



MILWAUKEE SYMPHONY
ORCHESTRA

Edo de Waart Music Director

Notes from the Heart



Concerts
for Schools
2016.17

The River Vltava (Moldau) flowing through the city of Prague

Dear Teachers,

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, welcome to our 2016.17 education season! We are so excited to have your students come to our concerts; we know that it will be a fun, educational, and unforgettable musical experience.

This season, the Teacher Resource Guides will be written using the Comprehensive Musicianship through Performance model. You will find key information and activities for all of the featured musical selections and their composers. Additionally, three pieces are presented in a much more in-depth manner. These pieces have skill, knowledge, and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy Notes from the Heart. I invite you to thoroughly review these materials and provide us with feedback — it really matters!

Special thanks to Forte, the MSO Volunteer League, for their volunteer support of the MSO Education initiatives. We especially thank the docents and ushers who so generously give their time and talents every season.

Nina Sarenac, *Forte Chair*
 Maggie Stoeffel, *Education Chair*
 Sue Doornek, *Docent Chair*
 Maureen Kenfield, *Usher Co-chair*
 Ann Furlong, *Usher Co-Chair*
 Sherry Johnston, *Usher Co-Chair*

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

Elizabeth Eckstein, *Print Production Artist*
 Susan Loris, *General Manager*
 Rebecca Whitney, *Education Manager*

Again, we appreciate your attendance and hope to see you at another concert soon!

Sincerely,



Karli Larsen
 Director of Education
 Milwaukee Symphony Orchestra

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For more information about the Comprehensive Musicianship through Performance model, please go to www.wmeamusic.org/CMP

Have Fun with the Milwaukee Symphony Orchestra

Before You Come

Leave food, drink, candy, and gum behind — avoid the rush to the trash cans!

Leave your backpack at school — why be crowded in your seat?

Go to the bathroom at school so you won't have to miss a moment of the concert!

When You Arrive

Ushers show your group where to sit. Your teachers and chaperones sit with you.

Get comfortable! Take off your coat and hat, and put them under your seat.

If you get separated from your group, ask an usher to help you.

On Stage

The orchestra will gather before your eyes.

Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he or she turns around toward the audience, that means the piece is over and you can show your appreciation by clapping.

Listening Closely

Watch the conductor. See whether you can figure out which instruments will play by where he/she is pointing or looking.

See if you can name which instruments are playing by how they sound.

Listen for the melodies. Try to remember one you'll be able to hum later. Try to remember a second one. How about a third?

If the music were the soundtrack to a movie, what would the setting be like? What kind of story would be told in the movie?

Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert — let your friends listen in their own way.

Audio Guide Information

The MSO uses the Naxos Music Library as the Audio Guide to accompany this Teacher Resource Guide. A Playlist for this concert has been created for your ease of use for listening to repertoire.

To access the Naxos Playlist for this concert, please follow these instructions:

Go to www.NaxosMusicLibrary.com

Login on the upper right side using this login information (case-sensitive):

Username: **msoMM**

Password: **msoMM**

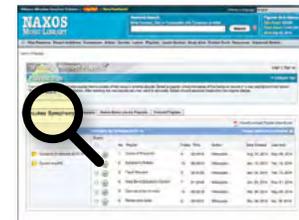
Select "Playlists" from the top of the website, near the middle.

Click "Milwaukee Symphony Orchestra Playlists" tab



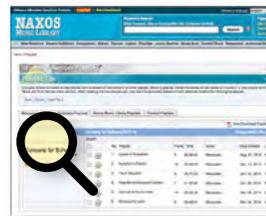
On the left side, choose the "Concerts for Schools 2016.17" folder.

All concert playlists will appear to the right of the folder. Double-click on "Notes from the Heart" to open.



To play a single track, check the box next to the track and click "play."

To play the entire Playlist, check the box next to "No" at the top of the Playlist and click "play."



Having issues using the Naxos Music Library?

Contact the MSO Education Department at 414.226.7886.



About the Milwaukee Symphony Orchestra

The Milwaukee Symphony Orchestra, under the dynamic leadership of Music Director Edo de Waart, is among the finest orchestras in the nation. Now in

his eighth season with the MSO, Maestro de Waart has led sold-out concerts, elicited critical acclaim, and conducted a celebrated performance at Carnegie Hall on May 11, 2012. The MSO's full-time professional musicians perform over 135 classics, pops, family, education, and community concerts each season in venues throughout the state. Since its inception in 1959, the MSO has found innovative ways to give music a home in the region, develop music appreciation and talent among area youth, and raise the national reputation of Milwaukee.

The MSO is a pioneer among American orchestras. The orchestra has performed world and American premieres of works by John Adams, Roberto Sierra, Philip Glass, Geoffrey Gordon, Marc Neikrug, and Matthias Pintscher. In 2005, the MSO gained national recognition as the first American orchestra to offer live recordings on iTunes. This initiative follows a 45-year nationally syndicated radio broadcast series, the longest consecutive-running series of any United States orchestra, which is heard annually by 3.8 million listeners on 183 subscriber stations in 38 of the top 100 markets.

The MSO's standard of excellence extends beyond the concert hall and into the community, reaching more than 40,000 children and their families through its Arts in Community Education (ACE) program, Youth and Teen concerts, Meet the Music pre-concert talks, and Friday Evening Post-Concert Talkbacks. Celebrating its 27th year, the nationally-recognized ACE program integrates arts education into state-required curricula, providing opportunities for students when budget cuts may eliminate arts programming. The program provides lesson plans and supporting materials, classroom visits from MSO musician ensembles and artists from local organizations, and an MSO concert tailored to each grade level. This season, more than 7,600 students and 500 teachers and faculty in 22 Southeastern Wisconsin schools will participate in ACE.

2016.17 Milwaukee Symphony Orchestra

EDO DE WAART

Music Director
Polly and Bill Van Dyke
Music Director Chair

YANIV DINUR

Assistant Conductor

ROBERT HARRIS

Acting Chorus Director
Margaret Hawkins Chorus
Director Chair

TIMOTHY J. BENSON

Assistant Chorus Director

FIRST VIOLINS

Frank Almond, *Concertmaster*
Charles and Marie Caestecker
Concertmaster Chair

Ilana Setapen, *Associate*
Concertmaster

Jeanyi Kim, *Associate*
Concertmaster, Third Chair

Karen Smith
Anne de Vroome Kamerling,
Associate Concertmaster
Emeritus

Michael Giacobassi

*Peter Vickery

Dylana Leung

Yuka Kadota

Lynn Horner

Andrea Wagoner

Margot Schwartz

Alexander Ayers

SECOND VIOLINS

Jennifer Startt, *Principal*
Andrea and Woodrow Leung
Second Violin Chair

Timothy Klabunde, *Assistant*
Principal

Taik-ki Kim

Lisa Johnson Fuller

Paul Hauer

Les Kalkhof

Hyewon Kim

Mary Terranova

Laurie Shawger

Glenn Asch

VIOLAS

Robert Levine, *Principal*
Richard O. and Judith A.
Wagner Family Principal
Viola Chair

Nicole Sutterfield, *Assistant*
Principal, *Friends of Janet F.*
Ruggeri Viola Chair

Nathan Hackett

Elizabeth Breslin

David Taggart

Helen Reich

Norma Zehner

Erin H. Pipal

CELLOS

Susan Babini, *Principal*
Dorothea C. Mayer Cello Chair

Scott Tisdell, *Associate Principal*

Peter Szczepanek

Gregory Mathews

Peter J. Thomas

Elizabeth Tuma

Margaret Wunsch

Adrien Zitoun

Kathleen Collisson

BASSES

Jon McCullough-Benner,
Principal, Donald B. Abert
Bass Chair

Andrew Raciti, *Associate*
Principal

Rip Prétat

Laura Snyder

Catherine McGinn

Scott Kreger

HARP

Principal
Walter Schroeder Harp Chair

FLUTES

Sonora Slocum, *Principal*
Margaret and Roy Butter Flute
Chair

*Jeani Foster, *Assistant Principal*

**Heather Zininger Yarmel,
Acting Assistant Principal

Jennifer Bouton Schaub

Jennifer Bouton Schaub

PICCOLO

Jennifer Bouton Schaub

OBOES

Katherine Young Steele,
Principal, Milwaukee
Symphony League Oboe
Chair

Kevin Pearl, *Assistant Principal*

Margaret Butler

ENGLISH HORN

Margaret Butler, *Principal,*
Philip and Beatrice Blank
English Horn Chair in
memoriam to John Martin

CLARINETS

Todd Levy, *Principal, Franklyn*
Esenberg Clarinet Chair

Benjamin Adler, *Assistant*
Principal, *Donald and Ruth P.*
Taylor Assistant Principal
Clarinet Chair

William Helmers

E FLAT CLARINET

Benjamin Adler

BASS CLARINET

William Helmers

BASSOONS

Catherine Chen, *Principal,*
Muriel C. and John D. Silbar
Family Bassoon Chair

Rudi Heinrich,
Assistant Principal

Beth W. Giacobassi

CONTRABASSOON

Beth W. Giacobassi

HORNS

Matthew Annin, *Principal,*
Krause Family French Horn
Chair

Krystof Pipal, *Associate Principal*

Dietrich Hemann, *Andy*
Nunemaker French Horn
Chair

Darcy Hamlin

Joshua Phillips

TRUMPETS

Matthew Ernst, *Principal,*
Walter L. Robb Family
Trumpet Chair

David Cohen, *Martin J. Krebs*
Associate Principal Trumpet
Chair

Alan Campbell, *Fred Fuller*
Trumpet Chair

TROMBONES

Megumi Kanda, *Principal,*
Marjorie Tiefenthaler
Trombone Chair

Kirk Ferguson, *Assistant*
Principal

BASS TROMBONE

John Thevenet

TUBA

Randall Montgomery, *Principal*

TIMPANI

Dean Borghesani, *Principal*

Christopher Riggs, *Assistant*
Principal

PERCUSSION

Robert Klieger, *Acting Principal*

Assistant Principal

Christopher Riggs

PIANO

Wilanna Kalkhof
Melitta S. Pick Endowed Chair

PERSONNEL MANAGERS

Linda Unkefer

Rip Prétat, *Assistant*

LIBRARIAN

Patrick McGinn, *Principal*
Librarian, Anonymous Donor,
Principal Librarian Chair

PRODUCTION STAGE MANAGER

Amy Langenecker

PRODUCTION TECHNICAL MANAGER

Jason Pruzin

* *Leave of Absence 2016.17*
Season

** *Acting member of the*
Milwaukee Symphony
Orchestra 2016.17 Season



About the Conductor

Yaniv Dinur

CONDUCTOR **YANIV DINUR**, currently assistant conductor of the Milwaukee Symphony Orchestra, was born in Jerusalem in 1981. He has performed with orchestras in Israel, Europe, the United States, Canada, and Mexico. He is a winner of numerous conducting awards, among them the 2nd Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv



Conducting Competitions in Israel. Mr. Dinur was chosen by the League of American Orchestras to be a featured conductor in the 2011 Bruno Walter Conducting Preview, and is a recipient of the America-Israel Cultural Foundation and the Zubin Mehta Scholarship Endowment.

Dinur started his conducting career at the age of 19, performing with the Israel Camerata, making him the youngest conductor ever to conduct an orchestra in Israel. Since then, he also conducted the Israel Philharmonic Orchestra, Jerusalem Symphony, Louisiana Philharmonic, New World Symphony, San Antonio Symphony, Tallahassee Symphony, Orchestra Giovanile Italiana, Orchestra di Padova e del Veneto, Orchestra Sinfonica Abruzzese, Pomeriggi Musicali in Milan, Solisti di Perugia, Torino Philharmonic, Portugal Symphony Orchestra, Sofia Festival Orchestra, State Orchestra of St. Petersburg, Orquesta Filarmónica de la UNAM in Mexico, and the National Arts Centre Orchestra in Ottawa.

Dinur has worked closely with such world-class musicians as Lorin Maazel, Michael Tilson Thomas, Pinchas Zukerman, and Kurt Masur. He holds a Doctorate in Orchestral Conducting from the University of Michigan School of Music, Theatre and Dance, where he studied with Prof. Kenneth Kiesler.

Yaniv Dinur began studying the piano at the age of 6 with his aunt, Olga Shachar, and later with Prof. Alexander Tamir, Tatiana Alexanderov, and Mark Dukelsky. At the age of 16, he began to study conducting with Dr. Evgeny Zirlin. While still in high school, Dinur began his formal studies with Dr. Zirlin at the Jerusalem Academy of Music and Dance. After graduating from the Jerusalem Academy, he studied privately with conductor Mendi Rodan. He served in the Israeli army's Excellent Musicians unit. During his service tenure, he conducted the Education Corps Orchestra and wrote musical arrangements for the army's various ensembles.

Listen to Assistant Conductor Yaniv Dinur speak with Bonnie North on WUWM's Lake Effect in September 2016.

YOUTH PERFORMANCE III
Notes from the Heart

Tuesday, March 07, 2017 at 10:30 am
 Tuesday, March 07, 2017 at 12:00 pm
 Thursday, March 23, 2017 at 10:30 am

Uihlein Hall

Milwaukee Symphony Orchestra
 Yaniv Dinur, *conductor*
 Arianna Brusubardis, *violin*



Poster for The Marriage of Figaro, 1786

- WOLFGANG AMADEUS MOZART** Overture to *Le nozze di Figaro*, K. 492 [The Marriage of Figaro]
- BEDŘICH SMETANA** “The Moldau”, No. 2 from *Má vlast* (excerpt)
- DMITRI SHOSTAKOVICH** Symphony No. 10 in E minor, Opus 93
 II. Allegro
- HENRI WIENIAWSKI** Concerto No. 1 in F-sharp minor for Violin and Orchestra, Opus 14
 I. Allegro moderato (excerpt)
Arianna Brusubardis
- ARTURO MÁRQUEZ** *Danzon* No. 2 (excerpt)
- JOHN WILLIAMS** “Flying Theme” from *E.T. (The Extra-Terrestrial)*



Concerts for Schools is funded by the Herzfeld Foundation and the Irene Edelstein Memorial Fund as managed by the Greater Milwaukee Foundation. All MSO education programs are supported by the dedicated members of Forte, the MSO Volunteer League. Additional funding is provided in part by an endowment from the Hearst Foundations and grants from the United Performing Arts Fund (UPAF) and the Wisconsin Arts Board (WAB) with funds from the State of Wisconsin and the National Endowment for the Arts (NEA).

Program Notes *Words in bold indicate the definition can be found in the glossary.*

Melody is the heart of music, but what makes one special, and where do they come from? Some melodies make you want to dance or sing. Some help you remember a special place or imagine one you've never even been to. Some make you feel happy, while others can make you cry. This concert brings together all types of melodies and motifs that move in unique ways to create different moods.



The Mozart family on tour: Leopold, Wolfgang, and Nannerl. Detail of watercolor by Carmontelle, ca. 1763.



Constanze Mozart, 1802

W. A. Mozart

W. A. MOZART (1756-1791) was born on January 27, 1756 in Salzburg, Austria. His father Leopold was a famous violinist. When Mozart was very young, he would listen to his older sister Nannerl practicing the **harpsichord**. He would play the pieces she was learning without practicing. He also learned the violin at a young age, and his father took him and Nannerl on a concert tour through Europe from 1762 to 1771. As a child **prodigy**, Mozart became an international performing sensation!

As a teenager, Mozart spent many years in Italy writing **operas**. He returned to Salzburg as a court musician for the Prince-Archbishop, but disliked it and looked for a better job. He was fired in 1781, so he moved to Vienna and became a freelance musician. Even though he was very popular, he did not make a lot of money and worked constantly: teaching music lessons, performing and conducting concerts, and composing.

He married Constanze Weber in 1782. Mozart's health was poor, and he died in December 1791. Even though his life was so short, he **composed** over 600 works in every **genre** known to him: **symphonies, concertos, operas, chamber music, sonatas**, church music, songs, and more.



Louis XVI, King of France and Navarre, by Callet

Overture to *The Marriage of Figaro*, K. 492 LISTEN

MOZART began composing *The Marriage of Figaro*, or *Le Nozze di Figaro*, in 1785. Lorenzo da Ponte wrote the **libretto**, based on a play by the French author Beaumarchais. It is the second story in a trilogy, the first being *The Barber of Seville*. King Louis XVI of France had banned Beaumarchais' play at first because the story made a mockery of the upper class, but eventually allowed the work to be performed. Emperor Joseph II of the Austro-Hungarian Empire also banned the work, but allowed Mozart's opera to be performed because the libretto had been adapted to be less political. The opera was first performed on May 1, 1786 and was immediately successful. It was then performed in Prague that December and was also well-received. It was this success that led to the commission for a new opera, which became *Don Giovanni*. *The Marriage of Figaro* continues to be a popular opera, performed all over the world.



Statue of Lorenzo da Ponte, Canada

The opera is an *opera buffa*, or comic opera in Italian. Although the libretto took out much of the political tones of the play, the opera was controversial, depicting the lower class outsmarting the upper class and nobility. Figaro, a servant of the Count, plans to marry Susanna, a servant of the Countess. The Count is also interested in Susanna, even though he is married. The Countess finds out and decides to teach her husband a lesson, with Susanna's help. Through a series of secret plans and funny events, the Count is caught by the Countess trying to cheat and begs for her forgiveness. Figaro and Susanna marry and all is happy again.

The **overture** was completed only a few days before the opera's premiere. The overture does not actually use any thematic melodies from the opera itself; however, it captures the comic, witty mood of the opera. The opening brings to mind characters scurrying around the stage, preparing for the wedding.



There is a short melody by the woodwinds before the orchestra enters with a **forte** section.



The overture continues to pick up momentum as it approaches the climax. It is a self-contained piece, meaning it does not seamlessly transition into the opening scene. The overture is in **sonata form**, but it does not include the middle section, or **development**.

Lesson Plan: Overture to *The Marriage of Figaro* LISTEN

Skill Outcome

Students demonstrate concert etiquette when attending a symphony performance in a concert hall.

Strategies:

1. Ask students what they know about attending a symphony orchestra performance in a concert hall. How does that compare to attending a sporting event or another kind of concert?
2. Watch symphony orchestra performances on YouTube. How does the audience respond?
3. Provide pre-concert etiquette materials that students can take home and discuss with their parents.
4. The Milwaukee Symphony Orchestra offers a trained Forte volunteer docent prior to the concert to talk to the students and give them the opportunity to ask questions. Contact the MSO education department for details.

Assessment

Students display appropriate concert etiquette at the Youth Concert.

Knowledge Outcome

Students will be able to distinguish a composition of the classical era.

Strategies:

1. After students are familiar with the Mozart selection, play one piece of classical music from another era that is very different from Mozart, such as the Shostakovich selection. Have the class compare how the latter piece *sounds* differently from the Mozart.
2. On YouTube, find performances of symphony orchestras playing Mozart's Overture to *Marriage of Figaro* and the selected contrasting piece. Ask the students how the groups look differently on stage (size, instrumentation, etc.)

3. Using their own gestures, have students create movements that demonstrate the shape of the main theme of the Mozart. Have students explore how their movements may be different, or similar, for the contrasting musical selection.

Assessment

When a piece of music from the classical era is played in contrast to another musical era, students are able to determine which is from the classical era.

Affective Outcome

Students will develop and express a personal opinion regarding the overture's role in an opera.

1. Remind students an overture is a piece of introductory music for the beginning of an opera, or musical story. Listen to the overture. Ask students if, based on the overture, they think the story is funny, serious, or scary? Do they think the action is fast or slow? Would they like to know more about the story? Read to them a synopsis of the plot, discuss the "scurrying" nature of the characters, the secrets passed around, etc.
2. Ask students to share favorite movie, TV show or video theme songs and discuss how they think the musical themes relate to the themes of the storylines.

Assessment

Students are able to articulate either through writing or verbally what musical characteristics of the overture or theme songs draw them into or push them away from the story.



Bedřich Smetana Among his Friends, 1865; oil painting by František Dvořák



Bedřich Smetana



Franz Liszt

Bedřich Smetana

BEDŘICH SMETANA (1824-1884) began his musical career as a child prodigy. By age five, he was playing in string quartets. At six, he made his piano **debut** performing for the Emperor of Austria. And by eight, he was already writing music! In 1843, Smetana moved to Prague to continue his musical studies, but struggled to make a living in teaching and performance. With the encouragement of his friend and mentor Franz Liszt, Smetana moved to Sweden in 1856 to take a job as a piano teacher. Here he finally found some success, and began to focus more attention on composing as well, writing his first **symphonic poems** amongst other works.

In 1863, he returned to Prague, where a nationalist movement was growing as the country struggled to break free from the Austrian Empire. Smetana was appointed **conductor** of the newly established Czech national opera, a position he held from 1866 to 1874. During this time, he wrote several successful operas, but was eventually forced to retire from the post when he lost his hearing (though he kept composing through the end of his life). Smetana is credited with creating the first truly Czech nationalist sound through his music.

Smetana's life was marked by much personal tragedy. He lost his wife, three of four daughters (in two years' time), his hearing, and eventually his sanity. He died in 1884, less than a month after being admitted to a mental asylum in Prague.



The Moldau

The Moldau LISTEN

Smetana composed some of his greatest works in his later years, despite being completely deaf, including his song cycle **Má vlast**. This collection of six symphonic poems would become his most popular and enduring work. It created musical scenes of his beloved homeland, including the well-known second movement, "The Moldau."

"The Moldau" is a musical tour that reflects the sights and sounds found along the riverbanks of the Czech Republic's longest river. In the published score, Smetana wrote of the images that inspired his music (instruments to listen for noted in brackets):

"Two springs gush forth in the shade of the Bohemian forest, the one warm and spouting, the other cool and tranquil." [flutes & clarinets]

"Their waves joyously rushing down over their rocky beds unite and glisten in the rays of the morning sun. The forest brook fast hurrying on becomes the river Vltava, which flowing ever on through Bohemia's valleys grows to be a mighty stream:" [strings]



"It flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer;" [horns]

"It flows through grass-grown pastures and lowlands, where a wedding feast is celebrated with song and dancing." [strings]

"At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood and vanished warlike fame of bygone ages." [string melody, woodwind and brass special effects]

"At the St. John Rapids the stream rushes on, weaving through the cataracts, and with its foamy waves beats a path for itself through the rocky chasm ..." [brass and woodwinds, strings as the foaming waters]

"... into the broad river in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, ..." [strings and woodwinds as the river]

"... whereupon it vanishes in the far distance from the poet's gaze."

Lesson Plan: *The Moldau* LISTEN

Skill Outcome

Students will perform a melody in contrasting styles.

1. Sing or play a very short, simple and familiar melody (ex.: "Hot Cross Buns") for students in a legato style. Ask them to describe how it sounds. (*smooth, connected*). Ask students to use their hands to create a gesture to go along with the melody. Tell students that this smooth, flowing style of playing is called **legato**.
2. Have students perform or sing the melody in this manner. Ask what it physically feels like when they sing or play like this? (*fewer breaths, air keeps flowing, tonguing lightly*)
3. Perform the melody in a contrasting (*staccato*) style. Ask students to describe the sound (*short, detached*) and create a gesture matching it. Tell students this style is called **staccato**.
4. Have students experiment with this style of singing/playing of the same melody and again describe the physical feelings.
5. Play an opening excerpt of a recording of *The Moldau* that features the main melody (*opening 2 minutes after a brief introduction*). Ask students if they think the melody is legato or staccato? Ask students to sing or perform it both ways. Do they think the composer picked the best style for this melody? Why or why not? Have the class vote.

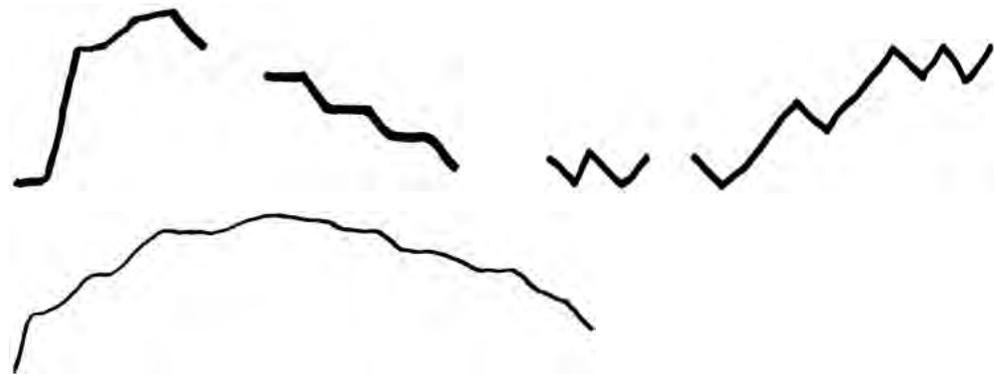
Assessment

Students will correctly perform the *Moldau* melody in their selected style.

Knowledge Outcome

Students will analyze a melodic contour.

1. Display the melody for "Twinkle Twinkle Little Star" for students and tell them that they are going to look for steps and leaps in the melody.
2. Steps are small changes in pitch either up or down. Play or sing examples with students (*G to A, A to B*) and show them an example in the music.
3. Leaps are large changes in pitch either up or down. Again, play or sing examples with students (*C to G, G to D*) and show them an example in the music.
4. Sing the first phrase. Identify the steps and leaps in the music (*also, where there are no changes*). Note how the music goes up and down, creating a **contour**.
5. Connect the noteheads in the first phrase. Show students the following three contours and ask them to pick which one best represents the first phrase of "Twinkle, Twinkle"



6. Display the main *Moldau* melody. Have students analyze for steps and leaps on their own.

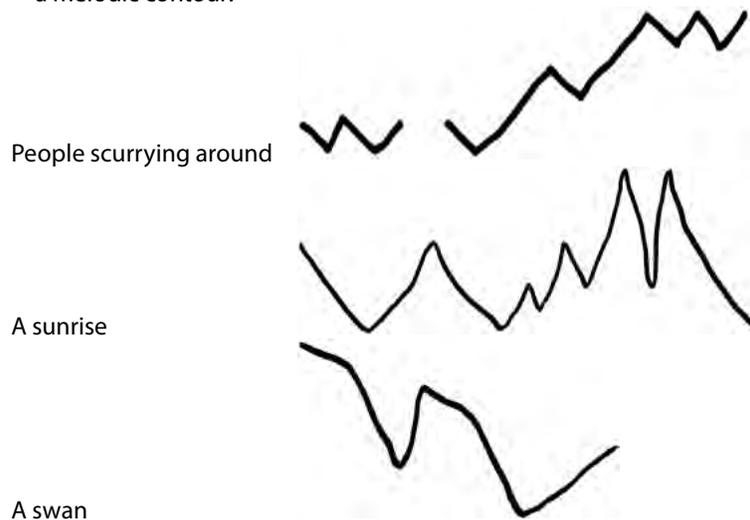
Assessment

Show students these three contours again. Ask them to pick which one best fits the *Moldau* melody.

Affective Outcome

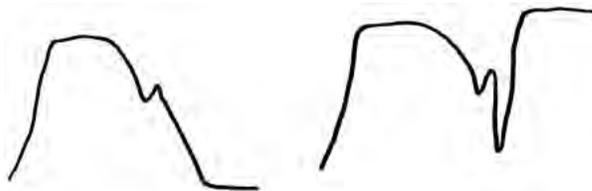
Students will investigate the relationship between melodic contour and expression.

1. After completing the previous lesson plan, ask students to describe the Moldau based on the melody. Show students a picture of the Moldau. (<https://i.ytimg.com/vi/34oeAxETdbc/maxresdefault.jpg>). Was their description accurate?
2. Ask students to connect different situations a composer might depict through music with a melodic contour:



Assessment

Show students the following contour. Ask them to decide which other piece on the concert it could be from (answer, *E.T.*). How did they draw this conclusion?





(L to R) Sergei Prokofiev, Dmitri Shostakovich and Aram Khachaturian, 1950



Saint Petersburg Conservatory,
© Alex Florstein Fedorov, Wikimedia Commons

Dmitri Shostakovich

DMITRI SHOSTAKOVICH

(1906-1975) was born in St. Petersburg, Russia. His father was an engineer. His mother was a piano teacher and began teaching him when he was 8 years old. Shostakovich proved to be a child prodigy at piano and composition, entering the Petrograd (St. Petersburg) Conservatory at thirteen. He composed his First Symphony as his graduation work at nineteen. The work gained him international recognition when it was performed in Berlin in 1927 and had its United States **premiere** the year after. He continued to gain popularity with his compositions, but was not always supported by the Soviet government. He was officially

denounced by the Soviets twice, first in 1936 and again in 1948. Shostakovich returned to the Conservatory as a **composition** teacher until he was forced to resign after his second denunciation. He was chided for not writing “music for the masses” that the government approved. After Joseph Stalin’s death in 1953, Shostakovich felt freer to share his music again. When Leonard Bernstein and the New York Philharmonic toured Russia in 1959, Shostakovich congratulated them on their performance of his Fifth Symphony in Moscow. In order to become the General Secretary of the Composer’s Union, he joined the Communist Party in 1960, despite his issues with the government. He passed away in 1975 due to lung cancer. Shostakovich wrote 15 symphonies and 6 concertos, chamber music, 2 operas, and music for numerous films.



Commemorative coin,
Poland



Portrait of Frédéric Chopin,
Eugène Delacroix, 1838

Henri Wieniawski

Violin **virtuoso** and composer **HENRI** (or *Henryk* in Polish) **WIENIAWSKI** (1835-1880) was born into a musical family in Lublin, Poland. His talent was evident very early on. At nine, he traveled to France and was admitted to the Paris Conservatory by special exception. Normally, students had to be at least twelve and French nationals. Due to the political situation in Poland, many prominent Poles were living in France. Young Henri met Frederic Chopin, who had a strong artistic influence on him.

In 1860, Wieniawski married Englishwomen Isabella Hampton. The couple moved to St. Petersburg, Russia. Wieniawski led the Russian Musical Society's orchestra and string quartet and taught many students until 1872. From 1872 to 1874, he went on a highly successful performance tour of the United States with Anton Rubenstein. Upon his return to Europe, Wieniawski became the violin professor at the Brussels Conservatory. While best known as a violinist during his lifetime, frequently compared to the legendary Italian violinist Paganini, Wieniawski composed a small but notable body of work, including two violin concertos that require virtuosic technique. Wieniawski died of a heart attack in 1880, at the age of 44.

Violin Concerto No. 1, first movement (Allegro Moderato) (excerpt) [LISTEN](#)

Wieniawski wrote three violin concertos, but only two have survived into the modern day. The Concerto No. 1 is less frequently performed than No. 2. The clarinet begins the first movement with the first theme, followed by the entire orchestra.

The second theme is introduced by the cellos and then the violins. The solo violin enters, exploring both the first and second themes while also introducing new material. The movement places strong technical demands on the soloist, including extensive **double-stops** and a fiery **cadenza**. The opening theme returns in the **coda**, which features more fireworks from the solo violin, bringing the movement to a climactic end.



Royal Conservatory of Brussels



Arianna Brusubardis, violin

Arianna Brusubardis is sixteen years old, the youngest of six, and home-schooled in Dousman, Wisconsin. She began her Suzuki Violin studies at age three with Mary Ellen Meyer, Lindsay Erickson, and Dorothy Brauer. Arianna is completing her sixth year of violin study with Dr. Bernard Zinck. A MYSO member since 2011, she is currently in Senior Symphony. She was a winner of Sinfonia's 2012 and Philharmonia's 2014 concerto competitions, received an Honorable

Mention while in Philharmonia in 2013, and received honorable mentions in Senior Symphony's 2015 and 2016 concerto competitions. Arianna received an honorable mention in the MSO Young Artists' Competition in 2015 and was winner and soloist in this year's competition. She is also a 2016 Civic Music Association High School Showcase award winner. A recipient of Wisconsin Philharmonic Shining Stars scholarships in 2012, 2014, and 2016, she was also an MSO Bach Double Competition winner multiple times, performing the work with the MSO every year from 2012 through 2015. She participated as an instrumental and choral musician in Latvian Song Festivals in 2009, 2012, and 2014, and enjoys presenting musical programs with her family, who are all musicians. Besides being an avid quilter and knitter, Arianna likes exploring many crafts, including braiding, sewing, and painting.



The Boy Mozart, 1763

ACTIVITY IDEA

By definition, a virtuoso is a person that has exceptional skill on a musical instrument. Henri Wieniawski was a violin virtuoso. By a more extended definition, a "virtuoso" is someone who has exceptional skill at any number of things (sports, cooking, drawing, academics, etc.). Discuss this term and idea with your students. Can they think of individuals who are different kinds of "virtuosos"? Have the students write about someone they believe to be a virtuoso, or have them discuss in small groups and then make a brief oral presentation to the class. Close the activity by telling the students that when they attend the concert, they will see a young lady not much older than they are perform Wieniawski's Violin Concerto!



Arturo Marquez in 2012

Arturo Márquez

ARTURO MÁRQUEZ (1950-) was born in Mexico. His father was a mariachi musician and his grandfather was a folk musician in the northern states of Mexico. When Márquez was in middle school, his family immigrated to Southern California. He began playing trombone and violin, as well as continuing the piano studies he had begun in Mexico. He began composing at sixteen. Márquez returned to Mexico, studying composition at the Mexican State Conservatory.

Following his time there, he was awarded a scholarship to study composition in Paris and then a Fulbright Scholarship to the California Institute of Arts, where he earned his Master's Degree.

Gustavo Dudamel,
photo by Anna Hult

Márquez infuses his orchestral music with the flavors of his homeland, often incorporating Mexican and Latin American folksongs, rhythms, and other influences into his works. He began to earn world-wide recognition with his series of *Danzónes* in the early 1990s. The *Danzones* are based on the music of Cuba and the Veracruz region of Mexico. Arturo Márquez remains active as a composer of symphonic works, chamber music, solo works, and film music. He is a music professor in Mexico City, where he lives with his family.

Danzón No. 2 [LISTEN](#)

Arturo Márquez was inspired to write the *Danzón No. 2* after a visit to the Veracruz region of Mexico in 1993. The *danzón*, a salon dance for couples, features prominent melodies and wild rhythms. It has roots in Cuba, but is a very important part of the folk culture of Veracruz. Márquez's *Danzón No. 2* opens with a lyrical clarinet solo which is then passed to the oboe.



As the piece progresses, more restrained sections featuring solos or small groups of instruments alternate with the wild dance sections. Throughout claves and other percussion instruments provide a rhythmic base. A central section features a rich, beautiful melody in the strings and a duet for clarinet and flute. The brass re-enters with the main dance theme, and the work comes to a climatic end.

Márquez has written eight *Danzones*, but No. 2 is by far his best known. It is one of the signature pieces of the Simón Bolívar Youth Orchestra of Venezuela, and their 2007 American and European tour under the direction of Gustavo Dudamel made the piece internationally popular. The *Danzón No. 2* has become so beloved in Mexico that it is considered a second national anthem.

Lesson Plan: *Danzón* No. 2 LISTEN

Skill Outcome

Students will learn about and perform the clave rhythm.

Strategies

1. Listen to the beginning of the piece (0:00-0:35) and have students focus on the rhythmic pattern. Let them tap their feet or step quietly to each beat.
2. Describe the clave using this information:
 - In Latin American Music, both the instrument and the syncopated pattern it plays are called clave.
 - The clave rhythm pattern is a tool for organizing time in Afro-Cuban music.
 - The word clave is Spanish for “keystone”. Just as a keystone holds an arch together, the clave pattern holds the music together.
 - The clave is a five stroke pattern. It can be played as a forward clave pattern of 3+2 strokes, or a reversed 2+3 pattern.
3. Display the clave rhythm pattern from *Danzón*.



Ask students to display if it is a 2+3 or 3+2 pattern (2+3). Play the pattern with claves and rhythm sticks with the first :35 seconds of the music.

4. As another example, play the “Hand Jive” from *Grease* and model the clave rhythm (note: it’s played by the guitar, not claves). Ask students if they think this 3+2 or 2+3? (3+2). Have students clap along.

Assessment

Students are able to correctly identify and play the clave rhythm with the music.

Knowledge Outcome

Students will describe parts of music that can be manipulated to create or change mood.

Strategies:

1. Listen to the opening **melody**. How would students describe the mood of the music? Note which instrument is playing the melody (clarinet) and who is playing the **accompaniment** (simple clave rhythm).
2. Continue to listen for the melody returning in the piece — it happens frequently. Use a table to keep track of which instrument is playing the melody, describe the accompaniment and the resulting mood of the music.
3. At the end, ask students what were their favorite parts of the music? Least favorite?

Assessment

Listen to the Finale from Stravinsky's *Firebird Suite*. Have students analyze the melody and accompaniment, and compare to the *Danzón* No. 2.

Affective Outcome

Students will explore how artists convey their heritage through various art forms.

1. Share this quote from the composer, Arturo Márquez, about this piece: "*The Danzón No. 2 is a tribute to the environment that nourishes this genre.*" Discuss the meaning and why is it important to Márquez? (He is from Mexico.) Does the piece sound "Mexican"? Why?
2. Learn about the environment in which Márquez grew up in Mexico. His father and grandfather were Mexican folk musicians; listen to mariachi and Mexican folk music, and watch a traditional Mexican dance video on YouTube. Have students describe: what instruments are playing the music? What is the general feel of the dance?
3. What else can students learn about Mexican culture and heritage? (food, artwork, traditions).

Assessment

Students will create a piece of artwork that is a tribute to their own cultural background.

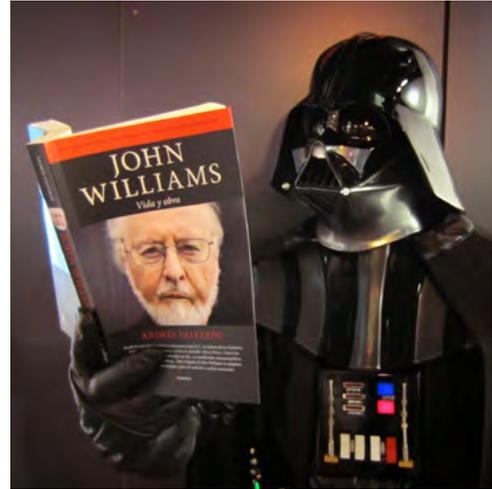


Mariachis playing at the Tenampa in Mexico City. Image courtesy of Guillaume Corpart Muller - www.gcmfoto.com

John Williams

JOHN WILLIAMS (1932-) grew up around music and film. As a child, he learned to play piano, clarinet, trombone and trumpet. His father played drums for many famous Warner Bros. cartoons. After serving in the Air Force in the early 1950's, Williams attended the Juilliard School and studied piano and composition. Soon after, he moved to Los Angeles, beginning what is widely regarded as one of the most successful careers in Hollywood history.

Williams is known for his movie music. He has composed music for almost 80 movies, including the *Harry Potter* films, *E.T.: The Extra-Terrestrial*, *Jaws*, the *Indiana Jones* movies, and all the *Star Wars* films. Like all skilled composers, Williams developed his own style, and used his natural ability to write heroic themes.



Darth Vader from Star Wars reading John Williams' book



Child recreating bike chase scene from E.T.

ACTIVITY IDEA

Music can have a huge effect on our emotions and perceptions, in ways we often don't realize. Film music is a great example of this.

*To illustrate just how big of an impact music can have, show your students "The Flying Scene" from *E.T.: The Extra Terrestrial* with **NO** sound. (The link to the clip can be found in the **Resources** section of this guide. The clip is about 2 minutes and 40 seconds long). After doing this, ask your students how they felt about the scene. Then show the scene again, **WITH** sound. How did hearing the music change the scene? Did the students like it better?*

NOTE: An inappropriate word occurs in the clip at 54-55 seconds. You may want to mute that moment or fast forward through it to avoid it when you show the clip with sound.

You may think of other movie scenes to do this with.

*As a follow-up, you can show students the 14 minute Music Express interview with composer John Williams (link also in the **Resources** section).*

“Flying Theme” from *E.T.: The Extra Terrestrial* LISTEN

E.T.: The Extra Terrestrial is a 1982 fantasy film directed by Steven Spielberg. The movie is about a boy named Elliot who discovers a gentle alien (E.T.) who has been stranded on earth. Elliot and his brother and sister decide to take care of E.T., hiding him from their mother and the government. They develop a strong friendship. The children discover E.T. has amazing powers, including telekinesis (the power to move things with his mind).

The “Flying Theme” is one of John Williams’s most famous and thrilling melodies. Bits and pieces of the theme appear several times in the film before it is heard in its entirety at the climax of the film — a thrilling chase scene in which E.T. uses his powers to make the children’s bikes fly as they race to save him and reunite him with his mothership. The music captures the sense of wonder, excitement, and freedom felt by the bike riders. Williams won several Grammy Awards for his music for *E.T.*



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.

Composers, Compositions, and General Background

All Music.com: Background on Henri Wieniawski

<http://www.allmusic.com/artist/henryk-wieniawski-mn0001505198/biography>

Arts Alive: Interview with composer Arturo Márquez (text)

<http://artsalive.ca/en/mus/nacorchestra/interviews/composers/marquez-interview.asp>

CMUSE: Six Most Interesting Things about Bedrich Smetana:

<http://www.cmuse.org/six-most-interesting-facts-about-bedrich-smetana/>

Flying scene from *E.T.: The Extra Terrestrial* (film clip, about 2 minutes 40 seconds – note that inappropriate word occurs at 54-55 seconds)

<https://www.youtube.com/watch?v=oR1-UFrcZ0k>

Making Music Fun: Mozart biography and activities

makingmusicfun.net/htm/f_mmf_music_library/hey-kids-meet-wolfgang-amadeus-mozart.htm

Márquez, *Dánzon* No. 2 – performed by the Orquesta Sinfónica Simón Bolívar conducted by Gustavo Dudamel (video).

<https://www.youtube.com/watch?v=ZXeWiixwEz4>

Music Express Magazine: Video interview with John Williams. Fourteen minute interview geared for students about Williams's background and his approach to writing film music.

<https://www.youtube.com/watch?v=zNX2rNaCDso>

Shostakovich, *Symphony No. 10*, movement 2 – performed by the Orquesta Sinfónica Simón Bolívar conducted by Gustavo Dudamel (video).

<https://www.youtube.com/watch?v=2ZbJOE9zNjw>

Venezia, Mike. *Wolfgang Amadeus Mozart (Getting to Know the World's Greatest Composers)*.

Glossary

Accompaniment Instrumental or vocal parts that support a more important part.

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

Beat The unit of musical rhythm.

Cadence A sequence of notes or chords comprising the close of a musical phrase.

Cadenza A showy solo passage, sometimes improvised, played near the end of a movement of a concerto.

Chamber music Music composed for a small group of instruments.

Chord Three or more musical notes played at the same time.

Chorus A group of singers singing together. (Adj. **Choral**: Composed for or sung by a choir or chorus.)

Classical Era or Period The time in music history from early-1700s to early-1800s. The music was spare and emotionally reserved.

Coda Italian for "tail". A musical passage that brings a piece (or movement) to an end.

Commission A contract to pay a composer to write a new piece of music.

Composer A person who writes music. (v. **Compose** The act of writing music.)

Composition An original piece of music.

Concertmaster The first violin in an orchestra.

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. **Conducting** is the act of directing the music.

Crescendo A gradual increase in loudness.

Debut First public performance.

Development The central section of a musical movement, in which the initial themes are elaborated and explored.

Double stops Playing two notes simultaneously on a bowed string instrument.

Duration The time that a sound or silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

Dynamics The loudness or softness of a musical composition. Also, the symbols in sheet music indicating volume.

Ensemble A group of 2 or more musicians.

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

Finale Movement or passage that concludes the musical composition.

Flat A symbol showing that the note is to be lowered by one half-step.

Form The structure of a piece of music.

Forte A symbol indicating to play loud.

Genre A category identifying 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 the study of chord progressions.

Harpsichord A keyboard instrument which produces its sound by plucked strings.

Instrumentation Arrangement of music for a combined number of instruments.

Key The system of notes or pitches based on and named after the key note.

Key Signature The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

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

Lyrics The words of a song.

Major One of two modes of the tonal system. Music written in major keys has a positive, affirming character.

Measure The unit of measure where the beats on the lines of the staff are divided up into two, three, or four beats per measure.

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

Minor One of two modes of the tonal system. The minor mode can be identified by a dark, melancholic mood.

Motif/Motive Primary theme or subject.

Movement A separate section of a larger composition.

Natural A symbol showing that the note is returned to its original pitch after it has been raised or lowered.

Notation The methods of transcribing music into print.

Opera A drama where the words are sung instead of spoken.

Orchestra A large group of instrumentalists playing together.

Orchestration (v. **orchestrate**) Arranging a piece of music for an orchestra.

Overture Introduction to an opera or other large musical work.

Piano A dynamic marking indicating to play softly.

Pitch The frequency of a note determining how high or low it sounds.

Premiere A work's first official performance.

Prodigy A person, esp. a child or young one, who has exceptional talent or ability.

Program Music Descriptive, narrative music, or that develops a nonmusical subject.

Quartet A set of four musicians who perform compositions written for four parts.

Quintet A set of five musicians who perform compositions written for five parts.

Repertoire A collection or body of standard works performed regularly.

Rhythm The element of music 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. Characterized by an emotional, expressive, and imaginative style.

Scherzo A movement or passage that is light or playful in character, often used as the second or third movement of a sonata or symphony.

Sharp A symbol showing that the note is to be raised by one half-step.

Solo Music performed by only one instrument or voice. (n. **Soloist**) The person performing the solo line.

Sonata Music of a particular form consisting of four movements. Each movement differs in tempo, rhythm, and melody but they are bound together by subject and style.

Sonata Form The large-scale musical **form** of a movement consisting of three sections, the exposition, development, and recapitulation.

Staff The five horizontal parallel lines and the spaces between them on which musical notation is written.

Symphonic poem Also called a tone poem, an instrumental composition intended to portray a particular story, scene, or mood.

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

Syncopated/Syncopation A shifting of the normal accent, usually by stressing the normally unaccented beat.

Tempo Indicating speed.

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

Time Signature A numeric symbol in sheet music determining the number of beats per measure.

Tone A note or pitch. Also, the quality and character of sound.

Unison Two or more voices or instruments playing the same note simultaneously.

Virtuoso Person with exceptional skill on a musical instrument.



Education Department

Through a wide variety of programs and initiatives, the MSO Education Department reaches out to all music lovers. In addition to Concerts for Schools, the MSO Education Department offers the following programs:

Arts in Community Education (ACE)

In its 27th year, the nationally recognized ACE program integrates arts education into state-required curricula, providing arts opportunities for students to enhance their complete learning experiences. Classrooms receive three visits per year by ensembles of MSO musicians and local artists as well as lesson plans and supporting materials. In addition, ACE students attend MSO concerts tailored to each grade level. This season, more than 7,600 students and 500 teachers from 22 area elementary and K-8 schools will participate in ACE.

The Bach Double Violin Concerto Competition is part of the ACE program. Student violinists in 8th grade and younger can audition to play part I or II of Bach's Double Violin Concerto. Multiple winners are chosen per part to perform with the MSO on an ACE concert each spring. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.

Family Concerts

MSO Family Concerts are a perfect way for the entire family to enjoy the MSO. Programs capture the attention and imagination of children ages 3 to 10. Forte, the MSO Volunteer League, provides free pre-concert activities, including an instrument "petting zoo" and arts and crafts. Concerts begin at 2:30 pm with pre-concert activities beginning at 1:30 pm.



Bach Double Violin Concerto Competition winners

Young Artist Auditions and the Audrey G. Baird Stars of Tomorrow Concert

In partnership with Forte, the MSO Volunteer League, the Young Artist Auditions is an annual concerto competition open to all high school-aged strings, woodwind, brass, and percussion musicians in the state of Wisconsin. Three finalists are chosen and compete for the top prize at the Audrey G. Baird Stars of Tomorrow concert. Scholarships are awarded to the finalists and winner. Honorable mentions from the Auditions also perform side by-side with the MSO for the Stars of Tomorrow concert.

The 2017 Young Artist Auditions will be held on February 18, 2017. The 2017 Audrey G. Baird Stars of Tomorrow concert will be held at the Sharon Lynne Wilson Center in Brookfield on Thursday, April 6, 2017. For more information and to receive an audition application, please contact the Education Department at 414.226.7886 or edu@mso.org.



2015.16 Teen Choral Partners

Teen Choral Partners

Each year, high school choirs are chosen to perform a complete choral work with the MSO on the Concerts for Schools Teen Series. Choirs submit an application and audio recording in the spring and are chosen by blind audition. The 2017-18 Teen Choral Partners application will be available in spring, 2017 and applications and audition CDs will be due in June 2017.

Educator's Night

With the Civic Music Association, the MSO hosts Educator's Night at one Classical Subscription concert each season. The CMA presents its annual awards to outstanding educators in music from the greater Milwaukee area. All educators can receive discounted tickets to this performance on March 11, 2017. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.



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