Orchestramiami FAMILY FUN CONCERT SERIES 2024 2025

PRESENTS

RUMPELSTILTSKIN

AND OTHER SPOOKY

MUSICAL STORIES

OCT 20, 2024 • 3 PM

Come in costume for the costume parade!

Featuring

OSCAR BUSTILLO
Composer & Narrator

LOVELL ROSE
Baritone

THANK YOU FOR SPENDING YOUR SUNDAY AFTERNOON WITH ORCHESTRA MIAMI!

Come celebrate "Spooktober" as Orchestra Miami presents *Rumpelstiltskin and Other Spooky Musical Stories*, the first concert in our Family Fun Series at Pinecrest Gardens!

The concert features the premiere of the *Dracula Overture* by Miami composer Oscar Bustillo, a medley of classical music's spookiest tunes, *Curse of the Rosin Eating Zombies from Outer Space*, and the famous Grimm Fairy Tale *Rumpelstiltskin* performed to the music of Mozart's famous Symphony N. 40 and narrated by HoBuCo's Professor Oscar Bustillo.

Come in costume for a chance to win prizes in our costume parade!
Sing along to Monster Mash and other spooky tunes,
Free juice and cookies after the show!

Elaine Rinaldi, Founder & Artistic Director

Curse of the Rosin Eating Zombies from Outer Space ....arr. by Richard Meyer

Dracula Overture...................................Oscar Bustillo

Halloween Spooktacular..............................Mussorgsky, Dukas, Gounod, Saint-Saëns / arr. by Phillips

Baba Yaga *(Pictures at an Exhibition)*...Modest Mussorgsky

In the Hall of the Mountain King...............Edvard Grieg

Rumpelstiltskin meets Mozart (*Symphony N. 40*) ....arr. by Belinda Niling Stohner & Oscar Bustillo

----------------------------Sing-a-long!----------------------------

Monster Mash (+ *Costume Parade*)......Pickett & Capizzi / arr. by Phillips

Ghostbusters...................Ray Parker, Jr. / arr by Story

FUN ACTIVITY BOOK AT THE END!

Curse of the Rosin Eating Zombies from Outer Space
Richard Myer

This musical work is the sequel to the popular *Rosin Eating Zombies From Outer Space*! In this piece you'll enjoy hearing the orchestra give blood curdling screams, knocking on their instruments, and bowing *behind* the bridge to create that iconic "psycho sound."

   The "psycho sounds" refers to the iconic high-pitched shrill noise made famous from the 1960 scary movie "Psycho"

"*Curse of the Rosin Eating Zombies from Outer Space*" is a modern composition written in 2009 by living composer Richard Meyer. It's an exciting piece that features **Extended Techniques** such as Pizzicato, tremolo, trills, munching noises, and zombie-talk are sure to be a scarily funny hit!

You may be asking yourself,
WHAT IS ROSIN?
AND WHAT ARE EXTENDED TECHNIQUES?
Proceed if you dare to find the answers!

Piece Composed: 2009.

About: *Curse of the Rosin Eating Zombies* is a sequel to Meyer's earlier work, *Rosin Eating Zombies from Outer Space*. This composition has spooky, theatrical elements reminiscent of classic 1950s monster movie soundtracks. This piece contains extended techniques and has become a halloween classic for orchestras!

Duration: 4mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi
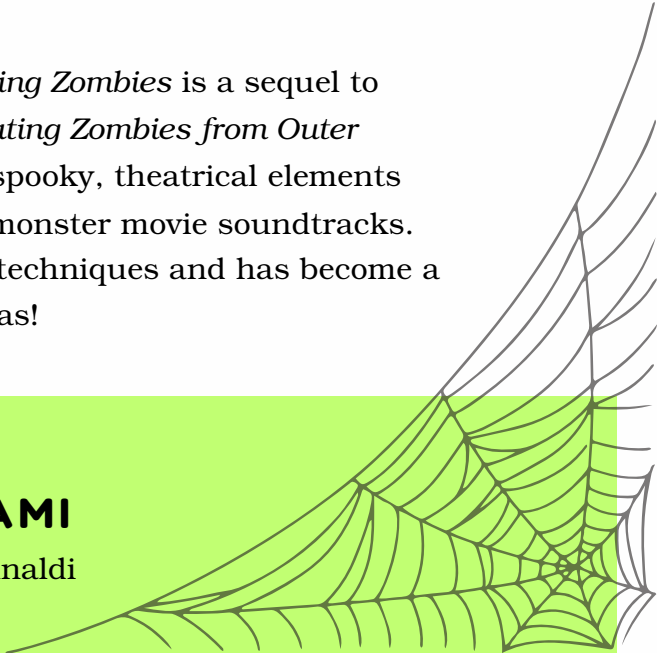
What is Rosin?

The name of Meyer's piece says it all:
The Curse of the Rosin Eating Zombies from Outer Space! It's a composition about-you guessed it- zombies from outer space who eat... ROSIN!

But what is rosin, really?
If you play an instrument from the violin family *(violin, viola, cello, bass),* you might already know what rosin is and use it often!

What is rosin made from?
Rosin comes from tree sap, specifically the sticky, amber-like resin from pine and other coniferous trees. Imagine the sticky sap you might find on Christmas trees—rosin is made from that same type of gooey substance!

Why do we need rosin?
When you rub rosin on the bow, it gives the bow hair a sticky grip that creates friction. The sticky grip helps the bow pull on the string and make it vibrate, which is how we create sound!

**+IMPORTANT: ROSIN IS NOT SAFE TO EAT...
UNLESS YOU'RE A ZOMBIE FROM OUTER SPACE!+**

ORCHESTRA MIAMI

Artistic Director, Elaine Rinaldi

What are Extended Techniques?

Extended techniques are like musical superpowers for instruments!
They're special tricks that musicians use to create *cool, unexpected sounds* that you wouldn't usually hear when playing an instrument the *normal way*.
Think of them like the special effects in movies-but for music!

These are some extended techniques found in this piece:

- **Bowing Behind the Bridge:** *This technique creates a high-pitched, eerie sound just like the music you hear in scary movie soundtracks! It's used to mimic the "psycho sound" that matches the spooky theme of this composition.*

- **Pizzicato Effects:** *Players pluck the strings to make knocking sounds, which adds suspense and a ghostly vibe to the music... Boo!*

- **Tremolo and Trills:** *These techniques are used to build tension, adding a nervous, shivering quality that enhances the horror feel of the piece.*

- **Vocal Effects:** *The performers are instructed to use their voice to make sound effects like blood-curdling screams and "zombie-talk." These fun and creepy additions bring a theatrical element to the performance, engaging both the players and the audience with humor and creativity.*
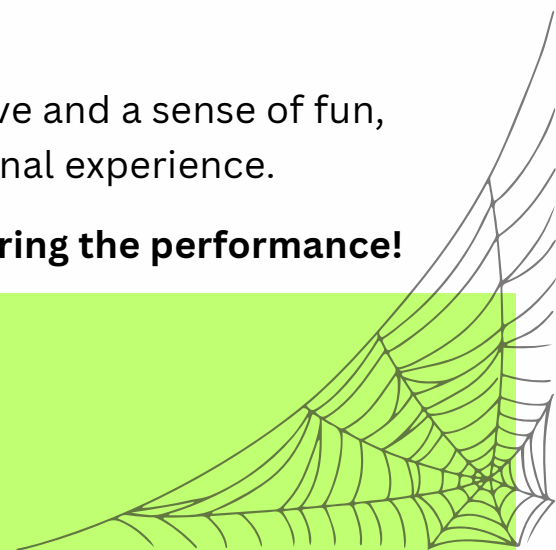
These extended techniques help create a narrative and a sense of fun, making the piece an engaging and educational experience.

See if you can spot these extended techniques during the performance!

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Dracula Overture
Oscar Bustillo

Oscar Bustillo's *Dracula Overture* is an exciting, spooky piece of music that tells the story of Dracula *through music!*

It uses the orchestra to create creepy sounds, *like shivering strings* and *loud, booming drums*, making it feel like you're in a haunted castle. The music starts slow and sneaky but suddenly gets loud and fast, surprising the listener like a jump scare in a movie!

Bustillo, a living composer from Miami, has a knack for blending *classic orchestral elements* with *modern storytelling techniques*. The composer's ability to balance *atmospheric sounds* with *musical drama* makes this piece perfect for Halloween!

This piece is a fun way for young musicians to explore how sounds can create moods and tell thrilling tales!

Piece Composed: 2012.

World Premiere: Originally composed in 2012-13 for a live production at the Lizard Theater, Jay Cameron Parker, Dir. (Alhambra, CA). Based on the 1924 play by Deane and Balderstom. Later to become the 1931 film starring Bela Lugosi.

Duration: 6-7mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Halloween Spooktacular
Modest Mussorgsky, Charles Gounod, Paul Dukas, Camille Saint-Saëns / arr. Bob Phillips
-Part 1-

Four famous and spooky classical themes in one spine-shivering medley! Well-loved sections of Mussorgsky's *A Night on Bald Mountain* (1867), Gounod's *Funeral March of the Marionettes* (1872), Dukas' *The Sorcerer's Apprentice* (1897) and Saint-Saëns' *Danse Macabre* (1874). Each bringing their own spooky flair to the Halloween theme!

MODEST MUSSORGSKY

First up is Mussorgsky's thrilling piece *Night on Bald Mountain*. Imagine a dark, mysterious mountain where witches and spirits gather! The music starts quietly but quickly becomes loud and chaotic, just like a scary movie when something unexpected happens.

Young musicians, listen for the **dynamic contrasts** *(the volume of the music and the sudden changes between soft and loud sounds)* that make the music feel dramatic and exciting
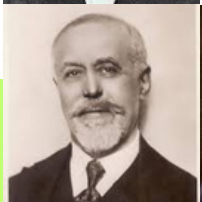
CHARLES GOUNOD

Next is Gounod's with the *Funeral March of a Marionette*. This piece is like a playful ghost story, where a little puppet dances and celebrates while adding a touch of humor. The **steady rhythm** makes it feel like a march, which is easy to tap along to.

Young musicians, think about how **tempo** *(the speed of the music)* influences the mood. *When it's slow, it feels serious, but when it's lively, it becomes more playful!*

Piece Composed: The four pieces that make up *Halloween Spooktacular* were composed between 1867-1897.

About: Arranged by Bob Phillips in 2007, featuring well-loved spooky selections of from four major orchestral works.

Duration: 5-6mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Halloween Spooktacular
Modest Mussorgsky, Charles Gounod, Paul Dukas, Camille Saint-Saëns / arr. Bob Phillips
-Part 2-

Paul Dukas

Then we have Dukas with *The Sorcerer's Apprentice*. This music tells the tale of a young apprentice who accidentally creates a big mess with magic! The lively sounds capture the excitement and chaos of magic gone wrong.

FUN FACT: This piece was made famous from Disney's Fantasia, which features Mickey Mouse as the apprentice who uses magic to animate a broomstick to do his chores.
Young musicians, listen for the **Motif**, *(a short musical phrase that is repeated throughout the composition)*. These motifs (aka phrases), help create a sense of urgency and chaos as the apprentice struggles to control the magic he has unleashed.

Camille Saint-Saëns

Last but not least is Saint-Saëns with *Danse Macabre*. Picture skeletons dancing at midnight! This piece is catchy and full of energy, with playful xylophone sounds that mimic rattling bones.
Young musicians, notice how instruments in the orchestra are used to mimic sounds of non-musical noises, this is called **Timbre Imitation** *(pronounced tamber)*. The use of *the xylophone* as "rattling bones" is a fantastic example of how different instruments can create unique sounds that add to the overall feeling of a piece! See if you can notice other examples of this in the piece!
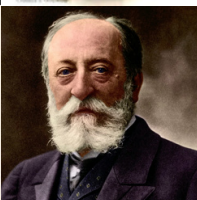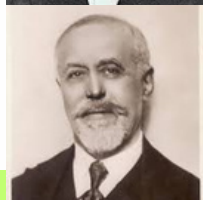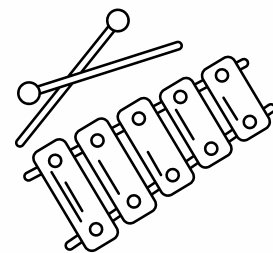
Piece Composed: The four pieces that make up *Halloween Spooktacular* were composed between 1867-1897.

About: Arranged by Bob Phillips in 2007, featuring well-loved spooky selections of from four major orchestral works.

**Duration:** 5-6mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Baba Yaga
(Pictures at an Exhibition)
Modest Mussorgsky

Are you ready to meet a legendary figure from Slavic folklore? Baba Yaga is a fascinating character, often depicted as a witch living in a creepy hut that stands on chicken legs. In Modest Mussorgsky's most famous piece, *Pictures at an Exhibition*, you'll hear music that brings her to life in a thrilling and spooky way!
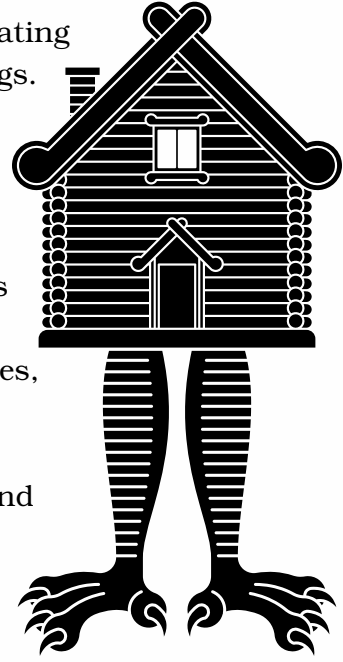
What to Listen For

1. **Eerie Sounds:** Right from the start, listen for the mysterious and spooky sounds in the music. Mussorgsky uses the orchestra to create an atmosphere that feels like you're stepping into Baba Yaga's dark forest. The strings often play high notes, giving you that shivery feeling!

2. **Fast and Furious Rhythms:** Keep an ear out for quick, lively rhythms that sound almost like Baba Yaga is flying through the sky on her broomstick! These fast passages can make you feel excitement and a little bit of chaos, just like in a story where things are about to get wild.

3. **Contrast of Dynamics:** Pay attention to the changes in volume (*dynamics*). One moment the music might be soft and sneaky, like Baba Yaga is tiptoeing around her hut, and the next, it suddenly gets loud and dramatic, as if something surprising is about to happen. This keeps you on your toes and adds to the thrill!

4. **Motifs:** Listen for repeating musical phrases, called *motifs*. These little musical ideas pop up throughout the piece, just like familiar characters in a story. Each time you hear them, it adds to the feeling of Baba Yaga's presence.

5. **Instrumental Colors:** Notice how different instruments create unique sounds, or timbres. The brass section might sound bold and fierce, while the woodwinds can feel mysterious and light. Mussorgsky's clever orchestration paints a vivid picture of the spooky forest and Baba Yaga herself.

Piece Composed: 1874.

About: The movement about Baba Yaga tells the story of a famous witch from Slavic folklore and captures her spooky adventures through exciting and dramatic sounds.

Duration: 3-4mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

In the Hall of the Mountain King
Edvard Grieg

In the Hall of the Mountain King, composed by Edvard Grieg, is a thrilling piece of music that captures the excitement of a dramatic chase between Peter and the trolls through a dark, mysterious mountain hall! Let's dive into the musical elements that make this piece so engaging:

1. A Catchy Opening Melody
The piece begins with a simple and memorable melody played by the strings. It's almost like a whisper calling you into the depths of the mountain. Young musicians can listen closely to how this *motif* repeats and builds, creating a sense of anticipation.

2. Building Tension
As the music progresses, Grieg uses **dynamics** to create excitement. It starts softly, but gradually gets louder and faster, mimicking the feeling of running or being chased. This technique of getting louder is called **crescendo**, where the music swells in volume and intensity, just like when the action in a story gets more thrilling!

3. Instrumentation and Texture
Grieg cleverly uses different instruments to add to the story. The **strings** play the main melody, while **woodwinds** and **brass** join in, creating a full and rich sound. The **percussion** adds a sense of urgency with its strong beats, making it feel like the characters in the story are racing against time.
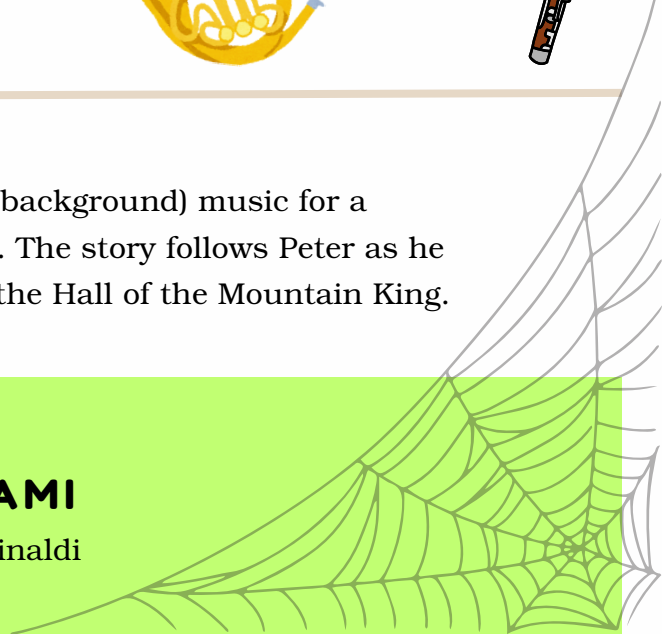
See if you can catch these during the performance!

Piece Composed: 1875.

About: Written as *incidental* (background) music for a famous play titled "Peer Gynt. The story follows Peter as he tries to escape the trolls and the Hall of the Mountain King.

Duration: 2-3mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Rumpelstiltskin meets Mozart
(*Symphony N. 40*)
-Part 1-

Once upon a time...

Before we dive into the music, let's talk about Rumpelstiltskin! Rumpelstiltskin is a classic German fairy tale by the Brothers Grimm.

-The Story-

The main character is a tiny, mysterious, magical man who spins straw into gold for the benefit of a beautiful miller's daughter in exchange for her future firstborn child. The little man reappears to demand his payment when the young woman, now the queen, bears her first child. After she begs him to release her from her thoughtless promise, he allows her three days in which to discover his name. If she cannot, he will take the child. All seems lost until someone overhears his premature celebration of his good fortune, shouting his own name in the woods! On the third and final day, the queen says his name "Rumpelstiltskin" and gets to keep her child!

-The Moral of the Story-

Like most fairy tales, this one was intended to teach a lesson:
avoid vices like greed, lying, and boasting, and take responsibility for your actions.

- <u>Don't lie:</u> The miller's daughter's problems begin when her father lies to the king to impress him. The miller's lie leads to the king's greed, and the king forces the miller's daughter to spin straw into gold - or else!

- <u>Take responsibility:</u> The miller should have taken responsibility for his lie before the king threatened his daughter, but he doesn't. The miller's daughter also has to take responsibility for her promise to Rumpelstiltskin.

- <u>Don't be greedy:</u> The king is greedy and only marries the miller's daughter because he wants the riches she can bring him. Rumpelstiltskin's desire for a human child also shows his greed.

Born: Rumpelstiltskin, 1812. Mozart, 1756.

About: This piece combines the fairy tale of Rumpelstiltskin with the music from Mozart's famous Symphony No 40.

Duration: 12-13mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Rumpelstiltskin meets Mozart
(*Symphony N. 40*)
-Part 2-

This musical fairtyle that you will hear today, combines the classic tale of Rumpelstiltskin with the brilliant music of Mozart's Symphony No 40. This composition is full of surprises, just like the tale!

Here's what to listen for:

1.**Catchy Themes**

The piece starts with lively themes inspired by Mozart's famous symphony. Listen for those catchy melodies that seem to dance around, just like Rumpelstiltskin when he's up to his tricks!
These themes are full of energy and help set the stage for our fairy tale adventure. **Listen closely and try to identify the catchy theme that keeps repeating throughout the piece.**

2. **Dynamic Contrasts**

Just like the ups and downs of Rumpelstiltskin's story, this composition uses *dynamic contrasts* to create excitement. You might hear soft, sneaky parts that feel like the princess is hiding, then suddenly BAM! It gets loud and dramatic, representing the thrilling moments when Rumpelstiltskin shows up. In classical music, the volume of the music is known as *dynamics*, and it helps tell the story through sound.
Listen closely and see if you can spot the different dynamics in this piece!
For example, "piano" means soft, "forte" means loud.

3. **Motifs and Rhythms**

You'll notice repeating motifs throughout the piece. These little musical ideas come back again and again, just like Rumpelstiltskin trying to make his deal with the princess. The rhythms also add to the story, with quick notes that feel like the heart racing during a suspenseful moment. **See if you can hear how the fast and slow rhythms affect the feel of the piece!** *Slow rhythms can make the audience feel calm, while faster rhythms can create an exciting or anxious feeling.*

Born: Rumpelstiltskin**,** 1812. Mozart, 1756.

About: This piece combines the fairy tale of Rumpelstiltskin with the music from Mozart's famous Symphony No 40.

Duration: 12-13mins

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

THANK YOU FOR SPENDING YOUR AFTERNOON WITH
ORCHESTRA MIAMI

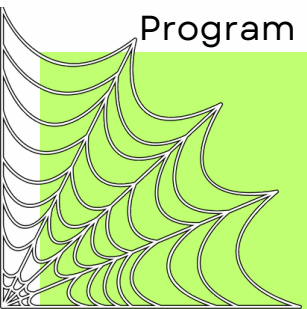We hope to see you back at one of our upcoming concerts!
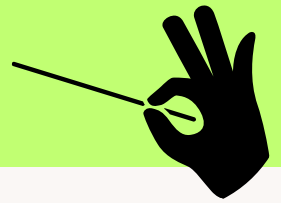
Connect with us online:
Instagram @OrchMiami
www.orchestramiami.org

Program Notes by our Director of Education & Outreach, Stephanie Jaimes

ORCHESTRA MIAMI
Artistic Director, Elaine Rinaldi

Meet our Conductor

Elaine Rinaldi

Elaine Rinaldi, Founder and Artistic Director of Orchestra Miami, is a Miami native who has chosen to return home and reinvest in her community.

Under her artistic supervision, Orchestra Miami has performed high quality classical music concerts to literally thousands of people through its annual "Beethoven on the Beach" Free Outdoor Concerts and introduced over 33,000 school children to classical music through its collaborations with the Miami-Dade County Public Schools and the Family Fun Concert series at Pinecrest Gardens.

Her "Discover Miami Through Music" series has encouraged scores of Miamians to learn more about their city through music. In addition to her work in Miami, Ms. Rinaldi is one of the nation's top vocal coaches, focused on training the next generation of opera singers, and is a frequent guest conductor at opera companies and summer music festivals. She loves animals of all kinds, and encourages you to consider adopting a cat or dog from one of our local shelters or rescue groups.

About Orchestra Miami

Orchestra Miami exists to build community and to educate through music by bringing high quality symphonic music at affordable prices to all the diverse communities in South Florida.

Founded in 2006 by Artistic Director Elaine Rinaldi,
Orchestra Miami exists to fill the unique cultural needs of our community. Our main goal is to provide low-cost, high-quality artistic experiences that build community and provide programming which would otherwise be unavailable in South Florida. Equally important goals are to provide children and their families with opportunities to experience classical music, make it a part of their lives, and use it as a tool for learning and enjoyment.

Over the course of its 16 year history, Orchestra Miami has performed everywhere from the Adrienne Arsht Center to art galleries to public parks. Our signature programs include the annual Beethoven on the Beach free outdoor concerts performed in Miami Beach, Pinecrest and Sunny Isles Beach, the Discover Miami Through Music series performed at landmarks across Miami-Dade County, and the Family Fun Concert Series at Pinecrest Gardens. Orchestra Miami consists of a select group of professional musicians, all permanent residents of South Florida, whose collective body is unparalleled in terms of musical excellence and experience. Our many collaborations with the Miami-Dade County Public Schools have introduced over 30,000 school-aged kids to classical music for free.
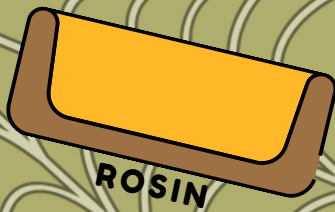
Led by Founder and Artistic Director Elaine Rinaldi, Orchestra Miami continues to exceed expectations in terms of programming and artistic quality.
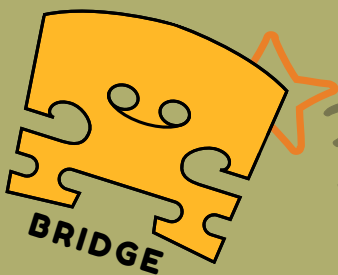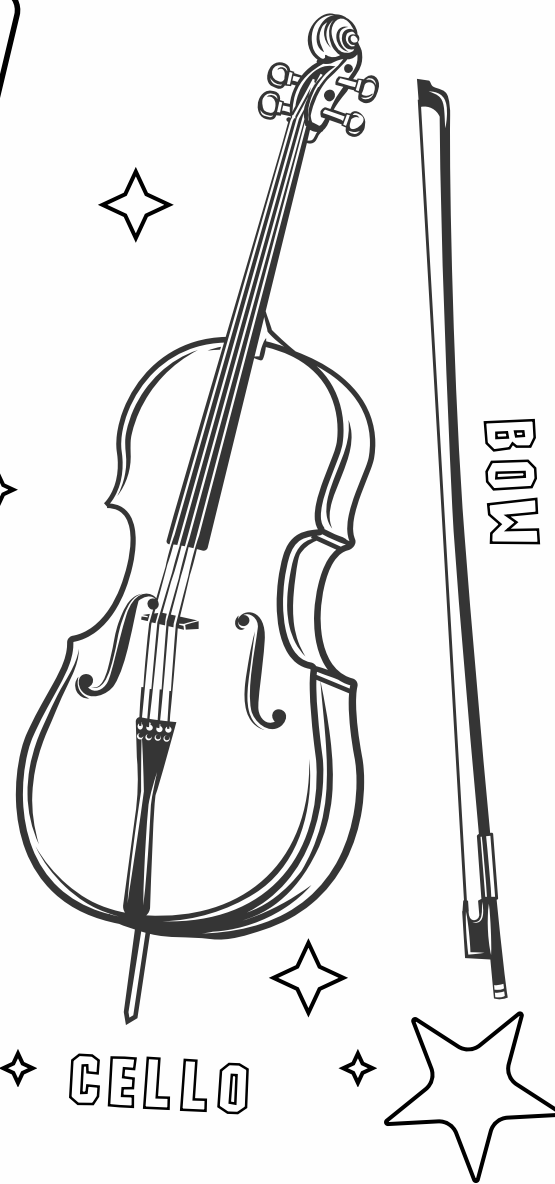
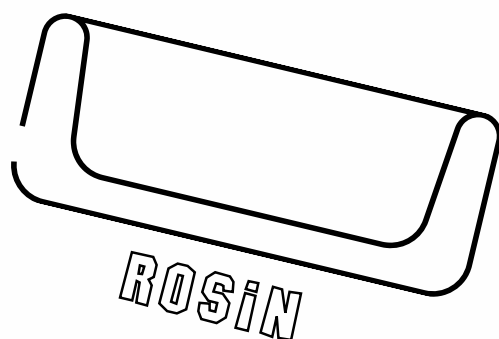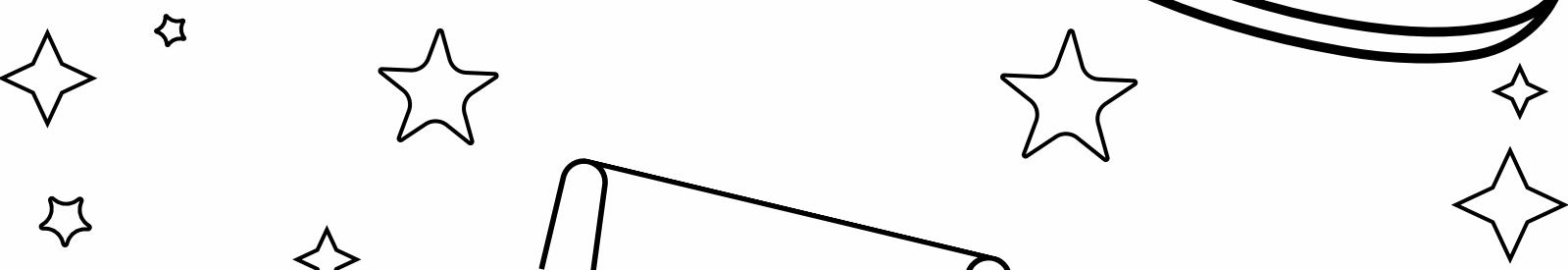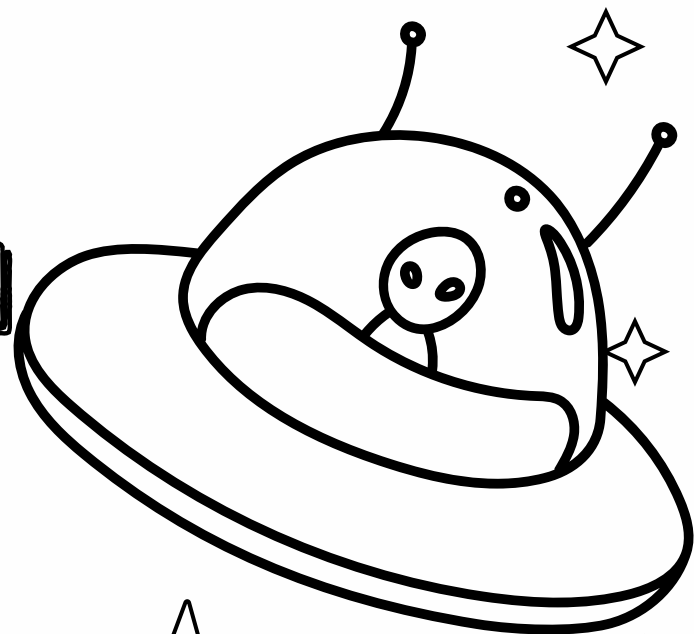# The Spooktacular Music Activity Book!

The Spooky Musical Word Search!

T	B	B	E	G	R	I	M	M	R	V	H	L	M
E	O	L	O	M	E	R	T	H	I	S	O	N	O
X	R	R	U	A	M	T	E	O	S	P	G	N	N
T	A	E	E	R	O	R	L	O	A	O	H	T	S
E	M	T	U	R	U	I	N	I	A	O	O	R	T
N	R	E	Q	A	N	L	I	E	E	K	S	O	E
D	B	G	I	N	T	L	S	R	Q	T	T	T	R
E	A	D	N	A	A	S	O	U	I	O	B	C	M
D	B	I	H	L	I	B	R	T	Z	B	U	U	A
S	A	R	C	U	N	G	A	R	O	E	S	D	S
T	Y	B	E	C	K	R	E	E	M	R	T	N	H
S	A	R	T	A	I	I	S	V	B	H	E	O	O
A	G	S	E	R	N	E	N	O	I	A	R	C	I
N	A	O	I	D	G	G	N	T	E	S	S	E	I

DRACULA
OVERTURE
VIOLIN
ZOMBIE
BRIDGE
CONDUCTOR
MONSTER MASH
GHOSTBUSTERS
MOUNTAINKING
BABAYAGA
EXTENDED
GRIMM
SPOOKTOBER
TRILLS
ROSIN
TECHNIQUE
GRIEG
TREMOLO

ROSIN EATING ZOMBIES FROM OUTER SPACE

ROSIN

VIOLIN

BOW

CELLO

MONSTER MASH

SPOOKY VIOLIN