Welcome!

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

The Milwaukee Symphony is exploring two important themes this season: the connection between nature and music, and the legacy of Leonard Bernstein. We are excited to carry these themes through our youth concerts as well. To help prepare your students to hear this concert, you will find key background information and activities for all of the featured musical selections and their composers. Additionally, two pieces are presented in the Comprehensive Musicianship through Performance model. These pieces have skill, knowledge and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy Finding the American Voice. We invite you to review these materials and provide feedback – it really matters!

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

Marion Gottschalk, Forte Chair
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:

Julie Lovas, MSO Education Coordinator
content & curriculum author

Zachary-John Reinardy
graphic designer

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 (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 2017.18” folder.

All concert playlists will appear to the right of the folder. Double-click on “Musical Opposites” 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:** A recording of Cooley’s Green Go to Me is not available. The Naxos Music Library has a maximum number of users at any given time. Please make sure you close out of it when you are not actively using it.
Have Fun with the Milwaukee Symphony

Before You Come
Leave food, drink, candy, and gum behind — avoid the rush to the trash cans!
Leave your backpack at school — why be crowded in your seat?
Go to the bathroom at school so you won’t miss a moment of the concert!

When You Arrive
Ushers show your group where to sit. Your teachers and chaperones sit with you.
Get comfortable! Take off your coat and hat, and put them under your seat.
If you get separated from your group, ask an usher to help.

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

Listen Closely
Watch the conductor. Can you figure out which instruments will play by where he/she is pointing or looking?
See if you can name which instruments are playing by how they sound.
Listen for the melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. How about a third?
If the music were a movie soundtrack, what would the setting be? What kind of story would be told?
Pick out a favorite moment in the music to tell your family about later. Keep your thoughts to yourself at the concert — let your friends listen in their own way.
About the Milwaukee Symphony Orchestra

The Milwaukee Symphony Orchestra is among the finest orchestras in the nation. Since its inception in 1959, the MSO has found innovative ways to give music a home in the region, develop music appreciation and talent among area youth, and raise the national reputation of Milwaukee.

The MSO’s full-time professional musicians perform more than 135 classics, pops, family, education, and community concerts each season in venues throughout the state. A pioneer among American orchestras, the MSO has performed world and American premieres of works by John Adams, Roberto Sierra, Phillip Glass, Geoffrey Gordon, Marc Neikrug, and Matthias Pintscher, as well as garnered national recognition as the first American orchestra to offer live recordings on iTunes. Now in its 46th season, the orchestra’s nationally syndicated radio broadcast series, the longest consecutive-running series of any U.S. orchestra, is heard annually by more than two million listeners on 147 subscriber stations in 38 of the top 100 markets.

The MSO’s standard of excellence extends beyond the concert hall and into the community, reaching more than 40,000 children and their families through its Arts in Community Education (ACE) program, Youth and Teen concerts, Family Series, Meet the Music pre-concert talks, and Friday Evening Post-Concert Talkbacks. Celebrating its 28th year, the nationally-recognized ACE program integrates arts education across all subjects and disciplines, providing opportunities for students when budget cuts may eliminate arts programming. The program provides lesson plans and supporting materials, classroom visits from MSO musician ensembles and artists from local organizations, and an MSO concert tailored to each grade level. This season, more than 7,200 students and 500 teachers and faculty in 21 Southeastern Wisconsin schools will participate in ACE.
About the Conductor

Yaniv Dinur

Conductor Yaniv Dinur, currently associate conductor of the Milwaukee Symphony Orchestra, was born in Jerusalem in 1981. He has performed with orchestras in Israel, Europe, The United States, Canada, and Mexico. He was recently appointed music director of the New Bedford Symphony in Massachusetts. He is a winner of numerous conducting awards, among them the 2016 Solti Foundation U.S. Career Assistance Award, Special Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competitions in Israel. He was chosen by the League of American Orchestras to be a featured conductor in the 2011 Bruno Walter Conducting Preview, and he is a recipient of the America-Israel Cultural Foundation and the Zubin Mehta Scholarship Endowment.

Dinur started his conducting career at the age of 19, performing with the Israel Camerata, making him the youngest conductor ever to conduct an orchestra in Israel. Since then, he also conducted the Israel Philharmonic Orchestra, Jerusalem Symphony, Houston Symphony, Louisiana Philharmonic, New World Symphony, San Antonio Symphony, Orchestra Giovanile Italiana, Orchestra di Padova e del Veneto, Orchestra Sinfonica Abruzzese, Pomeriggi Musicali in Milan, Solisti di Perugia, Torino Philharmonic, Portugal Symphony Orchestra, Sofia Festival Orchestra, State Orchestra of St. Petersburg, Orquesta Filarmónica de la UNAM in Mexico, and the National Arts Centre Orchestra in Ottawa.

Dinur has worked closely with such world-class musicians as Lorin Maazel, Michael Tilson Thomas, Edo de Waart, Pinchas Zukerman, Itzhak Perlman, and Kurt Masur. He holds a Doctorate in Orchestral Conducting from the University of Michigan School of Music, Theatre and Dance, where he studied with Prof. Kenneth Kiesler.

Yaniv Dinur is also a passionate music educator. Since joining the Milwaukee Symphony, he has performed with the MSO in unusual venues such as an industrial design factory and an unfinished office building in concerts created especially for young professionals. He has also performed in troubled neighborhoods in town, bringing orchestral music to an audience that does not usually have access to it. He often gives pre-concert talks, as well as comments from the stage during concerts, in which he incorporates live demonstrations on the piano, aiming to reveal surprising connections between pieces, composers, and eras. In addition, he created a series of short, fun YouTube videos that give a deeper look into musical pieces of all genres.

Dinur began studying the piano at the age of six with his aunt, Olga Shachar, and later with Prof. Alexander Tamir, Tatiana Alexanderov, and Mark Dukelsky. At the age of 16, he began to study conducting with Dr. Evgeny Zirlin. While still in high school, Dinur began his formal studies with Dr. Zirlin at the Jerusalem Academy of Music and Dance. After graduating from the Jerusalem Academy, he studied privately with conductor Mendi Rodan.
YOUTH PERFORMANCE II

Finding the American Voice

Tuesday, February 06, 2018 at 10:30 am
Tuesday, February 06, 2018 at 12:00 PM
Wednesday, February 07, 2018 at 10:30 AM
Wednesday, February 07, 2018 at 12:00 PM

Uihlein Hall

Milwaukee Symphony Orchestra | Yaniv Dinur, conductor
Sophia Jiang, piano (Winner 2017 Wisconsin Youth Piano Competition)
Cynthia Cobb, soprano

LEONARD BERNSTEIN ................. Overture to Candide

AARON COPLAND ..................... "Hoe Down" from Rodeo

WOLFGANG AMADEUS MOZART ...... Concerto No. 12 in A major for Piano and Orchestra, K. 385p [414]
I. Allegro

GEORGE GERSHWIN (SPIALEC, HANS) . . "Summertime" from Porgy and Bess

EMILY COOLEY ........................ Green Go to Me

JOHN WILLIAMS ..................... Raiders March, from the Motion Picture
Raiders of the Lost Ark
A famous conductor, composer, musician and educator, Leonard Bernstein was the leading American musical voice of the twentieth century. Throughout his career, he championed American symphonic music and young talented musicians. We celebrate his 100th birthday with a concert filled with music that captures the American spirit, including music of prominent American composers like George Gershwin, Aaron Copland, and Leonard Bernstein himself. Beginning with Gershwin’s adoption of jazz music into the symphonic setting we see these composers’ attempts to bottle various elements of the American spirit into musical composition. The early American sound invokes imagery of America’s heritage and beautiful landscape, filled with majestic mountains, sweeping plains over which cowboys rode horses and herded cattle, and roaring rivers that lead out to vast oceans on both of America’s coasts. Excitement, possibility, adventure and bravery are all deeply American sentiments that help build the unique voice of American orchestral music.

LEONARD BERNSTEIN
(1918 – 1990)

Leonard Bernstein was one of the world’s most outstanding composers, conductors, pianists and writers about music. He was the first American music director of the New York Philharmonic. His time with the New York Philharmonic as a young Assistant Conductor in 1943 lead to an almost immediate overnight success with audiences in New York City. This opened the door to opportunities to share his artistry with the world over. His compositions ultimately spanned many genres including music for symphony orchestra, solo instrumentalists and singers, opera, ballet, movie scores and Broadway musicals. Leonard Bernstein was also great friends with Aaron Copland, another composer on this concert. Their friendship began in 1937 and continued their entire lives. They often conducted and performed each other’s works.

In many ways, your attendance at this concert is the continuation of a legacy that Leonard Bernstein himself pioneered. While at the New York Philharmonic, Bernstein began a concert series that he named “Young People’s Concerts” designed for school-aged children. Calling these programs, “among my favorite, most highly prized activities of my life,” Bernstein showed his dedication to teaching and sharing music, and the deep joy he found in bringing classical music to so many young people throughout his life and career. You can still find video recordings of Bernstein’s “Young People’s Concerts” which he narrated and conducted himself, both online and at your local library.
The Overture to Candide is a piece for symphony orchestra taken from one of Bernstein’s larger works, his 1956 operetta Candide. It is now one of the most often performed orchestral works by a 20th century American composer. It is a fast paced, energetic work that is punctuated by percussion accents throughout. It opens with a bright brass fanfare which returns three additional times throughout the piece between other thematic sections. The flutes enter next with the overture theme. About a minute and half in, we hear the “Oh, Happy We” theme almost in its entirety.

Unmistakable battle music is marked by cymbal crashes and brass accents. There are ultimately four major themes within the work, and if you listen closely you can hear each one of them return briefly in the last 30 seconds of music before the final chord.

Activity Idea – Bernstein’s Young People’s Concerts

From 1958 to 1972, Leonard Bernstein led the New York Philharmonic’s Young People’s Concerts, concerts very much like the one you and your students will be attending at the MSO. These performances brought music not only to students in New York, but to audiences across the country and even all over the world through television broadcasts. You can experience what it was like to be in Carnegie Hall in 1961 and hear Bernstein himself conduct the Overture to Candide by watching this video clip: https://www.youtube.com/watch?v=zn5bhJ5YX6U. After watching, ask you students what similarities do they notice between this concert and MSO concerts they have attended? What things are different, or what things do they think will be different at the MSO concert? Can they think of some possible reasons for the similarities and differences?
Aaron Copland was the son of immigrant parents from Poland and Lithuania. His musical education spanned many locations and teachers and also took him overseas to learn by the age of 21. In Paris, he studied composition with the famous teacher Nadia Boulanger (Boo-lahn-zhay) who also taught Leonard Bernstein.

Upon his return to America, Copland set out writing and teaching music. He soon established his distinctively American style by incorporating folk music into his thematic ideas. Copland’s music gets to the very heart and heartland of America through his use of traditional folk songs and dance forms of immigrant cultures. Copland was awarded many honors over his career for his many contributions to American music including 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.

“HOE DOWN” from *RODEO*

In 1942, Aaron Copland was commissioned to write a cowboy work by director Agnes de Mille of the Ballet Russe de Monte Carlo. The story takes place on a ranch and follows a cowgirl who is trying to win the heart of the head wrangler who is too self-centered to notice her. She must resort to impressing him with her roping and riding skills and ultimately wins him over from the visiting “city girls.” *Rodeo* was well received, some accounts claim the cast of actors and dancers made 22 curtain calls the night of its premiere at the Metropolitan Opera House on October 16, 1942. The success of the production helped to carry on the tradition of dance that American musical theater is well known for today.
The ballet depicts a classic picture of the American West. Cowboys and cowgirls, romance, and lively country dances all showcase an important historical identity of rural America. The music you will hear from “Hoe Down” depicts a scene of lively hoe-down dancing by the lead female cowgirl. During this scene, the ballet’s two main characters finally end up falling in love. A hoe-down historically was a vigorous African American dance similar to a clog dance, jig or reel. Today, square dances are called hoe-downs. Copland’s “Hoe Down” is one of the best known works by any American composer. It has even been featured on television and in movies! Copland sought to capture the excitement of a spirited country dance accompanied by fiddle music for the final scene of his ballet. Listen for the two main themes that come from classic square dance tunes.

The first is Bonyparte played by the violins and violas:

![Theme from Bonyparte](image)

Next is McLeod’s Reel, played by the trumpets:

![Theme from McLeod’s Reel](image)

**LESSON PLANS: “Hoe Down”**

**Skill Outcome:**
- Students will be able to perform a simple Square-dance to “Hoe Down”

**Strategies**

1. Ask students to keep the beat of the music with one finger in the palm of the other hand as you play a brief excerpt of “Hoe Down” beginning at 0:37. See if students are demonstrating the steady beat accurately. Stop the recording.

2. Ask the class “What do you think the music is about?” Allow students to share answers. If one of them mentions country music, probe a little further to find out how the student arrived at that conclusion.

3. Tell the class that the music was written by an American composer and is about a hoe-down in the American West. Ask students, “Does anyone know what a hoe-down is?” (barn dance that is part of a larger event called a rodeo). Ask the class if anyone has ever square danced or seen square dancing before. Tell them that today, they will get to learn some basic square dance moves.
4. Demonstrate the following dance movements with a partner, then have students practice the movements. If desired, show a clip of square dancing from YouTube beforehand. The following movements can be done in one large circle.

- “join hands and circle right” – students all join hands and walk or skip to the right for 8 beats
- “join hands and circle left” – for 8 beats
- “swing your partner” – students face their partner, join right elbows and swing gently, walk or skipping for 8 beats
- “swing your corner” (the corner is the person on the other side) – for 8 beats
- “do-si-do” your partner- facing their partner with arms folded on top of each other at shoulder height, partners pass one another walking or skipping forward (passing right shoulders), step to the right, and walk or skip backwards (passing left shoulders). Use 8 beats total.
- “do-si-do” your corner
- “gents to the center in a right-hand star” – all the boys move to the center of the circle, holding their right hands up to form a “star” and walking around the inside circle for 8 beats.
- “gents to the center for a left-hand star” – for 8 beats
- “ladies to the center in a right-hand star” – for 8 beats
- “ladies to the center in a left-hand star” – for 8 beats

5. After practicing, begin the recording. Have students listen to the introduction with no dancing. Begin “calling” the dance at 0:37-1:54. Limit movements and use 16 beats for counting instead of 8 for younger students.

Assessment:
Video record the dance and play back the video for the class. Have the students evaluate their execution:

- Our movements were on the beat:
  - Yes! 😊
  - Sometimes 😐
  - Not really 😞

- We did the right movements at the right time:
  - Yes! 😊
  - Sometimes 😐
  - Not really 😞

- We ended up where we were supposed to:
  - Yes! 😊
  - Sometimes 😐
  - Not really 😞

Knowledge Outcome:
Students will learn about folk music and about its influences in Aaron Copland’s music.

Strategies
1. Ask students if they know what “folk music” is? (Traditional music of a people in a country or region).
2. Explain that many composers, like Aaron Copland, were inspired by folk music, and even used it in their compositions.
3. Teach the students the famous folk tune, “Simple Gifts” (many versions are available, here is a free version that can be downloaded: https://makingmusicfun.net/pdf/sheet_music/simple-gifts-lead-sheet.pdf).
4. When the students are familiar with the tune, tell them they are going to listen to part of a piece of music called *Appalachian Spring*, written by Aaron Copland. What do they hear ("Simple Gifts")? The 3 minute excerpt that includes the tune can be found here: https://www.youtube.com/watch?v=XiLTwtuBi-o

5. Now, tell students you are going to listen to a piece of music they will hear on the Milwaukee Symphony concert, also by composer Aaron Copland. This piece is called "Hoe Down" from his ballet *Rodeo*. Tell students Copland also used two well-known folk tunes in the piece. One is called "Bonnyparte's Retreat" and one is called "McLeod's Reel". These tunes originated in the British Isles, coming to the United States with Irish and Scottish immigrants who settled in the Appalachian mountains.

6. Use the musical examples provided in the program notes to play the "Bonnyparte's Retreat" and "McLeod's Reel" tunes for your students. What do they sound like to them? (Square dance music, Irish dance music, etc.)

7. Play "Hoe Down" for your students. Whenever they hear "Bonnyparte's Retreat," have them raise their hand. When they hear "McLeod's Reel," have them put their hands on their head. Can they count how many times they hear each tune?

8. As a culminating activity, listen to the three minute feature about "Bonnyparte's Retreat," Fiddler Bill, and Copland's *Rodeo* from NPR news: https://www.npr.org/2013/02/10/171501799/the-ken-tucky-fiddler-who-inspired-aaron-coplands-rodeo

**Assessment:**

When listening to the 'Hoe Down" movement of *Rodeo*, students will be able to identify the folk tunes "Bonnyparte's Retreat" and "McLeod's Reel".

**Affective Outcome:**

Students will form an opinion about works of art being used for other purposes.

**Strategies**

1. Tell students that works of art like music or paintings are frequently used in ways other than which they were originally intended, for instance, in movies, television, and often in commercials.

2. Show students a few examples of commercials using artwork:
   a. "Mona Greasa": https://www.youtube.com/watch?v=5QOkFtp4c4
   b. "Van Gohgurht": https://www.youtube.com/watch?v=K2TzUt0zwao

3. Can students think of other examples?

4. Discuss these commercials, and other examples students may have thought of. Do they think they are effective? Why or why not? Would they convince the students to buy the product being advertised?

**Assessment:**

Students will write a response to the question: Do you think it’s OK for people’s artwork (like music or art) to be used for other purposes, for instance to sell things? Why or why not?
WOLFGANG AMADEUS MOZART
(1756-1791)

Wolfgang Amadeus Mozart is one of the greatest and best known composers of all time. He is a household name known both inside and out of the classical music world. He was a well-known soloist and composer in his day, an accomplishment not many composers can claim, and very publicly lauded in life. His career began very young, by the age of five he was well on his way to mastering the piano and violin and was already composing musical works. He ultimately composed over 600 compositions which is considerable considering he only lived to be 35 years old. His work spans many genres from solo concertos for individual instruments, chamber music, many hundreds of symphonies, as well as a number of operas. Mozart’s music is the quintessential example of what is referred to generally as “classical music” due in part to his huge output of compositions as well as the memorable and hummable nature of the works themselves.

Mozart’s life is often broken into periods, both due to his extreme output of repertoire and also in reference to where he was physically during the time of certain compositions. At the time he composed the Piano Concerto No. 12 in A major, in autumn of 1782, Mozart had recently left the employment of Archbishop Colloredo of Salzburg for what he hoped to be his future of fame and fortune in Vienna. This was during a tumultuous time with his father, Leopold Mozart. His father did not agree with Wolfgang’s departure from Salzburg and he feared for his son’s livelihood and reputation, for Mozart, then the age of 25, had not yet outgrown some of his more irresponsible habits, particularly where his social lifestyle was concerned. Leopold let his doubts about his son stop him from visiting Wolfgang, and he traveled only once to Vienna in 1785. Once he arrived to visit, however, Leopold was happy and surprised to find his son a huge success! He wrote to Nannerl Mozart, Wolfgang’s equally musically gifted sister, to say that, “Since my arrival your brother’s fortepiano has been taken at least a dozen times from the house to the theater.” Between the years 1782 and 1786, Mozart wrote fifteen piano concertos including the concerto you will hear today. This was likely the result of his high demand as a performer, and Mozart found himself in a position to produce new compositions almost daily. For example, Mozart famously wrote the entire overture to his opera The Marriage of Figaro approximately four hours before it was premiered.

CONCERTO NO. 12 IN A MAJOR
for Piano and Orchestra, K. 385p [414]
I. Allegro

Today you will hear the first movement of the Piano Concerto No. 12 in A major performed by Sophia Jiang, winner of the 2017 Wisconsin Youth Piano Competition. Mozart was particularly fond of this concerto and performed it himself often. He also taught it to his most favorite students. The first movement begins sweetly. Mozart develops a succession of melodies through the middle and the concerto ends with a virtuosic cadenza moment for the piano alone. Mozart’s virtuosity at the keyboard and at musical
composition in general allowed him the creative liberty to compose on the spot, or, improvise his cadenzas. Mozart so enjoyed this concerto that he provided two fully written out cadenzas for it to be played by performers who do not wish to improvise their own cadenza. Cadenza moments are easily identifiable within a work as they feature the solo piano alone without any orchestral accompaniment and are flashy, virtuosic displays of musicianship that often play on the larger themes of the movement they are part of.

Take a look at this excerpt of the last six bars of one of Mozart’s piano cadenzas written for this concerto. You can see it has a great deal more notes than other musical examples you have seen before in this guide! Have students be on the lookout for this exciting moment just prior to the end of the movement.

Sophia Jiang

Sophia is a ten year old sixth grader, and she has been playing piano since she was four. Her current teacher is Mr. Bill Lutes and her previous teacher was Mrs. Linda Bramlett. Sophia won the first place in the 2017 Wisconsin Youth Piano Competition organized by the Milwaukee Symphony Orchestra and PianoArts. She also was the winner of the 2017 Madison Symphony Orchestra Fall Youth Concerto Competition, and performed a piano concerto with the Madison Symphony Orchestra as the piano soloist under the baton of Maestro John DeMain. In 2017, she was also a winner of the Wisconsin Music Teachers Association State Badger Keyboard Competition, a first place winner in the Sonatina Festival, and won multiple prizes in the global online Great Composers Competition series, including a First Prize in Best Mozart Performance and a Second Prize in Artist of the Year, in age group II. In 2015, Sophia also won a first place in the Sonatina Festival. She performed in various masterclasses taught by world famous pianists, including Roberto Plano and Paola Del Negro. In addition to piano, Sophia plays violin, is a first violinist and served as a concertmaster in the Sinfonietta Orchestra of the Wisconsin Youth Symphony Orchestras. Besides music, she enjoys math, science, swimming, ice skating and tennis, and is an avid reader.

Activity Idea: What’s a Prodigy?

By definition, a prodigy is someone who is extremely good at something at a very young age. Mozart was considered a prodigy. Discuss this term and idea with your students. Can they think of individuals they know of who are “prodigies,” perhaps from the Pop Culture world? While some people may show unusual talent at something at a young age, everyone has talents. Have the students journal about something they are good at. Is it a playing an instrument, playing a sport, being kind, being helpful, being a good reader? Close the activity by telling the students that when they attend the concert, they will see a young lady about their own age perform Mozart’s Piano Concerto in A major!
George Gershwin was born in 1898, in Brooklyn, New York, to parents from Russia. He worked and lived in New York throughout most of his life, though his musical studies would take him all over the world. By age 15 Gershwin could be found playing the piano in local music stores as what was called a "songplugger," playing the most popular tunes of the day for customers. A few years later, at the age of 18, his first song was published. George and his brother Ira Gershwin collaborated on many successful musical works from the 1920s on. In 1924 the brothers wrote lyrics for the musical *Lady Be Good*, and in 1932 their musical collaboration *Of Thee I Sing* won the pair a Pulitzer Prize. By 1937 the two had moved to Hollywood to compose scores for the movies, although sadly, after only two films, George Gershwin became sick and passed away.

"SUMMERTIME" from *POrgy and BeSS*

Gershwin's groundbreaking opera *Porgy and Bess* made its theatrical debut in 1935 at the Colonial Theater in Boston to mixed reviews by critics of the time. Some took issue with Gershwin's infusion of jazz into what they were calling "serious" opera, proclaiming it to be "crooked folklore" and "halfway opera" while others said it to be, "a sincere, able and in many ways brilliant theatre experiment...little short of a theatrical miracle." Audiences who came to see it cherished it then and continue to today as one of the most pivotal pieces of American musical theater. *Porgy and Bess* steadily gained support in the years that followed, particularly in the 1940s after it moved to the Broadway stage. The masterful *score* by George Gershwin...
incorporates a culturally significant combination of traditional opera form with folk music styles like jazz, gospel and the blues. Gershwin’s insistence on writing for an all-black cast of traditionally trained African American performers was a beautiful and bold decision, especially for the time period in which he was working. Porgy and Bess continues to reverberate in a meaningful way, and has seen the rejuvenation of many of its most famous songs throughout the ages, particularly in the 1960s during the historical Civil Rights Movement. Around this time, artists like Ella Fitzgerald, Billie Holiday, and Miles Davis performed and re-popularized numbers like “Summertime,” “I Got Plenty Of Nuthin,” and “It Ain’t Necessarily So.” These songs are considered to be some of the most iconic songs in American musical theater history. One notable performance in the 1950s of Porgy and Bess included a diplomatic performance spearheaded by the American government that traveled to Russia. This marked the first time Americans had performed behind the Iron Curtain. That historic cast included a young Maya Angelou.

“Summertime” is the first song audiences hear in Porgy and Bess. Gershwin had an idea to write an opera using only spirituals. While that didn’t quite come to fruition in Porgy and Bess, “Summertime” can be described as having all the qualities of a spiritual-turned-aria. It speaks of a longing desire for a better world. The curtain opens on the character Clara singing this song as a lullaby to sooth her baby to sleep. The scene is a summer evening in Catfish Row.

“Summertime” Melody

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Summertime and the livin’ is easy
Fish are jumping an’ the cotton is high
Oh, your Daddy’s rich an’ yo’ Mama’s good-looking
So hush little baby, don’t you cry

One o’ these mornin’ you’re gonna rise up singin’
Then you’ll spread your wings and you’ll take to the sky
But ‘til that mornin’ there’s nothing a-gonna harm you
With your Daddy and Mama standin’ by.
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LYRICS

"Summertime"  Melody
LESSON PLANS: “Summertime”

Skill Outcome:
Students will be able to write their own appropriate lyrics to a lullaby.

1. Discuss “What’s a lullaby?” “What is it used for?”

2. Play some lullabies for the students as examples. Include “Summertime” and several others (such as “Baby Mine” from Dumbo, “Close Your Eyes” from Mary Poppins, “Twinkle, Twinkle, Little Star,” “Toora, Loora, Loora,” – you may think of others.)

3. Discuss the following terms: “lyrics” (words to a song), “lyricist” (person who writes words to a song), “composer” (person who writes the music for a song).

4. Using songs well-known to the students (like “Let it Go”), identify the composer and lyricist. Point out that in “Summertime,” George Gershwin was the composer, while his brother Ira Gershwin was the lyricist.

5. Discuss that lyricists have to write their words to both properly express what a song is trying to say, and go with the rhythm and melody the composer has created.

6. Tell the students, “Today, you are going to become lyricists.”

7. Working alone or in small groups, have students choose a well-known lullaby melody such as “Twinkle, Twinkle, Little Star” or “Toora, Loora, Loora.” Make sure the students know the tunes and can sing them.

8. Have the students decide who the lullaby will be for. A younger sibling or relative? A beloved pet? Themselves?

9. Working alone or in groups, the students will write lyrics that are appropriate for a lullaby and fit the rhythm and meter of their chosen song.

10. Students perform their lullabies for the class.

Assessment:
The words we wrote were appropriate for a lullaby:
Yes 😊 Sort of 😐 Not Really 😞

The words fit the notes and rhythm of the song we chose:
Yes 😊 Sort of 😐 Not Really 😞

Our song would put someone to sleep:
Yes 😊 Sort of 😐 Not Really 😞

Knowledge Outcome:
Students will gain a better understanding of the importance of spirituals and their connection to the Underground Railroad.

Strategies:
1. Ask students what they know about the Underground Railroad. What was it? How was it used? Who (historical figures) were involved in its operation?
2. Tell students that many spirituals sung during this time evolved into something more. Introduce the concept of “code songs” by playing them songs with easy lyrics and having them interpret the lyrics as a direction, a description of a certain place or thing, or indicate an action to be taken (example: “Itsy, Bitsy Spider”).

3. Play a recording of the spiritual “Sweet Chariot” but do not tell students the title or the purpose of the song.

4. Introduce the Underground Railroad by describing how it operated. Define terminology of an actual railroad that also applies to the Underground Railroad: “conductors,” “stations,” “safe houses,” “depots,” and “stationmasters.”

5. Prepare two sets of three labels per vocabulary word to use during a map activity.

6. Prepare two display boards, one of a network of trains, operators and stations and another showing a network of buildings, homes and people. Call one generically “Railroad,” the other “Historical Underground Railroad.” Have a handful of students take one label per person and attach it to the correct location on the map called “Railroad.” Then, have another group of students take one label of the second set and attach it to locations on the map called “Historical Underground Railroad” that they think match up.

7. Connect the Underground Railroad and Spirituals by playing “Sweet Chariot” for them again, this time telling them the purpose of the spiritual as a code song, helping them connect the lyrics as a message, that when a slave heard this song they would know to be ready to escape, a band of ‘angels’ were coming to take them to freedom. The Underground Railroad (Sweet Chariot) is coming South (Swing Low) to take the slaves to freedom (Carry Me Home).

**Assessment:**

- Students can explain the role of code songs in the Underground Railroad.

**Affective Outcome:**

- Students will realize that music can evoke emotions and be able to identify how different pieces of music make them feel.

1. Have a discussion about how music is used for different occasions. Have students come up with a list of kinds of music and events and write them on a white or Smart board.

**Examples:**

- “Happy Birthday” | Blowing out Cake Candles
- “Charge” music | Baseball Game
- Christmas carols | Holiday Party
- Marching band | 4th of July Parade
- Lullaby | Baby falling asleep

2. Talk about how and why the kind of music and the kind of event go to together. For instance, why does a brass band play in a 4th of July parade? (Because it’s loud and can be heard outside, because it sounds brave and triumphant, because it makes you feel proud and excited when you hear it, and that’s what the holiday is about).
3. Now switch around the kinds of music and the events so they are not matched up properly. This will probably be amusing to the students. Talk about why. What’s wrong? For example, why wouldn’t you sing a lullaby at a baseball game?

4. Discuss that when we listen to certain kinds of music, it can make us feel certain emotions.

5. Brainstorm an idea bank of strong emotion words. Examples may be: sad, happy, angry, excited, relaxed, joyful, restless, etc.

6. Choose two contrasting pieces of music for the students to listen to. Suggestions:
   
   a. “Adagio for Strings” by Samuel Barber: https://www.youtube.com/watch?v=izQsgE0L450  
   (this piece is about 8 minutes, you may just want students to listen to the first few minutes)

   b. Overture to the Marriage of Figaro: https://www.youtube.com/watch?v=ikQNFqVkNNc

7. Discuss how the pieces made the students feel, referring to the idea bank of emotion words. Did the pieces bring out the same emotions or different emotions?

Assessment:

Students will journal about the emotions they experienced while listening to the contrasting musical selections.

Jacob Lawrence, *The Migration Series: Panel 60*
EMILY COOLEY (1990 - )

Emily Cooley is a Philadelphia-based composer of orchestral, chamber, and vocal music. A native of Milwaukee, WI, Emily is a graduate of Curtis, USC, and Yale. In 2012, she co-founded Kettle Corn New Music, a concert presenting organization in New York City, and currently serves as its director of publicity. Emily is a Community Artist Fellow at the Curtis Institute of Music, where she designs collaborative music programming with Philadelphians who are incarcerated or returning citizens. She has been a fellow at the Minnesota Orchestra Composer Institute, Norfolk New Music Workshop, CULTIVATE at Copland House, and Cabrillo Conductors/Composers Workshop, and she was honored with a Charles Ives Scholarship from the American Academy of Arts and Letters in 2015.

GREEN GO TO ME

Green Go to Me is a contemporary composition both in terms of when it was written (2014) and also in its structure as compared to other pieces on this concert. As opposed to being narrative—as the Copland and Bernstein pieces tell fully fleshed out stories through opera and the John Williams accompanies action on the big screen—Cooley’s work makes use of music to depict waves washing up onto the shore and then back out to sea. The waves encounter artwork drawn in the sand of shapes and patterns, and as the waves come in and out they take the sand artwork with them. Cooley was inspired by artist Andres Amador’s Earthscape Art series which includes artwork composed in the exposed beaches during low tide. Amador says of his art, “My artworks do not last long—within minutes of finishing a piece, and often while still in progress, the returning tide begins resetting the canvas.”

The intentionally temporary nature of Amador’s art inspired Cooley to create an entire work of music on that idea. It is a combination of musical elements to depict an action in nature, that of the ocean tide coming in and out, rhythmically and endlessly, and effecting that which it comes into contact with. Cooley chose to include the word “Green” as an invocation of nature itself in the title. The title also uses only seven letters, a beauty in simplicity that Cooley appreciates, and that is also suggestive of the way that nature can be simple and yet profound at the same time.

A clarinet solo begins the work and starts the sense of wave-like building and layering that gets echoed throughout the piece. Other instruments gradually add to the texture and percussion instruments such as the woodblock, claves and cabasa shaker “chirp” in the background. The music reaches a point where all the instruments are playing, the loudest and most active part of the piece, before gradually fading back to the original clarinet solo.

Please note that a recording of Green Go to Me is not available.
Activity Idea: Music and Art

Emily Cooley’s *Green Go to Me* was inspired by nature and the artwork of Andres Amador. Show student’s examples of Amador’s art from his website (https://andresamadorarts.smugmug.com/My-Artwork/My-Artwork-Full-Gallery/). Tell students they are going to have the chance to create their own visual work of art, inspired by music, which was inspired by nature.

Play “Morning Mood” from Grieg’s *Peer Gynt* (a good recording is available on YouTube here: https://www.youtube.com/watch?v=SS7-Gwz1Zio). Have students listen to the piece once through (it’s about five minutes long). Ask them to visualize what they think the piece “looks like.” Pass out paper and watercolor paints (you can choose different media if you prefer). While listening to the piece of music additional times, students create their own work of art in response to it. When everyone has finished, students can go on a Gallery Walk to see each other’s creations and explain how the music inspired their artwork.
JOHN WILLIAMS (1932 - )

John Williams grew up around music and film. His father played drums for the CBS radio orchestra in the 1930s and 1940s in New York. After serving in the Air Force in the early 1950s, Williams attended the Juilliard School, where he studied piano and composition. Soon after he moved to Los Angeles, beginning what is widely regarded as one of the most successful careers in Hollywood history. In a career spanning more than five decades John Williams has become one of America’s most accomplished and successful composers for film and for the concert stage. Williams’s first film score was composed in 1958, and his most recent is Star Wars Episode VIII: The Last Jedi. He has composed music for more than 100 films, including the Harry Potter films, E.T.: The Extra-Terrestrial, Jaws, the Indiana Jones movies, and all of the Star Wars films. Williams has also composed themes for four Olympic Games, served as music director of the Boston Pops Orchestra for fourteen seasons and remains their laureate conductor. His work for the orchestral setting includes two symphonies as well as concertos commissioned by many of America’s most prominent orchestras.

Williams has received five Academy Awards and 50 Oscar nominations making him the second most nominated person in the history of the Oscars. He has received seven British Academy Awards, twenty-three Grammy’s, four Golden Globes and five Emmys. In 2003 he received the Olympic Order for his contributions to the Olympic movement. In 2004 he received the Kennedy Center Honors, and in 2009 he received the National Medal of the Arts, the highest award given to artists by the U.S. Government. In 2016 he was awarded the 44th Life Achievement Award from the American Film Institute- the first time a composer was honored with this award.

“RAIDERS MARCH,”
from the Motion Picture
RAIDERS OF THE LOST ARK

On this concert you’ll hear the “Raider’s March” from Raiders of the Lost Ark, which John Williams composed back in 1981. Williams is able to reflect the character of Indiana Jones or “Indy” (played by Harrison Ford) in his thematic music. Indy’s character is confident, heroic, but also very human, unlike some of the other characters that Williams has helped make so iconic in music- like Darth Vader, Superman or Harry Potter. Indy also has a light, fun side and his heroism is depicted in a more brainy and academic way than that of a superhero or a wizard. He is earthy and cowboyish, and almost a caricature of great American western heroes. Listen for Indy’s character theme which is presented from the very beginning of the march:
Activity Idea – Write Your Own Movie Scene!

Your favorite movie would not be the same without the music that was composed for it. Find a short, appropriate movie scene on YouTube. First, show it to your students without sound and music. Then with the sound and music added back in. Is it the same? Next tell you students they will have the chance to write their own movie scene! Pick a short, expressive piece of music (some suggestions: “Baba Yaga” by Mussorgsky, “In the Hall of the Mountain King,” from Peer Gynt by Grieg, “Pines on the Appian Way” from Pines of Rome by Respighi, “Ride of the Valkyries” by Wagner). It’s probably best not to pick something that the students are likely to be very familiar with (like Star Wars). Tell students that based on listening to the piece, they will need to sketch out a movie scene, including setting, characters, and a basic plot line that follows points in the music. Listen to the piece enough times to allow the students, working alone or in groups, to complete their scenes. Share with the class.
Print and Online Resources

Instruments and the Orchestra


Utah Symphony/Utah Opera Instruments of the Orchestra Video Series (short videos profiling musicians and their instruments in the orchestra).
https://www.youtube.com/playlist?list=PLALV7z7CDQ7yCWoOvUK4mOMAE4ub_h0TG

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

Composers, Pieces, and General Background

Overture to *Candide* conducted by Leonard Bernstein. This New York Philharmonic Young People’s Concert is entitled “Overtures and Preludes” and was recorded February 17, 1962.
https://www.youtube.com/watch?v=zn5bhJ5Y6U

https://www.youtube.com/watch?v=2Qle5h8o3uA

Short synopsis and programmatic notes about Aaron Copland’s ballet *Rodeo* from the New Mexico Philharmonic.
http://nmphil.org/concerts/repertoire/copland-rodeo/

Vladimir Ashkenazy plays and conducts Mozart Piano Concerto No. 12 in A Major with the Royal Philharmonic Orchestra in London.
https://www.youtube.com/watch?v=VFceAQLDaEQ

Soprano Kathleen Battle sings “Summertime” from Porgy and Bess in recital with piano accompaniment.
https://www.youtube.com/watch?v=RyadsHUBpWc

CBS News interview with Soprano Kathleen Battle discussing spirituals ahead of a performance in Philadelphia called “The Underground Railroad Evening of Spirituals.”
https://www.youtube.com/watch?v=CdTwp6zc8MY

Artist Andres Amador’s website with gallery of works that inspired composer Emily Cooley’s piece *Green Go to Me*.
https://andresamadorarts.smugmug.com/Site-Files/Site-Pages/Gallery

Express Magazine interviews John Williams about his many movie scores and experiences.
https://www.youtube.com/watch?v=2NX2rNaCDso

Sir Simon Rattle and the Berlin Philharmonic Orchestra perform an excerpt from “Raiders March”, recorded in 2015.
https://www.youtube.com/watch?v=US19RdznMA
**Accompaniment**: a vocal or instrumental part that supports or provides background for a solo part.

**Aria**: a long, accompanied song for solo voice, typically in an opera or oratorio.

**Ballet**: a theatrical dance form, ballet performance often tells a story and includes costumes and sets.

**Baroque Era or Period**: A time in music from the late 1500s to the early 1700s, characterized by flowery, ornate music, written in strict form.

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

**Blues**: melancholic music of black American folk origin, typically in a twelve bar sequence, developed in the rural Southern United States toward the end of the 19th century.

**Broadway** (musical): a play set to music in a popular style.

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

**Cadenza**: a solo passage, often virtuosic, usually near the end of a piece, either written out by the composer or improvised by the performer.

**Canon**: the body of works considered to be permanently established as being of the highest quality.

**Civil Rights Movement**: a movement in the 1950s to the late 1960s driven by the struggle of African Americans to achieve civil rights equal to those of whites, including equal opportunity in employment, housing, and education, as well as the right to vote, the right of equal access to public facilities, and the right to be free of racial discrimination.

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

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

**Chorus**: A group of singers singing together. (Adj. Choral: Composed for or sung by a choir or chorus.)

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

**Composer**: A person who writes music. (v. Compose: The act of writing music.)

**Composition**: (subject area) The action or art of writing a musical work. (Composition: (noun) An original piece of music.)
**Concertmaster**: The first violin in an orchestra.

**Concerto**: A composition written for a solo instrument and orchestra. The soloist plays the melody while the orchestra plays the accompaniment.

**Conductor**: One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions. Conducting is the act of directing the music.

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

**Curtain call**: the appearance of one or more performers on stage after a performance to acknowledge the audience's applause.

**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**: An indication of loudness or softness of music ranging from piano (quiet) to mezzo piano or mezzo forte (medium soft or medium loud) to forte (loud). (Symbolically represented: p, mp, mf, F). Dynamics can also be indicated descriptively.

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

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

**Fiddle**: A violin used to play bluegrass or folk music, sometimes refitted with all metal strings and a tuner on each string.

**Fanfare**: An opening, a prelude, a flourish, often triumphant or celebratory, usually played by brass instruments.

**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.

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

**Forte**: A symbol indicating to play loud.

**Fortepiano**: A historic name applied to the early piano, especially of the kind made in the 18th and early 19th centuries.

**Fortissimo**: Musical term meaning to play very loud.

**Genre**: A category that identifies a piece of music as belonging to a certain style or tradition.

**Gospel**: A fervent style of black American evangelical religious singing, developed from spirituals, often sung in Southern Baptist and Pentecostal churches.

**Harmony**: The combination of two or three pitches played together. Harmony also refers to the study of chord progressions.

**Hollywood**: The American motion picture industry, located in the district of Los Angeles, California.

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

**Improvise**: To create and perform music spontaneously and in the moment without preparation.

**Jazz**: American musical form that grew out of African-American musical traditions, characterized by syncopation and improvisation.

**Juilliard School**: A performing arts conservatory established in 1905, informally referred to as “Juilliard” and located in the Lincoln Center for the Performing Arts on the Upper West Side of Manhattan, New York City.

**Key**: The system of notes or pitches based on and named after the key note.

**Key Signature**: An indication at the beginning of each staff line of sharps or flats (or nothing at all) showing the key of music the piece is to be played.

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

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


Melody: An organized sequence of single notes.

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

Motif/Motive: Primary theme or subject.

Movement: A separate section of a larger composition.

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

Notation: The methods of transcribing music into print.

Opera: A dramatic work set to music in which all or most of the text is sung, with instrumental accompaniment, costume and set.

Operetta: A short opera on a usually light or humorous theme and typically containing spoken (unsung) dialogue.

Orchestra: A large group of instrumentalists made up of strings, woodwinds, brass and percussion all playing together.

Orchestration: The art of writing, arranging or scoring for the 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.

Program Music: A piece that conveys a picture or story.

Presidential Medal of Freedom - (in the US): a medal constituting the highest award that can be given to a civilian in peacetime.

Pulitzer Prize: an award for an achievement in American journalism, literature, or music. There are thirteen made each year.

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

Rest: A period of silence in a musical line.

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

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

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

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

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

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

Songplugger: in the music business, a person who is employed by a publisher to promote songs for recording or performance.

Staff: The five horizontal parallel lines and the spaces between them on which musical notation is written.

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

Symphonic: relating to or written for a symphony orchestra.

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

Tempo: A numeric and/or descriptive indication appearing in the score describing how slow or fast music should be performed.

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: A numeric symbol in sheet music determining the number of beats per measure.

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

Through a wide variety of programs and initiatives, the MSO Education Department reaches out to all music lovers. In addition to Concerts for Schools, the MSO Education Department offers the following programs:

Arts in Community Education (ACE)

In its 28th year, the nationally recognized ACE program integrates arts education into state-required curricula, providing arts opportunities for students to enhance their complete learning experiences. Classrooms receive three visits per year by ensembles of MSO musicians and local artists as well as lesson plans and supporting materials. In addition, ACE students attend MSO concerts tailored to each grade level. This season, more than 7,300 students and 500 teachers from 21 area elementary and K-8 schools will participate in ACE.

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

Family Concerts

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

**Sunday, January 28, 2018 at Uihlein Hall**  The Firebird with Enchantment Theatre Company

**Sunday, March 11, 2018 at Uihlein Hall**  The Music of John Williams – For Families

Audrey G. Baird Stars of Tomorrow Auditions and Concert

In partnership with Forte, the MSO Volunteer League, the Stars of Tomorrow Auditions are an annual concerto competition open to all high school-aged strings, woodwind, brass, and percussion musicians in the state of Wisconsin. Three finalists are chosen and compete for the top prize at the Audrey G. Baird Stars of Tomorrow concert. Scholarships are awarded to the finalists and winner. Honorable mentions from the Auditions also perform side-by-side with the MSO for the Stars of Tomorrow concert.

The 2018 Stars of Tomorrow Auditions will be held on February 17, 2018. The 2018 Audrey G. Baird Stars of Tomorrow concert will be held on April 12, 2018. For more information and to receive an audition application, please contact the Education Department at 414.226.7886 or edu@mso.org.

Teen Choral Partners

Each year, high school choirs are chosen to perform a complete choral work with the MSO on the Concerts for Schools Teen Series. Choirs submit an application and audio recording in the spring and are chosen by blind audition. The 2018-19 Teen Choral Partners application will be available in spring, 2018 and applications and audition CDs will be due in June, 2018.

Educator’s Night

With the Civic Music Association, the MSO hosts Educator’s Night at one Classical Subscription concert each season. The CMA presents its annual awards to outstanding educators in music from the greater Milwaukee area. All educators can receive discounted tickets to this performance, which will be held on March 10, 2018. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.
2017.18 Milwaukee Symphony Orchestra

EDO DE WAART
Conductor Laureate

YANIV DINUR
Assistant Conductor

CHERYL FRAZES HILL
Chorus Director
Margaret Hawkins Chorus Director Chair

TIMOTHY J. BENSON
Assistant Chorus Director

SYMPHONY ROSTER

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1101 North Water Street, Suite 100
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2017.18 Milwaukee Symphony Orchestra

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Sonora Slocum, Principal
Margaret and Roy Butler Flute Chair
Heather Zinninger Yarmel, Assistant Principal
Jennifer Bouton Schaab

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

OBOSONS
Catherine Chen, Principal, Muriel C. and John D. Silber Family Bassoon Chair
Rudi Heinrich, Assistant Principal
Beth W. Giacobassi

CONTRABASSOON
Beth W. Giacobassi

HARP
Principal
Walter Schroeder Harp Chair

PIANO
Melitta S. Pick Endowed Chair

BRASS TROMBONE
John Thevenet

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

BASS TROMBONE
John Thevenet

TUBA
Randall Montgomery, Principal*

TUBA
Randall Montgomery, Principal*

TIMPANI
Dean Borghesani, Principal
Christopher Riggs, Assistant Principal

PERCUSSION
Robert Klieger, Acting Principal
Christopher Riggs

PIANO
Melissa S. Pick Endowed Chair

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Linda Unkefer

LIBRARIAN
Patrick McGinn, Principal Librarian
Anonymous Donor, Principal Librarian Chair

PRODUCTION STAGE MANAGER
Amy Langenecker

PRODUCTION TECHNICAL MANAGER

*Leave of Absence 2017.18 Season

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Frank Almond, Concertmaster
Charles and Marie Caestecker Concertmaster Chair

Ilana Setapen, Associate Concertmaster

Jean J. Kim, Associate Concertmaster

Karen Smith
Michael Giacobassi

Lydia Leung
Yuka Kadota

Lynn Horner
Margot Schwartz
Alexander Ayers

Lijia Phang

SECOND VIOLINS
Jennifer Startt, Principal

Woodrow and Andrea Leung Principal Second Violin Chair

Timothy Klabunde, Assistant Principal

Lisa Johnson Fuller
Paul Hauer

Hyewon Kim

Sung Hee Shin
Mary Terranova
Laurie Shaver
Glen Asch

VIOLAS
Robert Levine, Principal
Richard D. and Judith A. Wagner Family Principal Viola Chair
Nicole Sutterfield, Assistant
Principal Friends of Janet F. Ruggieri Viola Chair

Nathan Hackett
Elizabeth Brelin
David Taggart
Helen Reich
Norma Zehner
Eri H. Pipal

CELLOS
Susan Babini, Principal
Donorah C. Moye Cello Chair

Scott Tisdell, Associate Principal Emeritus
Madeleine Kabat, Acting Assistant Principal
Gregory Mathews
Peter Szczepek
Peter J. Thomas
Adrien Zitoun

Kathleen Collisson

BASSES
Jon McCullough-Brenner, Principal

Donald B. Albert Bass Chair
Andrew Raciti, Associate Principal

Rip Pretat
Laura Snyder
Catherine McGinn
Scott Kreger

HORN
Margaret Butler, Philip and Beatrice Blank English Horn Chair

in memoriam to John Martin

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. Rohr Family Trumpet Chair

David Cohen, Martin J. Krebs
Associate Principal Trumpet Chair

Alain Campbell
Fred Fuller Trumpet Chair

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

BASS TROMBONE
John Thevenet

TUBA
Randall Montgomery, Principal*

TIMPANI
Dean Borghesani, Principal
Christopher Riggs, Assistant Principal

PERCUSSION
Robert Klieger, Acting Principal
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Amy Langenecker

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BASS TROMBONE
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TIMPANI
Dean Borghesani, Principal
Christopher Riggs, Assistant Principal

PERCUSSION
Robert Klieger, Acting Principal
Christopher Riggs

PIANO
Melissa S. Pick Endowed Chair

PERSONNEL MANAGERS
Linda Unkefer

LIBRARIAN
Patrick McGinn, Principal Librarian
Anonymous Donor, Principal Librarian Chair

PRODUCTION STAGE MANAGER
Amy Langenecker

PRODUCTION TECHNICAL MANAGER

*Leave of Absence 2017.18 Season