

2019.20 Concerts for Schools

AMERICAN REFLECTIONS



T H I S I S U S



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, three pieces are presented in the Comprehensive Musicianship through Performance model. These pieces have skill, knowledge and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy *American Reflections: This Is Us*. 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

Table of Contents

Welcome from Director of Education.....	2
Audio Guide Information.....	2
Have Fun with the MSO.....	3
MSO Biography.....	4
About the Conductor.....	5
Program.....	6
Program Notes.....	7
Resources.....	27
Glossary.....	29
About the MSO Education Department.....	33
2019.20 Orchestra Roster.....	34

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 *American Reflections: This is Us***

-OR-

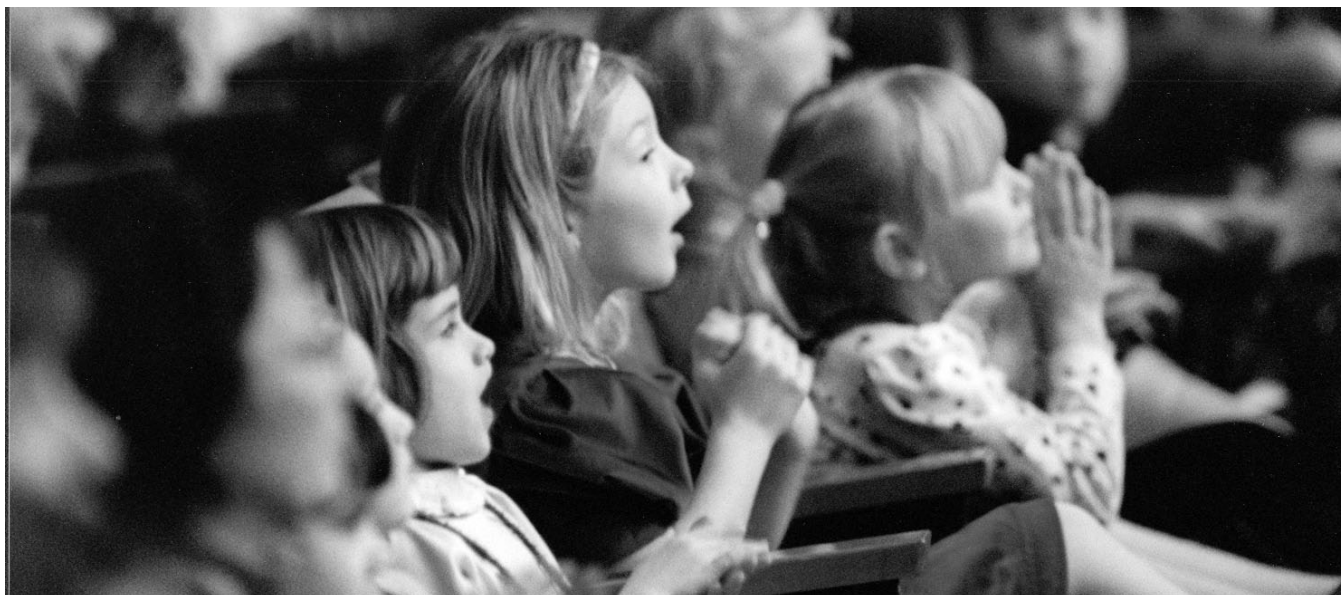
➤ **Go to your Spotify Player**

➤ **Search 19.20 American Reflections: This is Us-MSO**

➤ **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.



ABOUT THE CONDUCTOR

YANIV DINUR

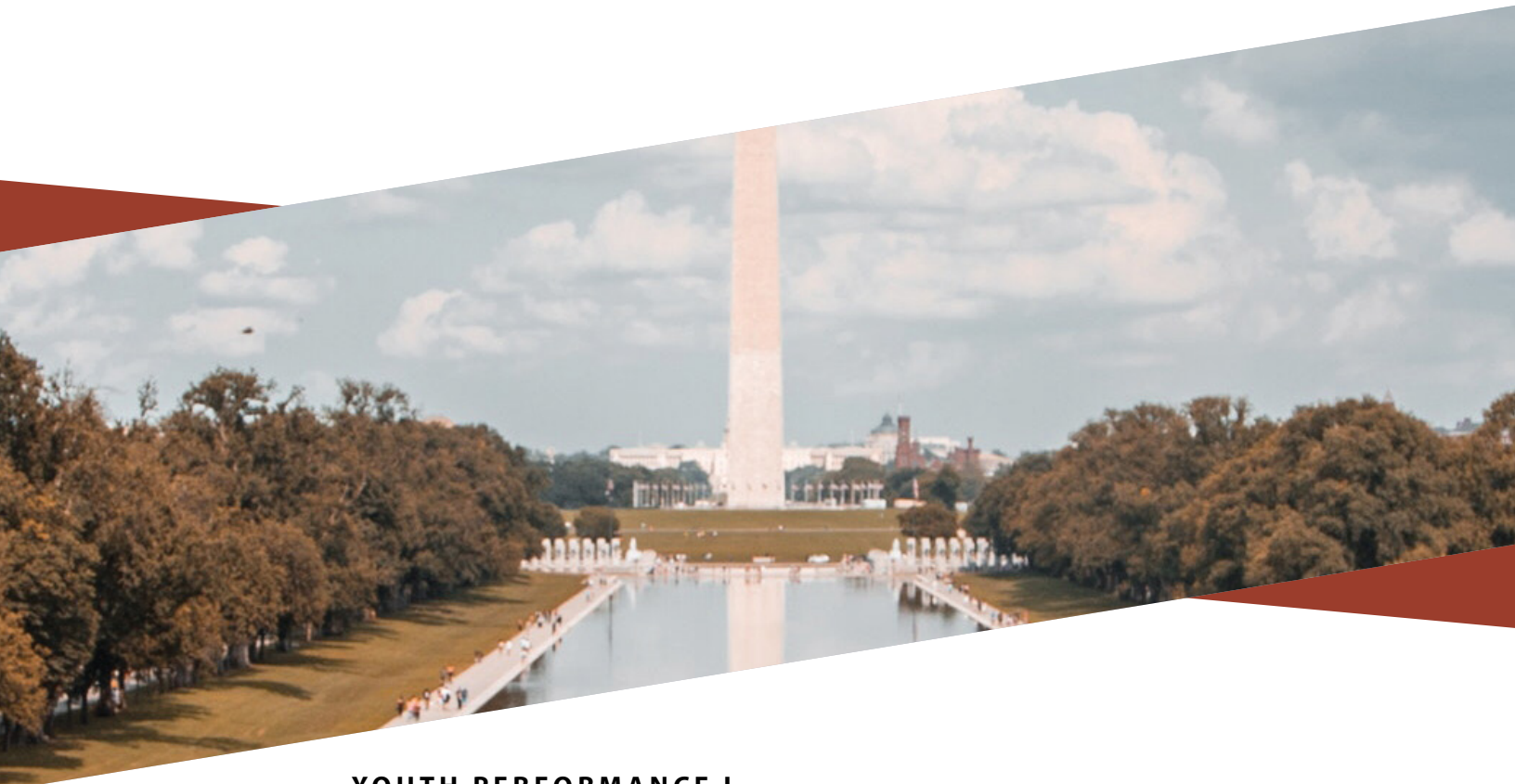
Yaniv Dinur is the resident conductor of the Milwaukee Symphony Orchestra and the music director of the New Bedford Symphony Orchestra in Massachusetts. He made his conducting debut at the age of 19 with the National Symphony Orchestra of Ireland, a performance that resulted in multiple return engagements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

He since conducted the Israel Philharmonic Orchestra, Jerusalem Symphony, Houston Symphony, San Diego Symphony, Louisiana Philharmonic, New World Symphony Orchestra, San Antonio Symphony, Orchestra Giovanile Italiana, Orchestra di Padova e del Veneto, Orchestra Sinfonica Abruzzese, Pomeriggi Musicali in Milan, Solisti di Perugia, Torino Philharmonic, Portugal Symphony Orchestra, Sofia Festival Orchestra, State Orchestra of St. Petersburg, Orquesta Filarmónica de la UNAM in Mexico, and the National Arts Centre Orchestra in Ottawa.

Dinur is the winner of numerous awards, among them the 2019 Sir George Solti Conducting Award, 2017 and 2016 Solti Foundation U.S. Career Assistance Awards, 2nd Prize at the 2009 Mata International Conducting Competition in Mexico, and the Yuri Ahronovitch 1st Prize in the 2005 Aviv Conducting Competition in Israel. He was chosen by the League of American Orchestras to be a featured conductor in the 2011 Bruno Walter Conducting Preview, and he is a recipient of the America-Israel Cultural Foundation and the Zubin Mehta Scholarship Endowment. He has worked closely with such world-class musicians as Lorin Maazel, Michael Tilson Thomas, Edo de Waart, Pinchas Zukerman, Itzhak Perlman, and Kurt Masur.

Yaniv Dinur is also an accomplished pianist and a passionate music educator who is committed to exposing new audiences to classical music. Since joining the Milwaukee Symphony, he has performed with the MSO in unusual venues such as an industrial design factory, an unfinished office building, and a planetarium in concerts created especially for young professionals. He has also performed in underserved neighborhoods in Milwaukee, bringing orchestral music to people who do not usually have access to it. He often gives pre-concert talks and lectures at different venues around town, in which he incorporates live demonstrations on the piano, aiming to reveal surprising connections between pieces, composers, and eras. In addition, he created a series of short, fun YouTube videos that give a deeper look into musical pieces of all genres.

Dinur was born and raised in Jerusalem, where he studied piano with his aunt, Olga Shachar, and later with Alexander Tamir, Tatiana Alexanderov, and Mark Dukelsky. He studied conducting with Dr. Evgeny Zirlin and Prof. Mendi Rodan at the Jerusalem Academy of Music and Dance. In 2007, he moved to the United States to study with Prof. Kenneth Kiesler at the University of Michigan, where he earned his Doctorate in Orchestral Conducting.



YOUTH PERFORMANCE I

American Reflections: This is Us

Tuesday, October 1, 2019 at 10:30 AM

Tuesday, October 1, 2019 at 12:00 PM

Tuesday, November 19, 2019 at 10:30 AM

Tuesday, November 19, 2019 at 12:00 PM

Uihlein Hall

Milwaukee Symphony Orchestra | Yaniv Dinur, *conductor*

Antonio Wu, *piano* (2019 Wisconsin Youth Piano Competition Winner)

JOAN TOWER "Fanfare for the Uncommon Woman No. 1"

GOULD *American Salute*

COPLAND "Hoe Down" from *Rodeo*

PRICE Symphony No. 1 in E minor
III. "Juba Dance"

GERSHWIN *Rhapsody in Blue* (excerpt)

ARTURO MÁRQUEZ Danzón No. 2

JOHN WILLIAMS Main Theme from *Star Wars*

Herzfeld
Foundation



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

PROGRAM NOTES

WHAT'S OUR STORY? The music of America is a rich and diverse melting pot all its own. With stunning music including Florence Price's First Symphony, George Gershwin's *Rhapsody in Blue*, and Joan Tower's "Fanfare for the Uncommon Woman," this program celebrates composers of diverse backgrounds and perspectives. Each piece was uniquely inspired by the sounds of America and its varied people, drawing on elements of history, culture, environment, and other art forms. These inspirations are reflected in the pieces through rhythm, harmony, tempo, and instrument choices. As you listen, see if you can identify what elements inspired our composers.



JOAN TOWER (1938-)

JOAN TOWER WAS BORN in New Rochelle, New York to parents George Warren Tower III and Anna Peabody Robinson in 1938. At the age of nine, her family moved to La Paz, Bolivia where her father worked as a mining engineer. She studied piano at a young age and fell in love with the rhythmic sounds of South America. Eventually moving back to the United States as a young adult, Tower attended Bennington College to earn a Bachelor's degree in music. She continued her studies at Columbia University where she earned her Master's of Music and Doctorate in composition. In 1969 Tower became the pianist and founding member of Da Capo Chamber Players where she would play and **compose** for the group until her departure in 1984. She is currently the Asher B. Edelman Professor of Music at Bard College, where she has been since 1972.

Joan Tower is considered one of the most successful women **composers** of all time. Driving **rhythms** and colorful **orchestrations** influenced by her childhood in South America are now defining qualities of her music. She has an extensive catalogue of orchestral works, chamber music, solo instrumental music, choral music, and a ballet (commissioned by the Milwaukee Ballet). Some of her most famous works, in addition to her six *Fanfares for the Uncommon Woman*, include *Sequoia* (1981), *Silver Ladder* (1987), and *Made in America* (2004). The recording of *Made in America* went on to win three Grammy awards in 2008. In 2019, Tower was honored with the Gold Baton from the League of American Orchestras which recognizes an individual's contribution to advance orchestral and symphonic music throughout the country.

"Fanfare for the Uncommon Woman No. 1"

Taking her inspiration from Copland's *Fanfare for the Common Man*, Tower has penned six *Fanfares for the Uncommon Woman* over the years. Fanfare No. 1 was composed in 1986 and is dedicated to the **conductor** Marin Alsop. All six fanfares are dedicated "to women who take risks and who are adventurous." Following Copland's instrumentation, Tower's Fanfare No. 1 is **scored** for brass and percussion. Upon listening to both Copland's and Tower's fanfares, there is a distinct similarity between the opening percussive strikes. The succeeding brass **themes**, however, are faster and much more embellished in Tower's piece. "Fanfare for the Uncommon Woman No. 1" continues with a bold and vibrant sound that brings an exciting energy to the piece. Tower ends the piece with a drive from the snare drum and timpani that is reminiscent of her South American musical influences.

Activity Idea:

» Musical Influences

Composer Joan Tower names composer Aaron Copland as one of her major musical influences. Have your students listen to Copland's *Fanfare for the Common Man* and Tower's "Fanfare for the Uncommon Woman, No. 1". How are the pieces similar? How are they different? As a class do a little research on these pieces. When was Copland's piece written? Why did he call it what he did? Find out why Joan Tower named her piece the way she did. What message do you think each composer is trying to send with these pieces and their titles?



MORTON GOULD (1913-1996)

MORTON GOULD WAS BORN in New York in 1913. He began piano lessons at age four and published his first piece at age six. He attended the Institute of Musical Art, now the Juilliard School, beginning in 1921. Upon graduation, Gould worked as a pianist in New York's **vaudeville** and movie theaters to help his family make money during the Great Depression. In 1932, he became the staff pianist at the newly opened Radio City Music Hall. By the age of 21, Gould was working for WOR Mutual Radio where he was conducting and arranging orchestral programs.

Gould was an incredibly well-rounded composer, having composed Broadway scores, music for television, and ballet scores. He was known for his crossover style, integrating jazz, blues, gospel, and folk elements into his **compositions**. Gould also composed incredibly unique pieces throughout his life, including incorporating a rapper/narrator into *The Jogger and the Dinosaur*, a fire department into *Hosedown*, and a Tap Dance Concerto. He received numerous awards for his achievements as a composer. The first was in 1966 when he won a Grammy for his recording of conducting Ives' First Symphony with the Chicago Symphony Orchestra. He would go on to receive the Gold Baton from the League of American Orchestras in 1983, the Kennedy Center Honor in 1994, and the Pulitzer Prize for Music for *Stringmusic* in 1995.

American Salute

Gould was very interested in creating an American sound in his music, much like Aaron Copland, and used folk, jazz, blues, and country music, as well as patriotic themes, to create this sound. He composed *American Salute* in 1943 for the radio show "Cresta Blanca Carnival" which was a patriotic World War II broadcast. Unsure what to write, Gould ended up procrastinating until the night prior to the broadcast to write this piece. Despite this, *American Salute* is one of his most famous works. The short work is an orchestral arrangement of the tune "When Johnny Comes Marching Home." The song was originally published in 1863 and attributed to the Union Army bandmaster Patrick S. Gilmore.

In *American Salute*, Gould reinvents Gilmore's tune through **theme and variations**. There are seven variations total after the main theme. The opening fanfare is march-like, with the theme entering quietly in the bass clarinet and bassoon. The theme is in a **minor key** and in 6/8 **meter**. The variations that follow bounce between the different families of the orchestra utilizing the variation techniques of augmentation, diminution, fragmentation, tempo, dynamics, time signatures, articulations, styles and accompaniments to create each unique variation. By the final variation, the whole orchestra plays in a triumphant fanfare before transitioning into a **coda** section that is a brilliant swirl of colors wrapping up the piece.

AMERICAN SALUTE —Main Theme

Bassoon



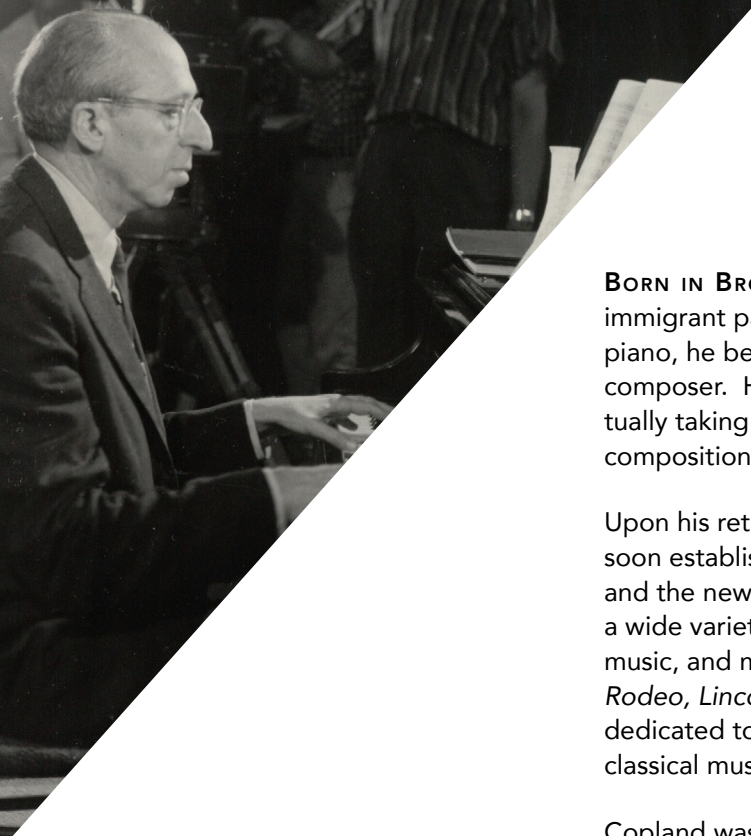
Bsn.



Activity Idea:

» March to the Variations

Morton Gould's *American Salute* was written in 1943 during World War II, but it uses the famous Civil War tune "When Johnny Comes Marching Home Again" as its theme. The five minute work is a theme and variations. Discuss what a variation is with your students (when something familiar, in this case the melody, is slightly changed in different ways to make it new and interesting). While listening to *American Salute* with your students identify where each variation is. To do this, have the students get moving! Ask the students to march in place. As each variation occurs, have your students' change how they are moving (arms, head, body, legs) to reflect how the theme has changed. How many variations were there? (Seven).



AARON COPLAND (1900-1990)

BORN IN BROOKLYN, NEW YORK, Aaron Copland was the son of Russian-Jewish immigrant parents from Poland and Lithuania. Listening to his older sister play piano, he became interested in music and by age 15 had decided to become a composer. His musical education spanned many locations and teachers, eventually taking him overseas in 1921. In Paris, Copland studied with the famous composition teacher Nadia Boulanger.

Upon his return to America, Copland set out writing and teaching music. He soon established his distinctively American style by incorporating **folk music** and the new popular American **jazz** style into his thematic ideas. Copland wrote a wide variety of musical works, including **ballets**, orchestral works, **choral** music, and movie music. Some of his most famous works include *Billy the Kid*, *Rodeo*, *Lincoln Portrait*, and *The Tender Land*. He was also a great music teacher, dedicated to teaching others what he had learned and how to appreciate modern classical music.

Copland was awarded many honors over his career for his many contributions to American music. This included an Oscar for Best Dramatic Film Score for *The Heiress* in 1949, the Pulitzer Prize for *Appalachian Spring* in 1944, the Presidential Medal of Freedom from President Lyndon B. Johnson, and the National Medal of Arts in 1986. His legacy still lives on through the Aaron Copland Fund for Composers, which is a foundation to support young composers and performing groups to pursue music.

"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. His ballet was titled *Rodeo* and depicts a classic picture of the American West. Cowboys, cowgirls, romance, and lively country dances all showcase an important historical identity of rural America. To get the feel of the Wild West and cowboys and cowgirls, Copland used techniques like composing with large, open sounds to symbolize the vast prairies, grasslands, and pastures in America, and used complex rhythms to symbolize cowboys on horseback.

Rodeo 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 and 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 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 by incorporating the folk songs, "Bonaparte's Retreat," "McLeod's Reel," and "Gilderoy." Many of these folk songs would have traditionally been played on the fiddle.

HOE DOWN THEME 1 —Bonaparte's Retreat



HOE DOWN THEME 2 —McLeod's Reel



Did you KNOW?



In 1937, Kentucky Fiddler, Bill Stepp performed "Bonaparte's Retreat" on his fiddle and it was recorded for the Library of Congress records. Bill Stepp had created his own **variation** of the familiar folk song and changed the tempo from a march to a hoe-down. It is believed that this performance influenced Aaron Copland when writing "Hoe Down" as Stepp's version is quoted almost note for note.

Activity Idea:

» "Hoe Down" Square Dance!

Discuss what a hoe-down is with your class (barn dance that is part of a larger event called a rodeo). Then ask if anyone has ever done or seen square dancing. You may want to show this YouTube video as an example: <https://www.youtube.com/watch?v=JHqS1bOOLVc>. Now listen to Copland's "Hoe Down." What do the students think is going on? Can they imagine people square dancing? Have students learn some basic square dancing moves. This video gives some ideas: <https://www.youtube.com/watch?v=zyMOXxHanNY>. Once the students have mastered some basics, try putting them together with Copland's music (remember you will need to be the "caller" so the students know what to do when). Have the students listen to the introduction of "Hoe Down" and call the dance from 0:37 – 1:54. Limit the movements and use 8 beats per dance move (For younger students, you may want to use 16 beats per dance move). How did it go?



FLORENCE BEATRICE PRICE

(1887-1953)

FLORENCE BEATRICE PRICE WAS BORN in Little Rock, Arkansas in 1887. Her mother began teaching her music when she was only four years old and she composed her first piece by age 11. Originally, Price wanted to study to be a doctor, but was denied admittance because of her race. Upon this rejection she decided to pursue a career in music instead. She was accepted to the New England Conservatory of Music where she studied piano, organ, and composition. After graduation, Price returned to Little Rock to teach music education in schools and had a private studio as well. She taught for only a few years before the racial tensions in Little Rock forced her to leave and move to Chicago in 1927. It was in Chicago where she focused her career on composition and wrote a number of **orchestral**, vocal, instrumental, and **chamber** works.

In 1932, Price won the Wanamaker Prize for her Symphony No. 1 in E minor and at the 1933 Chicago World Fair, the piece premiered with the Chicago Symphony Orchestra. This was the first time that a major American **orchestra** had performed a piece by an African American woman. She was the first African American woman to receive international recognition for her compositions. Price is praised for her compositional technique of combining European classical music with the melody and rhythms of African American culture and spirituality. Price's style had influences from Dvořák and Coleridge-Taylor, who both called upon folk songs and spirituals from their heritage to create their compositions.

Did you KNOW?



Using the following recording, https://www.youtube.com/watch?v=_2d_2JJBcMs, you can find where each theme begins and ends at approximately the following time stamps:

- ▶ A Theme – Beginning to 0:34
- ▶ B Theme – 0:35 to 0:52
- ▶ A Theme – 0:53 to 1:26
- ▶ C Theme – 1:27 to 2:07
- ▶ A Theme – 2:08 to 2:40
- ▶ Coda – 2:41 – End

Symphony No. 1 in E minor, Mvt. III "Juba Dance"

Most often, the typical structure of a symphony is for the third movement to be a dance of some kind. Traditionally symphonies have a **minuet**, a **scherzo**, or a **waltz**. Florence Price took the opportunity to draw upon her heritage and made the third movement of her Symphony No. 1 in E minor a "Juba Dance." Juba Dance is an African American style of dance that has roots in slavery. The dance form is a combination of stomping and slapping/patting your arms, legs, chest and cheeks using intricate rhythms to keep time. Some of the steps have names like "The Jubal Jew," "Yaller Cat," "Pigeon Wing," and "Blow That Candle Out." Juba originated as a form of communication among slaves. Originally, they used drums and had drum circles, but when slave owners discovered how drums were being used as a form of communication, they banned them. Slaves instead adopted "Juba" for their rhythmic dancing. It is believed that Juba may have influenced traditional tap dance. Even today, African American Greek Organizations use Juba for their step shows.

Price's "Juba Dance" features flowing rhythmic lines and **syncopation** that alternate throughout its **rondo form**. "Juba Dance" is considered a five part rondo and is structured ABACA with a coda at the end that changes the tempos and plays with the themes to build to a finale of the movement.



A THEME
—Part 1



A THEME
—Part 2



Skill Outcome:

Students will be able to identify and describe rondo form based on the characteristics in a piece of music.

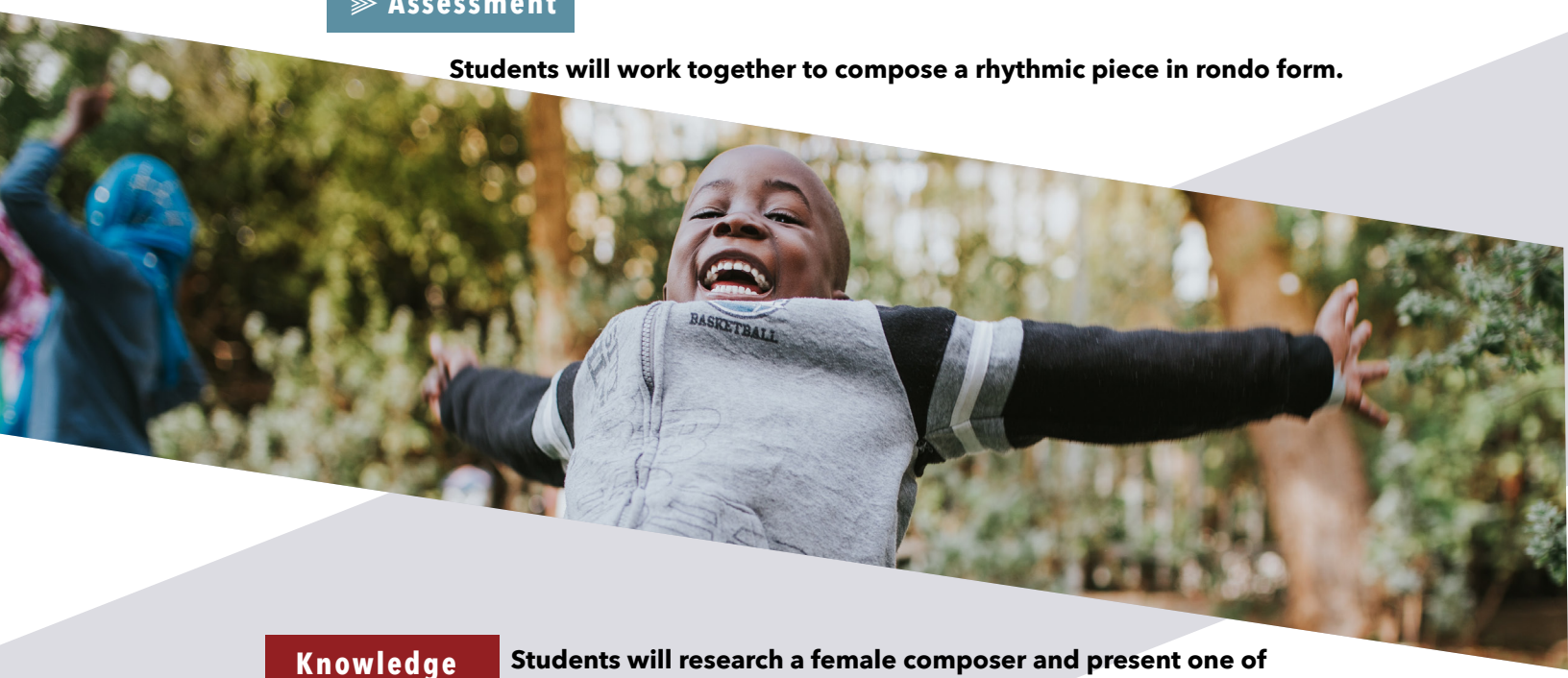
STRATEGIES:

1. Teach students about form and how composers use it to organize their musical ideas in their pieces.
2. Teach students about the specific form, rondo. It is an Italian word meaning round.
 - a. Rondo is an instrumental compositional technique where the main theme returns multiple times throughout the piece.
 - i. The main theme, also known as the "episode," "couplet," or "digression," is referred to as the A theme.
 - ii. The A theme is contrasted with at least two different sections. The A theme returns between any of the contrasting sections.
 - iii. The returning A theme creates the rondo pattern. Common rondo patterns are the Five Part Rondo – ABACA, or the Sonata Rondo Form – ABACABA.
 - iv. As long as the A theme continues returning, the rondo form can have as many contrasting sections as the composer needs.
3. Have your students listen to different examples of rondos. Below are a few samples you can use:
 - *Horn Concerto No. 4 in Eb major – Rondo, Allegro by Mozart*
 - *Violin Concerto in E major, 3rd mvt. by Bach*
 - *"Rondo a Capriccio" by Beethoven*
 - i. As students listen to the pieces, have them identify each time the A theme returns by raising their hand. What type of rondo are they?
4. Compose a rondo with students.
 - a. Split students into three (or more) groups. One group will be the A theme, another will be the B theme, and the last group will be the C theme. If you have more groups, continue labeling them with more letters.
 - i. Instruct each group to develop their own simple four bar rhythmic pattern. Make sure everyone in the group can "play" the rhythm by clapping, patting, or stomping.
 1. If you are short on time, you may create three contrasting rhythms and assign each group one of these rhythms to play.
 - b. Have students compile their rhythms to form a rondo as a class; the A group performing first, then the B group, then the A group again, then the C group, followed by the A group to end the piece.

- i. After a successful performance, re-label the groups so that the A group is now the B group, the B group is now the C group, and the C group is the new A group. Perform the rondo again, this time with the new group performing their rhythm as the A section.
 1. Continue switching group labels until all groups have led the rondo as the A theme.
5. Listen to Movement 3, “Juba Dance” from Price’s Symphony No. 1 in E minor.
 - a. Have students listen to the piece and use their detective skills to determine the form of the piece.
 - b. Guide students as necessary to help them discover that the rondo form is ABACA.
 - c. Listen to the piece multiple times to allow students to hear the main theme returning.
 - d. Have students raise their hand every time they think they hear the A theme return.
 - e. Write the rondo form of “Juba Dance” on the board and listen to the piece having students raise their hands each time they hear the A theme return.

➤ Assessment

Students will work together to compose a rhythmic piece in rondo form.



Knowledge Outcome:

Students will research a female composer and present one of their compositions.

STRATEGIES:

1. Ask students to name composers. (Most likely the answers will be male composers).
2. Ask students if they know of, and can name, any female composers.
 - a. If students are having a hard time with this, discuss why they don’t know any female composers?
 - b. Talk about the difficulties of being a female composer, the history of female composers, needing to use a pseudonym, gender issues, etc.
3. On this Youth Concert program, there are compositions by two female composers.
 - a. Reference these composers and their pieces found in the program notes. (Joan Tower, “Fanfare for the Uncommon Woman No. 1” and Florence Price, “Juba Dance.”)

4. Split students into small groups to research other female composers. Assign each group a different composer.
 - a. Examples: Judith Weir, Clara Schumann, Fanny Mendelssohn, Amy Beach, Jennifer Higdon, Lili Boulanger, etc.
 - b. Reference these links if you need a place to start and ideas of which female composers to have students research:
 - i. <https://www.classicfm.com/discover-music/latest/great-women-composers/phamie-gow/>
 - ii. <http://www.classical-music.com/article/10-female-composers-you-should-know>
 - iii. <http://www.classical-music.com/article/10-more-female-composers-you-should-know>
5. Groups will research facts about their composer, while also looking for a piece that they wrote. Ask them to pay special attention to if their composer faced any difficulties to becoming a composer.
6. Have groups create a short presentation for the class, including 3-5 facts about the composer and play a brief example of a composition they wrote.
 - a. Discuss similarities and differences between the composers.

➤ Assessment:

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

➤ ***We provided 3-5 important facts about our composer:***

Yes! 😄 Kind of 😐 Not really 😞

➤ ***We found a piece that our composer wrote and played a small part of it for the class:***

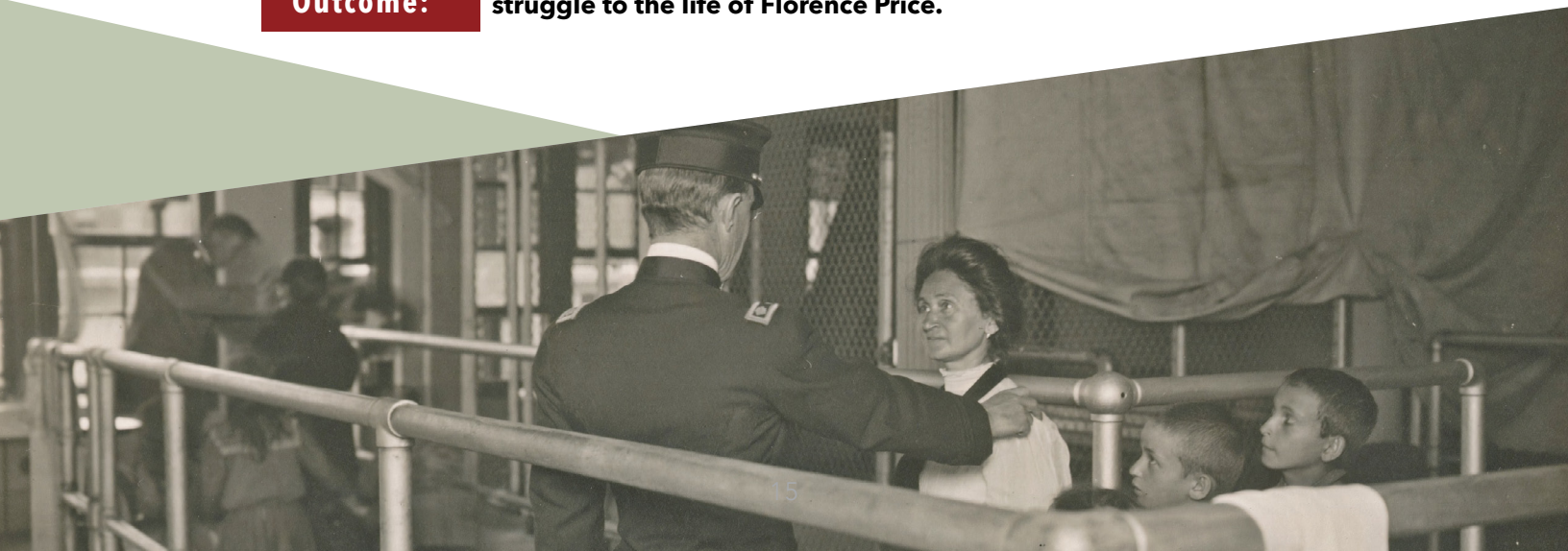
Yes! 😄 Kind of 😐 Not really 😞

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

Yes! 😄 Kind of 😐 Not really 😞

Affective Outcome:

Students will relate their own experiences of perseverance and struggle to the life of Florence Price.



STRATEGIES:

1. Introduce Price using music, video, and print resources either that you provide or that are found in this guide.
 - a. The following excerpt from the documentary, “The Caged Bird: The Life and Music of Florence B. Price,” is a nice introduction to Price’s life as an African American woman, composer, and musician and the struggles and triumphs she experienced. <https://www.youtube.com/watch?v=93BYQ7Cex7M>
2. Start a discussion, asking students to share what they have learned and to describe the composer. What kind of life did she have? How did she struggle? How did she respond?
3. Teach students that Florence Price was the first African American woman to have a symphony performed by a major symphony orchestra.
 - a. Discuss with students why this is a big deal? Why were there not more accomplishments like this from other composers? How did being an African American woman affect Price’s ability to study and compose music? What struggles did other women/ African Americans face as composers?
 - b. Discuss the challenges and obstacles Price faced and how she overcame them.
4. Have students reflect on their own challenges in their lives. What are some times they may have to persevere? What are some of their goals in their lives? What are some obstacles they might have to overcome to achieve these goals?
5. Tell students they are going to write a letter to Florence Price praising her and thanking her for her perseverance in becoming a composer.
 - a. Have students think about what Florence Price can be proud of, the impact she had on African American and female composers, what she might have been feeling during her struggles to get recognized, and how she paved the way for others after her.
 - b. Have students share with Florence in their letter about a time they may have had to persevere and what they did to overcome any challenges or struggles.
 - i. Students can also tell Florence about goals they have in their lives for things they want to accomplish and what they might need to do to accomplish those goals like Florence did.

Dear Florence,

Sincerely,

➤ Assessment:

Students will demonstrate an understanding of compassion, support and appreciation for another person through a personal letter.



GEORGE GERSHWIN (1898-1937)

GEORGE GERSHWIN WAS BORN in 1898, in Brooklyn, New York, to Russian-Jewish immigrant parents. He began studying music when he was 11 years old after his parents bought a piano intended for his older brother. Gershwin was a natural, and by the age of 15, he had dropped out of school and was working as a pianist in several New York nightclubs, was a rehearsal pianist for Broadway singers, and could be found playing in local music stores as what was called a “**songplugger**.” A few years later, at the age of 18, his first song was published. George, as the composer, worked closely with his brother, Ira, the **lyricist**, to create works for musicals. In 1924, the brothers collaborated for the musical *Lady Be Good*, and in 1932 their musical collaboration *Of Thee I Sing* won the pair a Pulitzer Prize. George also had solo compositions that were successful including *An American In Paris*, *Rhapsody in Blue*, and his “folk opera” *Porgy and Bess*. By 1937, George and Ira had moved to Hollywood to compose scores for the movies, although sadly, after only two films, George Gershwin became sick and passed away.

Rhapsody in Blue (excerpt)

Many consider *Rhapsody in Blue* to be Gershwin’s best piece. However, Gershwin was unaware that he was being commissioned to compose a jazz **concerto** until five weeks before the concert! His brother, Ira Gershwin, read the following in an article in the *New York Tribune*:

“GEORGE GERSHWIN IS AT WORK ON A JAZZ CONCERTO, IRVING BERLIN IS WRITING A SYNCOPATED TONE POEM, AND VICTOR HERBERT IS WORKING ON AN AMERICAN SUITE.” – *New York Tribune* – January 3, 1924.

With an ever approaching deadline, he found inspiration to compose *Rhapsody in Blue* on a train ride from New York to Boston. He writes, “It was on the train, with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer (I frequently hear music in the very heart of noise) that I suddenly heard—and even saw on paper—the complete construction of the *Rhapsody* from beginning to end. ...I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had the definite plot of the piece.” Throughout the piece, listeners can hear elements of America that inspired Gershwin. One of the most prominent is the rhythmic aspects of a train.

RHAPSODY IN BLUE —Train Theme



With limited time, and not much experience with orchestral arranging, Gershwin had Whiteman’s band arranger, Ferde Grofé, work with him to orchestrate his piece for Paul Whiteman’s Band. Eventually, Grofé arranged *Rhapsody in Blue* for symphony orchestra as well. During a rehearsal, the band’s clarinetist jokingly **slurred** and added a **glissando** to the opening clarinet notes. Gershwin heard it and loved it so much that he insisted the clarinet solo at the beginning be played like this every time. The opening clarinet solo has now become a trademark of *Rhapsody in Blue*. Listen for other unique effects from the instruments such as muting, wailing, and glissandos.



ANTONIO WU, age 16, is a junior at James Madison Memorial High School. He began piano lessons at age 5 with Shu-Ching Chuang. Recently, he won the 2019 Wisconsin Youth Piano Competition as well as the 2019 Kristo Orthodontics CVSO Young Artists Competition and placed second in the 20th Annual La Crosse Rising Stars Concerto Competition and in the Madison Symphony Orchestra 2019 Bolz Young Artists Competition "Final Forte." In 2016, Antonio was the winner of the Madison Symphony Orchestra Fall Youth Concerto Competition. He received first place in the 2017 Chopin Youth Piano Competition in Milwaukee, the 2018 Music Teachers National Association Wisconsin State Competition, and honorable mention at the 2016 Midwest Young Artists Walgreens National Concerto Competition. He is also a two time winner of the WMTA State Badger Competition.

Aside from piano, Antonio began taking violin lessons when he was 7 and is studying with Cynthia Bittar. He joined the Wisconsin Youth Symphony Orchestras in 5th grade and went on the 2018 international tour to Peru with the Youth Orchestra. He also won the 2015 WYSO Philharmonia Concerto Competition on piano and received honorable mention in the 2017 WYSO Youth Concerto Competition on violin.

In addition to piano and violin, Antonio picked up the clarinet and plays as a hobby. Outside of music, he is a dedicated volunteer and event organizer and is serving as vice president in his third year on the board of his school's Spartan Youth Service organization. He enjoys playing tennis, analyzing competitive figure skating with his friends, and studying history.

Rhapsody in Blue

LESSON PLANS

Skill Outcome:

Students will learn about improvisation and how to improvise their own rhythms.

STRATEGIES:

1. Teach students about jazz. Help them to understand the basic history and style of this genre of music. Play your favorite jazz recordings and introduce jazz musicians.
2. Explain to students how improvisation is an important element of jazz. Improvisation at its most basic form is music that is created without any preparation.
 - a. Play examples of improvisation for your students. Help students to understand when the improvisation is taking place.
3. Tell your students that today they will become improvisation musicians.
4. Allow students to explore creating rhythms and sounds in an unstructured environment using body percussion.
5. Bring students back together and have them all pat a steady beat on their laps. This will be the beat which all of the improvisations are built off of, just like jazz musicians build improvisations off of the rhythm section in their bands.

6. Once all students are comfortable creating a steady beat, split the group into two sections. These sections will be the teams for the students to have an “improvisation challenge.”
 - a. For the “improvisation challenge,” each team will alternate having a representative from their team improvise a four beat rhythm. Students will be challenged to respond to the other team’s improvisation that they have created.
7. Establish the order that the students will improvise in. You can have them sit in a circle or a line within their group so they know who will be the next student to improvise.
8. Students will keep a steady beat throughout the game while they wait for their turn.
9. Once the beat is established, point to the first student from team A and have them improvise their own body percussion rhythm for four beats. Without losing time, point to the first student from team B and have them also create their own body percussion improvisation in response for the next four beats.
10. Re-establish the steady beat as a group for four beats and have the next student improvisers perform.
 - a. Make sure students are listening to the beat and staying in time. Encourage them to respond to the rhythm that they hear the other team perform as improvisation in jazz is based on playing off of what the rest of the ensemble is doing.
 - b. Give every student a chance to improvise their own rhythm in their teams.
11. Alternate which team goes first to give all students a chance to be the improvisation leader and responder.
 - a. As students are more comfortable, experiment with eight beat improvisations.
12. **BONUS:** Try doing melodic improvisations on Orff instruments or other classroom instruments. Have the whole class play a chord in a steady beat. Pick students to improvise and set the parameters of which notes the students can play that fit within the melodic structure of the chord and let them improvise a melody using those notes.
 - a. Perform until all students have had the opportunity to improvise.

➤ Assessment:

Students will improvise a four beat rhythmic pattern using body percussion.



Knowledge Outcome:

Students will research the lives of George Gershwin and Aaron Copland and discover the similarities and differences between two famous American composers.

STRATEGIES:

1. Split your class into two groups. One group will research the American composer, Aaron Copland. The other group will research the American composer, George Gershwin.
2. Allow students time to research using books, websites, or other sources of information you provide or found at the end of this guide.
 - a. This lesson may need to be done over multiple days based on the depth of research you want students to do.
3. Challenge students to find details such as the following:
 - a. Where were they born?
 - b. When were they born?
 - c. Where did they live?
 - d. Where were their parents from?
 - e. The number of siblings they each had?
 - f. The age they started studying music?
 - g. Religious background?
 - h. Heritage and culture?
 - i. Compositions they composed?
 - j. The number of compositions?
 - k. The type of careers they had?
4. After students have done their research, bring both groups back together. As a class create a Venn diagram comparing and contrasting the lives of Copland and Gershwin.
5. Include any information your students found interesting or relevant to these composers.
6. Have students listen to *Rhapsody in Blue* and "Hoe Down." Encourage them to pay close attention to the different styles of the music.
7. Have students add on to their Venn diagram by comparing and contrasting *Rhapsody in Blue* and "Hoe Down."
8. Discuss with students about the similarities and differences of the lives of each composer and the style of compositions of each composer.
9. What do students notice about their lives? What do students notice about their pieces?
10. Add any extra elements to the Venn diagram as students discuss.

Assessment:

Students will compare and contrast the lives and compositions of two American composers using a Venn diagram.

**Affective
Outcome:**

Students will compose an original “soundscape” inspired by Gershwin’s *Rhapsody in Blue*.

STRATEGIES:

1. Introduce Gershwin’s *Rhapsody in Blue* to students. Tell students how George Gershwin found his inspiration for the piece on a train ride from New York to Boston.
2. Share this quote from Gershwin:
 - a. “It was on the train, with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer (I frequently hear music in the very heart of noise) that I suddenly heard—and even saw on paper—the complete construction of the *Rhapsody* from beginning to end. ...I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had the definite plot of the piece.”
3. As students listen to the music, ask what they think Gershwin is describing. Point out some of the effects that Gershwin used to express the different sounds of America (train, city bustle, melting pot of people and culture).
4. Have students pretend they are going on a trip and will need to share the sights and sounds of their trip through music with their family back home.
5. Working in groups, ask students to think of the different elements they will encounter on their trip (sights, sounds, people and even weather). Students should create musical sounds using pitched or un-pitched instruments to correspond with their choices.
 - a. Challenge students to be creative and give sound to small and large visual elements like Gershwin did in *Rhapsody in Blue*.
6. Have students assemble their “soundscapes” with their group. Students will practice and perform for the class.

➤ **Assessment:**

Students use pitched/un-pitched instruments to create a musical “soundscape.”





ARTURO MÁRQUEZ (1950-)

Arturo Márquez was born in Álamos, Sonora, Mexico in 1950. His father was a **mariachi** musician and his grandfather was a folk musician in the northern states of Mexico. When Márquez was in middle school, his family immigrated to Southern California, and he began playing trombone and violin, as well as continuing the piano studies he had begun in Mexico. He began composing at age 16. Márquez decided to return to Mexico for college, where he studied composition at the Mexican State Conservatory. Following his time there, he was awarded a scholarship to study composition in Paris and then a Fulbright Scholarship to the California Institute of Arts, where he earned his Master's Degree.

Márquez infuses his orchestral music with the flavors of his homeland, often incorporating Mexican and Latin American **folksongs**, rhythms, and other influences into his works. He began to earn world-wide recognition with his series of *Danzones* in the early 1990s. The *Danzones* are based on the music of Cuba and the Veracruz region of Mexico. To date Márquez has written eight *Danzones*, but No. 2 is by far his best known. Arturo Márquez remains active as a composer of symphonic works, chamber music, solo works, and film music. He is a music professor in Mexico City, where he lives with his family.

Danzón No. 2

Arturo Márquez was inspired to write *Danzón No. 2* after a visit to the Veracruz region of Mexico in 1993 with his friends, painter Andrés Fonseca and dancer Irene Martinez. The two loved to dance and brought Márquez to dance halls where he would become inspired by the music. The **danzón**, a salon dance for couples, features prominent **melodies** and wild rhythms. It has roots in Cuba, but is a very important part of the folk culture of Veracruz. Márquez describes his composition as such: "The *Danzón No. 2* is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms...it is a very personal way of paying my respects and expressing my emotions towards truly popular music." *Danzón No. 2* is one of the signature pieces of the Simón Bolívar Youth Orchestra of Venezuela, and their 2007 American and European tour, under the direction of Gustavo Dudamel, made the piece internationally popular. The *Danzón No. 2* has become so beloved in Mexico that it is considered a second national anthem.

Márquez's *Danzón No. 2* opens with a lyrical clarinet **solo** which is then passed to the oboe. As the piece progresses, more restrained sections featuring solos or small groups of instruments alternate with the wild dance sections. Throughout, **claves** and other percussion instruments provide a rhythmic base. A central section features a rich, beautiful melody in the strings and a duet for clarinet and flute. The brass re-enters with the main dance theme, and the work comes to a climatic end.

DANZÓN No. 2 —Main Theme



Danzón No. 2

LESSON PLANS

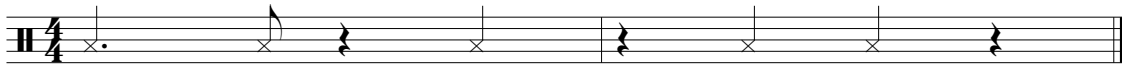
Skill

Outcome:

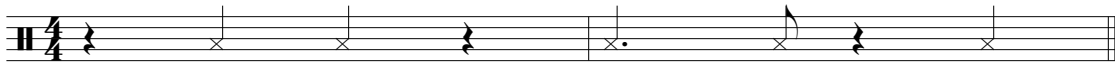
Students will learn and perform the clave rhythm.

STRATEGIES:

1. Listen to the first :35 – :40 seconds of Arturo Márquez's *Danzón* No. 2.
2. Introduce the clave making sure to share the following pieces of information:
 - a. Provide a visual of the instrument.
 - b. In Latin American music, both the instrument and the syncopated pattern it plays are called clave.
 - c. The clave rhythm pattern is a tool for organizing time in Afro-Cuban music.
 - d. The word clave is Spanish for "keystone." Just as a keystone holds an arch together, the clave pattern holds the music together.
 - e. The clave is a set of rhythmic accents in a five stroke pattern. It can be played as a forward clave pattern of 3+2 strokes:



or a reversed 2+3 pattern:



3. Display the clave rhythm pattern from *Danzón* No. 2. Ask students to identify if it's a 2+3 or 3+2 pattern. (2+3)



4. Pass out claves and rhythm sticks to practice the 2+3 clave rhythm.
5. Play the pattern with the first :40 seconds of *Danzón* No. 2.
6. Use other examples to practice and explore the clave rhythm. Have students identify if it's a 2+3 or 3+2 rhythm for each example:
 - a. *"Hand Jive" – Grease* (3+2)
 - b. *"Salsa con Coco"* (3+2)
 - c. *"Abre Que Voy"* (starts 3+2, but moves into 2+3 at :30 seconds)

Assessment:

Students are able to correctly identify and play the clave rhythm with a piece of music.

STRATEGIES:

1. Lead students in a discussion about what the purpose of dance is. Ask students to consider their own experiences with dance in their lives.
 - a. Special occasions (weddings, parties, etc.)
 - b. TV/Media
 - c. What kinds of dances have they seen?
 - d. Does anyone in class take dance lessons?
 - e. Has anyone seen a cultural dance? What type? Where?
2. Present the three cultural dances that inspired the music in **American Reflections: This is Us** and show the linked dance video. Reflect on what students noticed after each video.
 - a. **Danzon** (*Danzón No. 2* – Arturo Márquez)
 - b. **Square Dance** (“Hoe Down” – Aaron Copland)
 - c. **Pattin’ Juba** (“Juba Dance” – Florence Price)
3. Divide students into small groups and assign each group one of the three dances. Provide the following research questions for the groups to answer as best as they can.
 - a. When was the dance developed?
 - b. What culture and people traditionally perform this dance? Why?
 - c. What music traditionally accompanies this dance? (fast/slow; loud/soft; no music)
 - d. Does the dance express anything about the history and/or culture?
 - e. What does the dance look like? (movements, costumes, props, partners)
4. Ask the groups to create a presentation using what they have learned about their dance. This will include answers to the research questions and creating a short 8-16 count dance sequence inspired by their assigned style.
 - a. Explain to students that they should use dance steps they have seen and learned in their research to create an original dance in the style of their assigned dance.
 - b. **Example:** Square Dance - Students create a dance sequence that includes swinging a partner round and round, do-si-do, and promenade.
5. Play the three orchestral works from our **American Reflections: This is Us** Spotify playlist while students work.
6. Students will present their research and dance creations to the class.
7. Discuss similarities and differences between the cultures with the whole class.

➤ Assessment:

Students will present their knowledge of one of the cultural dances from the *American Reflections: This is Us* program.

Affective Outcome:

Students will learn about Arturo Márquez and explore their own culture and traditions.

STRATEGIES:

1. Introduce the vocabulary words heritage, culture, and tradition. Discuss and brainstorm the definition of each word.
2. Explain to students that each of us has our own heritage, own culture, and own traditions. Discuss some of the things they do with their families that are traditions or celebrations.
3. Learn about Arturo Márquez and his childhood in Mexico using the program notes in this guide as well as any other resources of your choosing.
 - a. Learn about his hometown Álamos, Sonora, Mexico
 - i. <https://explore-sonora.com/alamos/>
 - ii. <https://alamossonora.com/>
 - b. His father was a mariachi musician and his grandfather was a folk musician; listen to examples of mariachi and Mexican folk music.
 - c. Márquez was inspired to write *Danzón* No. 2 by the Mexican dance danzon; watch a traditional Mexican danzon
 - d. Learn about popular traditions and holidays in Mexico
4. Use the analogy of a kaleidoscope to talk about the diversity of our different cultures and heritages.
5. Tell students they will be creating classroom kaleidoscopes. Each student will cut a vertical isosceles triangle using a template of your choosing. Have students draw a picture of their culture or a family tradition on their triangle piece.
6. After each student has designed their kaleidoscope piece, have groups of students put their pieces together to form the base picture of a kaleidoscope. (8-9 pieces will create a full picture circle)
7. Once all kaleidoscopes are assembled, have students view, share, and celebrate their creations and traditions.
8. **BONUS:** Have students create different kaleidoscope designs by forming the base picture with different groups of students.

➤ Assessment:

Students will create a piece of visual art that represents their own cultural background.





JOHN WILLIAMS (1932-)

John Williams grew up around music and film. As a child he learned to play piano, clarinet, trombone, and trumpet, and his father played drums for many of the famous Warner Brothers cartoons. After serving in the Air Force in the early 1950s, Williams attended the Juilliard School, where he studied piano and composition. Soon after, he moved to Los Angeles, beginning what is widely regarded as one of the most successful careers in Hollywood history.

Williams is best known for his movie music. He has composed music for more than 100 films, including the *Harry Potter* films, *E.T.:The Extra-Terrestrial*, *Jaws*, the *Indiana Jones* movies, and all the *Star Wars* films. Like all skilled composers, Williams has developed his own special style, including a natural ability to write musical themes, or **motifs**, that immediately bring to mind a specific character. He is noted as one of America's best known and most distinctive voices, having composed music for important cultural events as well as movies. Events such as the rededication of the Statue of Liberty in 1986, the Summer (1984, 1988, 1996) and Winter (2002) Olympic Games, and International Summer Games of the Special Olympics (1987).

Main Theme from *Star Wars*

The music of John Williams has been an integral part of countless beloved movies for almost fifty years. Williams frequently uses **leitmotifs** (melodies designed to represent characters or ideas) in his film music that create lasting impressions of memorable scenes and characters. In 2016, the American Film Institute selected Williams as the recipient of the 44th AFI Life Achievement Award. He is the first composer to receive this honor for a career in film.

The music from the *Star Wars* trilogy was groundbreaking music for film, drawing inspiration from the works of composers Richard Strauss, Richard Wagner, and Gustav Holst. The triumphant "Main Theme" plays during the opening crawl for each movie. Beginning with a boisterous **fanfare**, Williams immediately sets the tone for the adventure and mystical worlds audiences are about to see. Following the fanfare, he transfers the melody to the strings for a soaring and majestic mood. Williams's 1977 score for *Star Wars* won an Oscar, Golden Globe, BAFTA Award, and a Grammy. The "Main Title" may be the most recognizable theme in all of film music.

Did you KNOW?



The music production process for a film is one of the last steps in post-production. There are three major steps to creating music for film.

The Spotting Session: The director, composer, and music editor watch a raw cut of the film to discuss where music should go in the film and the type of mood/feeling it should have. **Composing:** The composer begins scoring one **cue** at a time. **The Scoring Session:** The composer/conductor meets with the orchestra and/or chorus and begins recording the music to the film.

Activity Idea:

» Write Your Own Leitmotif

John Williams may be the most famous film composer of all time. Films such as *Star Wars*, *Harry Potter*, *Raiders of the Lost Ark*, and *E.T.:The Extra-Terrestrial*, wouldn't be the same without Williams's music. Like many composers, John Williams has been influenced by composers that went before him. He frequently uses leitmotifs in his music, just like Richard Wagner, a famous opera composer who lived in the 1800s, did. Discuss what a leitmotif is with your students. To give them some concrete examples, you may want to show this YouTube video which point out the various leitmotifs in the original *Star Wars* films: <https://www.youtube.com/watch?v=52PfQ19L5JU>.

Many leitmotifs represent characters or people. We hope this concert inspires you and your students to think about all the people, from many different backgrounds, who make up our nation. Have your students brainstorm about a person, present or past, who inspires them. It could be a famous person or someone the student knows. Then using classroom instruments, have students compose a leitmotif to represent their chosen person. Have students perform their leitmotifs for each other, share who inspired them, and explain how the leitmotif represents the person.

Print and Online Resources

INSTRUMENTS AND THE ORCHESTRA

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

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

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=M0Jc4sPOBEE&t=7s>

COMPOSERS, PIECES, AND GENERAL BACKGROUND

Dallas Symphony Orchestra Kids website. Composer list includes pages on Tower, Copland, Gershwin, and Williams:

<https://www.mydso.com/dso-kids/learn-and-listen/composers>

New York Philharmonic Kidzone website. Composer gallery, music games, and instrument information:

<http://www.sphinxkids.org/index.html>

"Fanfare for the Uncommon Woman No. 1", Joan Tower

MSO Conversations with Composers: Joan Tower:

<https://www.mso.org/backstage/article/video-conversations-with-composers-Joan-Tower>

New York Times Article Interview:

<https://www.nytimes.com/2018/11/09/arts/music/joan-tower-national-sawdust.html>

American Salute, Morton Gould

United States Air Force Symphony Orchestra performs Morton Gould's *American Salute*:

<https://www.youtube.com/watch?v=1gdjVelqk4A>

Interview with Morton Gould, 1988:

<http://www.bruceduffie.com/gould2.html>

"Hoe Down" from *Rodeo*, Aaron Copland

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

Michael Tilson Thomas leads NYO-USA in a performance of Copland's "Hoe Down":

<https://www.youtube.com/watch?v=dYdDYSTEuWo>



Resources

Symphony No. 1 in E minor Movement 3 “Juba Dance”, Florence Beatrice Price

Florence Beatrice Price: A Closer Look with Musicologist Douglas Shadle:

<https://naxosusa.com/florence-beatrice-price-a-closer-look-with-musicologist-douglas-shadle/>

Greeson, James. *The Caged Bird: The life and music of Florence B. Price*. 2015. DVD.

Opening three minute sequence from the documentary:

<https://www.youtube.com/watch?v=On8dl1lg1TE>

Rhapsody in Blue, George Gershwin

Slade, Suzanne. Innerst, Stacy. *The Music in George’s Head: George Gershwin Creates Rhapsody in Blue*. 2016.

Fantasia 2000 (1999). *Rhapsody in Blue* (video):

<https://www.youtube.com/watch?v=7s39QMJIBYA>

Danzón No. 2, Arturo Márquez

Gustavo Dudamel conducts *Danzón No. 2* with the Orquesta Sinfónica Simón Bolívar:

<https://www.youtube.com/watch?v=ZXeWiixwEz4>

NPR article, “From Ballrooms to Concert Halls, Mexico Kept This Cuban Style Alive”:

<https://www.npr.org/2015/04/11/398759864/from-ballrooms-to-concert-halls-mexico-kept-this-cuban-style-alive>

Main Theme from Star Wars, John Williams

Steven Spielberg praises John Williams at AFI Achievement Award Ceremony:

<https://www.youtube.com/watch?v=tJY5l6l253c>

John Williams Scoring Session of Empire Strikes Back:

https://www.youtube.com/watch?v=hu7_dMhdciv

Music Express Magazine Interview with John Williams (about 14 minutes):

<https://www.youtube.com/watch?v=zNX2rNaCDso>



Glossary

ACCOMPANIMENT:

Instrumental or vocal parts that support a more important part.

BALLET:

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

BEAT:

The unit of musical rhythm.

CADENCE:

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

CHAMBER:

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

CHORAL:

Composed for or sung by a choir or chorus.

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.

CLAVE:

A musical instrument and a set of rhythmic accents in a five stroke pattern.

CODA:

A musical passage that brings a piece (or movement) to an end.

COMMISSION:

An order for something, especially a work of art, to be produced.

COMPOSE:

The act of writing music.

COMPOSER:

A person who writes music.

COMPOSITION:

An original piece of music.

CONCERTMASTER:

The first violin in an orchestra.

CONCERTO:

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

CONDUCTOR:

One who directs a group of performers. The conductor indicates the tempo, phrasing, dynamics, and style with gestures and facial expressions.

CONSERVATORY:

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

CRESCENDO:

A gradual increase in loudness.

CURTAIN CALL:

The appearance of one or more performers on stage after a performance to acknowledge the audience's applause.

DANZÓN:

A native Cuban dance of African origin now popularized in Veracruz, Mexico.

DECRESCENDO:

A gradual decrease in loudness.

DUET:

A performance by two people.

DURATION:

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

DYNAMICS:

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

Glossary

ENSEMBLE:

A group of 2 or more musicians.

EXCERPT:

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

FANFARE:

An opening, prelude, or flourish, often triumphant or celebratory, usually played by brass instruments.

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.

FORTISSIMO:

A dynamic marking indicating to play very, very loud.

GENRE:

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

GLISSANDO:

Sliding upward or downward between two notes.

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.

JAZZ:

American musical form that grew out of Afri-

can-American musical traditions, characterized by syncopation and improvisation.

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."

LYRICIST:

A person who writes the words to a popular song or musical.

MAJOR:

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

MARIACHI:

A type of traditional Mexican folk music, typically performed by a small group of musicians.

MASS:

In music, the setting of the primary text of the Roman Catholic liturgy to music.

MELODY:

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

MINOR:

One of two modes of the tonal system. Can be identified by a dark, melancholic mood.

MINUET:

A ballroom dance for two in $\frac{3}{4}$ time.

MOTIF/MOTIVE:

Primary theme or subject.

Glossary

MOVEMENT:

A separate section of a larger composition.

MOVIE CUE:

Timed to begin and end at specific points during a film to enhance the dramatic narrative.

NATURAL:

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

NOTATION:

The methods of transcribing music into print.

OPERA:

A drama where the words are sung instead or spoken.

ORCHESTRA:

A large group of instrumentalists playing together.

ORCHESTRAL:

Having to do with the orchestra.

ORCHESTRATION (V. ORCHESTRATE):

Arranging a piece of music for an orchestra.

PATRON:

A person who financially supports a composer or artist.

PIANO:

A dynamic marking indicating to play softly.

PIANISSIMO:

A dynamic marking indicating to play very, very softly.

PITCH:

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

PIZZICATO:

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

PREMIERE:

The first official performance of a work.

PROGRAM MUSIC:

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

REPERTOIRE:

A collection or body of standard works performed regularly.

REST:

A period of silence in a musical line.

RHYTHM:

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

RONDO:

A musical form where the principal theme is repeated several times and alternates with varying episodes.

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.

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. (**V. SCORED:** to write or arrange for a specific instrument or instruments)

SHARP:

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

SLUR:

A curve over notes to indicate that a phrase is to be played legato.

SOLO:

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

Glossary

SONGPLUGGER:

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

SQUARE DANCE:

A country dance that starts with couples facing each other in a square, with the steps and movements shouted out by a caller.

STACCATO:

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

STAFF:

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

SYMPHONY:

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

SYNCOPIATION:

Stressing of a normally unaccented beat(s).

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.

THEME AND VARIATIONS:

A musical form with a theme presented at the beginning and then repeated several times in a varied way.

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. Also known as **METER**.

TONE:

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

TRITONE:

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

VARIATION:

The repeating of a theme in an altered way.

VAUDEVILLE:

A type of entertainment popular in the US in the early 20th century consisting of various acts such as performing animals, comedians, or singers.

WALTZ:

A dance or concert composition in $\frac{3}{4}$ time with a strong accent on the first beat.

EDUCATION DEPARTMENT

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

ARTS IN COMMUNITY EDUCATION (ACE)

In its 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 2019 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://civictimusicmilwaukee.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.

2019.20 Milwaukee Symphony Orchestra



Ken-David Masur Music Director

KEN-DAVID MASUR

Music Director
Polly and Bill Van Dyke
Music Director Chair

EDO DE WAART

Music Director Laureate

YANIV DINUR

Resident Conductor

CHERYL FRAZES HILL

Chorus Director
Margaret Hawkins Chorus
Director Chair

TIMOTHY BENSON

Assistant Chorus Director

FIRST VIOLINS

Frank Almond, Concertmaster
Charles and Marie Caestecker
Concertmaster Chair

Ilana Setapen,
Associate Concertmaster

Jeanyi Kim,
Associate Concertmaster
Third Chair

Alexander Ayers
Michael Giacobassi
Lynn Horner
Yuka Kadota
Dylana Leung
Chi Li
Lijia Phang
Margot Schwartz
Karen Smith

SECOND VIOLINS

Jennifer Startt, Principal
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 Tisdell,
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 Butter
Flute Chair

Heather Zinninger Yarmel,
Assistant Principal
Jennifer Bouton Schaub

PICCOLO

Jennifer Bouton Schaub

OBOES

Katherine Young Steele,
Principal Milwaukee Symphony
Orchestra League Oboe Chair

Kevin Pearl,
Assistant Principal
Margaret Butler

ENGLISH HORN

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

CLARINETS

Todd Levy, Principal
Franklyn Esenberg Clarinet Chair
Benjamin Adler, Assistant Principal
Donald and Ruth P. Taylor
Assistant Principal Clarinet Chair
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

* Leave of Absence 2019.20 Season

** Acting members of the Milwaukee Symphony Orchestra 2019.20 Season.
String section members are listed in alphabetical order.

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

PERCUSSION

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

PIANO

Melitta S. Pick Endowed
Piano Chair

PERSONNEL MANAGERS

Françoise 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