Milwaukee Symphony Orchestra & Really Inventive Stuff, theatre company

PETER & THE WOLF

2019.20 Concerts for Schools

Milwaukee Symphony Orchestra
Ken-David Masur Music Director
Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you to our 2019.20 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, you will find lesson plans presented in the Comprehensive Musicianship through Performance model. These lessons 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 Peter and the Wolf. We invite you to review these materials and provide feedback – we want to know what you think!

This season we have also switched to Spotify to host our concert playlists. More information about how to access the playlists is found on this page. We hope you find this a helpful change and welcome your feedback on this as well.

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

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 wmeamusic.org/cmp

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Audio Guide

The MSO will now be using Spotify 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 Spotify Playlist for this concert, please follow these instructions:

- Click Peter and the Wolf-MSO Playlist*
- OR-

Visit the Music for Me! series page of the MSO website here and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at 414-226-7886.

*You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.*
How to 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

The Milwaukee Symphony Orchestra, led by newly appointed music director, Ken-David Masur, 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 48th 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 has undertaken its most ambitious campaign to date, to restore the historic Warner Grand Theater as a dedicated concert hall and home for the orchestra. Preservation of this historic Rapp & Rapp theater, built in 1930, will be another catalyst in Milwaukee’s downtown renaissance and contribute to the vitality of West Wisconsin Avenue, with an average of 6,000 patrons attending concerts each weekend. An acoustically-superior home for the MSO, the Grand Theater is a crucial component of a long-range strategic plan to drive earned revenue and secure the orchestra’s financial future.

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 30th 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 5,700 students and 400 teachers and faculty in 16 Southeastern Wisconsin schools will participate in ACE.
MUSIC FOR ME
Peter and the Wolf

Tuesday, November 5, 2019 at 10:00 AM
Tuesday, November 5, 2019 at 11:30 AM
Wednesday, November 6, 2019 at 10:00 AM

Pabst Theater

Milwaukee Symphony Orchestra | TBD, conductor
Really Inventive Stuff, theatre company

L. MOZART .................................. Toy Symphony

GRIEG ..................................... Holberg Suite, Opus 40
I. Prelude

PROKOFIEV .......................... Peter and the Wolf
PROGRAM NOTES

Music is a powerful way to tell a story.

Composers use many musical tools to create a story through sound. How fast or slow the music goes, how loud or soft it is, and what instruments are used all help to set a mood, describe a setting, and represent different characters. Our special guests from Really Inventive Stuff will be adding even more to the stories through comedy, props, and fun interaction! As you and your students listen and prepare for the concert, we invite you to wonder about what stories you could tell with music.
LEOPOLD MOZART (1719-1787)

Leopold Mozart was a German composer, conductor, teacher, and violinist. He is most well known for being father and teacher to Wolfgang Amadeus Mozart and for writing the comprehensive violin textbook Versuch einer gründlichen Violinschule, published in 1756, the same year as his son was born. Originally, Leopold Mozart attended university to study philosophy, but after being expelled in 1739, he embraced his musical interests and began composing. In 1740, he started working as a professional musician. The same year, he published his first composition, six Trio Sonatas, Opus 1.

In 1747, Leopold Mozart married Anna Maria Pertl. Together, the couple had seven children, but only two lived to be adults: Maria Anna (Nannerl) and Wolfgang Amadeus. Leopold was working as a violinist for the court of the Prince-Archbishop of Salzburg, becoming court composer in 1757 and deputy Kapellmeister in 1763. However, around 1763, he decided to dedicate most of his time and energy to his children's musical education. Both children became gifted musicians through their father's teachings and embarked on extensive tours of Europe during their childhood to showcase their talents. Leopold Mozart took great pride in focusing the remainder of his life on his children's successes.

Toy Symphony

Berchtesgadener Musik Kindersinfonie is the German title of the work. The piece was originally thought to have been written by Joseph Haydn as that was the name listed on the piece when it was published in 1820. However, Haydn did not record this work in his extensive personal catalog leading scholars to believe he isn’t the composer. Some scholars believe that Leopold Mozart was the composer based on findings in Leopold’s writings. Others are not convinced as it was common for Leopold Mozart to hand-copy others’ works that he admired. To this day, no one is certain who composed the work.

The Toy Symphony has three movements. Besides the normal string section and continuo, the work requires two oboes, two horns and...toys! Featured in this symphony are a trumpet, ratchet, nightingale, cuckoo, and drum. Throughout the traditional Baroque sounding piece the toy instruments interject with their own personifications. It’s as if the toys are communicating with one another or perhaps with the members of the orchestra!

GENERAL LESSON PLANS

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 Music for Me! 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 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:
      i. Strings – string vibrates after being plucked or bowed
      ii. Woodwinds – air blown across a reed or opening that vibrates
      iii. Brass – air blown into a mouthpiece through vibrating lips
      iv. Percussion – something that is struck, causing vibration

2. Create (or provide) enough instrument family graphic cards for each student in your class. Attach an instrument family graphic card on each student’s back (students do not get to see their card). Designate a spot in the room for each instrument family for students to move to once they have discovered the card on their back.
   (NOTE: See Resources for printable Instrument Family Flashcards).

3. Students form pairs and decide who “A” is and who “B” is and quietly look at each other’s back. 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 family they think they are based on the answers they received. “B” will do the same process. For younger students, you may want to provide question options on the board.

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 designated area for their specific instrument family.

7. Each group presents to the class their instrument family and demonstrates how an instrument from their family would be played.

Assessment:

Students will correctly identify the different instrument families.

Students will explore unique ways to create music using their imaginations.

**Please Note:** We predict this lesson plan will take multiple class periods. To successfully navigate the stations of creating instruments, we also suggest having extra adults to be able to assist students.

STRATEGIES:

1. Ask students what their favorite musical instrument is. Do they know how to play this instrument? Do they know someone who plays this instrument? Where do they see this instrument played? What do they like about it?

2. Tap two pencils (or two other random objects) together in a rhythmic pattern. Ask students what they thought about your instrument?
   a. Try different combinations of materials that make noise, but do not look like “typical” musical instruments.
      i. Examples: Moving a bendy straw up and down in a cup, blowing across the top of a bottle, shaking something filled with beans, rice, or sand, opening and closing a book or flipping through the pages, etc.

3. Have a discussion with students about how many things can be a musical instrument, especially if you use your imagination.

4. Play Toy Symphony for students and have them listen for some instruments that may seem unusual. https://www.youtube.com/watch?v=1miohLVZobE
   a. What kind of sounds did they hear?
   b. Talk about what some of these unique instruments were?

5. Allow students to create their own musical instrument that is unique by the way it looks or sounds. Choose from one of the options below.
   a. **Make A Recycled Instrument:**
      i. Set up assembly stations in your classroom to allow students to create their own musical instrument.

      1. **Materials Station:** Recycled materials. Set out recycled materials for students to use to create their instrument. You can have plastic bottles, caps, paper towel rolls, tin cans, etc. Keep the items handheld and easy to hold. Have students choose two items that they want to use to create an instrument.
2. **Materials Station**: Supplemental materials. These materials could be sand, rice, beans, paper-clips, bells, rubber bands, etc. Items can be things that fit inside of the recycled materials or be attached to the outside.

3. **Assembly Station**: Have students assemble their instrument. Encourage them to get creative about how their instrument might make noise. Do they hit the materials together? Do they shake their instrument? Do they strum something? At this station, have scissors, tape, string, glue, etc.

4. **Decoration Station**: Every instrument isn’t complete without its own flair! Allow students to color, paint, add feathers or beads, etc. to decorate the instrument to make it their own.

b. **Family Created Instruments**:

   i. Have students create a musical instrument with their families at home. Encourage students and families to use whatever materials they want and have them bring their finished product to class to share.

6. Once the instruments are complete, have a class show and tell. Allow students to play their instrument for the class and share how they made it.

7. **BONUS**: Start a class orchestra and have all of the students play their instruments together. Lead the class as the conductor and stress the importance of how musicians need to watch the conductor to know when to start and stop. Practice playing loud and soft, fast and slow, and with feeling. Create your own unique *Toy Symphony* with your classroom instruments. Give your piece a title and perform for other teachers or students in the building.

▷ **Assessment**:

   **Students will create their own unique musical instrument.**
Edvard Grieg was born in Bergen, Norway. His mother began to teach him to play piano at the age of six and by age nine he was composing his own music. Grieg received his formal music education from the Leipzig Conservatory in Germany at the age of fifteen and 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 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.

### Holberg Suite, Mvt. I

Grieg composed the Holberg Suite in 1884 and performed the original piano version himself at the Bergen Holberg celebration. It was written to celebrate the 200th birthday of the Danish-Norwegian playwright Ludvig Holberg, who was also born in the city of Bergen, Norway. The music is neoclassical in style, meaning that Grieg wrote the music to sound more like the music during Holberg’s life, from the late 1600s and early 1700s. There are five movements for this work attributed to Baroque-style dances: Praeludium, Sarabande, Gavotte, Air, and Rigaudon.

The premiere at the Bergen Holberg celebration was an immense success, prompting Grieg to arrange the music for string orchestra in 1885. The Praeludium movement, or Prelude, provides a light and energetic start to the suite. The driving bow movements of the strings mimic what was the oscillating right hand piano figure. Then a beautiful melody is introduced and soars over the ostinato kept in the second violins and violas before repeating the whole section again.

### Holberg Suite — Melodic Line

Have a discussion with your students about the concepts of loud and soft. What does loud and soft sound like? What are some loud and soft things? Now tell them that in music there are special names for loud and soft. Loud is called “forte” and soft is called “piano.” These words are Italian!

Listen to the first 30 to 60 seconds of the First Movement of Grieg’s Holberg Suite. You may want to ask your students to close their eyes so they can really concentrate. What does the music make them think of? After they listen, have them share their ideas (many will probably say galloping or running horses or animals).

Now tell your students you are going to listen to the whole piece (it’s just over two minutes long) and find the parts that are forte (loud) and piano (soft). The students are going to show it in a special way—by pretending to be galloping horses. Depending on space, the students can either do the motion in place or move around. When the music is loud, body positions should be tall and big. When the music is soft, body positions should be low and small.

You can add on to the activity by teaching the students about crescendo and decrescendo (music getting louder or softer), and having their body positions change accordingly as they hear the dynamic changes in the piece. Repeat the activity a few times. How did the students do?
SERGEI PROKOFIEV (1891-1953)

Sergei Prokofiev was born in 1891 in a small village in Ukraine. Inspired by his mother, who was a very talented pianist, he learned to play piano at a young age and began composing when he was just five years old. His parents decided that they should move to St. Petersburg for their son to continue his studies. Prokofiev was much younger than his peers in music school, and he frequently misbehaved and broke the rules. Despite his misbehavior, Prokofiev was extremely talented and forged new pathways with his music.

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

Peter and the Wolf

In 1936, Prokofiev was commissioned by the Central Children’s Theatre in Moscow to write a new musical work for children. Prokofiev was so excited about the project that he completed it in just four days! Peter and the Wolf, inspired by a Russian folk tale, is composed for orchestra and narrator. The characters in the story are each represented by a particular instrument and corresponding musical theme, appropriately highlighting the four instrument families.

In the story, a young boy named Peter lives at his grandfather’s home near a forest clearing. Peter’s musical theme is played by the strings. It is light, bouncy, and happy!

—Peter’s Theme

One day, Peter goes into the clearing, leaving the garden gate open. In the clearing he meets a bird who is perched on a tree branch. The bird’s musical theme is played by the flute whose high sounds are perfect for imitating the sounds of a bird.

—Bird’s Theme

Seeing the open garden gate, the duck that lives in the yard takes the opportunity to go swimming in the pond in the clearing. The bird sees the duck and flies down to the grass. “What kind of bird are you if you can’t fly?” asks the bird. To which the duck responds: “What kind of bird are you if you can’t swim?” The duck’s musical theme is played by the oboe, whose double reed sound represents its quacking.

—Duck’s Theme
Amidst the bird and duck’s arguing, Peter notices his pet cat quietly stalking his feathered friends. Peter shouts: “Look out!” and the bird flies to safety in a tall tree while the duck swims to the middle of the pond, away from the danger. The clarinet plays the cat’s musical theme representing him tiptoeing through the grass, rather than imitating his “meow.”

—Cat’s Theme

All of a sudden, Peter’s grandfather comes out and scolds Peter for being in the clearing. He warns Peter that wolves have been spotted and it is unsafe for him to leave the gate. His grandfather takes him back into the house and locks the gate. The deep, low sound of the bassoon is perfect for the grandfather’s musical theme.

—Grandfather’s Theme

Soon afterwards “a big, grey wolf” comes out of the forest. The cat quickly climbs into a tree, but the duck, who has excitedly jumped out of the pond, is chased, overtaken, and swallowed in one gulp by the wolf. Don’t be frightened when you hear the wolf’s theme played by a trio of French horns. Their bark is worse than their bite.

—Wolf’s Theme

Peter watched all that happened behind the closed gate. He knew he needed to help his friends and quickly ran to get a strong rope. When he returned, Peter climbed the stone wall and with the help of his bird friend they were able to catch the wolf by the tail in the rope. Some hunters, who had been tracking the wolf, come out of the forest ready to shoot, but Peter convinces them to take the wolf to the zoo. The hunter’s footsteps are played by the timpani.

—Hunter’s Theme

In a victory parade, Peter, the bird, the hunters leading the wolf, the cat and grumpy grumbling Grandfather (“What if Peter hadn’t caught the wolf? What then?”) all march together taking the wolf to the zoo.
Students will learn how musical themes can represent characters using Peter and the Wolf by Sergei Prokofiev.

STRATEGIES:

1. Before the lesson, set up several classroom instruments – xylophone, maracas, jingle bell, drums, etc.
2. Read the story of Peter and the Wolf without any music. Afterwards, review each of the characters and ask students to describe them.
3. Explain that a composer named Sergei Prokofiev used instruments in the orchestra to describe the characters in the story by writing musical themes for them.
4. List the main characters from the story on the board. Play each characters’ musical theme and challenge students to identify the instrument playing them.
5. Have the students decide which classroom instrument, prepped in Step 1, they think should represent each character.
6. Re-read the story and give students the chance to play the instruments at appropriate times for the characters. Encourage students to play their instrument in a way that portrays their character.

Assessment:

Students use a classroom instrument to musically represent a character from Peter and the Wolf.

Knowledge Outcome:

Through listening to Prokofiev’s Peter and the Wolf, students will become familiar with the musical vocabulary terms tempo, dynamics, and pitch.

STRATEGIES:

1. Teach students about the musical terms tempo, dynamics, and pitch.
   a. Tempo = the speed of the music.
      i. Music can be fast or slow, and many speeds in-between.
   b. Dynamic = the volume of the music.
      i. Music can be loud or quiet and many dynamic levels in-between.
   c. Pitch = the way the music sounds.
      i. Music can have a high sound or a low sound and many pitches in-between.
2. Help students become familiar with these musical terms by sharing examples, leading them in demonstrations, and quizzing their knowledge.
3. Introduce your students to Peter and the Wolf by reading the story without any music. Afterwards, review each of the characters and ask students to describe them.
4. Explain that a composer will often write a musical theme to describe a character. Composers use elements like tempo, dynamics, and pitch to help represent how the character might act, feel, or think. Each character in *Peter and the Wolf* has a different combination of tempo, dynamics, and pitch to create their unique sounds.

5. Review the characters with the students. As a class, fill in the pre-listening portions of the following table.

   a. Have students predict how they think each character will be depicted musically.
      i. What will the tempo for each character be?
      ii. What will the dynamic level for each character be?
      iii. What will the pitch for each character be?

   b. Ask students to explain their predictions.

   6. Have students listen to *Peter and the Wolf*. Using the post-listening portion of the table, fill out the table based on what the students actually heard.

      a. How did the composer portray each character? Were the predictions correct?

7. Identify the instruments used to represent each character. Discuss if they agree with the instrument Prokofiev chose. If not, what instrument would they have chosen instead?

   **Assessment:**

   Students will use the words tempo, dynamics, and pitch to musically describe how each character in *Peter and the Wolf* is depicted.
Students will learn about different helpers and how they support their community.

**STRATEGIES:**

1. Read the story of *Peter and the Wolf*, if you haven’t done so already. Afterwards, review each of the characters and how they helped one another.
   a. Peter saved the bird from the cat.
   b. Grandfather was protective of Peter for his safety.
   c. Peter and the bird caught the wolf, saving others from his attack.
   d. Peter convinced the hunters to spare the wolf’s life and take him to the zoo.
   e. The hunters help Peter and his Grandfather take the wolf to the zoo.

2. Ask students – “What is a community?”
   a. Answers could include our class, our school, our town, etc.

3. Explain to students that just like the characters in *Peter and the Wolf*, everyone has different roles and abilities, but still contributes to how a community lives, works, and plays together.

4. Ask students to brainstorm examples of community helpers from their class, school, and beyond and how they help others.
   a. Students  
   b. Teachers  
   c. Principal  
   d. Crossing Guards  
   e. Parents  
   f. Police Officers  
   g. Firefighters  
   h. Doctors/Nurses  
   i. Garbage Collectors  
   j. Cooks/Bakers  
   k. Postal Worker  
   l. Custodian

5. Place students in groups to work on a drawing (8 ½ x 11 or smaller). Assign a community helper to each group and have them work together to depict them and what they do.

6. Have students share their drawing to the class and talk about their community helper.

7. Create a mural of the students’ posters and showcase it somewhere in your school.

**Assessment:**

Using art, students depict a community helper and reflect on the importance of their roles.
In 2004, Michael co-founded Really Inventive Stuff. In 2004, he also made his solo orchestra debut with the Philadelphia Orchestra. In the 19-20 season, Michael makes his debut with the Colorado Music Festival (Peter and the Wolf), Southeast Iowa Symphony (Peter and the Wolf), and Deertrees Theatre (The Story of Babar, Green Eggs and Ham).

Also this season, he returns to the Philadelphia Orchestra (The Life and Times of Beethoven), Milwaukee Symphony Orchestra (Peter and the Wolf, Toy Symphony), Jacksonville Symphony (Peter and the Wolf), Annapolis Symphony Orchestra (The Life and Times of Beethoven) and Symphony in C (The Life and Times of Beethoven).

As a member of Really Inventive Stuff, he has performed family concerts with orchestras internationally (Singapore), in England (Airedale), in Canada (Regina, Victoria and Winnipeg), and around the United States (Annapolis, Allentown, Charlotte, Delaware, Des Moines, Detroit, Harrisburg, Hartford, Illinois, Indianapolis, Jacksonville, Kansas City, Kennett, Lincoln, Milwaukee, Missoula, the National Symphony, New Haven, Newark, Philadelphia, Portland, Princeton, Richardson, Richmond, Saint Louis, Santa Rosa, Symphony in C, Symphony of Southeast Texas, Texarkana, Tulane University, Utah, and the Westchester Philharmonic).

Michael's many orchestra performances also include Beyond the Score presentations with the Philadelphia Orchestra (Beethoven 5, Bartok’s The Miraculous Mandarin, Stravinsky’s The Rite of Spring, and Prokofiev 5), the National Symphony Orchestra (Shostakovich 4) and the Des Moines Symphony Orchestra (Mussorgsky’s Pictures at an Exhibition, Tchaikovsky 5 and Beethoven 5).

He studied Theatre at the University of Northern Iowa in Cedar Falls. He is also a graduate of the Professional Theatre Training Program (PTTP) at the University of Delaware, and co-founder of ReallyInventiveStuff.com.
Print and Online Resources

**INSTRUMENTS AND THE ORCHESTRA**


The Young Person’s Guide to the Orchestra, by Benjamin Britten. Game. Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.  
http://listeningadventures.carnegiehall.org/game.aspx

George Meets the Orchestra. An Introduction to the Orchestra for Children featuring the Sydney Youth Orchestra.  
https://www.youtube.com/watch?v=M0Jc4sP0BEE&t=7s

**COMPOSERS, PIECES, AND GENERAL BACKGROUND**

Dallas Symphony Orchestra Kids website. Composer list includes pages on Grieg, Haydn, and Prokofiev:  

New York Philharmonic Kidzone website. Composer gallery, music games, and instrument information:  
http://www.sphinxkids.org/index.html

*Toy Symphony*, Leopold Mozart  
Romanian Youth Orchestra performs with conductor Cristian Mandeal:  
https://www.youtube.com/watch?v=1miohLVZobE/

*Orchestra Family Flashcards*

*Holberg Suite Movement 1*, Edvard Grieg  
Audio Biography of Edvard Grieg featuring clips of his famous pieces, including the Holberg Suite:  
https://www.wqxr.org/story/griegs-life/

*Peter and the Wolf*, Sergei Prokofiev  

Walt Disney recounts his first meeting with Sergei Prokofiev and his introduction to *Peter and the Wolf*:  
https://www.youtube.com/watch?v=QaHc01uwGXg
**ACCOMPANIMENT:**
Instrumental or vocal parts that support a more important part.

**BAROQUE ERA OR PERIOD:**
The time in music history from the 1600s to the mid-1700s, characterized by basso continuo, ornamentation, and expanded diversity in style.

**BEAT:**
The unit of musical rhythm.

**CADENCE:**
A sequence of notes or chords comprising the close of a music 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.

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

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

**COMPOSER:**
A person who writes music.

**COMPOSITION:**
An original piece of music.

**CONCERTMASTER:**
The first violin in an orchestra.

**CONCERTO:**
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.

**CONTINUO:**
The bass line.

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

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

**DURATION:**
The time that a sound or silence lasts, represented by musical notes and rests with fixed values with respect to one another and determined by tempo.

**DYNAMICS:**
Loudness or softness of a composition. The symbols in sheet music indicating volume.

**ENSEMBLE:**
A group of 2 or more musicians.

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

**FINALE:**
Movement or passage that concludes the musical composition.

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

**FOLK MUSIC:**
Music that originates in traditional popular culture or that is written in such a style. Folk music is typically of unknown authorship and is transmitted orally from generation to generation. A **FOLKSONG** originates from this genre of music.
FORM: The structure of a piece of music.

FORTE: A dynamic marking indicating to play 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.

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.

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.

NEOCLASSICAL: Reviving or imitating a style of music from a previous era.

NOTATION: The methods of transcribing music into print.

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.

PIANO: A dynamic marking indicating to play softly.

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

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

PREMIERE: The first official performance of a work.

PRODIGY: A person, especially a young one, endowed with exceptional qualities or abilities.
PROGRAM MUSIC:
Music that is descriptive, narrative, or that develops a nonmusical subject.

PUBLISH:
To issue for public distribution.

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

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

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

ROMANTIC ERA OR PERIOD:
The time in music history during the mid-1800s 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.

SCALE:
Any set of musical notes ordered by pitch.

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.

SLUR:
Indicating a musician to glide over a series of notes smoothly without a break.

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.

SUITE:
A collection of short musical pieces meant to be played one after another.

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.
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 30th 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 5,700 students and 400 teachers from 16 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 1, 2020. 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, November 3, 2019 at Pabst Theater**  
*Peter and the Wolf* with Really Inventive Stuff

**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 2020 Stars of Tomorrow Auditions will be held on February 8, 2020. The 2020 Audrey G. Baird Stars of Tomorrow concert will be held on May 12, 2020. 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**

The Teen Choral Partners auditions will take a planned one year hiatus for the 2019.20 season. We look forward to the program’s return in 2020.21 in our newly opened state-of-the-art Symphony Center with Music Director Ken-David Masur conducting!

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. Application information for the 2020.21 season will be posted in the late spring of 2020.

**CIVIC MUSIC EDUCATOR AWARDS**

Since 1918, CIVIC MUSIC has promoted and recognized excellence in music education in our community. In keeping with their mission, they annually recognize individuals for their outstanding work in the field of music education. Do you have someone in mind that is deserving of recognition for their dedication and contributions to area music programs? If so, please nominate them! **Nominations are being accepted until December 1, 2019.** Nomination forms and information can be found by visiting CIVIC MUSIC’s website:  
[https://civicmusicmilwaukee.org/recognition/teachers.html](https://civicmusicmilwaukee.org/recognition/teachers.html)

**EDUCATOR’S NIGHT**

With CIVIC MUSIC, the MSO hosts Educator’s Night at one Classical Subscription concert each season. CIVIC MUSIC 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 14, 2020. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.
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
Lija Phang
Margot Schwartz
Karen Smith
SECOND VIOLINS
Jennifer Startt, Principal
Andrea & Woodrow Leung
Second Violin Chair
Timothy Klabunde,
Assistant Principal
Glenn Asch
John Bian
Lisa Johnson Fuller
Paul Hauer
Hyewon Kim
Shengnan Li
**Robin Petzold
*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,
Acting Assistant Principal
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
Walter Schroeder
Harp Chair
FLUTES
Sonora Slocum, Principal
Margaret and Roy Butler
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
William Helmers
E FLAT CLARINET
Benjamin Adler
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,
Associate Principal
Martin J. Krebs Associate
Principal Trumpet Chair
Alan Campbell,
Fred Fuller Trumpet Chair
TROMBONES
Megumi Kanda, Principal
Marjorie Tiefenthaler
Trombone Chair
Kirk Ferguson,
Assistant Principal
BASS TROMBONE
John Thevenet
TUBA
TIMPANI
Dean Borghesani, Principal
Christopher Riggs,
Assistant Principal
PIANO
Melitta S. Pick Endowed Piano Chair
PERSONNEL MANAGERS
Francoise Moquin,
Director of Orchestra Personnel
Rip Prétat,
Assistant Personnel Manager
LIBRARIAN
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 2019.20 Season
** Acting members of the Milwaukee Symphony Orchestra 2019.20 Season.
String section members are listed in alphabetical order.