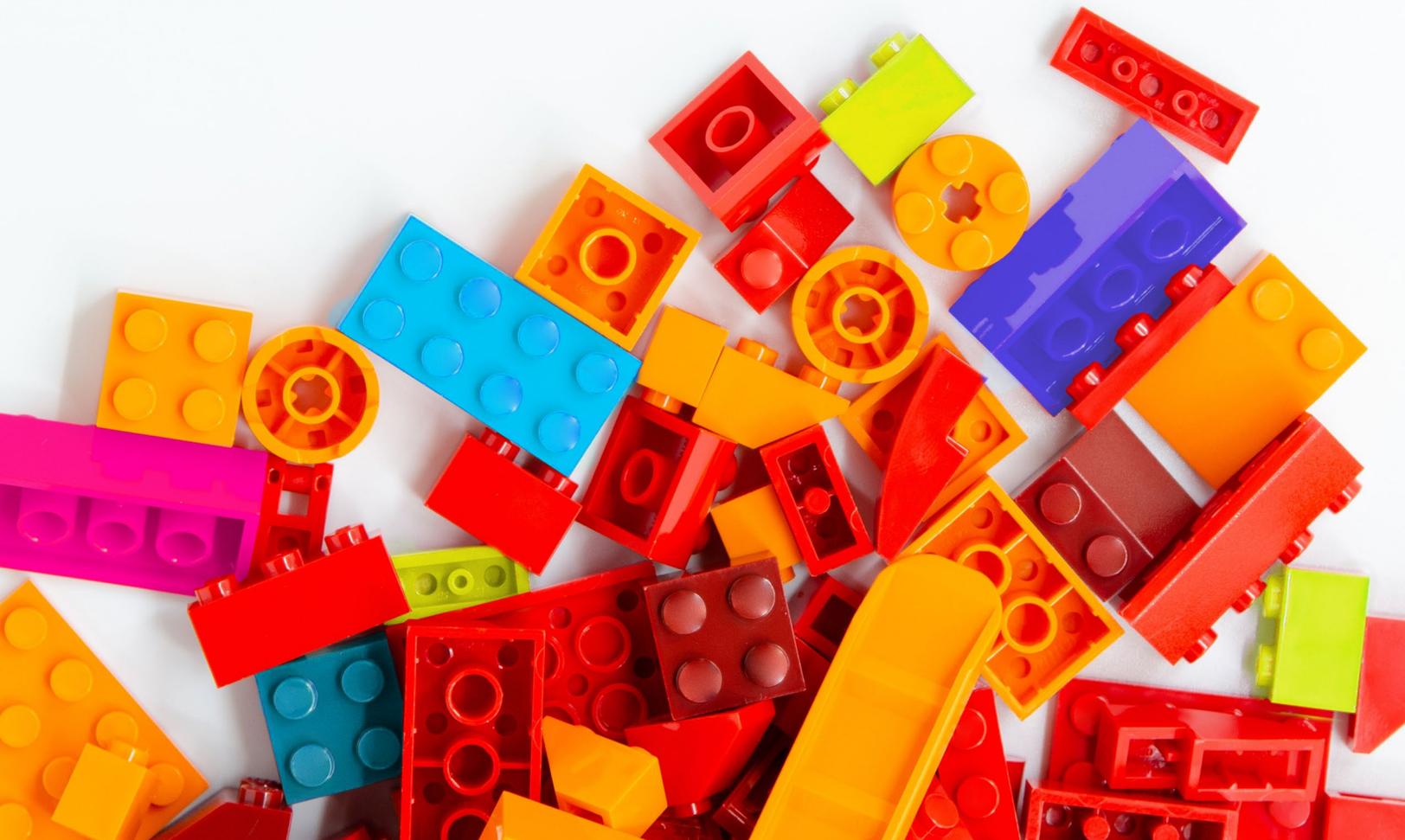
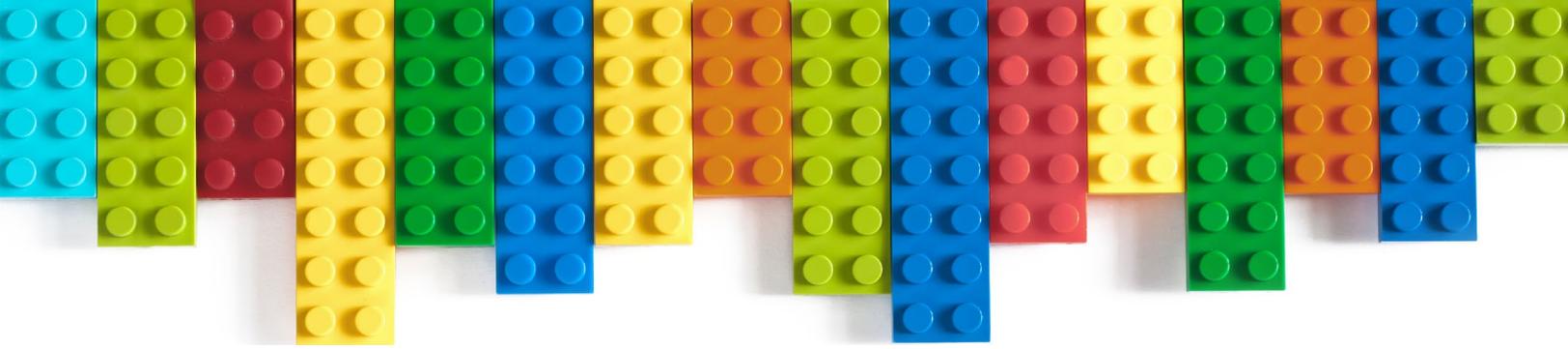


Recycling Rhapsody:

Composers Reuse and Recycle, Too!





WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to finally welcome you and your students to the first LIVE youth performances presented in Allen Bradley Hall at the Bradley Symphony Center: *Recycling Rhapsody: Composers Reuse and Recycle, Too!*. We are also delighted to be able to offer a digital viewing option for this concert. Whether you will be attending in-person or virtually, we are thrilled to have you and your students with us. It will be a fun, educational, and engaging musical experience.

To keep everyone as safe as possible, masks properly worn over the nose and mouth will be required at all times for all concertgoers in the Bradley Symphony Center, student and adult.

To help prepare your students to get the most out of this concert, this guide contains key background information and activities for all the featured musical selections and their composers. It is our hope that you will find this resource to be a valuable tool in preparing your students to enjoy *Recycling Rhapsody: Composers Reuse and Recycle, Too!*. We invite you to review these materials and provide feedback – we want to know what you think!

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.

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

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

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

Hannah Esch, MSO Senior Education & Engagement Manager, content author
Zachary Reinardy, graphic design

Again, we are excited that you are joining us for this virtual MSO Concerts for Schools performance, and we can't wait to see you in person soon!

Sincerely,

Rebecca Whitney
Director of Education, Milwaukee Symphony Orchestra



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 selection.

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

Click ***Recycling Rhapsody: Composers Reuse and Recycle, Too!****

-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.*

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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 conductor for 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!***



general information

teacher guide

RECYCLING RHAPSODY:

COMPOSERS REUSE AND RECYCLE, TOO!

Milwaukee Symphony Orchestra | Yaniv Dinur, *conductor*

BEETHOVEN

Symphony No. 5 in C minor, Opus 67

I. Allegro con brio

HANDEL

Passacaglia in G minor

GABRIELA LENA FRANK

Leyendas: An Andean Walkabout

Coqueteos

TCHAIKOVSKY

Symphony No. 4 in F minor, Opus 36

IV. Finale: Allegro con fuoco (excerpt)

DVOŘÁK

Symphony No. 9 in E minor, Opus 95, "From the New World"

IV. Finale: Allegro con fuoco

STRAVINSKY

Suite from *The Firebird*

V. Finale



The MSO thanks the following funders for generous annual support that makes Concerts for Schools programs possible: the United Performing Arts Fund (UPAF), the Herzfeld Foundation, and the Eleanor N. Wilson and Irene Edelstein Memorial Funds as administered by the Greater Milwaukee Foundation.

Concerts for Schools is also supported in part by grants from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts, the Milwaukee Arts Board, and Milwaukee County CAMPAC. All MSO education programs are supported in part by an endowment from the Hearst Foundations.



program
teacher guide

PROGRAM NOTES

DID YOU KNOW THAT COMPOSERS OFTEN REUSE AND RECYCLE MUSIC? It's true! In this concert we will explore the ways that a composer can recycle a musical idea into something new and different. Learning about themes, motives, variations and more along the way, we'll listen to new and famous works such as the Finale from Stravinsky's *Firebird Suite* and Gabriela Lena Frank's "Coqueteos" from *Leyendas: An Andean Walkabout*. Let's learn the ways of reuse, reduce, and recycle through a brand new lens!

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

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 Spotify

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

The famous four-note opening **motive**, sometimes called the Fate motive, reappears in various forms throughout the symphony. The motive is “short-short-short-long” with the long note a third lower than the short ones. This motive repeats throughout the first movement, both building and unifying the music. After the opening motive, Beethoven uses imitations and sequences to expand the theme. A second theme is introduced in E-flat major and is softer and more lyrical with the four note pattern in the strings. The **recapitulation** features a brief oboe solo before ending the movement with a massive coda.



[program notes](#)

[teacher guide](#)

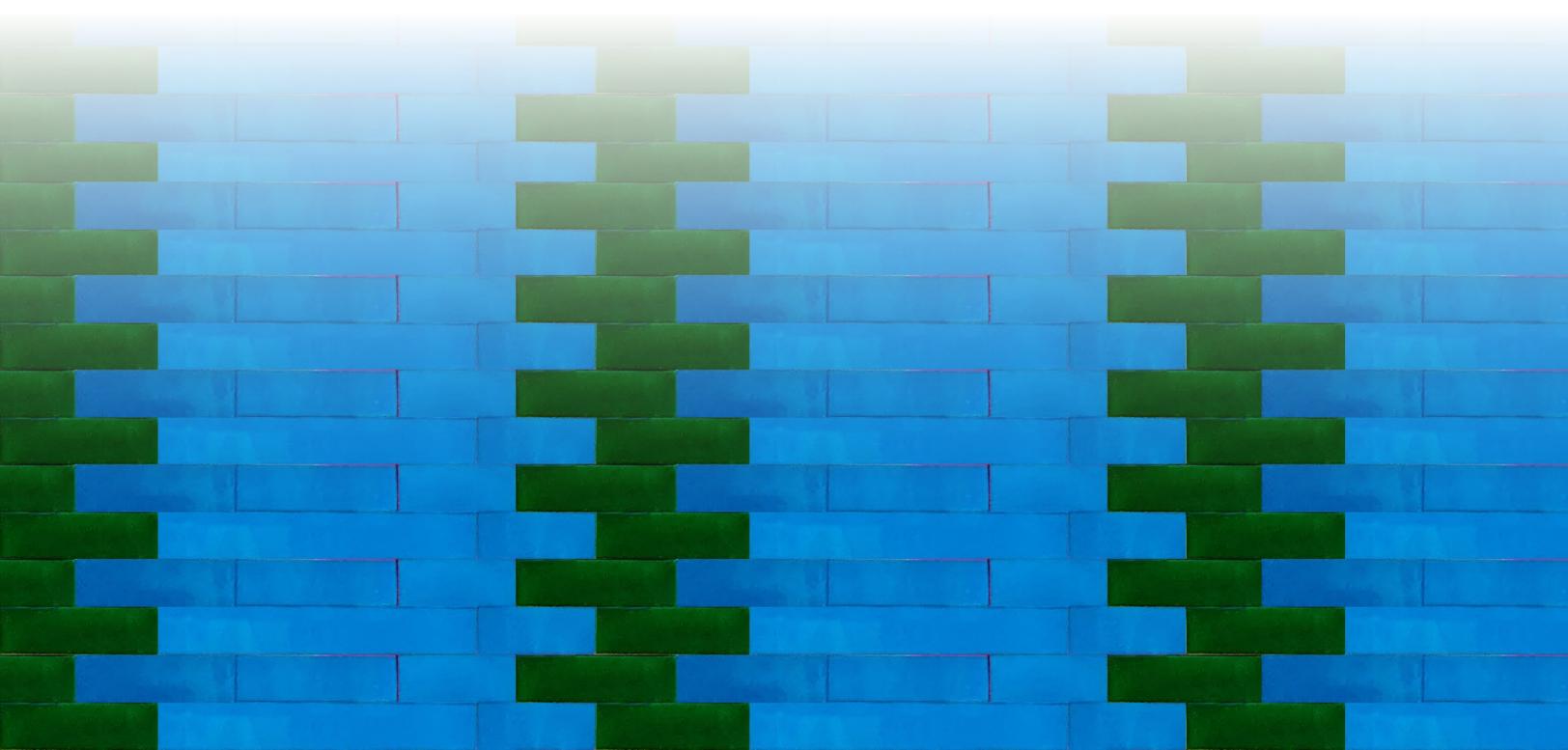
ACTIVITY IDEAS

MUSIC – MOTIVES

- ◆ Motives are building blocks for a piece of music and used to create melodies. When they return they may not always sound exactly the same, sometimes returning in a different key, played at a different tempo, or with an altered rhythm or pitch. The opening notes of **Movement 1 from Beethoven's Symphony No. 5** have come to be known as the "riff heard 'round the world." Check out these **six lessons** from the BBC on Beethoven's Symphony No. 5, Movement 1 and its famous opening motive.
- ◆ Beethoven is believed to have said that his trademark motif describes "fate knocking at the door." As students listen, have them rap their fists three times in the air like they are knocking on an imaginary door for the short notes. Then, when they hear the long note, have students raise their hands to catch their fate like a football. The motif repeats – so don't forget to do the motions throughout the piece!
- ◆ Display the notated version of Beethoven's Fate motive for students and analyze it. How many notes are the same? What direction do the notes move in? Does it sound exactly the same as the piece continues? Referencing the notated version of Beethoven's motive, have students work in pairs to compose their own four note motive. Allow students to experiment with different intervals, rhythms, pitches, etc. Have students decide on a sequence of four occurrences of their motive to share with the class and notate.

LANGUAGE ARTS - THEATER

- ◆ Using the lesson **Get Dramatic: Reduce, Reuse, Recycle** from the Kennedy Center, have students examine the process of recycling and perform a commercial with a backdrop made of recycled materials. Have students think about Beethoven's Fate motive and how our fate is affected by the ways we treat our planet. Students should incorporate Movement 1 of Beethoven's Fifth Symphony into their commercial, possibly even influencing the narrative of their project.



GEORGE FRIDERIC HANDEL (1685-1759)



George Frideric Handel was born in the town of Halle, now located in Central Germany, on February 23, 1685. Although his father wanted him to study law, Handel showed great musical talent from a young age. Once his father recognized this, he allowed his son to study with a local organist and composer. Handel learned to play the organ, harpsichord, oboe and violin. At age 17, Handel enrolled in law school at the University of Halle and became the organist for the cathedral there. However, he would only serve for one year before moving to Hamburg where he would join the violin section of the **opera** orchestra. Handel became immersed in Italian-style operas and his first, *Almira*, was performed in 1705.

Having saved some money, Handel spent the years 1706 - 1710 traveling in Italy, using this time to continue refining his composition techniques. He would meet many of the greatest Italian musicians during his travels, including Arcangelo Corelli, Alessandro Scarlatti, and his son Domenico. In 1710, Handel returned to Germany to serve as **Kappellmeister** to the Elector of Hanover, a German nobleman who was also heir to the throne of England, being crowned King George I in 1714. Handel quickly took a leave of office twice to visit England and in 1711 his opera *Rinaldo* was performed in London. He was so well received, sensing the opportunity for prosperity in England that he never returned to Hanover following his second trip and settled in London in 1712. He would eventually become a full British citizen in 1727.

Handel composed a wide variety of musical works, including Italian operas, English **oratorios**, concertos, and orchestral works. He wrote the most famous of all oratorios, *The Messiah*. Later in his life composing began to take a backseat to conducting and performing, which he did until his very last days. Handel created over 600 works throughout his lifetime and is recognized as one of the great masters of the **Baroque** period. He died in 1759 and was buried in London's Westminster Abbey with full honors.

Passacaglia in G minor Spotify

Handel's first set of **suites** for harpsichord, *Suites de pieces pour le clavecin*, were published in 1720. It included a dedication to the English nation addressing the issue of publication piracy:

"I have been obliged to publish some of the following lessons, because surreptitious and incorrect copies of them had got abroad. I have added several new ones to make the work more useful which if it meets with a favourable reception; I will still proceed to publish more, reckoning it my duty, with my small talent, to serve a nation from which I have received so generous a protection." – G.F. Handel



Handel's Passacaglia is the last movement from the Harpsichord Suite No. 7 in G minor, HWV 432, coming from this first set of published suites.* A passacaglia is a dance-inspired piece with a fixed melody and variations on the bass line, a popular style in the Baroque period. Handel's Passacaglia comprises sixteen variations of the **ground bass**. The opening of the Passacaglia introduces the original theme and ground bass, of which the variations are built off of. The variations grow in technicality and grandiosity, maintaining a lively energy throughout.

**Please note the arrangement performed on this program will be for strings.*

ACTIVITY IDEAS

ART - THE BAROQUE PERIOD

- ◆ Art of the Baroque Period explored tension, emotion and expression using detail and light to create a mood or send a message through the work. Explore art of the Baroque period with your students through the **Google Arts & Culture** platform or by visiting the **National Gallery of Art**.
- ◆ Here is a **virtual Baroque Art Lesson** where students recreate Baroque artist, Rembrandt's famous painting titled **The Mill**.
- ◆ A passacaglia is a musical form rooted with a ground bass and variations over top. Similar to the musical form theme and variations, a passacaglia is constantly evolving, however, in a kind of loop that always comes back to the tonic. Using a Baroque Piece of Art, have students try to interpret the scene and add individual variations of what they might perceive from the work. Make sure students stay rooted in the "tonic" or home base of the piece as they consider their variation of the interpretation.

SOCIAL & EMOTIONAL LEARNING

- ◆ Instruct students to listen to Handel's Passacaglia with their whole body, not just their ears. If they feel like it, let the music move them. How do the different variations sound different? Feel different? Notice any feelings: anger, joy, sadness, etc. Notice the thoughts and emotions that flow while listening. At the end of the piece, have students assess how they felt listening to the music with their whole body. If time allows, have students share about their experience and observations.
- ◆ Facilitate a positive action lesson on our need to be creative. We are all able to make something new, stretching our minds to produce interesting and unique thoughts. We all need the space to think this way, and we are all capable of it. Challenge students to listen to Handel's Passacaglia in a different way. What things can they focus on in the music that they wouldn't normally? The rhythm? The instruments? The feelings they experience? Everyone's experience will be different and for some, will be challenging. If time allows, have students share about their experience and observation. Or, have students complete a written reflection for this exercise.

GABRIELA LENA FRANK (1972-)



Currently serving as Composer-in-Residence with the storied Philadelphia Orchestra and included in the Washington Post’s list of the 35 most significant women composers in history (August, 2017), identity has always been at the center of composer/pianist Gabriela Lena Frank’s music. Born in Berkeley, California in September 1972, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Gabriela explores her multicultural heritage through her compositions. Inspired by the works of Bela Bartók and Alberto Ginastera, Gabriela has traveled extensively throughout South America in creative exploration. Her music often reflects not only her own personal experience as a multi-racial Latina, but also refract her studies of Latin American cultures, incorporating poetry, mythology, and native musical styles into a western classical framework that is uniquely her own.

Ms. Frank writes, “There’s usually a story line behind my music; a scenario or character.” While the enjoyment of her works can be obtained solely from her music, the composer’s program notes enhance the listener’s experience, for they describe how a piano part mimics a marimba or pan-pipes, or how a movement is based on a particular type of folk song, where the singer is mockingly crying. Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country’s finest artists. In 2020, Gabriela was a recipient of the prestigious 25th anniversary Heinz Award in the Arts and Humanity category. The award recognized Gabriela for breaking gender, disability, and cultural barriers in the classical music industry, and for her work as an activist on behalf of emerging composers of all demographics and aesthetics. She currently resides in Boonville, a small rural town in the Anderson Valley, with her husband Jeremy on their mountain farm, has a second home in her native Berkeley in the San Francisco Bay Area, and has traveled extensively in Andean South America.

“Coqueteos” from *Leyendas: An Andean Walkabout* Spotify

Originally composed for string quartet in 2001 and arranged for string orchestra in 2003, *Leyendas: An Andean Walkabout* draws inspiration from the idea of *mestizaje* as envisioned by Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. According to the composer, the piece mixes elements from the western classical and Andean **folk music** traditions into a six-part suite. “Coqueteos,” the last of the suite, is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold, and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars which Frank thinks of as a *vednaval de guitarras* (“storm of guitars”)



[program notes](#)

[teacher guide](#)

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ACTIVITY IDEAS

SOCIAL STUDIES – PERU AND THE ANDES

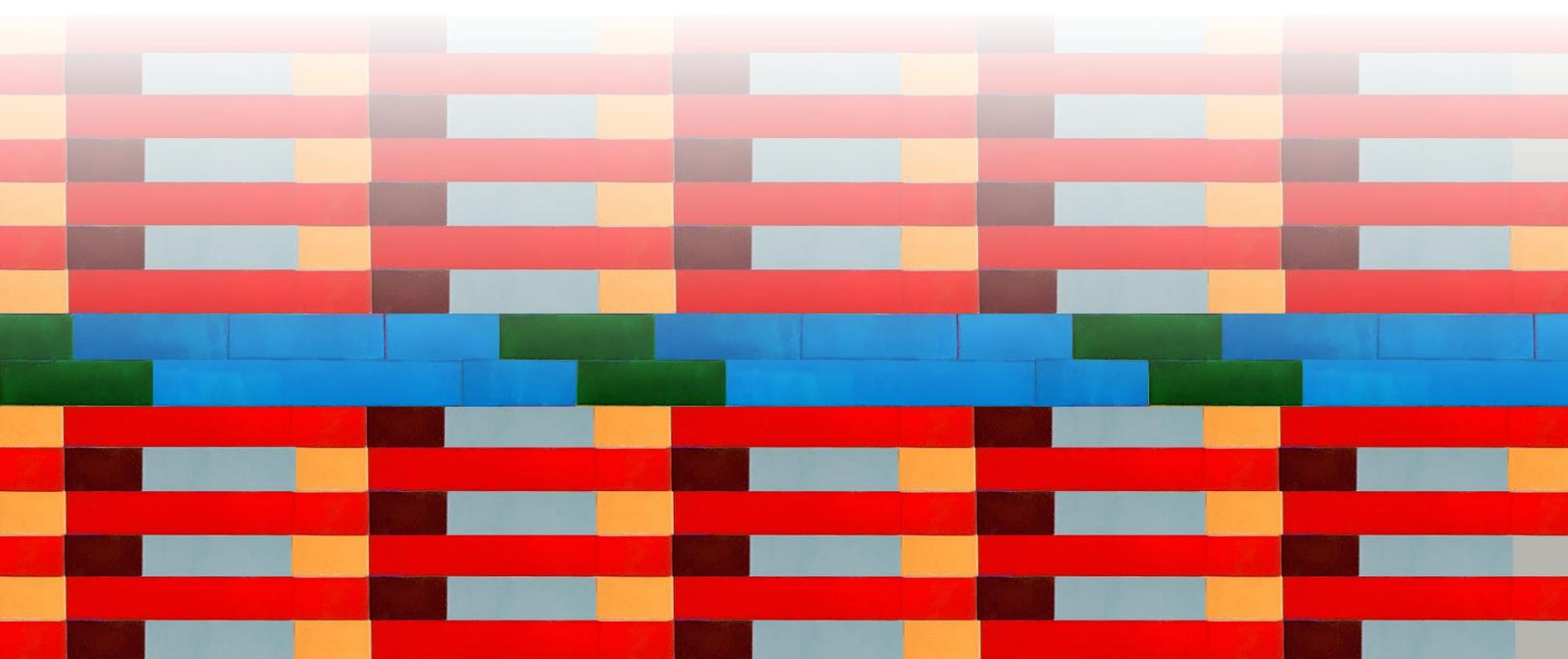
- ◆ Discover Peru and the culture of the Andes using some of these resources:
 - ◆ *Discover Peru: Culture of the Andes*
 - ◆ *Are We There Yet? World Travel – Peru: Machu Picchu*
 - ◆ *Google Earth – Discover Peru*
 - ◆ *PBS LearningMedia – Exploring the Andes*
- ◆ Have students learn about the geography, environment, and human cultures of the Andes through research and presenting an oral report. Access the full lesson plan [here](#).

MUSIC – PERUVIAN STYLE

- ◆ Peruvian music draws from the country’s roots with influences from the Andes, Africa, and Europe. The breakdown of these influences is as follows:
 - ◆ Andean influence can be heard in wind instruments and the shape of the melodies.
 - ◆ African influence can be heard in the rhythm and percussion instruments.
 - ◆ European influence can be heard in the harmonies and stringed instruments.

Gabriela Lena Frank’s “Coqueteos” is for strings only, but has a distinct Peruvian flavor. Have students listen to her piece and see if they can identify the different ways Gabriela Lena Frank incorporated the influences and styles of Peruvian music into her piece.

- ◆ Typical instruments used in Peruvian music include the ocarina, antara or zampoño, cojon, a traditional guitar, and the “charango” or mandolin with several additional unique Peruvian instruments as well. Have students work independently or in pairs to research a Peruvian instrument. Students should focus on how the instrument produces sound, identify how it is made and discover if there are any other cultural influences related to the instrument. Here is a [resource](#) with several instruments of Peru.



PIOTR ILYICH TCHAIKOVSKY (1840-1893)



Piotr Ilyich Tchaikovsky is one of the most popular Russian composers of all time. Born in Votkinsk, Russia on May 7, 1840, Tchaikovsky was the second of six surviving children. He developed an interest in music at an early age from an **orchestrina** in the family home and began lessons with a local tutor around age five. With music education not being available in Russian institutions at that time, Tchaikovsky's parents hadn't even considered their son pursuing a musical career. Instead, he was led to a career in civil service. He would study at the Imperial School of Jurisprudence boarding school in St. Petersburg for nine years before becoming a clerk in the Ministry of Justice. After four years at the Ministry of Justice, Tchaikovsky quit to follow his one true passion: music. He began music classes at the recently founded Russian Musical Society before enrolling in the St. Petersburg **Conservatory** in 1862. After graduation in 1865, Tchaikovsky moved to Moscow to teach at the Moscow Conservatory.

In 1876, Tchaikovsky would strike up an extraordinary relationship with Nadezhda von Meck, a widow of a wealthy railroad tycoon. She was a great admirer of Tchaikovsky's work and although they would never meet, she chose to support him financially and became a pen pal of sorts for the next 14 years. This relationship allowed Tchaikovsky to leave his teaching position and solely focus on his compositions. His works include nine operas, six symphonies, four **concertos**, three string quartets, and numerous songs, suites, and overtures. Some of Tchaikovsky's most well-known works include the ballets *Sleeping Beauty* and *The Nutcracker*, and Symphonies 4, 5, and 6. In the spring of 1891 he was invited to the inauguration of Carnegie Hall in New York City and conducted before audiences in New York, Baltimore, and Philadelphia while visiting the United States. On November 2, Tchaikovsky suddenly became ill and was diagnosed with cholera. Despite all medical efforts, he died four days later on November 6, 1893 from complications from the disease.

Symphony No. 4 in F minor, Opus 36, IV. Finale: Allegro con fuoco (excerpt) Spotify

Tchaikovsky began writing his fourth symphony in 1877. By this time, he and Nadezhda von Meck were corresponding regularly with each other, writing to her about Symphony No. 4 he said "Never yet has any of my orchestral works cost me so much labour, but I've never yet felt such love for any of my things...Perhaps I'm mistaken, but it seems to me that this symphony is better than anything I've done so far." He dedicated the work "to my best friend," meant for von Meck who accepted the honor, but only on the grounds of anonymity.

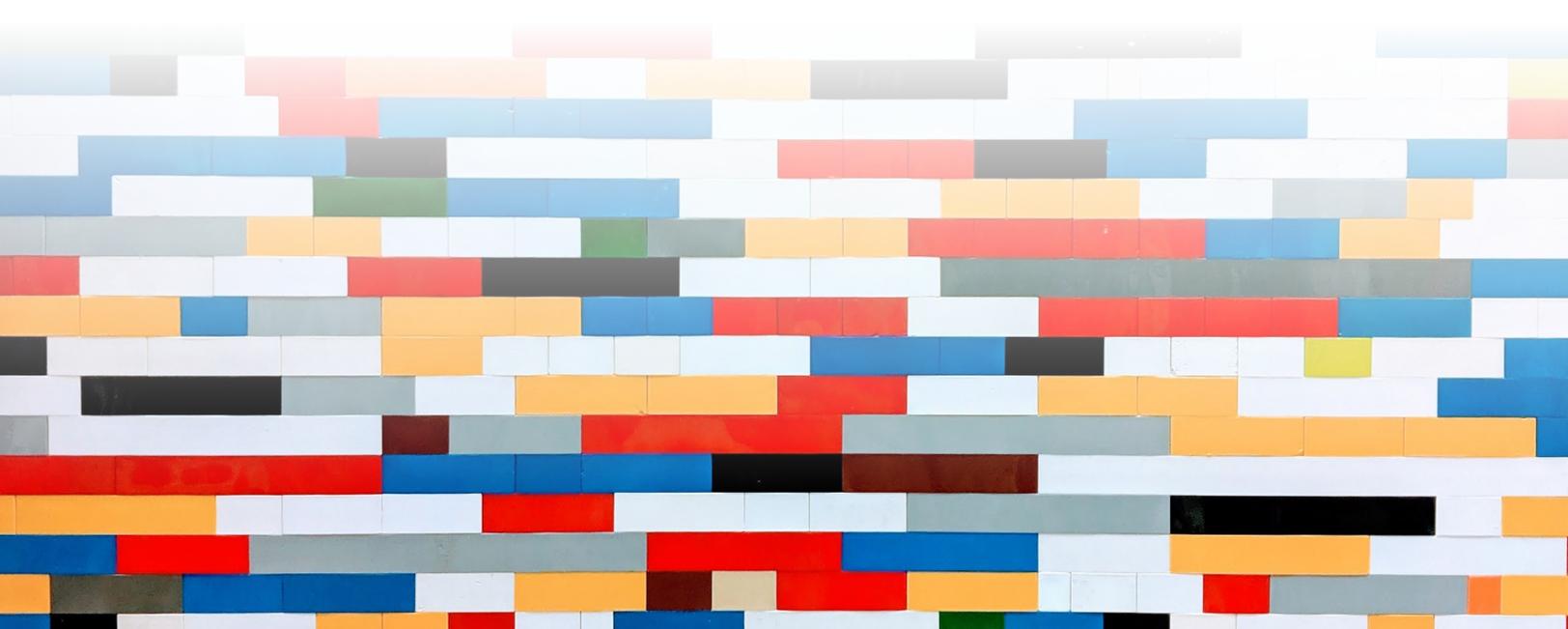


Symphony No. 4 in F minor premiered in February of 1878 at the Russian Musical Society in Moscow, conducted by his mentor Nikolay Rubinstein. Similarly to Beethoven's Symphony No. 5, Tchaikovsky introduces a musical motive for Fate, which he uses as an inescapable force throughout the movements. Much of the music seems to reflect turbulence in Tchaikovsky's life. The fate theme is one of all-consuming gloom, transforming throughout the four movements to melancholy, recovery, and finally life-affirming energy. The finale movement marked *Allegro con fuoco* (lively with fire) opens with a brilliant passage for the entire orchestra. For its second **theme**, Tchaikovsky chose to use the melody of "In the Meadow Stood a Birch Tree." This Russian folksong creates a joyful, celebratory mood matching Tchaikovsky's prescription for happiness: "If you cannot find reasons for happiness in yourself, look at others. Get among the people...Oh, how gay [happy] they are!...Life is bearable after all!"

ACTIVITY IDEAS

LANGUAGE ARTS – FOLKSONGS

- ◆ "In the Field Stood a Birch Tree" is a beloved Russian folksong which Tchaikovsky incorporated into the melody of Movement IV of Symphony No. 4. Folksongs frequently convey characteristics about the people and the culture they originate from. Birch (*byeroza* in Russian) are considered to be beautiful trees. Russian folk songs and poems compare the fluffy foliage of the birch tree to the curly hair of beautiful maidens. Have students study "In the Field Stood a Birch Tree" lyrics for clues about Russian culture and history, research, and report on what they've learned.
- ◆ Have students learn "*In the Field Stood a Birch Tree.*" This short **video from Carnegie Hall** will help your students learn the song. Play Symphony No. 4 and have them listen for the melody's appearances in the fourth movement. How does the "birch tree" theme transform throughout the movement? How did Tchaikovsky use this beloved folksong and upcycle or repurpose it throughout the movement? What conclusion can students infer about the composer when he was writing this music?
- ◆ Explore this lesson plan on **Russian Folktales** for possible instruction. As an adaptation, instead of writing plays, students could become songwriters and write a song about a traditional Russian folktale.



ANTONÍN DVOŘÁK (1841-1904)



Antonín Dvořák was born in a small village in Bohemia, now part of the Czech Republic, in Europe. Born into a musical family, his parents recognized their sons' musical talent at a young age and he began studying the violin at age six. His musical training led him to study in Prague, where he graduated as an accomplished violin and viola player before he was 20 years old. In 1875, Dvořák became friends with Johannes Brahms who connected him with the **publisher** Fritz Simrock. With the help of Simrock Publishing, *Slavonic Dances* was his first piece to gain worldwide recognition. This recognition was not only for himself, but for the music of his country as well. Dvořák continued gaining credibility and fame as a composer with each new piece he wrote and was able to make guest appearances in places like England and Moscow. He established a distinct style, using Czech folk music in his compositions.

In 1892, Dvořák accepted a two-year position in America as director of the National Conservatory of Music (now the Juilliard School) and soon after his move composed Symphony No. 9 "From the New World." In America, he encouraged American composers to embrace music based on African-American, Native American, and other folk sources. Symphony No. 9 has unmistakable African American and Native American musical influences, but Dvořák used his own established compositional style to convey them. The end product is a unique combination of his old home and new home, expressively uniting both experiences. In 1895, Dvořák returned to his home of Czechoslovakia surrounded by his wife and six children, and began teaching again at the Prague Conservatory. He continued composing until his death on May 1, 1904.

Symphony No. 9 in E minor, Op. 95 "From the New World", IV. Allegro con fuoco Spotify

Dvořák's "New World" Symphony has an unmistakable American flavor even though he had only been in America for a few months before he began work on it in January 1893. It is one of the composer's most famous works and one of the most popular in the modern classical repertoire. Dvořák stressed the importance of finding inspiration for his compositions from folk songs and spirituals from wherever he was living, and especially in America. **Commissioned** by the New York Philharmonic, the symphony premiered in Carnegie Hall on December 16, 1893.



The first movement is a melancholy introduction that some claim depicts Dvořák's homesickness. It is soon shattered by the vigorous horn theme, a motif that reappears in the other three movements. The *Largo* movement, movement II, is one of his most famous melodies. It is said that Dvořák chose the English horn over the clarinet for the famous melody because its **timbre** reminded him of the vocal color of Harry T. Burleigh – the great African-American collector and arranger of spirituals, and a student of Dvořák. Near the end of the movement, the motto theme loudly reasserts itself, but the English horn restores calm and the *Largo* ends very softly, with double basses alone. The music of the third movement, according to Dvořák, was inspired by the feast and dance in Henry Wadsworth Longfellow's poem "The Song of Hiawatha." A motif from Beethoven's Ninth Symphony introduces the dance. Finally, a powerful brass theme opens the fourth movement with a gentler clarinet melody to follow. Dvořák re-introduces the principal themes of the previous three movements in the development section, which allows him to seamlessly combine them into a brilliant climax.

ACTIVITY IDEAS

MUSIC – TRANSFORMATIONS

- ◆ Discuss with students how a piece of art can take on a life of its own beyond its initial authorship. Why do movies get remade? What are some examples of things that were originally one person's idea but were then redone? How is the new version updated? Sometimes an artist can borrow material from someone else and transform it into something new with the newer version taking on a personality or meaning of its own. In the last movement of the "New World" Symphony, Dvořák reprises melodies featured in earlier movements. Introduce the melodies from the first and second movements of the "New World" Symphony and compare them to the melody of the fourth movement. How does the character of the melody change when it reappears in the final movement?
- ◆ Dvořák's "New World" Symphony was greatly influenced by American culture and experiences. Lead a discussion with students on how Dvořák paints a musical picture of America in his "New World" Symphony. How do you think of America as a "melting pot"? What story do you think Dvořák is telling in his symphony? Why do you think Dvořák took melodies from previous movements and brought them back at the end of his symphony?

SCIENCE – DESIGN

- ◆ Provide students with a variety of "non-recyclable" materials or so-called "junk". Have students brainstorm ways to take these parts and upcycle them into something new. Students should focus on the structure and functionality of the piece they create. Upon the completion of their project, have students provide a written statement that describes their process, materials used, and how the pieces were transformed for a new purpose.
- ◆ Make an instrument out of recycled materials! Here are **27 Homemade Musical Instrument Ideas (Using Recycled Materials)**.



IGOR STRAVINSKY (1882-1971)



Igor Stravinsky was born into a musical family in Russia in 1882. He showed musical aptitude as a young child and began taking piano lessons at the age of nine. Though his father was a professional opera singer, he did not want his son to pursue a career in music. To appease his father, Stravinsky studied law and philosophy at St. Petersburg University, but after his father's death in 1902, he decided to follow his calling and began composition lessons with the famous Russian composer Nikolai Rimsky-Korsakov.

Stravinsky's music for the **ballet** *The Firebird* quickly earned him fame and recognition. He went on to write music for other ballets, including *Petroushka* and *The Rite of Spring*. The opening night audience of *Rite of Spring* in 1913 was initially shocked by the music and choreography causing a riot to break out in the theater! Eventually it became one of Stravinsky's most famous works.

World War I cut Stravinsky off from his home and forced him to relocate to Switzerland with his family. When signs of World War II became imminent, he relocated again, this time to the United States. He continued to accept new challenges as a composer and conductor, touring the world until 1967. He died in 1971 at the age of 88.

Finale from *The Firebird Suite* Spotify

With his ballet *The Firebird*, the 28-year-old Stravinsky found immediate and lasting fame. Composed between November 1909 and May 1910, the ballet was first performed at the Paris Opéra on June 25, 1910. *The Firebird* is based on Russian **folklore** of the same name. Stravinsky's ballet centers on the journey of its hero, Prince Ivan, who enters the magical realm of Katschei the Immortal. Through the music, Stravinsky depicts characters, locations, events and emotions. Though performed with dancers acting with scenery in the background, the music drives the story. Stravinsky tells the tale so clearly through the music that he later created a 20-minute suite for the stage, performed and understood without dancers or scenery. In all its versions, Stravinsky's score for *The Firebird* blends rich **harmonies**, the vigor of Russian folk music, and music of tremendous power and beauty.

The Finale of *The Firebird* encapsulates the triumphant victory of Prince Ivan over Katschei. He has destroyed the magical egg containing Katschei's soul, ridding the land of him and his dangerous creatures. A solo horn **intones** the score's best-known melody, announcing the jubilant arrival of sunlight. Together with Ivan and his betrothed, the rescued captives celebrate with music that swells and rings out in glorious triumph. And they live happily ever after!



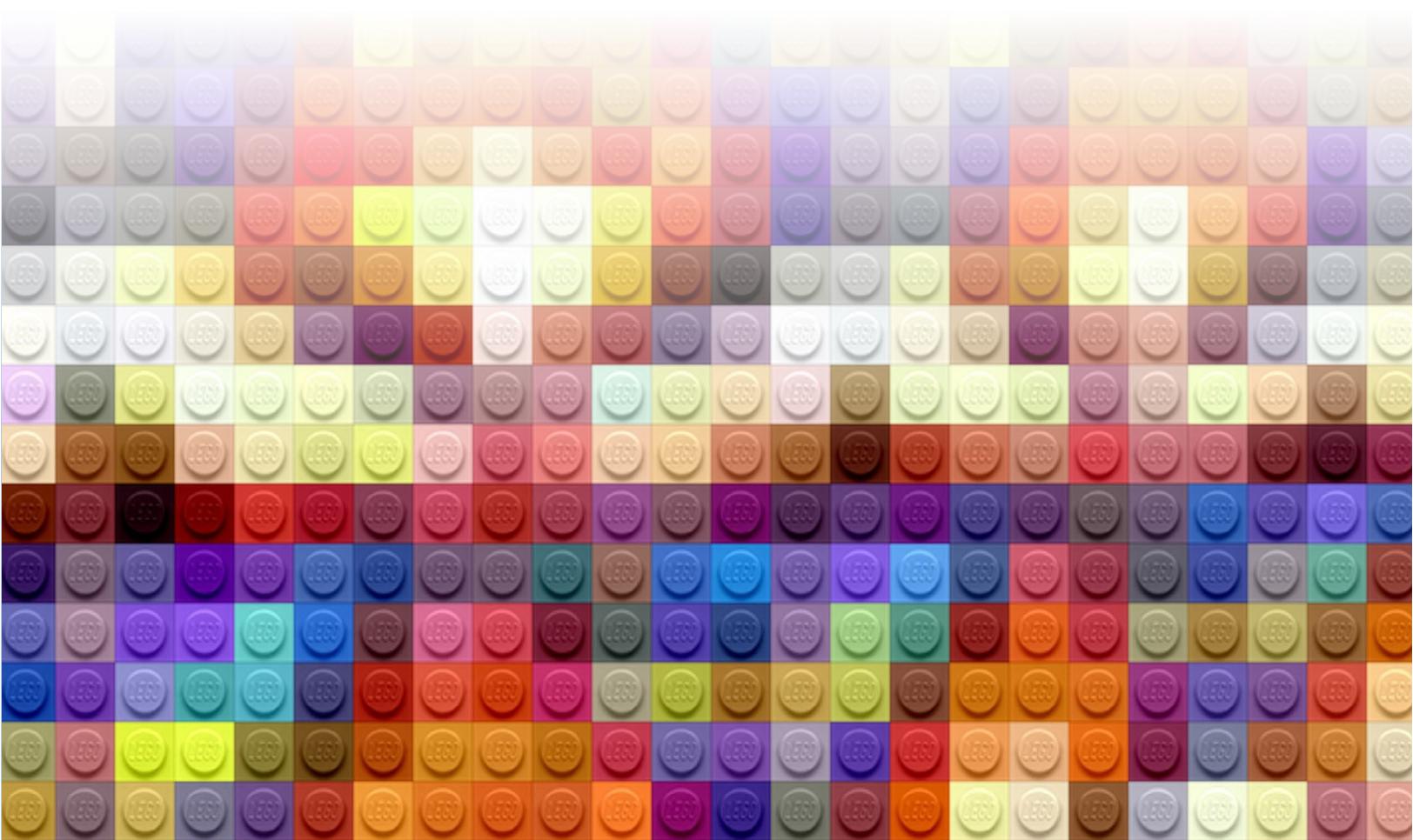
ACTIVITY IDEAS

DANCE – BALLET

- ◆ How can movement and music tell a story? Here is a [lesson plan](#) from the Kennedy Center on Ballet and Classical Music. Students will explore conceptual and practical elements of classical ballet and learn basic ballet vocabulary.
- ◆ Have students create an original dance phrase to express the finale of *The Firebird*. Have students perform their phrases along with the music.
- ◆ Watch *The Firebird* ballet with your students. Here is a [video](#) of the ballet performed by Bolshoi Ballet Russe. The Finale begins at 39:56.

LANGUAGE ARTS – STORYTELLING

- ◆ Introduce your students to the story of the *The Firebird*. There are many versions available online, including [this one](#). Rewrite the ending. Have students create a new resolution to *The Firebird* story based on the original plot. A minimum of one element should be changed which could include gender, evil/good, setting, etc. If time allows, have students share out their new endings along with the music.
- ◆ Many stories have been repurposed over the years and told in updated ways. Examples include *Romeo & Juliet* and *West Side Story*, and *Hamlet* and *The Lion King*. Have students brainstorm the ways *The Firebird* might be depicted in modern times. How can you put a new twist on the original theme? Have students work in groups or as a class to create a new version of the famous folk tale.



PRINT AND ONLINE RESOURCES

Instruments and the Orchestra

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

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

The Young Person's Guide to the Orchestra, by Benjamin Britten. Game.

Interactive website that introduces and describes the instruments of an orchestra through numerous mini-games.

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 Grieg, Tchaikovsky, and Rossini.

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

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

Beethoven Rocks! Classical music's biggest rock star

Visual Listening Map [7:38]

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

Passacaglia in G minor, George Frideric Handel

GFHandel.org in association with the Handel Institute

A Brief History of Handel, the Big Opera Master [13:09]

Handel – Passacaglia in G minor (Orchestra Version) [5:45]

"Coqueteos" from *Leyendas: An Andean Walkabout*, Gabriela Lena Frank

Gabriela Lena Frank on "Coqueteos" from Leyendas: An Andean Walkabout [1:19]

Gabriela Lena Frank Creative Academy of Music

NEC Philharmonia | Gabriela Lena Frank – Leyendas: An Andean Walkabout
[starts at 18:16]



Symphony No. 4 in F minor, Opus 36, IV. Finale: Allegro con fuoco, Piotr Ilyich Tchaikovsky

Carnegie Hall Icons – Pyotr Ilyich Tchaikovsky

Tchaikovsky – Classics for Kids [4:04]

Tchaikovsky – Symphony No. 4 in F minor, Op. 36 (Mariinsky Theatre Orchestra)
[Mvt. IV at 36:52]

Symphony No. 9 in E minor, Op. 95 “From the New World”, IV. Allegro con fuoco, Antonín Dvořák

Dvořák: The Symphony No. 9 “From the New World” [43:50]

Classical Kids Music Lessons: Antonín Dvořák

Antonín Dvořák website

Finale from *The Firebird Suite*, Igor Stravinsky

Classics for Kids Podcast – Igor Stravinsky [5:59]

Stravinsky: Finale – Suite from The Firebird
Los Angeles Philharmonic, Gustavo Dudamel [3:00]

Discovering Stravinsky’s “Firebird” : The story and the music | Music | Khan Academy
[14:50]



GLOSSARY

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

BAROQUE ERA OR PERIOD: The time in music history from roughly 1580 to 1750. A period of musical experimentation and innovation. New forms were invented, including the concerto and sinfonia, as well as several new instruments, including the piano.

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.

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.

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

FOLKLORE: The traditional beliefs, customs, and stories of a community transmitted orally from generation to generation.

FOLK MUSIC: Music that originates in traditional popular culture or is written in such a style. Folk music is typically of unknown authorship and transmitted orally from generation to generation.

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.

GROUND BASS: A short theme, usually in the bass, which is constantly repeated as the other parts of the music vary.



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.

INTONE: A passage with little rise and fall of the pitch.

KAPPELLMEISTER: (German) The leader or conductor of an orchestra or choir.

LIBRETTO: Non-sung dialogue and storyline of a musical play. Also called a book.

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.

ORATORIO: A large scale dramatic musical work, often on a religious theme, for orchestra and voices. Oratorios are performed without staging, costumes, or scenery.

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.

ORCHESTRINA: A large mechanical musical instrument designed to imitate the sound of an orchestra.

PLOT: The main events of a play, novel, movie, or similar work.

PREMIERE: The first official performance of a work.

PUBLISHER: A person or company that prepares scores and librettos for sale.

RECAPITULATION: A part of a movement (especially in sonata form) in which themes from the exposition are restated.

RECITAL: The performance of a program of music by a solo instrumentalist, singer, or small group.

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.

SERENADE: A short suite of instrumental pieces.

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



SUITE: A loose collection of instrumental compositions.

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.

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.

VIRTUOSO: One who excels in musical technique and interpretation.

