

Forte Forecast:

THE FORECAST



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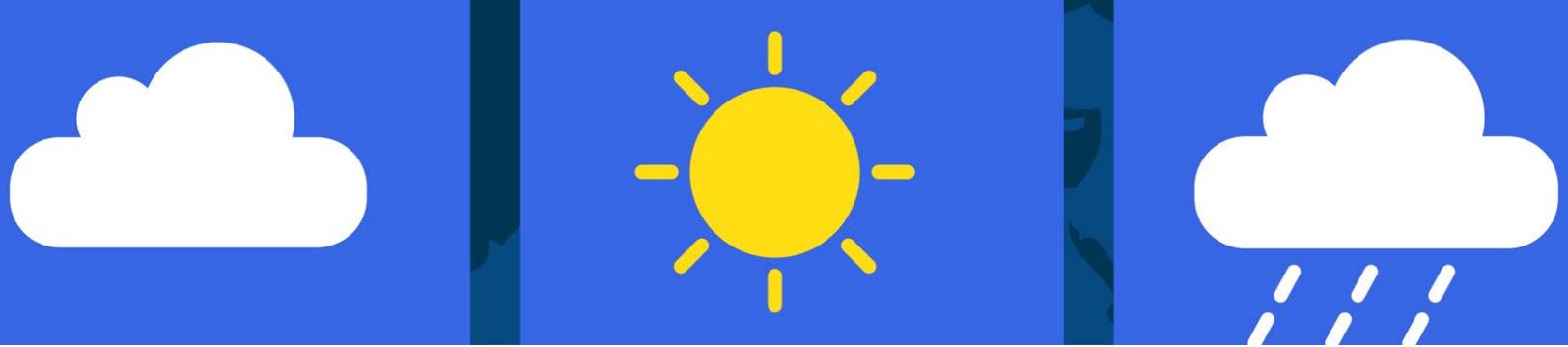


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A WET AND WINDY
MUSICAL ADVENTURE



WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, I am delighted to welcome you to our fall 2021 virtual performance, *Forte Forecast: A Wet and Windy Musical Adventure*. While we had originally planned to offer in-person youth performances this fall, the safety of our musicians, audiences, staff, and volunteers will always be our first priority. Due to the ongoing and evolving circumstances of the COVID-19 pandemic, we decided the best option was to offer this performance as a digital experience only.

While we are very disappointed that we won't yet be performing for you live, the digital format does offer some wonderful perks! You are able to view the concert as many times as you like during the streaming window. You can stop and start as needed, replay segments to give students additional exposure and opportunities to explore the music, and even use excerpts to complement multiple lessons in your classroom.

To help prepare your students to get the most out of this virtual concert, this guide contains key background information and activities for all of 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 view and enjoy *Forte Forecast: A Wet and Windy Musical Adventure*. We especially want to call your attention to a new feature, the "Digital Docent Moments." We hope these brief interactive videos will further enhance your and your students' enjoyment and understanding! As always, 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.

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

Hannah Esch, MSO Concerts for Schools & Education Manager, content author
Michelle McCormick, MSO ACE & Education Manager, curriculum contributor
Zachary Reinardy, graphic design
Luther Gray, Nate Groonwald, and Kerry Ryan, MSO Staff Colleagues, featured Docent Moment actors

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



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 piece.

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

Click ***Forte Forecast: A Wet and Windy Musical Adventure****

-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!



About the Milwaukee Symphony

➤ 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 Jamie Mercado

➤ Learn more about our weather reporter for this concert!



About Ellen Zhou

➤ Learn more about our 2021 Audrey G. Baird Stars of Tomorrow Competition Winner!



About the Orchestra

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



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FORTE FORECAST:

A WET AND WINDY MUSICAL ADVENTURE

Milwaukee Symphony Orchestra | Yaniv Dinur, *conductor*

Jamie Mercado, *weather reporter*

Ellen Zhou, *violin* (2021 Audrey G. Baird Stars of Tomorrow Competition Winner)

GRIEG

"Morning Mood" from *Peer Gynt*

TCHAIKOVSKY

Violin Concerto in D major, Opus 35

I. Allegro moderato (excerpt)

Ellen Zhou, *violin*

DEBUSSY

Nocturnes

I. *Nuages* (excerpt)

ROSSINI

"Storm" from *William Tell Overture*

JESSIE MONTGOMERY

Starburst

KRISTEN ANDERSON-LOPEZ & ROBERT LOPEZ

Frozen Medley (arr. Krogstad)



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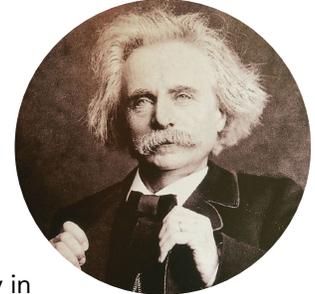
PROGRAM NOTES

MEET WENDY WEATHER, YOUR LOCAL MUSICAL

meteorologist at station WMSO. Wendy's playful forecast introduces students to the ways music can sound like a peaceful morning, a sudden storm, softly falling snow and more, using dynamics such as piano (quiet) and FORTE (loud). Expect thunder and lightning, but leave the umbrella at home!

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

EDVARD GRIEG (1843-1907)



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

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

DOCENT MOMENTS

We have created short videos for each piece meant to inspire and engage your students and encourage further exploration of concepts presented throughout the guide. Use the resource page and activity ideas to engage students further and continue their learning journey.

Docent Moment 1

▶ Wake up with Dawn Daybreak - WMSO

"Morning Mood" from *Peer Gynt*  Spotify

Henrik Ibsen wrote the five-act drama *Peer Gynt* in 1867. In 1874 he asked Edvard Grieg to compose the **incidental music** for the play. Grieg originally struggled to compose for the work writing to a friend saying, "It is a terribly unmanageable subject." As he continued to immerse himself in the work, the more confident he became with the story and how he wanted to portray it with music. The **score** was finished in 1875 and the staged premiere took place in 1876 with Grieg conducting.

Peer Gynt tells the tale of Peer's epic journey all over the world after leaving his life as the village troublemaker. "Morning Mood" is the **prelude** for Act IV, depicting the rising sun on a calm and peaceful dawn. The sun finds Peer Gynt stranded in the Moroccan desert using a branch to defend himself from a group of monkeys. The piece opens with a lilting E-major **theme** introduced by the flutes and picked up by the oboes. The sweet melody develops smoothly, just like the sun rising slowly over the horizon, with the first **forte** signifying the sun breaking through. Today, "Morning Mood" has been used extensively in popular culture with features that include commercials, movies, several Warner Bros. cartoons, and video games.

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ACTIVITY IDEAS

MORNING ROUTINES

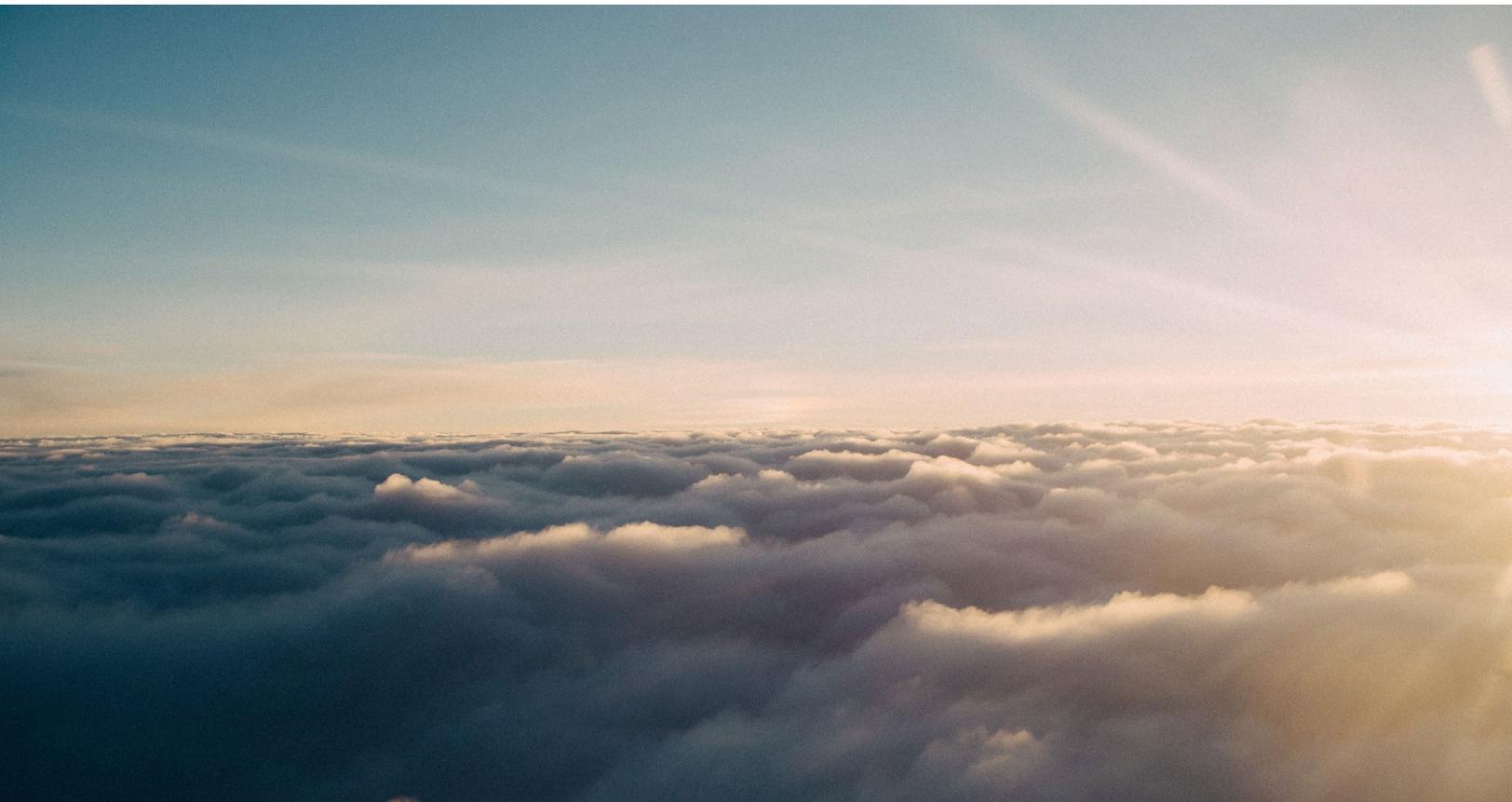
- ◆ Have students create a chart that shows what they do each morning before school. What time do they wake up? What do they eat for breakfast? When do they brush their teeth? When does the bus come? Encourage students to use ordering words such as before, after, next, then, etc.
- ◆ **ART** – Have students draw a picture of one aspect of their morning routine.
- ◆ **DRAMA** – Play “Morning Mood” and have students act out their morning routines while the music plays.

“MORNING MOOD”

- ◆ While listening to “Morning Mood,” have students draw a sunrise. What kind of morning mood does the piece put your students in? Have them show this mood somewhere in their sunrise pictures.

DYNAMICS – PIANO, CRESCENDO, AND FORTE!

- ◆ Using the morning routines created above, have students associate a volume level (*dynamic*) with each activity. Encourage students to share the dynamics they have in their routines with their classmates. How are everyone’s morning routines different and the same?
 - ◆ Ex. Waking up in the morning is quiet (*piano*). Siblings start waking up too and the house gets louder (*crescendo*). Getting on the noisy bus is loud (*forte*).
- ◆ Have students listen for piano, crescendos, and forte sounds in “Morning Mood.”



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.

NEWS

Docent Moment 2

▶ Susie Sunshine - WMSO

Violin Concerto in D major, I. Allegro moderato (excerpt) Spotify

Tchaikovsky wrote his Violin Concert in D major in 1878. The sketches of his concerto were completed in eleven days and scored in only two weeks! Although the piece was advised by old friend and violinist Joseph Kotek, Tchaikovsky dedicated the work to the famous Leopold Auer. When it came time to perform the work however, both Kotek and Auer refused to perform the work due to its extreme difficulty. The first performance would be delayed until December 4, 1881, when Adolf Brodsky agreed to perform the piece with the Vienna Philharmonic.



[program notes](#)

[teacher guide](#)

Filled with double stops, *glissandi*, trills, leaps, and dissonances in the solo violin, the overall work has a lyric melody, one of Tchaikovsky's most beautiful themes. The solo violin focuses its time decorating the theme rather than showcasing purely technical passages. A new theme emerges marked "con molto espressione" (with great expression) and while it is related to the main theme, this theme is warmer and works with a faster harmonic *rhythm*. The solo violin becomes extremely expressive with increasing emotional intensity, building to a grand orchestral statement and return of the main theme.

ACTIVITY IDEAS

CREATIVE PLAY

- ◆ Lead students through an imagination activity. Have them close their eyes and picture a beautiful, bright, sunny day. Ask students to consider these questions silently in their heads: What will you do on this day? What is your favorite activity to do on a sunny day? Where are you and who are you with? Have students open their eyes and draw a picture of their sunny day.

DYNAMICS – PIANO, CRESCENDO, AND FORTE!

- ◆ After watching Ellen demonstrate *piano*, *crescendo*, and *forte* on her violin, have students listen for these dynamics in the violin concerto. Where does Ellen play *piano* really well? How about *forte*?
- ◆ Practice *piano*, *crescendo*, and *forte* together as a class by clapping your hands. Have cards that say *piano*, *crescendo*, and *forte* or write these words on the board. Hold up a card, or point to a word on the board, and ask students to clap their hands at the appropriate dynamic level. Practice switching dynamics quickly. If time allows, have students take turns being the card holder or pointer.



CLAUDE DEBUSSY (1862-1918)



Achille-Claude Debussy was born in a town near Paris, France called Saint-Germain-en-Laye on August 22, 1862. He showed great promise on the piano at an early age and began taking lessons at the age of seven. By age ten or eleven, he became a student at the Paris Conservatoire where he studied piano and composition. Debussy would grow up in poverty with his family until he unexpectedly came under the patronage of Nadezhda von Meck in 1880. She engaged him to play **duets** with her and teach her children piano, while also traveling with their family throughout Europe during his summer vacations at the Conservatory. In 1884, at the age of 22, Debussy won the *Prix de Rome* for his **cantata** *L'Enfant prodigue* (*The Prodigal Child*). The prize included a scholarship to study in Rome for three years, though he returned to Paris after two. Upon his return to Paris, Debussy began experimenting with composing, breaking away from the conventional rules and styles of the time. After hearing a Javanese **gamelan** at the Paris World Exposition in 1889, he began incorporating the elements of gamelan into his style, producing a wholly new kind of sound.

Debussy was influenced by the art and literature of his time and is seen as the founder of musical **impressionism**. He wrote music for the senses, not the mind, creating a feeling instead of telling a story. Debussy wrote one opera, several orchestral works, chamber music, and vocal and piano music. Some of his most popular works include *Clair de Lune*, the orchestral seascape *La Mer*, *Nocturnes*, and *Images*. Debussy spent the remainder of his life writing as a critic, composing, and performing his works internationally. He would succumb to colon cancer at the age of 55, during World War I, while Paris was being bombed by the German air force.

NEWS

Docent Moment 3

 Oliver Overcast - WMSO

Nocturnes I. *Nuages* (excerpt)  Spotify

Debussy's *Nocturnes* was inspired by a set of paintings by American artist James McNeill Whistler from the 1870s. His artwork uses light and shade to offer an impression of landscapes and objects. Debussy composed the *Nocturnes* between 1897 and 1899 with the work comprising of three **movements**: I. *Nuages* (Clouds), II. *Fêtes* (Festivals), and III. *Sirènes* (Sirens). The first two movements were premiered on December 9, 1900 in Paris, conducted by Camille Chevillard. The first complete performance of the work was not until October 27, 1901. Debussy provided an introductory note to the *Nocturnes* and offers the following on I. *Nuages*:

Nuages renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white.



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Nuages fluctuates with gentle, rocking chord-sequences for woodwind and muted stings. A solo **cor anglais** can be heard throughout the movement playing a recurring fragment of a melody while the musicality of the rest of the orchestra forms and re-forms around it, much like drifting cloud-masses. Overall, this **tone poem** allows the listener to lay back, close their eyes, and imagine the grey toned clouds tinged with white rolling through the sky.

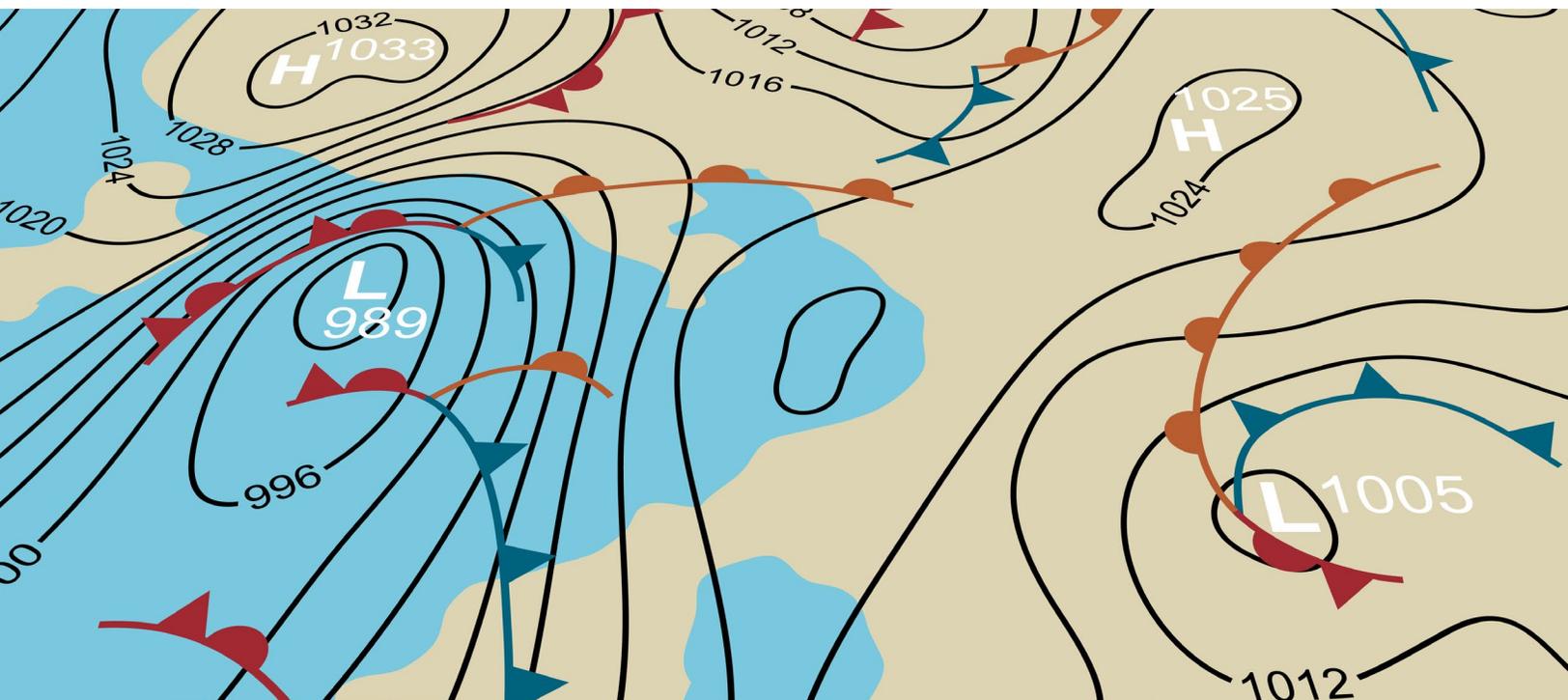
ACTIVITY IDEAS

CLOUDS

- ◆ Make a cloud in a jar using these simple materials: glass jar with a lid, hot or boiling water, an aerosol spray (ex. hairspray), and ice cubes. Pour the hot or boiling water into the jar, quickly spray the aerosol spray into the jar, put the lid on the jar with the ice on top and watch the cloud form!
- ◆ Find a picture in the clouds! Take some pictures of clouds on your own or gather images from the internet. Print the pictures and place them into plastic cover sheets. Using dry erase markers, have students create what they see in the clouds!
- ◆ **What makes it rain?** The activities in this lesson created by the American Chemical Society focus on what a cloud is and what makes it rain.

SOCIAL & EMOTIONAL LEARNING

- ◆ A cloud can bring many different types of weather, such as rain, snow, a thunderstorm, or exist on a sunny day. Ask students which type of weather cloud matches their feeling today.
- ◆ Practice belly breathing with your students by finding a comfortable seat or lying flat on their backs. Have students 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. If you can, try this activity with students outside on a nice day looking up at the clouds.



GIOACHINO ROSSINI (1792-1868)



Gioachino Rossini was born in the beach town Pesaro, Italy on February 29, 1792. The son of two musicians, his father, Giuseppe Rossini, played the trumpet in numerous bands and orchestras, and his mother, Anna Guidarini, was an opera singer. Rossini would grow up in the theater and found it easier to learn to sing and play than focus his time on school studies. By age fifteen he had learned to play the violin, horn, and harpsichord and would often sing in public to earn money. After graduation from the Bologna Philharmonic School, Rossini was commissioned by the Venetian Teatro San Moise to compose his first *opera buffa*, *La cambiale di matrimonio* (1810).

Rossini was heavily influenced by the compositions and style of Joseph Haydn and Wolfgang Amadeus Mozart. In school, he was known as “Il Tedeschino” (the Little German) for his devotion to Mozart. After his first *opera* in 1810, Rossini continued to write as many as three to four operas a year. His operas were loved by audiences and widely performed in his lifetime in cities including Vienna, London, Paris, Milan, Venice, and Rome. Some of his most popular works include *Il barbiere di Siviglia* (The Barber of Seville) and *La cenerentola* (Cinderella). Although it is not clear why, Rossini stopped composing for the opera genre at age 37 after composing his final opera *Guillaume Tell* (William Tell). At the time of his retirement, Rossini’s output of compositions included 32 operas, two symphonies, numerous cantatas, and several oratorios and chamber music pieces. He would live out the rest of his life comfortably with his second wife Olympe Pélissier in Passy, a suburb of Paris.

NEWS

Docent Moment 4

▶ Timmy Tornado & Linda Lightning - WMSO's Storm Chasers

“Storm” from *William Tell Overture*  Spotify

Rossini’s opera *Guillaume Tell* (William Tell), with *libretto* by Étienne de Jouy and Hippolyte-Louis-Florent Bis, was his final opera. The four act opera is based on the play by Friedrich Schiller, *Wilhelm Tell*, which draws on the legend of William Tell and his symbolism to the struggle for political and individual freedom. Set in Switzerland in the early 1300s, the story centers around the Swiss hero and the Swiss patriots as they overcome the Austrian oppression. The opera premiered with the Paris Opéra at the Salle le Peletier on August 3, 1829.

The *overture* is a small symphonic poem that takes the audience through the action of the opera. Divided into four sections, the first is the Prelude, slowly opening with five cellos depicting the Swiss sunrise accompanied by divided cellos and basses. The second section, featured on this program, depicts a violent storm played by the full orchestra. The third section is the *Ranz des Vaches*, a Swiss shepherd’s call, featured in the English horn and flute. The famous Finale is the “cavalry charge” gallop, depicting the march of the soldiers.



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ACTIVITY IDEAS

DYNAMICS – MUSICAL BAROMETER

- ◆ A barometer is a scientific instrument used to help predict changes in the weather. It looks like an analog clock, but only has one hand (you can show your students what one looks like [here](#).) After reviewing the dynamic terms *piano*, *forte*, and *crescendo* with your students, invite them to be a musical barometer as they listen to the “Storm” from Rossini’s *William Tell Overture*. With straight arms, students should clasp their hands together to form their barometer “hand.” When the music is very soft, their “hand” should point down. When it is very loud, it should point up. And if there is a *crescendo* (getting louder) or *diminuendo* (getting quieter), their “hand” should move up or down accordingly. If the students enjoy this activity, you could try it with other pieces from the concert or even music of your own (or their) choosing!

MUSICAL STORM

- ◆ Rossini creates a pretty realistic sounding storm using the instruments of the orchestra. Have your students create their own using body percussion! As a class come up with different sound effects and what they represent (examples: snapping fingers for gentle rain, clapping for thunder, rubbing hands for a breeze, etc.). Then figure out your very own notation system (examples: raindrops for finger snapping, lightning bolts for thunder, etc.). You may also want to show examples of standard musical notation for comparison. As a class or in small groups, use your sound effects and notation system to compose your very own musical storms! Make sure you incorporate dynamics like *forte*, *piano*, *fortissimo*, and *crescendo*. Have each group perform their piece, or record and share it via video.

SOCIAL & EMOTIONAL LEARNING

- ◆ Our emotions are a lot like the weather. Sometimes we feel happy, like a bright sunny day, and sometimes we feel angry, like a big storm. Also like the weather, our emotions are natural and can change throughout the day. Using [this lesson and accompanying resources](#) developed by Fabiola Marceline Augustin of the Boys and Girls Club of Harlem, you can assist your students in being mindful of their emotions and understanding how their emotions can change using weather comparisons.



JESSIE MONTGOMERY (1981-)



Jessie Montgomery is an acclaimed **composer**, violinist, and educator. Born and raised in Manhattan’s Lower East Side, she grew up during a time when the neighborhood was at a major turning point in its history. Her father, a musician, and her mother, a theater artist and storyteller, would regularly bring Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. Through these experiences, Jessie has created a life that merges composing, performance, education, and advocacy. Jessie began her violin studies at the Third Street Music School Settlement, one of the oldest community organizations in the country.

Since 1999, Jessie has been affiliated with the Sphinx Organization, which supports young African-American and Latinx string players. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and **ensembles**. Her growing body of work includes solo, **chamber**, vocal, and orchestral works. Some recent highlights include *Five Slave Songs* (2018), *Records from a Vanishing City* (2016), *Caught by the Wind* (2016) and *Banner* (2014) –written to mark the 200th anniversary of The Star-Spangled Banner. She holds degrees from the Juilliard School and New York University and is currently a Graduate Fellow in Music Composition at Princeton University.

NEWS

Docent Moment 5

▶ Melissa Meteor - WMSO

Starburst  Spotify

Starburst was commissioned by the Sphinx Organization and **premiered** by its resident Sphinx Virtuosi in 2012. Jessie offers the following information about the work:

The brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional soundscape. A common definition of a starburst, “the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the structure of the galaxy significantly,” lends itself almost literally to the nature of the performing ensemble that premiered the work, the Sphinx Virtuosi, and I wrote the piece with their dynamic in mind.



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ACTIVITY IDEAS

STARS

- ◆ Check out the stars, constellations, and planets in your area using this interactive [online planetarium](#).
- ◆ Explore the life cycles of stars with your students through this [interactive program](#) from the WorldWide Telescope Ambassadors Program!
- ◆ Here are some books on stars to read with your students:
 - ◆ *Spots of Light: A Book About Stars* by Dana Meachen Rau, Illustrated by Denise Shea
 - ◆ [Read Aloud Option](#)
 - ◆ *Zoo in the Sky: A Book of Animal Constellations* by Jacqueline Mitton, Pictures by Christina Balit
 - ◆ [Read Aloud Option](#)
 - ◆ *Stars* by Mary Lyn Ray, Illustrated by Marla Frazee
 - ◆ [Read Aloud Option](#)

DYNAMICS – CRESCENDO AND DIMINUENDO!

- ◆ All stars eventually fade and die, but it takes a long time. In music, there is a symbol for slowly or gradually decreasing in volume called *diminuendo*. Have students listen to *Starburst* by Jessie Montgomery and see if they can hear any stars slowly fading in the music. If they hear a *crescendo* (gradually getting louder), have students open their arms. If they hear a *diminuendo* (gradually getting quieter), have students close their arms together.
- ◆ Quiz students on all of the dynamics they've learned so far using dynamic flashcards! Hold up a dynamic card and have students sing or play at that volume level. Change the card at any time so that students have the chance to practice changing dynamics.

SOCIAL & EMOTIONAL LEARNING

- ◆ While listening to *Starburst* by Jessie Montgomery, have students close their eyes and visualize a night sky. What do they see? Are there stars in their sky? Meteors? Shooting Stars? Bright lights? Planets? If time allows, have students draw their night sky using black construction paper as their template.
- ◆ Every one of us is a bright and unique shining star. Lead students through a gratitude scan by finding a comfortable seat or laying down in constructive rest. Students can gently soften or close their eyes and begin to breathe deep into their bellies. 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.



KRISTEN ANDERSON-LOPEZ (1972-) & ROBERT LOPEZ (1975-)



Kristen Anderson-Lopez and Robert Lopez are a husband and wife team of American **songwriters**. They are best known for co-writing songs for the musical film *Frozen*, its sequel *Frozen II*, and *Coco*. Both Kristen and Robert grew up in New York and fell in love with the theater at a young age. They met in the late '90s at a BMO Lenham Engel Workshop with success already under their belts as individuals. Anderson-Lopez co-created *In Transit*, Broadway's first ever **a cappella** musical; Lopez co-created *Avenue Q* and *The Book of Mormon*. The couple's first collaboration together would be writing a song about a couple of clams for the Playhouse Disney television program *Bear in the Big Blue House*.

The duo have been together for close to 20 years now with Kristen being quoted in an article for American Songwriter saying, "Don't tell anyone, but we'd do this for free." The couple share a love of songwriting and have found great success doing just that. They have won the Oscar for Best Original Song for *Frozen's* "Let It Go" and *Coco's* "Remember Me." Lopez is a two-time EGOT winner, having won two Emmys, three Grammys, two Oscars, and three Tonys. Anderson-Lopez is not far behind, having her own Grammy and Oscar win as well. More stories and musical favorites are sure to come from this songwriting power couple.

NEWS

Docent Moment 6

▶ Dawn Daybreak Returns - WMSO

Frozen Medley (arr. Krogstad)

Frozen is a 2013 computer-animated musical fantasy film produced and released by Walt Disney Studios. The film is the 53rd Disney animated feature film. *Frozen* took the world by storm and captured the hearts of children instantly with its lovable characters, storyline, and the hit song "Let It Go." The film received two Academy Awards, a BAFTA, a Golden Globe, and a Grammy for the soundtrack.

Inspired by Hans Christian Andersen's fairy tale "The Snow Queen," *Frozen* takes place in Arendelle following the lives of sisters Elsa and Anna. The story strays away from traditional princess storylines: "true love's kiss" does not solve the world's problems, the handsome prince is evil, and the sister with magical powers is good. Instead, a selfless sacrifice by Anna to save Elsa constitutes "an act of true love," reuniting the sisters and saving Arendelle from an icy covered world. The *Frozen Medley* highlights the acclaimed soundtrack with the songs we know and love.

*The MSO is unable to provide a recording of the Frozen Medley (arr. Krogstad). Please see the resource section for a youtube link to the medley.



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teacher guide

ACTIVITY IDEAS

SING-ALONG!

- ◆ As you listen to the *Frozen* Medley featured in the digital concert encourage your students to sing along to the songs they know! Have them practice the dynamics they've learned as they sing. You can find the complete text of the lyrics [here](#). The song scenes from the movie (with sing-along lyrics added) are also readily available on the internet. Just search for the song you are looking for!

LANGUAGE ARTS – STORYTELLING

- ◆ Using *Frozen* as an example, talk about the basic elements of a story, such as setting, characters, and plot. As a class or in small groups, create the outline for a new short story using the characters from *Frozen* or another favorite film or book. Make sure to identify the setting, the characters involved, and the basic plot elements. Then ask students to think about what kind of song the characters would sing in this story. What dynamics would be appropriate for what's going on in the story? If there is time, students can compose lyrics for the song.

SCIENCE – SNOWFLAKES

- ◆ Watch these videos to learn how snowflakes are formed and a few fun facts about snowflakes!
 - ◆ [Snowflakes – Dr. Binocs](#)
 - ◆ [Where Do Snowflakes Come From?](#)
- ◆ Make your own unique snowflakes and display them around your classroom!



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.

“Morning Mood” from *Peer Gynt*, Edvard Grieg

Edvard Grieg Facts – Classical Connections Series [3:49]

Warsaw Philharmonic Orchestra conducted by Jacek Kasprzyk – Morning Mood from Peer Gynt [4:53]

Violin Concerto in D Major, I. Allegro moderato, Piotr Ilyich Tchaikovsky

Carnegie Hall Icons – Pyotr Ilyich Tchaikovsky

Tchaikovsky – Classics for Kids [4:04]

Tchaikovsky: Violin Concerto in D major – Augustin Hadelich [Mvt. I 0:34-19:56]

Nocturnes, I. Nuages, Claude Debussy

Debussy: Biography | Music Appreciation – Lumen Learning

The YouTube Symphony performs Debussy's Nocturns, I. Nuages – Carnegie Hall [8:44]



“Storm” from *William Tell* Overture, Gioachino Rossini

13 Facts about Rossini

The Metropolitan Opera – Guillaume Tell

William Tell Study Guide

Starburst, Jessie Montgomery

Unscripted with Jessie Montgomery [3:35]

Listening to Ladies: The Podcast – Jessie Montgomery [31:35]

Minnesota Orchestra, Conductor Osmo Vänskä, Starburst [3:13]

Frozen Medley (arr. Krogstad), Kristen Anderson-Lopez & Robert Lopez

Music from Frozen arranged by Bob Krogstad [7:20]

Disney’s Frozen - Website

Interview with Kristen Anderson-Lopez and Robert Lopez [7:07]



GLOSSARY

A CAPPELLA: Without instrumental accompaniment.

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

CANTATA: A vocal composition with an instrumental accompaniment, typically in several movements.

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.

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.

COR ANGLAIS: A double-reed woodwind instrument in the oboe family. Known as the English horn in North America.

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

DUET: A performance by two people.

DYNAMICS: Loudness or quietness of a composition. The symbols in sheet music indicating volume.

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

ENSEMBLE: A group of two or more musicians.

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

FORM: The structure of a piece of music.

FORTE: A dynamic marking indicating to play loud.

GAMELAN: A traditional instrumental ensemble of Indonesia.

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

GLISSANDO: Sliding upward or downward between two notes.

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.



IMPRESSIONISM: A movement in music and art of the late 19th century and early 20th century that focuses on suggestion and atmosphere. Impressionism began in France.

INCIDENTAL MUSIC: Music used in a film or play as background music to enhance a particular atmosphere.

INSTRUMENTATION: Arrangement of music for a combined number of instruments.

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.

OPERA BUFFA: A comic opera.

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.

OVERTURE: An orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

PIANO: A dynamic marking indicating to play quietly.

PLAYWRIGHT: A person who writes plays.

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.

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.

SCORE: The depiction, often in book or bound form, of a musical work containing all the parts stacked vertically and rhythmically lined up. (**V. SCORED:** To write or arrange for a specific instrument or instruments)

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

SONGWRITER: A person who writes songs.



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.

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.

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

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

**Concert filmed and produced
by Aphorism Productions.**

