Concerts for Schools 2016.17

Making an Orchestra
Dear Teachers,

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you 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 Making an Orchestra. 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 Co-Chair
Ann Furlong, Usher Co-Chair
Sherry Johnston, Usher Co-Chair
Maureen Kenfield, Usher Co-Chair

Thanks to the following Milwaukee Symphony Orchestra staff members for their contributions to these concert preparation materials:

Terry Lutz, Creative Services Manager
Elizabeth Eckstein, Print Production Artist
Susan Loris, VP of Marketing and Education
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.wmea.com/CMP
How to 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 piece is over and you can show your appreciation by clapping.

Listening Closely
- Watch the conductor and see whether you can figure out which instruments will play by where he or she is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you’ll be able to hum later. Then 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
The MSO uses Naxos Music Library as the Audio Guide to accompany this Teacher Resource Guide. A Playlist has been created for your ease of use for listening to repertoire.

To access the Naxos Playlist, follow these instructions:
- Go to www.NaxosMusicLibrary.com
- Login on the upper right-hand side (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-hand side, choose the “Concerts for Schools 2016.17” folder.
  All concert playlists will appear to the right of the folder. Double-click on “Making an Orchestra” 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, Phillip 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, Family Series, 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 23 Southeastern Wisconsin schools will participate in ACE.
2016.17 Milwaukee Symphony Orchestra

**FIRST VIOLINS**
Frank Almond, Concertmaster
Charles and Marie Caestecker Concertmaster Chair
Ilana Setapen, Associate Concertmaster
Jeanyi Kim, Associate Concertmaster
Karen Smith
Anne de Vroom Kamerling, Associate Concertmaster

Michael Giacobassi
* Peter Vickery
Dylana Leung
Yuka Kadota
Lynn Horner
Andrea Wagoner
Margot Schwartz
Alexander Ayers

**SECOND VIOLINS**
Jennifer Startt, Principal
Timothy Klabunde, Assistant Principal
Taik-ki Kim
Lisa Johnson Fuller
Paul Hauer
Les Kalkhof
Hyewon Kim
Mary Terranova
Laurie Shawver
Glenn Asch

**VIOLAS**
Robert Levine, Principal
Nicole Sutterfield, Assistant Principal
Nathan Hackett
Elizabeth Breslin
David Taggart
Helen Reich
Norma Zehner
Erin H. Pipal

Michael Giacobassi
* Peter Vickery
Dylana Leung
Yuka Kadota
Lynn Horner
Andrea Wagoner
Margot Schwartz
Alexander Ayers

**CELLOS**
Susan Babini, Principal
Scott Tisdal, Associate Principal
Peter Szczepanek
Gregory Mathews
Peter J. Thomas
Elizabeth Tuma
Margaret Wunsch
Adrien Zitoun
Kathleen Collison

**VIOLAS**
Robert Levine, Principal
Nicole Sutterfield, Assistant Principal
Nathan Hackett
Elizabeth Breslin
David Taggart
Helen Reich
Norma Zehner
Erin H. Pipal

Michael Giacobassi
* Peter Vickery
Dylana Leung
Yuka Kadota
Lynn Horner
Andrea Wagoner
Margot Schwartz
Alexander Ayers

**BASSES**
Andrew Raciti, Acting Principal
Rip Prétat, Acting Assistant Principal
Laura Snyder
Catherine McGinn
Scott Kreger

**CELLOS**
Susan Babini, Principal
Scott Tisdal, Associate Principal
Peter Szczepanek
Gregory Mathews
Peter J. Thomas
Elizabeth Tuma
Margaret Wunsch
Adrien Zitoun
Kathleen Collison

**FLUTES**
Sorara Slocum, Principal
* Jenei Foster, Assistant Principal
** Heather Zinninger Yarmel, Acting Assistant Principal
Jennifer Bouton Schaub

**PIECOLO**
Jennifer Bouton Schaub

**OBEOES**
Katherine Young Steele, Principal
Kevin Pearl, Assistant Principal
Margaret Butler

**ENGLISH HORN**
Margaret Butler

**CLARINETS**
Todd Levy, Principal
Benjamin Adler, Assistant Principal
William Helmers

**BASSOON**
William Helmers

**TRUMPETS**
Matthew Ernst, Principal
David Cohen, Associate Principal
Alan Campbell

**BARITONE**
Matthew Amsden, Acting Principal

**TIMPANI**
Dean Borghesani, Principal

**PERCUSSION**
Robert Klieger, Acting Principal Assistant Principal

**PIANO**
Wilanna Kalkhof
Melitta S. Pick Endowed Chair

**LIBRARIAN**
Patrick McGinn, Principal Librarian

**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

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.
YOUTH PERFORMANCE MUSIC FOR ME

Making an Orchestra

Tuesday, November 08, 2016 at 10:00 am
Tuesday, November 08, 2016 at 11:30 am
Wednesday, November 09, 2016 at 10:00 am
Uihlein Hall

Milwaukee Symphony Orchestra
Yaniv Dinur, conductor
Ilana Setapen, violin

PAUL DUKAS  . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Fanfare to precede La Péri

ANTONIO VIVALDI  . . . . . . . . . . . . . . . . . . . . . . . . “La primavera”, No. 1 from The Four Seasons for Violin and Orchestra, R. 269
I. Giunt’e la primavera: Allegro (excerpt)
Ilana Setapen, violin

WOLFGANG AMADEUS MOZART  . . . . . . . . . . . . . . . . . . Serenade No. 10 in B—flat major, K. 370a (361)
“Grand Partita”
VII. Rondo: Allegro molto

GEORGE GERSHWIN  . . . . . . . . . . . . . . . . . . . . . . . . Cuban Overture, “Rhumba” (excerpt)

FRANZ JOSEPH HAYDN  . . . . . . . . . . . . . . . . . . . . . . . Symphony No. 101 in D major, “The Clock”
II. Andante

REINHOLD GLIERE  . . . . . . . . . . . . . . . . . . . . . . . . “Russian Sailor’s Dance” from The Red Poppy

JOHANNES BRAHMS (Orch: PARLOW)  . . . . Hungarian Dance No. 5 in G minor

GIOACHINO ROSSINI  . . . . . . . . . . . . . . . . . . . . . . . . Finale from Overture to Guillaume Tell
[William Tell]

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Program Notes

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

What do you like to make? Cookies? Paintings? Lego sculptures? When you gather all the right parts, you can put them together to make something even more wonderful!

Making an Orchestra is designed to engage young listeners in an exploration of sound. First, meet the families of the orchestra and discover how their sounds are produced. Then, help our conductor bring them all together to make music that expresses moods, ideas, and emotions.

Paul Dukas

PAUL DUKAS (1865–1935) was born in Paris, France, where he lived most of his life and attended the Paris Conservatory for his formal musical training. As a young man he won second place in the Prix de Rome, a prestigious musical competition, but was bitterly disappointed at not winning first place. Most of Dukas’s compositions were program music or works for piano, but he only left fifteen known pieces behind. An extreme perfectionist, he destroyed much of his own music because he felt it was not good enough for the public to hear.

Dukas was a close friend of fellow composer Claude Debussy, as well as a well-known music critic. He was also a respected teacher, serving as both professor of the orchestral class and composition at the Paris Conservatory at various points in his career. His students included many influential composers of the early and mid-twentieth century, including Joaquín Rodrigo, Olivier Messiaen, Maurice Duruflé, and Jean Langlais.
DUKAS composed the ballet *La Péri* ("The Fairy") in 1911 and 1912. The work was choreographed by Ivan Clustine, a Russian dancer. The Fanfare for *La Péri*, which precedes the ballet, is scored for brass instruments, and gives its listeners a preview of the musical themes and the overall mood of the larger work. The fanfare demonstrates how the high, middle and low sounds of brass instruments can blend together to create a distinct mood of nobility — a common association with brass instruments. The instruments move together in unified manner, or chords, (notes stacked above or below each other), and the harmony is the most interesting aspect of the work.

### Fanfare to *La Péri* [LISTEN](#)

**Sketch for the Peri’s costume by Léon Bakst, 1911.**

ACTIVITY IDEA

*Review the members of the brass family.*

*Discuss with your students how brass instruments are often used at very fancy occasions to announce special guests like royalty, the president, or heroes. This is called a fanfare. Play the Fanfare to *La Péri* and let students take turns pretending to be a famous person and “making an entrance” while the music is playing. How does the music make the students feel?*

One of two fanfare teams who performed a fanfare at the Royal Wedding of Prince William and Kate Middleton in Westminster Abbey.
Antonio Vivaldi

**ANTONIO VIVALDI** (1678–1741), now considered one of the most famous composers of the Baroque era, was a *virtuoso* violinist in his own right as well as a master teacher. His father was also a violinist and familiar with many of Venice’s best musicians, which positively influenced Vivaldi at a young age. Some of his earliest composition lessons probably came from Giovanni Legrenzi, the music director at the famed St. Mark’s Basilica. In 1703 Vivaldi was ordained as a Catholic priest, and was soon employed by the Ospedale della Pieta, an orphanage for girls with a well-respected music program. Vivaldi was an extremely prolific composer, and he wrote hundreds of pieces of music for his students. In his later years he gained notoriety as a composer throughout Europe, writing music for Italian, French, and German royalty.

*The Four Seasons*, “Spring”  

Antonio Vivaldi began composing The *Four Seasons* in 1723. The four *movements* are actually four separate *concertos* for violin and orchestra. The movements are unique because they are some of the earliest representations of program music, music which uses specific musical sounds to represent things, events, or tell a story. You can hear a thunderstorm in the “Summer” movement, and in the “Winter” movement the strings make “icy” sounds. *The Four Seasons* is one of the most popular pieces in all of classical music. The work has been recorded well over 300 times!

**DID YOU KNOW?**

Vivaldi published a poem with each concerto of *The Four Seasons*. Many people think he wrote the poems himself. Passages in the poems were marked to show how they related to the music.

**VIVALDI AND THE INQUISITION**

Thanks to his vocation and hair color, Vivaldi was known as The Red Priest. Once, while saying Mass, he was struck by the idea for a fugue. Vivaldi rushed from the altar to his sacristy, mid-Mass, to put his music to paper. Fugue completed, he returned to the altar to bring Mass to a close. For his surprising behavior, Vivaldi was tried by the Inquisition. Their verdict: Not guilty. They considered his musical gift an act of genius. He was, however, prohibited from saying Mass in the future.
Lesson Plan: Vivaldi “Spring”  

Knowledge Outcome

Students will be able to identify the members of the string family.

Strategies:

1. Show students pictures of the violin, viola, cello and double bass. Name the instruments for the class, and name the different parts of the instruments (strings, bridge, fingerboard, bow, etc.) How do the instruments look alike? How do they look different?

2. Listen to video excerpts of each instrument. How would students describe the sound of each one? How do they compare to each other?

3. Put pictures or names of the instruments out of order and have students sequence them smallest to largest (or reverse)

4. Ask students to complete the following analogy for each member of the string family:

   “The (violin, double bass, etc.) is to the string family as the (Chihuahua, Newfoundland, etc.) is to the dog family”

Assessment

When presented with two very contrasting string instrument solo sounds (ex: violin and double bass), students are able to correctly identify the instrument by listening only.
Skill Outcome

Students will be able to perform correct hand movements with the different themes in “Spring”

Strategies:

1. Play the beginning—3:00 of “Spring” (Note: This is the movement that will be performed at the concert). Have students raise a hand each time they hear a new theme in the music.

   Theme 1.................... beginning
   Theme 2.................... :30
   Theme 1.................... 1:00
   Theme 3.................... 1:10
   Theme 1.................... 1:30
   Theme 4.................... 1:35
   Theme 1.................... 2:00

2. Assign a movement and description to each theme.

   Theme 1: “Flowers opening and closing”
   Cupped hands opening and closing to the beat of the music
   Theme 2: “Birds chirping”
   Hands opening and closing like beaks to the beat of the music
   Theme 3: “Rivers flowing”
   Make wave shape with one hand and arm
   Theme 4: “Thunderstorm”
   Make raindrops falling to the ground with hands and fingers

3. Have students perform each movement along with the music a few times.

Assessment

Students will perform movements in time with the music.

Affective Outcome

Students will explore compositional strategies that mimic nature.

1. Read the poem for which Vivaldi based the music for the “Spring” from The Four Seasons:

   Spring has come, and birds greet it
   Festively with a cheerful song;
   And with the breath of gentle breezes
   Springs trickle with a sweet murmur.

   Lightning and thunder, elected to announce it,
   Come and cover the air with a black cloak.
   Once they are quiet, the birds
   Return to their enchanting song.
2. Ask students if they notice any similarities to the poem and the themes from the music “Spring”? Play the music and discuss (see themes and references for the skill outcome lesson plan above).

3. Introduce the saying, “Art imitates life.” Discuss its meaning.

4. Using the following idea bank, have students make musical choices to go along with a nature action and explain their choices to the rest of the class.

<table>
<thead>
<tr>
<th>Idea Bank</th>
<th>Nature Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music gets higher</td>
<td>Lightning crashes</td>
</tr>
<tr>
<td>The flute plays a winding melody</td>
<td>A seedling starts to grow</td>
</tr>
<tr>
<td>Cymbals crash</td>
<td>A leaf falls off the tree</td>
</tr>
<tr>
<td>Music gets lower</td>
<td>The wind blows</td>
</tr>
</tbody>
</table>

**Assessment**

Students compose music to go along with a favorite autumn nature poem.
W. A. Mozart

WOLFGANG AMADEUS 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, and 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 he 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 not very good, and he died in December of 1791. Even though his life was so short, he managed to compose over 600 works in every genre known to him: symphonies, concertos, operas, chamber music, sonatas, church music, songs, and more.

Gran Partita K. 361, Finale

In Mozart’s hometown of Salzburg, Austria, there was a tradition of outdoor concerts performed by Harmonies, military-based bands made up of brass and wind instruments. When Mozart moved to Vienna as a young man, he wrote a series of serenades for that type of ensemble, remembering the concerts he had heard growing up.

The Serenade No. 10, K. 361 (known as the Gran Partita) is the grandest of Mozart’s compositions for wind ensemble. Written for 13 instruments — four horns, two oboes, two clarinets, two basset horns (a lower clarinet), two bassoons, and a string bass — the full work has seven movements. The slow and beautiful third movement is probably best known today because it has been used several times in films and television, including the movie Amadeus. The Finale movement is a rondo. It is the fastest, loudest, and most joyful movement of the piece.

ACTIVITY IDEA

Talk about Rondo (ABACABA) form. Have students use the Rondo form to create their own patterns with shapes, colors, numbers, or other symbols or objects.
George Gershwin

GEORGE GERSHWIN (1898–1937) was a 20th century American composer born in Brooklyn, New York. He taught himself to play the piano at a friend’s house by following how the keys moved on a player piano. His own family got a piano when he was 12 years old, and George surprised everyone by sitting down and playing the songs he had learned by himself!

At age 15, Gershwin dropped out of school to become a “song plugger” (a pianist who worked in music shops playing the latest popular songs) for Tin Pan Alley, a group of music publishers and songwriters in New York City at this time. When he was 18, he teamed up with his older brother, Ira, to compose a popular musical called Lady, Be Good.

Gershwin also liked to compose classical music, and could mix jazz and classical styles like no other composer. His most famous works for orchestra are Rhapsody in Blue and American in Paris, both of which heavily draw on the jazz style. He wrote the jazz—based opera Porgy and Bess in 1934, which is now one of the most well-known and frequently performed operas in the country.

Cuban Overture

George Gershwin was inspired to write his Cuban Overture after a two-week vacation in Havana, Cuba. Originally entitled Rumba, the piece premiered in a New York City stadium to a crowd of 17,845 in August 1932. Gershwin explained that his intent with the work was to “embody the essence of the Cuban dance.” The finale section features four percussion instruments prominent in Cuban music — the claves, maracas, guiro, and bongos — but relatively unknown in the United States in the 1930s. Gershwin actually purchased a set of these instruments while in Cuba and brought them back with him to the U.S. In his score for the piece, he instructed that players of these four instruments should be placed onstage right in front of the conductor’s stand. He even sketched a picture on the cover of his manuscript to show what he meant.

ACTIVITY IDEA

Review the various members of the Percussion Family. Play the Cuban Overture for the students. You may also wish to find other examples of rumbas on YouTube and play those for students. Pass out percussion instruments like claves, maracas, the guiro, etc. and have students play along with the music.
Franz Joseph Haydn

FRANZ JOSEF HAYDN (1732–1809) grew up in Vienna. He sang in the choir at St. Stephen’s Cathedral as a boy and studied theory and counterpoint with an Italian singing teacher. In 1761, he began working for the Esterhazy family, a prominent Hungarian family. Haydn composed music for private concerts for them. Because of this, Haydn was isolated from other composers and trends in music until late in his life. As he puts it, he was “forced to be original.” Although he was not able to sell or give away his music to others outside of the Esterhazy’s, he gained popularity across Europe. Upon his retirement in 1790, the British impresario (agent) Johann Peter Salomon convinced Haydn to travel to London to compose and conduct six symphonies for subscription concerts. His trip for the 1791–2 season was so successful, Haydn returned in 1794 to compose and conduct six more symphonies. These twelve pieces became known as his London Symphonies. These works are considered the pinnacle of Haydn’s symphonic writing.

Symphony 101 “The Clock”, Second Movement

Symphony No. 101 is in the key of D major and consists of four movements. The piece premiered on March 3, 1794 in the Hanover Square Rooms in London. The piece was nicknamed “The Clock” by the London public because of the “ticking” accompaniment in the second movement, which has an ABA form. Bassoons and pizzicato strings provide the tick-tock at first, accompanying a graceful tune. There is a stormy interlude in the middle of the movement; then the tick-tock returns this time played by the flute and bassoon two octaves apart. The movement begins in G Major, shifts to G minor, and then returns to major. The movement ends quietly.

ACTIVITY IDEA

Have students listen to the piece and identify the tick-tock in the A sections (you can also talk about the ABA form). On a second listen, have them pretend they are clocks, coming up with an appropriate movement (such as stretching their arms out and moving them in a clockwise motion) to the tick-tock in the A sections of the piece.
Reinhold Gliére

**REINHOLD GLIÉRE** (1875–1956) grew up in a house filled with music. His father was an instrument maker, and musicians often visited the house. He studied violin and showed great talent at an early age. Gliére attended the Kiev School of Music and then the Moscow Conservatory, where he developed a great interest in writing music. He eventually won the school’s top prize for composition, the gold medal.

Like several other Russian composers of his time, Gliére was interested in the folk music of his homeland and often used folk influences in his music. Like Tchaikovsky, he also played an important role in the development of Russian ballet, writing a large amount of ballet music.

Gliére was also an influential educator, known as “The Father of Soviet Composers.” His own conventional, traditional Russian style of music was favored by the Soviet regime, allowing him to thrive under what were very difficult circumstances for many artists.

**“Russian Sailor’s Dance”**

The greatest success of Gliére’s career was the music he composed for the ballet *The Red Poppy*, which premiered at the Bolshoi Theatre in 1927. Set during the Soviet Revolution of 1917, the ballet tells the story of a Chinese dancer who falls in love with a Russian ship captain. The “Russian Sailor’s Dance” is the best known selection from the ballet. The form of the dance is a **theme and variations**. After a brief introduction, full of quick syncopated accents, a simple dance theme is played by the low strings:

Eleven variations follow. The same theme is presented, changing a little bit each time. The theme is a type of folk song called a Chastooka that comes from the Ukraine. The tune it comes from is named “Yablochka” (“Little Angel”).

**ACTIVITY IDEA**

*Listen to the “Russian Sailor’s Dance” several times. Identify the main theme and then count the variations with your students (there are 11). Then watch the video clip of the performance of the “Russian Sailor’s Dance” (see Resources section). How does the dance change with the variations in the music?*
Johannes Brahms

JOHANNES BRAHMS (1833–1897) was born in Hamburg, Germany. His father was a musician and taught him to play piano as a child. As a teen, Brahms helped support his family by playing piano in dance halls and cafés. Robert Schumann, a composer, noticed Brahms’s talent and helped him with lessons. They became lifelong friends.

Brahms preferred composing music in the classical style, and didn’t like the newer styles of music that other composers around him were writing. He idolized Beethoven so much, it took him over 20 years to complete his first symphony, thinking nothing could compare to Beethoven’s symphonies. He was a perfectionist and destroyed many compositions, not believing they were good enough.

Hungarian Dance No. 5

Brahms loved dance music, and he especially cherished the folk dances of Hungary played by touring gypsy bands. Using these themes, Brahms actually wrote twenty-one Hungarian Dances, but No. 5 is an audience favorite! It is a prime example of musical contrast. Very suddenly and obviously, the music’s tempo and style will switch from fast and light to slow and heavy. The conductor is very important in this particular piece because he or she must keep the entire orchestra together through the sudden changes.
Lesson Plan: Brahms “Hungarian Dance No. 5

Skill Outcome:
Students will demonstrate steady beat by moving and conducting at slow and fast tempi.

Strategies:

1. Teach students a dance to reinforce tempo and form in the “Hungarian Dance No. 5”. See this video for inspiration! [https://www.pinterest.com/pin/276549233340407298/]
   Simplify as necessary. Have them think about the movements feeling bouncy during the fast sections, but smoother for the slow sections.

2. Once students are accustomed to the music and movements, tell them that they will now learn to conduct the music. They will move with the music using only their arms and listen carefully for tempo changes. When the music is slower, they must move their arms more slowly and smoothly in time with the music.

3. After students are able to correctly conduct the slow and fast tempo, ask for volunteer “Jr. Conductors” to conduct the rest of the class as the others return to the dance.

Assessment
Students are able to demonstrate conducting two pieces at very contrasting tempi. (example: “Trepak” from Nutcracker and the second movement of Beethoven’s Seventh Symphony)

Knowledge Outcome:
Students will describe contrasting musical devices using correct terminology.

Strategies:

1. Using a simple nursery rhyme such as “Twinkle, Twinkle, Little Star”, show students a lion hand puppet or picture, and tell students to sing the song with a loud “indoor, appropriate voice”. Tell them that is singing forte, like a lion would roar. Then, show them a mouse puppet or picture, and tell them to sing quietly but not whispering. That is piano, or soft, like a mouse squeak. Have students say the words forte and piano with the appropriate dynamics.

2. Next, show students a rabbit puppet, and ask them if the rabbit moves fast or slow (fast!). Tell students that in music, we use the word allegro for “fast”. Then, using a turtle puppet, ask students the same question (slow). Teach students the word “adagio” for slow. Again, have students say the words with the correct tempo association and sing “Twinkle, Twinkle” at allegro and adagio tempi.
3. Group students into pairs, and give each pair 2 cards. One says “forte” and “piano” on each side, with the corresponding animal (lion or mouse). The other card says “allegro” and “adagio”, also with the correct animal pictures.

4. Tell students that as they listen to “Hungarian Dance No. 5”, one will be responsible for listening to dynamic changes, and the other will listen for tempo changes. They should flip the correct card when they notice a change in either musical device. Play the music. Have students switch cards and listen again.

**Assessment**

Have students listen for and describe dynamics and tempos in other pieces on this concert, such as “The Clock” Symphony or Overture to William Tell.

**Affective Outcome:**

Students will discover music’s ability to evoke contrasting emotions.

**Strategies:**

1. While listening to the fast section of “Hungarian Dance No. 5”, invite students up to the board and write down a feeling adjective (happy, excited, wild, etc.) that best describes the emotions they feel the music conveys. Then, create a list of opposite words for each adjective. Listen to the slow section of the music — does it match the “opposite word” feelings?

2. Have students select a pair of contrasting emotions and demonstrate with their faces and bodies, without talking or making any sounds, as if they are mimes.

3. Have students make two contrasting “emotion masks” with paper plates and popsicle sticks.

**Assessment:**

Students will display different “emotion masks” for the different sections of “Hungarian Dance No. 5” while listening to the music.
Gioachino Rossini

ROSSINI (1792–1868) was born in the beach town of Pesaro, Italy to a musical family. His father played the horn and trumpet and his mother sang opera. In addition to singing, Rossini learned to play the cello, horn, and piano. In school, he was known as “Il Tedeschino” (the Little German) for his devotion to Mozart. He wrote his first opera in 1810 at the age of 18 and continued to write as many as 3 to 4 operas a year. His operas were loved by audiences and widely performed during his lifetime. Rossini traveled extensively across Europe and had his operas performed in many cities including Vienna, London, Paris, Milan, Venice, and Rome. Some of his most popular works are Il barbiere di Siviglia (The Barber of Seville) and La Cenerentola (Cinderella). Until Giuseppe Verdi began composing, Rossini was considered the greatest and most loved opera composer in Italy. Although it is not clear why, Rossini stopped composing operas at age 37. He had earned enough money from his earlier works to live comfortably for the rest of his life and never produced another opera. He was married to opera singer Isabella Colbran.

Overture to William Tell, Finale

Rossini’s opera William Tell (Guillaume Tell in French) was the last opera he wrote. He spent a considerable amount of time composing compared to his other operas—6 months! The story is about the Swiss hero who famously shot an apple off his son’s head with an arrow. The story is set in Switzerland in the early 1300s when the freedom of the Swiss was in danger. Austria wanted to add Switzerland as part of its empire. However, when Austrian authorities attempted to assert control in William Tell’s town, Tell refused and was imprisoned. During a storm, Tell escaped his chains. He then led Swiss patriots to defeat the invading Austrian soldiers.

The opera is rarely performed in its entirety because it is very long (over 4 hours!). However, the overture is very famous and performed frequently by itself on concerts. The overture takes the audience through the action of the opera and is divided into 4 sections. The famous Finale, used as the theme for “The Lone Ranger” television show, is the “cavalry charge” gallop, the melody shown below. Rossini used the rhythms of a popular dance form called galop to create the sounds of the horses charge.
Lesson Plan: “Finale” from Overture to William Tell

Skill Outcome
Students will demonstrate appropriate concert etiquette when attending a symphony orchestra performance in any concert hall.

Strategies
1. Ask students what they know about attending a symphony orchestra performance in a concert hall. Have any students ever attended a symphony concert? How does that compare to attending a sporting event or another kind of concert?
2. Have students watch live symphony orchestra performances YouTube. How does the audience respond to the orchestra?
3. Provide students with pre—concert materials regarding concert etiquette that can be taken home and discussed with their parents.
4. The Milwaukee Symphony Orchestra offers a trained Forte volunteer prior to the concert to talk to the students and give them the opportunity to ask questions. Contact the MSO education department for more information.
5. Invite students to take turns practicing being a performer and being in the audience. Have students describe how those roles are different.

Assessment
Students display appropriate concert etiquette at the Youth Concert.

Knowledge Outcome
Students will identify ABA patterns in music.

Strategies:
1. Introduce the concept of ABA form by having students identify “same—different—same” patterns in the world around them. (ex: boy—girl—boy, wall—window—wall, etc.) Tell students that in music, we use letters to identify patterns, or form. We always start with “A”, and when the music changes, we call that “B”. If the first music returns, we call that “A” again.
2. Tell students that ABA patterns exist in music, too. Show students this listening map for the “Finale” from Overture to William Tell. Ask them if they can see the pattern.
3. Have students listen to the music (want to watch a performance instead? The Milwaukee Symphony has a video recording of the William Tell Finale on YouTube!). Ask students if they can hear the ABA pattern. Which instruments do they hear the most in each section?

4. Try these movements around the room with the music:

   Introduction (Brass fanfare):
   Get into a circle and mount your horses!
   
   A: 2 sets of 16 counts. “Gallop” around the room in a circle. For the ascending leap in the melody (beat 13), pretend to jump over a hurdle.
   
   B: Pretend to wave flags overhead. 
   Beats 1 and 2: Hands up and over to the left.
   Beats 3 and 4 Hands up and over to the right.
   Beats 5, 6, 7 and 8 Hands back and forth from left to right. Repeat 4 times.
   During the transition, get your horses ready!

   A: Same as before.

   Really Big Finish:
   Listen to this section of the music carefully. Does any music in this section repeat? Ask students to come up with their own movements for this section of the music.

Assessment

Students are able to identify ABA patterns (or form) in other pieces of music (ex: “The Clock” Symphony).

Affective Outcome

Students will discover music’s ability to inspire feelings and actions.

1. Tell students the story of William Tell.

   According to legend, William Tell was an expert with a bow and arrow who lived in the mountains in Switzerland. At that time, Switzerland was under the control of Austria and a nasty ruler named Gessler. Gessler thought he was so important that the citizens should salute him even when he wasn’t there. So, he put his hat on a pole in the center of town and commanded the citizens to bow down to it whenever they passed.

   William Tell arrived in town one day with his son, and refused to salute the hat. Gessler was very upset, but instead of punishing Tell immediately, he challenged him to shoot an apple off his son’s head with one shot. If he succeeded, Tell would remain free.

   William Tell did it! He shot the apple off his son’s head with a single arrow. But Gessler didn’t anticipate what would happen next. William Tell and his son’s brave actions inspired the Swiss to rise up against the Austrian invaders and eventually forced them from Switzerland.
2. Discuss the meaning of the words “courage” and “bravery” with your students. What kinds of people do children think of as brave? What are ways that children can show bravery? (Tell an adult about a bully, be honest about a bad choice, ask a litterbug to pick up trash, sit with someone new at lunch, etc.)

3. Tell students that the Finale from William Tell Overture goes with the last part of the story, where the Swiss people were inspired to force Gessler and the Austrians out of their country. Have students think of and write down and/or illustrate their personal courage statements on apple—or bow—shaped pieces of paper while listening to the music. Did students find it easier to think of ways to be brave while listening to the music? Were they inspired?

Assessment

Students will display their courage statements on a bulletin board before the concert.

William Tell North Carolina Apple Crate Label, ca. 1940
Print and Online Resources

Instruments and the Orchestra:

Sesame Street: Elmo and the Orchestra (2001 audio recording)
https://www.youtube.com/watch?v=zUvh6—X154E&list=PLUSRfoOcUe4aJrXCFOt89NtkBpzCOKwe&index=1


General, child-friendly guide to the orchestra, instruments, and composers. CD included.

Composers, Pieces, and General Background

Classics for Kids: Antonio Vivaldi and “Spring” from The Four Seasons.
http://www.classicsforkids.com/lessonplans/lessonplans_vivaldi.asp

Classics for Kids: Johannes Brahms: Hungarian Dancing
http://www.classicsforkids.com/pastshows.asp?id=195

Classics for Kids: Wolfgang Amadeus Mozart: What’s a Rondo?
http://www.classicsforkids.com/pastshows.asp?id=246

Fanfare to La Péri. Video of performance by Orquesta Sinfónica UANL
https://www.youtube.com/watch?v=W1PG03EEAjw

Gershwin’s Cuban Overture. Video of performance by the Teresa Carreño Youth Symphony Orchestra of Venezuela. The excerpt being performed by the MSO starts at approximately 8:15.
https://www.youtube.com/watch?v=kYr17m7mnM8

“Russian Sailor’s Dance” from The Red Poppy (video of ballet performance), Teatro dell’Opera di Roma. Starts approximately 3:50.
https://www.youtube.com/watch?v=Vqc_mx59BM8

Venezia, Mike. Johannes Brahms (Getting the Know the World’s Greatest Composers)

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

Venezia, Mike. George Gershwin (Getting the Know the World’s Greatest Composers)

William Tell: The Animated Story for Children
https://www.youtube.com/watch?v=nMygbxIPdfI
**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.

**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.

**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.

**Conservatory:** A school where students study music, dance, or theatre.

**Crescendo:** A gradual increase in loudness.

**Counterpoint:** Simultaneous combination of different melodic lines.

**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 musicians of 2 or more.

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

**Fanfare:** A short musical tune or flourish played on brass instruments, used to introduce someone or something important.

**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.

**Fortississimo:** Musical term meaning to play very, very loud (literally triple-loud).

**Galop:** A lively ballroom dance popular in the late 1700s.

**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. Harmony also refers to the study of chord progressions.

**Harpischord:** A keyboard instrument which produces its sound by plucked strings.

**Instrumentation:** Arrangement of music for a combined number of instruments.

**Jazz:** American musical form that grew out of African-American musical traditions, characterized by syncopation and improvisation.

**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.

**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.

**Opus:** A staged musical work, abbreviated to Op. The term is often used with a number to designate a work in its chronological relationship to a composer’s other works.

**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.

**Pizzicato:** Playing a stringed instrument by plucking the strings.

**Premiere:** The first official performance of a work.

**Prodigy:** A child or young person with exceptional abilities.

**Program Music:** Music that is descriptive, narrative, 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.

**Rondo:** A musical form in which the main tune at the beginning is repeated after each of the other tunes are used. Common rondo patterns are ABA, ABACA, and ABACABA.

**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.

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

**Tempo:** Indicating speed.

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

**Theory:** In music, the study of the practices and possibilities of music.

**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 23 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. All performances are held in Uihlein Hall unless otherwise indicated.

Disney “Fantasia”
Sunday, October 16, 2016

Cirque de la Symphonie
Saturday, December 3, 2016

Magical Moments
Sunday, January 29, 2017
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 in spring of 2017. For more information and to receive an audition application, please contact the Education Department at 414.226.7886 or edu@mso.org.

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, which will be held in spring of 2017. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.