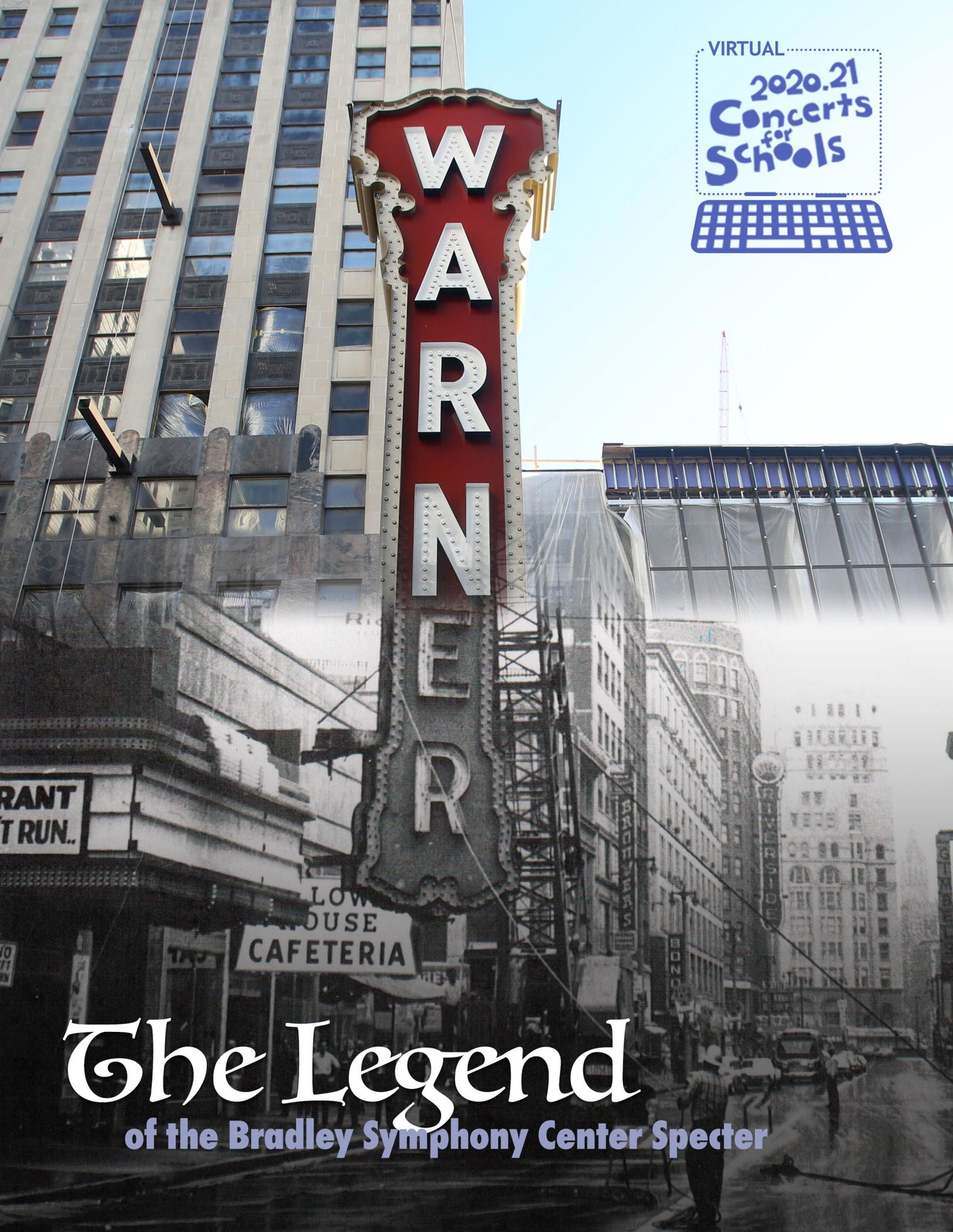


VIRTUAL

2020.21
Concerts
for
Schools



The Legend

of the Bradley Symphony Center Specter



The Legend

of the Bradley Symphony Center Specter

WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am delighted to welcome you to our first ever virtual Concerts for Schools performance, *The Legend of the Bradley Symphony Center Specter*. This year has been a very different and challenging one for all of us. While we wish we could be performing for you in person, we have found new ways to do things– just like you and your students! We hope you find this virtual concert presentation both educational and enjoyable.

Besides the virtual format, you will notice some other differences from our previous Concerts for Schools performances. First, because of the current situation with the pandemic, our musicians are only performing in small groups. This actually gives us the opportunity to get up close and personal with the different families of the orchestra, and to feature some music that we wouldn't normally be able to program on an education concert!

Secondly, you will notice that we are performing somewhere you have never seen because we have just moved into our brand new home, the Bradley Symphony Center! Through this digital experience you will get to explore this amazing venue and even learn a little history about it!

To help prepare your students to get the most out of this virtual concert, this guide contains key background information and activities for all of the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to view and enjoy *The Legend of the Bradley Symphony Center Specter*. We invite you to review these materials and provide feedback – we want to know what you think!

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

Thanks to the following people for their contributions to these concert preparation materials:

Hannah Esch, MSO Concerts for Schools & Education Manager, content author
Michelle Pehler, MSO ACE & Education Manager, curriculum contributor
Zachary Reinardy, graphic design

Again, we are excited that you are joining us for this first ever virtual MSO Concerts for Schools performance, and we can't wait to see you in person soon!

Sincerely,



Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra



welcome letter

teacher guide

AUDIO GUIDE

The MSO uses Spotify as the Audio Guide to accompany our Teacher Resource Guides. A Playlist for this concert has been created for your convenience for listening to repertoire. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the song. To access the Spotify Playlist for this concert, please follow these instructions:

Click [Legend of the Bradley Symphony Center Specter*](#)

-OR-

Visit the MSO's Concerts for Schools webpage [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

**You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*

GET TO KNOW US!

About the Milwaukee Symphony

➤ Learn more about the MSO's mission and history!



KEN-DAVID MASUR / MUSIC DIRECTOR

MSO Education Department

➤ Learn more about our wide variety of programs and initiatives



About Yaniv Dinur

➤ Learn more about our Resident Conductor and host of this concert!



About the Orchestra

➤ Learn more about all of our musicians in the orchestra!



Bradley Symphony Center

➤ Compare renderings of the new BSC to historic photos of the Warner Grand Theater!



general information

teacher guide

THE LEGEND OF THE BRADLEY SYMPHONY CENTER SPECTER

Milwaukee Symphony Orchestra | Yaniv Dinur, *host*

Lisa Johnson Fuller, *string family musician*

Heather Zinniger Yarmel, *woodwind family musician*

Darcy Hamlin, *brass family musician*

Ryan Kahlbaugh, *percussion family musician **guest*

Mark Niehaus, *special guest*

POULENC

Sonata for Horn, Trumpet, and Trombone

I. Allegro moderato

(features **Matthew Annin**, **Matthew Ernst**, & **Megumi Kanda**)

JESSIE MONTGOMERY

Source Code

(features **Jeanyi Kim**, **Michael Giacobassi**, **Erin H. Pipal**, & **Madeleine Kabat**)

STRAVINSKY

L'Histoire du Soldat

(features **Ryan Kahlbaugh**)

REINECKE

Sextet for Winds, Opus 271

III. Finale: Allegro moderato, ma con spirito

(features **Heather Zinniger Yarmel**, **Kevin Pearl**, **Todd Levy**, **Rudi Heinrich**, **Darcy Hamlin** & **Dietrich Hemann**)

BERNSTEIN

Overture to *Candide*

Herzfeld
Foundation



Concerts for Schools is funded by the UPAF Kasey's Fund, Herzfeld Foundation, WEC Energy Group, Townsend Foundation, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation. Concerts for Schools is also supported in part by a grant from the Wisconsin Arts Board (WAB), with funds from the State of Wisconsin and the National Endowment for the Arts (NEA), the Milwaukee Arts Board, and Milwaukee County CAMPAC, and the United Performing Arts Fund. All MSO education programs are supported in part by an endowment from the Hearst Foundations.



program
teacher guide

Program Notes

Note: Words in **bold** indicate that the definition can be found in the glossary.

Meet the four families of instruments in the Orchestra as you receive an informal tour of the new Bradley Symphony Center. Our host Yaniv is settling into our new home at the BSC, but there is a rumor that this former 1930s movie palace holds a secret. Does our host keep having near encounters with the Bradley Symphony Center Specter?

FRANCIS POULENC (1899-1963)



Francis Poulenc was born in 1899, into an extremely wealthy family living in one of the most fashionable, expensive neighborhoods in Paris. When Francis was two, he was given a white toy piano with cherries painted on it. By eight, he played and sang Schubert songs and dreamt of a career as an **opera** singer. His mother introduced him to the music of Mozart, Chopin, and musical theatre while his father emphasized the importance of going to church and preparing for a career in business. By his teens, Poulenc became known around Paris for his compositions.

In the 1920s and 30s, Poulenc’s success as a composer grew. He enjoyed a reputation as a fun-loving young man with lots of friends and a busy social life. He and five other young French composers were grouped together and called “Les Six.” This group of like-minded composers were known for writing frivolous and light-hearted music; a stark contrast to the works of Wagner, Debussy and Ravel during that time. After the death of his close friend Pierre-Octave Ferroud in 1935, Poulenc’s compositions included more somber themes and influenced his first sacred pieces. Some of his most notable works include the opera *Dialogues des Carmélites*, sacred works *Gloria* and *Stabat mater*, and chamber pieces *Sextet* for piano and wind quintet, *Sonata* for flute and piano, and *Sonata* for horn, trumpet and trombone.

Sonata for Horn, Trumpet and Trombone Spotify

For Poulenc, a sense of lightness was one of the defining characteristics of French music. “You will find sobriety and dolor in French music just as in German or Russian,” he said in 1950. “But the French have a keener sense of proportion. We realize that somberness and good humor are not mutually exclusive. Our composers, too, write profound music, but when they do it is leavened with that lightness of spirit without which life would be unendurable.”

The **Sonata for Horn, Trumpet, and Trombone** consists of three **movements**. The Allegro is set in the key of G Major and opens with a cheerful trumpet tune. Midway through the movement, the trumpet and horn sing a more lyrical song before the opening material returns. In the lullaby-like second movement, the trumpet gets the lion’s share of the melodic material. With its slower pace, gentler dissonances, and minor-key harmonies, the Andante is in stark contrast to the first and third movement. Finally, sounding like a slightly out-of-tune fanfare, the principal theme of the **Rondeau** movement is a bright and breezy dance, interrupted by several short **episodes**.



[program notes](#)

[teacher guide](#)

ACTIVITY IDEAS

GRADES K-2

- ◆ Familiarize your students with the members of the brass family (trumpet, French horn, trombone, and tuba). The following videos are a great introduction to the Brass Family, and you can find many more online!

- ◆ *Brass Instruments for Kids with New England Philharmonic!*

- ◆ *Northamptonshire Music and Perfuming Arts Trust – The Brass Family*

- ◆ Make a simple brass instrument with your students. This could be done in school or at home (students should only "play" their instruments at home). The following **video** is one example. Specific instructions can be found **here**.

- ◆ Discuss the concept of tempo with students and introduce the following musical terms:

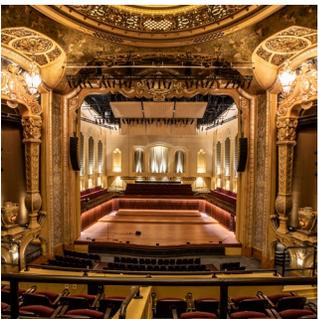
- ◆ Allegro = fast

- ◆ Moderato = medium

- ◆ Adagio = slow

Listen to *Sonata for Horn, Trumpet, and Trombone* and identify with your students when the music is allegro, moderato, and adagio. Move to the music at the appropriate speed (using legs, arms, or objects like scarves). Make sure to change speeds when the music changes!

- ◆ Take some time to "introduce" the players to your students (links to players' bios can be found on the program page). Encourage students to pick a particular player to watch when the concert is released. At certain points in the piece, tell them to watch a different player, until you've made it through all three (Mvt. I of the *Sonata for Horn, Trumpet, and Trombone* is approximately 3:45 minutes long). Ask them to pay attention to what the player is doing, and think of any questions they have. Repeat this exercise with the other pieces on the concert or pick certain ones to focus on.



BRADLEY SYMPHONY CENTER FUN FACT

There were 2,500 seats in the original Warner Theater, which is decorated in the style of the French renaissance.

GRADES 3-6

◆ **MUSIC AND HISTORY – BRASS INSTRUMENT EVOLUTION:**

Learn about some of the earliest uses and designs of brass instruments.

◆ *Vienna Symphonic Library Brass Instrumentology*

◆ *A Brief History of Brass Instruments*

◆ *The Evolution of Brass Instruments*

◆ **MUSIC AND SCIENCE – BUZZING:** All instruments require some kind of vibration to produce a sound. Brass players vibrate their lips to create a “buzz.” This buzz is amplified by the mouthpiece that connects to the instrument. Experiment with buzzing by using slow/fast air, loose/tight lips, or a little/a lot of breath. What works best? How can you change the buzzing to sound high or lower?

◆ *Learn how to buzz* *Remember, lips are a muscle and may get tired doing this exercise. Make sure to take breaks as needed until some endurance is built up.

◆ **MUSIC AND MATH – BRASS INSTRUMENT LENGTH:** All brass instruments are made up of tubes. To create different notes, the length of the tube is altered. This is done by using the valves on the trumpet, French horn, and tuba, and by moving the slide on the trombone. Find the *“Kimbone” lesson plan* on page 10 of the Classroom Concert Guide for the Phoenix Symphony Brass Quintet. Allow students to draw and design their own “Kimbone” for this lesson. Make sure their “Kimbone” includes 4 valves so they can visualize the length getting created and to assist in completing the worksheet. (Page 5 of this classroom guide provides extra information about how air is rerouted in the tubing of the brass instruments to create different pitches.)



BRADLEY SYMPHONY CENTER FUN FACT

The original marquee and the blade sign of the theatre weighed 10 tons. Nearly 12,000 electric light bulbs were used in the marquee and the upright sign.



JESSIE MONTGOMERY (1981-)



Jessie Montgomery is an acclaimed **composer**, violinist, and educator. Born and raised in Manhattan’s Lower East Side, she grew up during a time when the neighborhood was at a major turning point in its history. Her father, a musician, and her mother, a theater artist and storyteller, would regularly bring Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. Through these experiences, Jessie has created a life that merges **composing**, performance, education, and advocacy. Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country.

Since 1999, Jessie has been affiliated with the Sphinx Organization, which supports young African-American and Latinx string players. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and **ensembles**. Her growing body of work includes solo, chamber, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018), *Records from a Vanishing City* (2016), *Caught by the Wind* (2016) and *Banner* (2014) –written to mark the 200th anniversary of “The Star-Spangled Banner”. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

Source Code  Spotify

Source Code was commissioned by the Isaiah Fund for New Initiatives, in partnership with Symphony Space, where it was **premiered** by the Cassatt Quartet. Montgomery offers the following information about the work on her website:

The first sketches of Source Code began as transcriptions of various sources from African American artists prominent during the peak of the Civil Rights era in the United States. I experimented by re-interpreting gestures, sentences, and musical syntax (the bare bones of rhythm and inflection) by choreographer Alvin Ailey, poets Langston Hughes and Rita Dove, and the great jazz songstress Ella Fitzgerald into musical sentences and tone paintings. Ultimately, this exercise of listening, re-imagining, and transcribing led me back to the black spiritual as a common musical source across all three genres. The spiritual is a significant part of the DNA of Black folk music, and subsequently most (arguably all) American pop music forms that have developed to the present day. This one-movement work is a kind of dirge, which centers on a melody based on syntax derived from black spirituals. The melody is continuous and cycles through like a gene strand with which all other textures play.



ACTIVITY IDEAS

GRADES K- 2

- ◆ Familiarize your students with the members of the string family (violin, viola, cello, and string bass). The following short videos are both great introductions to the String Family, and you can find many more online!
 - ◆ *Northamptonshire Music and Performing Arts Trust – The String Family*
 - ◆ *Sydney Opera House - Karen Meets the String Family*
- ◆ Make a simple stringed instrument with your students. This could be done in school or at home. The following **video** is one example.
- ◆ Extend into science curriculum by exploring vibrations and sound waves. The following **video** is a good introduction for younger students.
- ◆ Take some time to “introduce” the players to your students (links to players' bios can be found on the program page). Encourage students to pick a particular player to watch when the concert is released. At certain points in the piece, tell them to watch a different player, until you’ve made it through all four (*Source Code* is approximately 8 minutes long). Ask them to pay attention to what the player is doing, and think of any questions they have. Repeat this exercise with the other pieces on the concert or pick certain ones to focus on.

GRADES 3-6

Composer Jessie Montgomery’s piece *Source Code* was inspired by African American artists such as Langston Hughes, Rita Dove, Alvin Ailey, and Ella Fitzgerald, and by African American spirituals, which have had a huge influence on not only African American culture but American pop culture.

- ◆ Choose one of the artists listed above to research. Students could do this individually, in small groups, or as a class. Find examples of the artist’s work online (poems, dance pieces, performances) and share. What makes the artist unique? Why do you think Jessie Montgomery was inspired by this artist?
- ◆ While Spirituals were sung to give comfort and hope, many had deeper, hidden meanings. A number of them are known as “Code Songs” – directing escaping enslaved Africans to the Underground Railroad. Have your students’ research and report on a Code Song. Examples are “Follow the Drinking Gourd”, “Swing Low, Sweet Chariot”, and “Steal Away”. A full lesson plan for exploring “Follow the Drinking Gourd” can be found **here**.
- ◆ Have a conversation with your students about inspiration. What does inspiration mean? Have they ever been inspired by someone, or to do something? Encourage them to share examples of things or people they have been inspired by. Create an “inspiration board” from students’ sharing, which could be a bulletin board in your classroom or a virtual sharing of some sort.



IGOR STRAVINSKY (1882-1971)



Igor Stravinsky was born into a musical family in Russia in 1882. He showed musical aptitude as a young child and began taking piano lessons at the age of nine. Though his father was a professional opera singer, he did not want his son to pursue a career in music. To appease his father, Stravinsky studied law and philosophy at St. Petersburg University, but after his father's death in 1902, he decided to follow his calling and began composition lessons with the famous Russian composer Nicolai Rimsky-Korsakov.

Stravinsky's music for the **ballet** *The Firebird* quickly earned him fame and recognition. He went on to write music for other ballets, including *Petroushka* and *The Rite of Spring*. The opening night audience of *Rite of Spring* in 1913 was initially shocked by the music and choreography causing a riot to break out in the theater! Eventually it became one of Stravinsky's most famous works.

World War I cut Stravinsky off from his home and forced him to relocate to Switzerland with his family. When signs of World War II became imminent, he relocated again, this time to the United States. He continued to accept new challenges as a composer and conductor, touring the world until 1967. He died in 1971 at the age of 88.

L'Histoire du Soldat Spotify

Stravinsky composed *L'Histoire du Soldat* (The Soldier's Tale) in 1918 to a **libretto** by C.F. Ramuz. At this time in his life, Stravinsky had suffered some personal losses (death of his brother) and was struggling financially due to the war. He decided to gather with his friends, writer C.F. Ramuz and conductor Ernest Ansermet, to formulate a plan on a composition that would be economically feasible amidst the war. This led to the creation of *L'Histoire du Soldat*, a theater piece comprised of only a handful of performers that could tour economically and aid the creatives' financial realities. Unfortunately, the bookings for the tour all had to be cancelled due to the 1918 Spanish flu pandemic.

The mixed-media piece was written for a seven-piece ensemble, including clarinet, bassoon, trombone, trumpet, violin, double bass, and percussion, and three actors. **Rhythm** is the primary focus of the music, with clever use of asymmetrical meters, complex **syncopation**, and intricate cross-rhythms throughout the work. In the *Triumphal March of the Devil*, the segment featured on this concert, Stravinsky slowly strips away each instrumentalist, leaving only the percussionist to bring the music to its eerie close.



ACTIVITY IDEAS

GRADES K-2

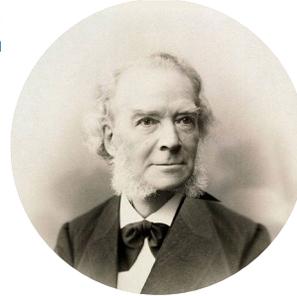
- ◆ Familiarize your students with the instruments of the percussion family (timpani, xylophone, cymbals, triangle, snare drum, bass drum, etc). The following short videos are both great introductions to the Percussion Family, and you can find many more online!
 - ◆ *House of Sound – Drums and Percussion*
 - ◆ *Northamptonshire Music and Performing Arts Trust – The Percussion Family*
- ◆ Make a simple percussion instrument with your students. This could be done in school or at home. The following *video* includes two examples.
- ◆ Read the story or watch this read-aloud of *Max Found Two Sticks* by Brian Pinkney. Pass out a pair of rhythm sticks to each student or have students find a pair of pencils, sticks, or anything else at home to use. Read or listen to the story again and have students try to match the beats Max plays on his sticks. Students should keep their rhythm sticks in rest position when Max isn't playing.
- ◆ Take some time to "introduce" the percussionist to your students (link to players bio can be found on the program page). Ask students to pay attention to what the player is doing, the instruments he is playing, and think of any questions they have. Repeat this exercise with the other pieces on the concert or pick certain ones to focus on.

GRADES 3-6

- ◆ Create a Mixed Media Art Collage using a variety of materials. Use the music of *L'Histoire du Soldat*, the topic of World War I, or the Soldier's Tale libretto as inspiration for the artwork. An example lesson plan for this project can be found *here*.
- ◆ Create a sound story using percussion instruments! Students can work alone or in pairs and should pick a daily routine (brushing teeth, eating lunch, etc.) or a short story from their life (playing with friends, going on vacation, etc.) to create music for. Encourage students to explore dynamics, tempo, rhythm, rhythmic durations, and timbre as well as multiple percussion instruments (if they'd like; can also be household items turned percussion instruments if necessary) to further the telling of their story. Have students/groups present their sound stories to the class!
- ◆ Stravinsky composed *L'Histoire du Soldat* at the end of World War I and the title character in the story is a soldier. Take this time to introduce students, or further students' learning, to the US military and government! Students can visit the interactive website *Ben's Guide to the Government* to explore on their own or use this *lesson plan* to teach the *Branches of the Military* to your class.



CARL REINECKE (1824-1910)



Born in Altona, Germany on June 23, 1824, Carl Reinecke was a German pianist, composer, **conductor** and teacher. His early music education and training in piano were taught by his father and later in life he would continue his studies under Felix Mendelssohn, Robert Schumann, and Franz Liszt. He is best remembered for his years of teaching at the Leipzig **Conservatory** – where his students included Edvard Grieg and Arthur Sullivan – and for his tenure as conductor of the Leipzig Gewandhaus Orchestra (1860-1895). It wouldn't be until 1897 that he would become the Conservatory's director. Reinecke was a prolific composer that firmly believed in the preservation of the Classical tradition. His list of works includes several operas, three symphonies, numerous concertos, chamber music, solo piano pieces, and the simpler forms of **Hausmusik**. Reinecke retired from teaching in 1902, but continued composing until his death in 1910.

Sextet for Winds, Opus 271 Spotify

The **Wind Sextet** is a pleasant piece of music that might have been played in someone's **parlor**, with guests spread about the room. It dates from the last decade of Reinecke's life, after he had retired from both the Conservatory and the Orchestra. The piece shows the influence of the German Romantics and of Mozart's later wind serenades. With the addition of a second horn, Reinecke darkens the **timbre** of a standard woodwind quintet.

The opening Allegro moderato is set in sonata form. Tuneful and easy-going, its 6/4 **meter** encourages any number of flights-of-fancy, particularly from the flute. Then follows a three-part Adagio, set in F Major and 2/4 meter. The clarinet first states the **theme**, after which the flute presents a highly decorated version; the horns take turns playing arpeggio figures. The sparkling final movement – back in B-flat Major – is a **ternary** form, the middle part of which is a graceful waltz. There's a reprise of this movement's opening music and a coda follows.



BRADLEY SYMPHONY CENTER FUN FACT

The Warner Theater, formerly known as the Warner Grand or Center Theater, was built 1929-1931 by the Warner Corporation and Rapp & Rapp Architects.



ACTIVITY IDEAS

GRADES K-2

- ◆ Familiarize your students with the members of the woodwind family (flute, oboe, English horn, clarinet, bassoon, and contrabassoon). The following short videos are both great introductions to the Woodwind Family, and you can find many more online!
 - ◆ *House of Sound – Woodwind Instruments*
 - ◆ *New London Orchestra – The Woodwind Family*
- ◆ Make a simple woodwind instrument with your students. This could be done in school or at home (students should only “play” their instruments at home). The following [video](#) is one example.
- ◆ Have students try to match the sound to the correct woodwind instrument using this [activity page](#). Online excerpts for each instrument can be found [here](#).
- ◆ Take some time to “introduce” the players to your students (links to players' bios can be found on the program page). Encourage students to pick a particular player to watch when the concert is released. At certain points in the piece, tell them to watch a different player, until you’ve made it through all six (Mvt. III of the **Sextet for Winds** is approximately 5 minutes long). Ask them to pay attention to what the player is doing, and think of any questions they have. Repeat this exercise with the other pieces on the concert or pick certain ones to focus on.

GRADES 3-6

- ◆ Design a parlor room for the musicians to play their music in using the concepts of length, width, and perimeter. Have students add a page that describes their room and objects in it. Share designs with the class and discuss the ideas you liked best! A full lesson plan can be found [here](#).
- ◆ The middle part of the third movement is a graceful waltz. Have your students learn some waltz steps using this [video](#). See if they can waltz along as you listen to the third movement of the **Wind Sextet**.
- ◆ Individually, in small groups, or as a class have students use their imagination to create a story that matches the music of the third movement. You could even assign different groups different sections of the movement and put them all together in the end! How does the music sound? Do they hear a tense scene? Do they see animals or people when they listen to the music? The options are endless! Here are some [storyboard template](#) options.
 - **Bonus: Have students act out their dramas along with the music for the class.**



LEONARD BERNSTEIN (1918-1990)



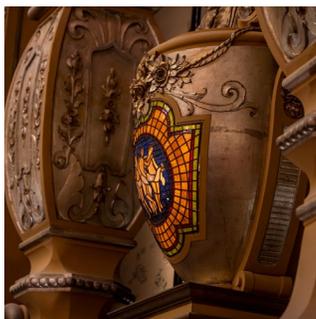
Leonard Bernstein was one of the world’s most outstanding composers, conductors, pianists and writers of music. He grew up in Massachusetts, where he began studying piano at age 10.

Bernstein attended Harvard and later the Curtis Institute, where he studied piano, conducting, and composition. During his years at Curtis, Bernstein also studied at the Tanglewood Summer Festival, and eventually became the conducting assistant. In 1943, he became the assistant conductor of the New York Philharmonic. That year he was called to fill in last minute for the principal conductor, who had become ill, and became an almost immediate, overnight success with audiences in New York City. In 1945, he became the first American music director of the New York Philharmonic.

With newfound fame and success, Bernstein began traveling and conducting many orchestras around the world. While he traveled, he composed music for theater and movies. His compositions ultimately spanned many **genres** including music for symphony orchestra, solo instrumentalists and singers, opera and ballet. Bernstein recorded over 300 albums and won 16 Grammy awards in his lifetime.

Overture to *Candide* Spotify

The Overture to *Candide* is a piece for symphony orchestra taken from one of Bernstein’s larger works, his 1956 **operetta** *Candide*. It is now one of the most often performed orchestral works by a 20th century American composer. It is a fast paced, energetic work that is punctuated by percussion accents throughout. It opens with a bright brass **fanfare** which returns three additional times throughout the piece between other thematic sections. The flutes enter next with the overture theme. About a minute and a half in, we hear the “Oh, Happy We” theme almost in its entirety. Unmistakable battle music is marked by cymbal crashes and brass accents. There are ultimately four major themes within the work, and if you listen closely you can hear each one of them return briefly in the last 30 seconds of music before the final chord.



BRADLEY SYMPHONY CENTER FUN FACT

The MSO performed an acoustic test of the Warner Theater in 2001, but wasn’t able to move forward with the project until 2018.

NAME: _____ **DATE:** _____

Post-Concert Reflection

I heard or saw these three things in the concert video:

1. _____
2. _____
3. _____

Something I learned at the concert that I didn't know before:

I would like to know more about:

If I could ask a member of the MSO one thing,
I would pick someone from the _____ family and ask them this question:

Write or draw something special that you heard or saw at the concert.



PRINT AND ONLINE RESOURCES

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra*. 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

The Young Person's Guide to the Orchestra, by Benjamin Britten. Game.

Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

Utah Symphony/Utah Opera Instruments of the Orchestra Video Series (short videos profiling musicians and their instruments in the orchestra).

Composers, Pieces, and General Background

Dallas Symphony Orchestra Kids website. Composer list includes pages on Stravinsky and Bernstein.

Classics for Kids Podcast (short biographical episodes on Classical composers) *Available on Apple Podcasts.

Sonata for Horn, Trumpet, and Trombone, Francis Poulenc

Official Website of Francis Poulenc

WDR Symphony Orchestra | Francis Poulenc-Sonata for Horn, Trumpet, and Trombone
[Mvt. I, 0:00-3:48]

Source Code, Jessie Montgomery

Unscripted with Jessie Montgomery [3:35]

Listening to Ladies: The Podcast – Jessie Montgomery [31:35]

L'Histoire du Soldat, Igor Stravinsky

L'Histoire du Soldat – Suite: Triumphal March of the Devil [2:02]

Classics for Kids Podcast – Igor Stravinsky [5:59]

Sextet for Winds, Carl Reinecke

Reinecke Recording on Piano Roll [3:27]

Shenandoah Conservatory Honors Chamber Music Recital [Sextet begins at 44:49]

Overture to *Candide*, Leonard Bernstein

Learn about Lenny: 10 Interesting Facts about Leonard Bernstein

Candide Overture: Leonard Bernstein conducting [4:41]



GLOSSARY

BALLET:

An artistic dance performed to music using very precise, formalized steps.

CHAMBER:

Instrumental music played by a small ensemble with one player to a part.

CHORD:

Three or more musical notes played at the same time.

CLASSICAL ERA OR PERIOD:

The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

CODA:

A musical passage that brings a piece (or movement) to an end.

COMPOSE:

The act of writing music.

COMPOSER:

A person who writes music.

COMPOSITION:

An original piece of music.

CONCERTO:

A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

CONDUCTOR:

One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

CONSERVATORY:

A college for the study of classical music or other arts.

EPISODES:

A passage that is not part of the main theme of a composition. An ornamental section.

ENSEMBLE:

A group of 2 or more musicians.

EXCERPT:

A smaller musical passage taken from a larger movement or work.

FANFARE:

An opening, prelude, or flourish, often triumphant or celebratory, usually played by brass instruments.

FORM:

The structure of a piece of music.

GENRE:

A category that identifies a piece of music as belonging to a certain style or tradition.

HARMONY:

The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.



HAUSMUSIK:

Salon or parlor music; music performed in a person's home.

INSTRUMENTATION:

Arrangement of music for a combined number of instruments.

LIBRETTO:

Non-sung dialogue and storyline of a musical play. Also called a book.

MELODY:

A succession of pitches in a coherent line, the principal part.

METER:

Numeric symbol in sheet music determining number of beats per measure. Also known as **TIME SIGNATURE**.

MOTIF/MOTIVE:

Primary theme or subject.

MOVEMENT:

A separate section of a larger composition.

OPERA:

A drama where the words are sung instead or spoken.

OPERETTA:

A short opera, usually on a light or humorous theme.

ORCHESTRA:

A large group of instrumentalists playing together.

ORCHESTRAL:

Having to do with the orchestra.

ORCHESTRATION (V. ORCHESTRATE):

Arranging a piece of music for an orchestra.

PARLOR:

A sitting room in a house.

PREMIERE:

The first official performance of a work.

RHYTHM:

Pertaining to time, played as a grouping of notes into accented and unaccented beats.

ROMANTIC ERA OR PERIOD:

The time in music history during the mid-1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

RONDO (RONDEAU):

A musical form where the principal theme is repeated several times and alternates with varying episodes.

SOLO:

Music performed by only one instrument or voice. (N. Soloist: The person performing the solo line.)

SYMPHONY:

Three to four movement orchestral piece, generally in sonata form.

SYNCOPATION:

Stressing of a normally unaccented beat(s).

TERNARY FORM:

A three-part musical form consisting of an (A) section, (B) section, and return of (A).

TEXTURE:

The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

THEME:

A melodic or sometimes harmonic idea presented in a musical form.

THEME AND VARIATIONS:

A musical form with a theme presented at the beginning and then repeated several times in a varied way.

TIMBRE:

The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

VARIATION:

The repeating of a theme in an altered way.

WALTZ:

A dance or concert composition in $\frac{3}{4}$ time with a strong accent on the first beat.

Concert filmed and produced by Aphorism Productions.

