

BEYOND WORDS:
harmony & healing



BEYOND WORDS: *harmony & healing*

WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am delighted to welcome you to our second virtual Concerts for Schools performance, *Beyond Words: Harmony & Healing*. This year has been a very different and challenging one for all of us. While we wish we could be performing for you in person, we have responded and adapted – just like you and your students.

Responding, adapting, and reflecting is what this concert presentation is all about. As we reflected on the past year and the way the Milwaukee Symphony Orchestra has dealt with the events, challenges, disappointments, and new opportunities that have occurred during and because of it, we wanted to offer the opportunity for students and teachers to do the same. Hans Christian Andersen said “Where words fail, music speaks.” We hope this concert presentation will allow listeners some safe space to think about and process their own experiences and emotions.

To help prepare your students to get the most out of this virtual concert, this guide contains background information and activities for the musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students for *Beyond Words: Harmony and Healing*. We invite you to review these materials and provide feedback.

You can also preview the concert repertoire by accessing the Spotify links embedded in this guide. More information about how to access the playlist is found below.

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

Hannah Esch, MSO Concerts for Schools & Education Manager, content author
Michelle Pehler, MSO ACE & Education Manager, curriculum contributor
Zachary Reinardy, graphic design

Again, we are happy that you are joining us for this virtual MSO Concerts for Schools performance, and are hopeful that we will see you in person at the new Bradley Symphony Center very soon!

Sincerely,



Rebecca Whitney

Director of Education, Milwaukee Symphony Orchestra



welcome letter

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AUDIO GUIDE

The MSO uses 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. There are also clickable Spotify icons next to the pieces in the guide that will take you directly to the song.

Click ***Beyond Words: Harmony & Healing****

-OR-

Visit the MSO's Concerts for Schools webpage ***here*** and start listening!

If you have any issues using Spotify, please contact the MSO Education Department at edu@mso.org.

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

GET TO KNOW US!



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» Learn more about the MSO's mission and history!

MSO Education Department

» Learn more about our wide variety of programs and initiatives



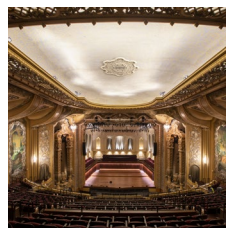
About Yaniv Dinur

» Learn more about our Resident Conductor and host of this concert!



About the Orchestra

» Learn more about all of our musicians in the orchestra!



Bradley Symphony Center

» Compare renderings of the new BSC to historic photos of the Warner Grand Theater!



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BEYOND WORDS: HARMONY & HEALING

Milwaukee Symphony Orchestra | Yaniv Dinur, *host*

BEETHOVEN

Symphony No. 5 in C minor, Op. 67

I. Allegro con brio (excerpt)

ELGAR

Variations on an Original Theme, Enigma, Op. 36

Variation IX. Moderato "Nimrod"

OSVALDO GOLIJOV

Last Round

I. Movido, urgente

(features *Ilana Setapen, Margot Schwartz, Lijia Phang, Timothy Klabunde, Alejandro Duque, Erin H. Pipal, Susan Babini, Nicholas Mariscal, Andrew Raciti*)

COLERIDGE-TAYLOR

Nonet in F minor, Op. 2

III. Scherzo: Allegro

(features *Kevin Pearl, Todd Levy, Catherine Chen, Dietrich Hemann, Melinda Lee Masur**, John Bian, Elizabeth Breslin, Peter J. Thomas, Catherine McGinn*)

RAVEL

Introduction and Allegro (excerpt)

(features *Sonora Slocum, Todd Levy, Julia Coronelli, Jennifer Startt, Timothy Klabunde, Nathan Hackett, Scott Tisdell*)

BACH

Brandenburg Concerto No. 3 in G major, BWV 1048

III. Allegro

(features *Ilana Setapen, Jeanyi Kim, Yuka Kadota, Robert Levine, Samantha Rodriguez, Erin H. Pipal, Susan Babini, Peter Szczepanek, Madeleine Kabat, Jon McCullough-Benner, Mark Shuldiner***)

***guest musician*

Herzfeld
Foundation



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Note: Words in **bold** indicate that the definition can be found in the glossary.

KEN-DAVID MASUR / MUSIC DIRECTOR

This year has been hard on all of us. Students, teachers, and parents are dealing with unprecedented challenges and uncertainty. These stressors trigger many emotions which can be difficult to process and even difficult to name, especially for younger students. This concert will explore the ways music can allow us to feel, process, and respond – even without words. It will also celebrate resilience and look with hope to the future.

LUDWIG VAN BEETHOVEN (1770-1827)



Considered one of the greatest **composers** of all time, Ludwig van Beethoven was born in Bonn, Germany in 1770. Beethoven lived during a time of many exciting changes. He was greatly affected by both the American Revolution (1776) and the French Revolution (1789). The Industrial Revolution was also sweeping across Europe during his lifetime where invention, science, and industry flourished. Beethoven's music reflected society's changes, and he 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's third **symphony** *Eroica*, was one of his first compositions to signal this change.

Beethoven was the first freelance composer of his time, meaning he was not employed by a church or a nobleman, but rather he composed music meant to be published and performed in concerts that the general public paid to attend. Beethoven's passion was to create new art, something no one had heard before. At age 22, Beethoven traveled to Vienna to study with famed composer Joseph Haydn. In 1796, he began to lose his hearing, and by 1814 was completely deaf. As his illness progressed, he struggled emotionally and increasingly avoided social gatherings. Despite his hearing loss, Beethoven continued to compose groundbreaking works including Symphony No. 9 and *Missa Solemnis*. Beethoven died in 1827, leaving the legacy of nine symphonies, many string quartets, piano sonatas, **concertos**, two masses, his **opera** *Fidelio* and one **ballet**.

Symphony No. 5 in C minor, Op. 67, Mvt. I Allegro con brio

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

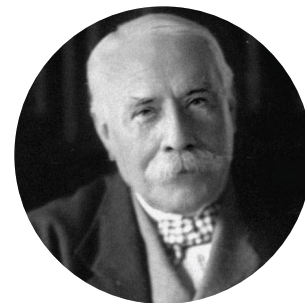
This was the last piece performed by the Milwaukee Symphony Orchestra in Uihlein Hall at the Marcus Center before the world shut down due to COVID-19. The orchestra played to an empty hall, all together for the last time, broadcasting the audio live to our audience at home on March 14, 2020.



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EDWARD ELGAR (1857-1934)



Sir Edward Elgar was born in Broadheath, Worcestershire, England on June 2, 1857. His father was the owner of a music shop and a church organist leading him to teach his son piano, organ, and violin. Elgar left school at the age of 15 and worked in a lawyer's office for a brief time before becoming a freelance musician by 16. He had no formal training in **composition**, but stimulated a renaissance of English music with his use of bold tunes, striking color effects, and mastery of large forms. In 1899, Elgar composed the *Enigma Variations* for **orchestra** which catapulted him to fame and became his most frequently performed composition.

Following the *Enigma Variations*, Elgar composed *The Dreams of Gerontius* in 1900 and was considered his masterpiece by many. The piece was inspired by a poem by John Henry Cardinal Newman, and dispensed the traditional compositional style of recitatives, arias, etc. utilizing, instead, continuous musical texture emulating Richard Wagner's work. In 1904 Elgar was knighted and was the University of Birmingham's first professor of music, holding the position from 1905-1908. After the death of his wife in 1920, Elgar's music writing severely diminished and he returned to Worcestershire in 1929. He would remain there until his death on February 23, 1934 leaving, unfinished, a third symphony, piano concerto, and an opera.

Variations on an Original Theme, *Enigma*, Op. 36, "Nimrod" Spotify

Enigma Variations received its world premiere on June 19, 1899 at Saint James Hall, London. Elgar composed the piece from 1898-1899 and dedicated it to "my friends pictured within." The piece begins with the main **theme** and is followed by fourteen **variations**. The theme is broken into two parts; the first, in G minor featuring the interval of the seventh; and the second, in G Major providing a more hopeful and uplifting resolution.

Variation IX "Nimrod" was inspired by Elgar's publisher, and close friend, August Jaeger. "Jaeger" is German for "hunter," and Nimrod is the "mighty hunter" mentioned in Genesis 10 of the Old Testament. The variation was inspired by a conversation between Elgar and Jaeger where he was having to convince his frustrated friend to continue composing. Jaeger used the struggles of Beethoven as a comparison, reminding him that as Beethoven's hearing got worse, his music became more beautiful, and encouraged Elgar to take that lesson to heart.

"Nimrod" is the most famous of Elgar's variations and is often programmed without the rest of the work. It is often used for funerals and memorial services in England, and is always played on Remembrance Sunday, honoring the sacrifices of British servicemen and women in both World Wars. The musicians of the Milwaukee Symphony Orchestra created a virtual performance during the COVID-19 lockdown titled, "From Our Homes to Yours," looking ahead to brighter days.



OSVALDO GOLIJOV (1960-)



Osvaldo Golijov grew up in a Jewish family who had emigrated from Romania to Argentina. Born to a piano teacher mother and physician father, he listened to **chamber** music, Jewish liturgical and **klezmer** music, and the nuevo tango – a genre that incorporates elements of jazz and classical music. He grew up studying piano at the local **conservatory** and composition with Gerardo Gandini. In 1983, Golijov immigrated to Jerusalem, attending the Rubin Academy of Music. Three years later, he moved to the United States to study with George Crumb at the University of Pennsylvania, where he earned his PhD and was a fellow at Tanglewood. Golijov's works include *La Pasión según San Marcos* (St. Mark Passion); the opera *Ainadamar*; *Azul*, a cello concerto; and a clarinet quintet *The Dreams and Prayers of Isaac the Blind*. He recently released an evening-long song cycle for the Silk Road Ensemble, based on the book *Falling Out of Time* by David Grossman. Golijov is the Loyola Professor of Music at College of the Holy Cross in Worcester, MA, a position he has held since 1991.

Last Round, I. Movido, urgente Spotify

Last Round was composed as an homage to composer Astor Piazzolla, to the tango, and to the bandoneón, a small accordion-like instrument without keyboard invented in Germany in the 1800s to serve as a portable church organ. Golijov had first penned the second **movement**, *Death of Angels*, in 1991 after hearing the news of Piazzolla's stroke and unfortunate passing. A few years later, he was commissioned by the Birmingham Contemporary Music Group to expand the work, which led to the addition of the first movement, and premiered in the fall of 1996. The work's title is borrowed from a short story on boxing by Julio Cortázar, and serves as a metaphor for an imaginary chance for Piazzolla's spirit to fight one last time.

Last Round is **orchestrated** for two small string ensembles opposing each other on stage, anchored by a double bass in the middle. The pulsing bass provides a steady tango rhythm as the two string bands battle wildly. The composer has stated:

*The piece is conceived as an idealized bandoneón. There are two movements: the first represents the act of a violent compression of the instrument and the second a final, seemingly endless opening sigh. (It is actually a fantasy over the refrain of the song "My Beloved Buenos Aires," composed by the legendary Carlos Gardel in the 1930s). But **Last Round** is also a sublimated tango dance. Two quartets confront each other, separated by the focal bass, with violins and violas standing up as in the traditional tango orchestra. The bows fly in the air as inverted legs in crisscrossed choreography, always attracting and repelling each other, always in danger of clashing, always avoiding it with the immutability that can be acquired only by transforming hot passion into pure pattern.*

SAMUEL COLERIDGE-TAYLOR (1875-1912)



Samuel Coleridge-Taylor was born in London, England on August 15, 1875. His father, a physician from Sierra Leone, was unfortunately forced to return to his home country soon after Coleridge-Taylor's birth due to racial discrimination prohibiting him from practicing medicine in England. Samuel stayed in England with his mother, and by the age of 5, began playing violin and joined the choir of a Presbyterian church in Croydon. His talent was quickly recognized and at 15 years old he was encouraged to study at London's Royal College of Music, which he did from 1890-97. Coleridge-Taylor made his musical **debut** with "Ballade in A Minor" for a festival in 1898, for which he was **commissioned** at the suggestion of Edward Elgar. The piece was received as a tremendous success.

Immediately following this success, Coleridge-Taylor went on to compose a trilogy for solo voices, chorus, and orchestra based on a poem by Henry Wadsworth Longfellow; *Hiawatha's Wedding Feast* (1898), *Death of Minnehaha* (1899), and *Hiawatha's Departure* (1900). In these and numerous other works, the influences of Dvořák, Tchaikovsky, and Grieg appear as well as a spontaneity rooted in African-American folk music. Coleridge-Taylor was a pioneer in the **genre**, popularizing a number of then little-known spirituals, including "Deep River." In 1902 a group of African-American music lovers formed the Coleridge-Taylor Society to promote and perform his music in America, which led to three successful tours in the United States in 1904, 1906, and 1910. He was even invited and warmly welcomed to the White House by President Theodore Roosevelt. Coleridge-Taylor continued to live an active life in music in England until his unfortunate passing on September 1, 1912 due to pneumonia.

Nonet in F minor, Op. 2, Mvt. III Scherzo: Allegro

Coleridge-Taylor was in his late teens and still a student when he composed the Nonet in F minor in 1894. Performances of most of his early works took place at the Royal College. Sir George Grove, who was then director of that institution, was present at the premiere of the Nonet. In his biography of the composer, W.C.B. Sayers records this amusing anecdote:

At the conclusion of the piece, the applause was very great, and there were demands for the composer. He, however, was not forthcoming, and, the applause continuing, Sir George himself went in search of Coleridge-Taylor. Although he (Coleridge-Taylor) had found the courage to face an audience in his own town, at college so great had been his dread...he had fled upstairs and hidden himself in the organ room whence Grove dragged him forth.

Set in four hardy movements, the Nonet displays unrestrained energy and soaring lyricism. With just nine instruments, the composer creates the breadth and **timbral** palette of a strong chamber orchestra while, at the same time, allotting the individual players their daring virtuosic moments. The Scherzo, featured on this concert, is set in the key of F minor, but its gloriously warm-hearted trio is in the major mode.



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MAURICE RAVEL (1875-1937)



Joseph-Maurice Ravel was born in Ciboure, France on March 7, 1875. His mother, from Basque, and his father, a Swiss engineer, noticed Ravel's talents early on and encouraged his music education. He began taking music lessons when he was 6 and by 14 was admitted to the Paris Conservatoire. During his time at the Conservatoire, Ravel **composed** some of his best known works, including the *Pavane pour une infante défunte* (*Pavane for a Dead Princess*; 1899); *Sonatine* for piano (1904); and the *String Quartet* (1903). Following a scandal regarding Ravel's inability to win the coveted Prix de Rome for composition, his submitted works were judged too "advanced" by the jury, Ravel left the Conservatoire. His later works include **orchestral** pieces *Rapsodie espagnole* and *Boléro*; the ballet *Daphnis et Chloé*; and the opera *L'Enfant et les sortilèges*.

In 1928, Ravel embarked on a successful tour of Canada and the United States. In that same year he received an honorary doctorate from Oxford University, England. Unfortunately, in the last five years of his life Ravel suffered from Pick's disease, which affected his speech and motor impulses. He died in Paris, France on December 28, 1937 and was buried in the presence of distinguished musicians and composers, including Igor Stravinsky.

Introduction and Allegro (excerpt) Spotify

Eager to leave for a yachting holiday to Amsterdam, Frankfurt and La Havre, Ravel composed **Introduction and Allegro** in eight days "and three sleepless nights." Ravel was commissioned by the Érard Company, maker of harps and pianos, to compose a piece showcasing their new pedal harp. The commission unknowingly brought Ravel into a fray between the Érard Company and their competing company, Pleyel, who had commissioned Claude Debussy to compose a piece showcasing their new double strung harp. Principal Harpist Allegra Lilly of the St. Louis Symphony Orchestra said of the **Introduction and Allegro** piece, "Whether he meant to or not, Ravel almost singlehandedly proved the superiority of the pedal harp."

The piece, written for harp, flute, clarinet, and string quartet, was first performed in Paris on February 22, 1907. **Introduction and Allegro** contains a range of different sounds including the smooth sound of the woodwinds, percussive sound of the harp, and warm resonance of the strings. The Introduction presents two themes, beginning with a brief **phrase** for flute and clarinet then following with the second, brief theme for the strings. The harp is interspersed throughout with beautiful decorative **arpeggios**. In the Allegro, the harp takes over and the accompanying instruments join with more **texture**, building to an animated climax and sudden break off for the harp's mesmerizing **cadenza**.

JOHANN SEBASTIAN BACH (1685-1750)



Johann Sebastian Bach was a German composer, organist, harpsichordist, violinist, and violist of the **Baroque Era**. Born into a musical family, Bach received his early musical training from his father, a string player. By 1695, both of his parents had passed away and Bach moved to the care of his brother Johann Christoph, who gave him his first keyboard lessons. He began his professional career at the age of 18 after landing his first job as a musician for the court of Duke Johann Ernst in Weimar. Bach held this position only for a short while before becoming the organist at the New Church in Arnstadt where a beautiful new organ had just been built. He would go on to hold positions at the Church of St. Blaise in Mühlhausen, the court of the Duke Wilhelm Ernst in Weimar, with Prince Leopold of Anhalt-Cöthen, and finally St. Thomas Church in Leipzig.

Bach married his first wife, Maria Barbara Bach, in 1707 with whom he had seven children. After her untimely death in 1720, he remarried in 1721 to Anna Magdalena Wilcken, with whom he had thirteen children. Sadly, only ten of Bach's children survived into adulthood, but four of them became famous composers in their own right. Bach was an extremely prolific composer, writing over 1,100 known works. Some of his most celebrated include the *Brandenburg Concertos*, *Mass in B minor*, the famous *Tocatta and Fugue in D minor* for organ, and the *St. Matthew Passion*. Bach's compositions were largely forgotten after his death in 1750, but a performance of his *St. Matthew Passion* by Felix Mendelssohn in 1829 spurred a rediscovery and interest in Bach's music. Today, J.S. Bach is regarded as one of the greatest composers of all time.

Brandenburg Concerto No. 3 in G major, BWV 1048, Mvt. III Allegro Spotify

The *Brandenburg Concertos*, composed in tribute to the Duke of Brandenburg, are considered to be some of Bach's greatest works. With six concertos in total, Concerto No. 3 was written for nine solo strings (three violins, violas, and cellos) and **basso continuo**. The Allegro movement of the concerto is a swirling dance, written in the style of a **gigue**, where the instruments are canonically imitating one another and rippling through scale passages. This movement, written in the **binary** dance form: AA BB, is the only concerto movement by Bach in this form. The A section is comprised of the moving scale passages from all instruments, reaching a crescendo of arpeggios; while the B section alternates between scale passages and brief solo episodes for the violin and viola. Throughout the movement the groups of three are pitted against each other providing a variety of texture.

PREPARE, RESPOND, AND REFLECT

The suggested activities and prompts below are designed to be used before, during, or after viewing *Beyond Words: Harmony and Healing*. The musical pieces have been chosen and ordered to give a particular arc to the concert presentation. Our intent is to provide a framework that will assist your students in engaging with the material and provide a safe space for processing and reflecting on the many different emotions, challenges, and even opportunities they have experienced over the last year. We also hope that the concert and activities will leave them with a feeling of hope and empowerment.

As always, these suggestions are to be used at your discretion. You know what will be most appropriate and effective for your students. We also hope these suggestions inspire ideas and activities of your own.

PREPARE

We suggest using these activities before your students view the concert to prepare them for the musical content and to create a safe space for feeling and responding.

MUSICAL

- ◆ Review composers and pieces featured on the concert with students
- ◆ Discuss a typical concert experience
- ◆ Review the families of the orchestra
- ◆ Review the role of an audience member

SOCIAL & EMOTIONAL

- ◆ Discuss how you like to experience/process music
- ◆ Brainstorm emotions and their correlation with weather
- ◆ Using the emotions brainstormed, have students show individual emotions with their body
- ◆ When the pandemic first started I was feeling _____. After a year of struggle, hardship, growth and change I am feeling _____.



MINDFULNESS ACTIVITIES

- ◆ **THREE COLLECTIVE BREATHS:** Have students take a big breath in, and a big breath out. Inhale again, and exhale. Breathe in one more time, and exhale out with an audible sigh.
- ◆ **TWO WORD CHECK-IN:** Students should bring their hands to their heart and connect to their breath. As they breathe, have students notice how they feel in that moment. Guide students to choose two words to describe how they feel right now. Take a few more breaths and open eyes if they were closed. Have each student share their two words with the class.
- ◆ **GRATEFUL FOR ME:** Finding a comfortable seat or laying down in constructive rest, have students gently soften or close their eyes and begin to breathe deep into the belly. Guide students to relax into all of the wonderful things they love about themselves. Our bodies are strong and move in different ways, allowing us to do the things we love. Have students say to themselves, "I am grateful for my body." Our minds are amazing; our mind's power is what makes us curious, creative, and smart. Have students say to themselves, "I am grateful for my mind." Our hearts help us care for ourselves and others, they allow us to be kind and loving. Have students say to themselves, "I am grateful for my heart." Finally, guide students to think about all of the things they love about themselves, reminding them that they are perfect just the way they are. Have students say to themselves, "I am grateful for me." Bring students back, encouraging them to slowly wiggle their fingers and toes, and move their head from side to side. Take a collective breath in and sigh it out, coming back to class and instruction.

"The Unsung Hero"
Artist: Case Maclain

The P.h. Dye House
320 E. Buffalo St., Milwaukee, WI



RESPOND

The activities below have been designed to be used while viewing the concert. We invite you to choose an age-appropriate activity for each piece to create engagement from the beginning to the end of the video, but activities can also be used in a stand-alone format. We encourage you to stop the video at certain times to give space for your students to feel, discuss, and respond as you feel appropriate.

BEETHOVEN - SYMPHONY NO. 5 IN C MINOR, OP. 67, MVT. I ALLEGRO CON BRIO

- ◆ **BELLY BREATHING:** Have students find a comfortable seat or lie flat on their backs. Have them place their hands on their belly and soften their gaze or close their eyes. Breathe into their chest, ribs and belly; breathe out. Repeat until ready to return back to the natural flow of breath, noticing any changes in the breath, body, and emotions as they come.
- ◆ **VISUALIZE:** Using Movement I of Beethoven's 5th Symphony as a soundtrack, have students try to visualize themselves when the world shut down due to COVID-19. Where were they? What were they doing? How did they feel? The recording of this piece featured in the concert video was the last time the Milwaukee Symphony Orchestra has played all together on stage.

ELGAR - VARIATIONS ON AN ORIGINAL THEME, ENIGMA, OP. 36, "NIMROD"

- ◆ **MINDFUL LISTENING:** Listen with your whole body, not just your ears. If you feel like it, let the music move you. Notice any thoughts of embarrassment or shyness, or thoughts like "this is ridiculous." Notice any feelings: anger, joy, sadness, etc. Notice the thoughts and emotions that flow while you listen. At the end of the piece, notice how you feel after listening to the music with your whole body. If time allows, have students share about their experience with the class.
- ◆ **CREATING SPACE:** Have students settle into a comfortable position. Allow for 1-5 minutes for students to vulnerably share what they are experiencing in that moment or in their life (intentions for the day, fears, boundaries needed, etc.). Only one person is allowed to speak at a time and each person will have the same amount of time to speak. Speaking is also a choice, not a requirement. When it is not a student's turn to talk, their job is to mindfully listen to the speaker. There will be no commenting, judging, or responding. The intent of this practice is to create a space for students to share anything they need to in order to be fully present together.
 - ◆ Prompt Options/Discussion Questions:
 - ◆ What has been challenging during this time?
 - ◆ How did you feel having to make the change from being at school to being a student at home?



GOLIJOV - *LAST ROUND*, I. MOVIDO, URGENTE

- ◆ **BODY SCAN:** Have students find a comfortable seated position and start to notice their breath. Guide students to draw attention to the sensations at the top of their head, and observe. Guide their awareness to their face, scanning forehead, eyes, nose, cheeks, lips, chin, and neck. Move their awareness to the sensations in their shoulders, chest, belly, and observe. Continue the journey through their hips, legs, feet, and toes. Finally, have students expand their awareness to their entire body and notice any sensations. This practice helps relax the body, calm the mind, and increase sensory awareness. This could be done before, during, or after listening to the piece.
- ◆ **STORYTELLING:** Introduce *The Moth Story Map* to students. Have students use the Story Map to structure a story of their own to share with the class, if they choose to. Use Golijov's *Last Round* as the soundtrack to the story or as motivation/inspiration for their story.
 - ◆ Discussion Questions:
 - ◆ What did you notice about yourself as a listener during this experience?
 - ◆ What did you learn about yourself through sharing?
 - ◆ How do you feel after having vulnerably shared and/or listened?

Milwaukee Activist Mural
Artist: Chris Burke And Others

1334 W. Vliet St, Milwaukee, WI



COLERIDGE-TAYLOR - NONET IN F MINOR, OP. 2, MVT. III SCHERZO: ALLEGRO

- ◆ **WEATHER REPORT:** Have students settle into a comfortable seated position and place one hand on their heart and one hand on their belly. Eyes can be focused on one point or gently closed. Take three deep breaths together to settle with the third being the biggest breath of the day, exhaling with a sigh. Now have students check in on how they're feeling by taking their internal weather report, deepening the breath and thinking about the type of weather they are feeling inside of their body right now (ex. sunshiny and hot, gloomy but warm, cloudy, etc.). Once they have finished taking their internal weather reports, have them open their eyes and share a smile with a friend across from them (in person or online). Students can share their weather report with the class, if they choose to.
- ◆ **PROGRESSIVE MUSCLE RELAXATION:** Watch and listen to this [video](#) with your students or use this [script](#) to work through progressive muscle relaxation. This practice can help relieve stress or tension from the day thus far or it could be used as a reset/pause button before or after instruction.
- ◆ **POSITIVE ACTION:** Brainstorm and discuss with students the ways they can support each other as a community. Start small and build out: how can we support each other? Our class? Our school? Our family? Our neighborhood? etc. Decide on 1-5 actions that students would like to put into immediate action.

RAVEL - INTRODUCTION AND ALLEGRO (EXCERPT)

- ◆ **MINDFUL OBSERVER:** Have students find a comfortable position and connect to their breath as they listen to Ravel's **Introduction and Allegro**. Students should draw awareness to their thoughts, noticing them as they enter their mind without judgement. Observe each thought, acknowledging and accepting it exactly as it is. Use a metaphor to increase understanding of this practice: imagine that each thought is like a cloud moving through the sky; watch it pass by without judging what the thought is. With each new thought, students should say to themselves, "I accept you, thought."
- ◆ **VISION BOARD:** Have students create a physical or digital vision board of their dreams and goals for the future. Physical vision boards can be created with poster board and magazines; digital vision boards can be created on Google Slides or another digital tool. Use Ravel's **Introduction and Allegro** as the soundtrack or inspiration for this project. Students can consider the following prompts as they assemble their vision board:
 - ◆ What brings me joy?
 - ◆ Some of my dreams/goals are...
 - ◆ What would you like to do that you haven't done yet?
 - ◆ What problems do you want to solve?
 - ◆ What words, people, places, etc. inspire you?

BACH - BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048, MVT. III ALLEGRO

- ◆ **STRENGTHS VS. WEAKNESSES:** Identifying strengths and weaknesses is a positive action that leads to positive growth and change. We have offered two different extensions for this activity targeted by grade level.
 - ◆ **SELF-AWARENESS (Gr. 3-8):** Being honest with ourselves involves admitting what's good about us as well as those things that could be improved. Some weaknesses can be changed (like eating too much candy), but sometimes a weakness is just a weakness. Recognizing both kinds of weaknesses as well as our strengths, helps us find out who we really are. Have students create three columns titled "My Strengths," "My Weaknesses," and "Positive Action to Improve My Weaknesses" and think of three or four things to put in each column.
 - ◆ **SOCIETY (Gr. 9-12):** Lead a discussion with students and create a list of problems our community, society, and/or world is facing at this time. Have students choose one of these problems and create a plan to help solve this problem. Working in small groups or collectively as a class, students should focus on their strengths, weaknesses, and areas of improvement as they develop their plan.
 - ◆ (Ex. Climate Change: I am an able bodied person who could help our planet by volunteering for a clean-up crew once a month. I am not the best recycler, but I will make an effort to learn about our community's recycling guidelines and be more conscious of materials that are recyclable.)
- ◆ **FREE WRITE OR DRAW:** Allow 1-5 minutes for students to free write or draw to a prompt of your choosing. Here are some example prompts:
 - ◆ What are you most hopeful about for the future? Where do we go from here?
 - ◆ What is something that had a positive impact on your life during the pandemic?
 - ◆ What have you learned about yourself during quarantine?
 - ◆ What habits have you started or left behind in 2020/2021?
 - ◆ What is something good that happened during the pandemic?

"Frontline Heroes"
Artist: Mauricio Ramirez

6th Street and Lincoln Ave,
Milwaukee WI



REFLECT

We suggest using the activities below after your students view the concert. They are opportunities to process and reflect on what they have seen and heard and think about their own emotions and experiences.

◆ POST-CONCERT REFLECTION

- ◆ How did this experience make you feel?
- ◆ Why is focusing on our feelings important?
- ◆ What opened up for you from this experience?
- ◆ It felt _____ to think about and process this past year through music.

◆ WRAP-UP ACTIVITIES

- ◆ **BLACKOUT POETRY:** Following the *lesson instructions* linked to this activity, have students use Blackout Poetry to create a poem that reflects their feelings or opinions on this concert experience.
- ◆ **JOURNALING QUESTIONS:** Allow 1-5 minutes for students to journal about a prompt of their choosing. This activity should be done without judgment and does not need to be shared out to the class. Here are some examples to consider:
 - ◆ What makes you feel calm?
 - ◆ What's a choice you can make this week based on your needs?
 - ◆ How do you recharge?
 - ◆ How can you celebrate yourself today?

"Migration"
Artist: Katie Batten and
Janson Rapisarda (aka CERA)

Jefferson Street Pedestrian Tunnel,
Milwaukee, WI



◆ **MINDFULNESS ACTIVITIES**

- ◆ **TWO WORD CHECK-IN:** Repeat this exercise from the Prepare section. Have students notice how they are feeling after the concert experience. Do they feel the same? Different? There are no right or wrong answers, this is simply a place to notice and acknowledge.
- ◆ **THANKFUL THOUGHTS:** Finding a comfortable seat, have students gently focus the eyes on one point or close them. Take a few collective breaths in and out. As they continue to breathe, guide students to picture one person in their life that they are really grateful for right now. Students should picture their person's face smiling at them. As they exhale, they send their person a smile back. Students take another deep breath in of gratitude and exhale sending their person a silent "thank you." Repeat this cycle as many times as you'd like. To close, guide students to take 3 collective breaths of gratitude together. The last breath being the most appreciative of the day, exhaling all their love out into the world.
- ◆ **INTENTION SETTING:** Students should settle into a comfortable position, placing their hands on their heart and softening their gaze or closing the eyes. Guide students to continue breathing and take the next few moments to set an intention. This could be 1 or 2 words, a phrase, or anything they'd like to carry with them for the rest of the day or moving forward. Have students rub their intention into their heart and gently open their eyes. If they'd like, students can write their intention down or share it with the class or a loved one.

"We Are In This Together" Mural
Artist: Fred Kaems

Alley Between Hi Mount Boulevard
and 49th St, Milwaukee, WI



PRINT AND ONLINE RESOURCES

Social and Emotional Learning

Breathe for Change

MPS – Social and Emotional Learning

Common Sense Education – Social & Emotional Learning Educator Toolkit

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.

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

Composers, Pieces, and General Background

Dallas Symphony Orchestra Kids website. Composer list includes pages on Beethoven, Elgar, Ravel, and Bach.

Classics for Kids Podcast (short biographical episodes on Classical composers) *Available on Apple Podcasts.

Symphony No. 5 in C minor, Op. 67, Mvt. 1, Ludwig Beethoven

Visual Listening Map [7:38]

Fantasia 2000 (1999) – "5th Symphony" [2:43]

Variations on an Original Theme, Enigma, Op. 36, "Nimrod," Edward Elgar

Get to Know Edward Elgar

"Nimrod" Enigma Variations, Elgar – Remembrance Sunday 2009 [4:09]

Last Round, Mvt. 1, Osvaldo Golijov

MTV Urge Interviews: Osvaldo Golijov [3:20]

Dilijan Chamber Music Concert Series – Last Round [12:45] *includes both movements



Nonet in F minor, Op. 2, Mvt. III, Samuel Coleridge-Taylor

Samuel Coleridge-Taylor and the Musical Fight for Civil Rights – Google Arts & Culture

Samuel Coleridge-Taylor – Nonet in F minor, Lakes Area Music Festival

[Mvt. III begins at 14:10]

Introduction and Allegro (excerpt), Maurice Ravel

Meet the Music! The Magical World of Maurice Ravel: 3 Episodes

Introduction and Allegro –Niederrhein Music Festival 2014 [11:18]

Brandenburg Concerto No. 3 in G Major, BWV 1048, Mvt. III, Johann Sebastian Bach

Stories of Great Composers – J. S. Bach [6:08]

Bach: Brandenburg Concerto No. 3, Voices of Music [Mvt. III begins at 5:45]



GLOSSARY

ARPEGGIO: A type of broken chord where the notes of the chord are played in ascending or descending order.

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

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

BASSO CONTINUO: The bass line.

BINARY FORM: A musical form in two related sections, both of which are usually repeated.

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

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

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

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

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

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

COMPOSE: The act of writing music.

COMPOSER: A person who writes music.

COMPOSITION: An original piece of music.

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

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

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

DEBUT: A person's first appearance or performance in public.

EPISODES: A passage that is not part of the main theme of a composition. An ornamental section.

ENSEMBLE: A group of 2 or more musicians.

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

FORM: The structure of a piece of music.

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

GIGUE: A lively piece of music in the style of a dance, common in the Baroque period.

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.

KLEZMER: Traditional eastern European Jewish music.

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

MOTIF/MOTIVE: Primary theme or subject.

MOVEMENT: A separate section of a larger composition.

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

ORCHESTRA: A large group of instrumentalists playing together.

ORCHESTRAL: Having to do with the orchestra.

ORCHESTRATION (V. ORCHESTRATE): Arranging a piece of music for an orchestra.

PHRASE: A unit of music that makes complete musical sense when heard on its own.

PREMIERE: The first official performance of a work.

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.

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

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

SYNCOPIATION: Stressing of a normally unaccented beat(s).

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

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

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

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

VARIATION: The repeating of a theme in an altered way.

Concert filmed and produced by Aphorism Productions.

