

# GOLDILOCKS and the THREE DINOSAURS



BEN FOLDS! NSO MO WILLEMS!

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## NSO FAMILY CONCERT

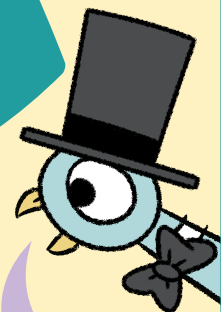
Enrico Lopez-Yañez, conductor

Based on the book by **Mo Willems**

Written and directed by **Mo Willems**

Music by **Ben Folds** • Song "Your Own Story" by **Ben Folds**

Edited by **Nick Greer** • Dramaturgy by **Megan Alrutz**



Can I run  
the NSO?  
I'll be  
careful how  
I *conduct*  
myself!

  
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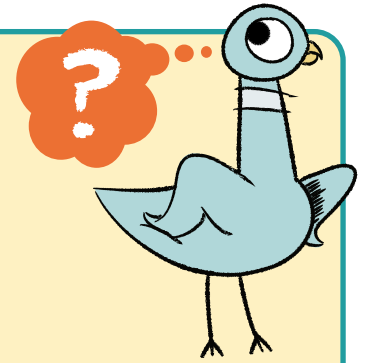
Gianandrea Noseda  
Music Director

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# GOLDBLOCKS AND THE THREE ... WAIT! WHAT?



## Can you re-write a favorite fairytale and tell it a different way?

You bet your sweet chocolate pudding you can! That's what Mo Willems did with the story of Goldilocks. (Bears out. Dinosaurs in.) Add a brand-new composition by Ben Folds and the powerful sound of the National Symphony Orchestra (NSO), and you've got a one-of-a-kind symphonic story. Let the dinosaur drama begin!

## WATCH FOR ...

- How the story differs from the traditional one you know.
- How the five actors (playing the narrator, Goldilocks, and three dinosaurs) use movement and costumes—and some “roary-roar-ROARS!”—to help tell the story.
- Who gets credit for the rocking piano solo.

## LISTEN FOR ...

- What happens to the opening melody when the narrator tries to start the story.
- How the music changes when Papa Dinosaur and Goldilocks appear.
- How music matches each character's personality.
- How the words, music, and song make you feel.



Photo by Cher Willems

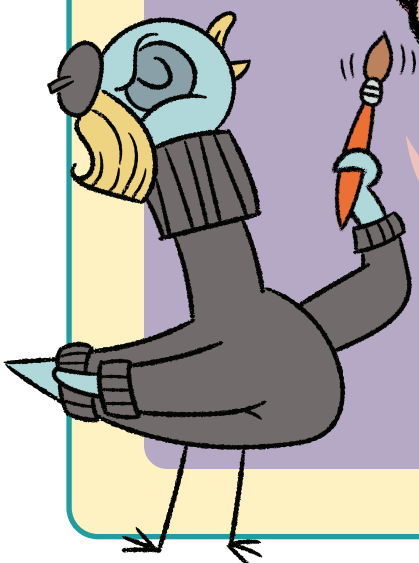
## How do you get a performance like *Goldilocks*?

Imagination, teamwork, and posing for silly pictures! The dynamic duo at the heart of it all is author/illustrator **Mo Willems** (who wrote and illustrated the story, wrote the script, and directed the onstage concert) and songwriter/composer **Ben Folds** (who wrote all the music).

## FROM STORIES TO ART

### There's more!

Symphonic music is a hot dog—it can make me feel wonderful things. But music does something a hot dog can't: Music can help me feel a painting! Hubba-wha?! It's true! Check out the rest of today's program.



# SYMPHONY NO. 1, “JUBA DANCE” (1932)

By Florence Price



When young Florence Price wanted to learn music in Little Rock, Arkansas, in the early 1900s, none of the leading white teachers in town would teach her because she was Black. That didn't stop her. She initially studied with her mother and then later attended music college in Boston. Her first full symphony won a composing prize and became the first symphony written by a Black female composer to be performed by a major American orchestra in 1933.

Her music often combines European and African-American traditions. That musical selection captures the syncopated (accents on weak or unusual beats) rhythms of the African-American “Juba Dance.” First introduced by enslaved people, this dance features stomping and slapping or patting of arms and legs to create percussive rhythms. Listen for the dancing and skipping sounds of the melody, African drums, and playful slide whistle effect.

## “THE BLOCK” (2018)

By Carlos Simon (Kennedy Center Composer-in-Residence) →

Inspired by the art of Romare Bearden (ROH-mair BEER-din)



Photo by Toko Shiki

There's a grocery and a barbershop. Crowded streets and sidewalks. Musicians and children playing. It's one busy, noisy street in Harlem, New York. When artist Romare Bearden looked out his window in 1971, he wanted to capture the exciting scene of Black culture and life in art. Using his famous style of paint and collage (different materials glued to a surface), he did just that, creating *The Block*.

Seeing Bearden's art nearly 50 years later, composer Carlos Simon says, “When I saw the color, textures, and energy of *The Block*, I wondered what it would sound like if the actual art had a sound to it—and I wanted to create that.” And just like Bearden—but using music instead of collage and paint—he did!

### LISTEN FOR ...

- The bright, dancing piccolo passage at the beginning.
- The rhythm of the snare drum.
- Syncopation—stressing notes in unexpected places between beats or on weak beats.
- How pulsing and quickly shifting patterns create a sense of energy and movement.



Romare Bearden (1911-1988) © 2020 Romare Bearden Foundation / Licensed by VAGA at Artists Rights Society (ARS), NY. *The Block*, 1971. Cut and pasted printed, colored and metallic papers, photostats, pencil, ink marker, gouache, watercolor, and pen and ink on Masonite. Overall: H. 48, W. 216 in. (121.9 x 548.6 cm) Six panels, each: H. 48, W. 36 in. (121.9 x 91.4 cm). Gift of Mr. and Mrs. Samuel Shore, 1978 (1978.61.1-6). The Metropolitan Museum of Art, New York, NY, USA. Photo Credit: Image copyright © The Metropolitan Museum of Art. Image source: Art Resource, NY

# AFTER THE CONCERT, KEEP ROARING!

## THINK AND TALK ABOUT ...

- Who was in the wrong story in *Goldilocks*?
- What does it mean to be in the wrong story?
- Do you ever feel like you are in the wrong story? If so, what can you do about it?

## CHANGE IT UP!

What's your *Goldilocks* story? Name it (*Goldilocks and the Three \_\_\_\_\_*) and write it!

## MUSIC FOR ART

Choose a picture you love. What would it sound like (such as happy, sad, funny, or scary; fast or slow)? What instruments do you hear in your mind, and why? Share the picture and your musical ideas with others.

## ART ANYWHERE, ANYHOW

Like Romare Bearden, look at your neighborhood for inspiration and create your own art in one or more of these ways to share with others:

- Write a story.
- Create some music.
- Doodle, draw, or paint a picture or create a collage.
- Perform a dance.

I love more musical fun!



## MORE MUSICAL FUN!



Photo by Scott Suchman

PLEASE COME BACK AND JOIN US FOR MORE NSO FAMILY CONCERTS:

May 15, 2022: *Philharmonia Fantastique: The Making of an Orchestra*

October 15, 2022: *Sleepover at the Museum*

The nearly 100 musicians of the NSO create an amazing range of sounds—even music that can out-roar Papa Dinosaur! Learn more in the Kennedy Center's *Guide to the Orchestra*.

  
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Music Director  
National Symphony Orchestra

## Sensory-Friendly Performance, April 30, 2022, 2 p.m.

Sensory-friendly performances are designed to create a performing arts experience welcoming to all patrons with sensory sensitivities. Learn more about sensory-friendly performances on the Kennedy Center website.

These learning guide materials were written by Marcia Friedman.  
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