



MUSICAL OPPOSITES



2017.18
Concerts
for
Schools

Welcome!

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

To help prepare your students to hear this concert, you will find key background information and activities for all of the featured musical selections and their composers. Additionally, two pieces are presented in the Comprehensive Musicianship through Performance model. These pieces have skill, knowledge and affective outcomes, complete with strategies and assessments. It is our hope that you will find this guide to be a valuable tool in preparing your students to hear and enjoy *Musical Opposites*. We invite you to review these materials and provide feedback – it really matters!

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

Marion Gottschalk, *Forte Chair*

Holly Klietz, *Education Chair*

Sue Doornek, *Docent Chair*

Ann Furlong, *Usher Co-Chair*

Sherry Johnston, *Usher Co-Chair*

Maureen Kenfield, *Usher Co-Chair*

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

Rebecca Whitney, *MSO Education Manager, curriculum author*

Zachary-John Reinardy, *graphic designer*

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

Sincerely,



Karli Larsen

Director of Education, Milwaukee Symphony Orchestra

For more information about the Comprehensive Musicianship through Performance model, please go to wmea.com/CMP

Table of Contents

Welcome from Director of Education.....	2
Audio Guide Information	3
Have Fun with the MSO.....	4
MSO Biography	5
About the Conductor	6
Program	7
Program Notes	8
Resources	20
Glossary.....	21
About the MSO Education Department	23
2017.18 Orchestra Roster	24

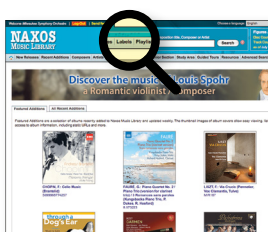


Audio Guide

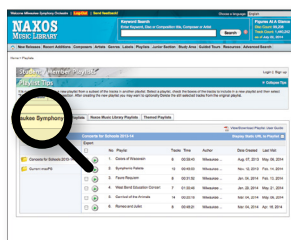
The MSO uses the Naxos Music Library as the Audio Guide to accompany this Teacher Resource Guide. A Playlist for this concert has been created for your ease of use for listening to repertoire.

To access the Naxos Playlist for this concert, please follow these instructions:

- Go to **www.NaxosMusicLibrary.com**
- Login on the upper right-hand side (case-sensitive):
Username: **msoMM**
Password: **msoMM**
- Select "Playlists" from the top of the website, near the middle.



Click "Milwaukee Symphony Orchestra Playlists" tab

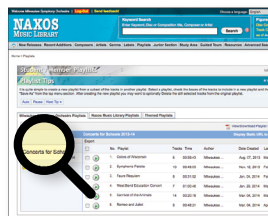


- On the left-hand side, choose the "Concerts for Schools 2017.18" folder.

All concert playlists will appear to the right of the folder. Double-click on "Musical Opposites" to open.

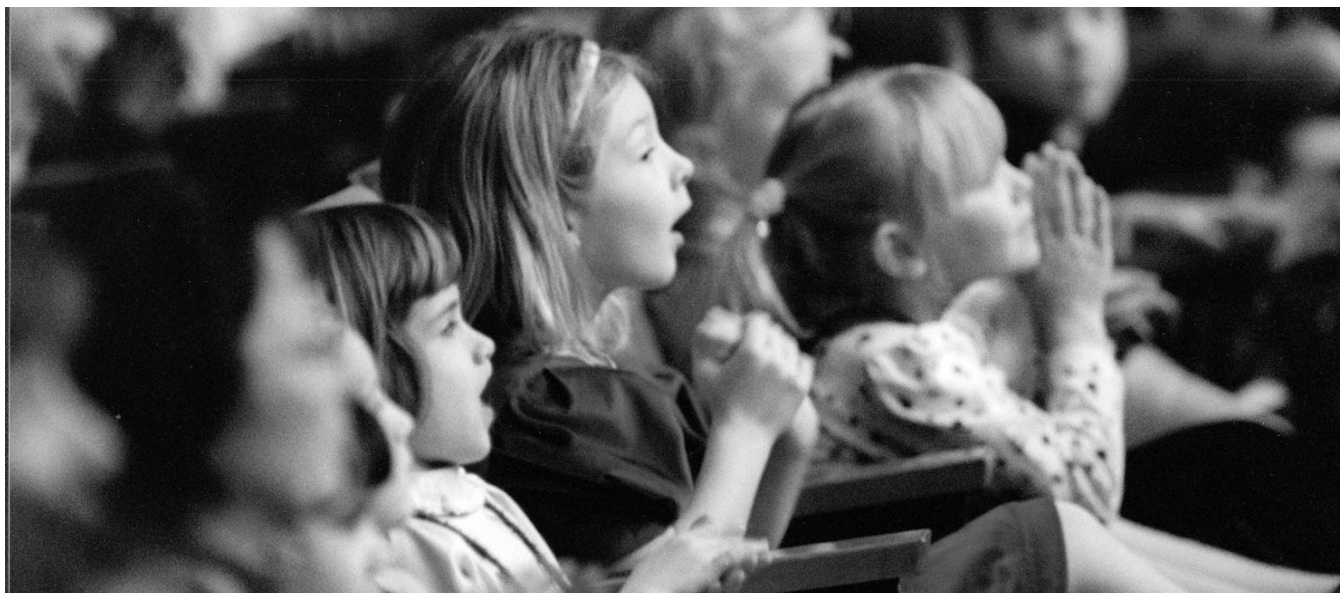
To play a single track, check the box next to the track and click "play."

To play the entire Playlist, check the box next to "No" at the top of the Playlist and click "play."



Having issues using the Naxos Music Library? Contact the MSO Education Department at 414.226.7886.

****PLEASE NOTE:** A recording of Djupstrom's *The Seahorse and the Crab* is not available. The Naxos Music Library has a maximum number of users at any given time. Please make sure you close out of it when you are not actively using it.



Have Fun with the Milwaukee Symphony

Before You Come

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

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

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

When You Arrive

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

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

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

On Stage

The orchestra will gather before your eyes.

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

Listen Closely

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

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

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

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

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



About the Milwaukee Symphony Orchestra

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

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

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



About the Conductor

Yaniv Dinur

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

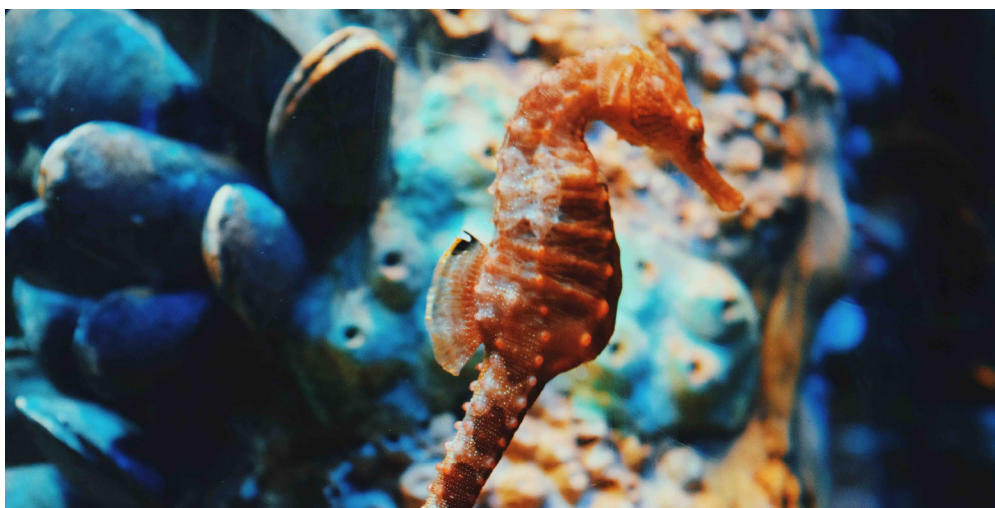
Dinur started his conducting career at the age of 19, performing with the Israel Camerata, making him the youngest conductor ever to conduct an orchestra in Israel. Since then, he also conducted the Israel Philharmonic Orchestra, Jerusalem Symphony, Houston Symphony, Louisiana Philharmonic, New World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

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

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

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





MUSIC FOR ME

Musical Opposites

Tuesday, November 14, 2017 at 10:00 am & 11:30 am

Wednesday, November 15, 2017 at 10:00 am

Uihlein Hall

Milwaukee Symphony Orchestra | Yaniv Dinur, *conductor*

JACQUES OFFENBACH "Can-Can" from Overture to *Orpheus in the Underworld*

CAMILLE SAINT-SAËNS *Carnival of the Animals*
IV. Tortoises

PIOTR ILYICH TCHAIKOVSKY .. Symphony No. 4 in F minor, Opus 363
III. Scherzo: Pizzicato ostinato

SERGEI PROKOFIEV Suite No. 2 from *Romeo and Juliet*, Opus 64b
I. Montagues and Capulets

PIOTR ILYICH TCHAIKOVSKY .. "Dance of the Sugar Plum Fairy" from *The Nutcracker*

LUDWIG VAN BEETHOVEN Symphony No. 3 in E-flat major, Opus 55, "Eroica"
III. Scherzo: Allegro vivace

MICHAEL DJUPSTROM *The Seahorse and the Crab*



Herzfeld
Foundation



Concerts for Schools is funded by the Herzfeld Foundation and the ENW 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).

With so many instruments and musicians

in the Milwaukee Symphony Orchestra, the orchestra can create a whole array of different sounds. Whether high or low, fast or slow, contrasts in music rouse the imagination and peak the listeners' interest. To finish, you and your students will hear how opposites help tell Djupstrom's *The Seahorse and the Crab*, an underwater adaptation of *The Tortoise and the Hare*.



JACQUES OFFENBACH (1819-1880)

Jacques Offenbach was the seventh child of a large musical family. He started playing the cello at a young age and began composing music when he was six. He became one of Europe's most popular and successful composers during his lifetime. Offenbach was one of the originators of operetta, a lighter form of opera that is similar to American musical theater, combining singing and spoken dialogue. Some of his most famous operettas are *La belle Hélène* and *Orpheus in the Underworld*. He wrote one full opera, *The Tales of Hoffman*.

"Can-Can"

FROM OVERTURE TO *ORPHEUS IN THE UNDERWORLD*

The story of Offenbach's operetta *Orpheus in the Underworld* is a parody of another famous opera, *Orpheus and Eurydice*, which was written in the 1600s by Italian composer Claudio Monteverdi. The original plot, based on a Greek myth, is a tragic love story about Orpheus's efforts to bring his wife Eurydice back from the dead. Offenbach's version is a **farce**. In it Orpheus and Eurydice are married but don't get along at all. Despite this, Orpheus still goes to the Underworld to try to get her back when she dies, but only because he thinks that's what everybody expects him to do. He fails to get her back, but everybody including Eurydice is actually happy about this, and the operetta ends with a big party scene featuring the "Infernal Galop." This very fast, energetic piece of music became extremely popular and is often copied and used as the background music for the Can-Can dance, so much so that it is now almost always referred to as the "Can-Can" instead of its real title.

Can-Can Theme

Allegro





CAMILLE SAINT-SAËNS (1835-1921)

Camille Saint-Saëns is considered one of the most talented musical **prodigies** of all time. He began music lessons as a toddler with his mother and his great aunt Charlotte, who moved in with the family to teach piano. The boy had perfect pitch, which means that he could sing any musical pitch without prompting or name any pitch that he heard. His first **composition** is dated March 22, 1839, when he was just three and a half years old. By age 10, Saint-Saëns was able to play all of Beethoven's 32 piano **sonatas** by memory – a talent he showed off by allowing audiences to choose which one they wanted to hear on the spot.

In addition to music, Saint-Saëns was also a great intellectual, writing poetry, scientific papers, and scholarly essays on music, history, and other topics. He studied geology, archeology, botany, and organized concerts of Franz Liszt's music. He also loved to travel, visiting North Africa, South America, and locations throughout Europe.

"Tortoises" FROM *CARNIVAL OF THE ANIMALS*

Carnival of the Animals was written in 1886, originally for a small **ensemble** of musicians. Saint-Saëns later re-wrote the work for full orchestra. The work was not published or performed publicly until after the composer's death. This was Saint-Saëns' wish, as he did not want the light-hearted work to distract from his more serious compositions. The work has fourteen **movements**, the first thirteen describing animals and the last movement being the **finale**. The music describes the animals by mimicking sounds they make or by characterizing how the animal moves or carries itself. Some of the animals described include the lion, chickens and roosters, wild donkeys, fish, birds, elephants, and tortoises.

"Tortoises" is written for strings and piano. The piano begins, and then the strings play a famous melody Saint-Saëns borrowed from another French composer, Jacques Offenbach. Saint-Saëns uses Offenbach's "Can-Can" to make a musical joke. The "Can-Can" is a very fast, energetic dance. But how do tortoises move? Listen to the speed of the melody to find out!

LESSON PLANS - "Can-Can" and "Tortoises"

Skill Outcome

Students will be able to perform a melody in contrasting tempi.

Strategies

1. After students have listened to the "Can-Can", teach them these lyrics to the chorus:

"Can You Can Can" by Richard Pulmutter

(note: lyrics for the entire song can be found online at beethovenswig.com)

Oh! Can you do the Can Can?
If you can then I can
I can Can Can if you Can Can
Can you Can Can

Oh! We can do the Can Can
Yes we can we Can Can
We can Can Can
Yes we can Can Can!

2. Try singing the song at a fast tempo, almost to match the orchestra version. What are some of the challenges? What can you try to make it a little easier and sound better? Experiment with some solutions (start slower and gradually increase tempo, try memorizing some words, etc).
3. Practice the song very slowly, just like the tempo of "Tortoises". Is it harder or easier than singing fast? What are some of the challenges of singing slowly and what can you try to make it a little easier and sound better? (take deep breaths, breathe together, blend voices)

Assessment

Students will evaluate their performance of the "Can Can" at varying tempo.

Everyone is singing together, we are starting and ending words at the same time.

Got it! 😄 Almost There 😞 Needs More Work 😞

A listener can understand the words – they are pronounced clearly.

Got it! 😄 Almost There 😞 Needs More Work 😞

We are making a nice sound together—everyone's voice is blending in, and we are singing in tune.

Got it! 😄 Almost There 😞 Needs More Work 😞

Knowledge outcome:

Students will describe musical tempi using appropriate terminology.

Strategies

1. Show students a turtle puppet, and ask them if the turtle moves fast or slow (slow!). Tell students that in music, we use the word *lento* for "slow", and have them say the term. To reinforce this, play "Tortoises" for the students. Have students create a movement or gesture that matches the tempo's feel.
2. Then, using a rabbit puppet, ask students the same question (fast). Teach students the word *allegro* for fast. Again, have students say the words with the correct tempo association. Play the "Can Can" and again, have students create a movement or gesture for the music.
3. Tell students that lots of music has a medium tempo, and we use the term *moderato* to describe medium tempo music. Play an example, such as "Dance of the Sugar Plum Fairy" or something from popular music ("Shiny" from *Moana*). What kind of animals would students pick to represent *moderato*?
4. Ask students how the different tempi are related to one another (they are opposites, *moderato* is in between). Make a list of things that can move at *lento*, *moderato* and *allegro* tempi (animals, modes of transportation, etc.)

Assessment:

When listening to an unfamiliar piece of music, students are able to describe the tempo using musical terms.

Affective:

Students will explore how a composer uses extremes for musical effect.

1. After learning the “Can-Can” and “Tortoises”, explain to students that the composer, Camille Saint-Saëns, meant “Tortoises” to be a musical joke. What is so funny about the music?
2. Describe the Can-Can dance for students, or watch a video: <https://www.youtube.com/watch?v=T59EDTqqW0A> is a good, kid-friendly option. If you’re brave and have enough space, let the students try a few Can-Can kicks!
3. Ask students to imagine a Tortoise trying to dance the Can-Can. Listen to “Tortoises” and watch this video. <https://www.youtube.com/watch?v=AHvqaRaDzQE> Do they understand the joke better? Let them try a few Tortoise-like Can Can kicks. How does that feel different than the fast tempo kicks?

Assessment

Ask students to try out an extreme tempo change for one of their favorite songs (let them choose faster or slower) and describe the effect. Is it funny? Sad? Angry?





PIOTR ILYICH TCHAIKOVSKY (1840-1893)

Piotr Ilyich Tchaikovsky's family moved often when he was a child because his father was a mining engineer. He was very close to his mother and siblings. After graduation from school in 1859, he briefly took a position in the Ministry of Justice, but soon found that his true calling was in music. He took music classes at the Russian Musical Society before enrolling in the St. Petersburg Conservatory in 1862. After receiving his music degree, Tchaikovsky taught at the Moscow Conservatory, but did not like teaching. He soon received money from a rich **patron**, Nadezhda von Meck, that allowed him to pursue composing.

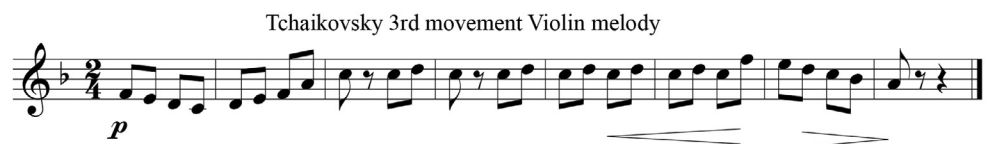
Tchaikovsky became a respected composer and **conductor**. He wrote some of the most famous themes in classical music history. He was a master of his art and is known for his charming melodies and powerful compositions. Tchaikovsky composed some of his most well-known works near the end of his life, including the **ballets** *Sleeping Beauty* and *The Nutcracker* and Symphonies 4, 5, and 6. In 1891 he traveled to New York City for the grand opening of Carnegie Hall. He died on November 2, 1893, just five days after conducting the **premiere** of his Symphony No. 6. Today, Tchaikovsky is one of the most performed composers by American symphony orchestras.

Scherzo (3rd Movement)

FROM SYMPHONY NO. 4 IN F MINOR, OPUS 36

Tchaikovsky began writing his Fourth **Symphony** in 1877. This was a very difficult time for him. That year Tchaikovsky married a former student from the Moscow Conservatory, and the marriage was immediately unhappy. The couple separated after only a few weeks. The strong and difficult emotions Tchaikovsky felt were expressed in the music of the symphony. When it premiered audiences and critics of the time thought it was too passionate and chaotic. Today, however, it is one of Tchaikovsky's most beloved symphonies.

The Fourth Symphony has four movements. In contrast to the other movements, the **Scherzo** (3rd movement) sounds fun and playful, like a peasant celebration with dancing. Throughout the entire movement, the strings play **pizzicato**. Their parts are full of short, quick notes and running lines.



Listen for the contrast when the **woodwinds** enter. You'll hear the long oboe note first before the other woodwind instruments join in. Finally you'll hear the **brass** family, which plays a military sounding **march**.



Activity Idea: Short and Long

Have a discussion with your students about the concepts of short and long. What are some long things they can name? Short things? Then tell them that not only can things be short and long, but sounds can be too. Can they think of some examples (long: train whistle, siren, wolf howl, etc. Short: door bell, thunderclap, door slam, etc.)? Listen to the 3rd movement of Tchaikovsky's 4th Symphony. Do the students hear mostly short or long sounds? (Mostly short, but listen for the one long oboe note in the middle!). Using either standard musical notation or another graphic representation (like dots and lines) have your students write short rhythmic compositions with both long and short sounds. Students can perform each other's compositions using classroom instruments, body percussion, or voices.

SERGEI PROKOFIEV (1891-1953)

Prokofiev was born in 1891 in a small village in Ukraine. Inspired by his mother who was a very good 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 so that he could study music there. 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*.

"Montagues and Capulets"

FROM SUITE NO.2 FROM *ROMEO AND JULIET*, OPUS 64B

Based on Shakespeare's famous play about ill-fated lovers from warring families, Prokofiev's music for the ballet *Romeo and Juliet* has been popular ever since its premiere in 1938. The music blends his gift for beautiful melodies with his use of strong rhythms and sharp wit. After the ballet premiered, Prokofiev took parts of the music and grouped them together in two **suites** to be played by an orchestra alone, without dancers.



“Montagues and Capulets” comes from the second suite. It begins with dark, moody music which points to the tragic end of the story. The scene moves to the Capulet ball where a disguised Romeo sneaks in and meets Juliet for the first time. The music features a strong, rhythmic march. Prokofiev makes fun of the arrogance of the two warring families in this music by overly emphasizing the rhythm of the march. It is heavy and plodding, and uses many low **bass clef** instruments. It is sometimes known as “The Dance of the Knights,” because guests at the Capulets’ ball include knights as well as other noblemen and women.

Montagues and Capulets March



PIOTR ILYICH TCHAIKOVSKY

“Dance of the Sugar Plum Fairy”

FROM *THE NUTCRACKER*

The Nutcracker, based on E.T.A. Hoffman’s fairy tale, is about young Clara at Christmastime. Her godfather gives her a nutcracker doll at the annual family party. Clara wants to stay up late, but falls asleep. She has a dream filling the remainder of the ballet. Magical events take place. The Nutcracker comes alive and defeats the Mouse King in an epic battle, and then changes into a Prince. He escorts Clara to a beautiful fantasy land, where they are greeted by the Sugar Plum Fairy. The fairy does a beautiful dance accompanied by the **celesta**, a keyboard instrument that sounds like a music box. The sound is light and delicate, just like a fairy fluttering around or a ballerina dancing on her toes.

Dance of the Sugar Plum Fairy

Andante non troppo



Activity Idea: Compare and Contrast

Play “Montagues and Capulets” for your students, but don’t tell them anything about the piece. Tell students that as they listen, you want them to think of words that describe the music. After listening, make a list of the words the students came up with as a group (probable words are heavy, low, serious...). Then do the same activity with “Dance of the Sugar Plum Fairy” (light, high, delicate...). Compare and contrast the words on the two lists. Are there pairs of opposites (high/low, heavy/light)? Now ask students to come up with body movements that could go along with the music. What do their movements look like for each piece? As a follow up, you can show students the video clips of the two pieces that are in the Resources section. Did their movements look anything like what the ballet dancers did?





LUDWIG VAN BEETHOVEN (1770 – 1827)

Ludwig van Beethoven was born into a musical family in Bonn, Germany in 1770. His father was his first music teacher. At age 22, Beethoven traveled to Vienna to study with famed composer Franz Joseph Haydn. In 1796, Beethoven began to lose his hearing, and by 1814 he was completely deaf. As his illness progressed, he struggled emotionally and increasingly avoided social gatherings.

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 Era, his compositional style evolved throughout his lifetime, introducing changes and innovations that ushered in the Romantic period.

Beethoven lived during a time of many exciting changes. He was greatly affected by both the American Revolution (1776) and the French Revolution (1789). He strongly believed that free governments needed to replace kings, queens, and emperors. The Industrial Revolution was also sweeping across Europe during his lifetime. Invention, science, and industry flourished. People began leaving farms in the countryside to work in factories in larger cities. Beethoven's music reflected the changes in society. Like a machine in a factory, Beethoven constructed all the parts of his music to fit together to produce a particular result. Beethoven died in 1827. He is considered to be one of the greatest composers of all time.



Scherzo: Allegro vivace (3rd Movement)

FROM SYMPHONY NO.3 IN E-FLAT MAJOR, OPUS 55, "EROICA"

Beethoven worked on the "Eroica" Symphony (Heroic Symphony) from 1802 to 1804. The work was revolutionary for its time. No other symphony at that time was as long, complex, serious, and had such a large **dynamic** range. The first movement alone was longer than 31 of Mozart's 41 symphonies. Beethoven expanded the dynamic range of the orchestra: soft was softer and loud was louder. More striking, the shift from loud to soft and back was more abrupt and dramatic! Beethoven also increased the size of the orchestra, adding an additional French horn.

For the first time, the symphony also had a subject: the celebration of a hero expressed in music. This subject connected the whole symphony with a single idea. The Symphony was originally nicknamed "Bonaparte" by Beethoven as a tribute to Napoleon Bonaparte. Beethoven had admired Napoleon for his political ideals of "liberty, equality, and fraternity", but became disillusioned when Napoleon named himself emperor. He then changed the nickname of the Symphony to Eroica.

DID YOU KNOW

Beethoven's *Eroica* Symphony was the first symphony ever written for an orchestra with **THREE** French horns.

The third movement of the symphony is a scherzo. It is very energetic, with a pulsing intensity that keeps going through the whole piece. The main theme is introduced in the woodwinds, quite softly at first:



Eventually the theme is played by the whole orchestra, very loudly! The middle section of the movement features a trio of French horns. They sound brave and triumphant. The theme returns, again alternating between the woodwinds and the whole orchestra. Listen for the big contrasts in dynamics, some parts are very soft, and others are very loud. The movement ends with a huge **crescendo** – starting very quietly and growing bigger and bigger!

LESSON PLANS - Beethoven's "Eroica"

Skill Outcome:

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

Strategies:

1. Ask students what they know about attending a symphony orchestra performance in a concert hall. Have any students ever attended a symphony concert? How does that compare to attending a sporting event or another kind of concert?
2. Have students watch live symphony orchestra performances on YouTube. How does the audience respond to the orchestra?
3. Provide students with pre-concert materials regarding concert etiquette that can be taken home and discussed with their parents.
4. By request the Milwaukee Symphony Orchestra offers a trained Forte volunteer docent prior to the concert to talk to students and give them the opportunity to ask questions. Contact the MSO education department for more information.
5. Invite students to take turns practicing being a performer and being in the audience. Have students describe how those roles are different.

Assessment:

Students display appropriate concert etiquette at the Youth Concert.

Knowledge outcome:

Students will be able to identify dynamic changes in music.

1. Tell students when we sing or make music that is loud, that is singing or playing *forte*, like a lion would roar. Then, tell students that when we sing or make music that is soft, that is singing or playing *piano*, like a mouse squeak. Have students say the words *forte* and *piano* with the appropriate dynamics.
2. Let students come up with an appropriate movement or gesture to demonstrate *forte* versus *piano* (ex.: sitting versus standing). Sing or play a well-known song or nursery song to the class, such as "Twinkle, Twinkle Little Star", changing the dynamic level throughout. Have students shift between the two positions quickly while listening.
3. Next, tell students that music can gradually become louder, which we call *crescendo*. Have students say the word, then say it while gradually becoming louder. Draw a crescendo marking on the board, and have students make a crescendo with their bodies. Sing the song as you did before, having students sit or stand for *piano* or *forte*, but now add in a couple of *crescendos*.
4. Then, tell students that music can gradually become softer, which is called *decrescendo*. Have the students say the word, then say it while gradually becoming softer. Draw a decrescendo marking on the board, and have students make a decrescendo with their bodies (gradually sit down). Sing the song again, using *piano*, *forte*, *crescendos* and *decrescendos*.

Assessment:

Students are able to correctly identify dynamic changes when listening to the third movement of Beethoven's Third Symphony using body movement.

Affective Outcome:

Students will explore musical devices that create dramatic moods.

Strategies:

1. At the beginning of the class, while making announcements, talk very softly to the class. Then, suddenly raise your voice and finish giving instructions while talking very loudly. Note the reaction of the students. Ask them – what was that like? Did you make them feel surprised? A little scared? Shocked? Did they hear everything that you said?
2. Explain that composers use sudden changes in volume (dynamics) for dramatic effect as well. Play the opening of the second movement of Haydn's Symphony No. 94, "Surprise" as an example. (It's available on YouTube here: <https://www.youtube.com/watch?v=ILjwkamp3II>) After a first listen, go back and just play the "surprise" (loud chord, around :35). Is it as surprising the second time? Why or why not?
3. Try the opposite, talking very loudly, then suddenly dropping your voice to almost a whisper. Discuss with students. Is it as surprising as going from soft to loud?
4. Listen to the third movement of Beethoven's Third Symphony and identify dramatic changes in dynamics as a class.

Assessment:

Have students finish this sentence in their own words or by drawing a picture:

"When Beethoven switches dynamics from loud/soft to soft/loud, it makes me feel like

."



MICHAEL DJUPSTROM (b. 1980)

The work of composer and pianist Michael Djupstrom has been recognized through honors and awards from institutions such as the American Academy of Arts and Letters, the American Composers Forum, the Lotte Lehmann Foundation, the Académie musicale de Villecroze, the Chinese Fine Arts Society, the ASCAP Foundation, and the BMI Foundation, among others. Notable performers of his works include the American Composers Orchestra, the Tokyo Kosei Wind Orchestra, the Tanglewood Festival Chorus, Symphony in C, and numerous new music ensembles such as Brave New Works, Sounds New, the North/South Consonance Ensemble, the Aspen Contemporary Ensemble, and the New Fromm Players at Tanglewood.

Djupstrom was born in St. Paul, Minnesota (USA) in 1980 and began music studies at the age of eight. He studied composition formally at the University of Michigan, from which he received undergraduate and graduate degrees, and at Curtis Institute of Music, where he was awarded an Artist Diploma in 2011. Other training included fellowships at the Tanglewood Music Center, the Aspen Music Festival, and the Brevard Music Center, as well as studies in Paris with composer Betsy Jolas. He currently lives in Philadelphia, where he teaches piano at Settlement Music School.

The Seahorse and the Crab

The Seahorse and the Crab was commissioned by the Philadelphia Orchestra Association for performance on its educational outreach concert series in 2010, and was originally composed for a chamber ensemble of flute, trumpet, cello, piano and percussion with narrator. The Milwaukee Symphony Orchestra commissioned an arrangement of the piece for a full orchestra, which was premiered in 2012. Using the trumpet and the cello to represent the story's two main characters, this underwater adaptation of *The Tortoise and the Hare* stresses the importance of believing in oneself and reminds us to never give up. As Aesop said, "Slow and steady wins the race."

Hermit the crab enters a race, only to find out that Charlie the seahorse has entered too. Once the race begins, Charlie races off, while Hermit scrambles along the sea floor as fast as his little legs will allow. Charlie, seeing that he has a big lead over the crab, decides to stop at the octopus' house for a snack. But Hermit, encouraged by the wise sea turtle, keeps going. Meanwhile, Charlie forgets about the race and stays at his friend's house too long! He dashes back to the race and, just as he approaches the finish line, he sees Hermit crossing first. Hermit the crab wins the race!

Charlie's Theme

Trumpet in C

Hermit's Theme

Cello

Activity Idea: "Slow and Steady Wins the Race"

Introduce students to the fable of the Tortoise and the Hare by reading them a version of your choosing (many beautifully illustrated versions of this story are available – two are listed in the **Resources** section). Before reading the book, talk about the basic premise and the characters. What do they know about tortoises and hares? Based on their knowledge, who do they think will win the race? Read the story. Are they surprised by the ending? Why? Talk about the moral of the story – "Slow and steady wins the race." What do they think this means? How could they apply this in their own lives? You may also wish to show the Disney cartoon listed in the **Resources** section. Finally, let your students know that at their MSO concert, they will hear a musical version of this story that uses different animals, a seahorse named Charlie and a crab named Hermit. Which animal do they think will win the race? Why?



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.

Utah Symphony/Utah Opera Instruments of the Orchestra Video Series (short videos profiling musicians and their instruments in the orchestra).

https://www.youtube.com/playlist?list=PLALV7z7CDQ7yCW0vUK4mOMAE4ub_h0TG

The Young Person's Guide to the Orchestra, by Benjamin Britten. Video (approx. 20 minutes). Performed by the BBC Orchestra Live at the Proms. 2011.

<https://www.youtube.com/watch?v=Pqkf2RQ9wb4>

Composers, Pieces, and General Background

Beethoven Symphony No. 3 "Eroica" 3rd Movement – Graphic score by Stephen Malinowski

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

Carnival of the Animals – Tortoises – Animation by Victor Craven (video):

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

"Dance of the Sugar Plum Fairy" from The Nutcracker, Bolshoi Ballet, 2010 (video):

https://www.youtube.com/watch?v=Wz_f9B4pPtg

Hartwell Celenza, Anna. *The Heroic Symphony* (Book and CD about Beethoven's 3rd Symphony). 2004.

Lithgow, John. *Carnival of the Animals* (book and CD). 2004.

Ludwig van Beethoven: Beethoven's Symphonies. Classics for Kids Website:

<https://www.classicsforkids.com/pastshows.asp?id=231>

"Montagues and Capulets (Dance of the Knights)" from Prokofiev's *Romeo and Juliet*.

Scene from the ballet (video):

https://www.youtube.com/watch?v=MDHc40aT_AY

Peter Ilyich Tchaikovsky: *The Nutcracker*. Classics for Kids Website:

<https://www.classicsforkids.com/pastshows.asp?id=93>

Pinkney, Jerry. *The Tortoise and the Hare*. 2013

"The Tortoise and the Hare." Walt Disney Silly Symphony Cartoon (1934). About 8 minutes.

<https://www.youtube.com/watch?v=MeZe2qPLPh0>

Offenbach's "Can-Can" performed by the Charlotte Philharmonic Orchestra with dancers of the Charlotte City Ballet (video):

<https://www.youtube.com/watch?v=6YceUokaMik>

Stevens, Janet. *The Tortoise and the Hare: An Aesop's Fable (Reading Rainbow Books)*. 1984.

Venezia, Mike. "Getting to Know the World's Great Composers." Book series published from 1994-2000. Series includes titles on Beethoven and Tchaikovsky.



Glossary

Accompaniment:

Instrumental or vocal parts that support a more important part.

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

Ballet music is music composed specifically for a ballet performance.

Baroque Era or Period:

A time in music from the late 1500s to the early 1700s, characterized by flowery, ornate music, written in strict form.

Bass Clef: The lower staff on a piece of sheet music. Bass clef instruments play in a lower range than treble clef instruments.

Beat: The unit of musical rhythm.

Brass Family: Family of instruments including trumpet, French horn, trombone, and tuba. The instruments are made of metal and sound is produced by blowing into the instrument.

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

Celesta: A keyboard instrument that sounds like a music box.

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

Classical Era or Period:

The time in music history from early-1700s to early-1800s. The music was spare and emotionally reserved.

Composer: A person who writes music.

Compose: The act of writing music.)

Composition: An original piece of music.

Concertmaster: The first violin in an orchestra.

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

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

Conducting is the act of directing the music.

Crescendo: A gradual increase 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: The loudness or softness of a musical composition. Also, the symbols in sheet music indicating volume.

Ensemble: A group of musicians of 2 or more.

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

Farce: A satire or comedy employing ridiculous or improbable situations.

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 symbol indicating to play loud.

Fortissimo: Musical term meaning to play very loud.

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

Harmony: The pleasing combination of two or three pitches played together in the background while a melody is being played. Harmony 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.

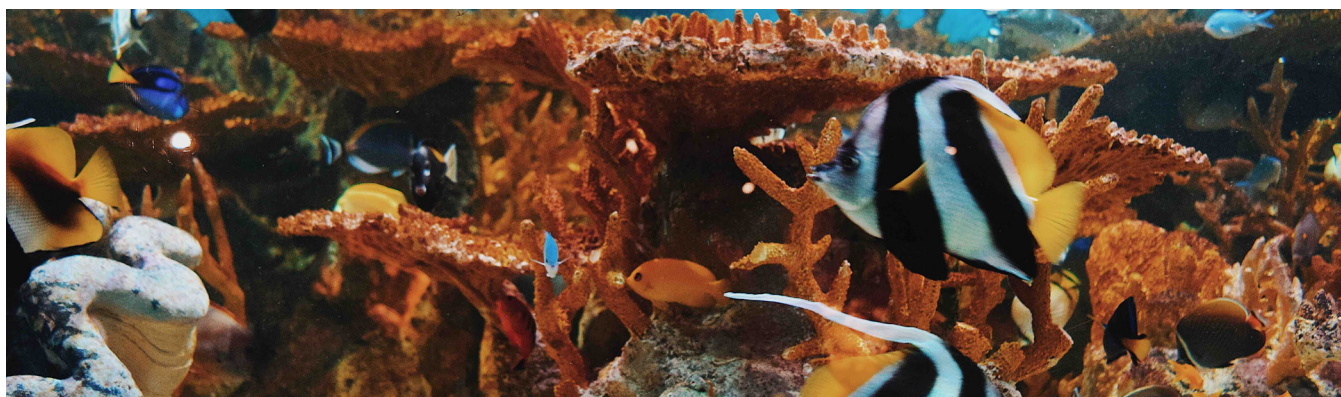
Key Signature: The flats and sharps at the beginning of each staff line showing the key of music the piece is to be played.

Lyrics: The words of a song.

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

March: A piece of music with a strong, regular rhythm that can be marched to. Marches have military origins.

Measure: The unit of measure where the beats on the lines of the staff are divided up into two, three, or four beats per measure.



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

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

Movement: A separate section of a larger composition.

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

Notation: The methods of transcribing music into print.

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

Operetta: A lighter form of opera using both singing and spoken dialogue, similar to American Musical Theatre.

Orchestra: A large group of instrumentalists playing together.

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

Patron: A wealthy person who financially sponsors a composer or artist.

Percussion Family: A family of instruments that are played by striking their surfaces. Examples of percussion instruments include drums, cymbals, triangles, and the xylophone.

Piano: A dynamic marking indicating to play softly.

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

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

Plot: The main story line of a literary or dramatic work.

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

Premiere: The first official performance of a work.

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

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

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

Rest: A period of silence in a musical line.

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

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

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

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

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

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.

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

String Family: The family of instruments that are played by either bowing or plucking their strings. The String Family includes the violin, viola, cello, and string bass.

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

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

Tempo: Indicating speed.

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

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

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

Unison: Two or more voices or instruments playing the same note simultaneously.

Woodwind Family: The family of instruments generally made of wood. Sound is produced by blowing into the instrument. Members of the Woodwind Family include the flute, clarinet, oboe, and bassoon.



Education Department

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

Arts in Community Education (ACE)

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

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

Family Concerts

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

Saturday, December 2, 2017 at Uihlein Hall *The Snowman*: Film with Orchestra

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

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

Audrey G. Baird Stars of Tomorrow Auditions and Concert

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

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

Teen Choral Partners

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

Educator's Night

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

2017.18 Milwaukee Symphony Orchestra

EDO DE WAART

Conductor Laureate

YANIV DINUR

Assistant Conductor

CHERYL FRAZES HILL

Chorus Director

*Margaret Hawkins Chorus Director
Chair***TIMOTHY J. BENSON**

Assistant Chorus Director

FIRST VIOLINSFrank Almond, *Concertmaster
Charles and Marie Caestecker
Concertmaster Chair*Ilana Setapen, *Associate
Concertmaster*Jeanyi Kim, *Associate
Concertmaster
Third Chair*

Karen Smith

Michael Giacobassi

Dylana Leung

Yuka Kadota

Lynn Horner

Margot Schwartz

Alexander Ayers

Lijia Phang

SECOND VIOLINSJennifer Startt, *Principal
Woodrow and Andrea Leung
Principal Second Violin Chair*Timothy Klabunde, *Assistant
Principal*

Lisa Johnson Fuller

Paul Hauer

Hyewon Kim

Sung Hee Shin

Mary Terranova

Laurie Shawger

Glenn Asch

VIOLASRobert Levine, *Principal
Richard O. and Judith A. Wagner
Family Principal Viola Chair*Nicole Sutterfield, *Assistant
Principal Friends of Janet F. Ruggeri
Viola Chair*

Nathan Hackett

Elizabeth Breslin

David Taggart

Helen Reich

Norma Zehner

Erin H. Pipal

CELLOSSusan Babini, *Principal
Dorothea C. Mayer Cello Chair*Scott Tisdell, *Associate Principal
Emeritus*Madeleine Kabat, *Acting Assistant
Principal*

Gregory Mathews

Peter Szczepanek

Peter J. Thomas

Adrien Zitoun

Kathleen Collisson

BASSESJon McCullough-Benner, *Principal,
Donald B. Abert Bass Chair*Andrew Raciti, *Associate Principal*

Rip Prétat

Laura Snyder

Catherine McGinn

Scott Kreger

HARP*Principal**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

OBOESKatherine Young Steele, *Principal
Milwaukee Symphony Orchestra
League Oboe Chair*Kevin Pearl, *Assistant Principal*

Margaret Butler

ENGLISH HORNMargaret 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

BASSOONSCatherine Chen, *Principal, Muriel
C. and John D. Silbar Family
Bassoon Chair*Rudi Heinrich, *Assistant Principal*

Beth W. Giacobassi

CONTRABASSOON

Beth W. Giacobassi

HORNSMatthew Annin, *Principal
Krause Family French Horn Chair*Krystof Pipal, *Associate Principal*

Dietrich Hemann

Andy Nunemaker French Horn Chair

Darcy Hamlin

Joshua Phillips

TRUMPETSMatthew Ernst, *Principal
Walter L. Robb Family Trumpet Chair*David Cohen, *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

TUBARandall Montgomery, *Principal ****TIMPANI**Dean Borghesani, *Principal*Christopher Riggs, *Assistant
Principal***PERCUSSION**Robert Klieger, *Acting Principal**Assistant Principal*

Christopher Riggs

PIANO*Melitta S. Pick Endowed Chair***PERSONNEL MANAGERS**

Linda Unkefer

Rip Prétat, *Assistant***LIBRARIAN**Patrick McGinn, *Principal Librarian
Anonymous Donor,
Principal Librarian Chair***PRODUCTION STAGE
MANAGER**

Amy Langenecker

**PRODUCTION TECHNICAL
MANAGER****Leave of Absence 2017.18
Season*