

MINNESOTA ORCHESTRA

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Ferdinand the Bull
January 13-14, 2015

Dear teachers, parents, and guardians,

Welcome to the Minnesota Orchestra's 2014-2015 season of Young People's Concerts!

In January, the orchestra will present the third Young People's Concert of the season titled, Ferdinand the Bull. The centerpiece of the concert is the classic children's storybook *The Story of Ferdinand*, written by Munro Leaf and orchestrated by contemporary composer Mark Fish. His orchestration features solo cello, played by Russian cellist and Young Artist Competition Winner, Fedor Asomov. *The Story of Ferdinand* will be narrated by local actor Stephen Yoakam and fully staged by the theater company Teatro del Pueblo.

Prior to *The Story of Ferdinand* and continuing our theme of "musical stories," students will hear two famous overtures—Mozart's "Marriage of Figaro" and Mendelssohn's "A Midsummer Night's Dream." Students can ignite their imaginations and create their own story of a thunderstorm as they listen to Beethoven's Symphony No. 6, 4th Movement. Following the intensity of Beethoven's thunderstorm, we are treated to a lilting, fun-spirited foxtrot called "Five O'Clock Foxtrot" by Ravel. This piece comes to us from the opera "L'Enfant et les Sortilèges" (The Child and the Spells) in which a child mistreats the belongings in his room and they come to life to take their revenge—similar to the beloved family movie, *Toy Story*!

As you prepare your students for this concert, consider some of the common messages present throughout this concert—music can tell a story, transport us to new worlds, and remind us that being true to ourselves, being kind to others and practicing forgiveness leads to the best endings.

Many thanks to Wendy Barden, music educator and curriculum writer, for designing the lesson activities for *The Story of Ferdinand*.

I hope you and your students enjoy our concert Ferdinand the Bull!



Jessica Leibfried
Director of Education and Community Engagement
Minnesota Orchestra

CONCERT PROGRAM

MOZART	Overture to "The Marriage of Figaro"
MENDELSSOHN	Overture to "A Midsummer Night's Dream" (Excerpt)
BEETHOVEN	Symphony No. 6, IV Movement "The Thunderstorm"
RAVEL	"Five O'Clock Foxtrot" from L'Enfant et les Sortilèges
FISH	<i>Ferdinand the Bull</i>

LINK UP!

Here are a series of videos to help you prepare your students for their upcoming concert experience at Orchestra Hall. Disclaimer: Many of these links below are from You Tube. Although the content of the actual video has been carefully reviewed for age appropriateness, please be aware that advertisements will often precede these videos and may have adult content. Prior to playing the video for students, click the link and let any advertisements play out. Click "pause" as the actual video is about to begin and you're all set!

GENERAL INFORMATION

CONCERT ETIQUETTE (MPR video)

http://youtu.be/re_SypFujRk?list=PLUlsACieflboVqES9tKnj_Iz-kY9cKVsi

INSTRUMENTS OF THE ORCHESTRA

www.dsokids.com - Dallas Symphony Orchestra

www.nyphilkids.org - New York Philharmonic

www.sfskids.org - San Francisco Symphony

MUSIC ON THIS CONCERT

MOZART'S "OVERTURE TO THE MARRIAGE OF FIGARO"

<https://www.youtube.com/watch?v=8OZCyp-LcGw>

MENDELSSOHN'S "OVERTURE TO A MIDSUMMER NIGHT'S DREAM"

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

BEETHOVEN'S SYMPHONY NO.6, IV MOVEMENT

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

RAVEL'S "FIVE O'CLOCK FOXTROT"

<https://www.youtube.com/watch?v=tH9QT280-nk>

FERDINAND THE BULL (1938 Walt Disney 8 minute video)

https://www.youtube.com/watch?v=hMTE47g_7a4

Note: Disney's background music is different from the music the students will hear at the concert at Orchestra Hall.

PERFORMERS

THE MINNESOTA ORCHESTRA



Now in its second century and led by Music Director Osmo Vänskä, The Minnesota Orchestra ranks among America's top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world; award-winning recordings, radio broadcasts and community engagement programs; and a visionary commitment to building the orchestral repertoire of tomorrow.

Founded as the Minneapolis Symphony Orchestra, the ensemble gave its inaugural performance on November 5, 1903, shortly after baseball's first World Series and six weeks before the Wright brothers made their unprecedented airplane flight. The Orchestra played its first regional tour in 1907 and made its New York City debut in 1912 at Carnegie Hall, where it has performed regularly ever since. Outside the United States, the Orchestra has played concerts in Australia, Canada, Europe, Asia, Latin America and the Middle East. Since 1968 it has been known as the Minnesota Orchestra. Today the ensemble presents nearly 175 programs each year, primarily at its home venue of Orchestra Hall in downtown Minneapolis, and its concerts are heard by live audiences of 350,000 annually.

The Orchestra's international tours have reaped significant praise, most recently in August 2010. During a critically lauded tour of European festivals, the Orchestra performed at the Edinburgh International Festival, Amsterdam's Concertgebouw and the BBC Proms in London—before stumping crowds totaling 12,000 for two concerts at Royal Albert Hall, one of which culminated in a performance of Beethoven's Ninth Symphony. Critic John Allison subsequently wrote in *The Sunday Telegraph*: "The Minnesotans are among the world's most cultivated bands. And under Vänskä...their Beethoven Ninth was everything one hopes for but seldom hears in this towering masterpiece."

PERFORMERS

SARAH HICKS, CONDUCTOR

Sarah Hicks is the Minnesota Orchestra's principal conductor of Live at Orchestra Hall, a broad-spectrum series of popular music, jazz, world music, Broadway classics, movie scores, comedy and other genres—bringing under one umbrella several separate series previously offered by the Orchestra. In her present role, she oversees planning of the Live at Orchestra Hall season and conducts many performances on that series by the full Orchestra. She also conducts the Inside the Classics series, which returns to Orchestra Hall in March 2015. That same month she leads semi-staged performances of Rodgers and Hammerstein's musical *Carousel* that bridge the Classical and Live series.

Hicks was the Minnesota Orchestra's principal conductor of pops and presentations from 2009 to 2013; for three prior seasons she was the Orchestra's assistant conductor. In 2008 she helped introduce a new Minnesota Orchestra holiday offering, arranging music for and conducting "A Scandinavian Christmas" concerts, which she leads again in December 2014. She made her subscription debut with the Orchestra in October 2008 and returned to that line-up in November 2009, leading fully staged performances of Humperdinck's *Hansel and Gretel*. Since 2007 she has conducted the Inside the Classics series, which in 2012 featured the world premiere of *Acadia*, a major work by New York-based composer Judd Greenstein—commissioned specifically for Inside the Classics and funded entirely through donations by more than 400 individuals, via the Orchestra's innovative Musical MicroCommission project.

Born in Tokyo and raised in Honolulu, Hicks received a bachelor's degree from Harvard University as a composition major; her *AIDS Oratorio* was premiered there in May 1993 and received a second performance at Harvard's Fogg Art Museum. She holds an artist's diploma in conducting from the Curtis Institute of Music, where she studied with renowned pedagogue Otto-Werner Mueller. After graduation, she maintained her association with Curtis as a faculty member from 2000 to 2005. She currently continues her affiliation as staff conductor.

Hicks is the first woman to hold a titled conductor post in the Minnesota Orchestra's history.



PERFORMERS

MARK FISH, COMPOSER

Mark Fish is a composer, arranger, and conductor whose works have been performed in the United States, Europe, South Africa, and New Zealand, in venues including Carnegie Hall. Four of his instrumental works have been recorded by professional ensembles. One of these is the award-winning CD *Ferdinand the Bull and Friends*, which includes the original version of *Ferdinand the Bull*, and his own arrangements of Ravel's *Mother Goose Suite* (*Ma mere l'oye*, published by Editions Durand) and Saint-Saens' *Carnival of the Animals* (*Carnaval des Animaux*) - all narrated by David Ogden Stiers. Groups that have commissioned his work include the Newport Symphony, the San Francisco Chamber Orchestra, Asian American Dance Performances, the Del Sol String Quartet, the Peninsula Girls Chorus, Wild Basin Winds, and Music at the Mission, where he served as composer-in-residence last season. He recently became the music director of all ensembles at the Bayside STEM Academy in San Mateo, California, and previously worked choirs and orchestras at Hillsdale High School, where he was nominated for a GRAMMY Foundation Music Educator Award. Most of all, he loves spending time with his wife Arlene, their children Audrey and Riley, and their dog, Taffy.



STEPHEN YOAKAM, NARRATOR

A long time member of the Guthrie Theater acting company, Stephen has appeared in *Othello*, *An Iliad*, *A Delicate Balance*, *Oedipus*, *Blue/Orange*, *A Midsummer Night's Dream*, *King Lear*, *The Three Sisters*, *The History Plays*, *Medea*, *Uncle Vanya*, *A Winter's Tale*, *Macbeth*, *Richard III*, *Side Man*, *Death of a Salesman*, *Hedda Gabbler*, *The Screens*, and *Tales From Hollywood* among many others. Regional credits include *Rock and Roll* at The Goodman Theater, *Fool for Love* with A Contemporary Theater in Seattle, *Glengarry Glen Ross* with The Arizona Theater Company, *Black No More* at Arena Stage, *Idiot's Delight* at The Kennedy Center, and Carnegie Hall with The Minnesota Orchestra. Other appearances with the Minnesota Orchestra include *Peer Gynt*, *Candide*, *Lincoln Portrait* and programs on Dvorak and Shostakovich. With the Des Moines Symphony, he has narrated *Beyond the Score* programs; *Holst: the Planets* and *Beethoven's 5th*. Stephen is a founding member of *Mixed Blood Theater*, most recently appearing in *Colossal*. Film credits include *Wildrose*, *Heaven on Earth*, *Sweet Land*, *Older Than America*, and television credits include *Star Trek: Deep Space Nine*.



TEATRO DEL PUEBLO, THEATER COMPANY

Teatro del Pueblo's mission is to promote cultural pride in the Latino community, to develop and support Latino talent, while educating the community at large about Latino culture and promoting cultural diversity in the arts. Our artistic vision is to create cross-cultural artistic expressions, understanding the extent to which other cultures intersect with Latin American, Latino, Chicano and Meso American cultures. We are committed to developing new work that crosses cultural divides and promotes dialogue that builds community while encouraging racial, social and economic equity.

Teatro del Pueblo was founded in 1992 by a group of Latino artists and community members on the West side of Saint Paul, in the heart of the city's Latino population. Teatro del Pueblo is currently the only professional Latino theatre with both an established touring and artistic main stage program in the Upper Midwest.

Teatro del Pueblo produces Latino-inspired work that blends traditional Latin American theatrical expression with the Latino bicultural experience. This work provides often under-represented Latino artists with the opportunity to perform, earn income, and educate audiences about Latino culture. Furthermore, Teatro has provided training opportunities for Latino talent through workshops and productions. Our audience is a rich blend of many cultures and ages. We are committed to continuing to further enrich and strengthen our communities through the promotion of diversity and educational programs celebrating Latino culture.



AREK TESARCZYK, CELLO

Arek Tesarczyk, who joined the Minnesota Orchestra in 2004, last took center stage here as soloist in the 2010 premiere of Rautavaara's Cello Concerto No. 2, Towards the Horizon. Earlier this season he joined Orchestra colleagues to perform Tchaikovsky's string sextet Souvenir de Florence as part of the new post-concert NightCap series.

Soloist: Tesarczyk has presented a full range of concerto repertoire as soloist with the Winnipeg Symphony Orchestra, Silesian Chamber Orchestra, Orchestra Sinfonica de Chile and Concert Artists of Baltimore.

Chamber music: He has performed numerous works on the Orchestra's chamber music series and plays often with pianist Claudia Chen, his wife, together giving recitals as far afield as Canada, Chile and Poland. In addition, he has performed at chamber music festivals in Europe, the U.S. and Canada.

Background: Born in Poland into a family of musicians, he graduated with honors from the Karol Szymanowski School of Music, then earned two diplomas at the Peabody Conservatory.

More: minnesotaorchestra.org.



MINNESOTA ACADEMIC STANDARDS IN MUSIC

This curriculum is designed to support the four cornerstones found in the state music standards: foundations, create, perform and respond. You'll find the standards for each cornerstone listed below.

To access the full document and find grade-level specific benchmarks, click here: <http://perpich.mn.gov/files/MNArtsStandards.pdf>

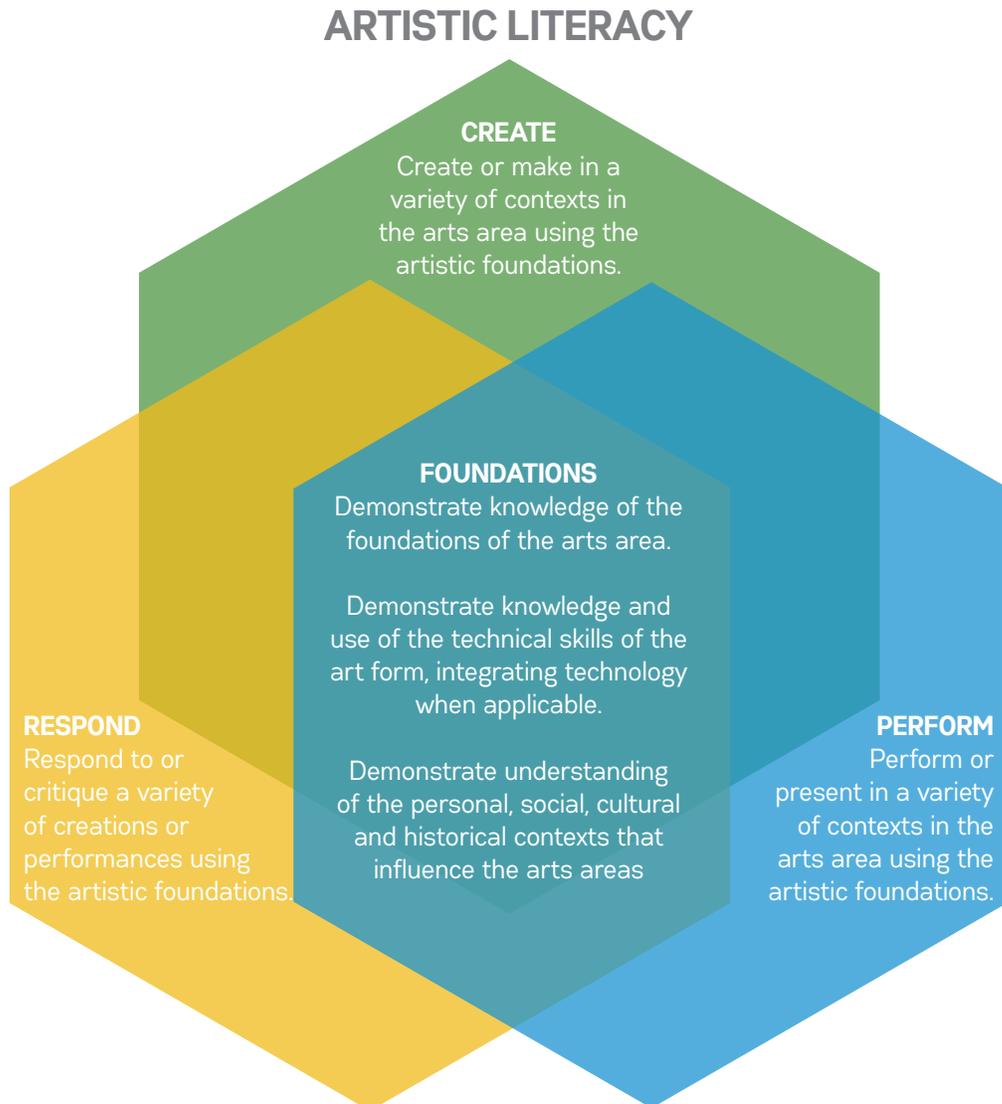
OF INTEREST

Public Elementary Schools in MN must offer 3 and require 2 of the following: dance, music, theater, visual arts.

Districts may use state standards or locally developed standards.

SUMMARY OF STANDARDS

Notice: Standards stay the same for grades K-12 but BENCHMARKS are specific to each grade band (K-2), (3-5), (6-8), (9-12).



INTRODUCING THE MUSIC

There are many different ways to investigate music with a group of learners. One way to approach an introductory lesson is through the RESPOND cornerstone of the standards. To help your learners RESPOND to the music in a meaningful way, try using this Artful Tool called Descriptive Review!

DESCRIPTIVE REVIEW: A TOOL FOR COLLABORATIVE INVESTIGATION

Descriptive Review is a reflective protocol that can help a group of learners make meaning out of a new piece of music. Important: collaborative inquiry about the music should be based in pure description without judgment. By leaving assumptions and judgments at the wayside, learners uncover new perspectives and information, ultimately developing a deeper understanding of the music. Learners use critical listening and thinking skills to describe what they hear, ask questions, and then make speculations on what's going on in the music.

Teachers act as facilitators; Learners act as investigators. Three questions are asked of the learners:

1. **(Describe)** *What do you notice?* ("I notice...")
2. **(Question)** *What questions do you have about the music?* ("I wonder...")
3. **(Speculate)** *What is the music about? What is the composer trying to tell us?*

PROCESS:

- Do not reveal the title of the music, composer, or any context. Remember this is the introductory session for learners to inquire and uncover as much as they can!
- Show learners the three questions. Read through each one and make sure they understand what their job is as the listener. Have them focus on the first question and encourage each learner to remember and share one thing they noticed after they listen. (If you have time and materials, learners could record multiple ideas.)
- Play the music.
- Ask the first question. You may want to record learner responses.
- As learners respond, it's important for the facilitator to encourage pure description. If a student adds a judgment such as "I heard the violin play slowly and it was boring" ask "What did you hear that makes you say that?" to dig deeper.
- Try not to teach. Simply facilitate conversation.
- Ask subsequent questions and continue facilitating conversation void of judgment.
- After the DESCRIPTIVE REVIEW session, reveal title, composer and context and build off of learner responses!

OF INTEREST

Descriptive Review allows artists, teachers, or students to assess their own work as well—and in a nonjudgmental way. Use this tool in your classroom when students are sharing individual compositions! Ask audience members to listen to their classmate's performance carefully and then ask them to describe, question and speculate. Focusing their attention in this way and asking for objective feedback void of judgement will help create a feeling of safety, trust and sharing in the classroom. The feedback helps the performer to make choices about what to change in their work for next time. All participants learn from each other new ways of looking at and thinking about the world.

Learn more about this tool here: http://opd.mpls.k12.mn.us/descriptive_review2

MOZART'S OVERTURE TO THE MARRIAGE OF FIGARO

ABOUT THE COMPOSER

Wolfgang Amadeus Mozart was born in Salzburg, Austria, where his father Leopold was a violinist and composer. Wolfgang (or Wolferl, as his family called him) was a child prodigy. He composed his first piece of music at age five; he had his first piece published when he was seven; and he wrote his first opera when he was twelve. By the time Wolfgang was 6, he was an excellent pianist and violinist. He and his sister Maria Anna (known as Nannerl) traveled all over Europe performing for royalty.

When he grew up, Mozart moved to Vienna, and tried to earn a living as a pianist and composer. But he had a lot of trouble handling the fact that he was no longer a child prodigy. Mozart was still a musical genius, but after he stopped being a cute kid, people stopped making a big fuss over him. Back then, musicians were treated like servants, but Mozart did not, and could not think of himself as a servant.

Mozart was only 35 when he died. During his short life, he composed in all different musical forms, including operas, symphonies, concertos, masses, and chamber music. Today, he is still considered a genius!

ABOUT THE MUSIC

The Minnesota Orchestra will be performing the instrumental overture ONLY. However, we recommend students learn the full story behind the opera to broaden the learning experience and create context for the overture.

The Story—for Students

The Marriage of Figaro is an "opera buffa" (comic opera) and was written in 1786 by Mozart. The story takes place in Seville, Spain and recounts one single "day of madness" in the palace of Count Almaviva.

Rosina is the Countess and is married to Almaviva, the Count. Figaro is the head of the servants at the palace and is going to marry Susanna, a servant girl in the house. All day long the Count tries to delay the wedding and soon everyone is intertwined in silly situations and mishaps. People dress up as other people, hide in rooms, spy on conversations, team up to plot against others, and get into all sorts of goofy things. However, by the end, everyone decides to be honest, to love each other, and to forgive—and Figaro and Susanna get married!

Here is a beautiful teaching guide and a web site (just for kids!) about "The Marriage of Figaro!" (You'll need to use a computer with FLASH to operate the web site for kids.)

http://www.operaland.org/resources/Figaro_Teaching_Guide.pdf

<http://www.operaland.org/flashSite.html>

"LISTEN FORs" and ACTIVITIES

What is an overture? An overture means "opening piece" and is a signal to the audience stop talking before the opera or ballet starts. It's kind of like the previews when you go to a movie theater! Overtures are instrumental pieces, meaning, just the orchestra plays. The singers and dancers don't take part in the overture.

1. Listen for the fast tempo. We call that "presto!" Can you think of a few reasons why an overture would be a presto tempo?
2. Listen for the change in dynamics. We call a soft sound "piano" and a loud sound "forte." Can you create a movement for each dynamic and show them as you listen to the music?
3. Listen for a choppy, short sound versus a smooth sound. String instruments often have to bounce their bow off the string to make this short sound. We call that "spiccato." We call a smooth sound "legato." Can you hear those in the music?
4. Listen for patterns. We call patterns "sequences" in music. A sequence is when you hear a pattern repeating but each time it's just a little higher in pitch (or lower) than it was before. It's a bit like a staircase---it's still a stair but just a bit higher or lower than the last one you stepped on! Can you compose your own sequence using your voice or an instrument in your classroom?

MENDELSSOHN'S OVERTURE TO A MIDSUMMER NIGHT'S DREAM

ABOUT THE COMPOSER

Felix Mendelssohn was lucky enough to be born into a rich family, with loving parents who encouraged him to be a musician. And he certainly had the right name. Felix is Latin for "happy."

Mendelssohn was born in Hamburg, Germany, and grew up in Berlin. His grandfather was the great Jewish philosopher Moses Mendelssohn, but Felix Mendelssohn lived at a time when it was very difficult to be Jewish in Germany -- there were all kinds of laws and taxes that applied only to Jews. Felix Mendelssohn's father Abraham was a banker who didn't want to deal with anti-Semitism (people discriminating against him just because he was Jewish), so he converted to Christianity, and changed the family name to Mendelssohn-Bartholdy.

The Mendelssohn family held regular Sunday afternoon concerts at their house, so Felix grew up with music all around him. He was already a terrific pianist as a child, and started composing when he was ten. As a teenager, Mendelssohn had already written some of his greatest music. He was also a wonderful visual artist.

Mendelssohn was very close to his older sister, Fanny, who also played the piano and composed. The two of them not only made music together, they also put on plays -- like *A Midsummer Night's Dream* by William Shakespeare.

ABOUT THE COMPOSER

The Minnesota Orchestra will be performing an excerpt from the instrumental overture ONLY. However, we recommend students learn the full story behind the opera to broaden the learning experience and create context for the overture.

The play "*Midsummer Night's Dream*" was written by Shakespeare between 1590 and 1596. Over 200 years passed before Mendelssohn would come on the scene and write the overture in 1826. It was so popular, he set the full story to music!

The Story--for Students

The play tells three different stories that are held together by a common thread--the celebration of the marriage of the powerful Duke of Athens to his love, Hippolyta. It is set in the forest, in the realm of "Fairylnd."

Main characters include two young couples, a group of fairies, and an acting troupe of 6 people who are rehearsing a play for the celebrations (1 of whom gets turned into a donkey by a mischievous fairy named Puck!). The trouble begins when the King of the Fairies asks his servant Puck to create a love potion to help him solve an argument with his wife. When the magical juice is applied to the eyelids of someone sleeping, that person, upon waking, falls in love with the first living thing they see!

The potion ends up causing a lot of problems throughout the play and, like Mozart's *Marriage of Figaro*, hilarious mix-ups ensue. In the end, Puck makes everything right and everyone ends up in love with the right person.

Here is another summary and a video (just for kids!) about *A Midsummer Night's Dream*! (As always, you'll want to read the summary and watch the video to evaluate whether or not to use them with your learners.)

<https://nsalmeronbiling.wikispaces.com/file/view/midsummersummary.pdf>

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

MENDELSSOHN'S OVERTURE TO A MIDSUMMER NIGHT'S DREAM

(Cont.)

"LISTEN FORS" AND ACTIVITIES

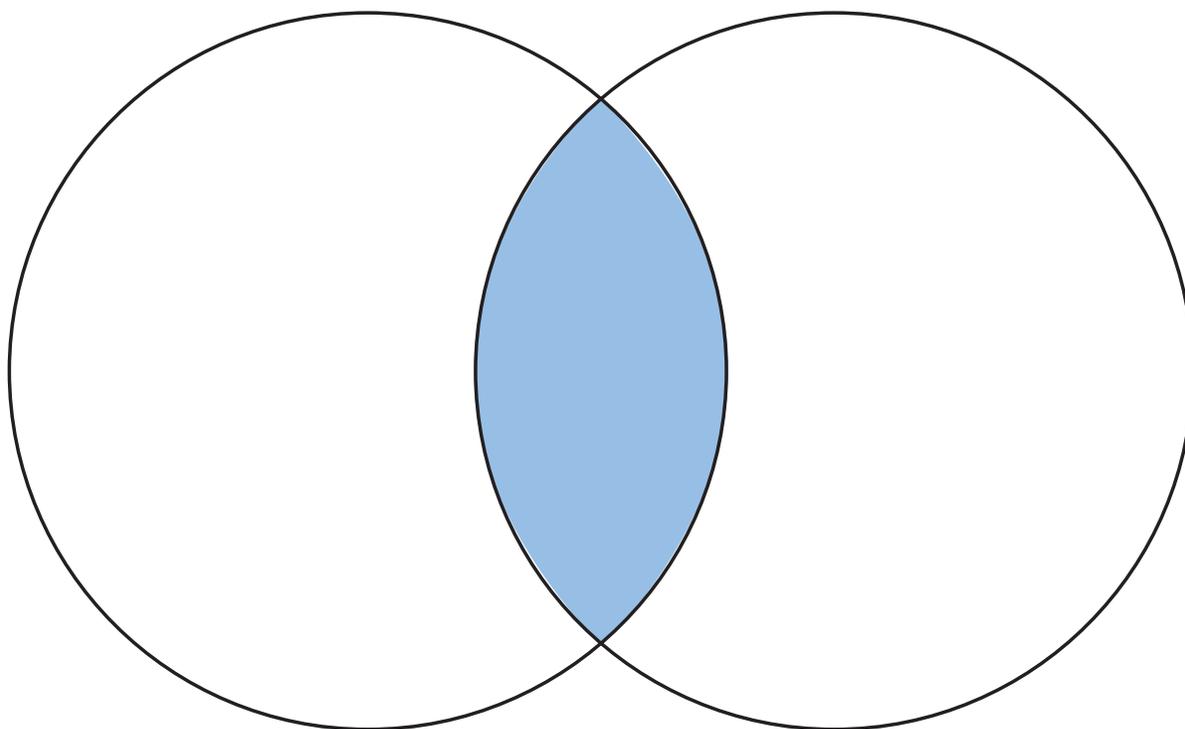
*All timings coordinate with the You Tube link: <https://www.youtube.com/watch?v=mOgHTNJVFtA>.

1. Listen to the opening (0-24 seconds). What instruments do you hear? (flutes!)
2. Listen to the first section (25-1:04). What family of instruments did you hear? (strings!) What tempo—slow or fast? (Fast, or "presto!")
3. Listen for the sudden change in dynamics next! WOW! Can you find different ways to tap the steady beat? (1:05-1:54)
4. Listen for a beautiful, lyrical melody. When you hear it, try painting the melody in the air as you listen! (1:55-2:59)
5. Listen for the sound of a donkey braying. Do you remember who got turned into a donkey in the story? Count how many donkey brays you hear in the next 30 seconds of music! (3:00-3:30)

COMPARE AND CONTRAST TWO OVERTURES

MOZART

MENDELSSOHN



BEETHOVEN'S SYMPHONY NO.6, FOURTH MOVEMENT

ABOUT THE COMPOSER

Ludwig van Beethoven was born in 1770 in Bonn, Germany. His father, who was a singer, was his first teacher. After a while, even though he was still only a boy, Ludwig became a traveling performer, and soon, he was supporting his family.

In his early twenties, Beethoven moved to Vienna, where he spent the rest of his life. Beethoven was one of the first composers to make a living without being employed by the church or a member of the nobility. At first, he was known as a brilliant pianist. But when he was around 30 years old, Beethoven started going deaf. Even though he could no longer hear well enough to play the piano, Beethoven composed some of his best music after he was deaf!

Beethoven is considered one of the greatest musical geniuses who ever lived. He may be most famous for his nine symphonies, but he also wrote many other kinds of music: chamber and choral music, piano music and string quartets, and an opera.

ABOUT THE MUSIC

Beethoven's Symphony No. 6 in F major, Op. 68, also known as the "Pastoral Symphony", was completed in 1808 and is one of his few works containing programmatic content. Programmatic music is a type of music that tells a story. The fourth movement, in F minor, depicts a violent thunderstorm with painstaking realism, building from just a few drops of rain to a great climax with thunder, lightning, high winds, and sheets of rain. The storm eventually passes, with an occasional peal of thunder still heard in the distance. There is a seamless transition into the final movement.

Walt Disney's movie "Fantasia" featured Beethoven's "Pastoral Symphony".

"LISTEN FORS" AND ACTIVITIES

The following activity can be done as a full class, in small groups, or individually.

Using the text below (on Smartboard, I-pads, charts, posters, "playing cards" for small groups—whatever format works best for your learners), have students listen to the music and show when the music changes from one part of the thunderstorm to the next.

- 1-Clouds gather/raindrops begin
- 2-Thunder & Lightning
- 3-Wind gets stronger and stronger/Rain comes down in sheets
- 4-Thunder dies out/Sunshine parts the clouds

Create your own movement piece! Split into four groups, each group creating movement for one of the above sections of the thunderstorm. Add percussion instruments, pitched instruments, or "found sounds" (objects you find around your classroom or house—like a garbage can!) to create your own sound effects and music.

RAVEL'S FIVE O'CLOCK FOXTROT

ABOUT THE COMPOSER

Joseph-Maurice Ravel was a French composer best known for his piece Bolero (1928), which he considered a trivial piece of music—something he wrote simply as a compositional exercise. His arrangement of Mussorgsky's "Pictures at an Exhibition" is extremely popular and often performed for young people. In 1928, he made a four month tour to America, where he met and became friends with George Gershwin. Critics in America were much more receptive of Ravel's work and boosted him to international acclaim. He died in France in 1937 after an experimental brain surgery.

ABOUT THE MUSIC

The "Five O'Clock Foxtrot" is from an opera called *L'Enfant et les sortilèges* (The Child and the Spells). It is an opera in one act and was first performed in 1925.

The Story—for Students

Part 1

This is the story of a rude child who is reprimanded by the objects in his room which he has been destroying. After being scolded by his mother in the beginning of the opera, the child throws a tantrum destroying the room around him. He is then surprised to find that the unhappy objects in his room come to life. The furniture and decorations begin to talk; even his homework takes shape as it becomes an old man and a chorus of numbers.

Part 2

The bedroom becomes a garden filled with singing animals and plants which have been tortured by the child as well. The child attempts to make friends with the animals and plants, but they shun him because of the injuries he did to them earlier before they could talk. They leave him aside, and in his loneliness, he eventually cries out "Maman". At this, the animals turn on him and attack him, but the animals wind up jostling among each other as the child is tossed aside. At the culmination, a squirrel is hurt, which causes the other animals to stop fighting. The child bandages the squirrel, then collapses exhausted. The animals have a change of heart toward the child, and decide to try to help him home. They carry the child back to his house, and sing in praise of the child. The opera ends with the child singing "Maman", as he greets his mother, in the very last measure of the score.

"LISTEN FORS" AND ACTIVITIES

1. Before you listen--Can you think of movie you know where all the toys in a boys room comes to life? One boy treats his toys nicely but one doesn't? (TOY STORY!)

2. Before you listen--What is a foxtrot? (A smooth ballroom dance in 4 that alternates two slow steps with two quick steps. "Slow, Slow, quick quick" or "back, back, side-together.") How to do the foxtrot:

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

3. Try the foxtrot step!

- Tips: Start with everyone facing the same direction. Step back with your right, step back with your left, step to the side with your right, and bring your left foot up to your right to close.
- As students gain confidence, some may want to pair up. Once they pair up, they'll quickly figure out that one has to do all of the steps forwards and starting with their left foot! Students can face each other without touching hands or they can "link up" using any hand hold that's comfortable and safe.
- Try it with the music!

FISH'S FERDINAND THE BULL

*Curriculum by Wendy Barden

Grade K-3 Benchmarks	Grade 4-5 Benchmarks
Identify the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts (O.1.1.3.1)	Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts (4.1.1.3.1)
Identify the characteristics of music from a variety of cultures including contributions of Minnesota American Indian tribes and communities (O.1.3.3.1)	Describe the cultural and historical traditions of music including contributions of Minnesota American Indian tribes and communities (4.1.3.3.1)
	Describe how music communicates meaning (4.1.3.3.2)
Improvise or compose to express musical ideas using the voice or an instrument (O.2.1.3.1)	Improvise or compose rhythms, melodies, and accompaniments using voice or instruments to express a specific musical idea (4.2.1.3.1)

I invite you to examine the activities, identify or adapt ones that will best work for your students and situation, and get to work!

Thank you very being a part of **Ferdinand the Bull** Young People's Concert! I'll see you in the audience!

Wendy Barden

Wendy Barden

As an adult, you might be interested in this March 31, 2011 article from the **New York Times**, "Ferdinand the Bull Turns 75." <http://artsbeat.blogs.nytimes.com/2011/03/31/ferdinand-the-bull-turns-75/>

CHARACTER EDUCATION. As a class, read the book **The Story of Ferdinand** by Munro Leaf. At the conclusion, discuss Ferdinand's behavior and how he interacted with others in the story. Possible topics for your discussion:

Stay true to who you are

How did Ferdinand react when others were trying to get him to do something he wasn't interested in doing?
What can you do to stay true to yourself?

Resist peer pressure

How did Ferdinand react to peer pressure from the other bulls?
What can you do when others are trying to get you to do something you don't want to do?

Practice self control

How did Ferdinand react when the men in the bullfight tried to make him angry?
What can you do to stay calm when others are irritating you?

You might also show students Walt Disney's 1938 Oscar-winning animated short **Ferdinand the Bull** (approximately 8 minutes). Note that Disney's background music is different from the music students will hear at the concert. <http://www.youtube.com/watch?v=CGTVRbpAuRo>

MUSIC CAN HELP TELL A STORY

Worksheet: Ferdinand the Bull – Predict What the Music Sounds Like (page 15). Have students use this worksheet and work in small groups to predict what dynamics and instruments the composer Mark Fish may have used to help tell parts of Ferdinand's story. You might begin this activity by reviewing dynamics and/or instruments. When their worksheet has been completed, have students compare their ideas with another group, then share in a class discussion. What similarities and differences are there?

Worksheet: Ferdinand the Bull – Create Your Own Accompaniment to the Stor (page 16). Have students work in small groups to create their own accompaniment to the telling of Ferdinand's story using classroom instruments (hand drum, maracas, triangle, tambourine, claves, etc.) As they are working, visit with each group and have them verbalize why a specific instrument is a good choice to represent the mood or action of the story at that point. Read the story and have each group perform their accompaniment for the class.

FERDINAND THE BULL - PREDICT WHAT THE MUSIC SOUNDS LIKE

Names _____

The composer's music helps tell the story of Ferdinand. Work with others to predict some of the sounds composer Mark Fish used in his music at these key events of the story.

First, what instrument could be used to represent Ferdinand? _____

Why is that a good choice? _____

Events from the story	What dynamics do you predict will be used here?	What instruments do you predict will be used here?
Ferdinand liked to sit quietly under a cork tree in the pasture and smell the flowers.		
The other bulls fought each other all day.		
One day, five men came to pick the biggest, fastest, roughest bull to fight in the bullfights.		
Ferdinand went to his favorite cork tree to sit down, but this time he sat on a bee. Wow! That hurt!		
Thinking he was fierce, the men took Ferdinand away for the bullfight.		
The day of the bullfight, the proud Matador came into the ring.		
Then came the bull they called Ferdinand the Fierce.		
When Ferdinand got to the middle of the ring, he smelled flowers and sat down.		
The Matador was so mad at Ferdinand he cried because he couldn't show off with his cape.		
They took Ferdinand home, and he is probably still sitting under the cork tree. He is very happy.		

FERDINAND THE BULL - CREATE YOUR OWN ACCOMPANIMENT TO THE STORY

Names _____

The composer's music helps tell the story of Ferdinand. Use classroom instruments and work with others to create your own accompaniment to key events of the story. Write your choice of instruments in the chart and be able to explain why those are good choices. Perform your version of **The Story of Ferdinand** for the class.

Events from the story	What instruments do you predict will be used here?
Ferdinand liked to sit quietly under a cork tree in the pasture and smell the flowers.	
The other bulls fought each other all day.	
One day, five men came to pick the biggest, fastest, roughest bull to fight in the bullfights.	
Ferdinand went to his favorite cork tree to sit down, but this time he sat on a bee. Wow! That hurt!	
Thinking he was fierce, the men took Ferdinand away for the bullfight.	
The day of the bullfight, the proud Matador came into the ring.	
Then came the bull they called Ferdinand the Fierce.	
When Ferdinand got to the middle of the ring, he smelled flowers and sat down.	
The Matador was so mad at Ferdinand he cried because he couldn't show off with his cape.	
They took Ferdinand home, and he is probably still sitting under the cork tree. He is very happy.	