



SYMPHONIC
Splash
A MUSICAL WATER CYCLE

2022.23
Concerts
for
Schools

MSO MILWAUKEE
SYMPHONY
ORCHESTRA
KEN-DAVID MASUR / MUSIC DIRECTOR



WELCOME!

On behalf of the musicians and staff of the Milwaukee Symphony Orchestra, we are so excited to welcome you and your students to Allen-Bradley Hall at the Bradley Symphony Center for *Symphonic Splash! A Musical Water Cycle*. We know many of you will be with us in person for the first time in our new home on West Wisconsin Avenue, and we can't wait to have you here for a fun, educational, and engaging musical experience.

To help prepare your students to get the most out of this 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 enjoy *Symphonic Splash!* New to us this year we are using the Wisconsin DPI lesson plan format, as well as listing the corresponding state standards for both music and core subject areas where applicable. 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 our MSO Education initiatives. We thank the docents and ushers who generously give their time and talents every season.

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
Elise McArdle, MSO Education Coordinator, curriculum contributor
Zachary Reinardy, MSO Lead Designer, graphic design

Again, we are so excited to welcome you and your students to the Bradley Symphony Center for this concert!

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 the 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 [Symphonic Splash! A Musical Water Cycle*](#)

-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 signup.*

GET TO KNOW US!



About the Milwaukee Symphony Orchestra

➤ *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 Musical Meteorologist for this concert!*



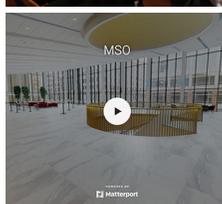
About Angelina Chang

➤ *Learn more about the 2022 Wisconsin Youth Piano Competition Winner!*



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



Bradley Symphony Center

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CONCERT PREPARATION

We can't wait to welcome your class to the Bradley Symphony Center to hear the Milwaukee Symphony Orchestra! Whether it's your first symphony concert or you're a seasoned audience member, here are some suggestions on ways to get the most out of the performance. There is always something new to learn and experience!

Before You Go

Listen to the pieces

- ◇ Have you heard any of these pieces before?
- ◇ Do you have a favorite?
- ◇ Is there a piece you are excited to hear live?
- ◇ Make thoughtful observations as you listen to the pieces. What instrument families do you hear? Changes in dynamics? Tempos?

Go Deeper

- ◇ Read the biographies and program notes.
- ◇ Were there any composers you had never heard of before?
- ◇ Did you learn anything new or interesting that you didn't know before?
- ◇ Have fun in the [MSO's Bitmoji Classroom!](#) Full of interactive elements including a virtual tour of the Bradley Symphony Center, rooms focused on the four families of the orchestra, and more!

On Stage

Look around

- ◇ Have you been to the Bradley Symphony Center before?
- ◇ Are there any instruments you haven't seen before?
- ◇ What observations do you make about the orchestra and the conductor?
- ◇ Watch the conductor. Can you figure out which instruments will play by where they are pointing or looking?

Listen Closely

- ◇ Can you name which instruments are playing based on how they sound?
- ◇ How do the different pieces make you feel?
- ◇ What instruments are used to create different sound effects?
- ◇ Listen for the melodies and try to remember one you'll be able to hum later.

Homeward Bound

Reflect

- ◇ Was there anything that surprised you during the concert?
- ◇ Did you have a favorite moment you'd like to tell your family about later?
- ◇ Was your experience different from your classmates'?
- ◇ Do you have questions for the musicians? Or want to say 'Thank You'? Send us a letter!

Mail: Milwaukee Symphony Orchestra, Attn. Education Department, 212 W Wisconsin Ave, Milwaukee, WI, 53203

Email: edu@mso.org

Rules and Reminders

- ◇ No outside food or drink (except water) allowed in Allen-Bradley Hall.
- ◇ No flash photography or recordings.
- ◇ Visit the bathroom before the concert so you don't miss a moment of the action!
- ◇ Show your appreciation by clapping! When the conductor lowers their hands or baton, the piece is over. The orchestra appreciates your energy and support.
- ◇ If you get separated from your group, ask an usher for help.

Accessibility Resources

- ◇ **Social Narratives:** Visit our KultureCity Venue page [here](#) to access the Bradley Symphony Center social story. A *Symphonic Splash! A Musical Water Cycle* specific social narrative will be available on our website one week prior to the concert.
- ◇ **Sensory Bags, Weighted Lap Pads, & Noise Canceling Headphones:** Sensory bags containing special KultureCity VIP badges, fidget tools, noise canceling headphones and other resources are available for checkout, at no cost, on concert days. Noise canceling headphones and weighted lap pads can also be checked out individually. Find an usher or staff member on the concert day or make a request ahead of time by emailing Elise McArdle at mcardlee@mso.org. A photo ID will be requested as collateral.
- ◇ **Quiet Areas:** The Bradley Symphony Center has a Quiet Room located in the pre-theater lobby on the first floor. The Quiet Room, equipped with a sink, comfortable seating, and warm lighting is available for anyone who needs a private space to escape for a few minutes. Additional Quiet Areas are located in the Historic Exhibit on the lower level and in the Phone Booth Area on the second level. These spaces can be an escape for those feeling overwhelmed for as little or as long as they need. If you need assistance finding any of these Quiet Areas, please find an usher or Front of House staff member.
- ◇ **Hearing Loop & Infrared Listening System:** Allen-Bradley Hall is equipped with a tele-coil or T-coil Loop system. No additional assistive listening devices are required for patrons with compatible hearing aids or cochlear implants. Allen-Bradley Hall is also equipped with an infrared listening system. Assistive listening devices are offered free of charge and can be requested from an usher or staff member on the concert day or by making a request ahead of time with Elise McArdle at mcardlee@mso.org. A photo ID will be requested as collateral.

Teachers - We value your feedback! Be sure to review these materials and let us know how your concert experience was following the performance. We want to know what you think! Preview the concert survey [here](#).



The Milwaukee Symphony Orchestra has partnered with KultureCity to make the Bradley Symphony Center and all of the programs and events that the venue hosts to be sensory inclusive.



SYMPHONIC SPLASH! A MUSICAL WATER CYCLE

Milwaukee Symphony Orchestra | **Yaniv Dinur**, conductor

Jamie Mercado, Musical Meteorologist

Angelina Chang, piano (2022 Wisconsin Youth Piano Competition Winner)

Handel

Suite No. 1 in F major from *Water Music*

III. Allegro

Beethoven

Symphony No. 6 in F major, Opus 68, "Pastoral"

IV. Allegro (Thunderstorm)

Chopin

Piano Concerto No. 1 in E minor, Opus 11

III. Rondo (excerpt)

Angelina Chang, piano

Debussy

Nocturnes

I. *Nuages* (excerpt)

Smetana

Má vlast

II. *Vltava* ("The Moldau") (excerpt)

Adolphus Hailstork

American Port of Call (excerpt)

Lin-Manuel Miranda (arr. Campbell)

"How Far I'll Go" from *Moana*



Herzfeld
Foundation



HEARST Foundations



The MSO thanks the following funders for their generous annual support that makes Concerts for Schools programs possible: the United Performing Arts Fund (UPAF) Kasey's Fund, 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 NOTES

WATER IS ESSENTIAL TO LIFE ON EARTH.

Composers from Handel to Adolphus Hailstork have celebrated the power, beauty, necessity, and allure of water in all of its forms for centuries. A defining natural element of Milwaukee, these performances will explore the water cycle through musical pieces representing each stage. Precipitation, evaporation, condensation, and collection never sounded so good!



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.

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. Having been so well-received and sensing the opportunity for prosperity in England, 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, *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.

Suite No. 1 in F major from *Water Music*, Mvt. III Allegro Spotify

Handel composed three **suites** of *Water Music*, first performed for the royal water party in 1717. They were presented for King George I, who enjoyed the suites so much that he requested they be played three times over the course of the evening, "twice before and once after supper." The royal water party consisted of the King and his guests on one barge, and the second barge carrying the musicians, all traveling up the River Thames. The second barge of musicians was made-up of a 50 piece Baroque orchestra conducted by Handel himself.

The three suites are each **scored** for slightly different instrumental forces. Suite No. 1 in F major is scored for a pair of oboes, bassoon, two horns, two violins, and basso continuo. The third movement is broken down into a three-part structure (Allegro - Andante - Allegro da Capo). The movement begins with a regal tone quality, built on a repeated note **motive** in triple meter. As it moves to the andante section, the tone shifts to a more festive and celebratory attitude before returning to the allegro "da capo."

While we are able to enjoy the famed *Water Music* today, the chronology of how Handel wished the movements to be played cannot be confirmed as the original score did not survive. The three suites have been assembled based on **musicologists'** interpretation and research.

Activity Idea

Reconstruct the River Thames and the iconic buildings the royal party would have seen along their trip! Have students research the landmarks that were/are along the River Thames in 1717. Have Handel's *Water Music* playing as students work on their creations. Display the final works somewhere in your school or classroom for all to see!

This project could be done using several different art mediums. Depending on the grade level, students can create 2D or 3D models of the river and buildings. Feel free to collaborate with the art and social studies teacher on this project!





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, nicknamed the *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 the 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 his 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. 6 in F major, Opus 68, "Pastoral," Mvt. IV Allegro (Thunderstorm) Spotify

Beethoven rarely wrote descriptive music, but for his sixth symphony he intentionally entitled the work "Pastoral Symphony or Recollections of Country Life." He enjoyed spending time in nature and frequently took long walks in the country. He wanted to express the pleasures of country life in his music. Symphony No. 6 breaks from the standard form of the time, having five **movements** instead of four. The last three movements are performed together without breaks in between. The movements' titles are:

"Awakening of cheerful feelings upon arrival in the country"

"A brook"

"Happy gathering of villagers"

"Thunderstorm"

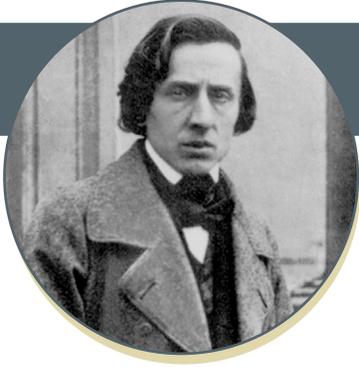
"Shepherd's Song: Happy and thankful after the storm"

The fourth movement depicts a violent thunderstorm. Starting with a few drops of rain played by the violins, the movement builds to a great climax. Thunder, lightning, high winds, and sheets of rain are all musically portrayed throughout the movement. The storm eventually dies down, with an occasional crack of thunder still heard in the distance. The end of the storm, played by the flutes, describes the sun breaking through the clouds.

Activity Idea

Listen to the “Thunderstorm” movement from Beethoven’s sixth symphony together as a class. Lead students in a think-pair-share discussion on how the piece used musical elements to create the perception of a thunderstorm. Following the discussion, have students create their own musical thunderstorm using pitched/un-pitched classroom instruments, body percussion, and/or voices. Working in small groups or as a whole class, discuss with students the types of instrumentation they’d like to use to represent the different storm elements (thunder, lightning, wind, raindrops, etc.). After assembling the piece and assigning musical duties, have small groups perform their composition for the class or perform as a whole class.





FRÉDÉRIC CHOPIN (1810-1849)

Frédéric Chopin was a renowned Polish and French composer, born on March 1, 1810 in the small village of Żelazowa Wola, Duchy of Warsaw (now Poland). He published his first composition at the age of seven and began performing publicly the following year. At 16, his family enrolled Chopin in the newly formed Warsaw Conservatory of Music, where he studied with the Polish composer Joseph Elsner. He would study at the Conservatory for three years before moving on to Vienna, making his performance **debut** in 1829. During this time he would write his Piano Concerto No. 2 in F minor and Piano Concerto No. 1 in E minor. Following his time in Vienna, Chopin would make his way to Paris where he would remain primarily for the rest of his life.

Sometimes referred to as “the poet of the piano,” Chopin is best known for his solo pieces for piano and his piano concerti. His works for solo piano include 61 mazurkas, 16 polonaises, 26 preludes, 27 études, 21 nocturnes, 20 waltzes, 3 sonatas, 4 ballades, 4 scherzos, 4 impromptus, and many individual pieces. Some of Chopin’s best known works include *Fantaisie-Impromptu*, Piano Sonata No. 3 in B minor, Opus 58, Nocturnes Opus 55, and Piano Concerto No. 1 in E minor. Chopin’s health wavered after contracting tuberculosis around 1838. He would make his last public appearance on November 16, 1848. Upon his return to Paris, his deteriorating health had taken its toll and he died on October 17, 1849 at the age of 39. His body was buried at Père Lachaise cemetery, but his heart was interred at a church in Warsaw, near the place of his birth.

Piano Concerto No. 1 in E minor, Mvt. III Rondo (excerpt) Spotify

Chopin was 20 years old when he penned the E minor **concerto**. The work was premiered at the National Theatre in Warsaw, the last concert he would perform in Poland. Chopin’s E minor and F minor concertos primarily exist as it was expected at that time that pianists write their own showpieces. Besides these two works, Chopin largely ignored the orchestra and voice as compositional mediums, focusing his energy on the piano. In letters to his friends, Chopin expressed frustration with composing the E minor concerto:

“[The last movement] is not yet finished because the right inspired mood has kept eluding me.”

The last movement is based on a Polish folk dance, the Krakowiak, and set in **rondo form**. The soloist immediately presents the dance and repeats it with small variations. The orchestra’s responses to the solo piano are lively and witty, encouraging the soloist to play on. The mood of the movement is jovial and energetic with Chopin using the full range of the keyboard through fast **scales** and **arpeggios**.

Activity Idea

Learn the Polish folk dance, the Krakowiak, with students! Learn about the history and customs of the folk dance through this [resource](#) from the Polish Music Center at the University of Southern California. If class time allows, dive into the customs and culture of Poland with students. Watch a [video](#) of a traditional Krakowiak performance with students and then try to learn easy steps to the dance [here](#). Finally, have students listen to the Rondo movement from Chopin’s Piano Concerto No. 1 and see if they can recognize or identify any Krakowiak folk dance influences!



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, 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*). This 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.

Nocturnes, Mvt. I Nuages (excerpt) Spotify

Debussy's *Nocturnes* were 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."

Nuages fluctuates with gentle, rocking chord progressions for woodwinds and muted strings. 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.



BEDŘICH SMETANA (1824-1884)

Bedřich Smetana was born on March 2, 1824, in the Bohemian town of Litomyšl. His father introduced him to music at a young age and Smetana began his musical career as a child **prodigy**. By age five, he was playing in string quartets and at six he made his piano debut performing for the Emperor of Austria. In 1843, against his father's wishes, Smetana moved to Prague to continue his musical studies and become a professional musician. He struggled to make a living in teaching and performance in Prague; however, with the encouragement of his friend and mentor Franz Liszt, Smetana moved to Sweden in 1856 to take a job as a piano teacher. Here he finally found some success, and began to focus more attention on composing, writing his first symphonic poems, amongst other works.

In 1863, Smetana returned to Prague, where a **nationalist** movement was growing as the country struggled to break free from the Austrian Empire. He was soon appointed

conductor of the newly established Czech national opera, a position he held from 1866 to 1874. During this time he wrote several successful operas, but was eventually forced to retire from the post when he lost his hearing. Despite this loss, he kept composing through the end of his life. Smetana is credited with creating the first truly Czech nationalist sound through his music.

Smetana's life was marked by much personal tragedy. Throughout his lifetime, he lost his wife, three of four daughters, his hearing, and eventually his sanity. He died in 1884, less than a month after being admitted to a mental asylum in Prague. Smetana's most popular works include the operas *The Brandenburgers in Bohemia* and *The Bartered Bride*, the cycle of six symphonic poems titled *Má vlast (My Country)*, the string quartet *Z mého života (From My Life)*, and a number of piano solos, including many polkas.

"The Moldau" No. 2 from *Má vlast* (excerpt) Spotify

Smetana composed some of his greatest works in his later years, despite being completely deaf, including his suite *Má vlast*. This collection of six symphonic poems would become his most popular and enduring work. It created musical scenes of his beloved homeland, including the well-known second movement, "The Moldau."

"The Moldau" is a musical tour down the river, reflecting the sights and sounds found along the riverbanks of the longest river in the Czech Republic. In the published score, Smetana wrote of the images that inspired his music:

"Two springs gush forth in the shade of the Bohemian forest, the one warm and swift flowing, the other cool and tranquil. Their waters join and rush joyously down the rocky bed, glistening in the light of the morning sun. The hurrying forest brook becomes the River Moldau (Vltava), which flows across the land of Bohemia, widening as it goes. Passing through dark forests, the sounds of the hunter's horn are heard ever nearer. Through meadowlands it passes where a wedding feast is being celebrated by peasants with song and dance. At night, water nymphs play in its gleaming depths in which are reflected fortresses and castles from the glorious past. At the Rapids of St. John, the stream becomes a roaring cataract, beating its way through rocky chasms, widening at last into the majestic river that flows through Prague, greeted by the mighty old fortress, Vyšehrad, where it vanishes over the horizon lost to the poet's sight."



ADOLPHUS HAILSTORK (1941-)

Adolphus Cunningham Hailstork III was born on April 17, 1941, in Rochester, New York, to parents Lora and Adolphus Cunningham Hailstork Jr. He studied violin, piano, organ, and voice throughout his childhood and was in the Choir of Men and Boys at the Albany Cathedral of All Saints. Hailstork began his college career studying music theory and composition with renowned opera composer Mark Fax at Howard University in Washington, D.C., receiving a Bachelor of Music degree in 1963. Upon graduation, he traveled to France for the summer and began studies in piano and composition at the American Conservatory at Fontainebleau under the tutelage of Nadia Boulanger. Returning to the United States, Hailstork continued his collegiate studies, receiving a second Bachelor of Music degree in 1965 and a Master of Music degree in 1966 from the Manhattan School of Music, and a Doctor of Music Composition from Michigan State University in 1971.

Hailstork has written over 250 pieces for chorus, solo voice, piano, organ, various chamber ensembles, band, orchestra, and opera. His early compositions include *Celebration*, recorded by the Detroit Symphony in 1976, and *Epitaph for a Man Who Dreamed*, a lament for Dr. Martin Luther King, Jr. The Chineke! Orchestra, a London-based majority Black, Asian and ethnically diverse orchestra premiered the **epitaph** in 2020 under the baton of Kalena Bovell. Hailstork's opera *Rise for Freedom*, about the Underground Railroad, was premiered in 2007 by the Cincinnati Opera Company. His newest works include *The World Called* (based on Rita Dove's poem *Testimonial*) for soprano, chorus and orchestra, *Still Holding On* for orchestra, his Fourth Symphony, and *A Knee on a Neck* (a tribute to George Floyd) for chorus and orchestra. Dr. Hailstork resides in Virginia Beach, Virginia and celebrated his 81st birthday this past year.

American Port of Call (excerpt) Spotify

Hailstork wrote *American Port of Call* for the Virginia Symphony, who premiered the piece in 1985. Dr. Hailstork gives the following summary of the piece:

"The concert overture, in sonata-allegro form captures the strident (and occasionally tender and even mysterious) energy of a busy American port city. The great port of Norfolk, Virginia, where I live, was the direct inspiration."

The tribute to the city of Norfolk has the energy of a bustling waterfront. The orchestral work is exciting and lyrical, with different musical **themes** moving in the metaphorical crosscurrents.

Activity Idea

The port of Norfolk, Virginia is a bustling waterfront that makes a lot of...waves! The US Navy has one of the largest fleets in the world and needs to know not only how the ships will react to waves, but how to use them to their advantage. Here is an activity idea from the [National Museum of the United States Navy](#) where students can learn about physical waves, sound waves, and ocean waves.





LIN-MANUEL MIRANDA (1980-)

Lin-Manuel Miranda is an award-winning songwriter, actor, **director** and producer. He is the creator and original star of Broadway's Tony-winning **musicals**, *Hamilton* and *In the Heights*. *Hamilton* - with book, music and lyrics by Miranda, in addition to him originating the title role - was awarded the 2016 Pulitzer Prize in Drama and earned a record-breaking 16 Tony Nominations, winning 11 Tony Awards including two personally for Miranda for Book and Score of a Musical.

Miranda grew up in a Hispanic neighborhood in northern Manhattan to parents of Puerto Rican origin. His father was a political consultant and his mother was a psychologist. Miranda's childhood was filled with the sounds of salsa and show tunes. At the age of seven, he saw his first Broadway musical *Les Misérables* and the experience made a lasting impression on him. He would remain involved in theater through his adolescence, moving on to study theatre at Wesleyan University. It is here that he penned the first draft of his

musical *In the Heights*, set in Washington Heights, a Manhattan neighborhood similar to his own childhood.

Since the success of *Hamilton*, Miranda's career has continued to evolve to new heights. He contributed music, lyrics and vocals to several songs in Disney's feature film *Moana*, and wrote eight original songs for Disney's Academy Award-winning animated feature, *Encanto*. He made his film directorial debut with *tick, tick ... BOOM!*, receiving two 2022 Academy Award nominations. He is a *New York Times* bestselling author and has lent his voice to several audiobook recordings. Miranda is a recipient of the 2015 MacArthur Foundation Award, the National Arts Club Medal of Honor, the ASCAP Foundation's Richard Rodgers New Horizons Award and the Portrait of a Nation Prize. He has received stars on both the Puerto Rico Walk of Fame and Hollywood Walk of Fame. Miranda and his family reside in New York and are active supporters of initiatives that increase the representation of people of color throughout the arts and government.

"How Far I'll Go" from *Moana* Spotify

Released in 2016, Walt Disney Pictures' 56th animated feature film tells the story of Moana, the strong-willed daughter of a Polynesian village's chief who is chosen by the ocean to locate Maui, a legendary demigod, that assists her in reuniting a mystical relic with the goddess Te Fiti. Moana is the twelfth official member of the Disney Princess line-up and the second protagonist of Polynesian descent in a Disney animated feature, the first being Lilo from *Lilo & Stitch*.

Miranda contributed music, lyrics and vocals to the movie, which was nominated for two Academy Awards - Best Animated Feature and Best Original Song for "How Far I'll Go." Miranda would go on to win a 2018 Grammy Award for the original song. "How Far I'll Go" expresses Moana's struggle with wanting to explore beyond the reef of her island notwithstanding her genuine love for her family, her people, and her island. The song follows a long tradition of "**I Want**" songs in 1990s Disney animated musicals. According to Miranda, he locked himself in his childhood bedroom at his parents' residence for a weekend in order to force his mind back to age 16. Moana was voiced and sung by Hawaiian Native, Auli'i Cravalho, who turned 16 the day the film was released.

Activity Idea

The "I Want" song is a popular type of song featured in Disney Renaissance films that has the main character singing about how they are unsatisfied with their current life, and what they are searching for. Listen to "How Far I'll Go" and have students determine what it is that Moana is unsatisfied about in her current life, and what she is searching for. Using this format, have students create their own "I Want" song, poem, short story, or visual art piece. If students feel comfortable they can share their creations with the class. As a Social-Emotional Learning component, have students discuss with each other the ways they can achieve their dreams and/or work through their struggles. Students should use supportive and encouraging language with their peers, viewing their unique situations without judgement.





Lesson 1 – Explore the Concert Repertoire

Lesson Objective

What do you want students to know and be able to do?

I can examine and evaluate musical connections, similarities, and differences.

Essential Question for Learning

How do musical elements (tempo, dynamics, texture, timbre, etc.) create specific settings or feelings?

VOCABULARY FOR THE LESSON

tempo | dynamics | tone color | texture | timbre

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

STANDARD #4 – CONNECT

Examine and evaluate musical connections, similarities, and differences.

DISCIPLINARY LITERACY CONNECTION

- Listening
- Thinking

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SELF-MANAGEMENT

Learners will be able to express their emotions to self and others in respectful ways.

1. At the beginning of instruction, introduce students to the title and theme of their upcoming concert. Have students brainstorm a list of where water can be found in nature (lakes, rivers, dew drops, etc.).
2. At a pace of your choosing, listen to the repertoire of **Symphonic Splash**. Ask students to close their eyes while listening and use their imaginations. Where is each piece taking them? What type of water is being described in the music?
3. Discuss students' interpretations after each piece. Be sure to share each piece's water connection with students after discussions.
4. Tell students that composers can use different musical elements such as tempo, dynamics, tone and texture to help the listener imagine a specific setting or feeling.
5. Show students the **Elements of Music Table** and use the guiding questions to lead discussions concerning which musical characteristics led them to their various water interpretations. Use this process for each piece on the concert if you have time.
6. Listen through the **Symphonic Splash** repertoire again and provide students with a **Listening Journal** to document their thoughts.
7. Have students compare and contrast the repertoire for **Symphonic Splash**. Do the composers use the same musical elements to express water? How do they use them differently? Encourage students to use musical vocabulary in their answers.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- **Symphonic Splash Spotify Playlist**
- **Elements of Music Table**
- **Listening Journal**

Lesson 2 – Water Festival

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How and why do people celebrate?

VOCABULARY FOR THE LESSON

repertoire | artistic medium | composer

STANDARD #1 – CREATE

Compose short pieces using standard and/or alternative notation to document personal musical ideas.

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

- Writing (music, words)
- Speaking
- Listening

Lesson Procedure

What is the lesson order?

Social Emotional Learning

RELATIONSHIP SKILLS

Learners will be able to use active listening and assertive, clear communication when expressing thoughts and ideas.

Learners will be able to work cooperatively and productively in a group and overcome setbacks and disagreements.

1. As a class, listen to several pieces (or passages) from the **Symphonic Splash playlist**. Encourage students to use movement, like swaying or tapping their feet, to connect to the rhythm or tempo of the music.
2. Have students listen* to the repertoire on their own or in small groups. Once they've listened to all of the selections, have them choose one piece they would like to work with creatively. Tell students they can use various creative means of expression, such as poetry, lyrics, rap, art, dance, vocal, or instrumental.
**Students should be equipped with devices that they can play the Spotify playlist from on their own.*
3. Plan a Water Festival with students, during which they share their creative presentations. Work as a class to create decorations for the room, find ways to showcase elements of water, highlight the composers on the concert, etc. Leading up to the classroom Water Festival, be sure to check-in with students on the progress of their work.
4. Enjoy your Water Festival celebration! If possible, invite family, or other classes to enjoy the experience or even tape the performances.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Group Performance
- Verbal Student Sharing
- Written (music, words) Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- **Symphonic Splash Spotify Playlist**
- Playback equipment (tablets, computer lab, etc.)
- Art materials

Lesson 3 – The Water Cycle

Lesson Objective

What do you want students to know and be able to do?

I can express musical ideas through verbal, movement, written, or artistic means.

Essential Question for Learning

How can the repertoire of Symphonic Splash relate to the water cycle?

VOCABULARY FOR THE LESSON

water cycle | composer repertoire

STANDARD #3 – RESPOND

Express musical ideas through verbal, movement, written, or artistic means.

DISCIPLINARY LITERACY CONNECTION

– Listening

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SOCIAL AWARENESS

Learners will be able to show respect for other people's perspectives.

1. Collaborate with the Science teacher or Classroom teacher on teaching students about the water cycle. Here are some resources to consider:
 - a. [NASA - Exploring the Water Cycle Teacher's Guide](#)
 - b. [Discovery World - Water Cycle in a Bag Activity Sheet](#)
 - c. [USGS Interactive Water Cycle Diagrams](#)
2. Using students' knowledge of the water cycle, explore the repertoire of **Symphonic Splash**. Have students Think-Pair-Share after each piece to identify what step of the water cycle the piece represents.
3. Have students create a musical water cycle diagram using the repertoire of **Symphonic Splash**. Encourage colorful, unique diagrams that highlight the repertoire/composer and step of the water cycle. For older students, have them include bullet points using musical language that identifies how the repertoire connects to the step of the water cycle.
4. Have students present their diagrams to the class or showcase the diagrams somewhere in your school.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- [Symphonic Splash Spotify Playlist](#)
- **Art materials**

Lesson 1 – Reactive Artwork

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can compare the historical and cultural aspects of music with other disciplines.

Essential Question for Learning

How does music communicate?

VOCABULARY FOR THE LESSON

impressionism | color (timbre)

STANDARD #3 – RESPOND

Recognize and define grade-appropriate foundational musical elements.

STANDARD #4 – CONNECT

Compare the historical and cultural aspects of music with other disciplines.

DISCIPLINARY LITERACY CONNECTION

– Listening

Lesson Procedure

What is the lesson order?

1. Introduce students to the composer Claude Debussy and the term Impressionism. It may be helpful to show impressionistic art examples to students.
 - a. Impressionism – captures the sensation of a moment, rather than a realistic portrayal
 - i. Art – focused on the effects of color and used loosened brush strokes
 - ii. Music – focused on the effects of color (timbre) and more dissonance for a more atmospheric sound
2. Tell students that Debussy's *Nuages* is meant to evoke the impression of moving clouds or the atmosphere created by watching slow-moving clouds.
3. Guide students in creating reactive artwork to show what the music evokes in them. Pass out an 8 ½ x 11 sheet of paper to each student and have them divide the sheet into three sections. Have markers, crayons, colored pencils, etc. available for students to use.
4. Using the [Symphonic Splash Spotify Playlist](#), play up to 3:45 of *Nuages* and ask students to draw a scene to match the music in the first box. You may need to replay the section more than once, or allow silence at the end for students to finish their drawing.
5. Once finished, play from 3:45 to 4:50 for the second box. And finally, play from 4:50 to the end for the third box. Repeat sections as necessary.
6. After students have completed their artwork, have them share their creations and look for similarities among their peers.
7. Lead a discussion on the musical elements that contributed to the visual representations they chose for their artwork.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Non-Verbal Student Sharing
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- [Symphonic Splash Spotify Playlist](#)
- 8 ½ x 11 blank paper
- Pencil or pen
- Drawing utensils (markers, crayons, colored pencils, etc.)

Lesson 2 – Pentatonic Scale

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can compose short pieces using standard and/or alternative notation to document personal musical ideas.

Essential Question for Learning

How can I create a pentatonic scale?

VOCABULARY FOR THE LESSON

pentatonic scale | melody | gamelan music | drone | accompaniment

STANDARD #1 – CREATE

Compose short pieces using standard and/or alternative notation to document personal musical ideas.

STANDARD #2 – PERFORM

Perform in small ensembles.

DISCIPLINARY LITERACY CONNECTION

– Writing (music, words)

Lesson Procedure

What is the lesson order?

Social Emotional Learning

RELATIONSHIP SKILLS

Learners will be able to work cooperatively and productively in a group and overcome setbacks and disagreements.

SOCIAL-AWARENESS

Learners will be able to provide support and encouragement to others through perspective taking, empathy, and appreciation for diversity.

1. Debussy was inspired by Indonesian Gamelan music he heard at the 1899 World Exposition in Paris. In the middle section of *Nuages*, Debussy utilized the pentatonic scale in the melody played by the flute and harp. The pentatonic scale is frequently used in music from Indonesia and many other Asian countries.
2. Listen to and show examples of Indonesian Gamelan music with students. Here are some resources to consider:
 - a. [Sound Tracker - Gamelan \(Indonesia\)](#)
 - b. [A Brief Introduction to Gamelan Music](#)
3. Have students work in small groups to write short compositions using a pentatonic scale. (Debussy's pentatonic scale is the five black piano keys. But, if students have access to other instruments, transposing to the natural notes will likely be easier: F-G-A-C-D).
4. If time allows, have students add a drone accompaniment under their composed short melody. Students can choose one, two, or three notes from the pentatonic scale to be the drone.
5. Have students perform their compositions for the class.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Group Performance

Materials

What items do you need to present/engage the students in the lesson?

- Whiteboard
- Staff paper
- Classroom Instruments

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can understand the cycling of water through Earth's systems driven by energy from the sun and the force of gravity.

Essential Question for Learning

How does a cloud form?

VOCABULARY FOR THE LESSON

Clouds: cumulus, stratus, cirrus
evaporation | condensation

SCI.ESS2.C: THE ROLES OF WATER IN EARTH'S SURFACE PROCESSES

Water cycles among land, ocean, and atmosphere, and is propelled by sunlight and gravity.

DISCIPLINARY LITERACY CONNECTION

- Listening
- Thinking

Lesson Procedure

What is the lesson order?

Social Emotional Learning

SELF-AWARENESS & SELF-MANAGEMENT

Learners will be able to identify successes and challenges and how they can learn from them.

1. Introduce students to Claude Debussy and his piece *Nuages*. For this lesson, it is important to share with students that the piece is meant to evoke the impression of moving clouds or the atmosphere created by watching slow-moving clouds.
2. Have students close their eyes and listen to *Nuages by Debussy*. Using their imaginations, what type of clouds do they see? What kind of day is it? Where are they?
3. Have students share their imaginings with the class, encouraging musical reasoning for their interpretations.
This next section of this lesson can be a collaboration with the science teacher or classroom teacher.
4. Introduce students to the three main types of clouds:
 - a. Cumulus - puffy clouds that look like puffs of cotton (often a sign of fair weather)
 - b. Stratus - flat sheets of clouds (often a sign of overcast weather)
 - c. Cirrus - high curly, feathery clouds (often a sign of fair weather)
5. Ask students if they know what clouds are made of. Explain that clouds are made up of millions of tiny water droplets.
6. Lead an experiment to teach students how clouds form.
 - a. Fill a glass jar half-full with very hot water.
 - b. Place a tray on top of the jar.
 - c. Place ice cubes in the tray.
 - d. Hold a sheet of black construction paper behind the experiment, making it easier for students to see the cloud as it forms.
7. After students witness the cloud form, ask them why they think it happened. Lead students to understand that clouds are formed when water evaporates from land, the water vapor rises into the atmosphere, it cools, and the water vapor condenses into water droplets forming a cloud.
8. Over the next week or two, take students outside to monitor the clouds in the sky. See if students can identify the three main types of clouds on any given day.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Exit Tickets
- Verbal Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- **Symphonic Splash Spotify Playlist**
- **Experiment Materials:**
 - Glass jar
 - Hot water
 - Small metal tray
 - Ice cubes
 - Black construction paper
- Paper & pencil

Lesson 1 – The River Moldau

“The Moldau” – Smetana

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can define and demonstrate an understanding of foundational musical elements in discussion and written reflections.

Essential Question for Learning

How does the structure of a musical piece create its order and clarity?

VOCABULARY FOR THE LESSON

orchestral instruments | tempo | dynamics | timbre (tone color) | texture

STANDARD #3 – RESPOND

- Define and demonstrate an understanding of foundational musical elements in discussion and written reflections.
- Express musical ideas through verbal, movement, written, artistic, or technological means.

DISCIPLINARY LITERACY CONNECTION

- Listening
- Thinking

Lesson Procedure

What is the lesson order?

Social Emotional Learning

RELATIONSHIP SKILLS

Learners will be able to reflect on similarities and differences between their personal beliefs and those of others.

SOCIAL- AWARENESS

Learners will be able to show respect for other people’s perspectives.

1. Discuss local rivers and have students describe the different things they might see on their shores. Ask students to name different activities people do around a river.
2. Introduce background information on the river Moldau and Smetana’s blurb describing the images of the river that inspired his music.
 - a. Longest river in the Czech Republic (270 miles)
 - b. Also called the Vltava River
 - c. Showing images of the river may help with instruction
3. Ask students to make inferences on how the instruments might suggest what Smetana is describing.
4. Listen to **“The Moldau” by Smetana**. Lead a discussion with students on their inferences. What made sense? What surprised them?
5. Working individually or in small groups, have students create an artistic listening map for the piece. Students should use Smetana’s description as a reference for their artwork.
6. Once completed, have students swap their map with a partner (or another group) and see if they can follow along the river while the piece plays.
7. Have students discuss their creations with their peers and the musical elements that influenced their creative decisions.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- **Written (music, words) Student Sharing**

Materials

What items do you need to present/engage the students in the lesson?

- **Symphonic Splash Spotify Playlist**
- **Program Notes - Teacher Resource Guide**
- **Paper and pencil**
- **Drawing utensils (markers, crayons, colored pencils, etc.)**

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can explore and demonstrate an understanding of the elements of music by reading, singing and/or playing an instrument.

Essential Question for Learning

What is a theme?

VOCABULARY FOR THE LESSON

theme | melodic contour | rhythm | melody

STANDARD #3 – PERFORM

Explore and demonstrate an understanding of the elements of music by reading, singing and/or playing an instrument.

DISCIPLINARY LITERACY CONNECTION

- Reading (notation, words, images)
- Listening

Lesson Procedure

What is the lesson order?

1. Present the theme from Vltava on the board for students.
2. Analyze the theme with students. Depending on the grade level, here are some suggestions on ways to analyze the theme.
 - a. Steps vs. leaps
 - b. Melodic contour
 - c. Note names
 - d. Rhythmic counts
3. Using call and response, clap sections of the rhythm for students to repeat back. You may do this several times, slowly growing upon the phrasing, until students are able to perform the entire theme together.
4. Using instruments of your choice (Orff, recorder, boomwhackers, etc.), have students learn to play the theme. Depending on the type of assessment, student playing could be divided in several different ways.
 - a. Whole class
 - b. Small group
 - c. Individual
 - d. One note for each student
 - e. One measure/phrase per student
5. As an extra challenge, have students try repeating the theme two times in a row without stopping.
6. Finally, listen to **Smetana’s “The Moldau”** and have students listen for the theme.

Social Emotional Learning

SELF-AWARENESS & SELF-MANAGEMENT

Learners will be able to identify successes and challenges and how they can learn from them.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Performance Exam

Materials

What items do you need to present/engage the students in the lesson?

- Whiteboard
- Theme from Vltava
- Classroom Instruments
- Symphonic Splash Spotify Playlist



Lesson 3 – River Systems of Wisconsin

“The Moldau” – Smetana

Lesson Plans

Lesson Objective

What do you want students to know and be able to do?

I can compose short pieces using standard and/or alternative notation and technology within specified guidelines, demonstrating the use of the elements of music.

Essential Question for Learning

What inspires someone to create a piece of music?

VOCABULARY FOR THE LESSON

tone poem | melody | rhythm | Wisconsin Rivers

STANDARD #1 – CREATE

Compose short pieces using standard and/or alternative notation and technology within specified guidelines, demonstrating the use of the elements of music.

STANDARD #2 – PERFORM

Perform using expressive qualities and techniques.

DISCIPLINARY LITERACY CONNECTION

– Writing (music, words)

Lesson Procedure

What is the lesson order?

1. Introduce background information on Smetana and his inspiration for writing a tone poem about the Vltava River. Reading Smetana’s blurb describing the images of the river (found in the program notes section) may be helpful for students.
2. Collaborate with the Social Studies teacher or classroom teacher on teaching the **River Systems of Wisconsin** lesson plan from the Wisconsin Historical Society.
 - a. This lesson can be found on pgs. 8-18.
3. Following the completion of this lesson, have student groups compose music inspired by their Wisconsin river.
4. Have student groups present on their river and perform their composition for the class.

Social Emotional Learning

SELF-MANAGEMENT

Learners will be able to consistently set attainable, realistic goals, and persist until their goals are achieved.

Assessment Methods

How will you assess student understanding of concepts and skills presented?

- Verbal Student Sharing
- Written (music, words) Student Sharing

Materials

What items do you need to present/engage the students in the lesson?

- Program Notes - Teacher Guide
- River Systems of Wisconsin lesson plan
- Staff Paper and pencil
- Classroom instruments

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).

[Milwaukee Symphony Orchestra Bitmoji Classroom](#). Interactive website.

Composers, Pieces, and General Background

[Dallas Symphony Orchestra Kids website](#). Composer list includes pages on Handel, Beethoven, and Debussy.

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

Suite No. 1 in F major from *Water Music*, Mvt. III Allegro, George Frideric Handel

[Handel Institute: The Life and Work of GF Handel](#)

[A Brief History of Handel, the Big Opera Master](#)

[Handel: Water Music Suite No. 1 in F major \(with Score\)](#)

Symphony No. 6 in F major, Opus 68, "Pastoral," Mvt. IV Allegro (Thunderstorm), Ludwig Van Beethoven

[Beethoven Rocks! Classical music's biggest rock star](#)

[Beethoven: Symphony No. 6, 4th movement
\(Bernard Haitink, London Symphony Orchestra\)](#)

Piano Concerto No. 1, Mvt. III Rondo (excerpt), Frédéric Chopin

[Chopin Forever: Meet the man behind the music](#) | Google Arts & Culture

[Chopin: Piano Concerto No. 1](#) | Martha Argerich, Sinfonia Varsovia Orchestra & Jacek Kaspyszyk

Nocturnes, Mvt. I *Nuages* (excerpt), Claude Debussy

[Debussy: Biography](#) | [Music Appreciation - Lumen Learning](#)

[Claude Debussy - *Nuages* from *Nocturnes*](#) | The YouTube Symphony Orchestra at Carnegie Hall

"The Moldau" No. 2 from *Má vlast* (excerpt), Bedřich Smetana

[Bedřich Smetana Google Doodle](#)

[Bedřich Smetana](#) | Classical Music

[Smetana: "The Moldau" - National Symphony Orchestra](#) | The Kennedy Center

***American Port of Call* (excerpt), Adolphus Hailstork**

[Adolphus Hailstork](#)

[The Essential Adolphus Hailstork](#)

[Adolphus Hailstork - An American Port of Call](#) | Virginian Symphony Orchestra

"How Far I'll Go" from *Moana*, Lin-Manuel Miranda

[Lin-Manuel Miranda](#)

[Moana](#) | Disney Wiki - Fandom

[Auli'i Cravalho sings "How Far I'll Go" at the 2017 Academy Awards](#)

GLOSSARY

Arpeggio: The notes of a chord played in succession, either ascending or descending.

Arrangement: An adaptation of a composition to fit another medium than which it was originally written, while retaining the character of the original composition.

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

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

Chamber Music: 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.

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.

Director: The person who supervises the performers and directs the stage action in a theatrical production.

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

Ensemble: A group of two or more musicians.

Epitaph: A phrase or form of words written in memory of a person who has died.

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

Form: The structure of a piece of music.

Gamelan: A traditional instrumental ensemble of Indonesia.

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

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

Harpichord: A stringed instrument resembling a piano, but usually made up of two keyboards. There are two or more sets of strings for each note and strings are plucked instead of being struck by hammers.

"I Want" Song: A popular type of song featured in musical theatre. The main character sings about how they are unsatisfied with their current life, and what they are searching for.

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.

Instrumentation: Arrangement of music for a combined number of instruments

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

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

Libretto: Non-sung dialogue and storyline of a musical play. Also called a book. (**N. Librettist:** A person who writes the text of an opera or other long vocal work.)

Measure: Unit of measure. Beats on staff lines are divided into two, three, or four per measure depending on the time signature.

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.

Musical: A play or movie in which singing and dancing play an essential part in advancing the plot.

Musicologist: An expert of music as an academic subject, encompassing all aspects of

music in all cultures and all historical periods.

Nationalist: A person who strongly identifies with their own nation and vigorously supports its interests.

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.

Premiere: The first official performance of a work.

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

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

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.

Rondo Form: A musical form where the principal theme is repeated several times and alternates with varying episodes.

Scale: Any set of musical notes ordered by pitch.

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

(**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.)

Song Cycle: A group, or cycle, of individually complete songs designed to be performed in a sequence as a unit.

Suite: A loose collection of instrumental compositions.

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

Tempo: Indicating speed.

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

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

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

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

Transcription: Notating a piece of music which was previously unnotated.

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

Virtuoso: One who excels in musical technique and interpretation.