymore. The alignment doesn’t occur.

AM: When you have had a chance to observe other education concerts or coach young conductors that are trying to present them, what are some of the most common mistakes or missteps that you see?

RF: First, trying to teach too many things in 45 minutes. The basic idea is to keep it simple – one basic music concept or one basic non-music concept and stay focused on that for the whole concert.

Second, not connecting with the chemical in your brain that says people in front of you have no idea what you’re talking about. That is related to the idea of not worrying about what you say but thinking about how the audience responds to what you say. Letting the audience lead you into how you talk to them. I know a lot of educators are so concerned about what they are going to say that they forget to realize that people are listening. They may go one step too far in one direction and lose the audience for the rest of the time. Be aware of the body language of the audience and their energy and how they respond. And if you aren’t sure, ask them questions.

Third, making sure that you are succinct and clear and you have the right proportion of talking to playing. That’s something that comes with experience, really. Making sure you don’t talk too much or too little.

In terms of repertoire, I always describe it as when you are doing piece, describe it from the outside-in and not the inside-out. No fourth grader really cares about sonata form or the harmonic progression. That also guides you in choosing pieces that are easy to describe from the outside-in. Their surface is clear and obvious. One of the most egregious things I saw in a concert once was someone doing a concert with music from around the world and they did some Schoenberg from Austria. First of all, the students didn't know where Austria was. Secondly, it was Schoenberg, and thirdly, a twelve-tone row didn't make much sense to them. From the surface, the music was garbled. It's very internal music. All of those things lead to unsuccessful education programs.

AM: As you are trying to create a new program, do you have a set structure in terms of what events will happen and in what order? For instance, do you always start with playing before talking?

RF: Generally, I try to but not always. I like for the first sounds for the kids to hear is the orchestra. One occasion where that didn't happen was a Holocaust program. I went out and talked to the kids for a minute or two before to put it in context because I felt it was a big chunk to just throw a bunch of middle schoolers in and hope for the best.

My concerts are usually 35-38 minutes of music and the rest is talk. They last from 50-55 minutes depending on the energy of the crowd. That is for fourth or fifth grade. Younger kids would be shorter. I try to end those programs within 45 minutes.

AM: In terms of your philosophy of creating youth concerts, what is the most important take-away that you hope the audience gets?

RF: The most important take-away for me in 45 minutes to one hour is a) did the child engage with the orchestra and with the music? and b) did they explore the concept of active listening? I want to achieve those two things. I want to create an environment where engagement is possible. Would they feel comfortable coming back? Do I feel that the music made sense and they got what the composer intended? Did I give them enough tools and ways to actively listen to the concert?

Going back to your previous concert, I do one other thing before each concert. Half an hour to 15 minutes before the concert, I go outside and greet the kids as they come in. I do that for a couple of reasons: 1) I like to gauge the energy of the group that morning and 2) if when I come out on stage and the students see someone they know, there is a whole different level of respect and connection to me. I'm not just that guy that walks out on stage and they have no connection whatsoever. I'm trying to build a bridge and creating a relationship with these children so that the teaching process is a little bit better.

AM: In terms of the visual content that enhances or supplements the concert, is that something that you have an active role in creating?

RF: Yes. One thing you should know is that I never show a visual while a piece is being performed. The visuals are designed to help bring the kids into the piece. I did it once despite my best judgement and it was such a disaster. We did an art and music program with music that was inspired by art. Then I wanted to do a piece of abstract, non-programmatic music and have the kids listen to it and paint pictures to it and we would show them up on the screen. I think it was a movement of Prokofiev's Fifth Symphony. As we played, the students just whispered and talked throughout the entire piece waiting for their part to come up. It didn't really accomplish anything, and I had to get their attention back. So we never show visuals while we are playing.

AM: So the screen would be black or would there be a static image?

RF: In Houston, the screens are on the sides of the orchestra. They are turned off or they are following solo musicians if we have the crew. To me, enhancing what they see on stage is different than having them look at this cartoon picture or that cartoon picture.

AM: So you do a live feed of the horn while he's playing the solo from *Till [Eulenspiegel]* or something like that?

RF: Exactly. That enhances their experience because they can see the instrument playing while they hear it. Not every orchestra I conduct has that. In Boise, for instance, we would turn the screens off or leave it blank.

AM: I think that covers everything I had on my list of questions. Is there any that you feel would be useful advice to someone trying to start creating these types of programs?

RF: One thing is understanding the world of the educator in your area is vital. It's important to do your homework so you know where the teachers and students are coming from.

AM: Thank you so much for your time and insight.

## Appendix B: Polly Kahn Interview Transcript

Interviewer: Andres Moran

November 10, 2016 via phone

AM: Could you start by giving me some background on your career as an education director and your role with the League of American Orchestras?

PK: Sure. My career goes back a long while. As you saw in *Beyond Tradition* and *Beyond Tradition II*, I was a part of that case study wearing a different hat at that point. I was fortunate enough in my 20's, coming out of college, to join the staff of the Marlboro Music Festival. I moved over to the Lincoln Center as the assistant director of the short-lived International Choral Festival. I had always had a passion, going back to my teenage years, about the power of music and the issue of access to music for everyone and their seeming disconnect. I grew up in Europe where music was so integral to the lives of families and children. I came to high school in the United States and found that was not the case. I was fortunate to be at Lincoln Center when a very small group led by Mark Schubart began to think about how we could create a new paradigm for access to the arts, particularly for teachers and children that did not have access to traditional arts education. This was happening in the context of a severe economic downturn and arts education essentially disappearing from the New York City public schools and in a cascade over the next decade from public schools throughout the country. We were the inventors of the notion of teaching artistry, artists working in partnership with teachers in the classroom and the approach to arts education that was about creating access to work of art that was not dependent on the traditional system of skills-based learning. I was one of the founders of the Lincoln Center Institute, now called Lincoln Center Education and in its fortieth year. I subsequently became director of education at the Tisch Center for the Arts at the 92<sup>nd</sup> Street Y, then director of education at the New York Philharmonic. During those years, I was obviously working very closely with orchestras and music directors and being part of a movement both locally and nationally to reinvent the iconic institutions within their communities creating partnership programs and asking very different questions of artists, including conductors, and setting up training programs that tapped into very different skills. I then went to the League of American Orchestras as the vice-president for fourteen years. My portfolio there was as head of all the learning that the League produced. The arts education piece as a tiny, critical piece of my portfolio, and I was the link to the education work of all 800 member orchestras while developing training programs for conductors and orchestra staff, executives, and boards.

AM: As you were starting in the field, and perhaps more specifically with the New York Philharmonic, what was the state of presentation of their Young People's Concerts at that time?

PK: I would, of course, say that we take off from the great roots of Leonard Bernstein's Young People's Concerts. Those were the inspiration for conductors and people like me. There are many people of my generation for whom Bernstein and those concerts were the

reason for us doing what we were doing with his magical ability to connect and make complex ideas accessible. At the New York Philharmonic, Lenny was building on a tradition that went back 100 years before him. For decades upon decades and, arguably, even to this day, there was a magical belief that if we could just find another Lenny that all would be whole. We just needed a fantastic musician and a magical communicator. Because we come out of this great passion for the art form, I believe that we have a magical belief that all we have to do is open the door and it will all happen. I think that most orchestras and many conductors lived in that belief. So much has changed around us since Lenny's programs. Number one, families at that time were deeply devoted to classical music and the New York Philharmonic and wanted to be sure that their children and grandchildren had that same experience. Concerts then became icing on the cake. But what changed as we began to move more and more into schools were the values of our culture; traditional arts education and the standards for public school teaching also changed. You know, classroom teachers used to have to be able to play the piano. The regular presence of a music teacher was lost. A traditional music history education that was very much oriented towards Western classical music went away. All of those things evaporated at once. Even though arts education is in better shape than it has been in decades, it has a different profile. It is very oriented to world music. Rarely is music a part of a child's existence in schools. Even access to an instrument in fourth grade is not a given any longer. So orchestras and others were maybe a little slow to adapt but gradually have. We are still in a period in evolution and I think the moment we are in right now is the alignment of music and social good. So we see the huge growth of El Sistema inspired work in this country and access to music education, increasingly skills-based music education, now has a more central place. You see conductors, led by Gustavo Dudamel and the Los Angeles Philharmonic, creating a whole new paradigm of what is to be a musical leader and to provide access to music to children.

AM: As these concerts and the educational mission of orchestras has evolved, what are some of the elements that have been introduced are beyond the expectation or expertise of a conductor or music director?

PK: I would say almost everything! I only say that partially in jest. The larger point is that you cannot separate the changed role of a conductor in an educational context to the very different expectation of what it is to be a music director in our country today. It is important to reflect in our conversation that the magical world of Toscanini or Szell does not exist anymore. In fact, it isn't tolerated anymore. In the old days, we would say that if an artist was a great artist it trumped everything else. Those music directors could interact with musicians and staff and have incredible control over the lives of those around them for hiring and firing before unions got more traction. That kind of patriarchal presence is not part of who we are any longer. With rare exceptions, the search for a conductor in any context – music director, assistant conductor, youth orchestra conductor – is about people who have tremendous conducting chops but are also collegial and understand themselves in the context of a community of an orchestra and are able to work within the community of the orchestra. In my work with conductors, I have seen over and over again people with terrific artistic chops who go in and do not advance because they are too arrogant or sufficiently collegial. I have to respond on the education part in this larger context. For

the most part, the training of conductors is about learning your repertoire and very little attention is paid to these other qualities that have become so large. It is a challenge in our field. We are trained to be great at playing an instrument or conducting an orchestra and we get all of our pleasure and reinforcement from getting better and better at doing that. We are measured by our success in that, but the ability to succeed in a career requires all kinds of skills for which we have had no training and no reinforcement.

One of the fallacies around these Young People's Concerts is that the concert alone should "do the trick" and make people passionate about our art form. Concerts for kids are a piece of a larger context. If a kid goes in and plays around with music at home or in the classroom and be welcomed into a relationship with music that isn't about learning 500 Italian terms but is around writing their own music. We reinforce creativity and imagination in little kids all the time when we work with them on reading and writing. Think of how they make paintings from the time they are tiny and we celebrate them even though they look like messes to us. We don't do that with music. Concerts can be dandy when they are in that context. When they are not, we tend to load them up with so much pressure that we load them up with too much stuff for one hour. The concert hall is increasingly antithetical to adults who don't want to sit quietly and not move for two hours, let alone little kids who are much more used to mobility and interactivity. Conductors are asked to be entertainers, to memorize scripts, to be educators, to be funny when they speak to the audience and masterful when they conduct the musicians. That is a lot and it is certainly not what they are trained for. With the Los Angeles Philharmonic, the conductors that work with their education departments have sessions with acting coaches to provide training to be as effective as possible. They realize you can't be "ok" with all of the other stuff and excellent with the musical stuff. They pay attention to the script and to the production values of those concerts.

AM: If we could step back again to your time with the New York Philharmonic, how were the conductors involved at that time with Young People's Concerts in their planning?

PK: They were not really involved at all. They were either conducted by our music director, Kurt Masur, or guest conductors. Assistant conductors or staff conductors were not involved in any way. It's been a really long time since I left there sixteen years ago. I went there in 1993, a really long time ago. At that point, Maestro Masur would bring forth some pieces that he wanted to perform for the concerts. It was dependent on the orchestra's schedule and where there was room in their schedule. I would have as many conversations that he would tolerate about adjustments to the program and pieces he wanted to do that I felt would never work. I would do the scripting and I would work around complicated relationships. I would say I never produced one I was satisfied with because we were working around given realities that we couldn't change at that point. The work that we did at the Philharmonic that was ground-breaking to the field, and is continued to day, was not in the Young People's Concerts. It was developing the School Partnership Programs and the Very Young Composers Program. The work that I would say is ground-breaking and different was independent of these concerts. The concerts were a component of the ongoing relationship we had with children in these other

programs. We would develop content for the concerts so everyone had a great time at the concerts, but it was because of all of the work that we were doing around the concerts to make them welcoming and accessible. Ted Wiprud and Alan Gilbert, a younger American conductor with young kids of his own, has been able to make much more progress around that and also with Maestro Maazel before them. Young People's Concerts are inherently challenging because they are one-off events. There are people like you and me who have made our life in music that have had these "thunderbolt" experiences at a concert and it changed your life forever. We grow up with this magical belief that we can create this for other people. But for most people, that is not the way they fall in love with anything, be it music, medicine or anything else. You need consistent, positive multiple experiences to make it stick. They can't be off putting and need to invite you in. We aren't set up to do that very well.

AM: If you had a chance to observe or be a part of a staff where a conductor was actively involved in the behind-the-scenes development of youth concerts, what did that look like? What were the benefits of having a conductor more actively involved?

PK: I would say this is a growing trend of conductors in your generation. Conductors now have an expectation of high collegiality and being part of a team. A parallel trend has been the growing sophistication of education departments and the development of education staff. In the old days it would be handled by volunteers that would go out and talk about the life of Beethoven. I was part of that early movement of change. What you now see is much more is education directors that are at a very senior level in their orchestras. Education is no longer at the margin. More and more, the community role is essential to these institutions so their influence is much greater. The result of that is that you have conductors as extensions of the education staff and developing strategies for their year. They try to figure out what the encounters with the orchestra will look like. They are not going to pick repertoire just because it is pre-rehearsed stuff. They are no longer doing the "old style" concerts where the first piece is about the trumpets, the second piece is about the life of Beethoven, and the third piece is about ABA form. We are beginning to think about a sequence of learning, repertoire for kids with the right balance and performance and talking, and certainly interactive elements. The conductors are in the best of circumstances a part of the planning, scripting, and implementation. They are learning to speak from the podium more comfortably, and they are out in the community more. They do some of the work around the concerts so that the concerts are the icing on the cake rather than the whole deal.

AM: What are some of the differences from different budget groups use their conductors in their education departments?

PK: In a way, I wouldn't say there is much of a difference. Orchestras that have small budget and orchestras that have huge budgets are very akin to one another. The difference is in scale and volume and activity that they produce. What I would say they have in common is that I don't think there is an orchestra in the country that pays its players that does not have an education/community program. An orchestra cannot exist anymore where they do four concerts per year or five hundred concerts per year and that is all and

still get support. It just won't fly anymore. These are non-profits for the public good. If we are in an environment where support for arts is diminishing, the imperative to provide for the social good is only going to increase. It's true for every single orchestra that I know about. Every one of them needs conductors and music directors who buy into that and do not say, "my job is to just conduct great concerts." That isn't good enough anymore. It is true for a tiny orchestra or the New York Philharmonic. The challenge remains that as we ask conductors and musicians to do more in the community, we need to provide them the support and training necessary to make them successful. With musicians, that is particularly challenging because it is not required in their contract. Providing the professional development for those people to improve their skills requires a lot of massaging and resources to pay for their time. My experience is that the young conductors that I know and mentor welcome this. It is the rare one that is resistant to this type of work. Conductors are very open to this in my experience. Not all of them are great at it.

AM: Do you happen to know of any universities or conservatories that are making it a point to train conductors in this way?

PK: I don't. Please understand that that doesn't mean that it's not happening. It simply means I don't know about it. A lot of schools are certainly, in their general training, are teaching their students for entrepreneurship. They are adding work in teaching artist skills for all of their graduates and presumably their conducting students are included in that. I'm not aware of any program specifically addressing the community role of conductors and how they can get the training or education in that direction.

AM: During my time as the assistant conductor of the El Paso Symphony, I was able to implement Carnegie Hall's Link Up curriculum. Are you familiar with those programs?

PK: I'm an advisor for Carnegie Hall's programs and am very close to that program. You have the advantage of having Tom Cabaniss, who is one of the great teaching artists of all times, as one of the key content developers. Link Up is a great model. It has one idea per concert and everything that happens in the concert supports that one idea. That is certainly a fundamental principle. Think of how confused you would be if you went into a class of something you know nothing about and you are taught everything about it at once in forty minutes. Those concerts are built on a single concept. Every choice of repertoire backs that concept up. You have the interactive piece. You have ancillary materials. You have the training of the classroom by the music teacher so the concert is a culmination and not a standalone. You have all of the elements, certainly the interactive piece during the concert, that I would say are the principles of how these should be done. Nobody should mistake that this is the best that we could pull together given that we are orchestras. I don't think anybody would say that this is the ideal experience. The ideal experience would be a continuous experience. At the Philharmonic, we were building partnerships so that kids will come multiple times to the orchestra over the course of the year. They are, week in and week out, in a relationship with the orchestra much of which happens in their own schools. They are working with teaching artists, making their competitions, improvising their own cadenzas, making their own instruments, and

making their own compositions that are analogous to what they would hear in the concert. The concerts are excellent examples of what they are working on. They are not standalone inoculations. If my pals at Carnegie Hall were sitting in on this call they would agree that it is an incredible service for American orchestras. They have done outstanding work with many different education programs. They research their work and tie to solid evaluation. It is an incredible model of generosity, and they do very high quality work. But, Link Up doesn't do everything; it's one piece of a jigsaw puzzle. Think of Lenny on one hand and Dudamel on the other. I think it is absolutely fascinating in the frame of the questions that you are asking to think about the parallels between the two, the difference between the two and the time where they are. You have two great musicians, incredible communicators, and devoted to social good. Look at the amount of resources that Gustavo and the Los Angeles Philharmonic are giving to embodying those principles. The YOLA (Youth Orchestra of Los Angeles) kids meet 4-5 days per week. They are building a skills-based program, teaching them to play instruments. Now, ten years in, they are playing really well. They have all of the other social benefits and the research that follows. They are doing better in schools. They are graduating from high school and going on to college. There is great research around young boys who stay in the program for a few years or more and their executive function, their impulse control and stick-to-itiveness is improved. Who could have imagined that an orchestra, starting from the tradition of Young People's Concerts, would be in this kind of business in the span of these thirty to forty years?

AM: Thank you very much for taking the time to talk with me and your great insights into this project.

## Appendix C: Thomas Cabaniss Interview Transcript

Interviewer: Andres Moran

September 21, 2016 via phone

AM: Could we start by you giving me some background on your work in Young People's Concerts?

TC: Sure. I got into this work as a teaching artist. When I graduated from college, I came to New York City and actually spent one year as a full-time music teacher at a private school in Brooklyn. I quickly found that that job wasn't going to allow me enough time for my composing. So I began to look for other jobs in arts education and interviewed for a job as a teaching artist at the Lincoln Center Institute. That got me a whole bunch of work in schools. I was composing, and to pay the rent, I was working as a teaching artist in schools around New York City metropolitan area. Because I was doing that, it was all in conjunction with performances for young people – theater, chamber music. Since I started taking to that work and enjoyed it even more than I thought I might, I got more and more involved as a teaching artist and helping to do little bits of administration around the side of the work. Someone would ask for my help on a particular project and I would produce it as well as being a teaching artist. That eventually led to me becoming the education director at the 92<sup>nd</sup> Street Y in New York City. I did that for a few years and continued to work as a teaching artist. That work led to me doing some work for the New York Philharmonic and eventually I became the education director there. I had produced a whole bunch of concerts for young people with orchestras at the 92<sup>nd</sup> street Y, so I had done that. But coming to the New York Philharmonic felt like coming to the big leagues. I was producing Young People's Concerts that were very similar to the one's Bernstein had made famous. So that was a different level of responsibility for me and made me really begin to think about it more seriously. There were a lot of things already in place when I came in to work with the New York Philharmonic, but there were some ways that they allowed me to innovate as well. I got a little more space to work in the school concerts than I did in the subscription concerts. Those four years, when I was producing those concerts, were very formative for me because I really had to think about what I wanted to do and what I wanted to say.

AM: What were those four years?

TC: That was 2000 to 2004.

AM: If you think about the Bernstein concerts as structured as having a central theme or asking a question and using music and verbal explanation to describe those things, what was different when you started with the New York Philharmonic?

TC: I think the Philharmonic suffered a little bit in trying to fill Lenny's shoes. Even though it was 30 years later, they were still trying to find that person. They had tried out a whole bunch of people – Michael Tilson Thomas, the most famous among them. They

continued to have guest conductors and assistant conductors to come in and give it a try. In a way, they were still using the model of play and teach from the podium. If anything, there wasn't much different from what the Philharmonic was aspiring to do as maybe there should have been by that point. Another thing that happened to them in the late 1970's, there was a huge purge of music and art programs. Schools fired most of the music and visual art teachers because of budget cuts. Because of those deficits, the Philharmonic basically refused to play for school audiences for over twenty years. They just said, "we're sorry, but we don't feel the school system is producing audiences that are prepared enough to be able to sustain interest in what we are doing in the concert hall." So they just stopped working with schools and they stopped playing for school audiences. That also made them an organization that was pretty out of touch.

AM: Is that an ethical statement they were trying to make?

TC: I think it was both. On one hand, they just didn't like the fact that there weren't music teachers in the schools. They also didn't like the fact the audiences, when they did try to play school concerts in the late 1970s, weren't engaged. So they felt, "what is the point?"

AM: As you took over producing those concerts, what are some of things you can talk about that you changed from the Bernstein model?

TC: A couple of things happened. One is, in the mid-1990s, Polly Kahn came on as education director, and she really began to institute a whole new set of collaboration with schools. That made a big difference. In the run-up of time to when I was taking over, they were doing some very important work in revitalizing the Philharmonic's work with schools.

AM: She was the education director?

TC: Yes, she was the education director at that time, and I took over from her. They still were not playing for school audiences when Polly began. By the time she ended, they had started it again, by 1997. So that was twenty years, fully, since the orchestra had done them full time. When I took over, there were two main streams of work that were interesting to me. I tried a number of big experiments, one big public one, in order to democratize the concerts a little more in terms of who was presenting from the stage. The main one was that I asked Rebecca Young, who was the associate principal violist, to become a host. In addition to playing in the concerts, she was the co-host with whoever the conductor was. She was the consistent voice. One of the things was that each of the concerts was being conducted by a temporary conductor. One of the things I was looking for was continuity and consistency. Rather than look to the conductor to provide that, I was interested in getting the musicians of the orchestra more involved. Rebecca is now the host of the Philharmonic's Very Young People's Concerts, the orchestra's chamber series of concerts for children. That was one of the big things that I did. I tried to get leadership to be shared.

The other main thread I was investigating was the idea of participation. Dennie Palmer-Wolf, one of the partners at Wolf Brown, worked on arts evaluation and consulting. She had been at Harvard Project Zero. She and I had a bunch of concerts about the Young People's Concerts. She said, "I watch you guys as teaching artists in the classrooms doing workshops and they are really vital. There is exchange and challenges for the kids to do in the classroom. I wonder why isn't that more true of the concerts that you play." I thought, "that is a very good point." I spent the next couple of years trying to figure out what some of the key participatory moments and engagement that we could place into the already existing structure of the YPCs. We did a number of experiments. Some of them had to do with singing. John Corigliano and I designed a concert that was all about live orchestration – allowing the audience to orchestrate the opening of Mussorgsky's *Pictures at an Exhibition*. He designed a short score on stage. A version of this found its way into *The Firebird* activity in Carnegie Hall's Link Up concerts. The whole thing was about live orchestration and trying out different ideas. Audience members could control what was going to happen in the concert. We also played some repertoire of John's. The composer then became the host instead of the conductor. Again, I was experimenting based on that question that Dennie had asked me about how a live concert could look more like the workshops I was doing in the schools.

AM: In dealing with the situation where you didn't have a stable conductor that was assigned or taking an active role in those concerts, what kind of input or feedback did you use from conductors? Was there any?

TC: Oh sure, I would say the conductors were very involved in curating the program and in hosting the concert. But they were just co-hosting, and not having to do it all by themselves. It depended on the talents of the conductor. Like Alan Gilbert or Leonard Slatkin were both interested and enthusiastic. When Leonard co-hosted with John Corigliano, they both wanted to speak all of the time. So I ended up refereeing in that case and made sure we played the music. It really depended on who was doing it. At one point, we had Lucas Richman, who had a lot of experience in Pittsburgh, leading concerts of this kind there. So, we pretty much let Lucas do what he wanted to do, along with collaborating with Rebecca who was the ongoing host. So often, it depended on the person's interest and experience. If they wanted to turn around and conduct and let Rebecca do most of the hosting, we would change the script in that way. But I would say that all of them were very involved in setting up the programming and thinking of the rhythm of the pieces. Depending on their interests, they would participate in creating the scripting.

AM: What are some of the most common mistakes or misjudgments that you have seen in YPCs in how they are either created or implemented?

TC: The biggest mistake, and the easiest one to spot, is underestimating what the job is. You love music, music that you are performing, and you know something about it. The temptation to "wing it" is the easiest thing to identify. Young conductors think, "I know that piece. I'll just say something about it before I conduct it. That's easy." There are two or more problems with that. The first is that one forgets the left brain versus right brain

conflict that is going on renders the musician less able to make a quick switch to verbal articulation. That's one of the reasons why we all sit there and look at Leonard Bernstein and do the Harvard lectures and think, "Jesus Christ, this is amazing." Because most of the rest of the human race doesn't make the switch quite in the way that Bernstein was able to do it. Most of the rest of us need a little more time to find our words when we have been swimming in notes for four or five minutes or even longer. I've watched a lot of conductors do that. They turn around to address the audience, thinking they are going to wing it, and the words don't come so easily. Even if you are a fantastic verbal improviser, you still need to have the shape and the heart of what you are doing planned out and in mind, Even if you are going to say it differently every time. What people don't realize is that all of Bernstein's comments were the product of endless script writing sessions that went on deep into the night.

The other thing is rhythm. Young conductors are so used to attending or conducting concerts that are planned in a certain way. Young People's Concerts just have a different rhythm. You need to find out how to arrive at rhythms that work well. You need to practice them by doing them. It's a very different set of muscles to exercise. You can't necessarily get it from knowing great music. The best preparation you can do as a musician is to play lots of concerts for smaller groups with smaller combinations of instruments. Get to know what it is to do a fifty minute concert without an intermission that doesn't have an overture, concerto, and symphony. Plan a concert that is for a wind quintet and play it. The more you can do that kind of grass-roots work, the more prepared you will be to get up on the podium.

AM: How similar is Carnegie Hall's Link Up program to what you were doing with the New York Philharmonic?

TC: It's really different. I left my job with the New York Philharmonic to take a job with the Philadelphia Orchestra as their orchestra animateur. That title meant that I was given free reign to experiment. Over the next four years in Philadelphia, working with the conductor Rossen Milanov, we experimented a lot with the form of those concerts. I went from a pressure cooker situation in New York to more of a laboratory setting. It's not that the musicians in Philadelphia weren't conservative, because they were, and they were excellent musicians. At the same time, because of the way I was hired and the conditions, I got to work in the laboratory. Over those four years, we did a lot to increase the participatory elements of it a great deal. We did a lot of different things with hosts. I did host more there. I didn't host much in New York, except for a school concert when I was filling in for John Corigliano. I began to host more of the concerts in Philly. We did much more full-on collaborations with other institutions, like the Franklin Institute and the museum of art. We did a lot more experimenting.

When I came back to New York to work with Carnegie Hall, they gave me a lot of license. It was a program that I had helped with when it started in the mid-1990s but it had become a little "sleepy." They asked me to come in and change the feeling and the formula of these concerts so that they are much more participatory than they are. I said, "Ok, if we are going to do that, then we are going to go." In the first year, the "Orchestra

Rocks” had things like jamming on Terry Riley’s *In C*, which was indicative of the wildness of the kinds of things that I was experimenting with. It completely freaked the music teachers out in New York City. They practically had a revolt. It flipped people out a little bit, and that was exactly what I wanted it to do and that was what I had been asked to do. Eventually as we began to work on it, it was clear that there was another agenda that I hadn’t been aware of when I came in at the beginning. I just I was being asked to come in a play with the content. It became clear to me that Clive Gillinson, who was the artistic director at Carnegie Hall, was really interested in growing the program in a very ambitious way. Honestly, when I first started I was not aware of the degree and the scope of that ambition. When we were in the midst of those experiments, which Clive was very supportive of and loved, I became more and more aware of this desire to grow the program which meant that they all couldn’t be wild experiments. It needed to begin to respond to the needs and desires of orchestras in other communities around the country, which did begin to temper the experiments so that the staff could be more responsive to what orchestras were saying and doing in their own communities. It did change how we were going about the process of creating the curriculum and the shows. The main thing was to take programs that may have had 5% participation in them in the year 2000 to trying to create programs that had more like 60%-70% participation in them depending on the program. That was a big change. In the simplest way, we wanted the kids to feel they were in the event rather than watching it.

AM: How have you thought about or articulated the concept of multiple intelligences or multiple entry points for students in the Link Up concerts?

TC: One thing is that we rely on music teachers. That is the structure of the program – for teachers to do the preparation. In that reliance, we attempt to give music teachers lots of options for how they can explore the program – from the tactile-kinesthetic “play the music” by moving your fingers to movement. We are requiring the teachers to teach or include movement in their work, so it is physical. There is contextual learning that might involve history, language arts, or all kinds of cognitive or intellectual tasks so the students that excel in those ways aren’t left out even if they are having a hard time playing the recorder. We have been conscious of it. It remains, primarily, a music teacher’s music performance program so the weight is clearly towards singing, playing, and listening. We encourage creativity and include creative compositional activities throughout the work, too. But it isn’t always required for the concert, so it is hard for us to claim that we are necessarily making great strides in that way. In New York, we use competitions to find the best pieces that are created and may be included in the concert. That doesn’t mean it is necessarily required for participation. I guess the answer is that we try.

## Appendix D: Theodore Wiprud Interview Transcript

Interviewer: Andres Moran

November 15, 2016 via phone

AM: When did you first get involved in the field of orchestral education programming?

TW: I guess I got directly involved around 1997, which was the beginning of period where I was focusing on concerts of my own work as a composer. That's when I began working with orchestras on developing education programming that would really connect to today's kids and schools. I did some work with the American Composers Orchestra, the Orchestra of St. Luke's, and the New York Philharmonic during those years.

AM: When you are working with Young People's Concerts, what did those concerts look like? What kind of feel did they have in relation to have they have changed for you overtime?

TW: I've learned a heck of a lot programming and presenting concerts for young people. There are many species within that genus. There are Young People's Concerts for families and schools and for different age groups within those. Earlier in the 1990s I was working at an organization called Meet the Composer, now called New Music USA, in the position of administering grants to orchestras to do innovative work with living composers. Anybody who is in the position of administering grants begins to think that they know everything about those subjects. Your approval of the money going out is contingent on them doing what you want them to do and therefore you put all of these restrictions on people. It is just the way the system works. When I left Meet the Composer, I really wanted to get my hands dirty doing these things and that is when I began to learn. I was all about new music on Young People's Concerts because that is what we were all about, getting new music out there as much as possible. I'm an active composer now and I put as much music by living composers on Young People's Concerts as I can. But, you really have to be smart about it. That's one example of things that I've learned and the amount of variety and nuance there is in different settings.

AM: Can I jump in while we are on that topic? Can you have a piece that is on both ends of the spectrum, one that worked particularly well and one that didn't in a YPC setting?

TW: I'd be hesitant to name a composer whose work didn't go over well, but I would say that the fault would be mine. So much of the success is how you present it and finding points of entry – something they can connect with and bring some of their expertise to the piece. If you don't find that right thing, it doesn't go over well. You get a variety of response from a young audience just like you would on a subscription concert when you perform a challenging work whether it is new or old. You get people you enjoy being challenged and who go to concerts wanting to hear things they have never heard. And you get people who feel like a piece is being forced down their throats. When you are with a young audience, no matter what the style of the piece, eleven minutes is their

maximum attention span. With a piece that long you really need to have scaffolded the experience. You need to give them tasks and milestones to be able to get them through that eleven minutes, or eight minutes, or nine minutes while giving them room to experience it in their own way and discover new things about it. It's a tricky balance and you need some help to get them through an abstract, non-visual art form. You asked for an example. Esa-Pekka Salonen has been in a composer-in-residence here at the Philharmonic, and we built a whole Young People's Concert around a recent piece of his for chorus and orchestra that is a setting of an absurdist, Dadaist poem from the 1920s. With some audience members, it really connected well because the whole thing is kind of a goof. He came on stage and explained it in a very physical way and had everyone laughing. He set up things about making up a language by having the audience turn to their neighbor and use abstract sounds to get them to understand each other. The piece is very extreme in lots of ways. For some people that went over really well. We did the whole hour's concert leading up to it and scaffolding it in different ways. Some people didn't like it so much and that's just the way it goes.

AM: Had you worked with him [Salonen] before on a Young People's Concert?

TW: No, that was the first time.

AM: Do you happen to know if he regularly conducts youth concerts with other orchestras? Or was that the first time?

TW: He didn't conduct the concert. He was the host. So I don't know his history of doing them. He is such a good, outgoing speaker. Although it is in accented English, he knows what audience he is talking to. When he is talking to a new music audience, he can get pretty technical and "inside baseball" about music and other composers. But when he is talking to a young audience, he is so disarming and knows just how to calibrate.

AM: I'm finding that most of the work in youth concerts is done by assistant or associate conductors and not by the main music directors. I would imagine at an institution as big as yours, you would have a well-developed education staff that can provide support to a young conductor. I'm wondering how you use conductors in the YPC process?

TW: I think it has changed pretty substantially since earlier times. You've probably looked on our website recently to see what is happening. This is the ninth season that I am hosting the Young People's Concerts and not conducting, so that the conductor can be largely freed up to conduct. When I first came here, the way these things happened, the family YPCs were given to a young conductor and it was his first shot to conduct the orchestra. They were expected to provide everything, the repertoire, script, and to deliver it on one rehearsal. They were asked to somehow make a good impression while trying to do all of these things. I think it was a lot to expect. A lot of conductors came here once and never again. I don't think it was very fair. In those days, we had cover conductors and didn't have assistant conductors. Sometimes the covers got to do this, but it wasn't part of their duties. Since Alan Gilbert has been here, we now have two assistant conductors in a year and they do most of these concerts. Every few years, Alan will do

one which is great but has its own challenges. It's become part of the job description of the assistant conductor. He or she will get two or three times doing it each year and if they do the school week, that is six performances. Each conductor takes part in creating the script. It's really an important voice regarding the musical pedagogy. I'm a composer and really into the pedagogically side of these concerts. I'm concerned with what kids are going to come out of the theater having learned during the concert. How can we convey that in an entertaining way? It's great to have a conductor be a part of that, to question the points we are making and how to make them. Of course, they also approve to teaching excerpts which I generate. We have a whole creative team that puts these together – myself, the conductor, the writer who may or may not be the same as the stage director. Sometimes there are dancers or singers and sometimes it makes sense for them to have input on the script depending on their role in the show. Especially if it is a dancer and we are using dance steps to a certain piece, they will bring their own dance steps and influence the dialogue. It's quite different from the Bernstein. Well, actually, he had quite the writing team too. A lot of people don't know that. He didn't write these things by himself. Ultimately, he was the voice of authority. Our model now is that there is a whole team creating it and a whole team presenting it. The conductor has lines, and I have, generally, the largest amount of lines. It's a plurality, not a majority. The conductor speaks, actors or dancers speak, and people from the audience speak. It becomes a group learning thing. What is expected of a conductor here has really changed in a lot of ways. I think during Polly's [Kahn] and Tom's [Cabaniss] time, they were thrown to the wolves, and that's not a rap against them. The education department didn't have control of the concerts. It was done by the artistic planning department. That was something that was very important to me when I came here. I wanted to create or re-establish the Philharmonic brand in Young People's Concerts, which had been diluted from lack of central planning and central vision for it. It think what we ask of conductors is much more reasonable. The more they want to be involved in script or the more they want to speak, there is plenty of room for that. As host, I'm not trying to have the lion's share of activity on stage. I'm really just directing traffic and providing connective tissue. I try to provide some room for the conductor to feel comfortable and authentic.

AM: In your experience in creating these as a team, what have been some of the missteps in concerts that you've created? What things have you tried to correct or turn into different possibilities for the concert experience?

TW: I can think mistakes we made a long time ago and even as recently as last month. We are always trying new things. I wouldn't want to get into a situation where we have a three year rotation of concerts. Even when we have repeated a show that we thought was really successful and inspiring, we still completely rebuild it based on the people actually doing it. I'm not sure these are the types of missteps you are thinking of, but there is one concert early in my time that we disastrously over-programmed it. It nearly went into overtime. We had to cut it short. It was such a damaging experience for the institution's faith in my ability to plan these concerts effectively.

AM: Do you still just get one rehearsal for these concerts? What is the logistical schedule?

TW: Yes, one rehearsal with the orchestra and there is additional stage time for all of the other activities – actors, dancers, and so forth. We try to have everything rehearsed and planned out so that when we have the one rehearsal with the orchestra, we can actually have a run of the show with all components. Though, it never works out that way. Usually, the first performance with the audience in the house is the first time we've really run the whole show.

Getting back to programming, the formula that has worked out for us is to have 30-35 minutes of music playing time to fill a one hour concert. The other 25 minutes includes orchestral excerpts. Generally 25 minutes is enough for all of the other things you do. Just this last YPC on October 22 had an issue that we didn't handle right. I could see how it could have been a problem. It worked out fine, but we were a little panicked. There was a dance lesson moment as we were discussing a *bourrée* of Bach. The person doing the teaching asked the audience to stand up and spread out into the aisles. We wanted four volunteers on the stage including one or two adults. My job was to find those people and bring them up. As I'm doing that, more and more people start going on to the stage and I can't stop them. It got crowded in an almost dangerous way. I was afraid a 5 year old was going to fall off of the stage. So, exactly how you manage those situations with the audience and keep them under control to make sure people really see what is going on. When it's done right, it seems almost effortless.

AM: That has been one of the interesting things for me. To watch the videos of Bernstein's concerts and it seems so effortless and everything is flowing so naturally. Then you go back and look at the scripts and you see how carefully planned those moments were. Then I think of my first time conducting youth concerts and trying to speak and get the transitions right and I felt like I was behind the eight-ball the whole time.

TW: I'm not surprised. It's a very complicated business.

AM: You touched on this example of the *bourrée* earlier. What are your feelings on the balance of having a piece that the orchestra plays and listening carefully versus having a piece that involves audience participation by singing, dancing, or clapping?

TW: It's a great question and there are a lot of different ways of thinking about it. I don't think there is one solution that is best. I think the important goal of each concert should be to help young people learn the skill of active listening. However, for most people that is not automatic because it is an abstract, non-visual art form. So you try to scaffold that experience by giving them something visual or physical. It depends on the piece you are playing for them. There can be the kind of thing where you say listen for this and when you hear this you should do this. That doesn't make them be active throughout the thing that could be distracting, but makes them focus in on something. For instance, in *Finlandia*, we generally have the audience sing the hymn with words that have been crafted so it's not so much about Finland and not so much about Christianity. Then when

you listen to the piece, we have them just listen. Then their listening will be active because you've done this singing and know the melody.

AM: So the singing activity would be separate from the performance of the piece?

TW: Right. Though you could have them sing in the performance as well. It just has to be clear to them that they are supposed to and have permission to do it. Are you familiar with Carnegie Hall's Link Up program?

AM: Yes, I've actually conducted them before when I was with the El Paso Symphony.

TW: Well, when you think of audience participation, that program is on the extreme. It's all predicated on students preparing and being able to perform on their recorders. There is a lot of preparation and a lot of encouragement to make noise during the concert. There is a lot less focus on getting inside a masterwork. When I've been to Link Up concerts, it's like "now the orchestra is going to play this piece, but don't worry soon we are going to get back to playing the recorder." We don't go to that extreme, but there tend to be pieces on the program where the audience is active while the orchestra is playing. But it is a small piece of the program and it serves a valuable purpose. If we close the concert with a movement from a Brandenburg Concerto, we want the feeling of dancing to go into their listening, but not the actual dancing. That is our approach. All of those participation pieces are a means to an end.

AM: Do you make it a point to include visual materials or projections in your YPCs?

TW: Yes, that is a very important part. In the family YPCs, it is pretty much a PowerPoint file. In this year's program, we have created video clips that show that we are traveling in a time machine that take us back to different time periods we are looking at. There is some video in it, but mostly it is static images. In our school concerts, we are able to have seven cameras and do close-ups on the screen of the instruments and to video tape those which we are gradually able to stream them on our website. You might want to check out "Young People's Concerts Play" which is a new platform for streaming our concerts on demand from our website.

## Appendix E: Copy of Survey

### Young People's Concert Survey (administrators)

First Name

Last Name

Organization Affiliation

Title/Position

What date did you begin working with your organization?

Month

Year

*For the purposes of this questionnaire and my research, a Young People's Concert (YPC) is defined as an educationally driven performance by a symphony orchestra for an audience primarily consisting of children between the ages 8-12.*

**1. How many YPC performances does your organization present per season?**

- 1-5
- 6-10
- 11+

**2. What grade levels attend your organization's YPC performances? (check all that apply)**

- Pre-school
- Kindergarten
- 1
- 2
- 3
- 4
- 5
- 6
- Middle School/Junior High
- High School

**3. Does your organization charge a fee for students to attend YPC performances?**

- Yes
- No

**4. How many different YPC concert themes do you present per season?**

- 1
- 2
- 3
- 4
- 5+

**5. On average, how many of the YPC concert themes your present per season are newly developed each year?**

- All (All YPC performances in a given season include brand new themes, repertoire, scripts, etc.)
- Some (Our organization reuses YPC materials from previous seasons and adds new themes as well.)
- None (Our organization strictly performs YPC's that have been presented in previous seasons.)
- Other

**6. Who is the primary person responsible for choosing your organization's YPC concert theme(s)?**

- Executive Director
- Education Department Staff Member(s)
- Music Director
- Assistant/Associate/Resident Conductor
- Local School Teacher or Administrator
- Other

**7. Who is the primary person responsible for choosing YPC concert repertoire?**

- Executive Director
- Education Department Staff Member(s)
- Music Director
- Assistant/Associate/Resident Conductor
- Local School Teacher or Administrator
- Other

**8. Who is the primary person responsible for creating the YPC concert script?**

- Executive Director
- Education Department Staff Member(s)
- Music Director

- Assistant/Associate/Resident Conductor
- Local School Teacher or Administrator
- Other

**9. During your YPC concerts, who typically speaks from the stage during your YPC concerts. (check all that apply)**

- Host/Narrator
- Conductor
- Orchestra Musician(s)
- Other

**10. Of the people you listed in the previous question, which person speaks the most.**

- Host/Narrator
- Conductor
- Orchestra Musician
- Other

**11. Does your organization utilize video or visual presentations during YPC concerts?**

- Yes
- No

**12. If your organization *does* utilize video or visual presentations, briefly describe the video or visual content and how it enhances the concert experience.**

**13. If your organization *does not* utilize video or visual presentations, why not?**

- Video/Visual presentations are not in line with our YPC vision or strategy.
- Our performance venue does not have the technical capability to include video/visual presentations.
- The cost of adding video/visual presentations is prohibitive.
- Other

**13a. Does your organization make student/teacher packets available prior to YPC performances?**

- Yes
- No

**13b. If your organization *does* distribute student/teacher packets, briefly describe the content and how it enhances the concert experience.**

**If your organization *does* distribute student/teacher packets, who is involved in the creation and content of the student/teacher packets? (check all that apply)**

- Executive Director
- Education Department Staff Member(s)
- Music Director
- Assistant/Associate/Resident Conductor
- Local School Teacher(s) or Administrator(s)
- Other

**If you listed "Music Director" or "Assistant/Associate/Resident Conductor" in the previous questions, briefly describe his/her involvement in the creation of the student/teacher packets.**

**13c. If your organization *does not* distribute student/teacher packets, why not?**

- Student/Teacher Packets are not in line with our YPC vision or strategy.
- The cost of producing and distributing student/teacher packets is prohibitive.
- Other

**14. Are student audience members invited to play and/or sing along with the orchestra in your organization's YPC concert?**

- Yes
- No

**15. If so, briefly describe how students interact musically with the orchestra.**

**16. When developing a YPC concert, does your organization work to incorporate connections to school curriculum and state/federal benchmarks?**

- Yes
- No
- Our organization does not develop its own YPC concerts.

**17. What member(s) of your conducting staff typically conducts your YPC performances? (*check all that apply*)**

- Music Director
- Assistant/Associate/Resident Conductor
- Guest Conductor
- Other

**18. What level of involvement does the YPC conductor have in choosing the YPC concert theme?**

- He/she is the sole person responsible for selection of YPC concert theme.
- He/she is a member of a committee responsible for selection of YPC concert theme.
- He/She is not involved in selection of YPC concert theme.

**19. What level of involvement does the YPC conductor have in choosing the YPC concert repertoire?**

- He/she is the sole person responsible for selection of YPC concert repertoire.
- He/she is a member of a committee responsible for selection of YPC concert repertoire.
- He/she is not involved in selection of YPC concert repertoire.

**20. What level of involvement does the YPC conductor have in creating the YPC concert script?**

- He/she is the sole person responsible for creation of YPC concert script.
- He/she is a member of a committee responsible for creation of YPC concert script.
- He/she is not involved in creation of YPC concert script.

**21. What level of involvement does the YPC conductor have in developing the YPC video/visual materials?**

- He/she is the sole person responsible for developing YPC video/visual materials.
- He/she is a member of a committee responsible for developing YPC video/visual materials.
- He/she is not involved in developing YPC video/visual materials.

**(Optional) Please add any further information regarding your organization's conductor's role in the creation and implementation of Young People's Concerts.**

## Appendix F: Complete List of Repertoire Performed in Leonard Bernstein's Young People's Concerts

### 1957/58 Season

#### Concert Title – What Does Music Mean?

January 18, 1958 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Rossini, Gioachino	Overture to <i>Guillaume Tell</i>
Strauss, Richard	<i>Don Quixote</i> , Op. 35
Beethoven, Ludwig van	Symphony No. 6 in F Major, Op. 68, <i>Pastoral</i>
Mussorgsky, Modest (arr. Ravel)	<i>Pictures at an Exhibition</i>
Tchaikovsky, Peter	Symphony No. 4 in F Minor, Op. 36
Tchaikovsky, Peter	Symphony No. 5 in E Minor, Op. 64
Webern, Anton	Six Pieces for Orchestra, Op. 6
Ravel, Maurice	<i>La Valse</i>

#### Concert Title – N/A

January 22, 1958 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Haydn, Franz Joseph	Symphony No. 104 in D Major, <i>London</i>
Stravinsky, Igor	<i>Le Sacre du printemps (The Rite of Spring)</i>

#### Concert Title – What Is American Music?

February 1, 1958 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Gershwin, George	<i>An American in Paris</i>
Dvorak, Antonin	Symphony No. 9 in E Minor, Op. 95, <i>From the New World</i>
Gilbert, Henry F.	<i>The Dance in Place Congo</i> , Op. 15
Stravinsky, Igor	<i>Ragtime for 11 Instruments</i>
Gershwin, George	<i>Rhapsody in Blue</i>
Schuman, William	<i>American Festival Overture</i>
Harris, Roy	Symphony No. 3
Thompson, Randall	Symphony No. 2
Thomson, Virgil	Suite from <i>The Mother of Us All</i>
Copland, Aaron	<i>Music for the Theatre</i>
Copland, Aaron	Suite from <i>Billy the Kid</i>
Copland, Aaron	<i>Third Symphony</i>

### **Concert Title – What Does Orchestration Mean?**

March 8, 1958 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Rimsky-Korsakov, Nikolai	<i>Capriccio espagnol</i> , Op. 34
Bach, Johann Sebastian	<i>Brandenburg Concerto No. 3 in G Major</i> , BWV 1048
Hindemith, Paul	<i>Kleine Kammermusik</i> for Five Winds, Op. 24, No. 2
Mozart, Wolfgang Amadeus	Serenade No. 10 in B-flat Major <i>Gran Partita</i> , K. 361/370a
Stravinsky, Igor	<i>Ragtime for 11 Instruments</i>
Vaughan Williams, Ralph	<i>Fantasia on a Theme by Thomas Tallis</i>
Schuman, William	<i>Symphony for Strings (Symphony No. 5)</i>
Ravel, Maurice	<i>Introduction and Allegro</i> for Harp, accompanied by String Quartet, Flute and Clarinet
Stravinsky, Igor	<i>L'histoire du soldat (The Soldier's Tale)</i>
Ravel, Maurice	<i>Bolero</i>

### **1958/59 Season**

#### **Concert Title – What Makes Music Symphonic?**

December 13, 1958 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Mozart, Wolfgang Amadeus	Symphony No. 41 in C Major, K. 551, <i>Jupiter</i>
Tchaikovsky, Peter	Symphony No. 4 in F Minor, Op. 36
Beethoven, Ludwig van	Symphony No. 3 in E-flat Major, Op. 55, <i>Sinfonia eroica</i>
Tchaikovsky, Peter	<i>Romeo and Juliet Overture-Fantasy</i>
Haydn, Franz Joseph	Symphony No. 104 in D Major, <i>London</i>
Brahms, Johannes	Symphony No. 2 in D Major, Op. 73

#### **Concert Title – What Does Classical Music Mean?**

January 24, 1959 – Carnegie Hall

<b>Composer</b>	<b>Title</b>
Haydn, Franz Joseph	Symphony No. 102 in B-flat Major, H.I:102
Mozart, Wolfgang Amadeus	Symphony No. 40 in G Minor, K. 550
Mozart, Wolfgang Amadeus	Overture to <i>Le Nozze di Figaro (The Marriage of Figaro)</i> , K. 492
Mozart, Wolfgang Amadeus	Piano Concerto No. 21 in C Major, K. 467
Beethoven, Ludwig van	<i>Egmont Overture</i> , Op. 84

**Concert Title – Humor in Music**

February 28, 1959 – Carnegie Hall

**Composer**

Piston, Walter  
White, Paul  
Gershwin, George  
Kodaly, Zoltan  
Rameau, Jean-Philippe  
Sullivan, Arthur

Haydn, Franz Joseph  
Prokofiev, Sergei  
Traditional  
Mahler, Gustav  
Sullivan, Arthur  
Wagner, Richard

Strauss, Richard  
Mozart, Wolfgang Amadeus  
Shostakovich, Dmitri  
Copland, Aaron  
Dukas, Paul  
Brahms, Johannes

**Title**

Suite from *The Incredible Flutist*  
*Five Miniatures for Orchestra*  
*An American in Paris*  
*Hary Janos Suite*  
*Six Concerts en sextuor*, No. 6  
*“Major General”* from *The Pirates of Penzance*,  
Symphony No. 88 in G Major (Hob. 1:88)  
Symphony No. 1 in D Major, Op. 25, *Classical*  
*Frere Jacques*  
Symphony No. 1 In D Major  
*“Katisha”* from *The Mikado*  
Love Music from Acts II and III of *Tristan und Isolde*, WWV 90  
*Der Rosenkavalier* Suite  
*A Musical Joke* in F Major, K. 522  
*The Age of Gold Suite*, Op. 22a  
*Music for the Theatre*  
*L’apprenti sorcier (The Sorcerer’s Apprentice)*  
Symphony No. 4 in E Minor, Op. 98

**Concert Title – What is a Concerto?**

March 28, 1959 – Carnegie Hall

**Composer**

Vivaldi, Antonio  
  
Bach, Johann Sebastian  
  
Mozart, Wolfgang Amadeus  
  
Mendelssohn, Felix  
  
Bartok, Bela

**Title**

Concerto for Two Mandolins and Orchestra in G Major, RV 532  
*Brandenburg* Concerto No. 5 in D Major, BWV 1050  
*Sinfonia concertante* in E-flat Major for Violin, Viola, and Orchestra, K. 364/320d  
Concerto in E Minor for Violin and Orchestra, Op. 64  
Concerto for Orchestra, BB 123, Sz 116

## 1959/60 Season

### Concert Title – Who is Gustav Mahler?

January 23, 1960 – Carnegie Hall

#### Composer

Mahler, Gustav  
Mahler, Gustav  
Mahler, Gustav  
Mahler, Gustav  
Mahler, Gustav

#### Title

Symphony No. 4  
Symphony No. 2 in C Minor, *Resurrection*  
Symphony No. 1 in D Major  
*Das Lied van der Erde (The Song of the Earth)*  
*Des Knaben Wunderhorn (The Boy's Magic Horn)*

### Concert Title – Young Performers No. 1

February 13, 1960 – Carnegie Hall

#### Composer

Dvorak, Antonin  
Wieniawski, Henri  
  
Prokofiev, Sergei  
Rossini, Gioachino

#### Title

Cello Concerto in B Minor, Op. 104  
Concerto No. 2 for Violin and Orchestra in D Minor, Op. 22  
*Peter and the Wolf*  
Overture to *La gazza ladra*

### Concert Title – Unusual Instruments of Present, Past and Future

March 26, 1960 – Carnegie Hall

#### Composer

Villa-Lobos, Heitor  
Bach, Johann Sebastian  
  
Gabrielli, Giovanni  
De La Torre, Francisco  
Luening, Otto  
  
Bucci, Mark  
Mussorgsky, Modest

#### Title

*Bachianas Brasileiras No. 2*  
*Brandenburg Concerto No. 4 in G Major, BWV 1049*  
*Sacrae Symphoniae, Book 1*  
*Alta (Spanish Dance)*  
Concerted Piece for Tape Recorder and Orchestra  
Concerto for Kazoo  
*Pictures at an Exhibition*

### Concert Title – The Second Hurricane

April 23, 1960 – Carnegie Hall

#### Composer

Copland, Aaron  
Rossini, Gioachino

#### Title

*The Second Hurricane*  
Overture to *L'Italiana in Algeri (the Italian Woman in Algiers)*

## 1960/61 Season

### Concert Title – Overtures and Preludes

October 22, 1960 – Carnegie Hall

Composer	Title
Rossini, Gioachino	Overture to <i>Semiramide</i>
Beethoven, Ludwig van	<i>Leonore</i> Overture No. 3, Op. 72b
Debussy, Claude	<i>Prelude a l'apres-midi d'un faune</i> ( <i>Prelude to the Afternoon of a Faun</i> )
Bernstein, Leonard	Overture to <i>Candide</i>
Berlioz, Hector	<i>Roman Carnival Overture</i> , Op. 9

### Concert Title – Aaron Copland's Birthday Party

November 12, 1960 – Carnegie Hall

Composer	Title
Copland, Aaron	<i>An Outdoor Overture</i>
Copland, Aaron	<i>Statements for Orchestra</i>
Copland, Aaron	<i>Music for the Theatre</i>
Copland, Aaron	<i>Music for Movies</i>
Copland, Aaron	Four Dance Episodes from <i>Rodeo</i>
Copland, Aaron	<i>Old American Songs</i>

### Concert Title – Young Performers No. 2

March 18, 1961

Composer	Title
Dvorak, Antonin	Cello Concerto in B Minor, Op. 104
Chopin, Frederic	Piano Concerto in E Minor, Op. 11
Menotti, Gian Carlo	"Hello, hello" from <i>The Telephone</i>
Puccini, Giacomo	"Addio di Mimi, Mimi" from <i>La Boheme</i>
Britten, Benjamin	<i>The Young Person's Guide to the Orchestra</i>
Mozart, Wolfgang Amadeus	Symphony No. 36 in C Major, <i>Linz</i>

### Concert Title – Folk Music in the Concert Hall

April 8, 1961

Composer	Title
Mozart, Wolfgang Amadeus	Symphony No. 39 in E-flat Major, K. 543
Chavez, Carlos	<i>Sinfonia India</i> ( <i>Symphony No. 2</i> )
Canteloube, Joseph	<i>Songs of the Auvergne</i>
Ives, Charles	Symphony No. 2

## 1961/62 Season

### Concert Title – Impressionism

October 14, 1961 – Carnegie Hall

#### Composer

Debussy, Claude  
Ravel, Maurice  
Debussy, Claude  
Debussy, Claude

#### Title

*La Mer*  
*Daphnis et Chloe*, Suite No. 2  
*Nocturnes*  
*Rhapsody for Alto Saxophone*

### Concert Title – The Road to Paris

November 11, 1961 – Carnegie Hall

#### Composer

Gershwin, George  
Bloch, Ernest  
  
Falla, Manuel de

#### Title

*An American in Paris*  
*Schelomo: A Hebrew Rhapsody for Cello and Orchestra*  
*Three Dances from El Sombrero de Tres Picos*, Suite No. 2

### Concert Title – Happy Birthday, Igor Stravinsky

March 24, 1962 – Carnegie Hall

#### Composer

Stravinsky, Igor  
Stravinsky, Igor  
Stravinsky, Igor  
Stravinsky, Igor  
Stravinsky, Igor

#### Title

*Greeting Prelude*  
*Le Sacre du printemps (The Rite of Spring)*  
Concerto in E-flat Major, “*Dumbarton Oaks*”  
*Agon*  
*Petrushka*

### Concert Title – Young Performers No. 4

April 7, 1962

#### Composer

Mozart, Wolfgang Amadeus  
  
Bloch, Ernest  
Paganini, Nicolo  
  
Saint-Saens, Camille

#### Title

Overture to *Le nozze di Figaro (The Marriage of Figaro)*, K. 492  
*Prayer*  
*Introduction and Variations on “Dal tuo stellato soglio” from Rossini’s Moses*  
*Carnival of the Animals*

## 1962/63 Season

### Concert Title – The Sound of a Hall

October 13, 1962 – Philharmonic Hall

#### Composer

Berlioz, Hector  
Copland, Aaron  
Vivaldi, Antonio

Walton, William

Tchaikovsky, Peter

#### Title

*Roman Carnival Overture*, Op. 9

“*The Little Horses*” from *Old American Songs*

*Concerto in B Minor for Four Violins*, Op. 3,  
No. 10 (RV 580)

*Façade: An Entertainment with Poems* by Edith  
Sitwell

*1812 Overture*, Op. 49

### Concert Title – What is a Melody?

November 3, 1962 – Philharmonic Hall

#### Composer

Wagner, Richard

Mozart, Wolfgang Amadeus  
Hindemith, Paul

Brahms, Johannes

#### Title

Act I: Prelude from *Tristan und Isolde*, WWV  
90

Symphony No. 40 in G Minor, K. 550  
Concert Music for String Orchestra and Brass,  
Op. 50

Symphony No. 4 in E Minor, Op. 98

### Concert Title – Young Performers No. 4

January 12, 1963 – Philharmonic Hall

#### Composer

Mozart, Wolfgang Amadeus  
Liszt, Franz

#### Title

Piano Concerto in A Major, K. 488

Piano Concerto No. 1 in E-flat Major

### Concert Title – The Latin American Spirit

February 9, 1963

#### Composer

Fernandez, Oscar Lorenzo

Villa Lobos, Heitor  
Revueltas, Silvestre  
Bernstein, Leonard  
Copland, Aaron

#### Title

“*Batuque*” (*Danza di Negri*) from *Reisado do  
Pastoreio* Suite

*Bachianas brasileiras* No. 5

*Sensemaya*

Symphonic Dances from *West Side Story*

*Danzón Cubano*

## 1963/64 Season

### Concert Title – A Tribute to Teachers

November 2, 1963 – Philharmonic Hall

Composer	Title
Mussorgsky, Modest	Prelude to <i>Khovanshchina</i>
Thompson, Randall	Symphony No. 2 in E Minor
Piston, Walter	Suite from the Ballet <i>The Incredible Flutist</i>
Brahms, Johannes	<i>Academic Festival Overture</i> , Op. 80

### Concert Title – Young Performers No. 5

November 30, 1963 – Philharmonic Hall

Composer	Title
Handel, George Frederick	Concerto for Harp and Orchestra in B-flat Major, Op. 4, No. 6
Ravel, Maurice	<i>Introduction and Allegro</i> for Harp, Flute, Clarinet and Strings
Ran, Shulamith	<i>Capriccio</i> for Piano and Orchestra
Bartok, Bela	<i>Rhapsody No. 1</i> for Cello and Orchestra
Rossini, Gioachino	Overture to <i>Guillaume Tell</i>

### Concert Title – The Genius of Paul Hindemith

January 25, 1964 – Philharmonic Hall

Hindemith, Paul	String Quartet No. 3, Op. 22
Hindemith, Paul	<i>Kleine Kammermusik</i> for Five Winds, Op. 24, No. 2
Hindemith, Paul	<i>Mathis der Maler</i>

### Concert Title – Jazz in the Concert Hall

February 8, 1964 – Philharmonic Hall

Composer	Title
Schuller, Gunther	<i>Journey Into Jazz</i>
Copland, Aaron	Concerto for Piano and Orchestra
Austin, Larry	<i>Improvisations</i> for Orchestra and Jazz Soloists

## 1964/65 Season

### Concert Title – What is Sonata Form?

October 17, 1964 – Philharmonic Hall

Composer	Title
Mozart, Wolfgang Amadeus	Symphony No. 41 in C Major, K. 551, <i>Jupiter</i>
Bizet, Georges	“ <i>Je dis que rien m’epouvante</i> ” from <i>Carmen</i>
Prokofiev, Sergei	Symphony No. 1 in D Major, Op. 25, <i>Classical</i>

### Concert Title – Farwell to Nationalism

November 21, 1964 – Philharmonic Hall

Composer	Title
Gliere, Reinhold	“ <i>Russian Sailor’s Dance</i> ” from <i>The Red Poppy</i>
Ives, Charles	“ <i>The Fourth of July</i> ” from <i>A Symphony: New England Holidays</i>
Falla, Manuel de	Suite No. 1 from <i>El Sombrero de Tres Picos (The Three-Cornered Hat)</i>
Smetana, Bedrich	<i>Vltava (The Moldau)</i> from <i>Má vlast (My Fatherland)</i>

### Concert Title – Young Performers No. 6

January 23, 1965 – Philharmonic Hall

Composer	Title
Mozart, Wolfgang Amadeus	Piano Concerto No. 20 in D Minor, K. 466
Mendelssohn, Felix	Concerto in E Minor for Violin and Orchestra, Op. 64
Ravel, Maurice	Suite from <i>Ma Mère l’Oye (Mother Goose)</i>

### Concert Title – A Tribute to Sibelius

February 13, 1965 – Philharmonic Hall

Composer	Title
Sibelius, Jean	<i>Finlandia</i> , Op. 26, No. 7
Sibelius, Jean	Concerto for Violin and Orchestra in D Minor, Op. 47
Sibelius, Jean	Symphony No. 2 in D Major, Op. 43

## 1965/66 Season

### Concert Title – Musical Atoms – A Study of Intervals

October 23, 1965 – Philharmonic Hall

Composer	Title
Wagner, Richard	Act III: Introduction from <i>Lohengrin</i> , Op. 75
Brahms, Johannes	Symphony No. 4 in E Minor, Op. 98
Vaughan Williams, Ralph	Symphony No. 4 in F Minor

### Concert Title – The Sound of an Orchestra

November 20, 1965 – Philharmonic Hall

Composer	Title
Haydn, Franz Joseph	Symphony No. 88 in G Major (Hob. I:88)
Debussy, Claude	<i>Ibéria</i> from <i>Images for Orchestra</i>
Stravinsky, Igor	“The Royal March” from <i>L’histoire du soldat</i> ( <i>The Soldier’s Tale</i> )
Copland, Aaron	“Hoe-Down” from Four Dance Episodes from <i>Rodeo</i>

### Concert Title – A Birthday Tribute to Shostakovich

December 18, 1965 – Philharmonic Hall

Composer	Title
Shostakovich, Dmitri	Symphony No. 9 in E-flat Major, Op. 70

### Concert Title – Young Performers No. 7

February 19, 1966 – Philharmonic Hall

Composer	Title
Mussorgsky, Modest (arr. Ravel)	<i>Pictures at an Exhibition</i> *

\*The young performers were all pianists and would perform movements from the Mussorgsky’s original version followed by orchestra performing the same movement in Ravel’s orchestration.

## 1966/67 Season

### Concert Title – What is a Mode?

October 22, 1966 – Philharmonic Hall

Composer	Title
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Debussy, Claude	<i>"Fêtes" from Nocturnes</i>
Mussorgsky, Modest	<i>"Polonaise" from Act III of Boris Godunov</i>
Bernstein, Leonard	<i>"Danzon" from Fancy Free</i>
Beethoven, Ludwig van	Symphony No. 5 in C Minor, Op. 67

**Concert Title – Young Performers No. 8**

December 17, 1966 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Haydn, Franz Joseph	<i>Sinfonia coconcertante</i> for Oboe, Bassoon, Violin, and Cello in B-flat Major, H.I:105
Chopin, Frédéric	Concerto for Piano No. 2 (Transcribed for Accordion)
Mozart, Wolfgang Amadeus	<i>"In diesen heiligen Hallen" from Die Zauberflöte (The Magic Flute)</i>
Saint-Saens, Camille	Violin Concerto No. 3 in B Minor, Op. 61

**Concert Title – Charles Ives: American Pioneer**

January 21, 1967 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Ives, Charles	<i>The Gong on the Hook and Ladder, or Firemen's Parade on Main Street</i>
Ives, Charles	<i>"Washington's Birthday" from A Symphony: New England Holidays</i>
Ives, Charles	<i>The Circus Band</i>
Ives, Charles	<i>Lincoln, the Great Commoner</i>
Ives, Charles	<i>The Unanswered Question</i>

**Concert Title – Alumni Reunion**

February 25, 1967 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Tchaikovsky, Peter	<i>Variations on a Rococo Theme</i> for Cello and Orchestra, Op. 33
Puccini, Giacomo	<i>"Si, mi chiamano Mimi" from La Bohème</i>
Gershwin, George	<i>"My Man's Gone Now" from Porgy and Bess</i>
Brahms, Johannes	Piano Concerto No. 2 in B-flat Major, Op. 83

## 1967/68 Season

### Concert Title – A Toast to Vienna in 3/4 Time

October 28, 1967 – Philharmonic Hall

Composer	Title
Strauss, Johann II	<i>Weiner Blut Waltz</i> , Op. 354
Mozart, Wolfgang Amadeus	Three German Dances No. 3 in C Major, K. 605, “ <i>Sleighride</i> ”
Mozart, Wolfgang Amadeus	Symphony No. 41 in C Major, K. 551, <i>Jupiter</i>
Beethoven, Ludwig van	Symphony No. 7 in A Major, Op. 92
Mahler, Gustav	<i>Des Kaben Wunderhorn (The Boy’s Magic Horn)</i>
Strauss, Richard	Waltzes from <i>Der Rosenkavalier</i> , Op. 59

### Concert Title – Forever Beethoven

January 6, 1968 – Philharmonic Hall

Composer	Title
Beethoven, Ludwig van	Symphony No. 5 in C Minor, Op. 67
Beethoven, Ludwig van	Piano Concerto No. 4 in G Major, Op. 58
Beethoven, Ludwig van	<i>Leonore Overture No. 3</i> , Op. 72b

### Concert Title – Young Performers No. 9

January 27, 1968 – Philharmonic Hall

Composer	Title
Saint-Saens, Camille	Cello Concerto No. 1 in A Minor, Op. 33
Weber, Carl Maria von	Piano Pieces for Four Hands
Hindemith, Paul	<i>Symphonic Metamorphosis</i> on Themes by Carl Maria von Weber

### Concert Title – Quiz Concert: How Musical Are You?

February 24, 1968 – Philharmonic Hall

Composer	Title
Brahms, Johannes	Symphony No. 1 in C Minor, Op. 68
Mozart, Wolfgang Amadeus	Overture to <i>Le Nozze di Figaro</i>
Prokofiev, Sergei	Symphony No. 1 in D Major, Op. 25, <i>Classical</i>
Bizet, Georges	“ <i>Habanera</i> ” from <i>Carmen</i> , Suite No. 2
Strauss, Johann, II	<i>Tales from the Vienna Woods</i> , Op. 325
Strauss, Richard	Waltz from <i>Der Rosenkavalier</i> , Op. 59

McCartney, Paul	<i>A Day in the Life</i>
Tchaikovsky, Peter	<i>“Waltz of the Flowers”</i> from <i>The Nutcracker</i>
Beethoven, Ludwig van	Symphony No. 9 in D Minor, Op. 125
Rozsa, Miklos	<i>Danger Ahead (Dragnet Theme)</i>
Rimsky-Korsakov, Nikolai	<i>Capriccio espagnol</i>

**1968/69 Season**

**Concert Title – Fantastic Variations**

October 26, 1968 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Strauss, Richard	<i>Don Quixote</i> , Op. 35

**Concert Title – Berlioz Takes a Trip**

January 11, 1969 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Berlioz, Hector	<i>Symphonie fantastique</i> , Op. 14

**Concert Title – Bach Transmogrified**

February 8, 1969 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Bach, Johann Sebastian	<i>Little Fugue in G Minor</i> , BWV 578
Bach, Johann Sebastian	<i>Little Fugue in G Minor</i> , BWV 578 (Electronic Realization for Moog Synthesizer)
Bach, Johann Sebastian	<i>Little Fugue in G Minor</i> , BWV 578 (Stokowski, Leopold)
Foss, Lukas	<i>Phorion</i>
Bach, Johann Sebastian	<i>Brandenburg Concerto No. 5 in D Major</i> , BWV 1050
Bach, Johann Sebastian	<i>Rock Variations and Fantasy</i> on Bach’s <i>Brandenburg Concerto No. 5</i>

**Composer Title – Two Ballet Birds**

April 19, 1969 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Tchaikovsky, Peter	<i>Swan Lake</i>
Stravinsky, Igor	Suite from <i>L’oiseau de feu (The Firebird)</i> (1919 version)

**1969/70 Season**

**Concert Title – Fidelio: The Flawed Masterpiece**

January 10, 1970

<b>Composer</b>	<b>Title</b>
Beethoven, Ludwig van	<i>Fidelio</i>

**Concert Title – The Anatomy of a Symphony Orchestra**  
February 14, 1970

<b>Composer</b>	<b>Title</b>
Respighi, Ottorino	<i>Pini di Roma (Pines of Rome)</i>

### **1970/71 Season**

**Concert Title – A Copland Celebration**  
September 26, 1970 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Copland, Aaron	Concerto for Clarinet
Copland, Aaron	Suite from <i>Billy the Kid</i>

**Concert Title – Thus Spake Richard Strauss**  
October 24, 1970 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Strauss, Richard	<i>Also sprach Zarathustra (Thus Spoke Zarathustra)</i> , Op. 30

### **1971/72 Season**

**Concert Title – Liszt: Faust**  
November 13, 1971 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Liszt, Franz	<i>A Faust Symphony</i>

**Concert Title – Holst: The Planets**  
December 18, 1971 – Philharmonic Hall

<b>Composer</b>	<b>Title</b>
Holst, Gustav	<i>The Planets</i>



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