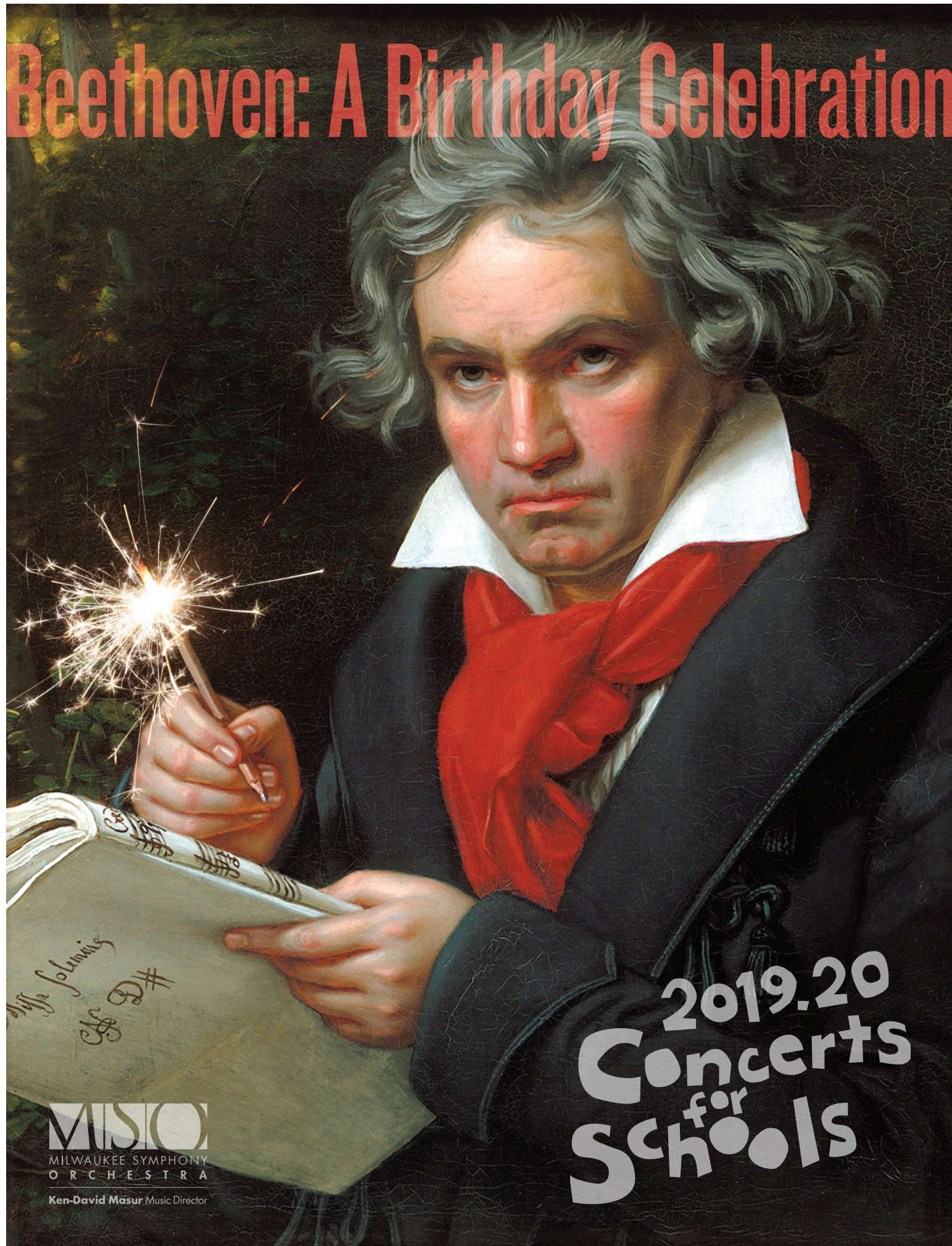


Beethoven: A Birthday Celebration



2019.20
Concerts
for
Schools



MILWAUKEE SYMPHONY
ORCHESTRA

Ken-David Masur Music Director

Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, welcome 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 the composer. 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 *Beethoven: A Birthday Celebration*. 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 below. 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 Concerts for Schools and Education Manager, content author*
Michelle Pehler, *MSO ACE & Education Manager, curriculum contributor*
Elizabeth Eckstein, *graphic design*

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, go to wmeamusic.org/cmp



First performance of Beethoven's Ninth Symphony

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	20
Glossary	21
About the MSO Education Department	23
2019.20 Orchestra Roster	24

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.

Click *Beethoven: A Birthday Celebration*

-OR-

Visit the MSO's Youth Concert Series website [here](#) and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at 414.226.7886. *You will need to create an account with Spotify to access this free, ad-supported service. There are no entry fees to sign-up.



How to Have Fun with the Milwaukee Symphony Orchestra

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 have to 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 you.

ON STAGE

The orchestra will gather before your eyes.

Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he or she turns around toward the audience that means the piece is over and you can show your appreciation by clapping.

LISTEN CLOSELY

Watch the conductor and see whether you can figure out which instruments will play by where he or she is pointing or looking.

See if you can name which instruments are playing by how they sound.

Listen for the melodies. 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 the soundtrack to a movie, what would the setting be like? What kind of story would be told in the movie?

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

James Setapen, Director of the Academy and Conductor-in-Residence at the Music Institute of Chicago, has a broad background and interests, which include positions as music director, associate conductor, guest conductor, university professor, opera coach and conductor, mentor to young musicians, conducting teacher, and public speaker.

From 1988 to 2007 he was Music Director and Conductor of the Amarillo Symphony Orchestra. His very successful tenure included raising and sustaining the quality of performance, developing community interest and knowledge in the orchestra, and establishing innovative and accessible programs.

During his tenure the Symphony premiered several works, expanded its outreach into the community, initiated an outdoor Labor Day concert with fireworks, and was the subject of two television documentaries which were each broadcast in over one hundred markets throughout the country.

Setapen has guest conducted many orchestra and opera companies throughout the country, including those of Denver, Baltimore, Indianapolis, Orlando, and Honolulu. He has also conducted in several cities in Italy, Germany, and Austria. Recent guest engagements have included the Park Ridge Fine Arts Symphony, the Northbrook and Racine orchestras, and the University of Chicago orchestra. Setapen was Music Director of Summer Music Monterey, a program for middle and high school music students, for seven summers. He has also worked with the youth orchestra of Oakland, Denver, and Amarillo. He was recently guest conductor for the Vermont All-State Orchestra, the Milwaukee High School Honors Orchestra, and the Northeast Kansas Honors Orchestra.

He and his daughter Ilana, Associate Concertmaster for the Milwaukee Symphony Orchestra, were guest conductor and violin soloist with the "Musical Offering of Venice" Chamber Orchestra and were also featured as soloist and conductor with the National Repertory Orchestra in Breckenridge, Colorado.

Former Associate Conductor of the Denver Symphony and the Omaha Symphony, Setapen won first prize in the Oakland Symphony's American Conductor's Competition, and as the San Francisco Examiner reported, was "...the consensus choice of the six judges, the orchestra and the audience...[he displayed] undeniable power and vitality – conductorial authority – that won him the prize."

James Setapen received his Bachelor of Music with Distinction and a Performer's Certificate in Clarinet from the Eastman School of Music, and a Master of Music in Opera Direction from the Cleveland Institute of Music. He has also studied conducting with Boris Goldovsky and Max Rudolf, with Carl Melles at the Salzburg Mozarteum, with Franco Ferrara in Siena, Italy, and in Krakow, Poland with Christoph Eschenbach. Setapen has been on the faculty of the Conductors Institute at Bard College in New York.

YOUTH PERFORMANCE II

Beethoven: A Birthday Celebration

Tuesday, January 21, 2020 at 10:30 am

Tuesday, January 21, 2020 at 12:00 pm

Tuesday, January 28, 2020 at 10:30 am

Tuesday, January 28, 2020 at 12:00 pm

Wednesday, January 29, 2020 at 10:30 am

Uihlein Hall

Milwaukee Symphony Orchestra

James Setapen, conductor

BEETHOVEN Symphony No. 9 in D minor, Opus 125, "Choral"

IV. Presto – Allegro assai – Allegro assai vivace
(excerpt)

Symphony No. 3 in E-flat Major, Opus 55, "Eroica"

I. Allegro con brio (excerpt)

Symphony No. 5 in C minor, Opus 67

I. Allegro con brio

Symphony No. 6 in F Major, Opus 68, "Pastoral"

III. Allegro (Merry Gathering of Country Folk)
IV. Allegro (Thunderstorm)

Symphony No. 7 in A Major, Opus 92

II. Allegretto (excerpt)
IV. Allegro con brio



Herzfeld
Foundation



Concerts for Schools is funded by the Herzfeld Foundation and the Eleanor N. Wilson and Irene Edelman 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

Happy 250th birthday, Beethoven! To celebrate, we are highlighting some of his greatest hits. The triumphant *Eroica*, the peaceful *Pastoral*, the incredible Symphony No. 9, the unforgettable (dum-dum-dum-DUM) Symphony No. 5, and the list goes on. Living a remarkable life, Beethoven persevered through health and mental struggles, revolutionized Western music, and inspired generations of composers to come. With an incredible legacy of work and achievements, it's no wonder Beethoven is still considered to be one of the greatest composers of all time. A very happy birthday to Beethoven, indeed!

Bold words indicate the definition can be found in the glossary.



Beethoven as a child

Ludvig Van Beethoven (1770-1827)

Ludvig van Beethoven was born in Bonn, Germany in 1770. Entering into a musical family, his father was his first music teacher. At age 22, Beethoven traveled to Vienna to study with famed composer Franz Joseph Haydn. In 1796, he began to lose his hearing, and by 1814 was completely deaf. As his illness progressed, he struggled emotionally and increasingly avoided social gatherings. Despite his hearing loss, Beethoven continued to compose groundbreaking works including Symphony No. 9 and *Missa Solemnis*.

Living during a time of many exciting changes, Beethoven was greatly affected by both the American Revolution (1776) and the French Revolution (1789). He strongly believed free governments needed to replace kings, queens, and emperors. The Industrial Revolution (1760) was also sweeping across Europe during his

lifetime where invention, science and industry flourished.

Beethoven's music reflected society's changes. Like a machine in a factory, he constructed all the parts of his music to fit together to produce a particular result. Beethoven is considered to be the bridge between the **Classical** and **Romantic Periods**. While his musical background was rooted in the traditions and structures of the Classical Period, his compositional style evolved throughout his lifetime, introducing changes and innovations that ushered in the Romantic Period. Beethoven's third symphony, *Eroica*, was one of his first compositions to signal this change.

Beethoven was also the first **freelance** composer of his time. He was not employed by a church or nobleman, but rather he composed music he wanted to compose. Beethoven's music was meant to be published and performed in concerts that the general public paid to attend. His passion was to create new art, something no one had heard before.

Beethoven died in 1827, leaving the legacy of nine **symphonies**, many string **quartets**, piano **sonatas**, **concertos**, two **masses**, his **opera** *Fidelio* and one **ballet**. 250 years later, Beethoven is still considered to be one of the greatest composers of all time.



DID YOU KNOW?

Friedrich Schiller, a notable German dramatist and poet, lived from 1759 to 1805. Schiller wrote the famed “An die Freude” or “Ode to Joy” hymn in the summer of 1785. Beethoven’s notebooks suggest his first attempt at setting “Ode to Joy” to music was in the early 1790s. He revisited the poem several times before deciding in 1812 he would set the poem within a grand symphony.

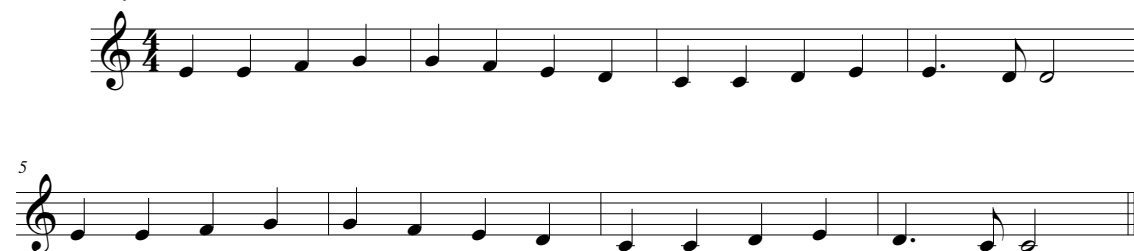
Symphony No. 9 in D minor, Opus 125, “Choral,” Mvt. IV

Many consider Beethoven’s ninth and final symphony his greatest achievement. He worked on it for two years, finishing in 1824, but had thought about it for much longer. Notes including ideas he used in the ninth symphony have been found dated back to 1809.

The **premiere** of Symphony No. 9 is legendary. It was Beethoven’s first appearance on stage in 12 years. Despite two rehearsals and a rough performance, the symphony was a huge hit with the packed hall. Beethoven, completely deaf, kept **conducting** after the musicians had stopped playing. The **alto** soloist turned him to see the cheering crowd. One witness said, “The audience received the musical hero with the utmost respect and sympathy.”

The fourth **movement** of Beethoven’s Symphony No. 9 has been described as a “symphony within a symphony.” It begins with frantic outbursts by the winds and brass, followed by a passage in which the cellos and basses play together, as if speaking. The winds and brass interrupt, asking questions and demanding answers. Sequentially, themes from the first three movements are stated. Finally, we are introduced to a new theme by the woodwinds — the famous “Ode to Joy” — which builds and grows through the rest of the orchestra.

Ode to Joy Theme



After the orchestra repeats the theme several times, four vocal **soloists** and a **chorus** enter singing the text of “Ode to Joy,” a Friedrich Schiller poem about the brotherhood of humanity. Inclusion of voices in a symphony was Beethoven’s innovation, breaking the pattern of Classical style. Thus, Symphony No. 9 is often referred to as the “**Choral**” Symphony. After many developments and reiterations of the “Ode to Joy” theme, the symphony ends with a very fast and exciting **coda**.

(In this performance, the excerpted movement will not include the sections with vocalists and chorus.)

ACTIVITY IDEA: WRITE YOUR OWN LYRICS

“Ode to Joy” is one of the most famous melodies in Classical music. Have your students listen to the recording of Mvt. IV of Symphony No. 9 (from 3:45 to 7:00 if using the YouTube link in the Resources section) to hear the main theme. Do any of them recognize it? Where might they have heard it before? (Many may have sung it as a hymn, or heard it used in TV or movies.) Teach them to sing the melody on a neutral syllable like “la” so they are familiar with it (a simple version is provided in the Resources version, or use one you already have.) Explain to students what lyrics are (*the words to a song*). The original lyrics to “Ode to Joy”, in German, talk about the brother/sisterhood of humanity. Here is a link to an English translation: ca-in-sapporo.com/interests/beethoven.html

Discuss with students that because the melody for “Ode to Joy” is so popular, different sets of words have been written for it (and the melody itself has been set many ways. If you have time, show them the *Sister Act II* clip listed in Resources). You may research and find examples, such as a common hymn setting. Tell your students they will get to be lyricists! Working alone or in groups, have them write lyrics for “Ode to Joy”. Suggest a positive theme, such as community, peace, or Beethoven’s birthday!



The Emperor Napoleon in His Study at the Tuileries
by Jacques-Louis David

Symphony No. 3 in E-Flat Major, Opus 55, “Eroica,” Mvt. I

Beethoven worked on the *Eroica* (Heroic) Symphony from 1802 to 1804. The work was revolutionary for its time as no other symphony was as long, complex, or epic. Particularly impressive was the work’s large **dynamic** range. With this symphony, Beethoven expanded the dynamic range of the orchestra: soft was softer and loud was louder. Even more striking, the shift from loud to soft and back was more abrupt and dramatic!

For the first time, the symphony had a subject: the celebration of a hero expressed in music. This subject connected the whole symphony with a single idea. Before receiving the name *Eroica*, Symphony No. 3 was called “Bonaparte” by Beethoven as a tribute to Napoleon Bonaparte. Beethoven admired Napoleon for his political ideals of “liberty, equality, and fraternity,” but became disillusioned when Napoleon named himself emperor. The symphony then became known as “Sinfonia Eroica” to honor general heroism.

The first movement is in **sonata form**, meaning there are three sections: exposition, development, and recapitulation. The exposition introduces the main theme, the development breaks it down and reworks it, and the recapitulation returns to the main theme with new breath. The exposition of Symphony No. 3 opens with two strong E-flat major **chords**, firmly establishing the direction of the main theme, which begins in the cellos and is cycled through the entire orchestra. A second, calmer theme is introduced by the woodwinds and leads into the development section.

Eroica Melody



An explosion of sounds and **syncopated rhythms** characterize the development section. One of Beethoven’s revolutionary ideas can be heard in this section, which is that he introduces a new theme, breaking from the mold of classical composition. Nearing the end of the development section, the music becomes very quiet with low **tremolo** bursts in the violins. Suddenly, the French horn enters playing the main theme, signaling the rest of the orchestra to follow suit. The recapitulation brings the first movement to a close with new energy and vivaciousness of the main theme that was introduced in the exposition section.

ACTIVITY IDEA: A REVOLUTIONARY TIMELINE

Beethoven lived in a very revolutionary time. Things were changing all around him and around the world. His music reflected that. Beethoven completed his Third Symphony, *Eroica*, in 1804. The *Eroica* Symphony was considered revolutionary because instead of being purely for entertainment, as audiences of the time were accustomed to, the piece presented the composer’s image of the world. It’s

epic scope and emotional impact was beyond anything that had been heard before it.

Create a timeline with your students that shows how some of the pivotal historic personalities and epic events of Beethoven’s lifetime overlapped. Include the following people and events: Beethoven, W.A. Mozart, Franz Joseph Haydn, Napoleon, George Washington, King George III, the American Revolution, the French Revolution, and the Industrial Revolution.



W.A. Mozart



King George III

Symphony No. 5 in C minor, Opus 67, Mvt. I

Beethoven's fifth symphony was composed in 1806 and premiered at the Theater an der Wien in 1808. Now considered one of Beethoven's most famous works, the fifth symphony wasn't immediately popular after its premiere. As Beethoven became increasingly aware of his hearing loss, he struggled more and more. With his depression at its worst, Beethoven contemplated taking his own life, but decided he had too much left to do as a composer. Symphony No. 5 is considered the musical expression of Beethoven's resolution "I will grapple with Fate; It shall not overcome me." The struggle and ultimate victory is shown by the change from **minor** to **major** in the **key** of C, as well as the triumphant **finale**.

The famous four-note opening **motive**, sometimes called the Fate motive, reappears in various forms throughout the symphony. The motive is "short-short-short-long" with the long note a third lower than the short ones. This motive repeats throughout the first movement, both building and unifying the music. The first movement is in sonata form.

Fate Motive



After the opening motive, Beethoven uses imitations and sequences to expand the main theme. A second theme is introduced in E-Flat major and is softer and more lyrical with the four note pattern in the strings. The recapitulation features a brief oboe solo before ending the movement with a massive coda.



Theater an der Wien

Symphony No. 5 Lesson Plans

KNOWLEDGE OUTCOME

Using Beethoven's Symphony No. 5, Mvt. 1, students will learn to identify musical motives.

STRATEGIES

1. Listen to the first 0:06 of Beethoven's Symphony No. 5, Movement 1 from the *Beethoven: A Birthday Celebration* Spotify playlist. **Instructions on how to access the Spotify Playlist can be found on page 2.*
 - a. Have students raise their hand if they recognize the piece.
Do they know the name of the composer, or the name of the piece? Where have you heard it?
What makes this piece so recognizable?
2. How many notes are played right at the beginning? Listen to the first 0:03 again. Have students display the number on their fingers. Continue your recording from 0:03-0:06. How many notes did you hear in the next one? Have students display numbers again on their fingers.
 - a. Are all of the notes the same pitch? How many of them are the same?
 - b. What did the students notice about the two examples you played for them? Ask students to determine if the two examples were the same, different, or similar.
3. Tell students that this motive is used by Beethoven throughout the movement.
 - a. A motive is a small musical segment or melodic idea.
 - b. Motives are building blocks for a piece of music and used to create melodies. When they return they may not always sound exactly the same. Sometimes they return in a different key, are played at a different tempo, or the rhythm or the pitch of the motive may be changed.
4. Show a visual of Beethoven's motive.



- a. Have students pat out the rhythm of this motive on their laps. (Ti-ti-ti-ta).
 - i. How might the students alter this motive? (Pat faster or slower, pat a different part of their body, etc.) Try experimenting different ways the motive can come back.
5. Listen to the first 0:17 of Movement 1. Have students listen for the motive and keep track of how many times they hear it. How many times do students count? (Listen as many times as needed to allow students to check their answers). *13 times — The motive is ascending and descending.*
 - a. How did Beethoven change his motive throughout the opening? What did students notice? What do you think happens next?
 - b. Play entire movement for students.

ASSESSMENT

Students will identify the components of the opening motive and recognize it throughout the piece.



SKILLS OUTCOME

Students will be able to create and perform their own motive.

STRATEGIES

1. Review what a motive is by playing the opening of Beethoven's Symphony No. 5, Movement 1.
2. Show students the notated version of Beethoven's motive.



- a. Analyze this motive. How many notes are the same? What direction do the notes move in this motive? Does it always sound exactly like this as the piece continues?

GRADES 3-5

1. Tell students they are going to be composing a musical motive similar to Beethoven's.
2. Pair up your students and give each pair a mallet instrument. (This can also be done with different classroom instruments).
3. Referencing the notated version of Beethoven's motive, have students compose their own motive by choosing one note they will repeat 3 times and a fourth note.
 - a. Make sure they keep track of the interval they are using.
4. Allow students to experiment with different intervals, rhythms, pitches, starting notes, and if their fourth note will go up or down.
5. In their pairs, have students decide what their starting motive will be. With this motive as the structure, have students create a short composition where they play their motive 4 times in a row. Each time they play their motive, it can sound the same, different or similar based on their experimentation.
6. Students perform their final sequence of 4 motives for each other.

GRADES 6-8

1. Tell students they are going to be creating their own musical motive.
2. Hand out staff paper to all students. Have them draw a treble or bass clef and use 4/4 time.
3. Using a die, have them generate the four notes they will use in their motive and the order these notes will appear.
 - a. 1 = A / 2 = B / 3 = C / 4 = D / 5 = E / 6 = F or G (student chooses one)
 - b. Example: If a student rolls 4, 3, 5, 2 the motive will contain D, C, E, B in that order.
4. Once students have rolled, ask them to compose the rhythm for their motive. They can generate whatever rhythm they choose for their motive and may repeat notes if they wish.

Example:



5. Have students notate their motive on their staff paper and then experiment using different tempos, starting notes, rhythms, and octave displacement.
 - a. Use classroom instruments or their own instruments (*if you are in a band or orchestra setting*).
6. Students create a short composition where they play their motive four times in a row. Each time they play their motive, it can sound the same, different or similar. Have them notate their four motive occurrences.
7. Students will perform their final sequence of 4 motives for each other.

ASSESSMENT

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

I stayed on task while I was creating my motive:

Yes! 😄

Kind of 😐

Not really 😞

I performed my motive in a sequence of 4 occurrences that I chose:

Yes! 😄

Kind of 😐

Not really 😞

I was a good audience for all of my classmates while they were performing their motives:

Yes! 😄

Kind of 😐

Not really 😞

AFFECTIVE OUTCOME

Students will respond to the motives from Beethoven's Symphony No. 5 and No. 7 through movement.

STRATEGIES

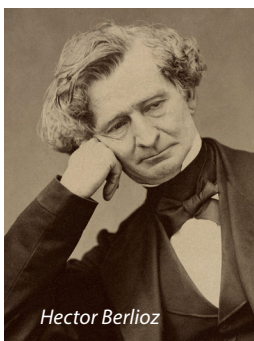
1. Play Movement 1 from Beethoven's Symphony No. 5 and have students move to the music. Stop the recording at 0:45.
2. Play Movement 2 from Beethoven's Symphony No. 7 and have students move to the music. Stop the recording at 0:45.
3. Have a discussion with students on the differences between the two pieces. How did their movements reflect those differences? Why did they move differently?
4. Introduce the motives from the two movements. How did Beethoven create depth in his music using simple musical ideas? Prompt students to consider rhythm, pitch, dynamics, feeling/mood, tone, texture, etc.
 - a. It may be helpful to put these comparisons on the board.
5. Listening to the movements again, challenge students to convey Beethoven's music through movement or dance. What type of feeling/mood was he trying to create? Is there a story behind the music?
 - a. Stop the recordings at the same times as before.
6. Have students share their motivations behind their movements.
 - a. This activity could be repeated several times to give students the opportunity to grow upon their movement choices or make new ones.



ASSESSMENT

Students demonstrate an understanding of contrasting musical motives through body movement.

An adaptation of The Fifth appears as the theme music for the show Judge Judy.



Hector Berlioz

DID YOU KNOW?

French composer Hector Berlioz attended a concert of Beethoven's sixth symphony and was particularly impressed with the fourth movement. He said, "It has to be heard to understand how realistic and sublime imitative music can become in the hands of someone like Beethoven. Listen to the gusts of wind gorged with rain, the dull growl of the basses, the shrill hissing of piccolos announcing the fearful storm that is about to break out." He noted patrons experienced the intensity of the thunderstorm while listening to the concert and "are not sure whether the emotion they experience is one of pleasure or of pain."

Symphony No. 6 in F Major, Opus 68, "Pastoral," Mvt. III

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

"Awakening of cheerful feelings upon arrival in the country"

"A brook"

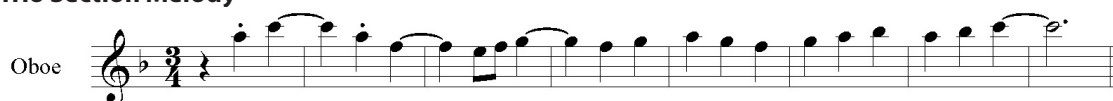
"Happy gathering of villagers"

"Thunderstorm"

"Shepherd's Song: Happy and thankful after the storm"

The third movement is a **scherzo** and depicts folk dancing and celebrating. The scherzo section is followed by the **trio**, which begins with a lyrical theme played by the oboe and passed to the clarinet and then to the French horn. The three instruments are sweetly playing together when they are interrupted by a boisterous passage in 2/4 time. Beethoven included interruptions and declarations in the phrases to portray the lifestyle of village musicians. He noticed in his own life that it was common as the night went on for the accuracy and delicacy of the music to dwindle and became more raucous and hearty. The final scherzo section conveys the riotous atmosphere with a faster tempo, as if the party is out of control. The movement ends suddenly when the country folk notice raindrops starting to fall.

Trio Section Melody

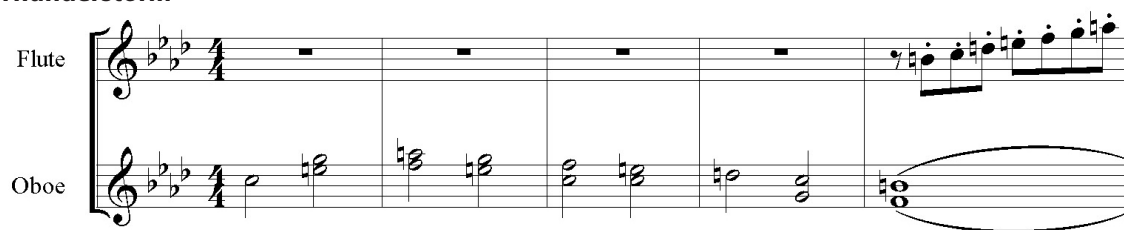


Mvt. IV

The fourth movement depicts a violent thunderstorm. It starts with a few drops of rain played by the violins, and builds to a great climax. Thunder, lightning, high winds, and sheets of rain are all musically portrayed throughout the movement. The storm eventually dies down, with an occasional crack of thunder still heard in the distance. The end of the storm, played by the flutes, describes the sun breaking through the clouds.

The ending of the fourth movement is unusual as it doesn't resolve in a final **cadence**. Instead, it seamlessly transitions into the final movement. With five movements instead of four, this movement can be considered "extra". Some critics describe it as an extended introduction to the final movement.

Thunderstorm





Beethoven took long walks in nature

Symphony No. 6 “Pastoral” Lesson Plans

SKILL OUTCOME

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

STRATEGIES

1. Using active listening ears, play Movement 4 (Thunderstorm) of Beethoven’s “Pastoral” Symphony.
2. Lead students in a think-pair-share discussion on the piece. What did you notice in the music? What do you think the music is about? Why?
3. Tell students that the music was written to depict a thunderstorm. Brainstorm the different elements of a storm (thunder, lighting, wind, etc.) and list on the board.
4. Listen to the piece again, and create a “Storm Road Map” based on the events the students hear in the music (Example: The raindrops start, the rain gets harder, there is a lightning strike, etc.)
5. Ask the class, “How did Beethoven create the sounds of a storm through music?” Listen to the movement again and have students share what they heard (raindrops-violins, timpani-thunder/lightning, flute-sunshine; dynamics, texture, staccato, etc.).
6. Have students brainstorm ways they could represent a thunderstorm using body percussion, voices, or instruments in the classroom.
7. As a class, work together to create a musical thunderstorm. Determine the order of events and list them on the board for students to follow. Experiment with sudden surprises, dynamics, and combinations of sounds and decide where the climaxes will be. Ask students to use at least 5-7 different sounds in their thunderstorm.
8. Alternate options:
 - Have students use the “Storm Road Map” they heard in Beethoven’s music to create their own musical thunderstorm in small groups.
 - Have students create their own unique “Storm Road Map” that they notate and use to create their musical thunderstorm in small groups.
9. Using the “Storm Road Maps,” practice, perform, and record if desired.

ASSESSMENT

Following their performances, have students evaluate their creations:

We successfully followed the storm template we used for our composition:

Yes! 😄 Kind of 😐 Not really 😞

We used at least 5-7 different sounds (body percussion, voices, or instruments) to create our thunderstorm:

Yes! 😄 Kind of 😐 Not really 😞

The body percussion, instruments, or vocal elements we picked sounded like the different events of the storm:

Yes! 😄 Kind of 😐 Not really 😞

KNOWLEDGE OUTCOME

Students will be able to musically compare and contrast the third and fourth movement of Beethoven's Sixth Symphony – "Pastoral."

STRATEGIES

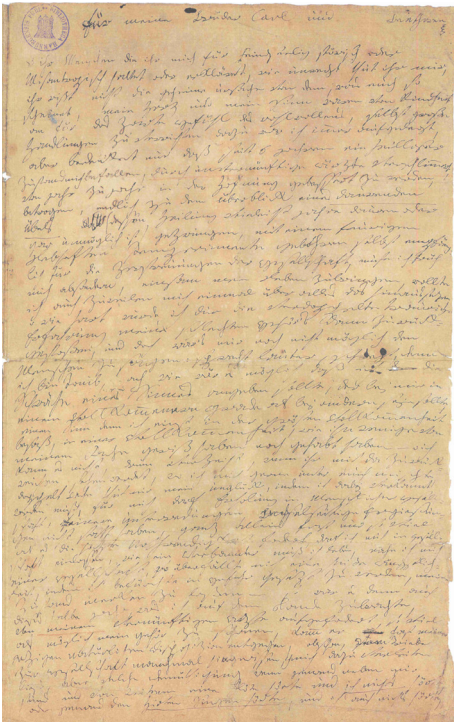
1. Give each student a piece of white construction paper and a writing utensil and have them draw a line down the middle of the page.
2. Explain to students that they will be creating drawings/art while listening to two different movements of Beethoven's Sixth Symphony. As they listen to each movement, they will draw whatever they believe represents the music best. This can be tangible things like people, places, and objects or abstract concepts like lines and shapes. Students should be able to explain how their choices represents the music.
3. Have students listen to movement three of Beethoven's Sixth Symphony. As they listen, they should create their drawing as they respond to what they hear in the music. When the movement finishes have them wrap up their drawing.
4. Repeat this process for movement four. Allow them time to wrap up their drawing.
5. Have students partner up to share their drawings. They should share the musical inspirations for the different elements in their artwork. The partner can ask questions such as the following to generate discussion about how the student represented the music:
 - a. Did you draw anything to show the differences in instrumentation?
 - b. Did you notice any tempo or dynamic changes? Did you draw that somewhere?
 - c. What did each movement make you imagine? How did you show the differences of what you were imagining?
 - d. Did you hear a story? How did you show that?
6. Tell the students that Beethoven's Sixth Symphony is named "Pastoral." What does that mean? Discuss the names of each movement: 1. "Awakening of cheerful feelings upon arrival in the country" 2. "A brook" 3. "Happy gathering of villagers" 4. "Thunderstorm" 5. "Shepherd's Song: Happy and thankful feelings after the storm." How do these titles compare to what you may have included in your drawing?
7. Hang the drawings in the classroom for all to view, or have students do a Gallery Walk around the classroom to view each other's work.



ASSESSMENT

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

Beethoven's birthplace at Bonngasse 20, now the Beethoven House museum



Heiligenstadt Testament

AFFECTIVE OUTCOME

Students will relate their experiences of hardship and “escape” to Beethoven’s.

STRATEGIES

1. Introduce students to Beethoven using music, video, and print resources (see the Resources section).
2. Start a discussion, asking students what they have learned and to describe the composer. What kind of life did he have? How did he respond? Teach the word **empathy**. Ask students to “put themselves in Beethoven’s shoes” using these questions:
 - a. What would it be like to lose your hearing?
 - b. How would losing your hearing affect your life and being a composer?
 - c. What would you do to compensate for not being able to hear?
 - d. Define **perseverance**. Do you think Beethoven persevered through his challenges?
3. Share with students how Beethoven loved nature and would use it as an “escape” from some of his hardships. He wrote Symphony No. 6 to reflect his love of the country and being in nature. Discuss with students what they use as their “escape” from hard times or stress. Where do they go/what do they do when they are sad?
4. Tell students when Beethoven was feeling the lowest, he wrote the Heiligenstadt Testament, dated October 6, 1802, a letter to his brothers he never mailed. Read excerpts to the class:

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

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

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

October 10, 1802

Dear Beethoven,

[add paragraph structure and lines as necessary]

Sincerely,

ASSESSMENT

Students will write letters of encouragement to Beethoven demonstrating their understanding of compassion and empathy for others.



Battle of Leipzig
by Alexander Sauerweid
1844

Symphony No. 7 in A Major, Opus 92, Mvt. II

Beethoven started writing his Seventh Symphony in 1811 and finished in 1812. The piece was met with wild applause when it premiered at a concert honoring soldiers that fought in the battle of Hanau on December 8, 1813. The piece played three times in 10 weeks right after the premiere and each time was met with the same rowdy applause. People loved it!

Shortly before Symphony No. 7 premiered, the Battle of Leipzig caused a shift in the French Revolution and left people more hopeful for a positive outcome. When the lively Seventh Symphony premiered, the audiences, made up of Viennese people tired of Napoleon

controlling their country, were ready to receive the upbeat, very rhythmic, and celebratory symphony. Beethoven called the work, "One of the happiest products of my poor talents."

The second movement was immediately popular at the premiere. The audience insisted on an **encore**. Not only did audiences enjoy the movement, other composers, like Schubert, Mendelssohn, and Berlioz, were influenced by it. Listeners can hear these influences in some of their works.

Marked **Allegretto**, the movement features a repeated rhythmic pattern of a quarter note, two eighth notes, and two quarter notes. Beginning in the low strings, the rhythm sounds like a heartbeat. The movement is full of variations on this rhythmic pattern. It is also full of contrasting melodic ideas that Beethoven combines masterfully into one movement. This movement is sometimes considered a funeral march, and some say the contrasting melodic ideas are as if there are multiple funeral processions going to the cemetery at the same time. Multiple funeral processions may not have been uncommon for Beethoven to see during the war and may have influenced this piece. A brief coda ends the second movement.

Ostinato Pattern



Mvt. IV

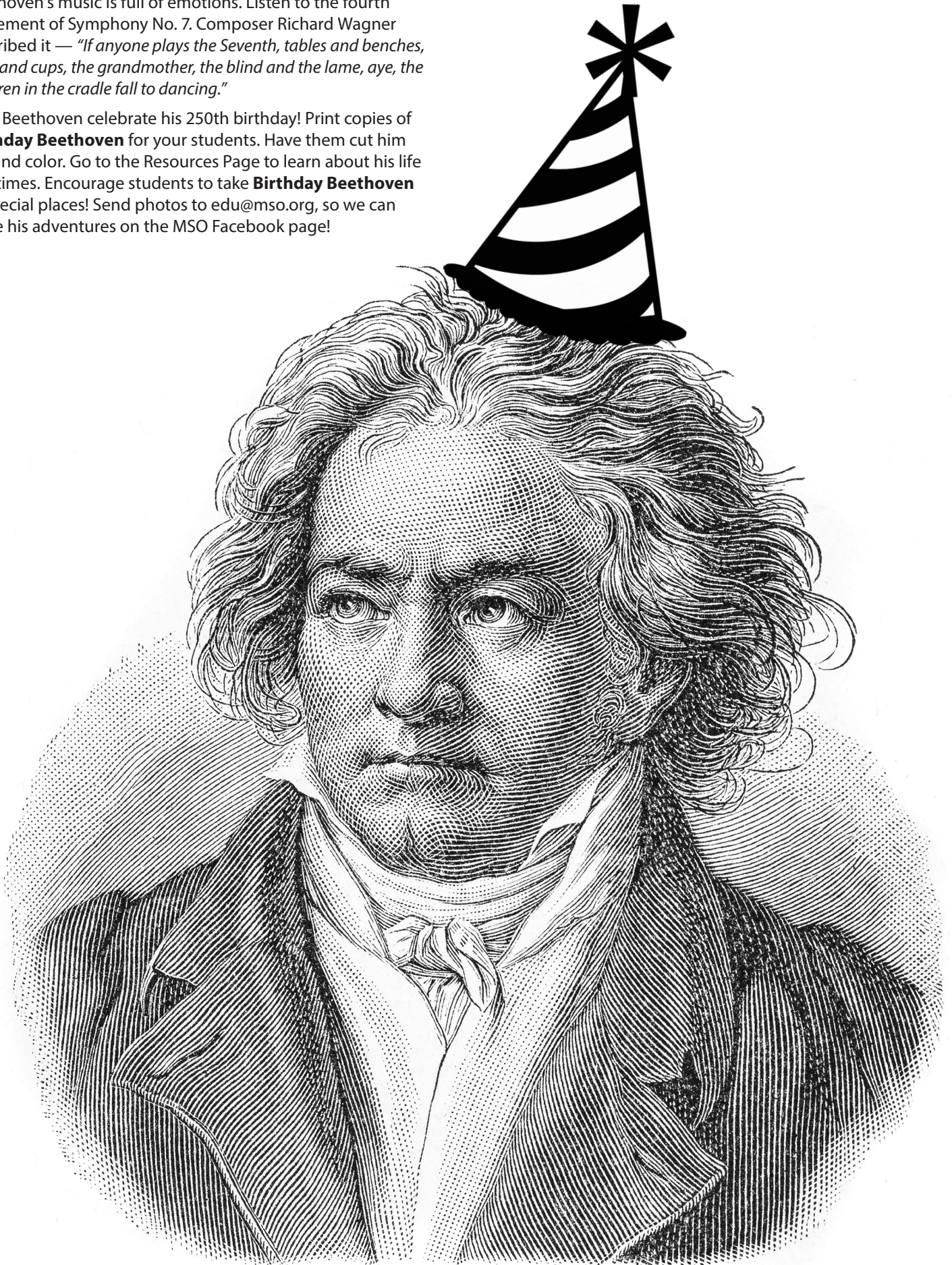
The fourth and final movement is in sonata form and is quick and lively. Beethoven uses accents in unexpected places and repeats phrases to create a sense of movement. Throughout the whole seventh symphony, Beethoven creates many rhythmic aspects. Sometimes instead of a melodic phrase, Beethoven chooses a single note to play a rhythmic figure to create lots of forward energy. This is used in the fourth movement to drive to a dramatic finish.

The movement starts with a four note motive that is rhythmically opposite of the four note opening motive in Symphony No. 5. This pattern occurs throughout the whole movement. The second theme of the sonata is a typical tune from a Hungarian dance. The dynamics in the coda grow to a triple-forte, or **fortississimo**, which is rarely seen in Beethoven's music.

ACTIVITY IDEA: BIRTHDAY BEETHOVEN!

Beethoven's music is full of emotions. Listen to the fourth movement of Symphony No. 7. Composer Richard Wagner described it — *"If anyone plays the Seventh, tables and benches, cans and cups, the grandmother, the blind and the lame, aye, the children in the cradle fall to dancing."*

Help Beethoven celebrate his 250th birthday! Print copies of **Birthday Beethoven** for your students. Have them cut him out and color. Go to the Resources Page to learn about his life and times. Encourage students to take **Birthday Beethoven** to special places! Send photos to edu@mso.org, so we can share his adventures on the MSO Facebook page!



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. listeningadventures.carnegiehall.org/game.aspx

Utah Symphony/Utah Opera Instruments of the Orchestra Video Series (short videos profiling musicians and their instruments in the orchestra). [youtube.com/playlist?list=PLALV7z7CDQ7yCW0vUK4mOMAE4ub_h0TG](https://www.youtube.com/playlist?list=PLALV7z7CDQ7yCW0vUK4mOMAE4ub_h0TG)

Composer, Pieces, and General Background

Dallas Symphony Orchestra Kids website.

Composer list includes a page on Beethoven: mydso.com/dso-kids/learn-and-listen/composers

New York Philharmonic Kidzone website.

Composer gallery, music games, and instrument information: sphinxkids.org/index.html

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

Venezia, Mike. *Ludwig van Beethoven (Getting to Know the World's Greatest Composers)*.

Beethoven Lives Upstairs.

(Book, CD, and DVD can be found on Amazon)

Blitt, Barry and Winter, Jonah.

The 39 Apartments of Ludwig van Beethoven.

Symphony No. 9 in D minor, Opus 125, "Choral," Mvt. IV

Visual Listening Map [youtube.com/watch?v=ljGMhDSSGFU](https://www.youtube.com/watch?v=ljGMhDSSGFU)

Leonard Bernstein conducts ("Ode to Joy" theme begins approx. 3:45) [youtube.com/watch?v=t4N5-OALObk](https://www.youtube.com/watch?v=t4N5-OALObk)

"Ode to Joy" – Theme from Beethoven's 9th Symphony – simple piano arrangement

[flickr.com/photos/45270673@N05/4164431891](https://www.flickr.com/photos/45270673@N05/4164431891)

"Joyful, Joyful" – Finale from *Sister Act II* (1993 film) –

An upbeat version of Beethoven's "Ode to Joy":

[youtube.com/watch?v=OaEH1e_DLm0](https://www.youtube.com/watch?v=OaEH1e_DLm0)

Symphony No. 3 in E-Flat Major, Opus 55, "Eroica," Mvt. I

Leonard Bernstein conducts the Vienna Philharmonic (video):

[youtube.com/watch?v=W-uEjxxYtHo](https://www.youtube.com/watch?v=W-uEjxxYtHo)

MIT Listening Guide (pdf) **click first result**

ocw.mit.edu/search/ocwsearch.htm?q=eroica%20listening%20guide

Symphony No. 5 in C minor, Opus 67, Mvt. I

Visual Listening Map [youtube.com/watch?v=rRgXUFnfKIY](https://www.youtube.com/watch?v=rRgXUFnfKIY)

Fantasia 2000 (1999). Symphony No. 5 (video):

[youtube.com/watch?v=nMnlxYkZKaU](https://www.youtube.com/watch?v=nMnlxYkZKaU)

Symphony No. 6 in F Major, Opus 68, "Pastoral," Mvt. III

Audio recording with scrolling paintings of countryside.

[youtube.com/watch?v=3c5cSRaCN9s](https://www.youtube.com/watch?v=3c5cSRaCN9s)

Symphony No. 6 in F Major, Opus 68, "Pastoral," Mvt. IV

Mvt. IV with storm photos (Note: Mvt. IV ends approx. 3:25. The video continues with Mvt. V.)

[youtube.com/watch?v=Rn9_C6X4UXM](https://www.youtube.com/watch?v=Rn9_C6X4UXM)

Symphony No. 7 in A Major, Opus 92, Mvt. II

Visual Listening Map [youtube.com/watch?v=ffYKCNy6kUk](https://www.youtube.com/watch?v=ffYKCNy6kUk)

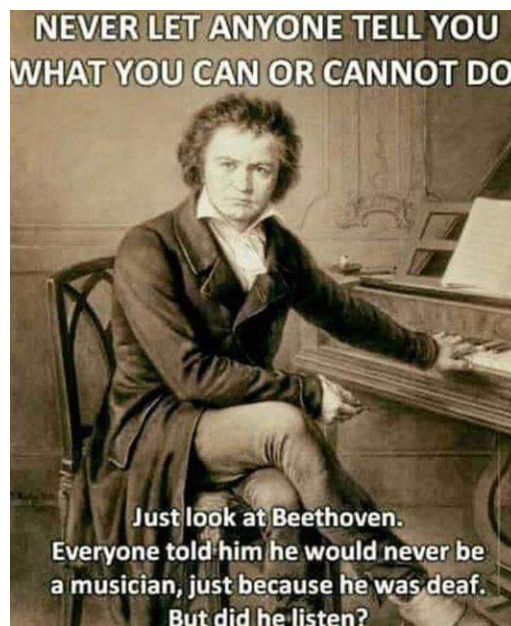
Video Clip (5:12) from "The King's Speech".

King George VI (Colin Firth) gives a live radio broadcast as Great Britain enters World War II, facing both a grave moment in world history and conquering his own life-long speech impediment in this scene from the 2010 film. Beethoven's music underscores his famous speech. [youtube.com/watch?v=W9UktXoM6Zw](https://www.youtube.com/watch?v=W9UktXoM6Zw)

Symphony No. 7 in A Major, Opus 92, Mvt. IV

Gustavo Dudamel conducts the Simon Bolivar Youth Orchestra

[youtube.com/watch?v=o-MixxJBJ7E](https://www.youtube.com/watch?v=o-MixxJBJ7E)



Glossary

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

Allegretto Musical direction indicating that a piece is to be played at a fairly brisk tempo.

Alto A singer who sings in the low female range.

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.

Choral Composed for or sung by a choir or chorus.

Chorus A group of singers singing together.

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.

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

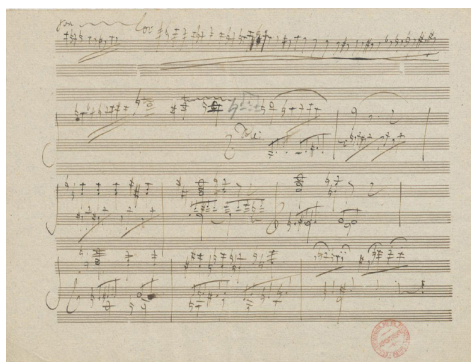
Compose The act of writing music.

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.



Beethoven Piano Concerto 3 cadence

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

Crescendo A gradual increase in loudness.

Decrescendo A gradual decrease in loudness.

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

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

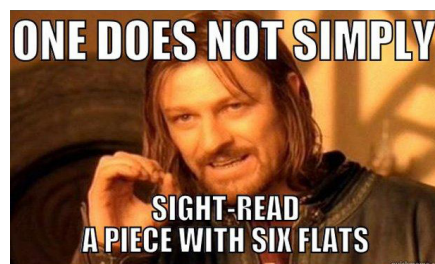
Ensemble A group of 2 or more musicians.

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

Encore An additional performance at the end of the concert called by the audience.

Finale Movement or passage that concludes the musical composition.

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



Form The structure of a piece of music.

Forte A dynamic marking indicating to play loud.

Fortississimo A dynamic marking indicating to play very, very loud (triple-loud).

Freelance Working on a contract basis.

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

Harmony The pleasing combination of two or three pitches played together in the background while a melody is being played. Also refers to the study of chord progressions.

Instrumentation Arrangement of music for a combined number of instruments.

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

Key signature The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

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

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

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

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

Motif/motive Primary theme or subject.

Movement A separate section of a larger composition.

Natural Symbol showing the note is returned to its original pitch after being raised or lowered.

Notation The methods of transcribing music into print.

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

Opus A musical work, abbreviated to Op. Often used with a number to designate a work in its chronological relationship to a composer's other works.

Orchestra A large group of instrumentalists playing together.

Orchestral Having to do with the orchestra.

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

Piano Dynamic marking indicating to play softly.

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

Premiere First official performance of a work.

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

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

Repertoire A collection or body of standard works performed regularly.

Rest A period of silence in a musical line.

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

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.

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



Solo Music performed by only one instrument or voice.

Soloist The person performing the solo line.

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

Sonata Form Musical form of a movement consisting of three sections, the exposition, development, and recapitulation.

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.

Syncopation 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.

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

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

Tremolo A wavering effect in a musical tone, created by rapid repetition of a pitch.

Trio Musical composition for three performers. The term can also be identified as the middle section of a dance movement in ternary form.

Variation The repeating of a theme in an altered way.

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 these 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. 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.

The **Bach Double Violin Concerto Competition** is part of ACE. Students in 8th grade and younger 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 takes place on February 1, 2020. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.

CIVIC MUSIC EDUCATOR AWARDS & EDUCATOR'S NIGHT

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.

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.

AUDREY G. BAIRD STARS OF TOMORROW AUDITIONS AND CONCERT

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

The 2020 Stars of Tomorrow Auditions will be held on February 8, 2020. The 2020 Audrey G. Baird Stars of Tomorrow concert will be held on May 12, 2020. For more information and to receive an audition application, please contact the Education Department at 414.226.7812 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.

Milwaukee Symphony Orchestra 2019.20 Season

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 J. BENSON

Assistant Chorus Director

FIRST VIOLINS

Frank Almond, *Concertmaster*
Charles and Marie Caestecker
Concertmaster Chair
Ilana Setapen, *Associate Concertmaster*
Jeanyi Kim, *Associate Concertmaster*
Third Chair
Alexander Ayers
Michael Giacobassi
Lynn Horner
Yuka Kadota
Dylana Leung
Chi Li
Lijia Phang
Margot Schwartz
Karen Smith

SECOND VIOLINS

Jennifer Startt, *Principal*
Andrea and 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 Zininger Yarmel,
Assistant Principal
Jennifer Bouton Schaub

PICCOLO

Jennifer Bouton Schaub

OBOES

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

ENGLISH HORN

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

CLARINETS

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

E FLAT CLARINET

Benjamin Adler

BASS CLARINET

William Helmers

BASSOONS

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

CONTRABASSOON

Beth W. Giacobassi

HORNS

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

TRUMPETS

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

TROMBONES

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

BASS TROMBONE

John Thevenet
Richard M. Kimball Bass Trombone Chair

TIMPANI

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

PERCUSSION

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

PIANO

Melitta S. Pick Endowed Chair

PERSONNEL MANAGERS

Françoise Moquin, *Director of Orchestra Personnel*
Rip Prétat, *Assistant Personnel Manager*

LIBRARIANS

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

PRODUCTION STAGE MANAGER

Amy Langenecker

PRODUCTION TECHNICAL MANAGER

Tristan Wallace

* Leave of Absence 2019.20 Season

** Acting members of the Milwaukee Symphony Orchestra 2019.20 Season

String section members are listed in alphabetical order.



MILWAUKEE SYMPHONY
ORCHESTRA

Ken-David Masur Music Director