2018.19 Concerts for Schools

MILWAUKEE SYMPHONY ORCHESTRA

Notes FROM HOME

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 Comprehensive Musicianship though Performance model lessons are presented. These pieces have skill, knowledge and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy *Notes from Home*. We invite you to review these materials and provide feedback – we want to know what you think!

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:

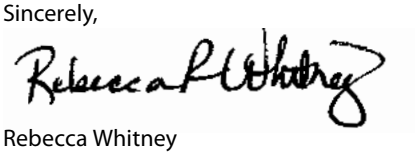
Hannah Esch, *MSO Education Coordinator*
content author

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

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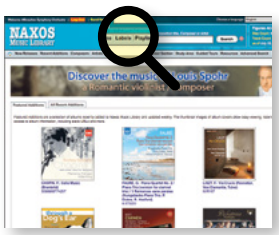
Audio Guide

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.

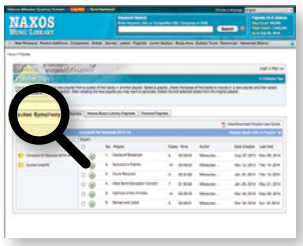
To access the Naxos Playlist for this concert, please follow these instructions:

- 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.



Click "Milwaukee Symphony Orchestra Playlists" tab

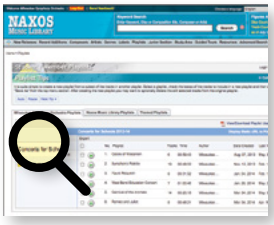


- On the left-hand side, choose the "Concerts for Schools 2018.19" folder.

All concert playlists will appear to the right of the folder. Double-click on "Notes from Home" 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 playlist can host a limited number of users at one time. Please make sure to LOG OUT of the system when done 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 19 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 II

Notes from Home

Wednesday, January 23, 2019 at 10:30 AM
Tuesday, January 29, 2019 at 10:30 AM
Tuesday, January 29, 2019 at 12:00 PM
Wednesday, January 30, 2019 at 10:30 AM
Wednesday, January 30, 2019 at 12:00 PM

Uihlein Hall

Milwaukee Symphony Orchestra | **Yaniv Dinur**, *conductor*
Monona Suzuki, *violin* (2018 Audrey G. Baird Stars of Tomorrow Competition Winner)

GLINKA ..... Overture to *Russlan and Ludmilla*

DVOŘÁK ..... Symphony No. 9 ("From the New World") in E minor, Opus 95
II. Largo

WALTON ..... *Crown Imperial* (Coronation March)

MONCAYO-GARCÍA..... *Huapango*

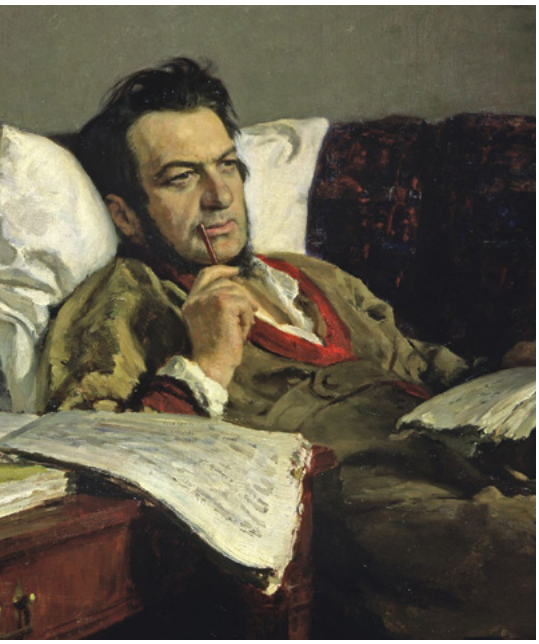
PAGANINI..... Concerto No. 2 in B minor for Violin and Orchestra, Opus 7
III. Rondo ("La Campanella")

COPLAND..... Variations on a Shaker Melody from *Appalachian Spring*

PURDY/ arr. Chase ..... "On, Wisconsin!"

Concerts for Schools is funded by the Herzfeld Foundation and the Gerda A. Debelak, Eleanor N. Wilson, and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation. Concerts for Schools is also supported in part by a grant from the Wisconsin Arts Board (WAB), with funds from the State of Wisconsin and the National Endowment for the Arts (NEA). All MSO education programs are supported in part by an endowment from the Hearst Foundations and the United Performing Arts Fund (UPAF).

Where does music take you? A great melody can pull our minds and hearts to a special place within the first few notes. Many composers' most famous works were inspired by their love for their homelands. Some convey the pride they feel for their homeland, while others paint a picture of the landscape or tell a story from its history or folklore. Still others express longing for a home that has been left behind. As you listen to the music on this concert, use your imagination to travel to the different homelands of our composers, and think about what "home" means to you.



MIKHAIL GLINKA (1804 - 1857)

Mikhail Glinka was born into a noble family in the village of Novospasskoye, Russia. His first experience with music was around age 10 or 11 when he heard his uncle's private orchestra for the first time. This instilled a passion for music within Glinka immediately. At the age of 13, Glinka attended the Chief Pedagogic Institute at St. Petersburg where he studied piano, violin and voice. Following in the footsteps of his noble family, Mikhail Glinka worked in the Ministry of Communications for four years. Ultimately, he knew that music was his true passion and decided to study seriously in 1834. Glinka was heavily influenced by Italian **composers** Vincenzo Bellini and Gaetono Donizetti during the three years he spent in Italy. His travels immersed him in Western **operatic** traditions, including Italianate melodies, French drama, and German **counterpoint**. Troubled with homesickness, Glinka **composed** music with these Western influences, while also including a Russian voice. *A Life for the Tsar* premiered in 1836 and was the first true Russian **opera**. It centers on a peasant who becomes a hero after sacrificing his life to save the tsar from Polish invaders. The opera was wildly successful due to the combination of Russian and Western styles and won Glinka international recognition, the first Russian composer to be recognized this way. Glinka's compositional style paved the way for other Russian composers, including Modest Mussorgsky and Nikolai Rimsky-Korsakov. Even with a small output of music, he is considered one of the most influential composers of Russian music.

OVERTURE to *RUSSLAN AND LUDMILLA*

The use of fantasy elements and folk stories is a common thread in Russian music, and the story of *Russlan and Ludmilla* is no exception. Based on a poem by Russian poet Aleksander Pushkin, the story is about a fairytale love between Ludmilla and Russlan. On the night of their wedding, Ludmilla is kidnapped by the evil sorcerer Tchernomor. Desperate to find his daughter, Svetozar promises Ludmilla's hand in marriage, as well as half of his kingdom, to whomever brings her back. Three suitors, including Russlan, prepare themselves for the journey to find Ludmilla. Through the course of an epic adventure, Russlan is successful in rescuing Ludmilla and the two are wed. At the time of its **premiere** in 1842, *Russlan and Ludmilla* was not well received. Despite this, the **overture** to the opera has remained a standard in **orchestral repertoire**. Themes from the opera are represented throughout the overture that provide an arc to the story before it has officially begun. There is an exciting energy to it with a boisterous beginning from the entire orchestra followed by swift movement from the strings.

LESSON PLANS: Overture to *Russlan and Ludmilla*

Skill Outcome:

Students will be able to recognize and describe orchestral instruments by playing a musical instrument version of "Heads Up."

Materials Needed:

Flashcards with pictures of orchestral instruments.
Flashcards with names of orchestral instruments.

Note: Make sure you can't see the word/picture through the back of the flashcard.

Strategies

Lesson 1: Introduce Orchestral Instruments

1. Play the Overture to *Russlan and Ludmilla* for the students.
    a. What did students notice? What did they hear?

2. Teach students about the different families of instruments found in an orchestra.
    a. Teach them how each family produces sound (ex: Strings = plucked or bowed, Brass = lip vibration, Woodwinds = reed vibration, Percussion = struck).
    b. Have students discover specific instruments within each of the families.
        i. Make sure to include different auxiliary percussion instruments.
        ii. Depending on the knowledge your students have, instruments like the bass clarinet, English horn, and contrabassoon could be included.
    c. Play samples of what each instrument sounds like.
        i. The Utah Symphony created YouTube videos with information and playing demonstrations for each instrument:
            1. Instruments of the Orchestra

3. Listen to the Overture again once the students know the instrument families and challenge them to listen for when specific instruments play.

Lesson 2: Play Orchestral Instrument "Heads Up" and Apply Instrument Knowledge

1. Have flashcards face down on a table/music stand at the front of the classroom. Choose one student to be the first instrument guesser. The student picks one card from the pile and holds it up to their forehead so that the class can see the word, but the guesser cannot.
2. The rest of the students are the clue givers trying to help the guesser discover the instrument.
    a. To eliminate shouting and speaking out of turn, establish a system where the teacher calls on students (either from a class list, or calls on students raising their hand), or have the guesser call on students.
3. Clue giving students should only give one clue when called on. Clue examples could include:
    a. Size
    b. Shape
    c. Instrument family
    d. Type of sound made
    e. What kind of music the instrument plays
    f. Any other information you have taught the students about each of the specific instruments
4. Have the guessing student listen to at least three clues before raising their hand to guess the instrument. Set a timer for 1:30 to challenge both the clue givers and the guesser. (Decrease the time as students become more familiar with the instruments).
    a. If the guesser does not know the instrument after three clues, keep calling on students to give clues until the guesser feels that they know the answer.
5. After the guesser gets the correct answer, or time runs out, select a new student to become the guesser.
6. Once students feel comfortable with the different instruments, pass out an instrument card to each student. Play the Overture to *Russlan and Ludmill*a and have students stand and show their instrument card when they hear their instrument being featured in the piece.
    a. Do this exercise multiple times having students switch cards to challenge them to use their listening ears to recognize the instrument on their card.

Further Extension: Challenge the class with instrument sound recognition. Play a sample recording of an instrument for your students to guess. No verbal clues are given.

Assessment:

Students can identify instruments in an orchestra. *Create an instrument recognition quiz for your students in the format of your choosing.* (Multiple choice, fill in the blank, matching pictures to written names, aural recognition of the instruments, etc.)

Knowledge Outcome:

Students will research the different cultures featured in the *Notes from Home* program and present a traditional folk story.

Strategies

1. Read a summary of the narrative poem and folk epic, *Russlan and Ludmilla*, for the class.
2. Introduce the genre, folk stories. Explain that folk stories are a treasured part of all cultures and are a way to always have a piece of home with you. Many folk stories have been passed down, changed, and varied through multiple generations.
3. Ask students for examples of folk stories they already know. Ex: *Jack and the Beanstalk, Goldilocks and the Three Bears, Little Red Riding Hood, Rumpelstiltskin*, etc.
4. Split students into small groups to research the varying cultures featured in the *Notes from Home* program. Assign a different homeland/culture to each group.
    a. Russia, Czech Republic, England, Mexico, Italy, America
5. Groups will research important traditions of the culture, while also looking for a traditional folk story of that culture.
6. Groups create a short presentation for the class, including 3-5 facts on the traditions of the culture and a summary of a traditional folk story from the country.
    a. Discuss similarities and differences between the cultures.

Assessment:

Following their presentations, have students evaluate their preparation and presentation:

We provided 3-5 facts that are important to the culture:

Yes Kind of Not Really

We found a folk story relevant to our country and summarized the story for the class:

Yes Kind of Not Really

We stayed on task during the preparation and presentation of our project:

Yes Kind of Not Really

Affective Outcome:

Students will create an artistic summary of the Overture to *Russlan and Ludmilla*.

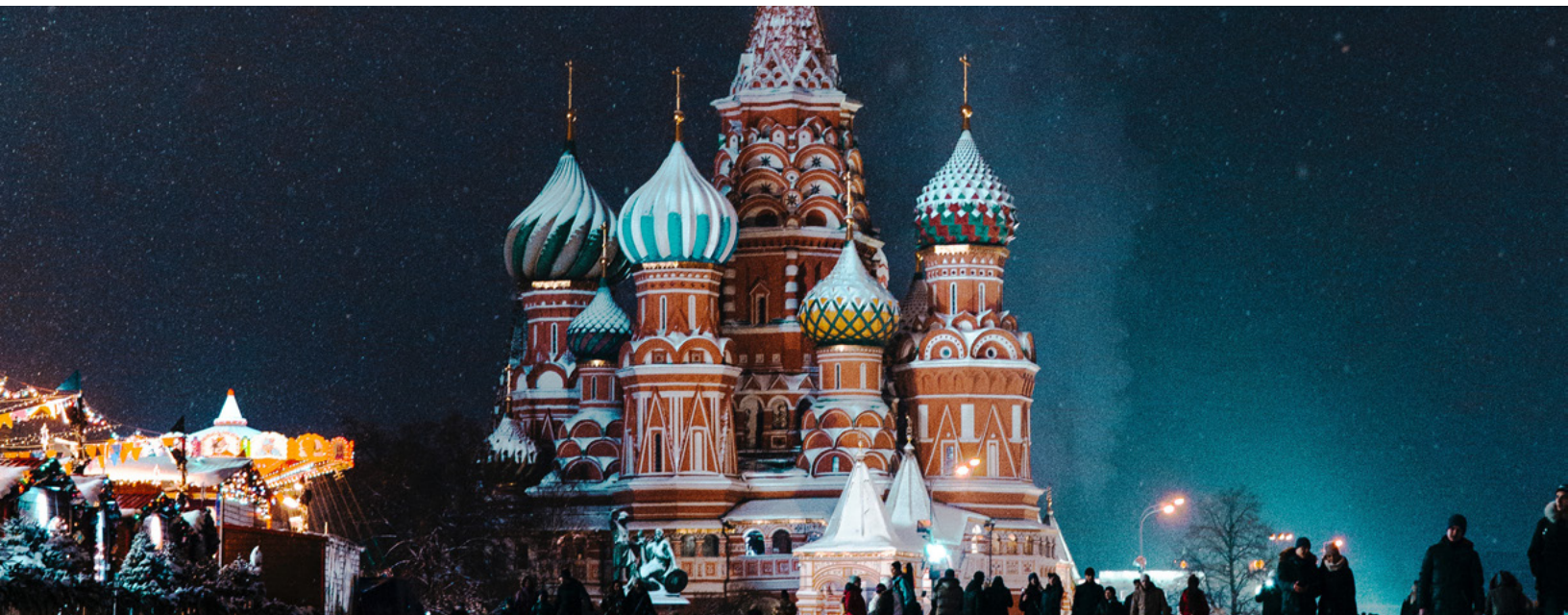
Strategies

1. An overture is a summary of a musical or opera. The Overture to *Russlan and Ludmilla* gives us an instrumental summary of what we might hear and expect as the opera unfolds.
2. Discuss summaries with your students. How do we use summaries? Why do we use summaries? Share with your students examples of summaries and how and why they are used. Examples could include:
    a. Written Stories
    b. News Broadcasts
    c. Movie Trailers
    d. School Assignments (a book report, a science project summarizing results, etc.)
3. Listen to the Overture to *Russlan and Ludmilla* and have students think about the summary of the story.
    a. What is happening in the story?
    b. What does it make you think and feel?
    c. What kind of characters are there?
    d. Where are the characters going?
    e. What are the characters doing?
4. Create an art piece that summarizes the story and goes along with the overture.
    a. Using just one piece of paper and the art medium of your choosing, create a depiction of the story heard in the overture.
        i. Create a path that the characters are taking.
            1. What does this path look like?
            2. Where are the characters going?
            3. What are they doing?
        ii. Use colors to depict the feeling of the overture and the story.
            1. How does the music make you feel?
            2. How might the characters feel?
5. Hang the art projects in the classroom to showcase everyone's individual summary of the overture.

Further Extension: Read students a summary of the story of *Russlan and Ludmilla* and give them a chance to analyze how their summaries and art projects compared to the actual story.

Assessment:

Students create summaries of the Overture to *Russlan and Ludmilla* using art.
Students can connect their artistic choices to the music from the Overture to *Russlan and Ludmilla*.



ANTONÍN DVOŘÁK (1841-1904)

Antonín Dvořák was born in a small village in Bohemia, now part of the Czech Republic, in Europe. His parents were amateur musicians and recognized his musical talent at a young age. He began his musical training at age six and graduated as an accomplished violin and viola player before he was 20 years old.

In 1875, Dvořák became friends with Johannes Brahms who connected him with the publisher Fritz Simrock. With the help of Simrock Publishing, *Slavonic Dances* was his first piece to gain worldwide recognition. This recognition was not only for himself, but for the music of his country as well. Dvořák continued gaining credibility and fame as a composer with each new piece he wrote and was able to make guest appearances in places like England and Moscow.

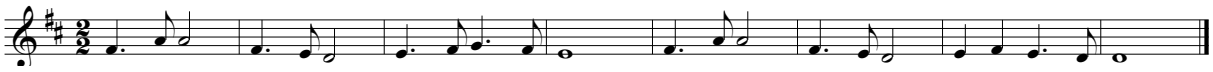
Moving to America in 1892, Dvořák accepted a position as head of the National Conservatory of Music and soon after composed his Symphony No. 9 "From the New World." Symphony No. 9 has unmistakable African American and Native American musical influences, but Dvořák used his own established compositional style to convey them. The end product is a unique combination of his old home and new home, expressively uniting both experiences.

SYMPHONY NO. 9
("From the New World"), Mvt. 2 (Largo)

Dvořák's "New World" Symphony has an unmistakable American flavor even though he had only been in America for a few months before he began work on it in January 1893. The *Largo* movement, movement II, is one of his most famous melodies. Dvořák stressed the importance of finding inspiration for his compositions from folk songs and spirituals from wherever he was living, and especially in America. Dvořák had to explain many times that he simply used American folk songs and spirituals as inspiration to create his own unique pieces. He stated in one interview, "It is merely the spirit of Negro and Indian melodies which I have tried to reproduce in my new symphony. I have not actually used any of the melodies."

His themes may not have been American folk tunes, but Dvořák was greatly influenced by Henry Wadsworth Longfellow's poem, *Song of Hiawatha*. The second movement of the "New World" Symphony portrays Hiawatha and Minnehaha's travels home. The deeply sad and mysterious slow moving **chords**, played by the wind instruments, represent the death and burial of Minnehaha in the forest. Then a solo English horn rises above **muted** strings to sing a song of despair. It is said that Dvořák chose the English horn over the clarinet because its **timbre** reminded him of the vocal color of Harry T. Burleigh's voice—the great African-American collector and arranger of spirituals, and a student of Dvořák. After he returned to Europe, one of his students, William Arms Fisher, wrote words for the *Largo* movement and turned it into a composed spiritual, "Goin' Home."

Largo Theme



"Goin' Home," *spiritual*

Goin' home, goin' home, I'm a goin' home;
Quiet-like, some still day, I'm jes' goin' home.
It's not far, jes' close by,
Through an open door;
Work all done, care laid by,
Goin' to fear no more.
Mother's there 'spectin' me,
Father's waitin' too;
Lots o' folk gather'd there,
All the friends I knew,
All the friends I knew.
Home, I'm goin' home!

Nothin lost, all's gain,
No more fret nor pain,
No more stumblin' on the way,
No more longin' for the day,
Goin' to roam no more!
Mornin' star lights the way,
Res'less dream all done;
Shadows gone, break o' day,
Real life jes' begun.
There's no break, there's no end,
Jes' a livin' on;
Wide awake, with a smile
Goin' on and on.

Goin' home, goin' home, I'm jes' goin' home,
goin' home, goin' home, goin' home!

LESSON PLANS: "New World Symphony"

Skill Outcome:

Students will be able to sing and perform the spiritual "Goin' Home" adapted from Movement 2 of Dvořák's Symphony No. 9.

Materials Needed:

- "Goin' Home" Score

Strategies

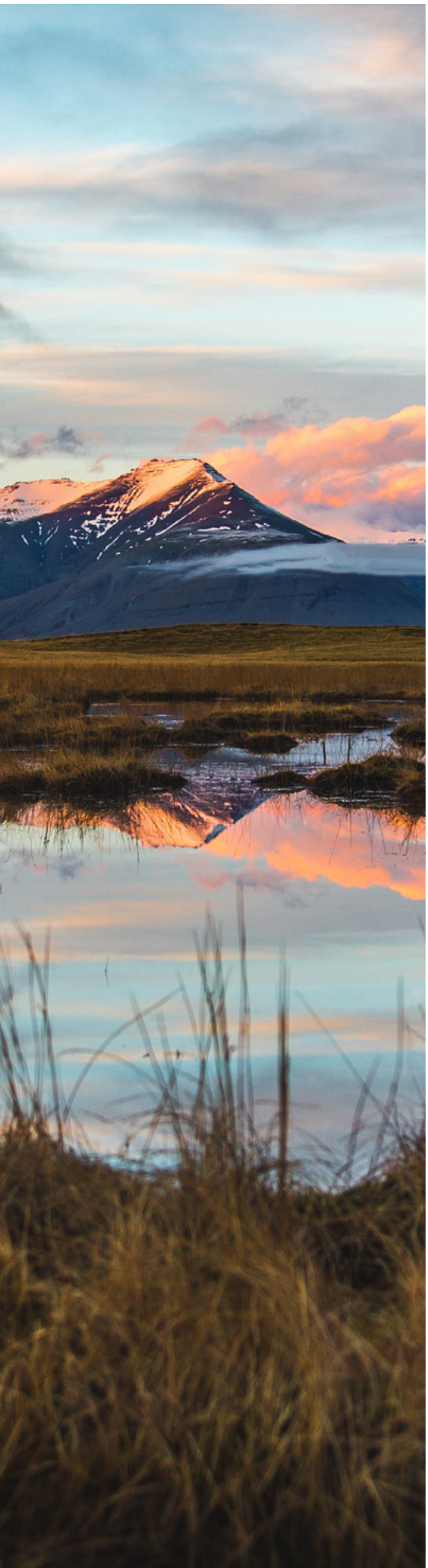
1. Have students listen to Movement 2 (Largo) of Dvořák's Symphony No. 9 "From the New World." ***For the purposes of learning to sing "Goin' Home," the recording of any orchestra can be stopped after the introduction of the theme around 2:30.***
2. Demonstrate for students what an English horn sounds like.
    a. The Utah Symphony teaches and demonstrates an English horn.

3. Play the *Largo* movement again and help students pick out the main theme played by the English horn.
    a. Ask the students what they notice? What do they hear?
4. Play the solo line on the piano, or sing the line using "loo" to introduce the theme.
5. Teach students to sing the theme using "loo."
6. Have students sing the melody using "loo" along with the orchestral recording of the *Largo* movement of Symphony No. 9.
7. When composing Symphony No. 9, Dvořák was influenced by African American Spirituals. Teach students the significance of spirituals and how/why they were used.
    a. Have students listen to examples of African American Spirituals (ex: "Swing Low, Sweet Chariot," "Deep River," "Wade In The Water," "Go Down Moses")
8. The *Largo* theme from Dvořák's Symphony No. 9 was adapted to be a spiritual by William Arms Fisher, one of Dvořák's students. He created lyrics for the theme and titled it "Goin' Home."
9. Play "Goin' Home." Below are three examples of performances of this song.
    a. Mormon Tabernacle Choir with Alex Boyé
    b. Libera Boys Choir
    c. Sissel Kyrkjebø – Norwegian Soprano
10. Teach students the words of the spiritual that accompany the *Largo* melody.
11. Have students perform this song as a class using proper singing technique.

Assessment:

Students can identify the main theme of Movement 2 of Dvořák's Symphony No. 9.

Students can sing and perform the spiritual "Goin' Home" adapted from Movement 2 of Dvořák's Symphony No. 9.



Knowledge Outcome:

Students will recognize what home means to them in their own lives.

NOTE: THIS LESSON IS DESIGNED TO FACILITATE STUDENT-CREATED ARTWORK TO BE INCLUDED IN THE CONCERT PRESENTATION. STUDENTS ARE ENCOURAGED TO CREATE PIECES OF ARTWORK USING THE THEME OF "HOME" AS THEIR INSPIRATION. SOME ARTWORK WILL BE CHOSEN BY MSO STAFF TO BE PROJECTED AT THE "NOTES FROM HOME" CONCERTS IN JANUARY 2019

- Artwork should be two-dimensional, but any media is welcome (crayon, watercolor, acrylic paint, mixed media, etc.)
- The student and school name should be listed on the BACK of the artwork.

All artwork sent to the MSO becomes the property of the MSO and will not be returned. Artwork may be scanned and emailed to edu@mso.org if students wish to keep the originals.

Submission Deadline: Friday, December 21, 2018

Please send to: MSO Education – "Home"
1101 N. Market Street, Suite 100
Milwaukee, WI 53202

Strategies:

1. Introduce students to Dvořák and his musical work Movement 2 (Largo) of Symphony No. 9 "From the New World."
2. Dvořák grew up in the Czech Republic and moved to America later in his life. He considered both countries to be his home and both were a major influence in his music.
3. Discuss with students what home is.
    a. Is it a place, people, things, a feeling, a memory, etc.?
    b. How has home influenced who you are?
4. Have students think about what home means to them in their individual lives and create an art piece that represents their home.
    a. The artwork could show their current home, their family, a place they came from, or things that make them think of home.
    b. Student artwork can be any media to create their depictions of home.
5. Create a class art museum with the student art and allow students to walk around the museum.
    a. Give students the opportunity to share their art and explain what home means to them.

Assessment:

Students will depict their knowledge and interpretation of home through visual art.

Affective Outcome:

Students will imagine themselves as an immigrant leaving their homeland in search of the "New World."

Strategies:

1. Tell students Dvořák had the opportunity to leave his homeland and move to America to teach. He had to leave behind the life he knew in order to build his new life in America.
2. Teach students the history of immigrants coming to America. Many immigrants would travel long distances without family or friends in the hopes of finding new opportunities. Often immigrants could only bring items they could easily carry or fit in a small suitcase or trunk.
3. Bring in a box and ask students to pretend it is a suitcase for their journey. Discuss what might fit in the suitcase.
    a. What will you bring? What do you have to leave behind? What do you wish you could bring along?
    b. What is important to bring on a long trip? How would you decide what you could bring to your new home?

4. Imagine you are moving to a new city, state, or country. Have students make a list or draw pictures of the items they might pack in their suitcase. Think about the questions from 3a and 3b.

    a. Why did you choose to pack your suitcase with these items?
    b. What do these items mean to you?
    c. Was it hard to make these decisions about what to pack in your suitcase?

Further Extension: After discussing and drawing pictures of their suitcases, have students write a diary entry about their upcoming move.

- Have them think about these questions:

    i. How do you feel about leaving home? Are you excited, scared, sad etc.?
    ii. What will you miss about home?
    iii. Who is coming with you?
    iv. Who is staying behind?

Assessment:

Students make personal connections to the important items in their lives.

WILLIAM WALTON (1902-1983)

William Walton was born into a musical family; his father was a **baritone** and vocal teacher and his mother was a **contralto** vocalist. Walton used this musical influence to compose his first recognized piece, a piano **quartet**, when he was 16 years old. He studied composition in college, and although he did not obtain a degree, he continued studying and learning his compositional style on his own. After leaving college, he was taken in by a family of well-known writers, the Sitwells. Edith Sitwell, daughter of Sir George Sitwell, was an accomplished British poet. In 1922, Walton composed a **chamber** piece to accompany the recitation of her spoken-word piece, *Façade*.

Following the success of *Façade*, Walton went on to write music in many different **genres**. German composer, Paul Hindemith, was the **soloist** to premiere what would become one of Walton's most well-known pieces, his Viola Concerto. Walton had success writing music for a number of films including three well-known Laurence Olivier Shakespeare films. He also composed for vocalists and wrote *Belshazzar's Feast*, an **oratorio** for **chorus**, orchestra, and brass band and even composed **ballet** music. In 1951, Sir William Walton was knighted and is recognized as a successful composer with a diverse career.

CROWN IMPERIAL

William Walton wrote *Crown Imperial* for the coronation of King Edward VIII. Even though Edward abdicated the throne in 1936, Walton's piece was still played for the coronation of King George VI on May 12, 1937. *Crown Imperial* is known as being a "royal anthem" and was modeled after the works of Edward Elgar, who had written many works for the royal family. Because of its likeness to Elgar's writing, specifically *Pomp and Circumstance*, *Crown Imperial* is sometimes referred to as "Pomp & Circumstance March No. 6." Walton's *Crown Imperial* quickly became adopted as a beloved piece and has been featured by the royal family throughout the years. It was used for Queen Elizabeth II's coronation in 1953 and as a recessional piece during Prince William and Catherine Middleton's wedding in 2011.

Marches first began as military music with drums and percussion as the main instrumentation providing a steady **percussive** beat. Since the days of playing on the battle fields, marches have moved into the concert halls and have developed and changed depending on their intended use. *Crown Imperial* is a British coronation march. British marches are typically slower than American or French marches, which the British would call "quick marches." Walton's *Crown Imperial* is structured as an ABABC march, which is typical of British marches, and is known as a symphonic march because of its rich **instrumentation**.

Activity Idea: Important Music for Important Events

Great Britain is a nation full of history and traditions. William Walton's *Crown Imperial* was first performed for the coronation (crowning) of King George VI in 1937. It was also performed at the coronation of Queen Elizabeth II in 1953, and at many other events of major importance involving the British Royal Family, including the 2011 wedding of Prince William and Catherine Middleton (you can watch that here – *Crown Imperial* starts about 1:20 - https://www.youtube.com/watch?v=65d2svAqFfA). Listen to *Crown Imperial* with your students. Why does this music sound like it would be used for an important event? Brainstorm some ideas. Now ask your students to think about important events in their own life, past, present, or future. Make a list. If they were going to have special music at one of these events, what would it sound like? Would it be loud or soft? What instruments would it use? What would the mood be? How would it make people feel when they heard it?

JOSÉ PABLO MONCAYO-GARCÍA (1912-1958)

José Moncayo-García was born in Guadalajara, Mexico and was among the best-known students of the famous Mexican composer, Carlos Chávez, at the Mexico City Conservatory. He began his professional music career as a **percussionist** in the Mexican Symphony Orchestra in 1931 while studying composition. He also played **jazz** piano in a number of venues. Around 1934 he, along with three classmates, formed the radical "Group of Four" dedicated to the cause of new Mexican music.

In 1942, Moncayo had the opportunity to study with Aaron Copland and Serge Koussevitzky at the Berkshire Music Institute, which today is known as the Tanglewood Music Center. During this summer course, Moncayo met many famous composers such as Leonard Bernstein, Paul Hindemith, and Ginastera. In 1946, Moncayo became Artistic Director of Mexico's National Symphony Orchestra.

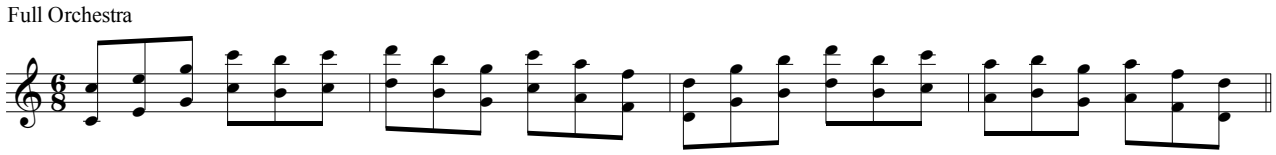
HUAPANGO

Carlos Chávez, Moncayo's teacher, asked Moncayo to write a composition based on the popular music of Mexico at the time. To complete his piece, Chávez sent Moncayo out to do field exploration and learn about the popular music of the Veracruz region, huapango. One of the best pieces of composing advice that Moncayo received was told to him by Candelario Huizar. Huizar said, "Expose the material first in the same way you hear it and develop it later according to your own thought." Using this technique, Moncayo was able to capture the authentic essence of the huapango dance and fiesta.

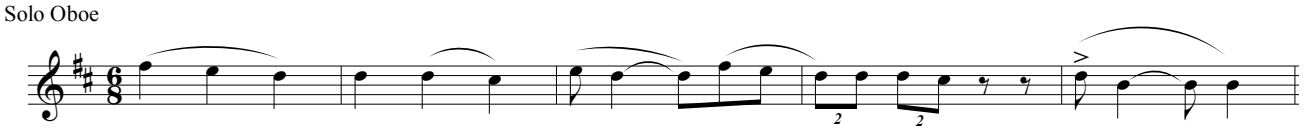
Huapango is both the name of a dance and a type of fiesta celebrated in areas of Mexico bordering the Gulf of Mexico. The fiesta highlights dancing, singing and instrumental music. The name, *huapango*, comes from an ancient Aztec word, meaning "on a wooden place." Today *huapango* refers to the high wooden platform on which dancers tap out intricate rhythms with their heels. Everyone takes part in the *fiesta de huapango*, but those who are especially skillful are able to dance atop the platform.

Chávez conducted the premiere of Moncayo's colorful orchestral composition with Mexico's National Symphony Orchestra in 1941 at the Palace of Fine Arts. Today, this popular composition is hailed as one of the most brilliant achievements of any Mexican composer. Moncayo's festive work uses three quick *huapango*-type folk dances that have interesting and complicated rhythms. The music is spirited, happy, and reminiscent of fiestas!

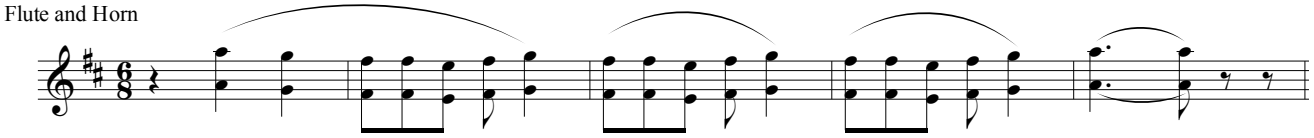
Huapango | **Rhythm 1**



Huapango | **Rhythm 2**



Huapango | **Rhythm 3**



Activity Idea: Do Some Research!

Every country has music and dances that express its unique culture. Huapango is both the name of a type of dance and fiesta (festival) celebrated in parts of Mexico bordering the Gulf of Mexico. Have your students listen to *Huapango* to become familiar with it for the concert. Then divide students into groups and have them research a different cultural dance (examples: German, African, Native American, Irish, Polish, American Square Dancing, Russian, etc.). Students should find a short video of the dance appropriate to show the class, and some brief background to share (history, meaning, is it performed for specific occasions or holidays, etc.). As a closing activity, the whole class could learn a simple dance such as the Polka.

NICCOLÒ PAGANINI (1782-1840)

Niccolò Paganini was a composer and violin **virtuoso** born in Genoa, Italy in 1782. His father was a skillful **mandolin** player and gave Niccolò his first lessons. Paganini made his first public appearance in 1793 and soon after began studying with violinists Giacomo Costa and Alessandro Rolla. In 1797, Paganini toured Lombardy with his father and his success grew. After an appearance at the Festival of Santa Croce in Lucca in 1801, Paganini became the **concertmaster** of the National Orchestra. This position was short lived, however, as Napoleon's sister, Elisa Bonaparte Baciocchi, reorganized the structure of the orchestra as ruler of Lucca. From 1805 to 1808 Paganini acted as the court solo violinist in Lucca before leaving to lead a **free-lance** career performing his own music.

Paganini was a skillful composer, writing much of his music for his performances. His *24 Capricci* for unaccompanied violin are some of the most difficult pieces of the instrument's repertoire. Other notable works include 6 violin concertos, 12 **sonatas** for violin and guitar, and 6 quartets for violin, viola, cello, and guitar. It is believed that Niccolò Paganini had Ehlers-Danlos syndrome, one of the symptoms being overly flexible joints. His extreme flexibility allowed him to play near impossible fingerings and bowings. Paganini's impeccable power, technique, and passion as a violinist made him a superstar during his time. His passion and energy also caused fright among his audiences, many believing he had traded his soul with the Devil for his talent. Paganini continued to tour through most of his life until the decline of his health in 1838. He died in 1840 in Nice, France.

CONCERTO NO. 2 IN B MINOR

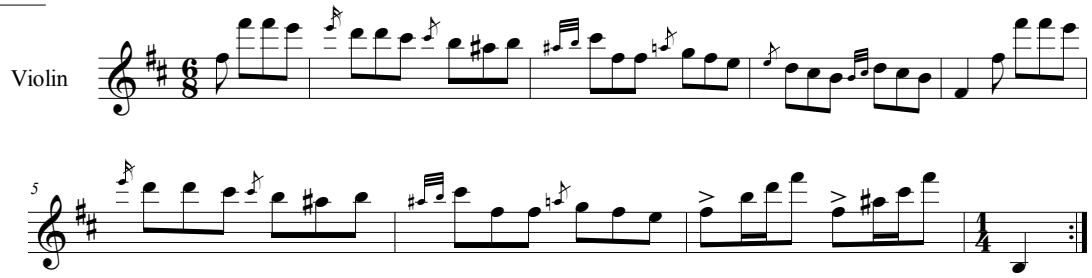
for Violin and Orchestra, Opus 7

III. "La Campanella"

Paganini's Concerto No. 2 in B minor was composed in 1826 and contains an Allegro maestoso, Adagio, and Rondo movement. The three movements push the violinist to the extreme with melodies floating through its highest reaches, quick bow movements, difficult harmonies and much more. The third movement has been nicknamed "La Campanella" (the bell) after

the persistent use of the triangle. The triangle also symbolizes the return of the **rondo** theme throughout the movement. The main theme of the third movement has been influential in numerous other compositions including works by Franz Liszt and Johann Strauss I. As technically difficult as the concerto is, the focus is surprisingly on the depth of the work. Paganini had a love for Italian opera and the effect of this concerto is indeed a dramatic piece of music.

"La Campanella" Theme



Monona Suzuki

Monona Suzuki, age 15, is a sophomore at Madison West High School in Madison, Wisconsin. Monona has been a student of Eugene Purdue at the Buddy Conservatory of Music for the past seven years. Previously she studied with Maria Rosa Germain of Suzuki Strings of Madison with additional summer studies with Ms. Rie Saito of Tokyo, Japan.

Monona's notable concerto appearances include Sarasate's *Carmen Fantasy* with the Madison Symphony and the Philharmonia Orchestra of the Wisconsin Youth Symphony Orchestras in 2016, and Paganini's *La Campanella* with the Wisconsin Chamber Orchestra in 2017. In 2018, she soloed with the Milwaukee Symphony Orchestra as a finalist and winner of the Stars of Tomorrow competition. Recently, she performed with Minnesota Sinfonia as the winner of their Young Artist Competition. Additional accomplishments include highly commended in the 2018 Wisconsin Chamber Orchestra Young Artist Concerto Competition, laureate in the 2017 American Music Institute Violin Competition and Third Prize in the Junior Classical Music Competition in Japan, for which she had the honor of performing at Suntory Hall, Tokyo in December 2017.

In her spare time, Monona enjoys golf, teaching and teasing siblings, and trying new cooking recipes.

Activity Idea: What's a Virtuoso?

By definition, a virtuoso is a person that has exceptional skill on a musical instrument. Niccolò Paganini was a violin virtuoso. He wrote his compositions, such as "La Campanella," to show off his own skill as a performer (you can watch a performance of "La Campanella" here: https://www.youtube.com/watch?v=230RgLax-_o.) By a more extended definition, a "virtuoso" is someone who has exceptional skill at any number of things (sports, cooking, drawing, academics, etc.). Discuss this term and idea with your students. Can they think of individuals who are different kinds of "virtuosos?" Have the students write about someone they believe to be a virtuoso, or have them discuss in small groups and then make a brief oral presentation to the class. Close the activity by telling the students that when they attend the concert, they will see a young virtuoso not much older than they are perform Paganini's "La Campanella!"

AARON COPLAND (1900-1990)

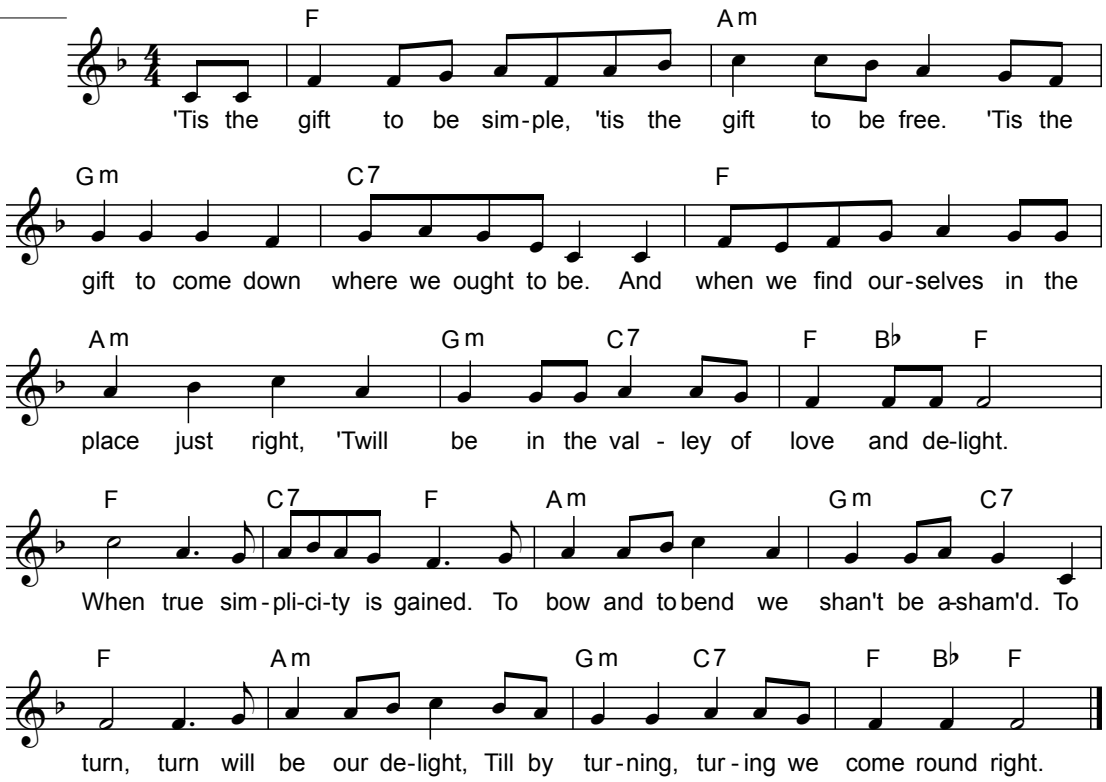
Born in Brooklyn, New York, Aaron Copland was the son of immigrant parents from Poland and Lithuania. Listening to his older sister play piano, he became interested in music and by age 15 had decided to become a composer. His musical education spanned many locations and teachers, eventually taking him overseas in 1921. In Paris, Copland studied with the famous composition teacher Nadia Boulanger. He returned to America soon after and began working with the new popular jazz style. Copland wrote a wide variety of musical works, including **ballets**, orchestral works, **choral music**, and movie music. Some of his most famous works include *Billy the Kid*, *Rodeo*, *Lincoln Portrait*, and *The Tender Land*. He was also a great music teacher, dedicated to teaching others what he had learned and how to appreciate modern classical music. Copland was awarded many honors over his career for his many contributions to American music. This included an Oscar for Best Dramatic Film Score for *The Heiress* in 1949, the Pulitzer Prize for *Appalachian Spring* in 1944, the Presidential Medal of Freedom from President Lyndon B. Johnson and the National Medal of Arts in 1986.

VARIATIONS ON A SHAKER MELODY

from *Appalachian Spring*

Copland believed that simple tunes could be beautiful and began to mix modern composing methods with American folk tunes to create musical pictures of his homeland. Returning to the basics, Copland wrote music based on common **hymns**, cowboy songs, and folk tunes. This became his signature sound, some calling it an "American sound." The **Shaker** hymn "Simple Gifts" appeared in 1837 and a century later became a highlight of Copland's ballet *Appalachian Spring.* Prior to this, the melody was relatively unknown outside of Shaker communities. The ballet, *Appalachian Spring,* tells the story of a pioneer couple on their wedding day. It was commissioned in 1942 specifically for dancer and **choreographer** Martha Graham. There are eight sections in the orchestral version of *Appalachian Spring.* The seventh section features **theme and variations** on "Simple Gifts" with the theme being introduced by the clarinet. Five variations by other instrument groups follow and in each variation something changes – **key**, **accompaniment**, **register, dynamics**, **tone** color, or **tempo.**

Simple Gifts



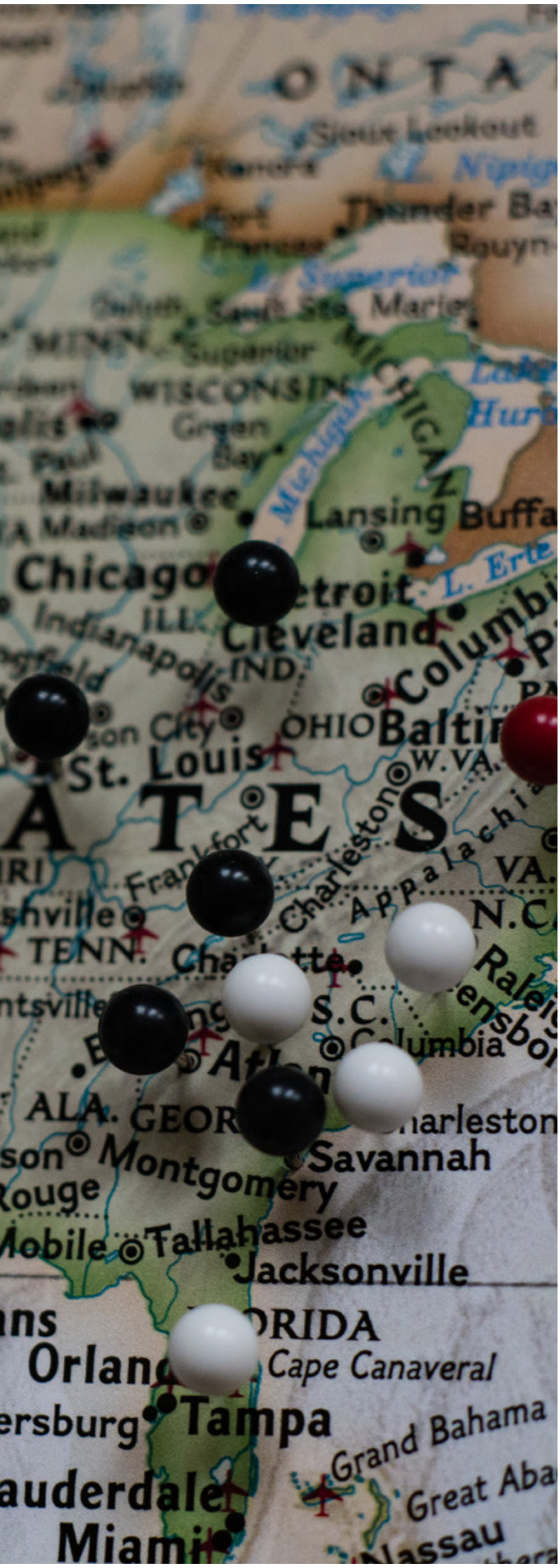
LESSON PLANS: Variations on a Shaker Melody

Knowledge Outcome:

Using Copland's Variations on a Shaker Melody from *Appalachian Spring*, students will learn the word "variation" and understand how it is applied in music.

Strategies

1. Variation technique occurs everywhere around us. Ask students: What does it mean to change something so that it is different, but still recognizable?
    a. What are variations?
    b. Where do we see variations in real life?
        i. Ex: different color crayons, different building sizes, different styles of clothes, etc.
2. Define and discuss the term "variation" and how it is used in music.
3. Ask students how sound can be varied. As students brainstorm ideas, demonstrate what that type of variation sounds like.
    a. Dynamics (soft or loud); tempo (fast or slow); orchestration (different instruments); vocal or instrumental, etc. Make a list on the board.
4. Read aloud the lyrics to "Simple Gifts." Ask students what they think the song means.
5. Play and teach students to sing "Simple Gifts." Repeat enough times for students to become familiar with the melody.
    a. Sheet music
    b. Video of Marilyn Horne singing the Shaker tune



6. Introduce students to Copland's Variations on a Shaker Melody. Have students raise their hand every time they hear the "Simple Gifts" melody being played.
7. Discuss how Copland varied the "Simple Gifts" melody. How did the melody change? What was similar to the original melody we sang?
8. Have students brainstorm and share other ways the melody could have been varied. Try some variations in class if possible.

Assessment:

Students can define the term "variation" and identify its use in music.

Students can recognize the variations of "Simple Gifts" in Copland's Variations on a Shaker Melody from *Appalachian Spring*.

Skill Outcome:

Students will create variations to a familiar melody.

Strategies:

1. Define and discuss the term "variations."
   Refer to the knowledge outcome for a lesson on variations
2. Play the example below, or an example of your choosing, that shows a familiar melody being varied.
   a. Mozart, 12 Variations on "Ah, vous dirai-je, Maman" (Twinkle, Twinkle Little Star)
3. Tell students that they will be working in small groups to create a variation to a familiar melody.
4. Choose a basic melody that all students know how to sing, such as "Hot Cross Buns," "Twinkle, Twinkle," "Mary had a Little Lamb," etc.
5. Have students work together to create variations to the chosen melody. Ex: singing faster/slower, louder/softer, adding instruments, changing the style, changing the rhythm, or changing the key.
6. Once all groups have finished, have the whole class sing the original melody then have each group perform their variation. Sing the original melody in-between each group's variation for this step.
7. Have the groups sit/stand in a circle in the order the variations will be performed. Start by singing the melody all together and then move through each group's variation without stopping between groups. Record if desired.
8. Play Copland's Variations on a Shaker Melody from *Appalachian Spring*. Have students compare their variations with Copland's.

Assessment:

Students used musical elements to create a variation to a familiar melody.

Students performed their unique variations of a familiar melody.

Affective Outcome:

Students will discuss the importance of teamwork in their lives and move in response to Copland's Variations on a Shaker Melody from *Appalachian Spring*.

Strategies:

1. Share with students some important background information on the Shaker community. Explain to students that the Shakers worked together to better their community.
2. Brainstorm ways that the students work together to make their class, school, and home successful. Make a list on the board.
3. Pick 5 ideas from the list that could be demonstrated through movement. Ex: picking up toys, cleaning, greeting each other, passing papers, etc.
    a. Actions that people did during the time of the Shakers could also be used. Ex: sewing a quilt, chopping wood, pulling weeds, etc.
4. Play the first 30 seconds of Variations on a Shaker Melody from *Appalachian Spring*.
5. Share with students that this is the melody of the Shaker song "Simple Gifts." Copland composed a piece inspired by this tune called Variations on a Shaker Melody from his ballet *Appalachian Spring*. He uses the song as the main theme and plays it many times throughout the piece, but a little differently every time.
6. Tell students that they will change to their next movement each time they hear the "Simple Gifts" melody, but advise that each time it will be varied.
   Only need to play recording until 2:30
    a. You may choose to repeat this activity several times using different collaborative movements

Assessment:

Students can discuss ways they work together with others in their own lives.

Students demonstrate an understanding of the variations in the piece through body movement.

WILLIAM PURDY (1882-1918)

William Purdy was a music teacher and a composer born in Aurora, New York. He attended Hamilton College in Clinton, New York, graduating in 1906. Later that year he moved to Chicago, where he worked as a clerk in the office of a local corporation and was a part-time music instructor at the Drexel Conservatory. Encouraged by college classmate Carl Beck, Purdy composed the music of the song, "On, Wisconsin!" Unable to make a living from his other compositions, Purdy returned to Aurora, New York. In 1917 he fell sick with tuberculosis and died a year later.

"ON, WISCONSIN!" arr. Chase

While living in Chicago, Purdy composed the music of the song "On Wisconsin!" with the words by his friend Carl Beck. Purdy personally introduced it to the student body of the University of Wisconsin on November 10, 1909. The song originated as the University of Wisconsin football song, but it was intended for the University of Minnesota's football team! A friend of Purdy's persuaded him to dedicate the song to the University of Wisconsin instead and the song became an instant hit. Below is a set of lyrics from the University of Wisconsin:

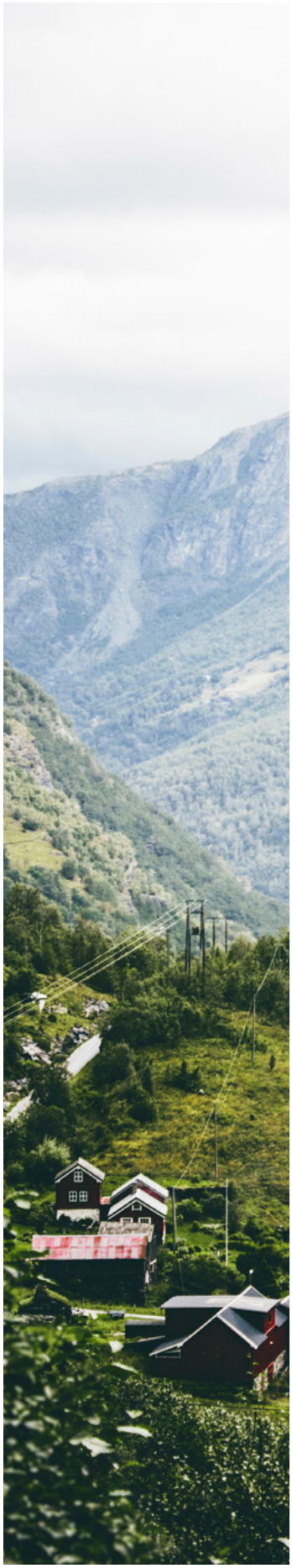
On, Wisconsin! On, Wisconsin!
Plunge right through that line!
Run the ball clear down the field,
A touchdown sure this time.
On, Wisconsin! On, Wisconsin!
Fight on for her fame
Fight! Fellows! - fight, fight, fight!
We'll win this game.

On, Wisconsin! On, Wisconsin!
Stand up, Badgers, sing!
"Forward" is our driving spirit,
Loyal voices ring.
On, Wisconsin! On, Wisconsin!
Raise her glowing flame
Stand, Fellows, let us now
Salute her name!

In 1913, Wisconsin delegates wrote new words (the lyrics adopted in the state statute) more appropriate for a state song, thinking of the University of Wisconsin football song's future as an official state song. However, "On, Wisconsin!," the "finest of college marching songs" according to John Philip Sousa, was not officially adopted as the state song until 1959.

Activity Idea:
"On, Wisconsin!"

Wisconsin is referred to as "The Badger State." Have your students do some research into this nickname. What is the origin and meaning of it? As an extension, students could research the nicknames of other states and their origins. Finally, introduce your students to the song "On, Wisconsin!" Have them learn the words and sing-along! You can use this YouTube link to practice: https://www.youtube.com/watch?v=zOY-us1BE7jk.



Print and Online Resources

Instruments and the Orchestra

Koscielniak, Bruce. *An Introduction to Musical Instruments and the Symphony Orchestra: The Story of the Incredible Orchestra*. 2000.

Levine, Robert. *The Story of the Orchestra.* 2001. General, child-friendly guide to the orchestra, instruments, and composers. CD included.

Sloan, Carolyn. Williamson, James. *Welcome to the Symphony*. 2015.

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

The Young Person's Guide to the Orchestra, by Benjamin Britten. Game.
http://listeningadventures.carnegiehall.org/game.aspx

Composers, Pieces, and General Background

Dallas Symphony Orchestra Kids website. Composer list includes pages on Glinka, Dvořák, Moncayo-García, and Copland:
https://www.mydso.com/dso-kids/learn-and-listen/composers

Overture to *Russlan and Ludmilla,* Mikhail Glinka

Program notes from the Portsmouth Symphony Orchestra website:
http://www.portsmouthsymphony.org/notes.html

Conductor Valery Gergiev conducts the Orchestra of the Mariinsky Theatre in the Overture to *Russlan and Ludmilla*:
https://www.youtube.com/watch?v=Nyx99YcHdIQ (4:33 video)

Story of *Russlan and Ludmilla*:
http://stpetersburg-guide.com/folk/ruslan.shtml

Symphony No. 9 in E minor, Opus 95, "From the New World," II.Largo, Antonín Dvořák

Classics for Kids:
http://www.classicsforkids.com/composers/composer_profile.php?id=24

Dvořák's New World Symphony, Mvt. 2.
https://www.youtube.com/watch?v=ASlch7R1Zvo

"Goin' Home" (based on *Largo* from Dvořák's New World Symphony) sung by Georgia Boy Choir:
https://www.youtube.com/watch?v=W19CU3zwxkM

***Crown Imperial*, William Walton**

Program Notes on *Crown Imperial* from Redlands Symphony:
https://www.redlandssymphony.com/pieces/crown-imperial

Audio performance of *Crown Imperial*:
https://www.youtube.com/watch?v=7WMrQe87gRk

Crown Imperial used as recessional at the wedding of Prince William and Catherine Middleton:
https://www.youtube.com/watch?v=65d2svAqFfA (Crown Imperial begins about 1:20)

William Walton Biography:
http://www.boosey.com/pages/cr/composer/composer_main?composerid=3680&ttype=BIOGRAPHY

"La Campanella," Niccolò Paganini

Performance of "La Campanella" by soloist Stefan Milenkovich and the Vojvodina Symphony Orchestra, Serbia:
https://www.youtube.com/watch?v=230RgLax-_o

Niccolò Paganini facts:
https://kids.kiddle.co/Niccol%C3%B2_Paganini

***Huapango*, José Pablo Moncayo-García**

San Francisco Symphony Kids website:
http://www.sfskids.org/discover/

Moncayo's *Huapango* (8:36 video)
https://www.youtube.com/watch?v=mkXAGmbm6jI

Background on Huapango folkdance (3:54 video)
https://www.youtube.com/watch?v=TmlGbvFkyRM

Variations on a Shaker Melody from *Appalachian Spring*, Aaron Copland

Joseph Brackett's "Simple Gifts."
http://american-music.org/publications/bullarchive/hall233.htm

Shaker History website:
http://americanmusicpreservation.com/shakerhistory.htm

Venezia, Mike. Aaron Copland (Getting to Know the World's Greatest Composers). 2018.

Copland's Variations on a Shaker Melody from *Appalachian Spring* (3:01 audio):
https://www.youtube.com/watch?v=-SOeNgQBNFA

"On Wisconsin!," William Purdy

"On Wisconsin!" background from UW-Madison Library:
https://www.library.wisc.edu/archives/exhibits/campus-history-projects/100-years-of-on-wisconsin/the-song-and-controversies/

Wisconsin Public Radio website.
https://www.wpr.org/surprising-origin-wisconsins-fight-song

List of U.S. State Songs.
https://en.wikipedia.org/wiki/List_of_U.S._state_songs

UW Marching Band performs "On Wisconsin!" during the 2017 Cotton Bowl Pre-game show:
https://www.youtube.com/watch?v=kT963RK3ESo

GLOSSARY

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

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

Baritone: An adult male singing voice between tenor and bass.

Beat: The unit of musical rhythm.

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

Chamber Music: Instrumental music played by a small ensemble with one player to a part.

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

Choreographer: A person who composes the sequence of steps for a dance.

Chorus: A large organized group of singers.

Choral: Having to do with a chorus.

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.

Contralto: A very low adult female singing voice.

Counterpoint: A melody played in conjunction with another.

Crescendo: A gradual increase in loudness.

Decrescendo: A gradual decrease in loudness.

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.

Free-lance: Working on a contract basis.

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.

Hymn: A religious song.

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

Jazz: American musical form characterized by syncopated rhythms which emerged in the 20th century.

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.

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

Mandolin: A stringed musical instrument resembling a lute.

March: A piece of music written to accompany military marching.

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.

Movement: A separate section of a larger composition.

Mute: The act of making something quieter.

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.

Operatic: Having to do with opera.

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.

Oratorio: A large scale dramatic musical work, often on a religious theme, for orchestra and voices. Oratorios are performed without staging, costumes, or scenery.

Orchestra: A large group of instrumentalists playing together.

Orchestral: Having to do with the orchestra.

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

Overture: An introduction to a larger musical work.

Percussive: Sounding like percussion or drums.

Percussionist: One who plays percussion instruments (instruments that are struck).

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.

Premiere: The first official performance of a work.

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

Register: A particular part of the range of a voice or instrument.

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.

Rondo: A musical form where a main theme keeps returning.

Scale: Any set of musical notes ordered by pitch.

Shakers: An American religious community of the 18th and 19th centuries known for the vigorous dances that were part of their worship services.

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.

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.

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.

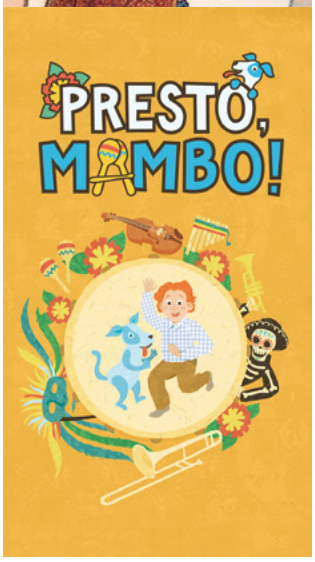
Theme and Variations: Statement of an initial melody, or theme, followed by variations of that melody.

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.

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 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 19 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.

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

KEN-DAVID MASUR
Music Director Designate
Polly and Bill Van Dyke Music Director Chair

EDO DE WAART
Music Director Laureate

YANIV DINUR
Associate 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*
Jeanyi Kim, *Associate Concertmaster*
Third Chair
Alexander Ayers
Michael Giacobassi
Lynn Horner
Yuka Kadota
Dylana Leung
Chi Li
Lijia Phang
Margot Schwartz
Karen Smith

SECOND VIOLINS
Jennifer Startt, *Principal*
Woodrow and Andrea Leung Principal Second Violin Chair
Timothy Klabunde, *Assistant Principal*
Glenn Asch
John Bian
Lisa Johnson Fuller
Paul Hauer
Hyewon Kim
Shengnan Li
Laurie Shawger
Mary Terranova

VIOLAS
Robert Levine, *Principal*
Richard O. and Judith A. Wagner Family Principal Viola Chair
Nicole Sutterfield, *Assistant Principal Friends of Janet F. Ruggeri Viola Chair*
Samantha Rodriguez, *Assistant Principal Third Chairr*
Elizabeth Breslin
Alejandro Duque
Nathan Hackett
Erin H. Pipal
Helen Reich

CELLOS
Susan Babini, *Principal*
Dorothea C. Mayer Cello Chair
Scott Tisdel, *Associate Principal Emeritus*
Kathleen Collisson
Madeleine Kabat
Gregory Mathews
Peter Szczepanek
Peter J. Thomas
Adrien Zitoun

BASSES
Jon McCullough-Benner, *Principal, Donald B. Abert Bass Chair*
Andrew Raciti, *Associate Principal*
Scott Kreger
Catherine McGinn
Rip Prétat
Laura Snyder

HARP
Principal
Walter Schroeder Harp Chair

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

PICCOLO
Jennifer Bouton Schaub

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

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

CLARINETS
Todd Levy, *Principal*
Franklyn Esenberg Clarinet Chair
*Benjamin Adler, *Assistant Principal*
Donald and Ruth P. Taylor Assistant Principal Clarinet Chair
**JJ Koh, *Acting Assistant Principal*
William Helmers

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

BASS CLARINET
William Helmers

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

CONTRABASSOON
Beth W. Giacobassi

HORNS
Matthew Annin, *Principal*
Krause Family French Horn Chair
Krystof Pipal, *Associate Principal*
Dietrich Hemann
Andy Nunemaker French Horn Chair
Darcy Hamlin
Joshua Phillips

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

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

BASS TROMBONE
John Thevenet

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

TIMPANI
Dean Borghesani, *Principal*
Christopher Riggs, *Assistant Principal*

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

PIANO
Melitta S. Pick Endowed Chair

PERSONNEL MANAGERS
Françoise Moquin, *Director of Orchestra Personnel*
Rip Prétat, *Assistant*

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Amy Langenecker

PRODUCTION TECHNICAL MANAGER
Tristan Wallace

**Leave of Absence 2018.19 Season*

*** Acting members of the Milwaukee Symphony Orchestra 2018.19 Season*

String section members are listed in alphabetical order

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