Your Heroes

2015.16
Concerts for Schools
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Norse gods, Olaus Magnus, 1555. Frigg (left) with sword and bow. Tor (middle) sitting on throne. Oden/Wotan (right) heavily armed.

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).
Welcome!

Dear Teachers,

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you to our 2015.16 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.

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
Liz Hayes, Education Chair
Sue Doornek, Docent Co-Chair
Sondra Ferguson, Docent Co-Chair
Maureen Kenfield, Usher Chair
Ann Furlong, Usher Co-Chair
Sherry Johnston, Usher Co-Chair

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

Terry Lutz, MSO Creative Services Manager, graphic design
Elizabeth Eckstein, MSO Print Production Artist, graphic design
Susan Loris, MSO VP of Marketing and Education, content editor
Rebecca Whitney, MSO ACE and Education Manager, curriculum author

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

Sincerely,

Karli Larsen
Director of Education
Milwaukee Symphony Orchestra
Audio Guide

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-hand side using this login information (case-sensitive):
  
  Username: msoMM
  Password: msoMM

▪ Select “Playlists” from the top of the website, near the middle.

From there, click on the tab labeled “Milwaukee Symphony Orchestra Playlists”

▪ On the left-hand side, choose the “Concerts for Schools 2015.16” folder.

All the concert playlists will appear to the right of the folder. Double-click on “Your Heroes” 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.”

If you have any issues using the Naxos Music Library, please contact the MSO Education Department at 414-226-7886.
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 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, 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, then that piece is over and you can show your appreciation by clapping.

Listen 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. Keep your thoughts to yourself at the concert — let your friends listen in their own way.
About the Milwaukee Symphony

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 seventh 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, Meet the Music pre-concert talks, and Friday Evening Post-Concert Talkbacks. Celebrating its 26th 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 25 Southeastern Wisconsin schools will participate in ACE.
## 2015.16 Milwaukee Symphony Orchestra

### EDO DE WAART
Music Director
Polly and Bill Van Dyke
Music Director Chair

### YANIV DINUR
Assistant Conductor

### LEE ERICKSON
Chorus Director
Margaret Hawkins Chorus Director Chair

### TIMOTHY J. BENSON
Assistant Chorus Director
Margaret Hawkins Chorus Director Chair

### FIRST VIOLINS
Frank Almond, Concertmaster
Charles and Marie Gaestecker Concertmaster Chair
Ilana Setapen, Associate Concertmaster
Jeanyi Kim, Associate Concertmaster
Third Chair
Karen Smith
Anne de Vroom Kamerling, Associate Concertmaster Emeritus
Michael Giacobassi
*Peter Vickery
Dylana Leung
Yuka Kadota
Lynn Horner
Andrea Wagoner
Margot Schwartz
Alexander Ayers

### CELLOS
Susan Babini, Principal
Dorothy C. Mayer Cello Chair
Scott Tisdale, Associate Principal
Peter Szczepanek
Gregory Mathews
Peter J. Thomas
Elizabeth Tuma
Margaret Wunsch
Adrien Zitoun
Kathleen Collisson

### BASSOS
Andrew Raciti, Acting Principal
Donald & Abert Bass Chair
Rip Prétat, Acting Assistant Principal
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
**Jennifer Bouton Schaub

### PICCOLO
**Jennifer Bouton Schaub

### OBOES
Katherine Young Steele, Principal
Milwaukee Symphony Orchestra League Oboe Chair
Kevin Pearl, Assistant Principal
Margaret Butler

### ENGLISH HORN
Margaret Butler, Philip and Beatrice Blank
English Horn Chair
in memoriam to John Martin

### CLARINETS
Todd Levy, Principal
Franklyn Eisenberg 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

### BASS VIOLINS
Jennifer Sturt, Principal
Woodrow and Andrea Leung Principal Second Violin Chair
Timothy Klabunde, Assistant Principal
Taik-ki Kim
Lisa Johnson Fuller
Mary Terranova
Les Kalkhof
Laurie Shawger
**Robin Petzhold
**Joanna Grosshans
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 Violin Chair
Nathan Hackett
Norma Zehner
David Taggart
Helen Reich
Erin H. Pipal

### CONTRABASSOON
Beth W. Giacobassi

### BASSOONS
*Theodore Soluri, Principal
Muriel C. and John D. Silbar Family Bassoon Chair
Rudi Heinrich, Acting Principal
Beth W. Giacobassi

### CONTRABASSOON
Beth W. Giacobassi

### HUMS
Matthew Annin, Principal
Krausie Family French Horn Chair
Krystof Pipal, Associate Principal
Dietrich Hemann
Andy Nunemaker French Horn Chair

### TRUMPETS
Principal
Walter L. Robb Family Trumpet Chair
David Cohen, Associate Principal
Martin J. Krebs Associate Principal
Alan Campbell
Fred Fuller Trumpet Chair

### BASS TROMBONE
John Thelen

### TROMBONES
Megumi Kanda, Principal
Marjorie Tiefenthaler Trombone Chair
Kirk Ferguson

### TUBA
Randall Montgomery, Principal

### TIMPANI
Dean Borghesani, Principal
Thomas Wetzel, Associate Principal

### PERCUSSION
Thomas Wetzel, Principal
Robert Klieger, Assistant Principal

### 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

### STAGE & TECHNICAL MANAGER
Amy Langenecker

*Leave of Absence 2015.16 Season
**Acting member of the Milwaukee Symphony Orchestra 2015.16 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.
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YOUTH PERFORMANCE 2

Your Heroes

Wednesday, January 27, 2016 at 10:30 a.m. & 12:00 p.m.
Tuesday, February 09, 2016 at 10:30 a.m. & 12:00 p.m.
Wednesday, February 10, 2016 at 10:30 a.m. & 12:00 p.m.

Uihlein Hall

Milwaukee Symphony Orchestra  |  Yaniv Dinur, conductor  |  Michael Wu, piano

COPLAND  . . . . . . . . . . . . . . . . . . . . . . . . . Fanfare for the Common Man

BERNSTEIN (adapted: PERESS)  . . . . . . . . . . . Overture to West Side Story

BEETHOVEN  . . . . . . . . . . . . . . . . . . . . . . . . . . . . Concerto No. 1 in C major for Piano and Orchestra, Opus 15
I. Allegro con brio (excerpt)

J. ROSAMOND JOHNSON  . . . . . . . . . . . . . . . . . . . Lift Ev’ry Voice and Sing

WAGNER (arr. HUTSCHEL RUYTER)  . . . . “The Ride of the Valkyries” from Die Walküre

PROKOFIEV  . . . . . . . . . . . . . . . . . . . . . . . “Cinderella’s Waltz” and “Midnight” from Suite No. 1 from Cinderella, Opus 107

JOHN WILLIAMS  . . . . . . . . . . . . . . . . . . . . “Hedwig’s Theme” (excerpt) from Harry Potter and the Sorcerer’s Stone, Suite for Orchestra and “Main Title” (excerpt) from Star Wars, Suite for Orchestra
Who are your heroes?  

Maybe your heroes are favorite characters from books, movies, or television shows. Maybe your heroes are famous people from history. Maybe your heroes are people you know — parents, teachers, doctors, firefighters, or others right around you. Maybe your heroes come from all these categories.

Whether real or fictional, heroes can inspire us to do great things, like standing up for what we believe in, persevering when things are tough, or following our dreams. As you listen to the music on this concert, we hope it will inspire you to think about your heroes.
Aaron Copland (1900-1990)

Born in Brooklyn, Aaron Copland was a true American musical hero. Copland learned to play piano from his older sister. His parents were not musical and did not attend concerts, but Copland loved classical music and went to as many performances as he could. By age 15, he decided to become a composer and began taking music classes. Copland traveled to Europe to study composition in Paris in 1921. He returned to America soon after and began working with the new popular jazz style.

Copland believed simple tunes could be beautiful, and mixed modern composing methods with American folk tunes to create musical pictures of his homeland. His signature sound was music based on common hymns, cowboy songs, and folk tunes — a truly American style of composing. Some say he invented American classical music!

Copland wrote a wide variety of musical works, including ballets, orchestral works, choral music, and movie music. He was also a great music teacher, dedicated to teaching others what he learned and how to appreciate modern classical music. In 1964, Copland was awarded the Medal of Freedom for his contributions to American music and culture. He died in 1990.

“Fanfare for the Common Man”

“Fanfare for the Common Man” was commissioned by the Cincinnati Orchestra and premiered in March 1943, during the height of World War II. Copland wrote about it, “The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound.” He succeeded, and today it remains one of his most popular pieces. The trumpet’s opening fanfare establishes the heroic character of the piece, which uses only the brass and percussion sections of the orchestra.

This motif is repeated throughout the work, being passed back and forth between the brass and the percussion. The work proved to be so popular that Copland reprised its melody in the finale of his Third Symphony.
Leonard Bernstein (1918-1990)

Leonard Bernstein grew up in Massachusetts. He began studying piano at age 10. He attended Harvard University and later the Curtis Institute, studying piano, conducting, and composition. At Curtis, he studied at the Tanglewood Summer Festival. In 1942, he became the conducting assistant at Tanglewood. The next year, Bernstein became the assistant conductor of the New York Philharmonic Orchestra. Bernstein got his big break on November 13, 1943. The principal conductor was ill and he conducted a concert in his place. The audience loved him, and the event made front page headlines in the newspaper. He was the principal conductor for the New York Philharmonic in the 1950s and ‘60s. Throughout his career, he traveled the world to conduct, composed music for theater and movies, recorded over 300 albums, and won 16 Grammy awards.

Overture to *West Side Story* (arr. Peress)

*West Side Story* is one of the most famous shows in American musical theatre history. It premiered in 1957 with music by Leonard Bernstein, lyrics by Stephen Sondheim, and a book by Arthur Laurents. Jerome Robbins was the director and choreographer.

*West Side Story* is a retelling of Shakespeare’s *Romeo and Juliet*. Set in the 1950s in New York City, it tells the story of two opposing gangs, the American Jets and the Puerto Rican Sharks. Despite the gangs’ violent rivalry, the American Tony and Puerto Rican Maria meet at a dance and fall in love. Things take a tragic turn when Tony tries to stop a gang fight and ends up killing Maria’s brother. She is willing to forgive him and they plan to run away together. On his way to meet her, Tony is killed by one of the Sharks in revenge.

The overture introduces three main themes from the musical. First, we hear “Tonight”. Then we hear the haunting “Maria” melody. The overture ends with the rousing Afro-Cuban inspired “Mambo,” which features syncopated rhythms and the percussion section.

Michael Wu, Piano

An eighth grade student attending Cardinal Heights Upper Middle School in Sun Prairie, Wisconsin, Michael Wu currently studies with Bill Lutes, previously studying with Lana Robotewskyi. Michael was one of the 2014 winners of the Madison Symphony Orchestra’s Fall Youth Concerto Competition. Michael was awarded first prize at the 2015 Wisconsin Youth Piano Competition, hosted by PianoArts and the MSO. He was the winner in the Piano Division of the 2015 Wisconsin Badger State Competition for his age group. Other awards include first prize at the 2012 and 2014 Sonatina Festivals, hosted by Rhapsody Arts Center. Recently, he gave two solo recitals with a wide range of repertoire at local retirement facilities. Michael is an avid chamber musician through the Wisconsin Youth Symphony Orchestras. In addition to the piano, Michael plays the clarinet in his school’s Wind Symphony. Hobbies include reading and playing computer games.
Considered one of the greatest composers of all time, Ludwig van Beethoven was born in Bonn, Germany in 1770. Beethoven lived during a time of many exciting changes. He was greatly affected by the American Revolution (1776) and the French Revolution (1789). The Industrial Revolution swept across Europe during his lifetime. Invention, science, and industry flourished. Beethoven’s music reflected society’s changes, and he is considered to be the bridge between the Classical and Romantic periods.

Despite struggling with hearing loss and eventually complete deafness, Beethoven continued to compose throughout his lifetime, leaving the legacy of nine symphonies, many string quartets, piano sonatas, concertos, two masses, his opera Fidelio and one ballet. Beethoven died in 1827.

Piano Concerto No. 1 in C Major, Mvt 1 (excerpt)

Written in 1795, the Piano Concerto No. 1 in C Major was not actually the first piano concerto Beethoven wrote. His first attempt (written when he was a young teenager) was never published, and his Piano Concerto No. 2 was actually written before the C Major Concerto. However, Beethoven wished to make a statement with this bold Concerto, and chose to have it published first. At the time he was much better known as a pianist than a composer, an impression he wished to change.

The first movement opens with a march-like orchestral exposition. The piano soloist enters with a tune that has not been introduced before, an idea Beethoven borrowed from Mozart. The development seems unexpectedly soft and intimate, creating a tension that is resolved when the recapitulation finally brings the loud passages the listener has been expecting. The movement ends with a cadenza. Beethoven actually wrote three for this movement, which vary in both length and virtuosity for the pianist.
John Rosamond Johnson (1873-1954)
James Weldon Johnson (1871-1938)

Brothers John Rosamond Johnson and James Weldon Johnson were leading twentieth century African-American figures and major forces in the Harlem Renaissance. James was born in 1871 and John in 1873 in Jacksonville, Florida. Despite being born in a time of blatant discrimination and segregation, the Johnson brothers were raised to believe they could achieve whatever they set their minds to.

John was trained at the New England Conservatory of Music and then studied in London. He had a successful career as a composer, performer, music director, and editor, and he originated the role of Frazier in Gershwin's famous opera Porgy and Bess. James attended Atlanta University and later Columbia University, became a principal, founded a newspaper, became the first African-American to pass the Florida bar, and became a successful poet and author. In 1906, President Theodore Roosevelt appointed him to diplomatic positions in Venezuela and Nicaragua. When he returned to the US, he became involved with the NAACP (National Association for the Advancement of Colored People), becoming its leader in 1920.

In the early 1900s, James and John were a successful songwriting team, creating over 200 songs for Broadway musicals. Their most celebrated collaboration, however, was “Lift Every Voice and Sing.” James Weldon Johnson wrote the poem “Lift Every Voice and Sing” for a celebration of Lincoln's birthday on February 12, 1900. The celebration occurred at the Stanton School where he was principal. It was recited by 500 school children as an introduction for the event’s honored guest, Booker T. Washington. In 1905, John wrote the hymn-like musical setting for it. The song became extremely popular in the African-American community. In 1919, the NAACP adopted it as its official song. “Lift Every Voice and Sing”, performed and recorded countless times, has come to be known as the Black National Anthem. James died in 1938, and John died in 1954.

The Harp, Augusta Savage, 1939. It was strongly influenced by “Lift Every Voice and Sing.”
“Lift Every Voice and Sing”

Steady, powerful

Lift ev’ry voice and sing ’Til earth and heaven ring, Ring with the
har-mo-nies of Lib-er-ty; Let our re-joic-ing rise High as the
lis-tening skies, Let it re-sound loud as the roll-ing sea.

Sing a song full of the faith that the dark past has taught us, Sing a
song full of the hope that the pre-sent has brought us; Face-ing the ris-
ing
sun of our new day be-gun, Let us march on ’til vic-to-ry is won.
Richard Wagner (1813-1883)

Wilhelm Richard Wagner was born in Leipzig, Saxony (Germany) in 1813. Wagner’s father died when he was just six months old. The next year, his mother married actor Ludwig Geyer. Wagner was inspired by Geyer’s love for the theatre and even performed with him. Wagner was sent away to school and thought about becoming a playwright. He began taking music lessons in 1827 and in 1831 went to the University of Leipzig to study music.

Combining his interests in theatre and music, Wagner began to write operas. He did not like the ornate, superficial operas that were popular at the time. Wagner published a number of essays and books about music, including Opera and Drama and “The Art Work of the Future,” where he introduced his idea of Gesamtkunstwerk, a German word which literally means Total Art Work. For Wagner this meant combining words, music, movement, costumes, scenery, lighting, and more into a single piece of art. Opera, or “music drama” as he called it, was his vision of Gesamtkunstwerk. Wagner wrote both the music and the lyrics for his operas and was involved with stage direction and design as well. Many of his operas were not successful at first.

In 1864, the young King Ludwig II of Bavaria became Wagner’s patron and paid off his debts. Wagner wanted a new venue specifically for his Ring Cycle, as no theater of the time was big enough to stage it properly. In 1871, he chose the town of Bayreuth to build his new opera house. With King Ludwig II’s support, the Festspielhaus was finished in 1876 and the complete Ring Cycle premiered there in August. Wagner died in Venice, Italy in 1883.

“Ride of the Valkyries” from Die Walküre

The “Ride of the Valkyries” opens the third act of Wagner’s opera Die Walküre, which is the second of the four operas that make up his monumental Ring Cycle. Wagner drew on Norse and Germanic mythology for the story line of the Ring Cycle. The Valkyries are the daughters of King Wotan, chief of the gods. The music represents the Valkyries flying into battle on winged horses. The “Ride of the Valkyries” is one of the most recognizable pieces in classical music, and has been used in many films, television shows, and commercials.

Did You Know?

Wagner’s Ring Cycle is four separate operas that tell one epic story. He took 26 years to complete it. When performed all together as intended, the Ring Cycle takes four successive nights, totaling fifteen hours of music.
Sergei Prokofiev (1891-1953)

Sergei Prokofiev was born in 1891 in a small village in Ukraine. Inspired by his mother who was a very good pianist, he learned to play piano at a young age and began composing when he was just five years old. His parents decided they should move to St. Petersburg so he could study music there.

After Prokofiev finished school, he traveled across Europe and the United States. However, he always missed his homeland. In 1936, he moved back to the Soviet Union (now Russia), even though it meant that he would have to follow very strict rules about the kind of music he could compose. Prokofiev used music to tell a story. Pieces that do this are called **program music**. Some of Prokofiev’s most famous programmatic pieces are *Romeo and Juliet*, *Peter and the Wolf*, and *Cinderella*.

“Waltz” and “Midnight” from *Cinderella Suite No. 1*

During World War II, Russian theatre often featured fairy tale fantasies as an escape from real life. In 1940, Sergei Prokofiev was commissioned to create a Cinderella ballet, though his work would be interrupted a year later by the Nazi invasion of Russia. The music was completed in 1944, and Prokofiev noted that his main goal was to express “the poetic love between Cinderella and the Prince.” In 1949 he took musical selections from the ballet to create the *Cinderella Suite No. 1* for orchestra.

At the ball, Cinderella and her Prince dance a **waltz**. The “Waltz” movement is noted for its dark sound, reflecting the tension as Cinderella dances right up to her midnight deadline. The whirling, flowing theme begins in the violins and violas.

The dance comes to an abrupt end when the clock strikes the dreaded hour of midnight. You can hear the ticking of the clock in the percussion section. The trumpets, horns, oboes, violas, and cellos play this stern phrase, expressing the strict conditions of Cinderella’s agreement with her Fairy Godmother.

You can count the twelve strokes of midnight at the end of the movement, played by the chimes followed by descending lines that become louder and more forceful as the final stroke approaches.
John Williams (1932–)

John Williams grew up around music and film. As a child he learned to play piano, clarinet, trombone, and trumpet, and his father played drums for many of the famous Warner Brothers cartoons. After serving in the Air Force in the early 1950s, Williams attended the Juilliard School, where he 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 best 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 has developed his own special style, including a natural ability to write heroic themes.

Harry Potter and Star Wars Excerpts

The music of John Williams has been an integral part of countless beloved movies for almost forty years. Williams frequently uses leitmotifs (melodies designed to represent characters or ideas) in his film music, just as Wagner did in his operas.

Williams wrote the full scores for the first three Harry Potter films. “Hedwig’s Theme,” however, is woven throughout all eight movies. While named for Harry’s owl, “Hedwig’s Theme” more broadly represents Harry’s magical world.

Did You Know?

One of John Williams’s biggest influences in writing the music for Star Wars was Gustav Holst’s The Planets. Many sections of the film score pay homage to the work, particularly the first movement, “Mars, the Bringer of War.”

The music from the Star Wars trilogy was groundbreaking music for film, drawing inspiration from the works of composers Richard Strauss, Richard Wagner, and Gustav Holst. Williams’s 1977 score for Star Wars won an Oscar, Golden Globe, BAFTA Award, and a Grammy. The “Main Title” may be the most recognizable theme in all of film music.
Lesson Plan Ideas

1. Fanfare for the Common Man  Grade 3-5

STANDARDS ADDRESSED
National: MU6, MU8, MU9, ELA-L.W.3-5.1

OBJECTIVE
Students will explore Aaron Copland’s Fanfare for the Common Man and the inspiration behind the music. They will understand what a fanfare is, and they will be inspired to write a testimonial honoring an everyday hero in their own lives who is befitting of Copland’s definition of a “common man”.

MATERIALS NEEDED FOR ONE 45-MINUTE CLASS
• Recording of Copland’s Fanfare for the Common Man
• Paper and pencil

PROCEDURE
1. Introduce Copland and Fanfare for the Common Man using suggested music and print resources and resources of your own. Listen to the music.

2. Start a discussion, asking students to describe the music. What instruments do they hear? Is the music fast or slow, loud or soft? Does the melody move in steps or leaps? What kinds of descriptive words do you think of when you hear this music? Make a list of these words.

3. Define fanfare for the class: “A fanfare is music played by a group of brass instruments, especially trumpets, and sometimes also by percussion. It is used to make an announcement, such as the arrival of an important person.”

4. Tell students Copland wrote this music because he wanted to honor “all people who worked for victory”. Name some ordinary heroes. What do they do that is heroic? What is inspiring about everyday heroes? What makes a victory — winning a game? Putting out a fire?

5. Tell students that they will write a testimonial, an opinion paragraph honoring a personal everyday hero. In the testimonial, they should name the person; tell what the person does, why they are heroic and deserving of a fanfare.

6. Have students read their testimonials out loud while playing Fanfare for the Common Man in the background. Encourage students to read dramatically to match the music’s noble quality.

ASSESSMENT
Students will understand why Copland was inspired to write Fanfare for the Common Man.
2. A Hero’s Theme Grades 4-6

STANDARDS ADDRESSED
National: MU2, 4-6

OBJECTIVE
Students will recognize the main melody from Wagner’s “Ride of the Valkyries” and “Hedwig’s Theme.” They will be able to compose a melody or motive for a new superhero.

MATERIALS NEEDED FOR ONE 45-MINUTE CLASS
- Recordings of “Ride of the Valkyries” and “Hedwig’s Theme”
- Paper and pencil
- Bells, hand percussion

PROCEDURE
1. Introduce “Ride of the Valkyries” and “Hedwig’s Theme” using suggested print and music resources or resources of your own.
2. Ask students about the “Valkyries” theme. How does it relate to the Valkyries from the story of the opera (loud brass instruments representing powerful characters, large leaps and rising melodic line sounds like warriors charging)? Do the same with “Hedwig’s Theme”, which sounds magical and weightless to reflect the feeling of flying.
3. Tell students, “Although these two melodies are quite different, they both represent superheroes with magical powers. Now, it’s your turn to create your own superhero and a theme to represent him or her in music.”
4. Working in pairs, ask students to name and describe their superhero. What is the hero’s special power? Draw a picture of the superhero.
5. Using bells and hand percussion, have students compose a theme that reflects his or her superhero’s special power. What is the tempo of the music? What instruments would make the motif sound the best?
6. Students share their heroes and themes in class.

ASSESSMENT
Students will recognize motives from “Ride of the Valkyries” and “Hedwig’s Theme”, and they will understand the connection between a theme and a character.
3. *West Side Story* Grades 5-8

The Rumble from West Side Story, 1957, where Tony stabs Bernardo after he stabs Riff.

**STANDARDS ADDRESSED**

National: MU6, 8, 9

**OBJECTIVE**

Students will identify contributing factors to conflict in *West Side Story* and ways to prevent conflict caused by prejudice and intolerance.

**MATERIALS NEEDED FOR TWO 45-MINUTE CLASSES**

- *West Side Story* recording and film clips, paper, colored pencils.

**PROCEDURE**

1. Share *West Side Story* plot with students and listen to the Overture. Watch clips of the movie.
2. Discuss diversity, acceptance and tolerance using your school’s anti-bullying curriculum, and align lessons learned by different characters in the story. What is the main conflict in *West Side Story*? How could it have been resolved without violence?
3. Ask students to be heroes by promoting tolerance in their school. Have students create anti-bullying posters inspired by *West Side Story*.
4. Display posters around school.

**ASSESSMENT**

Students will be able to promote tolerance through understanding of the musical *West Side Story*, and they will recognize prominent musical themes.
Print and Online Resources

Instruments and the Orchestra


Composers, Pieces, and General Background


*Cinderella* — performance of full ballet (video). “Waltz” begins about 56:30: youtube.com/watch?v=k9Mmclu518w

John Williams and the Boston Pops Orchestra perform the Main Title from *Star Wars* (video): youtube.com/watch?v=4rQSJDLm8ZE

“Lift Every Voice and Sing” audio recording with lyrics: youtube.com/watch?v=ya7Bn7kPkLo

*Ring Cycle*, for kids: www.kidzsearch.com/wiki/Der_Ring_des_Nibelungen

Timeless Myths website — background and stories of Norse and Germanic legends used as source stories for Wagner’s *Ring Cycle*, www.timelessmyths.com/norse/ring.html

Venezia, Mike. *Ludwig Van Beethoven (Getting to Know the World’s Greatest Composers)*

Venezia, Mike. *Aaron Copland (Getting to Know the World’s Greatest Composers)*

Venezia, Mike. *Leonard Bernstein (Getting to Know the World’s Greatest Composers)*

*West Side Story* website devoted to history and information about the musical: www.westsidestory.com/site/level2/archives/bibliography/bibliography.html

Bayreuth Festspielhaus or Bayreuth Festival Theatre, Germany
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.

**Book:** The non-sung dialogue and storyline of a musical play, also called the libretto.

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

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

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

**Choreographer:** Person who creates and arranges dance movements for a ballet or musical show.

**Chorus:** A group of singers singing together.

**Choral:** Composed for or sung by a choir or chorus.

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

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

**Compose:** The act of writing music.

**Composer:** A person who writes 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:** The act of directing the music.

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

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

**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:** Loudness or softness of a composition. 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.

**Exposition:** Initial presentation of the theme(s) of a musical composition, movement, or section.

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

Harlem Renaissance: The blossoming of African-American cultural, social, and artistic expression in Harlem, New York City, between the end of World War I and the mid 1930s.

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

Improvise: To make up music on the spot.

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.

Lyrics: The words of a song.

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

Mass: In music, the setting of the primary text of the Roman Catholic liturgy to music.

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. Can be identified by a dark, melancholic mood.

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

Natural: Symbol showing the note is returned to its original pitch after being raised or lowered.

Notation: The methods of transcribing music into print.
**Opera**: A drama where the words are sung instead of spoken.

**Opus**: A musical work, abbreviated to Op. 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.

**Patron**: A person who financially supports a composer or artist.

**Piano**: A dynamic marking indicating to play softly.

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

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

**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.

**Recapitulation**: Part of a musical movement in which themes from the exposition are restated.

**Repertoire**: A collection or body of standard works performed regularly.

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

**Romantic Era or Period**: The time in music history during the mid-1800s. Characterized by an emotional, expressive, and imaginative style.

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

**Solo**: Music performed by only one instrument or voice.

**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**: Five horizontal parallel lines and spaces between them on which musical notation is written.

**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**: Numeric symbol in sheet music determining 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.

**Waltz**: A type of dance music written in triple meter.
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 26th 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 25 area elementary and K-8 schools will participate in ACE.

"Carnival of the Animals", February 7, 2016 at Uihlein Hall
Bach Double Violin Concerto Competition

Part of the ACE program. Student violinists ages 14 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 two ACE concerts 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.

- **Sunday, February 7, 2016 at Uihlein Hall** “Carnival of the Animals”
- **Sunday, April 17, 2016 at Uihlein Hall** “Bugs Bunny at the Symphony II”

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 2016 Young Artist Auditions will be held on February 20, 2016. The 2016 Audrey G. Baird Stars of Tomorrow concert will be held at UWM’s Zelazo Center on May 14, 2016. 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 2016-17 Teen Choral Partners application will be available in March, 2016 and applications and audition CDs will be due in June, 2016.

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 April 30, 2016. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.
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mso.org