Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you to our 2017.18 education season. We are thrilled to have you and your students come to our concerts. It will be a fun, educational, and unforgettable musical experience.

The Milwaukee Symphony is exploring two important themes this season: the connection between nature and music, and the legacy of Leonard Bernstein. We are excited to carry these themes through our youth concerts as well. To help prepare your students to hear this concert, you will find key background information and activities for all of the featured musical selections and their composers. Additionally, three pieces are presented in the Comprehensive Musicianship though Performance model. 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 our students to hear and enjoy Music of the Earth. We invite you to review these materials and provide feedback—it really matters!

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

Marion Gottschalk, Forte Chair
Maggie Stoelfel, Education Chair
Sue Doornek, Docent Chair
Ann Furlong, Usher Co-Chair
Sherry Johnston, Usher Co-Chair
Maureen Kenfield, Usher Co-Chair

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

Rebecca Whitney, MSO Education Manager, curriculum author
Elizabeth Eckstein, MSO Print Production Artist, graphic design
Zachary-John Reinardy, graphic design

We appreciate your attendance and hope to see you at another concert soon!

Sincerely,

Karli Larsen
Director of Education, Milwaukee Symphony Orchestra

For information about the Comprehensive Musicianship through Performance model, please go to wmea.com/CMP
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 (case-sensitive):
  Username: msoMM
  Password: msoMM
• Select “Playlists” from the top of the website, near the middle.

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

**PLEASE NOTE: The Naxos Music Library has a maximum number of users at any given time. Please make sure you close out of it when you are not actively using it.
Have Fun with the Milwaukee Symphony

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, and put them under your seat.
If you get separated from your group, ask an usher to help.

On Stage
The orchestra will gather before your eyes.
Each piece has loud and quiet parts. How do you know when it ends? When the conductor turns toward the audience, the piece is over. Show your appreciation by clapping.

Listen Closely
Watch the conductor. Can you figure out which instruments will play by where he/she is pointing or looking?
See if you can name which instruments are playing by how they sound.
Listen for the melodies 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 a movie soundtrack, what would the setting be? What kind of story would be told?
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 Orchestra

The Milwaukee Symphony Orchestra is among the finest orchestras in the nation. 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's full-time professional musicians perform more than 135 classics, pops, family, education, and community concerts each season in venues throughout the state. A pioneer among American orchestras, the MSO has performed world and American premieres of works by John Adams, Roberto Sierra, Phillip Glass, Geoffrey Gordon, Marc Neikrug, and Matthias Pintscher, as well as garnered national recognition as the first American orchestra to offer live recordings on iTunes. Now in its 46th season, the orchestra's nationally syndicated radio broadcast series, the longest consecutive-running series of any U.S. orchestra, is heard annually by more than two million listeners on 147 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 28th year, the nationally-recognized ACE program integrates arts education across all subjects and disciplines, 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 7,200 students and 500 teachers and faculty in 22 Southeastern Wisconsin schools will participate in ACE.
About the Conductor

Yaniv Dinur

Conductor Yaniv Dinur, currently associate 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 was recently appointed music director of the New Bedford Symphony in Massachusetts and will begin his tenure there in September. He is a winner of numerous conducting awards, among them the 2016 Solti Foundation U.S. Career Assistance Award, Special Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competitions in Israel. He was chosen by the League of American Orchestras to be a featured conductor in the 2011 Bruno Walter Conducting Preview, and he 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, Houston Symphony, Louisiana Philharmonic, New World Symphony, San Antonio Symphony, Orchestra Giovaniile 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 Filarmonica 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, Edo de Waart, Pinchas Zukerman, Itzhak Perlman, 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 is also a passionate music educator. Since joining the Milwaukee Symphony, he has performed with the MSO in unusual venues such as an industrial design factory and an unfinished office building in concerts created especially for young professionals. He has also performed in troubled neighborhoods in town, bringing orchestral music to an audience that does not usually have access to it. He often gives pre-concert talks, as well as comments from the stage during concerts, in which he incorporates live demonstrations on the piano, aiming to reveal surprising connections between pieces, composers, and eras. In addition, he created a series of short, fun YouTube videos that give a deeper look into musical pieces of all genres.

Dinur began studying the piano at the age of six 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.
YOUTH PERFORMANCE 1

Music of the Earth

Wednesday, October 11, 2017 at 10:30 am & 12:00 pm
Thursday, October 12, 2017 at 10:30 am & 12:00 pm

Uihlein Hall

Milwaukee Symphony Orchestra | Yaniv Dinur, conductor

DEBUSSY ...................... La mer
   I. De l’aube à midi sur la mer
      [From Dawn to Noon on the Sea]

WAGNER (Zumpe, Herman; Arr.) ....... “Entrance of the Gods into Valhalla” from Das Rheingold

BENJAMIN BRITTEN ............ “Four Sea Interludes” from Peter Grimes, Opus 33a
   III. Moonlight: Andante comodo e rubato

MENDELSSOHN ................. A Midsummer Night’s Dream: Scherzo, Opus 61

VIVALDI .......................... “L’autunno”, No. 3 from The Four Seasons for Violin and Orchestra, R. 293
   I. Ballo e canto di villanelli: Allegro

STRAVINSKY (Arr. McPhee, Jonathan) Le Sacre du Printemps (The Rite of Spring)
   “Danse Sacrale”

FERDE GROFÉ ...................... Grand Canyon Suite
   V. Cloudburst

Landscape with Thunderstorm, Claude Monet.
Our planet and Mother Nature have endlessly captivated composers and artists of all kinds, reflecting a dynamic relationship between humans and the environment. From morning sunrises to moonlit waves, this concert explores how composers transform outdoor inspiration into music.

Claude Debussy (1862-1918)

Achille-Claude Debussy was born in a town near Paris. His parents owned a china shop and his mother also worked as a seamstress. He started taking piano lessons at age nine. The next year, he became a student at the Paris Conservatoire, where he studied piano and composition. In 1885, Debussy won the Prix de Rome, a prize that included a scholarship to study in Rome for two years. He did not like Rome and composed little while he was there. Debussy returned to Paris and began experimenting musically, breaking away from the conventional composition rules of the time. He spent hours at the piano playing different notes together to hear what they would sound like. He wrote in many different musical genres, from vocal and piano works to larger pieces for orchestra, but he never wrote a full symphony.

Debussy was influenced by the art and literature of his time. He wrote music for the senses, not the mind, evoking moods, feelings, and colors rather than telling a story. Because of this, he was called an “impressionist” composer, although he did not like that label. Debussy’s unique music made him one of the most influential composers of his time.
“From Dawn to Midday on the Sea” from *La Mer*

“I love the sea and I have listened to it passionately.” – Claude Debussy

Composed between 1903 and 1905 in Paris and along the English Channel, *La Mer* (The Sea) was subtitled “Three Symphonic Sketches for Orchestra” and depicted the texture and movement of the ocean. It is often described as an impressionistic work, like the French painting style at the time used by artists like Claude Monet and Auguste Renoir. Although it would eventually become one of Debussy’s most performed compositions and be recognized as one of the great orchestral works of the 20th Century, *La Mer* was not well-received at its premiere.

*La Mer* was the closest Debussy ever came to writing a symphony. While technically a collection of sketches, it is composed in symphonic form: two powerful, expansive outer movements frame a light and playful *scherzo* in the middle. Each of the three sketches captures a different image of the sea. The first movement, “From dawn to midday on the sea,” is in the key of B Minor and is played very slowly. Listen for the musical waves that move through the orchestra.

Debussy found a framed print of Japanese artist Katsushika Hokusai’s “The Great Wave” in an antique store in Rome and brought it back with him to Paris. The artwork may have been one of the inspirations for *La Mer*, and Debussy personally chose the image to be the cover art for the *La Mer* score.
Skill Outcome
Students will demonstrate appropriate concert etiquette when attending a symphony orchestra performance in any concert hall.

Strategies
1. Ask students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the chalkboard.

2. Discuss the appropriate audience behavior for each of the settings listed. For example, how would audiences behave at a golf tournament versus a football game?

3. Review concert etiquette materials with students. How is audience behavior at an orchestra concert similar or different to other events? Why is it different?

4. Choose students to act as performers in various settings. For example, they may pretend to be playing a sport like golf or baseball, or be playing instruments in an orchestra or a rock band. Ask the rest of the class to pretend to be the “audience”.

5. If requested, the Milwaukee Symphony Orchestra will provide a trained Forte volunteer prior to the concert to talk to the students and give them the opportunity to ask questions.

Assessment
Students display appropriate concert etiquette at the Youth Concert.

Knowledge Outcome
Students will understand main concepts, artists and composers of the Impressionist movement.

1. Ask students what they know about the word “impression”. If someone is called an “impressionist”, what do they think that person does?

2. Introduce the Impressionist art movement by showing students examples of artwork by Impressionist painters (ex: Monet, Renoir, Pisarro, Degas). What do the artworks have in common? (lots of little, broken brushstrokes, brightly colored palette, nature themes, not too much detail).

3. Tell students that composers such as Claude Debussy were inspired by these artists, and introduce the composer to the class.

4. Break students into small groups, give each group a piece of sturdy drawing paper and a selection of colored pastels (include warm and cool tones in each group). Tell students that they are going to be the Impressionist artists inspired by Debussy’s music and will create a group picture based on his music.

5. Play a recording of “From dawn until noon on the sea” from La Mer, but do NOT tell students the title of the piece. Have one student start drawing once the music starts. At selected intervals (1-2 minutes each), have the student pass the artwork and pastels to the next student in the group without talking. Each student must add to the picture based on the previous student’s work. Continue until music finishes.

6. Complete the artwork when the music is done. Allow students to briefly talk with their groups about their finished piece. Reveal the title of the piece and compare to the artwork.

7. Have groups do a gallery walk and view other works. Display on a bulletin board before the concert along with key facts about Impressionism.
Assessment

Have students evaluate their group artwork with the following rubric:

<table>
<thead>
<tr>
<th>Question</th>
<th>Yes! 😊</th>
<th>Kind of 😊😊</th>
<th>Needs Work 😊😊</th>
</tr>
</thead>
<tbody>
<tr>
<td>Did we work together to make a piece of art?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did we use Impressionist techniques in our art?</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Did the colors we selected reflect the music?</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Affective Outcome

Students will hear and describe the increased intensity of the climax of the music. Students will explore the impact that nature has on our mood and how we express those feelings.

Strategies

1. Ask students what the word “climax” means to them. What is a climax in a story versus the climax of a mountain? Have the class come up with some examples.

2. Ask students to try to identify the climax in *La Mer* by raising their hands when they think it starts. Start playing a recording of the first movement (we recommend starting at 4:40 - the climax occurs at approximately 8:15, very near the end).

3. Afterwards, ask students - what did the music do to signal the climax was coming? What instruments did they hear?

4. Most importantly, ask students how the music at the climax made them feel. Was it thrilling? Exhilarating? Terrifying? Joyful? Keep a list of these words.

5. Debussy really loved the ocean – he called it “my old friend, the sea. It is endless and beautiful. It is really the thing in nature that best puts you in your place.” What do students think of this comment? Based on this comment and the musical climax, how do they think Debussy felt when he was by the sea? How do they feel when looking out over the ocean (or Lake Michigan)? Are there other places in nature that have a positive impact on them? (mountaintop, forest, waterfall, etc.). Conversely, what things in nature negatively impact their mood? (rainy day, freezing cold).

Assessment

Students will complete a journal entry describing their favorite natural wonder and how it makes them feel.
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 theater 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 all his debts. Wagner wanted a new venue specifically for his *Ring Cycle* because 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 that August. Wagner died in Venice, Italy in 1883.
“Entrance of the Gods into Valhalla” from *Das Rheingold*

Richard Wagner’s monumental *Ring Cycle* is actually four separate operas that tell one epic story. Wagner took 26 years to complete it. When performed all together as he intended, the *Ring Cycle* takes four successive nights, totaling over 15 hours of music. Wagner wrote both the music and the libretto, which was inspired by old Norse and Germanic myths and legends.

*Das Rheingold (The Rhine Gold)* is the first of the four operas. Wagner considered it a prelude to the other three operas, introducing characters and putting all the events into motion. The story begins as the dwarf Alderich steals gold from the Rhinemaidens, who have made him angry. He makes a ring out of the gold, which has incredible magical powers. Everyone – gods, humans, dwarfs, giants – wants the ring, but it is cursed and destined to bring doom to anyone who possesses it.

“The Entry of the Gods to Valhalla” occurs at the very end of the opera. Wotan, ruler of the gods, leads them to their new home (Valhalla), a magnificent castle built by giants. The swirling strings suggest thick mist in the air. The mist clears and the castle becomes visible. Donner, god of thunder, strikes his anvil, and a rainbow bridge appears, signified by one of Wagner’s famous leitmotivs.

Rainbow Bridge Leitmotif

The gods begin to march over the bridge to Valhalla. As they cross, Wotan finds a sword left behind by one of the giants. He takes it up, and we hear the “Sword motif” which will be heard throughout the next three operas. All the motifs come together and overlap as the opera comes to a climatic ends.

Sword Leitmotif

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**Activity Idea: Write Your Own Leitmotif**

Introduce your students to the concept of a leitmotif. Discuss that a leitmotif is a short musical phrase repeatedly used to represent a particular character, thing, or place important to a story. You may wish to use the “The Use of the Leitmotif System in Star Wars” video provided in the Resources section to show examples they may be familiar with. Working alone or in groups, have students select a character, place, or thing (examples: Spiderman, a favorite pet, their least favorite food, etc.) and using bells, hand percussion, or other available instruments, compose a short leitmotif for their chosen example. Students perform their leitmotifs for each other. Does the leitmotif sound like what it is representing?
Benjamin Britten (1913-1976)

Benjamin Britten was born in Aldeburgh, Suffolk, England in 1913. The youngest child of an amateur musician and a dentist, he proved to be child prodigy, learning to play the piano at the age of two and composing his first piece at the age of five. Britten attended the Royal Conservatory of Music beginning in 1930, but he was more influenced by his private study with composer Frank Bridge, which he began at age twelve. Bridge encouraged him to be true to himself.

Britten was a prolific composer who wrote in many genres including symphonic works, opera, choral works, song cycles, and music for radio, theatre, and film. Some of his most famous works include The Young Person’s Guide to the Orchestra, A Ceremony of Carols, the opera Peter Grimes, and the War Requiem.

Britten is considered to be one of the most influential British composers of the 20th century. He received many recognitions and awards during his lifetime, including being made a baron (a titled member of the British aristocracy) by Queen Elizabeth II, the first musician to receive such an honor. Britten died in 1976.
“Moonlight” from *Four Sea Interludes*

Benjamin Britten’s opera *Peter Grimes* premiered in 1945, the first opera by an English composer to become internationally famous since Henry Purcell’s works 200 year before. The opera is named for its main character, a lonely misfit who makes his living as a fisherman in a small seaside English village. As the story begins, Peter is on trial for the death of his young apprentice. The death is ruled an accident, but the villagers are still suspicious of Peter. Peter wishes to marry Ellen, the kind schoolmistress, but when his second apprentice also dies as the result of a tragic accident and the villagers blame him, Peter realizes his dream of a better life is not to be. He sails into the sea and goes down with his ship.

The *Four Sea Interludes* are scene changes in the opera. They allow not only a smooth transition from one scene, place, and time in the story to the next, but also give a glimpse into the minds and feelings of the characters. Before the opera even *premiered*, Britten arranged the interludes for concert use, changing their order and revising some endings to make them self-contained (in the opera they go right on into the action of the next scene).

“Moonlight” is the prologue to Act III. It bridges a night into the following morning. It has moving lines and still spots – like moonbeams reflecting on water. The main theme is introduced early and continues to develop and be used in various ways as the piece progresses.

![Moonlight Main Theme](image)

Britten used major chords in second inversion (meaning the fifth is at the bottom of the chord, rather than the top) throughout the movement. Because of this the music, while beautiful, sounds longing and unsettled, like Peter.

**Activity Idea: Exploring Timbre**

Timbre (pronounced “tam –bur”) is what makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness. Benjamin Britten said that his composition teacher, Frank Bridge, taught him to “think and feel through the instruments I was writing for.”

Have your students imagine they are composers writing music for a movie scene and they need to “think and feel” through the instruments they use. Brainstorm some scene ideas (examples: wild ride on a roller coaster, searching for a lost pet, 4th of July parade, etc.). What instruments would they choose for their scene? What is it about the timbre of those instruments that make them a good choice? (Note: If you wish to review the instruments of the orchestra with your students before this activity, Britten’s *A Young Person’s Guide to the Orchestra* is an excellent tool. Also see the Utah Symphony’s Instrument Videos. Links to both are provided in the Resources section)
Felix Mendelssohn (1809-1847)

Felix Mendelssohn was born into a wealthy family in Hamburg, Germany that welcomed many people of cultural, intellectual and social importance into their home. His father was a banker who ensured that his family was well provided for, educated and comfortable.

Mendelssohn's musical talent was obvious when he was very young, and he gave his first public concert appearance at the age of nine. He wrote his first symphony for full orchestra at fifteen, and he composed the Overture for *A Midsummer Night’s Dream* at seventeen.

Even though Mendelssohn was a child prodigy, his parents made sure that he received a well-rounded education. He even became an accomplished watercolor artist in addition to a famous composer and musician. Unfortunately, Mendelssohn died at the young age of 38.

Mendelssohn’s music paints pictures of places he traveled to or imagined. For example, Mendelssohn’s Third Symphony was inspired by a trip to Scotland, so it’s named the “Scottish” Symphony, while *A Midsummer Night’s Dream* conjures up images of a magical world of fairies.
"A Midsummer Night’s Dream, Scherzo"

"A Midsummer Night’s Dream" is a play written by William Shakespeare in the 1590s. The story is a romantic comedy set in an enchanted forest in ancient times just outside Athens, Greece, which is ruled by fairies. The fairies use all sorts of magic spells and tricks to make people fall in and out of love, but in the end, everyone gets a happy ending. The play was a favorite of Mendelssohn’s and his sister, Fanny. When he was seventeen years old, Mendelssohn composed the Overture to "A Midsummer Night’s Dream", inspired by the play. In 1841, when he was thirty-two years old, the King of Prussia asked him to complete incidental music for "A Midsummer Night’s Dream" for a performance, so different movements of the music were completed fifteen years apart.

The Scherzo servers as an intermezzo between Act I and II of the play. It describes a scene in the forest outside the city, full of magical fairies buzzing all around on a warm midsummer evening. We hear chattering woodwinds and dancing strings as the sprightly, light-footed magical creatures flutter about, and a flute solo which represents Puck, a fairy servant, who loves to play jokes on both other fairies and humans. One of Puck’s more mischievous tricks is giving human Nick Bottom the head of a donkey. You can hear strings play the “hee-haw” of the donkey early in the Scherzo.

**Activity Idea: Setting the Scene with Music**

Music has the extremely powerful ability to express feelings, moods, settings, and characters without using words. Sometimes it is in the background, and we may not even notice it, but it still affects our perceptions.

Learn more about Mendelssohn’s music for "A Midsummer Night’s Dream" by listening to the short lesson on the Classics for Kids website (link provided in Resources). Afterwards, discuss how incidental music can help set the scene and enhance a play or movie. How does Mendelssohn’s Scherzo do this? For a contemporary example, play “Mr. Longbottom Flies” from the first Harry Potter movie (link provided in Resources. You can also find the whole scene with video on YouTube). How are parts of the music similar to Mendelssohn’s “Scherzo”? Does it help the story? What does John Williams, the composer, do to make the music fit the scene? If you watched the scene without the sound (you may want to do this) is it as effective?
Antonio Vivaldi (1678-1741)

Antonio Vivaldi, 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 associated 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 Ospedalle 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, “Fall”

Antonio Vivaldi began composing The Four Seasons in 1723. The four parts are actually four separate concertos for violin and orchestra. The concertos 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 first movement of the “Fall” concerto depicts a peasant celebration following a successful harvest. Vivaldi uses a ritornello to signify the joyful dancing of the farmers as they celebrate a good fall.

The solo violin impersonates someone who is having a very good time at the party. There are some moments when the violin sounds as if it’s “staggering” – perhaps the person has been celebrating a little too much! The Four Seasons is one of the most popular pieces in all of classical music. The work has been recorded well over 300 times.
Skill Outcome
Students will be able to identify a composition of the Baroque era.

Strategies
1. After students are familiar with the Vivaldi selection, play one piece of classical music from another era that is very different from Vivaldi, such as the Stravinsky selection. Have the class compare how the latter piece sounds differently from the Vivaldi.
2. On YouTube, find performances of symphony orchestras playing Vivaldi’s *The Four Seasons* and the selected contrasting piece. Ask the students how the groups look differently on stage in terms of size, instrumentation, etc.
3. Provide additional contextual information about the Baroque era: explore costume, other artists and composers, and share information about Vivaldi’s background.

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

Knowledge Outcome
Students will demonstrate an understanding of form through creative movement.

1. Tell students that they are going to hear a concerto, a musical piece for a soloist and orchestra. Play a recording of the opening of “Autumn” for students and quickly ask students if they hear a group of instruments or a single instrument stand out? (Group first). Continue the recording until the violin soloist starts (around 1:00) – ask the same question. Keep track of these sections on a whiteboard until the end of the movement.
2. Tell students that you are going to use the special musical term ritornello which means “little return” for the group sections in the music. As they keep listening, ask them – what is returning? At the end, see if students can sing or hum a part of the ritornello.

3. Ask students to create movements or gestures that demonstrate the shape and style of the ritornello theme. Have a few students improvise movements that correspond to the more free nature of the soloist’s themes, and let them take turns performing the “soloist” part while the rest of the class performs the *ritornello*.

Assessment
Students will correctly perform movements with the corresponding sections of “Autumn”.
Affective Outcome

Students will explore compositional strategies that tell a story.

Strategies

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

   The peasants celebrate with song and dance,
   The pleasure of the rich harvest.
   And full of the drink of Bacchus
   They finish their merrymaking with a sleep.

   All are made to leave of singing and dancing,
   By the air which now mild gives pleasure.
   And by the season which invited many
   To enjoy a sweet sleep.

2. Ask students if they notice any similarities to the poem and the themes from the music from “Autumn”? Play the music and discuss.

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

4. Using the following idea bank, have students make a musical choice 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.
Igor Stravinsky (1882-1971)

Igor Stravinsky was born into a musical family in Russia and showed musical aptitude as a young child. His father, a professional opera singer, did not want his son to pursue a career in music. Stravinsky became a law student, but after his father’s death in 1902, he decided to follow his calling and study composition with the famous Russian composer Nicolai Rimsky-Korsakov.

In 1908 Stravinsky came to the attention of Serge Diaghilev, a prominent Russian impresario (an impresario is a person who sponsors or produces new artistic works – similar to producers today). Diaghilev asked Stravinsky to create a ballet score based on the Russian folk tales about the Firebird. The ballet premiered in 1910 and was an overnight success. Stravinsky’s second successful ballet, *Petroushka*, premiered the next year. *The Rite of Spring*, which premiered in 1913, initially shocked audiences, but eventually became Stravinsky’s most famous work.

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

“Dance of the Chosen One (Danse Sacrale)” from *Rite of Spring*

Stravinsky composed *The Rite of Spring* in 1913. Unlike his previous ballets which had met with immediate public success, *The Rite of Spring* initially shocked audiences. Stravinsky used irregular rhythms, strange orchestral sounds, and unusual chords throughout the music, which often sounds primitive and violent. The story was also shocking. As part of an ancient Russian pagan ritual, a young girl is chosen to be a sacrifice to the god of spring. Vaslav Nijinsky, the choreographer, created dances that were more modern dance than classical ballet, which audiences of the time did not initially appreciate. The combination of all of these elements caused the audience to actually riot at the 1913 premiere in Paris. The audience was so loud, in fact, that the orchestra was drowned out, and Nijinsky had to shout counts to the dancers from off-stage so they could continue performing. Despite the initial reaction, *The Rite of Spring* became Stravinsky’s most famous work.

“The Dance of the Chosen One” (also called “The Sacrificial Dance”) is the final movement of the ballet. “The Chosen One,” who has been selected by a series of mystical games earlier in the story, is surrounded by the elders of the tribe. While they watch, she dances herself to death. The music is very driving and energetic. There are many irregular, pounding rhythms and the time signature changes frequently. The work builds to a huge climax.
Skill Outcome
Students will distinguish between consonant and dissonant musical sounds.

Consonance and dissonance are musical terms that have specific, technical meanings, but the basic idea is one that can be grasped even by young children. Musical notes that sound good together are called consonant; notes that seem to clash or sound unpleasant together are called dissonant.

1. Give your explanation of consonance and dissonance and some examples of each. Discuss how the prefixes con- and dis- relate to other words, such as consent and dissent.

2. Let students take turns playing combinations of any two notes on an Orff instrument or piano. Let the class vote on what sounds consonant or dissonant.

3. Experiment with the distance between notes. What if the notes are right next to each other? What if there is one or two notes in between? What if they are very far apart?

4. Play recorded examples of a variety of music with mostly consonant or dissonant characteristics (example – Delibes’ “Flower Duet” versus Varese’s “Déserts”) and have students vote. Ask students – how does consonant music make you feel versus dissonant music? What if we only had consonant music or only dissonant sounds? Do students have a preference?

5. Play “Dance of the Chosen One” from Rite of Spring and ask students if they think it is consonant or dissonant.

Assessment
When listening to mostly consonant or mostly dissonant examples of music, students are able to distinguish between them.

Knowledge Outcome
Students will clarify the word “rite” and how it applies to the Rite of Spring.

1. Discuss the meaning of the word “rite”. A formal rite is a ceremony or ritual, such as a Bar Mitzvah, wedding, baptism, the inauguration of a president, the lighting of the Olympic torch, etc. Have any of your students ever seen or participated in any of these “rites”?

2. Informally, a rite is a custom or tradition. Do people in Wisconsin today have any “rites of spring?” (tuning up bicycles, cleaning grills, opening windows, spring clean the house, putting on shorts, etc.)

3. Tell students a synopsis of the story for Stravinsky’s Rite of Spring (a link to an age-appropriate synopsis, along with other background and activities, can be found in the Resources section). Although it is fictional, prehistoric people held religious beliefs and had their own set of rituals. Evidence of this exists all over the world. Show examples such as the 30,000 year old paintings in the caves in Chauvet, France.

4. Ask students why would spring be so important to prehistoric people, that it would have its own formal rituals? Do we have the same kind of dependence on springtime today? What about 100 or 200 years ago? Why or why not? Are there places in the world that depend on good spring weather for the health of their people?

Assessment
When listening to “Dance of the Chosen One” from Rite of Spring, students will describe the importance of springtime to different cultures at different periods of time:
Affective Outcome

Students will develop and express a personal opinion regarding music from *The Rite of Spring* and other modern classical works, their likes and/or dislikes.

**Strategies**

1. Listen to examples of modern classical music, such as works by Charles Ives, Alban Berg, or George Crumb. What do these pieces have in common? (lots of dissonance, syncopated, driving rhythms, unexpected tone colors, extreme dynamics). What is the resulting mood of each of the selections?

2. Play different excerpts from *The Rite of Spring*; ask students if they notice similarities to the other modern classical examples. What do they like or dislike about what they heard? Explain that the premiere performance – the first performance of the work – created such strong reactions in the audience that people started a riot in the concert hall!

3. Ask students to bring in examples of music that they listen to at home. Have them share with each other what it is about that kind of music that they like.

4. Play musical examples from different eras, such as Baroque and/or Romantic. Have students write or discuss what they did and did not like about the piece.

**Assessment**

Students are able to articulate either through writing or verbally what characteristics draw them in or pull them away from modern classical music.
Ferde Grofé (1892-1972)

Ferdinand Rudolph (Ferde) von Grofé was born into a family of classical musicians and seemed destined for a musical future. When he was very young, his family moved from New York to Los Angeles, California. Through his life, Grofé would come to know and love the American countryside that lay between those two cities, capturing some of his favorite parts in music.

Grofé left home at age 14 and worked many odd jobs to support himself, but he always came back to music. By age 15 he was performing regularly with dance and brass bands (he played alto horn in addition to piano and violin) and in 1909 was hired to play viola with the Los Angeles Philharmonic. While at the Philharmonic he was also busy composing and orchestrating music, and became well known for his jazz arrangements. His big break came in 1924 when he arranged George Gershwin’s famous “Rhapsody in Blue.”

Grofé’s own compositions were primarily suites for orchestra, often with jazz influences. He is best known for painting musical pictures of American landscapes. Among his suites are those named for the Mississippi, Hudson River, Death Valley, Hollywood, New England, and Niagara Falls, but by far the most famous of his works is the Grand Canyon Suite.
“Cloudburst” from Grand Canyon Suite

In 1926, Grofé and a group of friends went on road trip through Arizona to the Grand Canyon. They got there in the evening and camped, getting up in time to see the sunrise. The spectacular site inspired Grofé so much he became determined to translate his experience into music. He began work on the Grand Canyon Suite in 1929, but didn't finish it until the summer of 1931, when he retreated to a lakeside cottage in Hayward, Wisconsin so he could concentrate and complete it.

The full suite includes five movements; “Sunrise”, “The Painted Desert”, “On the Trail”, “Sunset”, and “Cloudburst.” “Cloudburst” begins quietly and sweetly, reprising the cowboy theme heard in the “On the Trail” movement, and builds with additional passionate and dramatic themes. Suddenly, everything stops, and a single cello is heard. Then the violent storm hits – you can hear the wind swirling in the strings and in the quick rising and falling lines on the piano. Thunder and lightning is represented by percussion of all different types, including a thunder sheet. Also listen closely for the wind machine. Finally, the storm clears, and as the moon comes out over the Grand Canyon, we once again hear the cowboy theme, triumphantly played by the brass as the music comes to a climactic end.

Activity Idea: Experience a Tone Poem

Ferde Grofé’s Grand Canyon Suite is a great example of a tone poem – a musical piece that is written to describe a specific place, story, or theme. Tell your students they are going to listen to a piece that will be played on the upcoming MSO concert they are attending, but don't tell them what it’s called or what it is about. Play “Cloudburst” for the students. Have the students respond by drawing a picture or writing a paragraph about what they think the music is about. Share and discuss as a class. Play “Cloudburst” a second time, this time introducing it by name and giving some background information. Do they think Grofé did a good job describing a storm in the Grand Canyon? As a follow-up activity, have students do some research on the Grand Canyon or another National Park.
Print and Online Resources

Instruments and the Orchestra


Utah Symphony/Utah Opera Instruments of the Orchestra Video Series (short videos profiling musicians and their instruments in the orchestra).
https://www.youtube.com/playlist?list=PLALV7z7CDQ7yCWoOVUK4mOMAE4ub_h0TG

https://www.youtube.com/watch?v=Pkqf2RQ9wb4

Composers, Pieces, and General Background

Antonio Vivaldi – A Music Appreciation Lesson for Kids (PianoLessons4Children.com)

“Dance of the Chosen One” from Stravinsky’s Rite of Spring (video). Joffrey Ballet’s reconstruction of original Nijinsky choreography:
https://www.youtube.com/watch?v=5AU2waGF8D8

Grand Canyon Suite by Ferde Grofe, with artwork (“Cloudburst” begins at approximately 21’ 55”):
https://www.youtube.com/watch?v=l6BrRwguNgE

Claude Debussy – A Music Appreciation Lesson for Kids (PianoLessons4Children.com):

A Midsummer Night’s Dream for Kids by Lois Burdett (Shakespeare Can Be Fun!, 1997).

Classics for Kids: Felix Mendelssohn: A Midsummer Night’s Dream (website with background information, activities, and 5 minute audio lesson).
http://www.classicsforkids.com/pastshows.asp?id=52

“Mr. Longbottom Flies” from the soundtrack to Harry Potter and the Sorcerer’s Stone:
https://www.youtube.com/watch?v=uG0FlXOlXV4&list=PLG7EAC2ibqY6oGFgO0MGWUjWnDXlOm vU&index=8

Rite of Spring Teacher Guide produced by Minnesota Orchestra. A detailed synopsis begins on page 5.

Shakespeare’s A Midsummer Night’s Dream, a short synopsis (Shakespeare Resource Center)
http://www.bardweb.net/plays/dream.html

“The Use of the Leitmotif System in Star Wars”. 4’ 20” video that introduces Wagner’s leitmotif concept, and shows how John Williams applied it in his music for the “Star Wars” films.
https://www.youtube.com/watch?v=OktDjBj8toJ8

Glossary

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

Baroque Era or Period: A time in music from the late 1600s to the early 1700s, characterized by flowery, ornate music, written in strict form.

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.

Choreography: The art of composing ballets and other dances and planning and arranging the movements, steps, and patterns of dancers.

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.

Crescendo: A gradual increase in loudness.

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.

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.

Fortissimo: Musical term meaning to play very loud.

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.

Impressionism (adj. impressionist): A movement in music and art of the late 19th century and early 20th century that focuses on suggestion and atmosphere. Impressionism began in France.

Incidental Music: Music used in a film or play as background music to enhance a particular atmosphere.

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

Intermezzo: A short connecting instrumental movement in an opera or other musical work.

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.

Leitmotif: A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Literally translates from the German as “leading motive.”
Lyrics: The words of a song.

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

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

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

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

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

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

Notation: The methods of transcribing music into print.

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

 Orchestra: A large group of instrumentalists playing together.

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

Patron: A wealthy person who financially sponsors 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.

Prelude: An introductory piece of music, most commonly an orchestral opening to an act of an opera, the first movement of a suite, or a piece preceding a fugue.

Premiere: The first official performance of a work.

Prodigy: A person, especially a young one, endowed with exceptional qualities or abilities.

Program Music: Music that is descriptive, narrative, or that develops a nonmusical subject.

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

Rest: A period of silence in a musical line.

Rhythm: The element of music pertaining to time, played as a grouping of notes into accented and unaccented beats.

Ritornello: (“Little Return” in Italian) A recurring passage in Baroque music for orchestra or chorus.

Rondo: A form in which the first theme returns after each of several contrasting sections.

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.

Scherzo: An energetic, light, or playful composition, typically comprising a movement in a symphony or sonata.

Score: The music written for a film or theatrical production.

Second Inversion: A musical chord in which the fifth is positioned at the bottom, rather than the top.

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.)

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.

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

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.

Tone Poem: An instrumental composition intended to portray a particular story, scene, or mood.

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

Virtuoso: A 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 28th 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 7,300 students and 500 teachers from 22 area elementary and K-8 schools will participate in ACE.

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

Family Concerts

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

Saturday, December 2, 2017 at Uihlein Hall The Snowman: Film with Orchestra
Sunday, January 28, 2018 at Uihlein Hall The Firebird with Enchantment Theatre Company
Sunday, March 11, 2018 at Uihlein Hall The Music of John Williams – For Families

Audrey G. Baird Stars of Tomorrow Auditions and Concert

In partnership with Forte, the MSO Volunteer League, the Stars of Tomorrow Auditions are 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 2018 Stars of Tomorrow Auditions will be held on February 17, 2018. The 2018 Audrey G. Baird Stars of Tomorrow concert will be held on April 12, 2018. 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 2018-19 Teen Choral Partners application will be available in spring, 2018 and applications and audition CDs will be due in June, 2018.

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 2018. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.
2017.18 Milwaukee Symphony Orchestra

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Conductor Laureate

YANIV DINUR
Assistant Conductor

CHERYL FRAZES HILL
Chorus Director
Margaret Hawkins Chorus Director Chair

TIMOTHY J. BENSON
Assistant Chorus Director

FIRST VIOLINS
Frank Almond, Concertmaster
Charles and Marie Caestecker Concertmaster Chair
Ilana Setapen, Associate Concertmaster
Jeany Kim, Associate Concertmaster Third Chair
Karen Smith
Michael Giacobassi
Yuka Kadota
Lynn Horner
Margot Schwartz
Alexander Ayers
Lija Phang

SECOND VIOLINS
Jennifer Staritt, Principal Woodrow and Andrea Leung Principal Second Violin Chair
Timothy Klabunde, Assistant Principal
Lisa Johnson Fuller
Paul Hauer
Hyewon Kim
Sung Hee Shin
Mary Terranova
Laurie Shawger
Glenn Asch

VIOLAS
Robert Levine, Principal
Richard G. and Judith A. Wagner Family Principal Viola Chair
Nicole Sutterfield, Assistant Principal
Friends of Janet F. Ruggeri Viola Chair
Nathan Hackett
Elizabeth Breslin
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Scott Tisdale, Associate Principal Cello Chair
Madeleine Kabat, Acting Assistant Principal Cello
Gregory Mathews
Peter Szczepanek
Peter J. Thomas
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Kathleen Collisson

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Donald & Abert Bass Chair
Andrew Raciti, Associate Principal
Rip Prétat
Laura Snyder
Catherine McGinn
Scott Kregel

HARP
Principal
Walter Schroeder Harp Chair

FLUTES
Sonara Slocum, Principal
Margaret and Roy Butter Flute Chair
Heather Zinninger Yarmel, Assistant Principal
Jennifer Bouchon Schaub

OBES
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Milwaukee Symphony Orchestra League Oboe Chair
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ENGLISH HORN
Margaret Butler, Philip and Beatrice Blank English Horn Chair
in memoriam to John Martin

CLARINETS
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Franklyn Eisenberg Clarinet Chair
Benjamin Adler, Assistant Principal
Donald and Ruth P. Taylor Assistant Principal Clarinet Chair
William Helmers

FLAT CLARINET
Benjamin Adler

BASS CLARINET
William Helmers

BASSOONS
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Muriel C. and John D. Silbar Family Bassoon Chair
Rudi Heinrich, Assistant Principal
Beth W. Giacobassi

CONTRABASSOON
Beth W. Giacobassi

Horns
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Krause Family French Horn Chair
Krystof Pipal, Associate Principal
Dietrich Hemann
Andy Nunemaker French Horn Chair
Darcy Hamlin
Joshua Phillips

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

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

BASS TROMBONE
John Thevenet

Tuba
Randall Montgomery, Principal*

TIMPANI
Dean Borghesani, Principal
Christopher Riggs, Assistant Principal

PERCUSSION
Robert Kliger, Acting Principal
Assistant Principal
Christopher Riggs

PIANO
Melissa S. Pick Endowed Chair

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Amy Langenecker

PRODUCTION TECHNICAL MANAGER
Jason Pruett

*Leave of Absence 2017.18 Season