

Milwaukee Symphony Orchestra &
Really Inventive Stuff, theatre company

PETER & THE WOLF



MISO
MILWAUKEE SYMPHONY
ORCHESTRA

Ken-David Masur Music Director

2019.20
Concerts
for
Schools

Welcome!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am pleased to welcome you to our 2019.20 education season. We are thrilled to have you and your students come to our concerts. It will be a fun, educational, and engaging musical experience.

To help prepare your students to hear this concert, you will find key background information and activities for all of the featured musical selections and their composers. Additionally, you will find lesson plans presented in the Comprehensive Musicianship through Performance model. These lessons have skill, knowledge and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy *Peter and the Wolf*. We invite you to review these materials and provide feedback – we want to know what you think!

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

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

Sue Doornek, *Docent Chair*
Ann Furlong, *Usher Co-Chair*
Sherry Johnston, *Usher Co-Chair*
Maureen Kenfield, *Usher Co-Chair*

Thanks to the following people for their contributions to these concert preparation materials:

Hannah Esch, *MSO Education Coordinator, content author*
Michelle Pehler, *MSO ACE & Education Manager, curriculum contributor*
Zachary-John Reinardy, *graphic design*

Again, we appreciate your attendance and hope to see you at another concert soon!

Sincerely,



Rebecca Whitney
Director of Education, Milwaukee Symphony Orchestra

For more information about the Comprehensive Musicianship through Performance model, please go to wmeamusic.org/cmp

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Audio Guide

The MSO will now be using Spotify as the Audio Guide to accompany this Teacher Resource Guide. A Playlist for this concert has been created for your ease of use for listening to repertoire. To access the Spotify Playlist for this concert, please follow these instructions:

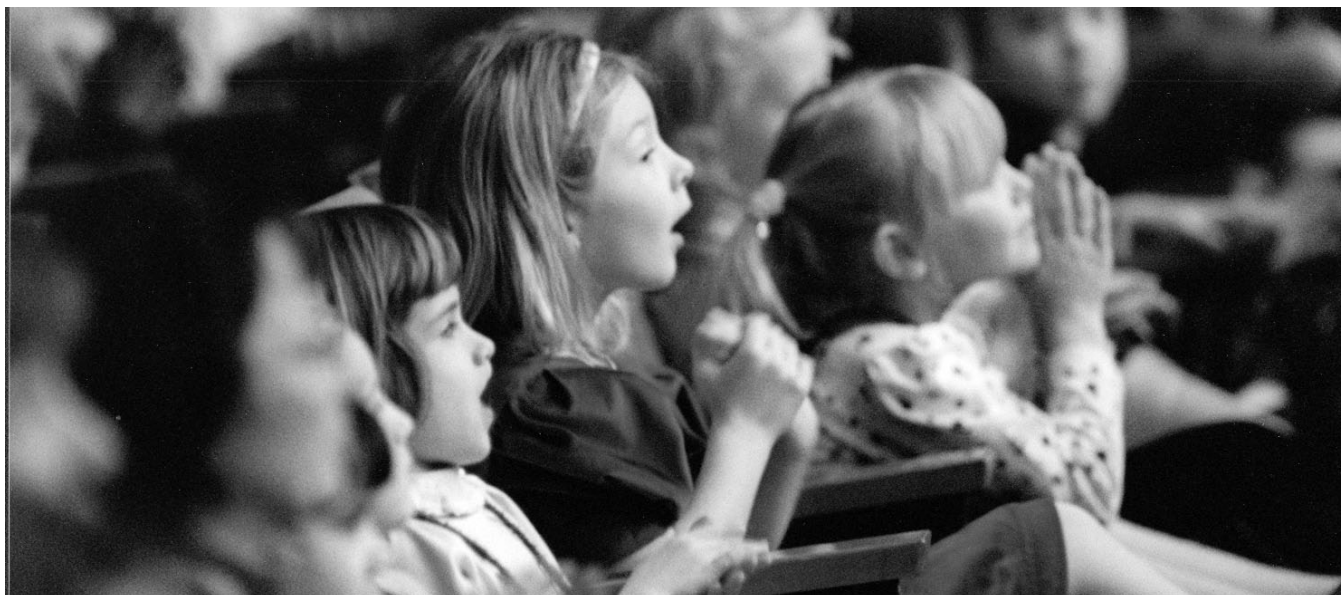
➤ **Click *Peter and the Wolf-MSO Playlist****

-OR-

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

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

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



How to Have Fun with the Milwaukee Symphony

Before You Come

Leave food, drink, candy, and gum behind — avoid the rush to the trash cans!

Leave your backpack at school — why be crowded in your seat?

Go to the bathroom at school so you won't miss a moment of the concert!

When You Arrive

Ushers show your group where to sit. Your teachers and chaperones sit with you.

Get comfortable! Take off your coat and hat, and put them under your seat.

If you get separated from your group, ask an usher to help.

On Stage

The orchestra will gather before your eyes.

Each piece has loud and quiet parts. How do you know when it ends? When the conductor turns toward the audience, the piece is over. Show your appreciation by clapping.

Listen Closely

Watch the conductor. Can you figure out which instruments will play by where he/she is pointing or looking?

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

Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. How about a third?

If the music were a movie soundtrack, what would the setting be? What kind of story would be told?

Pick out a favorite moment in the music to tell your family about later. Keep your thoughts to yourself at the concert — let your friends listen in their own way.



ABOUT THE MILWAUKEE SYMPHONY

The Milwaukee Symphony Orchestra, led by newly appointed music director, Ken-David Masur, is among the finest orchestras in the nation. Since its inception in 1959, the MSO has found innovative ways to give music a home in the region, develop music appreciation and talent among area youth, and raise the national reputation of Milwaukee. The MSO's full-time professional musicians perform more than 135 classics, pops, family, education, and community concerts each season in venues throughout the state. A pioneer among American orchestras, the MSO has performed world and American premieres of works by John Adams, Roberto Sierra, Phillip Glass, Geoffrey Gordon, Marc Neikrug, and Matthias Pintscher, as well as garnered national recognition as the first American orchestra to offer live recordings on iTunes. Now in its 48th season, the orchestra's nationally syndicated radio broadcast series, the longest consecutive-running series of any U.S. orchestra, is heard annually by more than two million listeners on 147 subscriber stations in 38 of the top 100 markets.

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

The MSO's standard of excellence extends beyond the concert hall and into the community, reaching more than 40,000 children and their families through its Arts in Community Education (ACE) program, Youth and Teen concerts, Family Series, and Meet the Music pre-concert talks. Celebrating its 30th year, the nationally-recognized ACE program integrates arts education across all subjects and disciplines, providing opportunities for students when budget cuts may eliminate arts programming. The program provides lesson plans and supporting materials, classroom visits from MSO musician ensembles and artists from local organizations, and an MSO concert tailored to each grade level. This season, more than 5,700 students and 400 teachers and faculty in 16 Southeastern Wisconsin schools will participate in ACE.



MUSIC FOR ME

Peter and the Wolf

Tuesday, November 5, 2019 at 10:00 AM

Tuesday, November 5, 2019 at 11:30 AM

Wednesday, November 6, 2019 at 10:00 AM

Pabst Theater

Milwaukee Symphony Orchestra | TBD, conductor

Really Inventive Stuff, theatre company

L. MOZART *Toy Symphony*

GRIEG *Holberg Suite, Opus 40*

I. Prelude

PROKOFIEV *Peter and the Wolf*

Herzfeld
Foundation

GMP Greater Milwaukee
FOUNDATION
greater together

WISCONSIN arts BOARD
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ART WORKS.
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UPAF
UNITED PERFORMING ARTS FUND

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

MUSIC IS A POWERFUL WAY TO TELL A STORY.

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



LEOPOLD MOZART (1719-1787)

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

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

Toy Symphony

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

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

GENERAL LESSON PLANS

Skill Outcome:

Students will demonstrate appropriate concert etiquette when attending a symphony orchestra performance in any concert hall.

STRATEGIES:

1. Ask students to describe places they have been where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List answers on the board.

2. Discuss the appropriate audience behavior for each of the settings your students listed. For example, how would audiences behave at a golf tournament versus a football game?
3. Review MSO concert etiquette materials with students. How is audience behavior at an orchestra concert similar or different to other events? Why is it different?
4. Choose students to act as performers in various settings. For example, they may pretend to be playing a sport like golf or baseball, or be playing instruments in an orchestra or a rock band. Ask the rest of the class to pretend to be the “audience”.

➤ Assessment:

Students display appropriate concert etiquette at the Music for Me! Concert. Following the concert, have students take a self-assessment of their concert etiquette using the following rubric:

➤ ***Did I stay quiet and allow myself and others to experience the concert fully?***

Yes!  Kind of  Needs work 

➤ ***Did I clap at the appropriate times to show the musicians they did a good job?***

Yes!  Kind of  Needs work 

➤ ***Was I a good role model for my classmates by demonstrating proper audience behavior?***

Yes!  Kind of  Needs work 

Knowledge Outcome:

Students will be able to identify the four instrument families in an orchestra through investigation and sorting.

STRATEGIES

1. Teacher introduces or reviews the orchestra to the class:
 - a. Large group of musicians who play together, made up of four different families of instruments.
 - b. Instrument families each produce sound differently:
 - i. Strings – string vibrates after being plucked or bowed
 - ii. Woodwinds – air blown across a reed or opening that vibrates
 - iii. Brass – air blown into a mouthpiece through vibrating lips
 - iv. Percussion – something that is struck, causing vibration
2. Create (or provide) enough instrument family graphic cards for each student in your class. Attach an instrument family graphic card on each student’s back (students do not get to see their card). Designate a spot in the room for each instrument family for students to move to once they have discovered the card on their back.

(NOTE: See Resources for printable Instrument Family Flashcards).
3. Students form pairs and decide who “A” is and who “B” is and quietly look at each other’s back. The students should not tell each other what is on their backs.

4. "A" asks three "yes" or "no" questions then makes one guess about which instrument family they think they are based on the answers they received. "B" will do the same process. For younger students, you may want to provide question options on the board.
5. If a student guesses incorrectly, they form a new pair to ask questions and guess, as above, until each learns what is on his/her back.
6. Once a student guesses correctly, they move their card from their back to their front and go to the designated area for their specific instrument family.
7. Each group presents to the class their instrument family and demonstrates how an instrument from their family would be played.

➤ **Assessment:**

Students will correctly identify the different instrument families.

Affective Outcome:

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

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

STRATEGIES:

1. Ask students what their favorite musical instrument is. Do they know how to play this instrument? Do they know someone who plays this instrument? Where do they see this instrument played? What do they like about it?
2. Tap two pencils (or two other random objects) together in a rhythmic pattern. Ask students what they thought about your instrument?
 - a. Try different combinations of materials that make noise, but do not look like "typical" musical instruments.
 - i. Examples: Moving a bendy straw up and down in a cup, blowing across the top of a bottle, shaking something filled with beans, rice, or sand, opening and closing a book or flipping through the pages, etc.
3. Have a discussion with students about how many things can be a musical instrument, especially if you use your imagination.
4. Play *Toy Symphony* for students and have them listen for some instruments that may seem unusual.
<https://www.youtube.com/watch?v=1miohLVZobE>
 - a. What kind of sounds did they hear?
 - b. Talk about what some of these unique instruments were?
5. Allow students to create their own musical instrument that is unique by the way it looks or sounds. Choose from one of the options below.
 - a. **Make A Recycled Instrument:**
 - i. Set up assembly stations in your classroom to allow students to create their own musical instrument.
 1. **Materials Station:** Recycled materials. Set out recycled materials for students to use to create their instrument. You can have plastic bottles, caps, paper towel rolls, tin cans, etc. Keep the items handheld and easy to hold. Have students choose two items that they want to use to create an instrument.

2. **Materials Station:** Supplemental materials. These materials could be sand, rice, beans, paper-clips, bells, rubber bands, etc. Items can be things that fit inside of the recycled materials or be attached to the outside.
3. **Assembly Station:** Have students assemble their instrument. Encourage them to get creative about how their instrument might make noise. Do they hit the materials together? Do they shake their instrument? Do they strum something? At this station, have scissors, tape, string, glue, etc.
4. **Decoration Station:** Every instrument isn't complete without its own flair! Allow students to color, paint, add feathers or beads, etc. to decorate the instrument to make it their own.

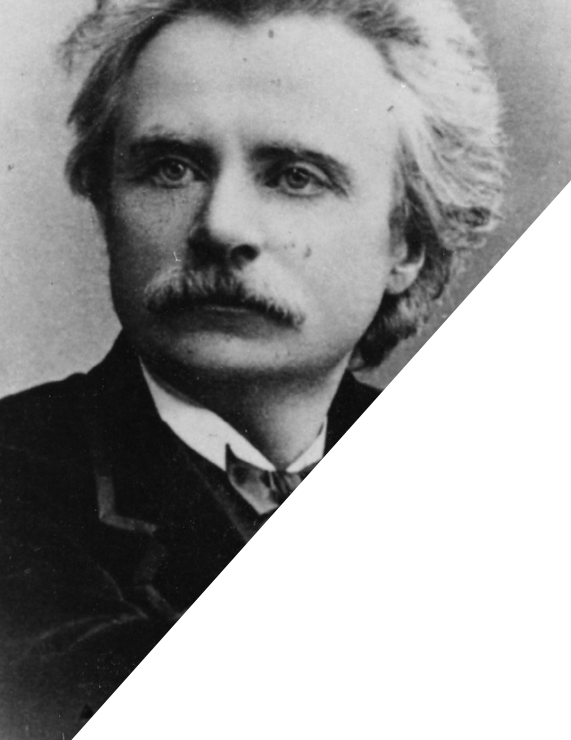
b. Family Created Instruments:

- i. Have students create a musical instrument with their families at home. Encourage students and families to use whatever materials they want and have them bring their finished product to class to share.
6. Once the instruments are complete, have a class show and tell. Allow students to play their instrument for the class and share how they made it.
 7. **BONUS:** Start a class orchestra and have all of the students play their instruments together. Lead the class as the conductor and stress the importance of how musicians need to watch the conductor to know when to start and stop. Practice playing loud and soft, fast and slow, and with feeling. Create your own unique *Toy Symphony* with your classroom instruments. Give your piece a title and perform for other teachers or students in the building.

» **Assessment:**

Students will create their own unique musical instrument.





EDVARD GRIEG (1843-1907)

Edvard Grieg was born in Bergen, Norway. His mother began to teach him to play piano at age six and by age nine he was composing his own music. Grieg received his formal music education from the Leipzig Conservatory in Germany at the age of fifteen and in 1861 he made his **debut** as a concert pianist in Sweden. He had an active career as a pianist, but every summer he went home to his cottage in Norway to **compose**. In 1865 Grieg became one of the founders of Euterpe. The group was formed with his friend Rikard Nordraak and was meant to promote new Scandinavian music by young composers. Grieg was waiting in Rome for Nordraak later that year when he received word that his friend had died. Although a sad time for Grieg, it led to an important first meeting with renowned playwright Henrik Ibsen.

Many of Grieg's compositions are rooted in the sound of Norwegian **folk songs** including his sets of *Lyric Pieces*. He was exceptionally skilled at representing his native land through music and was regarded as a hero in Norway for providing his people with their own identity. Other successful works include his Piano Concerto in A minor, *Peer Gynt*, the song-cycle *Haugtussa*, and *Symphonic Dances*, Opus 64. He died on September 4, 1907.

Activity Idea:

» Galloping Dynamics

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

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

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

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

Holberg Suite, Mvt. I

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

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

HOLBERG SUITE —Melodic Line

Violin

Violin



SERGEI PROKOFIEV (1891-1953)

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

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

Peter and the Wolf

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

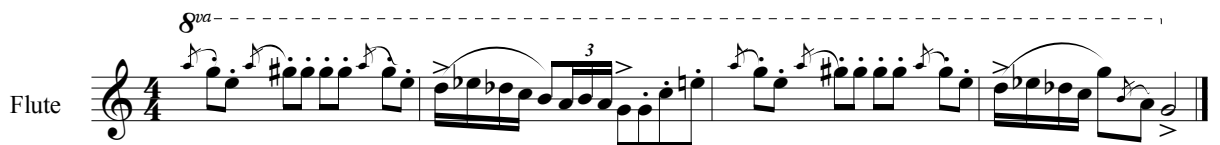
In the story, a young boy named Peter lives at his grandfather's home near a forest clearing. Peter's musical theme is played by the strings. It is light, bouncy, and happy!

—Peter's Theme



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

—Bird's Theme



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

—Duck's Theme



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

—Cat's Theme



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

—Grandfather's Theme



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

—Wolf's Theme



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

—Hunter's Theme



In a victory parade, Peter, the bird, the hunters leading the wolf, the cat and grumpy grumbling Grandfather ("What if Peter hadn't caught the wolf? What then?") all march together taking the wolf to the zoo.



Peter and the Wolf

LESSON PLANS

Skill Outcome:

Students will learn how musical themes can represent characters using *Peter and the Wolf* by Sergei Prokofiev.

STRATEGIES:

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

➤ Assessment:

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

Knowledge Outcome:

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

STRATEGIES:

1. Teach students about the musical terms tempo, dynamics, and pitch.
 - a. Tempo = the speed of the music.
 - i. Music can be fast or slow, and many speeds in-between.
 - b. Dynamic = the volume of the music.
 - i. Music can be loud or quiet and many dynamic levels in-between.
 - c. Pitch = the way the music sounds.
 - i. Music can have a high sound or a low sound and many pitches in-between.
2. Help students become familiar with these musical terms by sharing examples, leading them in demonstrations, and quizzing their knowledge.
3. Introduce your students to *Peter and the Wolf* by reading the story without any music. Afterwards, review each of the characters and ask students to describe them.

4. Explain that a composer will often write a musical theme to describe a character. Composers use elements like tempo, dynamics, and pitch to help represent how the character might act, feel, or think. Each character in *Peter and the Wolf* has a different combination of tempo, dynamics, and pitch to create their unique sounds.
5. Review the characters with the students. As a class, fill in the pre-listening portions of the following table.
 - a. Have students predict how they think each character will be depicted musically.
 - i. What will the tempo for each character be?
 - ii. What will the dynamic level for each character be?
 - iii. What will the pitch for each character be?
 - b. Ask students to explain their predictions.

<u>Character</u>	<u>Tempo</u> Fast or slow		<u>Dynamic</u> Loud or soft		<u>Pitch</u> High or low		<u>Instrument</u> used to depict character
	Pre-listening	Post-listening	Pre-listening	Post-listening	Pre-listening	Post-listening	
Peter							
Bird							
Duck							
Cat							
Grandfather							
Wolf							
Hunters							

6. Have students listen to *Peter and the Wolf*. Using the post-listening portion of the table, fill out the table based on what the students actually heard.
 - a. How did the composer portray each character? Were the predictions correct?
7. Identify the instruments used to represent each character. Discuss if they agree with the instrument Prokofiev chose. If not, what instrument would they have chosen instead?

» Assessment:

Students will use the words tempo, dynamics, and pitch to musically describe how each character in *Peter and the Wolf* is depicted.



STRATEGIES:

1. Read the story of *Peter and the Wolf*, if you haven't done so already. Afterwards, review each of the characters and how they helped one another.
 - a. Peter saved the bird from the cat.
 - b. Grandfather was protective of Peter for his safety.
 - c. Peter and the bird caught the wolf, saving others from his attack.
 - d. Peter convinced the hunters to spare the wolf's life and take him to the zoo.
 - e. The hunters help Peter and his Grandfather take the wolf to the zoo.
2. Ask students – "What is a community?"
 - a. Answers could include our class, our school, our town, etc.
3. Explain to students that just like the characters in *Peter and the Wolf*, everyone has different roles and abilities, but still contributes to how a community lives, works, and plays together.
4. Ask students to brainstorm examples of community helpers from their class, school, and beyond and how they help others.

a. Students	e. Parents	i. Garbage Collectors
b. Teachers	f. Police Officers	j. Cooks/Bakers
c. Principal	g. Firefighters	k. Postal Worker
d. Crossing Guards	h. Doctors/Nurses	l. Custodian
5. Place students in groups to work on a drawing (8 ½ x 11 or smaller). Assign a community helper to each group and have them work together to depict them and what they do.
6. Have students share their drawing to the class and talk about their community helper.
7. Create a mural of the students' posters and showcase it somewhere in your school.

➤ Assessment:

Using art, students depict a community helper and reflect on the importance of their roles.





REALLY INVENTIVE STUFF

Michael Boudewyns, co-founder & performer

In 2004, Michael co-founded Really Inventive Stuff. In 2004, he also made his solo orchestra debut with the Philadelphia Orchestra. In the 19-20 season, Michael makes his debut with the Colorado Music Festival (*Peter and the Wolf*), Southeast Iowa Symphony (*Peter and the Wolf*), and Deertrees Theatre (*The Story of Babar, Green Eggs and Ham*).

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

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

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

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

Print and Online Resources

INSTRUMENTS AND THE ORCHESTRA

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 Grieg, Haydn, and Prokofiev:

<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>

Toy Symphony, Leopold Mozart

Romanian Youth Orchestra performs with conductor Cristian Mandeal:

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

Orchestra Family Flashcards

Holberg Suite Movement 1, Edvard Grieg

Audio Biography of Edvard Grieg featuring clips of his famous pieces, including the *Holberg Suite*:

<https://www.wqxr.org/story/griegs-life/>

Peter and the Wolf, Sergei Prokofiev

Schulman, Janet. Malone, Peter. *Sergei Prokofiev's Peter and the Wolf*. 2004. CD included.

Walt Disney recounts his first meeting with Sergei Prokofiev and his introduction to *Peter and the Wolf*:

<https://www.youtube.com/watch?v=QaHc01uwGXg>



Glossary

ACCOMPANIMENT:

Instrumental or vocal parts that support a more important part.

BAROQUE ERA OR PERIOD:

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

BEAT:

The unit of musical rhythm.

CADENCE:

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

CHORD:

Three or more musical notes played at the same time.

CLASSICAL ERA OR PERIOD:

The time in music history from the early-1700s to early-1800s. The music emphasized the use of formal structures while offering variety and contrast within a piece. Composed works were expressive and polished, with clearer divisions between sections and lighter textures.

COMMISSION:

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

COMPOSE:

The act of writing music.

COMPOSER:

A person who writes music.

COMPOSITION:

An original piece of music.

CONCERTMASTER:

The first violin in an orchestra.

CONCERTO:

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

CONDUCTOR:

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

CONTINUO:

The bass line.

CRESCENDO:

A gradual increase in loudness.

DEBUT:

A person's first appearance or performance in public.

DURATION:

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

DYNAMICS:

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

ENSEMBLE:

A group of 2 or more musicians.

EXCERPT:

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

FINALE:

Movement or passage that concludes the musical composition.

FLAT:

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

FOLK MUSIC:

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

Glossary

FORM:

The structure of a piece of music.

FORTE:

A dynamic marking indicating to play loud.

GENRE:

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

HARMONY:

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

INSTRUMENTATION:

Arrangement of music for a combined number of instruments.

KEY:

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

KEY SIGNATURE:

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

LEGATO:

Indicating a musician to perform in a smooth, flowing manner, without breaks between notes.

LEITMOTIF:

A recurrent theme throughout a musical or literary composition, associated with a particular person, idea, or situation. Translates from German as "leading motive."

MAJOR:

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

MELODY:

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

MINOR:

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

MOTIF/MOTIVE:

Primary theme or subject.

MOVEMENT:

A separate section of a larger composition.

NATURAL:

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

NEOCLASSICAL:

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

NOTATION:

The methods of transcribing music into print.

OPUS:

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

ORCHESTRA:

A large group of instrumentalists playing together.

ORCHESTRATION (V. ORCHESTRATE):

Arranging a piece of music for an orchestra.

PIANO:

A dynamic marking indicating to play softly.

PITCH:

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

PRELUDE:

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

PREMIERE:

The first official performance of a work.

PRODIGY:

A person, especially a young one, endowed with exceptional qualities or abilities.

Glossary

PROGRAM MUSIC:

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

PUBLISH:

To issue for public distribution.

QUARTET:

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

REPERTOIRE:

A collection or body of standard works performed regularly.

RHYTHM:

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

ROMANTIC ERA OR PERIOD:

The time in music history during the mid-1800s to early 1900s. Composers explored new realms of sounds to convey originality and individuality. The music was characterized by an emotional, expressive, and imaginative style.

SCALE:

Any set of musical notes ordered by pitch.

SCORE:

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

SHARP:

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

SLUR:

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

SOLO:

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

SONATA:

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

STACCATO:

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

STAFF:

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

SUITE:

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

SYMPHONIC POEM (TONE POEM):

An instrumental composition intended to portray a particular story, scene, or mood.

SYMPHONY:

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

TEMPO:

Indicating speed.

TEXTURE:

The way in which tempo, melody and harmony are combined in a composition that determines the overall quality of the sound in a piece. Often described in relation to density as thick or thin or in relative terms such as by the number of parts or voices present.

THEME:

A melodic or sometimes harmonic idea presented in a musical form.

TIMBRE:

The quality that makes a particular musical sound have a different sound from another, even when they have the same pitch and loudness.

TIME SIGNATURE:

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

TONE:

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

EDUCATION DEPARTMENT

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

ARTS IN COMMUNITY EDUCATION (ACE)

In its 30th year, the nationally recognized ACE program integrates arts education into state-required curricula, providing arts opportunities for students to enhance their complete learning experiences. Classrooms receive three visits per year by ensembles of MSO musicians and local artists as well as lesson plans and supporting materials. In addition, ACE students attend MSO concerts tailored to each grade level. This season, more than 5,700 students and 400 teachers from 16 area elementary and K-8 schools will participate in ACE.

The **Bach Double Violin Concerto Competition** is part of the ACE program. Student violinists in 8th grade and younger can audition to play part I or II of Bach's Double Violin Concerto. Multiple winners are chosen per part to perform with the MSO on an ACE concert each spring. This season's competition will take place on February 1, 2020. Contact the Education Department at 414.226.7886 or edu@mso.org for more information.

FAMILY CONCERTS

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

Sunday, November 3, 2019 at Pabst Theater *Peter and the Wolf* with Really Inventive Stuff

AUDREY G. BAIRD STARS OF TOMORROW AUDITIONS AND CONCERT

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

The 2020 Stars of Tomorrow Auditions will be held on February 8, 2020. The 2020 Audrey G. Baird Stars of Tomorrow concert will be held on May 12, 2020. For more information and to receive an audition application, please contact the Education Department at 414.226.7886 or edu@mso.org.

TEEN CHORAL PARTNERS

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

Each year, high school choirs are chosen to perform a choral masterwork with the MSO on the Concerts for Schools Teen Series. Choirs submit an application and audio recording in the spring and are chosen by blind audition. Application information for the 2020.21 season will be posted in the late spring of 2020.

CIVIC MUSIC EDUCATOR AWARDS

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

<https://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