

# AMERICAN RIFFS

## CONCERT GUIDE

*Designed for students in grades 3-6*





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# Preparing for Your Trip



## QUESTIONS OR CONCERNS?

Please contact our Logistics Coordinator at 612-371-5671 or [youngpeoples@mnorch.org](mailto:youngpeoples@mnorch.org).



We want you and your students to have a **GREAT DAY** at Orchestra Hall. Please help us by following these simple guidelines:

### BEFORE YOU LEAVE SCHOOL

1

Please give a copy of your ticket to every bus driver and group leader on the day of the concert.

Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2

Please ensure all adults in your group are wearing the nametags provided.

Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

### WHEN YOU ARRIVE AT ORCHESTRA HALL

3

Please keep a single file line from your bus to your assigned seats.

**HOMESCHOOLERS:** Please park private vehicles in nearby parking ramps.

**SCHOOLS:** Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.

**SEATING:** We have assigned your school to a specific section of Orchestra Hall.

You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.

*Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.*

### ONCE YOU ARE SEATED

4

Please let the usher seat your group **BEFORE**:

- Sending students to the restrooms (must be accompanied by an adult)
- Re-arranging the seating of your students

*If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.*

# Preparing for the Concert

Dear Educators,

Thank you for joining us for American Riffs!

To begin, I'd like to quickly introduce myself. My name is Jessica Lowry and I am the new Manager of Education Programs here at the Minnesota Orchestra and am excited to be to work with all of the wonderful music educators in the Twin Cities!

In this program, multi-talented trumpet player Charles Lazarus will show us the many intersections between classical music and the great American jazz tradition. From Duke Ellington's *It Don't Mean a Thing if it Ain't Got That Swing* to Fats Waller's *Honeysuckle Rose*, this energetic program will have you dancing your way out of Orchestra Hall! We are very excited for you to experience a concert of jazz tunes that tell the stories of these history-making composers and musicians.

Please feel free to contact us if you or your students have questions about the Concert Guide, and we look forward to seeing you at Orchestra Hall!

Sincerely,

Jessica Lowry *Manager of Education Programs*

Mitra Sadeghpour *Director of Education and Community Engagement*

## CONCERT ETIQUETTE

Watch this short [Class Notes video](#) from YourClassical Minnesota Public Radio to help students understand some of the expectations for classical audiences.

## ACCESSIBILITY



Please contact our Logistics Coordinator at 612-371-5671 or [youngpeoples@mnorch.org](mailto:youngpeoples@mnorch.org) in advance of your visit if you require any services or amenities.

We also have noise-reduction head phones, fidgets and other sensory supports available for anyone who needs them. Please ask an usher for assistance once your group is seated.

## LISTEN TO THE MUSIC

Use this [Spotify playlist](#) to hear the music being performed on the concert.

When introducing the music on this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. **What did you notice in the music?**
2. **What does the music remind you of?**
3. **How do you think the composer wants to make you feel?**
4. **What would you want to know about the music?**

## LEARN MORE ABOUT THE MUSIC

Dean Sorenson has written a detailed history of each piece. Dean is an Associate Professor and Director of Jazz Studies at the University of Minnesota.

# Guide to the Orchestra



Violin

String Family



Viola

String Family



Double Bass

String Family



Piccolo

Woodwind Family



Flute

Woodwind Family



Oboe

Woodwind Family



Clarinet

Woodwind Family



Bassoon

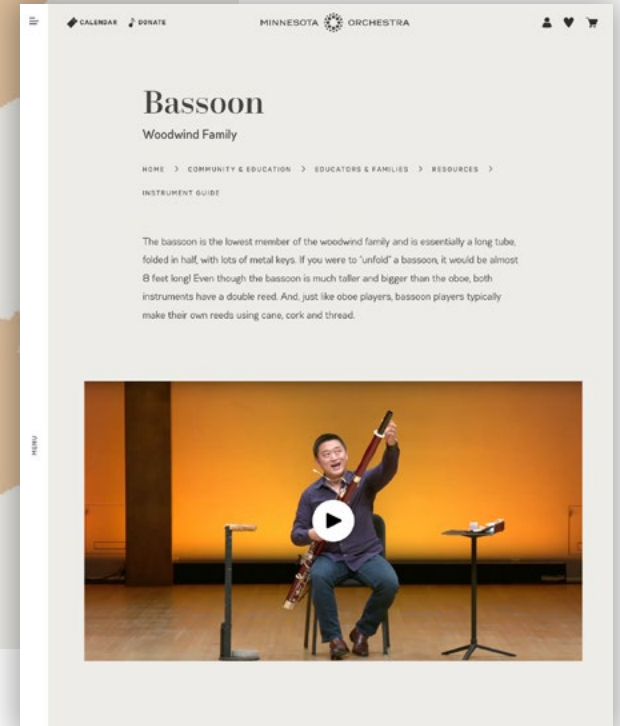
Woodwind Family



## Guide to the Orchestra

HOME > COMMUNITY & EDUCATION > EDUCATORS & FAMILIES > RESOURCES

Get to know the instruments that make up an orchestra and learn what makes each instrument special.



Visit our [Guide to the Orchestra](#) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!

## Meet the Performers

The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The Orchestra has toured to Australia, Asia, Europe, the Middle East, Canada and Latin America, and the most recent international tours have been to Cuba, England and South Africa.

There are approximately 85 musicians in the Orchestra.

The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No. 1 and 4.

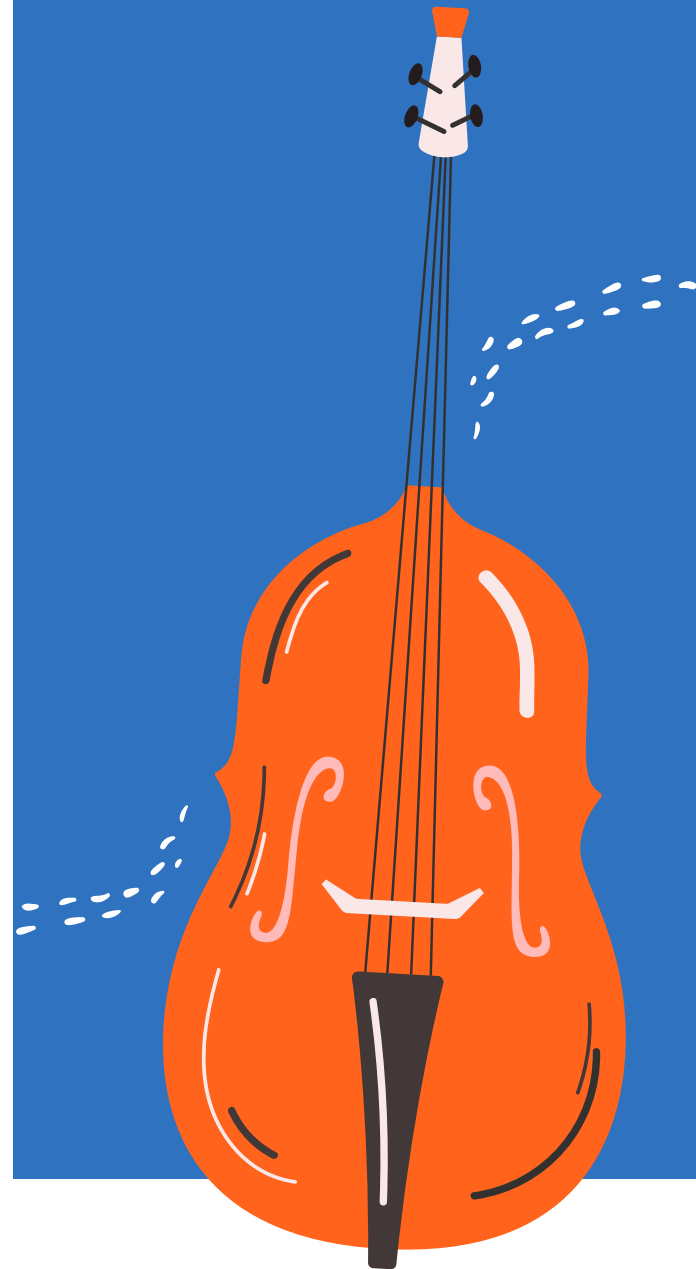
Our musicians are the best at what they do and dedicate their lives to music making. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists and more.



[Minnesota Orchestra musicians](#)

## American Riffs

<b>BERNSTEIN/Wright</b>	<i>Offertory from Mass</i>
<b>SORENSEN</b>	<i>Classically American</i>
<b>NEWTON/Wasson</b>	<i>Amazing Grace</i>
<b>WILLIAMS/Wasson</b>	<i>Basin Street Blues</i>
<b>CARRILLO/Wasson</b>	<i>Dos Gardenias</i>
<b>GILLESPIE/Wasson</b>	<i>A Night in Tunisia</i>
<b>GERSHWIN/Wasson</b>	<i>Summertime, from Porgy and Bess</i>
<b>ELLINGTON/Wasson</b>	<i>It Don't Mean a Thing (If it Ain't Got That Swing)</i>



### Swing

Swing is a rhythmic style that originated in early jazz. It loosens the feel of certain notes so that there is a “long-short-long-short” sequence, instead of all notes being exactly the same length. To “swing” when playing in a jazz band means that everyone is listening closely to one another and the performance is rhythmically in-sync.

### Syncopation

Rhythm that emphasizes the off-beats of a measure instead of the downbeats. (Think of your own heartbeat: an off-beat is the halfway point between those pulses.) Syncopated rhythms often anticipate (come before) the beat rather than playing right on it.

### Blues

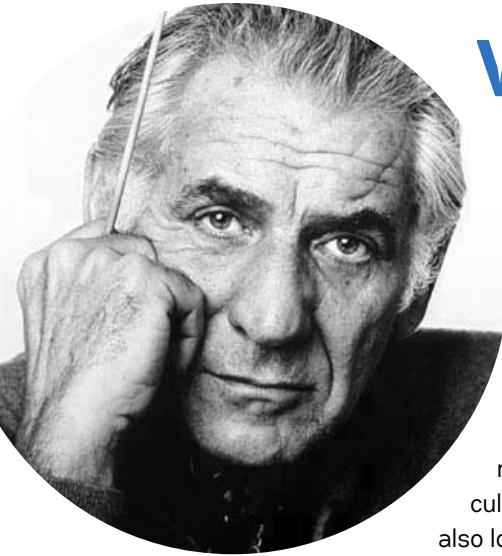
The modern blues form is most often a 12-bar form with a standard, although flexible, harmonic structure. This modern form developed from melodies and lyrics that originated in the work songs, also called *field hollers*, and spirituals of enslaved African American people. These melodies were coupled with a basic chord structure that was usually played on guitar by early blues singers.

### Riff

A short rhythmic, melodic or harmonic figure repeated to form a structural framework or part of a musical phrase. These figures are often improvised in jazz, rock and rhythm and blues (R&B.)







### Who Wrote the Music

**Leonard Bernstein** (1918-1990) enjoyed a brilliant career as a composer, conductor, author and educator. His deep interest in and intelligence for music began during childhood. As the son of Jewish immigrants, Bernstein was raised to respect and participate in Jewish music, culture and traditions. At the same time, he also loved the sound of American pop music such as boogie-woogie jazz. His immersion in music started in the 1920s, an era when more households had radios and more people had access to all kinds of music. Bernstein was fascinated by the energy and rhythm of jazz.

In 1943, 25-year-old Bernstein was hired as the assistant conductor of the New York Philharmonic. A few months later, he was called upon to step in for the famous Bruno Walter and conduct an important concert with very little notice. (Part of an assistant conductor's job is to be ready to substitute for any conductor who needs it, even at the last minute.) He ably filled Walter's shoes and became a conducting sensation overnight. Eventually, Bernstein was named music director of the New York Philharmonic and served from 1959 to 1969.

Bernstein was a strong supporter of music education, creating a popular series of narrated Young People's Concerts with the New York Philharmonic that presented complex musical ideas with very understandable explanations and examples.

Bernstein composed all kinds of music, including Broadway hits such as *West Side Story*, film scores, symphonies, a theater piece called *Mass* and music for solo instruments.

### What is the Music About?

A Mass is a large piece of music that uses the words of the Christian worship ritual, most often in the traditional Catholic form sung in Latin, called the liturgical Mass. An *Offertory* is one "movement," or one small part, of the entire work. Bernstein's *Mass* is not a traditional Mass—it is a theatrical piece that uses elements of a Mass along with new text.

This piece was commissioned by former First Lady Jacqueline Kennedy and was performed at the grand opening of the John F. Kennedy Center in Washington, D.C. Part of Bernstein's inspiration for the piece came from the experience he had conducting in St. Patrick's Cathedral for the funeral of Robert F. Kennedy. Even though Bernstein himself was Jewish, he found inspiration in the Catholic Church and his music reflected a broad range of traditions.



### America's Classical Music

Jazz is often referred to as “America’s classical music.” Like America, jazz is a mixture of many different cultures and traditions. It is a mosaic that takes various musical elements from many different cultures and creates something completely new.

Jazz was born in the early 1900s. At that time there was no such thing as the internet, radio, or other forms of global communication that are common today. The only way for people to experience different cultures was to travel to different parts of the globe and experience them in person. Seaports were often the most culturally diverse cities, as sailors and travelers from all over the world came ashore. One of the busiest seaports in America in the early 1900s was in the city of New Orleans, Louisiana.

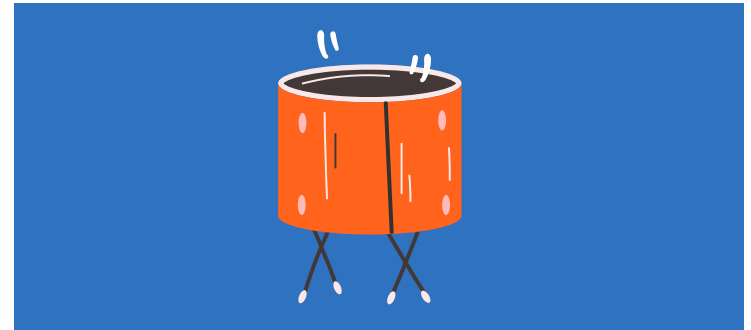
New Orleans was and still is a center of commerce and trade. Its location on the Gulf of Mexico and at the mouth of the mighty Mississippi River makes it ideal for receiving and transporting goods. A busy seaport like New Orleans was just the catalyst that was needed to bring the different elements of jazz together.

### What is the Music About?

The basic building blocks of music are melody, harmony and rhythm. These basic elements then come together. Jazz mixed the rhythm and melodic styling from Africa along with harmony and structures from the European tradition.

*Classically American* follows the development of this music by presenting a single melody that morphs and develops along with the history of the music. As the piece unfolds, the melody will be heard in the context of different styles of early jazz. Use the embedded sound files to get an idea of what to listen for at the concert.

The sound files are generated by a computer, since there's no available recording of an actual orchestra. Everything will sound much better in the Minnesota Orchestra's performance, played by live musicians!



### Section 1: AFRICAN DRUMS

Following a short introduction, the first musical statement is a section of African drums, including djembe, dundun and bata drums. Rhythm is central to the sound of jazz, and the syncopated rhythms of African drums had a profound influence on early jazz.



## Section 2: MARCHES

Marches were a very popular form of music in America in the late 1800s and early 1900s. Composers such as **John Philip Sousa** and **Edwin Franko Goldman** led concert bands that toured the country performing concerts in communities all over America. Remember that radios had not been invented yet, and audio streaming was even further off in the future! If a person was going to hear music in those days, it had to be live music. Concert bands performed for large crowds and audiences eager to listen.

The melody of *Classically American* is first presented as it may have been heard in a march. The melody is provided in musical notation in the example below.



### MUSIC EXAMPLE - CLASSICALLY AMERICAN MELODY



## Section 3: RAGTIME

Marches were popular, but required large ensembles to perform and large venues to perform in. Smaller venues, especially restaurants and nightclubs, featured solo piano as musical accompaniment. Pianists would play for listening and often for dancing. Remember—there were no DJs in those days! Dancers wanted the music to be rhythmic and driving, so the piano players would use a technique called syncopation. To syncopate a rhythm means to emphasize the offbeats of the measure. Another term for syncopation is ragging, which is how ragtime music got its name. To rag a rhythm is to play in syncopated rather than straight.

The best way to understand the difference between a straight rhythm and a ragged (syncopated) one is to hear it and see it.

### MUSIC EXAMPLE - SYNCOPATION

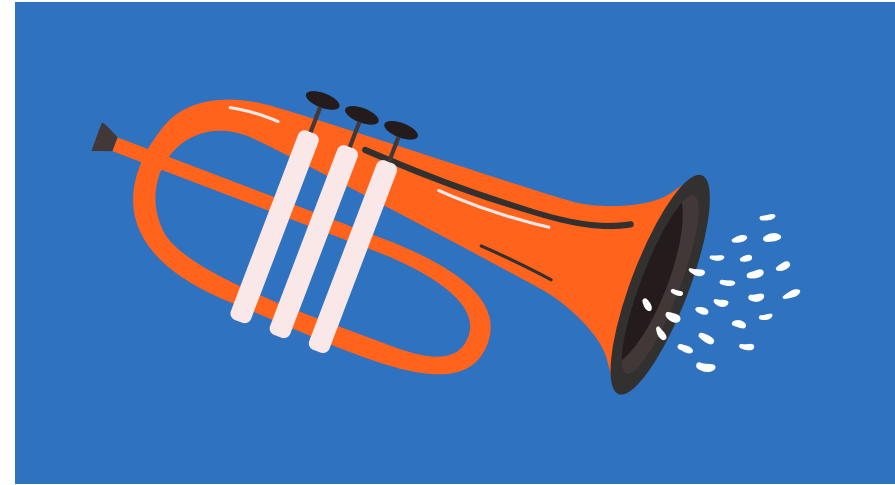




One of the most prolific composers of ragtime music was **Scott Joplin**. Joplin was born in Texas in 1867 and composed many ragtime piano pieces as well as two operas. Joplin died in New York City 1917.



While ragtime was primarily piano music, the same syncopated approach was being applied to some larger concert band ensembles. **James Reese Europe** was a bandleader originally from Mobile, Alabama. During World War I (1914-1918) he led an all-Black regiment of soldiers and formed the 396th "Hellfighters" band. This band performed ragtime versions of many popular tunes of the day all over France, and was widely credited for being the first introduction of American jazz overseas.



In *Classically American* the ragtime theme is first played by a piano solo, then is played by the orchestra.



### Section 4: DIXIELAND or TRADITIONAL JAZZ

There has long been a tradition of marching bands in New Orleans. These marching bands are not the same as the marching bands we see at football games, however. These were smaller ensembles, usually a tuba, drummer, trombone, trumpet, clarinet and banjo. Marching bands were often used to accompany a funeral. A New Orleans funeral consisted of two parts. The first part was the procession from the church to the cemetery. The mood is somber during this part of the funeral, as the participants mourn their loss. The return back to the church, however, often turned festive and became a celebration of the life of the deceased. The marching bands played a critical role in these rituals, and the music supported the mood of the participants.

The players in these bands were listening to the ragtime piano music that was popular, and applied it to what they were doing. Instead of writing out arrangements, though, as the concert band ensembles had to do, they often improvised their parts, without any written or prepared music. The trumpet player would carry the melody, and the clarinet and trombone players would improvise accompaniments around it. Tuba, drums and banjo provided rhythmic support.

In addition to the collective improvisation, these smaller ensembles also began to feature more soloists. One of the greatest jazz soloists was trumpet player **Louis Armstrong**. Louis Armstrong was born in New Orleans and ultimately traveled all over the world playing trumpet and singing.

In *Classically American*, the theme is played by the trumpet, with support from clarinet and trombone. Tuba and drum set complete the band.

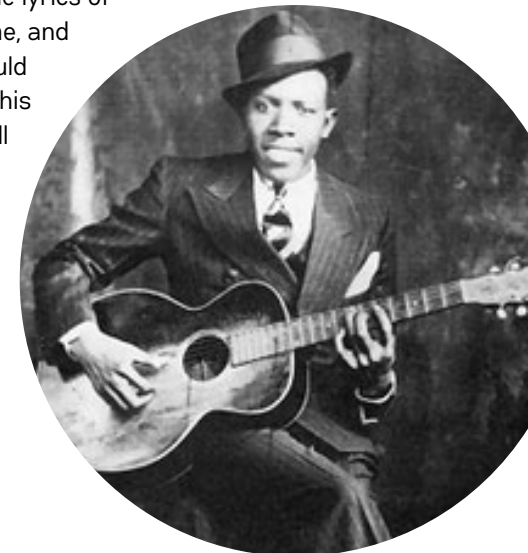
### Section 5: THE BLUES

As jazz was evolving in New Orleans and migrating to cities like Chicago and New York, another style of music was evolving that was also a mixture of different cultures. The blues originated in the field hollers and spirituals of enslaved African American people. These melodies were coupled with a very basic chord structure that was usually played on guitar. Early blues performers like **Robert Johnson** and Arthur "Big Daddy" Crudup influenced the early beginnings of Rock and Roll.

The early development of jazz and blues was more parallel than linear. Jazz did not "evolve" into blues, nor vice versa. Their paths have nonetheless crossed so often they are closely intertwined in many ways. Both feature a good deal of improvisation on the part of the performers, and both have a very strong element of rhythm.

In *Classically American*, the final statement of the theme is in a blues context. This version of the melody features the classic blues melodic structure of two parallel phrases (measures 1-4 and 5-8) and a contrasting phrase (measures 9-12).

If there were a vocalist on this blues, the lyrics of the first two phrases would be the same, and the lyric for the contrasting phrase would be different. Charles Lazarus will play this theme on the trumpet, however, and will not be singing!



### John Newton/arr. John Wasson: *Amazing Grace*



## Hymn for the New Year

*Amazing Grace* is a hymn credited to **John Newton** (1725-1807). Newton wrote the words of the hymn to accompany a sermon on New Year's Day, 1773. Those words were then associated with several different melodies throughout the years. In 1835, it was joined with the hymn melody "New Britain," which is primarily how we hear it today.

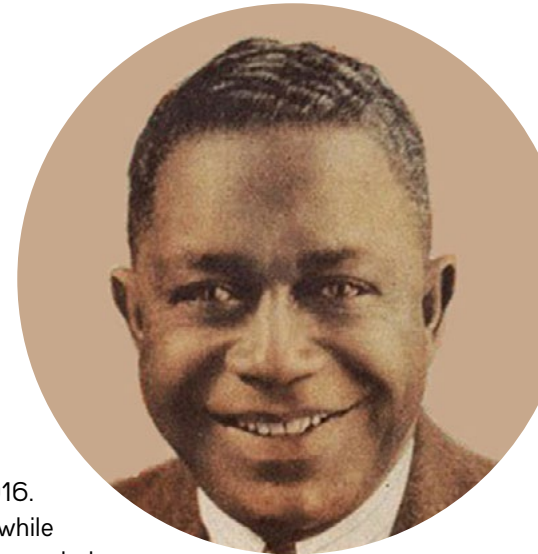
John Newton had a complicated history. As a younger man he was involved in the trading of enslaved people. A very severe storm threatened one of the slave ships he was sailing on, and he prayed to God for mercy. The ship was saved, and the experience caused John Newton to rethink his life and his purpose. He became a poet and clergyman and rather than continuing to work in the trading of enslaved people, he instead focused on efforts to abolish slavery.

### Spencer Williams/arr. John Wasson: *Basin Street Blues*

## The Music of New Orleans

**Spencer Williams** (1889-1965) was born in Louisiana, and his performance trajectory followed the geographic path of the development of jazz. From New Orleans he performed in Chicago around 1907 before moving to New York around 1916. He wrote *Basin Street Blues* in 1928 while living in New York, and the song was recorded that same year by Louis Armstrong. Basin Street is in New Orleans, in a district known as Storyville. The tune has been recorded by many jazz and pop artists over the years and is considered to be a staple of the traditional jazz canon.

Williams was a prolific songwriter. His other titles include *I Ain't Got Nobody*, *Royal Garden Blues* and *I've Found A New Baby*. In addition to living in New Orleans, Chicago and New York, Williams also resided in Europe. In 1970 he was posthumously inducted into the Songwriters Hall of Fame.



### Isolina Carrillo/arr. John Wasson: *Dos Gardenias*



## The Cuban Bolero

*Dos Gardenias* was composed in 1945 and became an international hit when it was recorded by the Buena Vista Social Club in 1996. With this song, she helped popularize Cuban music in America. **Isolina Carrillo** (1907-1996) was born in Havana, Cuba, and studied music at the Municipal Conservatory of Havana.

*Dos Gardenias* is in a style called *bolero*. The term *bolero* has different meanings depending on where and when the music was composed. Early *bolero* was a slow dance that was very popular in Spain in the mid to late 1700s. The Cuban *bolero* emerged in the late 1800s and is a genre of song that usually includes lyrics describing love.

### Dizzy Gillespie/arr. John Wasson: *A Night in Tunisia*

## Bebop and Big Band Swing

John Birks “Dizzy” Gillespie (1917-1993) is on equal footing with Louis Armstrong and Miles Davis as being one of the most influential trumpet players in jazz history. He was a virtuoso trumpet player who was at the center of many of the key developments in jazz that helped make it what it is today. *A Night in Tunisia* brings together two of these developments: bebop and the influence of Latin music in jazz.



Bebop is a style of jazz that originated in New York in the late 1930s and early 1940s. At that time, the most popular music of the day was Big Band swing. The most popular Big Band was the Glenn Miller Orchestra, which achieved great fame and success playing songs that were very singable and danceable. Examples of these songs include *Moonlight Serenade* and *String of Pearls*.

At the same time, musicians such as Gillespie, saxophonist Charlie Parker and many others were gathering in music clubs in Harlem developing a new style of music that was decidedly different from the popular music of the day. Bebop featured songs with very angular melodies. Instead of moving in nice stepwise motion, bebop melodies leapt all over. Likewise, the rhythm of bebop featured shifts of accent and often times tempos that were anything but danceable. These musicians, most of them Black, were making their own music partly as a way to protest their treatment by society at that time.

In 1947, Gillespie was introduced to the Cuban percussionist Chano Pozo. Pozo had moved to New York from Havana in that same year and they were introduced by Cuban band leader, Mario Bauza. Pozo subsequently played in Dizzy Gillespie’s Big Band at a concert at Carnegie Hall as well as on a European tour. Together, they composed other jazz classics including *Manteca* and *Tin Tin Deo*.



## Who Wrote the Music

**George Gershwin** (1898-1937) is one of America's greatest musicians, most often credited with bringing jazz to the orchestra by such pieces as *Rhapsody in Blue* and the opera *Porgy and Bess*.

He was born September 26, 1898, in Brooklyn, New York, and named Jacob Gershowitz. His parents, who had immigrated from Russia, changed the family name to Gershwin. He became interested in music at an early age after hearing a friend play in a violin recital. His parents bought his older brother Ira a piano, and George began playing.

At age 15, he quit school and began to work as a musician, writing songs for "Tin Pan Alley," the New York area for popular music. His first major so-called "classical" work was *Rhapsody in Blue*, written in 1924, and it has remained his most popular work.

Gershwin studied for a short time in Paris, with some of the day's most accomplished composers, but they were cautious about ruining his jazz style. Gershwin died tragically in his late 30s in 1937.

## What is the Music About?

Gershwin's most ambitious composition is the opera *Porgy and Bess*, written in 1935, which takes place in the fictional all-Black neighborhood of Catfish Row in Charleston, South Carolina. Gershwin's opera was based on a play, which itself was based on an earlier novel.

*Porgy* was a novel by DuBose Heyward published in 1925. It tells the story of Porgy, a street beggar living in the poor section of Charleston, South Carolina. Some of the Black characters in the novel speak *Gullah*, a creole language that had been developed among enslaved African Americans. In 1927, the novel was adapted into a play of the same name. The playwright was DuBose Heyward's wife, Dorothy Heyward.

Even as the play was being developed, DuBose Heyward was in discussions with George Gershwin about an opera based on the story. The opera was produced in 1935, and the title was changed to *Porgy and Bess* to make the opera unique from the novel and the play.

*Summertime* is among the most famous pieces from the opera. It is actually a lullaby, and appears throughout the production. The song has been called one of Gershwin's finest compositions and has been recorded by many artists.



## Duke Ellington/arr. John Wasson: *It Don't Mean a Thing (If it Ain't Got That Swing)*



### Who Wrote the Music

**Edward Kennedy Ellington** (1899-1974) was born in Washington, D.C. He was nicknamed "Duke" by friends as a result of his neat appearance and proud character. His parents, Daisy Kennedy Ellington and James Edward Ellington, taught Duke to understand the power of music. He later said that he grew up in a "house full of love."

Ellington's piano lessons began at age 7 or 8, but he was more interested in baseball at that age. His first job was selling peanuts at games of the Washington Senators (the team that later moved to Minnesota and became the Twins). Selling peanuts was the first time Ellington had to be a "performer" in front of a crowd, something he would do for the rest of his life.

At age 14, Ellington started sneaking into Frank Holliday's poolroom so he could hear the music known as ragtime. Later, he sought out other ragtime musicians in Washington, Philadelphia and Atlantic City. His interest in the piano was rekindled after hearing a particularly "hot" pianist, Harvey Brooks. Brooks gave him some tips on playing the piano. Ellington said later, "When I got home I had a real yearning to play. I hadn't been able to get off the ground before, but after hearing him I said to myself, 'Man, you're going to have to do it.'"

Ellington continued studying piano, and also began to perform at clubs around Washington. He dropped out of high school three months before graduation to become a professional musician. In 1923, he moved to New York City. He played at the Cotton Club in Harlem, one of the most important places for jazz music. Listeners from all over the country heard his band on the radio program *From the Cotton Club*. The band toured everywhere: from New York to New Delhi, from Chicago to Cairo, and from Los Angeles to London. They played for royalty and presidents.

Ellington had a deep spiritual faith throughout his life. His First Sacred Concert at Grace Church in San Francisco took place in 1965. Two more followed, introducing his music in a religious setting. Ellington died in 1974, leaving the world with thousands of musical compositions.

During his lifetime, **William (Billy) Strayhorn** (1915-1967) was generally regarded as the most prodigious of Duke Ellington's small staff of assistants. Like Ellington, Strayhorn was a rarity in being equally outstanding orchestrator, songwriter and composer both instrumental "miniatures" and extended suites; as a lyricist, Strayhorn considerably surpassed his mentor. During their years of partnership, Strayhorn and Ellington wrote many songs together and it's likely that the two collaborated to write *It Don't Mean a Thing*. Despite Ellington's enormously productive career both before and after his 30-year collaboration with "Swee' Pea" (as Strayhorn was known), it's now commonplace to refer to his output as the "Ellington-Strayhorn" catalog.

Among Strayhorn's most important pieces is the Ellington Orchestra's theme song *Take the "A" Train*.

"He was not, as he was often referred to by many, my alter ego. He was my right arm, my left arm, all the eyes in the back of my head, my brain waves in his head and his in mine," said Ellington of Strayhorn.



**Duke Ellington/arr. John Wasson:  
*It Don't Mean a Thing (If it Ain't Got That Swing)***

## What is the Music About?

*It Don't Mean a Thing (If it Ain't Got That Swing)* was written by Duke Ellington in 1931, with lyrics by Irving Mills. The title was based on a favorite saying of Ellington's former trumpeter Bubber Miley, who was dying of tuberculosis. The song became famous, Ellington wrote, "as the expression of a sentiment which prevailed among jazz musicians at the time." Probably the first song to use the phrase "swing" in the title, it introduced the term into everyday language and preceded the swing era by three years. The song is a true "Jazz Standard," meaning that it has been performed and recorded many, many times, and is almost instantly recognized by millions around the world.



## About Orchestra Hall



## WELCOME!

Orchestra Hall, home of the Minnesota Orchestra since 1974, is known as one of the best acoustic spaces in the world. In 2012, the Hall was renovated to create long-awaited upgrades and additions throughout the building.

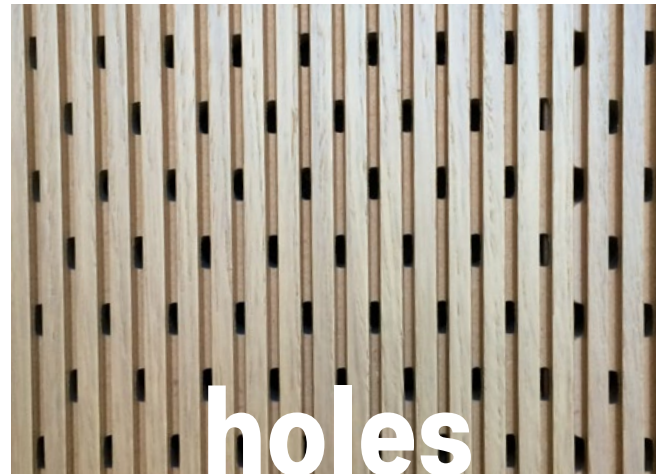
As you walk into the lobby area and into the auditorium, here are some things to look for...

## About Orchestra Hall



# lockers

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in them during concerts. We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound!



# holes

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!



# fuzz

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.



# 1 inch

Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one-inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.



# 114 cubes

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our Orchestra play. But that also means that if you talk from your seats the musicians can hear you too!



**Why cubes?** Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn't decide what to use. Legend has it that one of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded "It could be like Fantastic Four superhero 'The Thing!'" He loved the idea so much that he added cubes on the wall and ceiling, giving the auditorium its iconic "Thing-inspired" look!