Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you to our 2018.19 education season. We are thrilled to have you and your students come to our concerts. It will be a fun, educational, and engaging musical experience.

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 through 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 your students to hear and enjoy *Trills & Chills II*.

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  
Holly Klietz, 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:

Hannah Esch, MSO Education Coordinator  
content author  
Michelle Pehler, MSO ACE & Education Manager  
curriculum contributor  
Zachary-John Reinardy  
graphic design

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

Sincerely,

Rebecca Whitney  
Director of Education, Milwaukee Symphony Orchestra

For more 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 using this login information (case-sensitive):
  Username: msoMM
  Password: msoMM
- Select “Playlists” from the top of the website, near the middle.

- On the left-hand side, choose the “Concerts for Schools 2018.19” folder.

  All concert playlists will appear to the right of the folder. Double-click on “Trills and Chills II” 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 47th 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, and Meet the Music pre-concert talks. Celebrating its 29th 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 7,300 students and 500 teachers and faculty in 20 Southeastern Wisconsin schools will participate in ACE.
About the Conductor

Yaniv Dinur

Yaniv Dinur is the associate conductor of the Milwaukee Symphony Orchestra and the music director of the New Bedford Symphony Orchestra in Massachusetts. He made his conducting debut at the age of 19 with the National Symphony Orchestra of Ireland, a performance that resulted in multiple return engagements with the NSO. Following his European debut, he was invited to perform with the Israel Camerata, making him the youngest conductor ever to conduct an orchestra in Israel.

He since conducted the Israel Philharmonic Orchestra, Jerusalem Symphony, Houston Symphony, San Diego Symphony, Louisiana Philharmonic, New World Symphony Orchestra, San Antonio 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 is the winner of numerous awards, among them the 2017 and 2016 Solti Foundation U.S. Career Assistance Awards, 2nd Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competition 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. He has worked closely with such world-class musicians as Lorin Maazel, Michael Tilson Thomas, Edo de Waart, Pinchas Zukerman, Itzhak Perlman, and Kurt Masur.

Yaniv Dinur is also an accomplished pianist and a passionate music educator who is committed to exposing new audiences to classical music. Since joining the Milwaukee Symphony, he has performed with the MSO in unusual venues such as an industrial design factory, an unfinished office building, and a planetarium in concerts created especially for young professionals. He has also performed in underserved neighborhoods in Milwaukee, bringing orchestral music to people who do not usually have access to it. He often gives pre-concert talks and lectures at different venues around town, 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 was born and raised in Jerusalem, where he studied piano with his aunt, Olga Shachar, and later with Alexander Tamir, Tatiana Alexanderov, and Mark Dukelsky. He studied conducting with Dr. Evgeny Zirlin and Prof. Mendi Rodan at the Jerusalem Academy of Music and Dance. In 2007, he moved to the United States to study with Prof. Kenneth Kiesler at the University of Michigan, where he earned his Doctorate in Orchestral Conducting.
YOUTH PERFORMANCE I

Trills and Chills II

Tuesday, October 30, 2018 at 10:30 AM
Tuesday, October 30, 2018 at 12:00 PM
Wednesday, October 31, 2018 at 10:30 AM
Wednesday, October 31, 2018 at 12:00 PM
Thursday, November 1, 2018 at 10:30 AM

Uihlein Hall

Milwaukee Symphony Orchestra | Yaniv Dinur, conductor

WAGNER (arr. HUTSCHENUYTER) ........ “Ride of the Valkyries” from Die Walküre
GRIEG ........................................ “In the Hall of the Mountain King” from Peer Gynt
JOHN WILLIAMS ................................ “Shark Theme” from Jaws
.......................................................... “Hedwig’s Theme” from Harry Potter and the Sorcerer’s Stone
SAINT-SAËNS ................................... Danse Macabre
BEETHOVEN ................................. Symphony No. 6 “Pastoral,” Movement 4 (Thunderstorm)
MUSSORGSKY .............................. Night on Bald Mountain
JACKSON/TEMPERTON/VINSON ........ “Thriller”
Who's afraid of an orchestra? You might be, after this hair-raising concert! From the magical tale of *Harry Potter and the Sorcerer’s Stone* to Saint-Saëns's eerie *Danse Macabre*, these performances will explore how composers manipulate music to strike fear and wonder into the hearts of listeners. Dynamics, instrument choices, rhythm, tempo, key changes, silence, range – all of these musical elements and more are used to suggest mystery or fear, create suspense, and play with the audience’s imagination. So sit back and enjoy the ride – all from the safety of your seat in the concert hall!

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**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 (translating as “total artwork”). For Wagner this meant combining words, music, movement, costumes, scenery, lighting, and more into a single piece of art to heighten the audience’s experience. 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. The Bayreuth Festspielhaus still stands today, producing exclusively the operas of Richard Wagner. Wagner died in Venice, Italy in 1883.
“RIDE OF THE VALKYRIES”
from *DIE WALKÜRE*

“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. “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.

**Main Theme**

Richard Wagner’s *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 15 hours of music.
EDVARD GRIEG (1843-1907)

Edvard Grieg was born in Bergen, Norway. His mother began to teach him to play piano at age 6 and by age 9 he was composing his own music. Edvard Grieg received his formal music education from the Leipzig Conservatory in Germany at the age of 15. In 1861 he made his debut as a concert pianist in Sweden. He had an active career as a pianist, but every summer he went home to his cottage in Norway to compose. In 1865 Grieg became one of the founders of Euterpe. The group was formed with his friend Rikard Nordtraak and was meant to promote new Scandinavian music by young composers. Grieg was waiting in Rome for Nordtraak later that year when he received word that his friend had died. Although a sad time for Edvard Grieg, it led to an important first meeting with renowned playwright Henrik Ibsen.

Many of Grieg's compositions are rooted in the sound of Norwegian folk songs including his sets of Lyric Pieces. He was exceptionally skilled at representing his native land through music and was regarded as a hero in Norway for providing his people with their own identity. Other successful works include his Piano Concerto in A minor, Peer Gynt, the song-cycle Haugtussa, and Symphonic Dances, Opus 64. He died on September 4, 1907.

“IN THE HALL OF THE MOUNTAIN KING” from PEER GYNT

Henrik Ibsen wrote the drama Peer Gynt in 1867. In 1874 he asked Edvard Grieg to compose the incidental music for the play. Grieg originally struggled to compose for the work writing to a friend saying, “It is a terribly unmanageable subject.” As he continued to immerse himself in the work, the more confident he became with the story and how he wanted to portray it with music. The score was finished in 1875 and the staged premiere took place in 1876 with Grieg conducting.

Peer Gynt tells the tale of Peer’s epic journey all over the world after leaving his life as the village troublemaker. “In the Hall of the Mountain King” describes Peer Gynt’s adventure in the underground Kingdom of the Trolls. The troll theme is repeated many times getting faster and louder each time. The beginning of the piece starts out very low and quiet with the theme being passed back and forth from the cellos and double basses to the bassoons. As the tempo and dynamics increase, more instruments are added to the texture. In this new section, the higher strings, oboe and clarinet are now playing the theme. This depicts the trolls moving faster and faster as they creep up on Peer. Finally, the entire orchestra is playing at fortissimo giving the feeling of intense fear and danger. Luckily, Peer escapes by the skin of his teeth!
LESSON PLANS: “In the Hall of the Mountain King”

Skill Outcome:
Students will be able to demonstrate steady beat and rhythm in the beginning section of “In the Hall of the Mountain King.”

Strategies
1. To introduce steady beat, ask students to copy your movements as you play the first section of “In the Hall of the Mountain King.” Show the steady beat and change body parts at the ends of phrases as an added challenge for students. Assess that students are demonstrating the steady beat accurately. Stop the recording at 1:30 (before the tempo change).

2. To introduce rhythm, ask students to echo rhythmic patterns by tapping, clapping, or using body percussion. Use the rhythms found in the beginning of “In the Hall of the Mountain King.” (For this lesson the contrasting patterns will be referred to as Rhythm A and Rhythm B.)

3. Discuss the terms steady beat and rhythm. How are they different? The same? Can you have one without the other? Explain the importance of feeling the steady beat as we perform rhythms in music.

4. Introduce and learn Rhythm A and Rhythm B with the students in a method of your choosing. Examples: echo the rhythms measure by measure, notation, listening, etc.

5. Provide a visual guide of Rhythm A and Rhythm B on the board. Have students perform the rhythms along with the recording of “In the Hall of the Mountain King” using tapping, clapping, or body percussion.

6. Have students break off into partners – standing, facing one another with their right hand on the left shoulder of their partner. Ask both partners to tap the steady beat on their buddy as you play the recording. Stop at 1:30. Repeat if necessary.

7. Now ask both partners to tap the rhythm of the piece on their buddy as you play the recording. Stop at 1:30. Repeat if necessary.

8. Once students are comfortable with steady beat and rhythm, introduce the following challenge. One person will be the Beat Keeper and the other will be the Rhythm Tapper. Students will feel the beat as they perform the rhythms. Stop the recording at 1:30 and have partners switch roles before restarting.

• FURTHER EXTENSION: Partners switch roles at the section changes (0:20, 0:36, 0:53, 1:10).

• FURTHER EXTENSION: Partners switch roles at the phrase changes (0:12, 0:20, 0:28, 0:36, 0:45, 0:53, 1:00, 1:10).

Assessment:
Students can identify the difference between steady beat and rhythm.
Students can perform steady beat and rhythm in a piece of music.
Knowledge Outcome:

Students will be able to define the terms tempo and dynamics and recognize their use in “In the Hall of the Mountain King.”

Strategies

1. Start by listening to “In the Hall of the Mountain King” with your students. Have students close their eyes while they listen. When they notice a change in the music, they should raise their hand.

2. Discuss what changes the students heard and list them as a class. What happened in the music? (Possible examples: the music got faster, the music got louder, it felt different, more instruments were playing, etc.) Play the piece again so students can observe more changes. It may also help to use the “think, pair, share” method as you create your list. (Students think to themselves, pair up and talk to each other, and then share with the class).

3. Introduce and explain dynamics and tempo. In their most basic form, they are used to express a change in music.
   a. Dynamics = The volume of the music
      i. Crescendo = Gradually getting louder
         1. “In the Hall of the Mountain King” started at pianissimo and ended at fortissimo.
   b. Tempo = The speed of music
      i. Accelerando = Gradually getting faster
         1. “In The Hall Of The Mountain King” started andante and ended allegro.
   c. Discuss other dynamic and tempo terms as necessary.

4. Have students demonstrate the changes happening in the music with their bodies
   a. Tempo – Have the students start by marching in place keeping a steady beat while listening to “In the Hall of the Mountain King.” As the music accelerates, students will continue keeping a steady beat while marching, but will have to march faster to keep up with the new tempo.

   b. Dynamics – Using scarves, body levels, or a different prop, have students depict the dynamic changes of “In the Hall of the Mountain King” by moving their scarves more frantically as the dynamics increase.

5. Bonus: Play other songs that use tempo and dynamics to evoke a change in music and see if students recognize these concepts in other pieces.
   a. Try using other selections from the “Trills and Chills” concert or create your own playlist.

Assessment:

Using “In the Hall of the Mountain King” as the sample recording, students will demonstrate an understanding of dynamics and tempo through movement.

Bonus: Students will recognize dynamic and tempo changes in other pieces of music and explain how they are used to create change.
Affective Outcome:

Students will respond to the story of “In the Hall of the Mountain King” using musical and non-musical vocabulary.

Strategies

1. Review (or learn) what an adjective is with students. Make a list of different adjectives on the board.

2. Provide students with a piece of paper, and writing utensil if necessary. While listening to the recording of “In the Hall of the Mountain King,” have students make a list of adjectives that relate to the feeling of the music.

3. Ask for volunteers to share the adjectives they listed. Create a list of the students’ adjectives on the board. Discuss the reasoning behind the adjectives students chose. What changed in the music that changed the adjective? Why did you feel the way you did at certain moments in the piece?

4. Introduce the term incidental music, explaining that it is music used to create and enhance a particular atmosphere. Incidental music is often used in plays or films. Ask students, “What do you think is happening in this scene? What in the music makes you think that?”

5. Have students flip their piece of paper over and divide it into three sections labeled: Beginning, Middle, End. Have students actively listen to the piece again, this time thinking about the story the music is telling.

6. Students should list adjectives or events they “hear” happening under each section. Did the adjectives change? Did they stay the same? What kind of story do they hear being told? Does the story flow smoothly from Beginning-Middle-End?

7. Lead a discussion with students on the following topics:
   a. What is the story about?
   b. What musical elements help show the story in our imaginations?
   c. How does the story change from Beginning-Middle-End?
   d. How does music tell a story?

8. Share with the students the story of Peer Gynt and the scene of “In the Hall of the Mountain King.” Have students reflect on the type of story they thought the music was telling vs. what the story is actually about.

9. Optional Follow-Up Activity: Read Allison Flannery’s In the Hall of the Mountain King with accompanying audio tracks (listed in Resources Section).

Assessment:

Students can identify how changes in music affect changes in mood and feeling.

Students can describe how changes in music can affect a change in mood and feeling using musical and non-musical vocabulary.
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 musical themes, or motifs, that immediately bring to mind a specific character.

HARRY POTTER and JAWS 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 that create lasting impressions of memorable scenes and characters.

One of director Steven Spielberg’s earliest films, Jaws, tells the story of a New England resort town that is terrorized by a man-eating great white shark. John Williams wrote the film’s music, for which he won his first Academy Award for Best Original Score. The “Shark Theme” is a simple alternating pattern of two notes, a half step apart. This theme has become synonymous with approaching danger. Williams fluctuates between the use of a thin texture, very soft sounds with minimal instruments, and thick texture, dynamic contrast with numerous instrument families. The music frequently alternates between the thick and thin textures, which adds to the sense of fear and anticipation. Beats of rest are also used to build suspense, making silence an integral part of the music. Williams was influenced by Maurice Ravel’s La Valse and Igor Stravinsky’s Rite of Spring when writing the score. He described the shark theme as “grinding away at you, just as a shark would.”
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. The theme is primarily played on the celeste. The celeste looks similar to an upright piano but inside the hammers strike metal chime bars rather than strings to produce a bell-like sound that casts a magical mood. Another important theme in the piece, played by the strings, is the Nimbus 2000. The Nimbus 2000 is the name of Harry Potter’s flying broomstick. Soon after “Hedwig's Theme” is introduced, the strings begin to rumble very softly as if the Nimbus 2000 is preparing for flight. The strings take off as they quickly play embellished scales in a duet with the brass section who is now playing “Hedwig’s Theme.” Keep your ears peeled for the change in music.

Activity Idea –
Write Your Own Leitmotif!

Composer Richard Wagner was famous for his use of leitmotifs – a short motive or melody which is always associated with the same character in music. John Williams also uses leitmotifs throughout his music. Have students listen to “Ride of the Valkyries”, “The Shark Theme” from Jaws, and “Hedwig’s Theme”, listening for the leitmotifs. How are the leitmotifs in each piece similar or different? Tell students they will have the chance to write their own leitmotif. First have students decide who or what the leitmotif will represent. Using bells, hand percussion, voices, or other classroom instruments, have students compose their leitmotif and share it with the class. Does it sound like the character they are trying to represent?
Camille Saint-Saëns is considered one of the most talented musical prodigies of all time. He began music lessons as a toddler with his mother and great aunt Charlotte, who moved in with the family to teach piano. Saint-Saëns had perfect pitch, which means he could sing any musical pitch without prompting or name any pitch that he heard. His first composition is dated March 22, 1839, when he was three and a half years old. By age 10, Saint-Saëns was able to play all of Beethoven’s 32 piano sonatas by memory—a talent he showed off by allowing audiences to choose which one they wanted to hear on the spot.

At the young age of 22, Saint-Saëns became the organist for the Church of the Madeleine in Paris and would stay there for 20 years. He additionally took on the role of professor of piano from 1861 to 1865 at the Niedermeyer School, teaching Gabriel Fauré and becoming dear friends. In 1871, Saint-Saëns helped found the National Society of Music with its purpose being to promote French orchestral works of great significance from future generations. In the same year he produced his first symphonic poem, Le Rouet d’Omphale (Omphale’s Spinning Wheel). Along with Danse Macabre, Le Rouet d’Omphale is one of Saint-Saëns’s most performed symphonic poems. Saint-Saëns toured extensively throughout his life, performing and conducting around the world. Some of his best works from later in his life include Le Carnaval des animaux (The Carnival of the Animals), Piano Concerto No. 5 and Cello Concerto No. 2. In addition to music, Saint-Saëns was a great intellectual writing poetry, scientific papers, and scholarly essays on music, history, and other topics. Additionally, he studied geology, archeology, and botany.

Danse Macabre is an early example of a symphonic poem telling the story of a famous French folk tale, where once a year skeletons leave their graves to be merry and dance together. The piece starts with twelve D’s from the harpist to signify the clock striking midnight. It is a deceiving beginning as the orchestra plays elongated chords underneath the clock chimes, giving the feeling of a clear and calm evening. We are left with pizzicato playing from the cellos and double basses that mimic the sound of tip-toeing feet when suddenly an eerie violin is heard! The solo violin represents the character “Death” and is playing in scordatura tuning, meaning the violin is tuned in a unique way to create haunting effects. The violin is playing tritones, which have been referred to as the “Devil’s interval,” and are being used to call the skeletons to dance.
After the spooky introduction, the main waltz theme is heard for the first time by a solo flute. Throughout the piece, the theme is repeated in various sections of the orchestra and creates different imagery to contribute to the story line. The most vivid painting Saint-Saëns creates is the dance between "Death" and the skeletons, using the xylophone to imitate the sound of the skeletons' rattling bones.

The piece progresses with energy and glee until "Death's" lamenting solo, possibly hinting on the sadness that the end is near. However, the orchestra reignites for a climactic ending before hearing the rooster crow at daybreak, played by a solo oboe.

**Activity Idea: Do Some Research!**

Many musical pieces are inspired by folk tales or mythology. Saint-Saëns's *Danse Macabre* is a musical interpretation of the French Dance of Death concept which developed in the Middle Ages. Much of Richard Wagner's music, such as "The Ride of the Valkyries", is inspired by Norse and Germanic mythology. Trolls, major characters in Norwegian folklore, play a major role in "In the Hall of the Mountain King". Have your students research one of the following topics: Valkyries, the Dance of Death, or trolls. In a brief written or oral report, students should relate their findings. Ask them to think about how the character or topic from folklore or mythology is reflected in the musical piece on the Trills and Chills concert.
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 both the American Revolution (1776) and the French Revolution (1789). The Industrial Revolution was also sweeping across Europe during his lifetime where 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. While his musical background was rooted in the traditions and structures of the Classical Era, his compositional style evolved throughout his lifetime, introducing changes and innovations that ushered in the Romantic period. Beethoven's third symphony *Eroica*, was one of his first compositions to signal this change.

Beethoven was the first freelance composer of his time, meaning he was not employed by a church or a nobleman, but rather he composed music he wanted to compose. His music was meant to be published and performed in concerts that the general public paid to attend. Beethoven’s passion was to create new art, something no one had heard before. At age 22, Beethoven traveled to Vienna to study with famed composer Joseph Haydn. In 1796, he began to lose his hearing, and by 1814 was completely deaf. As his illness progressed, he struggled emotionally and increasingly avoided social gatherings. Despite his hearing loss, Beethoven continued to compose groundbreaking works including Symphony No. 9 and *Missa Solemnis*. Beethoven died in 1827, leaving the legacy of nine symphonies, many string quartets, piano sonatas, concertos, two masses, his opera *Fidelio* and one ballet.

**SYMPHONY NO. 6 IN F MAJOR, Op. 68: “Pastoral,” Mvt. IV**

Although Beethoven rarely wrote descriptive music, he intentionally entitled the work "Pastoral Symphony, or Recollections of Country Life." Beethoven enjoyed spending time in nature and frequently took long walks in the country. He wanted to express the pleasures of country life in his music. Symphony No. 6 breaks from the standard form of the time, having five movements instead of four. The last three movements are performed together without breaks in between. The movements’ titles are listed below:

“Awakening of cheerful feelings upon arrival in the country”
“A brook”
“Happy gathering of villagers”
“Thunderstorm”
“Shepherd’s Song: Happy and thankful feelings after the storm”
The fourth movement depicts a violent thunderstorm. It starts with a few drops of rain, played by the violins, and builds to a great climax. Thunder, lighting, high winds, and sheets of rain are all musically portrayed throughout the movement. The storm eventually dies down, with an occasional crack of thunder still heard in the distance. The end of the storm, played by the flutes, describes the sun breaking through the clouds.

"Thunderstorm" - Symphony No. 6

The fourth movement does not resolve in a final cadence, instead it seamlessly transitions into the final movement. With there being five movements instead of four, this movement can be considered “extra” and some critics describe it as an extended introduction to the final movement.

**LESSON PLANS: Symphony No. 6 “Pastoral”**

**Skill Outcome:**

Students will be able to successfully create and perform a musical “thunderstorm” for the class.

**Strategies**

1. Using active listening ears, students listen to movement 4 (Thunderstorm) of Beethoven’s “Pastoral” Symphony.

2. Lead students in a think-pair-share discussion on the piece. What did you notice in the music? What do you think the music is about? Why?

3. Tell students that the music was written to depict a thunderstorm. Brainstorm the different elements of a storm (thunder, lighting, wind, etc.) and list on the board.

4. Listen to the piece again, and create a “Storm Road Map” based on the events the students hear in the music (Example: The raindrops start, the rain gets harder, there is a lightning strike, etc.)

5. Ask the class, “How did Beethoven create the sounds of a storm through music?” Listen to the movement again and have students share what they heard (raindrops-violins, timpani-thunder/lightning, flute-sunshine; dynamics, texture, staccato, etc.).

6. Have students brainstorm ways they could represent a thunderstorm using body percussion, voices, or instruments in the classroom.
7. As a class, work together to create a musical thunderstorm. Determine the order of events and list them on the board for students to follow. Experiment with sudden surprises, dynamics, and combinations of sounds and decide where the climaxes will be. Ask students to use at least 5-7 different sounds in their thunderstorm.

8. Alternate options:
   - Have students use the “Storm Road Map” they heard in Beethoven’s music to create their own musical thunderstorm in small groups.
   - Have students create their own unique “Storm Road Map” that they notate and use to create their musical thunderstorm in small groups.

9. Using the “Storm Road Maps,” practice, perform, and record if desired.

**Assessment:**

- Following their performances, have students evaluate their creations:
  - We successfully followed the storm template we used for our composition:
    - Yes 😊
    - Kind of 😐
    - Not Really 😞
  - We used at least 5-7 different sounds (body percussion, voices, or instruments) to create our thunderstorm:
    - Yes 😊
    - No 😞
  - The body percussion, instruments, or vocal elements we picked really sounded like the different events of the storm:
    - Yes 😊
    - Kind of 😐
    - Not Really 😞

**Knowledge Outcome:**

- Students will be able to musically compare and contrast the third and fourth movement of Beethoven’s Sixth Symphony – “Pastoral.”

**Strategies:**

1. Give each student a piece of white construction paper and a writing utensil and have them draw a line down the middle of the page.

2. Explain to students that they will be creating drawings/art while listening to two different movements of Beethoven’s Sixth Symphony. As they listen to each movement, they will draw whatever they believe represents the music best. This can be tangible things like people, places, and objects or abstract concepts like lines and shapes. Students should be able to explain how their choices represent the music.

3. Have students listen to movement three of Beethoven’s Sixth Symphony. As they listen, they should create their drawing as they respond to what they hear in the music. When the movement finishes have them wrap up their drawing.

4. Repeat this process for movement four. Allow them time to wrap up their drawing.

5. Have students partner up to share their drawings. They should share the musical inspirations for the different elements in their artwork. The partner can ask questions such as the following to generate discussion about how the student represented the music:
a. Did you draw anything to show the differences in instrumentation?

b. Did you notice any tempo or dynamic changes? Did you draw that somewhere?

c. What did each movement make you imagine? How did you show the differences of what you were imagining?

d. Did you hear a story? How did you show that?

6. Tell the students that Beethoven's Sixth Symphony is named “Pastoral.” What does that mean? Discuss the names of each movement: 1. “Awakening of cheerful feelings upon arrival in the country” 2. “A brook” 3. “Happy gathering of villagers” 4. “Thunderstorm” 5. “Shepherd’s Song: Happy and thankful feelings after the storm.” How do these titles compare to what you may have included in your drawing?

7. Hang the drawings in the classroom for all to view, or have students do a Gallery Walk around the classroom to view each other’s work.

Assessment:

Using visual art and verbal analysis, students will demonstrate understanding of the musical differences and similarities between the third and fourth movements of Beethoven’s Sixth Symphony.

Affective Outcome:

Students will relate their own experiences of hardship (and “escape”) to the life of Beethoven.

Strategies:

1. Introduce students to Beethoven using music, video, and print resources (many are provided in the Resources section of this guide).

2. Start a discussion, asking students to share what they have learned and to describe the composer. What kind of life did he have? How did he respond? Teach students the word empathy, and ask students to “put themselves in Beethoven’s shoes” using these questions:

   a. What would it be like to lose your hearing?
   
   b. How would losing your hearing affect your life and being a composer?
   
   c. What would you do to compensate for not being able to hear?
   
   d. Define perseverance. Do you think Beethoven persevered through his challenges?

3. Share with students how Beethoven loved nature and would use it as an “escape” from some of his hardships. He wrote Symphony No. 6 to reflect his love of the country and being in nature. Discuss with students what they use as their “escape” from hard times or stress. Where do they go/what do they do when they are sad?

4. Tell students when Beethoven was feeling the lowest, he wrote the Heiligenstadt Testament, dated October 6, 1802, a letter to his brothers he never mailed. Read excerpts to the class:

“I was ever eager to accomplish great deeds, but reflect now that for six years I have been a hopeless case, aggravated by senseless physicians, cheated year after year
in the hope of improvement, finally compelled to face the prospect of a lasting malady whose cure will take years or perhaps be impossible. Only art it was that held me, it seemed impossible to leave this world until I had produced all that I felt called upon me to produce, and so I endured this wretched existence. I must now choose patience as my guide, and I hope my determination will remain firm. Perhaps I will get better, perhaps not.”

Using close reading strategies, ask students what Beethoven means with this letter.

5. Tell students to pretend Beethoven sent this letter to the class. Have each student respond with a letter of encouragement so he continues to write beautiful music. Students may persuade Beethoven to try their “escape” as a means of feeling better.

October 10, 1802

Dear Beethoven,

______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
______________________________________________________
____________________________________________

[add paragraph structure and lines as necessary]

Sincerely,

______________________________________

Assessment:

Students will write letters of encouragement to Beethoven demonstrating their understanding of compassion and empathy for others.
MODEST MUSSORGSKY (1839-1881)

Modest Mussorgsky began his musical studies at an early age with his mother being his first piano teacher. At 13, he entered the Guards’ School to prepare for a military career, but remained very interested in music and began composing. When he was 18, Mussorgsky left his post as junior officer of the Preobrazhensky Regiment to concentrate on music and became a composition student of the Russian composer Mily Balakirev. Unable to study composition in a thorough way, Mussorgsky made friends with several of the most important Russian composers of his time. His contact with noted composers is what helped him develop his own talents.

Mussorgsky was passionate about composing in a distinct style that portrayed Russian life vividly and realistically. This led him to become known as one of the members of “The Five,” or “The Mighty Handful.” The group was comprised of other composers who shared a strong interest in creating music that was uniquely Russian in nature. It included Mily Balakirev, Aleksandr Borodin, Nikolay Rimsky-Korsakov, and César Cui. Mussorgsky wrote in many musical genres such as opera, orchestral music, and piano works even though his output of songs was small. He is best known for the popular Night on Bald Mountain, his opera Boris Godunov, and a piece written for piano in 1874 after the death of a friend, Pictures at an Exhibition.

NIGHT ON BALD MOUNTAIN

Mussorgsky began thinking about this piece as early as 1860, but it wasn’t until 1867 that he finally composed the music in a flurry of inspiration. It took him less than two weeks to write all of the orchestra parts! Following Mussorgsky’s death in 1881, his friends arranged and orchestrated many of his compositions for publication. In 1886, Nikolai Rimsky-Korsakov produced a heavily edited version of Night on Bald Mountain, which is the one we know best today. Mussorgsky’s original composition, St. John’s Night on the Bare Mountain (written in 1867), was not performed until the 20th century.
Based on Russian folklore, *Night on Bald Mountain* is a musical fantasy that tells the story of a witches’ gathering, taking place on St. John’s Eve on Bald Mountain (sometimes called Bare Mountain). According to legend, witches and sorcerers would gather on the mountain for a night of wild adventure and merriment. The ominous atmosphere is set by incredibly fast triplets played in the upper strings. The woodwinds respond with frantic ascending and descending lines, leading to a dramatic presentation of the main theme by the tubas and trombones. Four main themes are introduced throughout the piece and explored within various instrument families. Unusual to the rest of the piece, a majestic fanfare can be heard numerous times by the trumpets. After the return of the first main theme and a climactic trumpet fanfare, chimes of a bell are played slowly signaling that morning is coming. Three solo instruments with light and gentle tones, the flute, clarinet, and harp, also help to paint a picture of daybreak and conclude the piece.

**LESSON PLANS: Night on Bald Mountain**

**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 they have been 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 answers on the board.
2. Discuss the appropriate audience behavior for each of the settings your students listed. For example, how would audiences behave at a golf tournament versus a football game?
3. Review MSO 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”.

**Assessment:**
Students display appropriate concert etiquette at the Youth Concert. Following the concert, have students take a self-assessment of their concert etiquette using the following rubric:

- Did I stay quiet and allow myself and others to experience the concert fully?
  - Yes! 😊
  - Kind of 😞
  - Needs Work 😞

- Did I clap at the appropriate times to show the musicians they did a good job?
  - Yes! 😊
  - Kind of 😞
  - Needs Work 😞

- Was I a good role model for my classmates by demonstrating proper audience behavior?
  - Yes! 😊
  - Kind of 😞
  - Needs Work 😞
Knowledge Outcome:
Students will be able to identify the four instrument families in an orchestra and describe how they each make sound through investigation and sorting.

Strategies:
1. Teacher introduces or reviews the orchestra to the class:
   a. Large group of musicians who play together, made up of four different families of instruments.
   b. Instrument families each produce sound differently:
      • Strings – string vibrates after being plucked or bowed
      • Woodwinds – air blown across a reed or opening that vibrates
      • Brass – air blown into a mouthpiece through vibrating lips
      • Percussion – something that is struck, causing vibration
   c. Introduce each of the instruments within the families and the sounds that they produce. Make sure students are comfortable with all of the instruments before beginning the game.
2. Create (or provide) enough instrument graphic cards for each student in your class. Attach an instrument graphic card on each student’s back (students do not get to see their card).
   (NOTE: You can find multiple free instrument flashcard options to print out online).
3. Students form pairs and decide who “A” is and who “B” is and quietly look at each other’s backs. The students should not tell each other what is on their backs.
4. “A” asks three “yes” or “no” questions then makes one guess about which instrument he/she is. “B” will do the same.
5. If a student guesses incorrectly, they form a new pair to ask questions and guess, as above, until each learns what is on his/her back.
6. Once a student guesses correctly, they move their card from their back to their front and go to the color coded area for their specific instrument family. Once there, students will record best descriptions of how instruments in that family produce sound. Are all members of the family covered by your description?
7. Each group presents to the class their instrument family and the sound production method of that family by providing a verbal description, as well as a demonstration of how the instruments work.
8. Having students stay with their instrument family groups, listen to Night On Bald Mountain and challenge students to identify and raise their hands when they hear their family of instruments being featured in the piece. Discuss with your students how each of the families of instruments is used in Night on Bald Mountain.

Assessment:
Students will correctly sort instruments into their families and describe why they belong to that family.
Students will identify instrument families in Night on Bald Mountain.

Affective Outcome:
Students will respond to Night on Bald Mountain by creating an original storyline that reflects the music.

Strategies:
1. Challenge students to actively listen to a piece of music by giving them the following questions to consider. “What do you hear? What changes are happening? What do you notice? How did you feel?”
2. Discuss what students heard while they were listening. Tell students the piece was telling a story and ask what they think the story might be about based on what they observed in the music.

3. Listen to the piece again having students listen for the story. What kind of story is being told? Who are the characters? What did you ‘see’? Tell students that Night on Bald Mountain is a musical fantasy about a witches’ gathering on St. John’s Eve on Bald Mountain. A musical ghost story! Using the piece Night on Bald Mountain as inspiration, students will use the ‘5 W’s of Scary Story Writing’ template to create their own scary story.

   WHO? Who are the main characters? How are they described in the story?

   WHAT? What is the scary story about? What is the problem and how is it resolved?

   WHEN? When does the story take place?

   WHERE? Where does the story take place?

   WHY? Why is the main character in danger? Why is there a problem?

4. After gathering the 5 W’s of their story, have students depict their scary story using a cartoon strip format. Students should use at least five cartoon strip frames to tell their story using pictures and simple dialog. A piece of paper folded hot dog style and divided with pencil markings can be used for the cartoon strip template.

5. Have students share their story and cartoon strip and explain how the music influenced their choices.

6. Optional Follow-Up: Watch Disney’s interpretation of Night on Bald Mountain in the original Fantasia movie. Have students compare/contrast their interpretations to Disney’s interpretation. (Note: Links to the video are included in the Resources section)

Assessment:

Students will describe their thoughts and feelings, related to the music that motivated their choices for their story and cartoon strip.
MICHAEL JACKSON (1958-2009)

Michael Jackson was born in Gary, Indiana to parents Joe and Katherine Jackson. He was one of nine children in what became an extremely musical family. Michael’s career began at the young age of six, performing as the lead singer of the Jackson Five. The Motown group was comprised of the five brothers and managed by his father, Joe Jackson. Michael and his brothers produced many number one hits, including “I Want You Back,” “ABC,” and “I’ll Be There.”

By 1978, Michael was working towards his solo career. That year he performed as the Scarecrow alongside Diana Ross in the movie musical The Wiz. In 1979 he released the solo album Off the Wall to great success, but Thriller (1982) fully established him as a solo performer. The album included some of his greatest hits, including “Beat It,” “Billie Jean,” and “Thriller.” Michael Jackson has been deemed the King of Pop for transforming pop music and dance. He is the creator of the infamous Moonwalk and Anti-Gravity Lean. Jackson’s untimely death in 2009 was mourned by many as he was preparing a comeback tour titled, This is It.

ROD TEMPERTON (1949-2016) AND THRILLER

Jackson’s album Thriller was released in 1982 and is one of the best-selling albums in history. Containing iconic pop hits and producing groundbreaking music videos, the album won eight Grammy Awards, including Album of the Year. Rod Temperton, nicknamed “The Invisible Man,” was the songwriter of the hit single “Thriller.” He was a successful songwriter, contributing numerous songs for Michael Jackson as well as Karen Carpenter, Aretha Franklin, and Donna Summer. Temperton was also responsible for naming both Off the Wall and Thriller albums.

Following the release of the album came a 14-minute music video for the song “Thriller” in 1983. The music video was directed by John Landis and has a horror theme, depicting Michael as a werewolf and a zombie at different points. The style of the song is considered disco-funk and features instruments such as the synthesizer, saxophone, and trumpet. The beginning of the song sets a strong scene with an eerie build in dynamics and creeping ascending tones leading to a climax of descending chords at a fortissimo level! This transitions to the establishment of patterns heard throughout the entire song. One example being this funky rhythm played by the bass:

```
Thriller
```

```
[Musical notation of the beginning of the song]
```
Sound effects were a key element in the production of “Thriller” to add to the horror theme. Creaking doors, footsteps, thunder, and a howling wolf are among these sound effects. Another addition to the song was a narration by Vincent Price. Price was an American actor known for his involvement in horror films. While these special sound effects may not be used in the orchestra, listen for other ways they create haunting sounds with their instruments.

**Activity Idea: Produce Your Own Music Video!**

Tell students they are going to “produce” their own music video, using a common song most people know (it would be better if it was a song that doesn’t already have a music video they have seen, so they don’t have preconceived ideas of what it should be). Suggestions might be “Twinkle, Twinkle, Little Star”, “Take Me Out to the Ball Game”, or even “Happy Birthday.” Students work in groups to make the decisions about the production of their video. Is there a story? What’s the setting? Who will star in it? What characters will they play? Will they need costumes or props? What style will the song be performed in? Once complete, groups share their music video concepts with the class. For a larger project, groups could rehearse, perform, and record their music videos.
Print and Online Resources

Instruments and the Orchestra


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

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

Composers, Pieces, and General Background

Dallas Symphony Orchestra Kids website. Composer list includes pages on Beethoven, Grieg, Mussorgsky, Saint-Saëns, Wagner, and Williams:

“In the Hall of the Mountain King,” Edvard Grieg

“Shark Theme” from Jaws and “Hedwig’s Theme” from Harry Potter, John Williams
John Williams conducts “Jaws Theme.” (about 3 mintues):
https://www.youtube.com/watch?v=E-sX2Y0W8l0

John Williams “Hedwig’s Theme.” Live in concert at the BBC Poms (about 5 minutes):
https://www.youtube.com/watch?v=tc9nVR6jOxU

Music Express Magazine Interview with John Williams (about 14 minutes):
https://www.youtube.com/watch?v=zNX2rNaCDso

Danse Macabre, Camille Saint-Saëns
Camille Saint-Saëns Danse Macabre performed by the Northern Illinois University Philharmonic Orchestra (video – about 7:30”):
https://www.youtube.com/watch?v=DRSwajJ2NqFo

**Symphony No. 6 “Pastoral” Movement 4, Ludwig Van Beethoven**

Bauer, Helen. *Beethoven for Kids: His Life and Music with 21 Activities*.

Beethoven Symphony No. 6 “Pastoral” 4th Movement, with artwork (4th movement ends at 3’36”):
https://www.youtube.com/watch?v=hiCjD5bXXQ

**Night on Bald Mountain, Modest Mussorgsky**

Modest Mussorgsky: Composer Profile. Classics for Kids Website:
http://www.classicsforkids.com/composers/composer_profile.php?id=47

*Fantasia* (1940). *Night on Bald Mountain* (video): PLEASE NOTE – some images may be frightening to some children. Please preview before showing to students.

Part 1- https://www.youtube.com/watch?v=b756FPiLlp8&t=27s

Part 2- https://www.youtube.com/watch?v=bP7kE_cncEs&t=14s

**“Thriller”**

Michael Jackson’s music video “Thriller” - Behind the scenes photos of:

Michael Jackson, ‘Thriller’ music video (about 14”) PLEASE NOTE – some images may be frightening to some children. Please preview before showing to students.
https://www.youtube.com/watch?v=sOnqjkJTMaA

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

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

Beat: The unit of musical rhythm.

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

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

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

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.

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

Crescendo: A gradual increase in loudness.

Debut: A person’s first appearance or performance in public.

Decrescendo: A gradual decrease in loudness.

Director: A person who guides the making of a film. The director controls a film’s artistic and dramatic aspects.

Duet: A performance by two people.

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 two or more musicians.

Excerpt: A smaller musical passage taken from a larger movement or work.
**Flat**: A symbol showing that the note is to be lowered by one half-step.

**Folklore**: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

**Form**: The structure of a piece of music.

**Forte**: A dynamic marking indicating to play loud.

**Fortissimo**: A dynamic marking indicating to play very, 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. Also refers to the study of chord progressions.

**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.

**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.

**Legato**: Indicating a musician to perform in a smooth, flowing manner, without breaks between notes.

**Leitmotif**: A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as “leading motive.”

**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.

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

**Notation**: The methods of transcribing music into print.

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

**Opus**: A 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.

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

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

**Pianissimo**: A dynamic marking indicating to play very, very softly.

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

**Pizzicato**: A technique where a stringed instrument is played by being plucked, rather than bowed.

**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.

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

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

**Rest**: A period of silence in a musical line.

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

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

Scale: Any set of musical notes ordered by pitch.

Scordatura Tuning: A technique in which players of string instruments tune their strings to different notes from a normal tuning.

Score: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up.

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

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

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

Songwriter: A person who composes words, music, or both especially for popular songs.

Staccato: Indicating a musician to perform each sound with sharp, detached breaks between notes.

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

Symphonic Poem (tone poem): An instrumental composition intended to portray a particular story, scene, or mood.

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

Tempo: Indicating speed.

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

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

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: Numeric symbol in sheet music determining number of beats per measure.

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

Tritone: An interval of three whole tones (an augmented fourth).

Waltz: A dance or concert composition in ¾ time with a strong accent on the first beat.
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 29th 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 20 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. This season’s competition will take place on February 9, 2019. 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 1, 2018 at Uihlein Hall The Snowman: Film with Orchestra
Sunday, March 31, 2019 at Uihlein Hall Presto Mambo featuring Platypus Theatre

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 2019 Stars of Tomorrow Auditions will be held on February 23, 2019. The 2019 Audrey G. Baird Stars of Tomorrow concert will be held on May 9, 2019. 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 choral masterwork 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 2019-20 Teen Choral Partners application will be available in the spring of 2019. Applications and audition recordings will be due in June, 2019.

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 on March 30, 2019. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.
2018.19 Milwaukee Symphony Orchestra

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Polly and Bill Van Dyke Music Director Chair

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Conductor Laureate

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Timothy Klubunde, Assistant Principal
Glenn Asch
John Bian
Lisa Johnson Fuller
Paul Hauer
Hyewon Kim
Shengnan Li
Laurie Shawger
Mary Terranova

VIOLAS
Robert Levine, Principal
Richard D. and Judith A. Wagner Family Principal Viola Chair
Nicole Sutterfield, Assistant Principal
Friends of Janet F. Ruggieri Viola Chair
Samantha Rodriguez, Assistant Principal
Elizabeth Breslin
Alejandro Duque
Nathan Hackett
Erin H. Pital
Helen Reich

CELLOS
Susan Babini, Principal
Dorothy C. Mayer Cello Chair
Scott Tiodel, Associate Principal Emeritus
Kathleen Collosion
Madeleine Kabat
Gregory Mathews
Peter Szczepanek
Peter J. Thomas
Adrien Ztoun

BASSES
Jon McCullough-Bennet, Principal
Donald B. Albert Bass Chair
Andrew Raciti, Associate Principal
Scott Kreger
Catherine McGinn
Rip Pretat
Laura Snyder

HARP
Principal
Walter Schroeder Harp Chair

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

OBES
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 Einsten Clarinet Chair
*Benjamin Adler, Assistant Principal
Donna and Ruth P. Taylor Assistant Principal Clarinet Chair
**JJ Koh, Acting Assistant Principal

E FLAT CLARINET
*Benjamin Adler
**JJ Koh, Acting Principal

BASS CLARINET
William Helmers

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

TUBA
*Randal Montgomery, Principal
**Matthew Gaunt, Acting Principal

TIMPANI
Dean Borghesani, Principal
Christopher Riggs, Assistant Principal

PERCUSSION
Robert Klleiger, Acting Principal
Assistant Principal

PIANO
Melitta S. Pick Endowed Chair

PERSONNEL MANAGERS
Francoise Moquin, Director of Orchestra Personnel
Rip Pretat, Assistant

LIBRARIANS
Patrick McGinn, Principal Librarian
Anonymous Donor, Principal Librarian Chair
Paul Beck, Associate Librarian

PRODUCTION STAGE MANAGER
Amy Langenecker

PRODUCTION TECHNICAL MANAGER
Tristan Wallace

*Leave of Absence 2017.18 Season
**Acting members of the Milwaukee Symphony Orchestra 2018.19 Season
String section members are listed in alphabetical order