**Drawn to the Music 2025**

**Teacher Instructions**

Thank you for participating, please help us spread the word about this program. This year’s instructions are below. If you have questions feel free to call Toni at 603-785-8770 or email [toni@nhphil.org](mailto:toni@nhphil.org).

1. Listen to the inspiration piece: Holst's The Planets and Bates' The B Sides See reference links below.

2. Ask students to illustrate one scene for consideration.

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3. Please use paper/canvas ***no larger than 8.5" x 11"***. Please use fixative on pastels and be sure oil/acrylics are dry before sending the artwork to the NH Phil. We will scan each drawing for projection at the concert, if selected.

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4. ***Clearly label*** each submission on the back with student name, grade, teacher's name, and the title of the scene being depicted. Submissions without this information will not be considered.

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5. The number of works chosen for display will depend on the total number of submissions.

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6. Please send all submissions by Feb 1, 2025 to:

​ NH Philharmonic

Attn: Drawn to the Music

P.O. Box 1651

Concord, NH 03302-1651

1. Submitted drawings can be picked up at the concert in April or we will mail submissions back after the concerts if not picked up.
2. **Provided links below to listen/watch the performance of these great works** **while students draw** – Gustav Holst: The Planets and Mason Bates' The B Sides
3. Mason Bates' The B Sides
   * ***Audio*** - <https://masonbates.com/music-catalog/the-b-sides/>
   * ***Video*** – <https://www.youtube.com/watch?v=-ka_v5Att84>
   * **Sections to reference for each drawing:**
     + Broom of the System [0:00](https://www.youtube.com/watch?v=-ka_v5Att84&t=0s)
     + Aerosol Melody (Hanalei) [4:20](https://www.youtube.com/watch?v=-ka_v5Att84&t=260s)
     + Gemini in the Solar Wind [8:40](https://www.youtube.com/watch?v=-ka_v5Att84&t=520s)

\*Temescal Noir [14:16](https://www.youtube.com/watch?v=-ka_v5Att84&t=856s)

\*Warehouse Medicine [17:59](https://www.youtube.com/watch?v=-ka_v5Att84&t=1079s)

1. Gustav Holst: The Planets
   * Music Video <https://www.youtube.com/watch?v=Isic2Z2e2xs>
   * **Sections to reference for each drawing:**
     + Mars, Bringer of War
     + Venus, Bringer of Peace
     + Mercury, the Winged Messenger
     + Jupiter, the Bringer of Jollity
     + Saturn, the Bringer of Old Age
     + Uranus, the Magician
     + Neptune, the Mystic

**Storyline Synopsis For Students** – Mason Bates, *The B-Sides*

Like the forgotten bands from the flipside of an old piece of vinyl, *The B-Sides* offers brief landings on a variety of peculiar planets, unified by a focus on fluorescent orchestral sonorities and the morphing rhythms of electronica. The work is equally informed by Schoenberg’s *Five Pieces for Orchestra* as it is by a variety of American vernacular music.

The first stop is the dusky, circuit-board landscape of “Broom of the System.” To the ticking of a future clock, our broom — brought to life by sandpaper blocks and, at one point, an actual broom — quietly and anonymously keeps everything running, like a chimney-sweep in a huge machine. The title is from a short-story collection by David Foster Wallace, though one could place the fairy-like broom in Borges’ *Anthology of Fantastic Zoology*.

The ensuing “Aerosol Melody (Hanalei)” blooms on the Northshore of Kauai, where a gentle, bending melody evaporates at cadence points. Djembe and springy pizzicati populate the strange fauna of this purely acoustic movement, inspired by several trips with the Fleishhacker family. The lazy string glissandi ultimately put the movement, beachside, to sleep.

“Gemini in the Solar Wind” is a re-imagination of the first American spacewalk, using actual communication samples from the 1965 Gemini IV voyage provided by NASA. In this re-telling, clips of words, phrases, and static from the original are rearranged to show Ed White, seduced by the vastness and mystery of space, deliriously unhooking from the spacecraft to drift away blissfully.

His final vision of the coast of Northern California drops us down close to home. The initial grit of “Temescal Noir,” like the Oakland neighborhood of the title, eventually shows its subtle charm in hazy, jazz-tinged hues. Unbothered by electronics, this movement receives some industrious help in the rhythm department by a typewriter and oil drum.

At its end, the broom returns in a cameo, again altering the tempo, and this propels us into “Warehouse Medicine.” An homage to techno’s birthplace — the empty warehouses of Detroit — the final stop on *The B-Sides* gives no quarter. Huge brass swells and out-of-tune pizzicati emulate some of the visceral sonorities of techno, and on this pounding note *The B-Sides* bows out.

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**Storyline Synopsis For Students** – Gustav Holst: The Planets

The concept of the work is astrological rather than astronomical, with each movement intended to convey the different 'personalities' of the planets and the ideas and emotions associated with the influence of the planets on the psyche; not the Roman deities.

The Planets, composed between 1914 and 1916, is a suite of seven movements. Holst's starting point for the music was the astrological character of each planet, though his interest in astrology went no deeper than its musical suggestiveness. His daughter wrote that once the underlying idea had been formulated 'he let the music have its way with him'. There was, therefore, no program for the suite, and the composer himself pointed out that it has no connection with the deities of classical mythology. The many clues to the meaning of the music are the subjects of the individual movements.

* Mars, Bringer of War
* Venus, Bringer of Peace
* Mercury, the Winged Messenger
* Jupiter, the Bringer of Jollity
* Saturn, the Bringer of Old Age
* Uranus, the Magician
* Neptune, the Mystic

MARS, the bringer of war. Three musical ideas are used to create this martial piece: (1) a brutally rhythmic figure of five beats relentlessly hammered out, (2) a

principal theme in triads moving by chromatic steps with no true harmonic purpose; (3) a second theme consisting of a tattoo in the tenor tuba answered by

a flourish of trumpets. There is no glory, no heroism, no tragedy in this music. It is entirely inhuman. Not even death is in it, for Mars is as insensitive to death as to life. War is a senseless, mechanized horror is Holst's real subject here.  
  
VENUS, the bringer of peace. She is announced by four ascending notes in the solo horn and a sequence of converging chords in the flutes and oboes. Most of her music lies, symbolically, in the middle and upper registers of the instruments; and harps, celestes, and glockenspiel further characterize her heavenly nature. In addition there are beautiful melodies for her in the solo violin and oboe. Though this is music of surpassing serenity it is not simple in harmony, texture or orchestral sonority. One cannot help but observe how fitting it is that the state of peace be described in complex terms, in contrast to the complicity of the depiction of war.  
  
MERCURY, the winged messenger. This is the quickest and, in duration, the shortest movement of the suite. Aside from its speed, however, its particular quality comes from the opposition of two simultaneous keys and two simultaneous rhythms. The two keys, which are sounded in the very first bar, are B-flat and E (which, being separated from one another by the interval of the tritone, have no note in common). The two rhythms arise out of different groupings of six beats, the first being ONE-two-three-FOUR-five-six, the second being ONE-two-THREE-four-FIVE-six. This opposition of contrasting patterns is one of Holst's principal characteristics, and other examples of it can be found not only in The Planets but abundantly throughout his works.  
  
JUPITER, the bringer of jollity. The exuberance of this movement shows itself not only in its tempo and rhythm but also in the multiplicity of subjects. You can count four, five or six of them, depending on whether you divide the first two into their component parts - they do behave like independent themes. Jupiter might well be designated as 'the English movement' because it shows how profoundly Holst was influenced by the folk music of his country. Certainly this is rustic English, music for a fair; there are crowds of people in it and infinite good spirits. The grand tune that ends the parade of themes has become the setting for a patriotic hymn with the words 'I vow to thee my country'.  
  
SATURN, the bringer of old age. Unlike the previous movements, which are static in the sense that each depicts various aspects of a single trait, this one moves through a series of 'events' that bring the music to conclusions not envisioned at the beginning. There is a profound hollowness and sense of defeat in the harmony of the opening chords, and an even deeper despair in the motif

sounded beneath them by the double basses. But the elderly voice of wisdom is soon heard in the B-minor theme for the trombones, and at the end the mood is one of acceptance, reconciliation and consequent serenity.  
  
URANUS, the magician. You can take as the figure of Uranus almost any magician you have ever seen in opera, drama or vaudeville - preferably one with the tall pointed hat studded with stars, the flowing blue robe with voluminous sleeves, and the silver want. He is invoked by Holst with a triple invocation, and he begins to show his tricks immediately. His repertoire is vast and astonishing and at the climax of his demonstration he struts around pompously to a pompous tune. By way of encore he makes some mysterious incantations, suddenly (one guesses from the music) envelops himself in flames - and disappears.  
  
NEPTUNE, the mystic. This movement is, if any music can be, the disembodied spirit of sound. Themes are practically non-existent; in their place are fragments of melody and harmony, all manipulated at the very lowest dynamic level and in the most attenuated orchestral sonorities. Almost imperceptibly a double chorus of women's voices enters on a high G, sustained through a dozen bars. The singing continues, without words, embedded in a diaphanous veil of orchestral sound. Even this dies away, and the voices are left alone to intone a cadence over and over again with ever diminishing tone, until it is consumed in silence.

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Thank you for your participation in our annual Drawn to the Music Children’s interactive musical performance in April. We will alert you regarding winners and instructions for parents/student/teacher winners one month before the performance.

Winners will be invited to attend the concert for free with one parent. Participating teachers will also be invited to attend the concert for free.

Concerts are April 12 and 13 at 2:00 p.m. at Seifert Performing Arts Center in Salem NH at Salem High School, 44 Geremonty Drive, Salem NH. Based on number of submissions, selected winning students/schools will be asked to come either Saturday or Sunday to watch their drawings projected during the concert. Children’s names will be included in the published Playbill for that concert. If parents do not want their children’s names in the playbill, please advise.

If you have any questions, please contact Toni DeGennaro at 603-785-7880 or email [toni@nhphil.org](mailto:toni@nhphil.org).

Kind Regards, Toni