Symphony Spooktacular!
October 28-30, 2014

Dear teachers and parents,

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

Our opening concert of the season, SYMPHONY SPOOKTACULAR, takes place in the newly renovated Orchestra Hall and offers an exploration of “spooky sounds” from bone-rattling brass to spine-tingling strings!

The orchestra is joined by our friends from In the Heart of the Beast Puppet and Mask Theater for enchanting performances of Saint-Saens' Danse Macabre and Grieg's In the Hall of the Mountain King. Baritone Andrew Wilkowske also joins us in a portrayal of Mozart's colorful bird catcher, Papageno, from the Magic Flute. Wagner's Ride of the Valkyries, Mahler's First Symphony (3rd movement) and John Williams' epic “Imperial March” from Star Wars round out the program.

We hope you and your students enjoy the concert, and that you find these materials helpful as you prepare your students for their trip to Orchestra Hall!

Jessica Leibfried
Director of Education and Community Engagement
Minnesota Orchestra
CONCERT PROGRAM

Minnesota Orchestra
Mischa Santora, conductor
In the Heart of the Beast Puppet and Mask Theatre
Andrew Wilkowske, baritone

RICHARD WAGNER
“Ride of the Valkyries”

CAMILLE SAINT-SAENS
Danse macabre
Featuring In the Heart of the Beast Puppet and Mask Theatre

GUSTAV MAHLER
Symphony #1, mvt 3

WOLFGANG AMADEUS MOZART
The Birdcatcher’s Aria
‘Der Vogelfänger bin ich ja’ from The Magic Flute
Andrew Wilkoske, baritone

EDVARD GRIEG
“In the Hall of the Mountain King”
Featuring In the Heart of the Beast Puppet and Mask Theatre

JOHN WILLIAMS
“Imperial March” from Star Wars
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, the Far East, 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 stomping 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

MISCHA SANTORA, CONDUCTOR

Mischa Santora has conducted many of the leading orchestras in North and South America, Europe, Asia, and Australasia. Highlights next season include performances with the Minnesota Orchestra, the Phoenix Symphony, the Indianapolis Chamber Orchestra, and the Teatro Del Lago Festival Orchestra on a national tour of Chile. He will perform several concerts with his newly founded, Twin Cities based ensemble, the Minneapolis Music Company, specializing in collaborative projects and new music. He just finished a critically acclaimed 14-year tenure as the Music Director of the Cincinnati Chamber Orchestra.

Mr. Santora was the Associate Conductor of the Minnesota Orchestra between 2003 and 2009, where he conducted numerous subscription concerts and fully staged operatic performances. His career has been marked by strong advocacy of New Music. Under his artistic supervision of the New York Youth Symphony’s award-winning First Music program (then chaired by John Corigliano) the Orchestra commissioned more than fifteen new works during his tenure, a tradition he continues in Cincinnati and Minneapolis. In Minnesota, he has conducted the Minnesota Orchestra’s Composer Institute reading sessions in addition to serving on the panel of judges selecting the composers.

Born to Hungarian parents in the Netherlands, Mr. Santora moved with his family of musicians to Switzerland where he began to study violin with his father, a member of the Lucerne Symphony. After he received a diploma in violin and teaching from the Academy for School and Church Music in Lucerne, Mr. Santora continued his violin studies with Prof. Thomas Brandis, former concertmaster of the Berlin Philharmonic, at the Hochschule der Künste in Berlin. Mr. Santora subsequently undertook conducting studies with Otto-Werner Mueller at the Curtis Institute of Music.
PERFORMERS

IN THE HEART OF THE BEAST PUPPET AND MASK THEATRE

Puppetry’s power lies in the act of transformation – of bringing something inanimate to life. This act in itself speaks to our lives, which rise and fall and rise again. As we share this act of building and performing, we find that theater brings people together. It builds community. It is with great respect and awe that we see the power and joy of this ancient art flourish in unsuspecting ways and places.

HOBT uses water, flour, newspaper, paint, and unlimited imagination to tell stories that explore the struggles and celebrations of human existence. Drawing inspiration from the world’s traditions of puppet and mask theatre and its lively roots in transformative ritual and street theatre, HOBT creates vital, poetic theater for all ages and backgrounds.
Baritone Andrew Wilkoske is a native of Willmar, Minnesota. He opened Minnesota Opera’s 2013-2014 season in Manon Lescaut and returned to sing the role of Papageno in The Magic Flute in Spring, 2014. He will sing in Minnesota Opera’s 2014 production of The Elixir of Love. He will also perform with the Milwaukee Opera Theatre, Lyric Opera of Kansas City and 5 Boroughs Music Festival this season.

The Symphony Spooktacular concerts will mark his second set of performances as Papageno at Minnesota Orchestra Young People’s Concerts.
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
**INTRODUCTION**
Richard Wagner is considered one of the most inventive composers in history. He had a vision for opera that changed the course of the art form. In “Ride of the Valkyries”, students will hear some of the big sounds, high drama and magical effects of his music.

**LEARNING GOAL**
Students will demonstrate musical knowledge and understanding when they verbally describe the music and then write original interpretations.

**IF TIME IS SHORT**
Provide a brief summary of the Valkyries and describe the scene from Wagner’s opera Die Walkure. Listen to the music and have students describe what they hear.

**LISTENING ACTIVITIES**
Vocabulary: “leitmotif”, “speculate”

**ACTIVITY #1: LISTEN AND DESCRIBE THE MUSIC**
Materials: Recording, Descriptive Review questions.

This piece is a dramatic work that stirs up many images. It is a great piece for students to unpack before knowing the facts and details. Students will listen without knowledge of the title or context of the music and use a collaborative inquiry process called Descriptive Review. This process encourages critical listening and original, independent thinking as students connect prior knowledge and experiences to the music, then develop a group description of the piece.

1. **Do not reveal the title** or details about the music before you listen!
Introduce the process and remind students of appropriate brainstorming practices: all responses have equal worth and all voices should be heard. As they talk about the music, students will describe what they hear without making judgmental statements. Tell students that together they will have many things to say about this music!

2. Write the inquiry questions on chart paper at the top of 3 columns. (Using paper allows you to save responses for a later activity.)

**DESCRIBE.** What do you notice? What’s going on in the music? (Describe without judgment).

**QUESTION.** What questions do you have about the music? (“I wonder…”)

**SPECULATE.** What is the meaning of the music? (Speculate about what the composer wants you to feel, know or understand. What is s/he expressing?)

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**MINNESOTA ORCHESTRA**
RICHARD WAGNER: RIDE OF THE VALKYRIES

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3. Read the FIRST question (DESCRIBE), and then play the whole piece as students reflect and jot down their responses. After listening, repeat the question and ask for responses.

- Write student comments on the board or on paper charts. Do not explain the music or add your own words or ideas, but prompt further responses by asking clarifying questions. (“Tell me more about that. What did you hear that made you say that? What else did you hear?”) Note that the role of facilitator is often a difficult one!
- If you edit to shorten a response as you write, check with the responder for their approval.
- If a thought is repeated, just add an X to that response.

4. Read the SECOND question (QUESTIONS), and write these in the 2nd column under the “Question” heading.

ACTIVITY #2: SPECULATE AND WRITE

Materials: recording, descriptive words from Activity #1, writing materials

Before engaging students in a writing activity about “The Ride of the Valkyries”, select a writing prompt from this list or create your own:

- Imagine this music is from a movie sound track. Write a summary of the story that fits the music. Think about and describe the setting, key characters, plot and action in detail.
- Imagine that you are walking down the hallway at school. As you pass an open classroom door, you hear this music. The class is watching a video and you begin to “see” the video’s images in your mind. Write a paragraph about what is opening in that video.
- Think about color and let the music paint a picture in your mind’s eye. Imagine the colors in your imaginary picture, and describe them in details. For example, if you hear “blue”, what kind of blue is it? (Sky blue, deep blue, navy blue, frosty snow-shadow blue?). Use the detailed color words to write a description of the “colorful” music. Your description can be a paragraph or a poem.
- If you heard this music while watching a TV commercial, can you imagine and describe, 1) the product that is being sold, and 2) what’s going on visually in the commercial? Write a description of the commercial and how you came to these conclusions.

1. Ask students to discuss and define the work “speculate.” They can look it up in an online dictionary, [verb: to think or wonder about something; to think about something and make guesses about it; to form ideas or theories about something when there are many things you don’t know about it).

2. Read the third question in the Descriptive Review process (SPECULATE). Tell students that they will respond to a prompt, by speculating about the music and writing their interpretation and understanding of what the composer might be expressing- what s/he wants listeners to think, imagine and/or feel. Keep the time short- five minutes is enough. Students can work as individuals, pairs, or in small groups.

3. Ask for volunteers to read their responses out loud. Post their work near the Descriptive Review charts. Congratulate them on their focused speculating and thinking!

4. Ask them if they would like to know who wrote the music, and for what purpose. (They always say “YES!”) Use the information from the Background and Context section (below) to summarize the origins and context of the music.
RICHARD WAGNER: RIDE OF THE VALKYRIES
(continued from previous page)

ACTIVITY #3: THREE LEITMOTIFS AND THE STRUCTURE OF THE MUSIC
Materials: recording, theme notation to display.

1. There are three key themes or motives in “The Ride of the Valkyries” that form the basis for the music’s structure. Called “leitmotifs” (“leading themes”), they are a compositional device Wagner developed to organize his musical works. A leitmotif is a short rhythmic or melodic phrase that identifies a person, big idea, or significant object in the story.

2. Help students recognize the three leitmotifs by isolating them on the recording, naming them, and following the notation as they listen. Use information on the chart to introduce the leitmotifs to students:

First heard at 0:12 to 0:19:
The “riding” leitmotif is a repeating ostinato pattern. The Valkyries ride on their magical horses!

First heard at 0:25 to 0:46:
This is the leitmotif for the “Mighty Valkyries”, which are brave, fierce women!

First heard at 1:39 to 1:46
This is the Cry of the Valkyries leitmotif:

3. Students can invent a gesture or motion for each leitmotif. As they listen, they use the gesture to identify the leitmotifs as they appear. Observe students to see if/how they respond.
INFORMAL ASSESSMENT:
Informally assess student’s knowledge and understanding of terms and concepts by noting the language they use to describe the music. As students become familiar with the Descriptive Review Protocol, use it frequently with writing activities such as Listening Logs to assess individual competency in using music vocabulary to describe and analyze music.

EXTENSIONS:
- Students can express a personal interpretation of the music through visual art. Provide art supplies and play the recording as they draw, paint or create a collage for the “Ride of the Valkyries.”
- Build a word cloud for “Ride of the Valkyries” from student responses. This provides a visual example of their ideas and the agreement and/or diversity of opinions. The Wordle site at www.wordle.net provides a free program for building clouds from student responses.
- Use the Descriptive Protocol when you introduce other new pieces (or works of art in any discipline).
- Youtube has several clips of the Ride of the Valkyries from fully staged productions of Wagner’s opera:

  From the Metropolitan Opera’s new production:
  http://www.youtube.com/watch?v=xelRwBiu4wfQ

  From an older Metropolitan Opera production:
  http://www.youtube.com/watch?v=SPhINKZrwRs
WAGNER'S GRAND VISION FOR OPERA

Composer Richard Wagner revolutionized opera in the 19th century when he coined a new term, “music dramas” for the four operas in The Ring of the Nibelungen. These powerful and emotional operas were unique in the history of music. Together they tell ancient German and Scandinavian mythological stories, but the tale is so enormous it is spread over four interdependent operas.

Wagner was very interested in the structure of ancient Greek dramas. Based on myths, the main characters chanted their dialogue with commentary from a chorus. He wanted to achieve a similar effect in his operas. To do this, Wagner wove elements of music and drama together on a grander scale than other composers had in the past. His music demanded a very large orchestra, powerful singers, and many special effects in staging and scenery.

To achieve this new vision of opera, Wagner took control of the entire artistic process. He wrote the story, lyrics and music, and also produced the opera. He designed the sets, costumes and lighting. Finally, he conducted the rehearsals and performances. In the 1880's, he even constructed a theater designed to accommodate his grand operas at Bayreuth, in Northern Bavaria, Germany.

THE RING OF THE NIBELUNGS- AN ABBREVIATED SYNOPSIS

The story line woven through the four Ring operas is about a magic ring that grants the owner with the power to rule the world. The ring was forged by Alberich, a Nibelung dwarf who lives deep in the earth. It is made from gold he stole from the Rhine maidens, mermaids who live in the Rhine River. Wotan, the chief of the gods, with help from another god, Loge,
steals the Ring from Alberich, but they do not own it for long. Wotan is forced to hand it over to two giants, Fafner and Fasolt, in exchange for Earthe, a goddess kidnapped by the giants.

The rest of the story line rests on Wotan’s actions and schemes to regain the Ring. They occur over several generations. His grandson, Siegfried, a mortal man, eventually wins the ring—just as Wotan planned—but he is betrayed and killed through the scheming of Hagen, Alberich’s son. Finally, the head Valkyrie, Brunnhilde, Wotan’s estranged daughter and Siegfried’s love, does the right thing and returns the ring to the Rhine maidens. There is a downside to her honest deed, for in the process, Valhalla and all of the gods are destroyed.

The “Ride of the Valkyries” takes place at the beginning of Act III of Die Walkure (The Valkyries), the second of the four operas in the Ring cycle. Valkyries are the warrior women who ride through the air on their mighty horses. Their task is to carry the warrior-heroes killed in battle to Valhalla, the home of the gods. The scene opens on a mountain as four of the nine Valkyries watch their sisters return from the battleground. The music depicts the wild, wind-swept mountain, powerful strides of their magic horses, and the Valkyrie’s thrilling cries.

Metropolitan Opera News provides another synopsis of the four operas at: http://ringcycle.metoperafamily.org/operas/Die_Walkure
WHO WROTE THE MUSIC?

Gustav Mahler was a leading conductor and composer in the late 1800’s and early 1900’s, primarily in Germany and Austria. Now best known as a composer of large scale symphonies that are frequently performed worldwide, during his lifetime he was most known as a conductor. He grew up as part of a large family in various small towns, and began his musical training early. Some of his early musical influences were the street musicians, the trumpet calls and public marches he heard as a boy, and these are heard throughout his compositions. He attended the Vienna Conservatory, earning a diploma, but was seen as a somewhat unfocused student.

Mahler slowly embarked on a career as an opera conductor, moving from directorships of gradually larger and more important companies, eventually directing the Vienna Hofoper. People reported that Mahler’s performances were incredibly memorable, but he apparently often alienated the orchestra due to his dictatorial nature and long rehearsals.

Near the end of his career, Mahler accepted an engagement with the Metropolitan Opera and the New York Philharmonic in New York City.

Mahler’s nine symphonies are his most frequently performed works. They range from nearly an hour in length, to well over an hour and a half. We wrote for large orchestras, and sometimes included vocal soloists or even entire choruses. His eighth symphony is titled “Symphony of a Thousand” due to the large number of people involved in a performance.

WHAT IS THE MUSIC ABOUT?

Mahler’s first symphony was written between 1887 and 1888, and later revised by the composer. The piece is often called “The Titan” because of its massive structure and “big” sound.

The piece is in four movements. The third movement is the slowest of the four, and is often referred to as a funeral march. In the score, Mahler wrote, “solemnly and measured, without dragging”. The piece is based on the children’s song “Frere Jacques”, which has been re-set into a minor key and characterized as a funeral march. Many people think Mahler was inspired by a woodcut by artist Moritz von Schwind depicting the funeral procession of a hunter, led by woodland animals. The rather satirical depiction shows animals walking on their hind legs, some dressed, some carrying torches, and some wiping their eyes with handkerchiefs.

Moritz von Schwind: “Wie die Thiere den Jäger begraben” (How the animals bury the hunter), 1850
GUSTAV MAHLER “FUNERAL MARCH” (MVT. 3 FROM SYMPHONY #1)
(continued from previous page)

DISCOVERING THE MUSIC WITH YOUR STUDENTS
Consider using a Descriptive Review approach as described above, (for Wagner’s “Ride of the Valkyries”). Instead of starting with the music, however, start with the woodcut, above, which is often thought to have been an inspiration for Mahler’s music. After unpacking ideas around the woodcut, use the strategies below for connecting it with Mahler’s music.

Descriptive review process for the woodcut:
Post or project an enlargement of the piece, or make enough copies for students to have individually or in small groups. If you have not already used the Descriptive Review process for Wagner’s Ride of the Valkyries, above, review these principles:

1. Do not reveal the title or details about the artwork before you display it. Introduce the process and remind students of appropriate brainstorming practices: all responses have equal worth and all voices should be heard. As they talk about the artwork, students will describe what they see without making judgmental statements. Tell students that together they will have many things to say about this artwork!

2. Write the inquiry questions on chart paper at the top of 3 columns. (Using paper allows you to save responses for a later activity.)
   
   **DESCRIBE.** What do you see? What’s going on in this picture? (Describe without judgment).

   **QUESTION.** What questions do you have about the artwork? (“I wonder…”)

   **SPECULATE.** What is the meaning of the artwork? (Speculate about what the artist wants you to feel, know or understand. What is s/he expressing?)

3. As part of the SPECULATE process, and with students in groups of three or four, have each group create a story about what’s happening in this picture. Have each present their story to the class. Stories should include as many of the Descriptions from Step 1, as possible.

4. Ask students if they would like to know the story of the artist and this artwork. Explain that the artwork is a woodcut (xylography), an artistic technique in which an image is carved into the surface of a block of wood. Rolling over the surface with an ink-covered roller leaves ink upon the flat surface but not in the non-printing areas. When pressed on paper, the image appears.

This woodcut is by artist Moritz von Schwind and was created in 1850. The English title is “How the Animals Bury the Hunter”. Help students understand that this is a funeral procession, which is why the animals are crying.

Discuss the various human traits that the animals in the woodcut possess: walking upright in a procession, some dressed, some holding banners or torches, some crying with handkerchiefs.

Discuss whether wild animals would likely be sad or happy when the hunter has died, and with older students, discuss how this artwork is an example of “irony”, which can be defined as an incongruity (or contrast) between reality (what is), and appearance (what appears to be).
Once you have unpacked ideas around the woodcut, present the Mahler's music, again without any introduction. If possible, “subversively” teach Frere Jacques to student several weeks in advance, but make no connections between that and this activity.

Use a shortened Descriptive Review process with students using the first minute or so of Mahler’s music.

**DESCRIBE:** what you hear, what’s going on in the music?

**QUESTION:** what questions do you have about the music?

**SPECULATE:** What is the meaning of the music? *(Speculate about what the composer wants you to feel, know or understand. What is s/he expressing?)*

If you have sung Frere Jacques as a class, you may wish to tell students that there is a “secret component” to this music, that relates to a song they already know. See if any recognize Frere Jacques in the minor key.

Once the secret is out about Frere Jacques in this piece, discuss the relationship between the woodcut and the music. The music was written by Gustav Mahler, who knew the woodcut artist Moritz von Schwind.

Discuss “irony” in the music: could the “sad” animals in the woodcut relate to the usually happy “Frere Jacques” re-written into a minor key, with the dirge-like accompaniment. Help students hear the “left-right-left-right” quality in the music, relating to the funeral march in the woodcut.

**OTHER TEACHING OPPORTUNITIES:**

**1-** Discuss “major” vs. “minor” modes. Sing a D Major scale, contrasted by a d minor scale. Compare the typical D Major version of Frere Jacques with the d minor version that Mahler created by changing F Sharp to F natural, and B Natural to B flat.

Frere Jacques as re-set by Mahler in the 3rd movement of the 1st symphony:
**GUSTAV MAHLER “FUNERAL MARCH” (MVT. 3 FROM SYMPHONY #1)**
(continued from previous page)

2- Discuss the String Bass: Mahler’s “Funeral March” begins with a string bass playing Frere Jacques in the minor key. If any students at your school play the bass, ask for a demonstration. Explain that the Bass is the lowest member of the String Family. It has four strings like other String family members, but its strings are four notes apart instead of five.

Tell students that when some orchestras play Mahler’s symphony, a single bass player plays the opening section. In other orchestras, the entire bass section plays the solo. Ask them to be attentive and determine how the Minnesota Orchestra plays this music: one bass at the beginning, or all basses?

String Bass players in an orchestra

3- Mahler also includes Klezmer-like music in this piece. Klezmer is a kind of folk music associated with Jewish culture in Eastern Europe. In this piece, Mahler uses cymbal, bass drum, oboes, clarinet, and two trumpets to create a small Klezmer style band.
WOLFGANG AMADEUS MOZART: PAPAGENO’S ARIA (“DER VOGELFÄNGER BIN ICH JA”) FROM THE MAGIC FLUTE

WHO WROTE THE MUSIC?
Mozart (MOT-zart) was born January 27, 1756 in Salzburg, Austria. His full name was Johann Chrysostom Wolfgang Theopolis Mozart. Though his parents had seven children, Wolfgang and his older sister Maria Anna were the only two to survive childhood. Mozart’s family nickname was Wolferl and his sister’s was Nannerl. His father, Leopold, was a court violinist for the Archbishop of Salzburg. His mother, Maria Anna, came from a musical family. Her letters tell us she was a cheerful and warmhearted woman who understood her two talented children.

Mozart grew up surrounded by music. At the age of three, he sat at the harpsichord and picked out notes he liked. By four, he could play short pieces from memory, and by five, he was composing short minuets that his father would write down in musical notation. Nannerl later recalled that when her brother was a little boy, he wanted to play music day and night. The family had to coax him to bed!

In January, 1762, when Wolfgang was just six years old, Leopold took his children to Munich, Germany on their first performance tour. They were a great success. Later that year, they went to Vienna and played for the Emperor and Empress of Austria.

Wolfgang composed throughout his childhood. By thirteen, he had written concertos, symphonies and operas. At fourteen, he traveled through Italy with his father, and gave a special performance for the Pope.

As he grew older, Mozart was no longer the star he had been as a little boy. He had to earn a living composing, teaching and performing. He was appointed court musician and composer to the Archbishop of Salzburg, a very good position. However, Mozart and the Archbishop did not get along. Mozart decided to try to make it on his own without a patron. This was almost unheard of in the 18th century. All musicians depended on a patron- a rich person who would support them. Letters from Mozart’s later years suggest that as an independent composer, he frequently had financial problems. Mozart died in 1791 and was buried in a pauper’s grave. Though only 35 years old, he had created over 600 compositions, and some of the most beautiful music ever written.

WHAT IS...
An opera:
An opera can be described as a powerful combination of music, theater and dance that tells a story. Unlike a play, the characters sing their words with an orchestra playing music from a pit in front of the stage. Before television and movies, operas were among the most popular forms of entertainment: full of special stage effects, lots of drama and impressive singing. In Italy, where opera is especially important, opera singers are as famous as movie stars or athletes are in the US.

An aria:
“Aria” means “song”. In an opera, characters often sing an aria to express their feelings or to advance the story line. Some arias are fast and furious and show off the singer’s technical abilities, and some are more lyrical, and show off that part of the singer’s skill.
WHAT IS THE MUSIC ABOUT?
Papageno’s aria comes early in the opera. Here is the story to that point:

The beginning of the opera takes place on a wild, rocky landscape, in the realm of Night. Tamino, a foreign prince, is fleeing from a huge serpent which threatens to eat him. He collapses in a faint, but Three Ladies, attendants of the Queen of the Night, arrive just in time to slay the serpent. Smitten by Tamino’s good looks, they argue jealously about who should stay to tend the handsome young man. To settle the problem, they all leave together to tell the Queen of their find. Tamino wakes and finds the serpent dead at his feet. A sound of panpipes announces the arrival of Papageno, a curious man with bird-like qualities, and wearing a bird costume. Papageno catches birds for the Queen of the Night in exchange for food and drink. He lacks only one thing— a wife. Tamino questions Papageno, who claims it was he who killed the serpent. At this moment, the Three Ladies return, and to punish Papageno for his lie, they give him water and stones to eat, and padlock his mouth shut!

In Papageno’s aria, which you will hear at the concert, he introduces himself to Tamino, telling him how much he would like to find a wife. The aria contains a little 5-note panpipe pattern that Papageno plays.

WHAT MIGHT PAPAGENO LOOK LIKE?
Productions of Mozart’s Magic Flute often feature Papageno in an outlandish bird-like costume that he wears to attract and capture birds.

Here are some samples:
LISTENING ACTIVITIES:

• Before teaching the story of the English words to the aria, listen to the German version. Assuming your students are not fluent in German, ask them what type of character Papageno might be. (Serious, scary, funny, happy, etc.)

• Listen again after describing the story. Show a picture of Papageno’s pan-pipes, and have student mime the playing of panpipes, or whistle the little panpipe melody along with the recording.

• Papageno’s costume is always a very fun part of Magic Flute performances, and the singer at the concerts you will attend will wear a costume. Display the costume designs above, or find more using a google search for “Papageno”. Ask students to draw their own ideas about what Papageno’s birdcatcher costume might look like.

• Use these instructions on how to make your own set of panpipes:

http://www.wikihow.com/Make-Pan-Pipes

http://www.teachervision.fen.com/musical-instruments/printable/6741.html
WOLFGANG AMADEUS MOZART: PAPAGENO’S ARIA (“DER VOGELFÄNGER BIN ICH JA”) FROM THE MAGIC FLUTE)
(continued from previous page)

Here is the melody for the aria:
Here is the original German text, with English translation:

German Text:

PAPAGENO
Der Vogelfänger bin ich ja,
Stets lustig, heissa! hopsasa!
Der Vogelfänger ist bekannt
Bey Alt und Jung im ganzen Land.
Weiss mit dem Locken umzugeh'n,
Und mich aufs Pfeifen zu versteh'n.
Drum kann ich froh und lustig seyn;
Denn alle Vögel sind ja mein.

(continued from previous page)

English Translation:

PAPAGENO
The bird-catcher, that's me,
always cheerful, hip hooray!
As a bird-catcher I'm known
to young and old throughout the land.
I know how to set about luring
and how to be good at piping.
That's why I can be merry and cheerful,
for all the birds are surely mine.

The bird-catcher, that's me,
always cheerful, hip hooray!
As a bird-catcher I'm known
to young and old throughout the land.
I'd like a net for girls,
I'd catch them for myself by the dozen!
Then I'd lock them up with me,
and all the girls would be mine.
Edvard Grieg (1843-1907) was one of Norway’s greatest composers. He grew up in the old city of Bergen, on the North Sea. Both of Grieg’s parents were active musicians, and their home was filled with music.

Edvard began studying the piano with his mother when he was six years old. His mother also shared with him her deep love of nature, and they spent many hours walking in the beautiful countryside around Bergen. Like many Norwegian boys, Edvard might have imagined that the deep forests and snow-capped mountains were populated by little make-believe creatures such as elves, trolls, and gnomes, about whom many stories and legends were told.

A well known composer as an adult, Grieg built a “tone-hut” especially for composing. The hut was perched on a beautiful rocky cliff over the water, and was large enough for a desk, a piano, and one person.

An old friend, the famous Norwegian violinist Ole Bull, lived on the other side of a mountain and the two often took long walks together. There is a statue of Ole Bull playing his violin in Minneapolis’ Loring Park, not far from Orchestra Hall.

Grieg was a true nationalistic composer, representing his native Norway to the rest of the world through his music. His music paints musical pictures of his country, gives a musical voice to the Norwegian people and Norwegian music to the world.
EDVARD GRIEG: IN THE HALL OF THE MOUNTAIN KING FROM PEER GYNT
(continued from previous page)

WHAT IS THE MUSIC ABOUT?
Grieg’s music tells the story of the adventurous, happy-go-lucky young rascal Peer Gynt, and is one of the most remarkable ever told in music. Like Rip Van Winkle, Peer is too lazy to help his widowed mother with the chores and work around the farm. He much prefers to spend his days dreaming of becoming the “emperor of the world” and telling tall tales of daring deeds and imaginary adventures. People try to avoid him, since his whopping stories and his bragging always get him in trouble. When his mother scolds him for not telling the truth or for being lazy, he shouts “I will be king, I will be emperor, just give me time!”

One day, just for fun, Peer decides to attend a wedding to which everyone except he has been invited. To create some excitement, he steals the bride and runs off with her into the mountains. Of course, this breaks up the wedding, and the angry groom and the guests chase after Peer and the bride. Finally, they find her dazed and lost in the woods, where Peer left her, dashing off to get into some new kind of trouble.

As he leaps wildly over the rocks, Peer falls, striking his head hard enough to get knocked out for a time. When he wakes up, he finds himself on a strange hillside, seated by a woman dressed all in green. She introduces herself as a Troll princess. (Trolls are very common figures in Norwegian folklore.) Her father is the King of the Trolls, all of whom live under a mountain. She invites Peer to visit her father’s palace.

When they arrive at the Royal Hall of the King of the Trolls, they find the King seated on a throne with a scepter and crown, surrounded by his royal court. The King thinks Peer might be a good husband for his troll-princess daughter, who is quite ugly. The King offers Peer his kingdom if he will marry the princess, but he reminds Peer that he first must become a troll. Peer agrees, thinking that by marrying the princess, he will fulfill his dream of one day becoming a king!

The king gives Peer a list of things he must do to become a troll. First, he must avoid all sunlight, since trolls lurk behind rocks and in dark places. Peer agrees. Next, he must eat troll food, which is very disgusting! Also, he must dress as a troll, including having a fake troll tail tied behind him. Peer agrees to both. But Peer angrily refuses the King’s final demand, which is to have his eyes slit so he will see only what trolls see, which is exactly the opposite of what humans see (black is white, and white is black).

Angered by Peer’s refusal, the King orders Peer captured, and Peer tries to escape. The King laughs, telling him that the palace gate does not open outwards, so escape is impossible. The King’s soldiers chase Peer, clanging their swords, trying to capture him to inflict some horrible punishment!

Just as he is about to be captured, and as he yells to his mother for help, church bells are heard in the distance. The sound scares the trolls away, and Peer wakes up. The whole story has been a dream!

Grieg’s music tells the part of the story in which Peer tries to escape from the Troll King.

LISTENING ACTIVITIES:
1) Explore the character of the story and the music.

- Play the music before telling students the story or the title of the piece. Discuss what the mood is like at the beginning of the piece. (quiet, ominous, “tip-toe”). Discuss how the mood changes as the music gets faster and louder. Discuss what kind of story the music might be telling. If students need help, remind them that this music was placed on a Halloween concert for a reason!
EDVARD GRIEG: IN THE HALL OF THE MOUNTAIN KING FROM PEER GYNT
(continued from previous page)

- Another option is to tell the students the story of the piece before playing the music. After they are familiar with the story, ask them to predict how the music might sound. What kind of musical mood would they try to create if they were writing a piece about this story? Which instruments might they expect in this story about trolls?
- Once students are familiar with both story and music, brainstorm a list of musical elements that reinforce the story. These may include the soft, “tiptoe” quality of the music at the beginning, as Peer tries to sneak away. The music gets louder and faster as more and more troll soldiers chase Peer down the long palace hallway. (Suggest that the palace might look like the long hallway in the Emerald City in Wizard of Oz.) Near the end, the cymbal crashes might represent the troll swords as they just miss Peer. Discuss with students what the timpani roll and loud crash at the end of the piece might suggest.

2) Explore the rhythm
This piece is popular with children, due in part to rhythmic elements:

**Tempo** (speed) of the music:
- It is easy to feel the beat throughout the piece, but the tempo (speed) of the beat also increases throughout.
- If you have access to a metronome, take “readings” at points throughout the piece. Just as periodic thermometer readings would show how the temperature of a room heats up during an especially exciting event, metronome “readings” will show how the excitement builds throughout the piece as the music gets faster and faster.
- Discuss with students how this corresponds to the story. (The chase gets faster and faster, Peer’s heartbeat and breathing get faster and faster as he runs, etc.) Remind students that metronome “readings” indicate the number of beats per minute.

**Rhythm** of the melody.
- The melody of this music contains a rhythmic pattern that is repeated over and over throughout the piece. Children (and adults!) often find that repeated patterns give a piece an almost hypnotic quality— and make a piece very memorable.
- Say the rhythm:
  - ti ti ti ti ti ti ta
  - ti ti ta ti ti ta
  - ti ti ti ti ti ti ti ti ti ti ti ti ti ta
- Have students pat the rhythm as they listen for a silent pat, have them tap one finger on the middle of the palm of their other hand. Patting the rhythm in this way during the concert is perfectly acceptable, as long as the students do so silently!

3) Explore contrast in the music
As you listen to the music, explore how Grieg uses contrast:

**Dynamics**: The music begins ppp (very soft) and ends fff (very loud).

**Mood**: Reflecting the story, the music begins calmly, but ends with much excitement.

**Tempo**: The piece ends much faster than it begins.

**Instrumentation**: the piece begins with a few instruments. Instruments are added gradually throughout the piece.

**Pitch**: the piece begins with lower instruments. Throughout the piece, the pitch level gets higher and higher, as more instruments enter.
EDVARD GRIEG: IN THE HALL OF THE MOUNTAIN KING FROM PEER GYNT
(continued from previous page)

4) Explore the melody
Point out that Grieg has built his piece with one main melody. As students are more familiar with the music, discuss what effect this has on the listener.

How is this different from Danse macabre, which has two main melodies? Many people find that repeated melody throughout a piece make for extreme tension and excitement.

As the melody is repeated throughout the piece, listen for different ways in which instruments are used. At the beginning, the lower string instruments play pizzicato (plucked) very softly. As the piece continues, the string players use their bows. Near the end, as the excitement level has increased, the strings play tremolo, meaning they bow back and forth as quickly as possible. This produces a very energetic, excited sound. Watch and listen for this at the concert.

5) Extended listening
Ravel’s Bolero has some similarities to In the Hall of the Mountain King. Listen to this piece on a recording or on Youtube. Challenge students to listen for similarities and differences between these two pieces.

**Similarities:** Repeated rhythmic pattern, repeated melody throughout, the music gets steadily louder throughout, more and more instruments join throughout the piece.

**Differences:** The tempo (speed) of Bolero remains steady, while In the Hall of the Mountain King gets faster and faster throughout.

The second movement of Beethoven’s Seventh Symphony is built on a short rhythmic pattern that is repeated throughout the piece.

(Ta ti ti Ta Ta ) Students love this piece!

Listen to the rest of Grieg’s Peer Gynt Suite.

Or, listen to other arrangements of In the Hall of the Mountain King. The piece was recorded by the rock group The Who on their album “The Who Sell Out”. American jazz musician Duke Ellington arranged it for jazz ensemble.
WHO WROTE THE MUSIC?
Camille Saint-Saëns (1835-1921) is one of France’s greatest composers. As a very young boy, Camille Saint-Saëns was fascinated by all kinds of sounds. He loved to listen to clocks chiming, doors creaking, and especially to the sound of a large kettle boiling.

When he was only 2 ½ years old, he began playing his great-aunt’s piano. He loved the sound of each note, letting it die away before playing another. His great-aunt gave him his first piano lessons and by age five, he was playing “serious” music by great composers. At the same time, he began to compose his own music. When he composed, he wrote music without using a piano, just from the sound in his head.

When he was seven, he began to work with a professional piano teacher. By age ten, he played Mozart and Beethoven concertos with an orchestra. His teachers wanted him to give more concerts, but his mother did not give her permission, wanting him to grow up more like other boys his age.

When he was older, Camille studied at the Paris Conservatory of Music, where he began to play the organ. In his mid-twenties, he was organist at the Madeleine Church in Paris. By the time he was in his thirties, he was very well known. He was so famous, he was often recognized by his fans, much like a movie or television star is today.

Among Saint-Saëns’ most famous pieces are Dance macabre, Carnival of the Animals and the Third Symphony, written for organ and orchestra.
WHAT IS THE MUSIC ABOUT?
Danse Macabre is based on a poem by French poet Henri Cazalis (1840-1909).

Dance Macabre (Dance of Death) by Henri Cazalis
Zig, zig, zig, Death in cadence*,
Striking with his heel a tomb,
Death at midnight plays a dance-tune,
Zig, zig, zig, on his violin.
The winter wind blows and the night is dark;
Moans are heard in the linden-trees.
Through the gloom, white skeletons pass,
Running and leaping in their shrouds.
Zig, zig, zig, each one is frisking*.
The bones of the dancers are heard to crack-
But hist! of a sudden they quit the round*,
They push forward, they fly; the cock has crowed.

* Cadence: In rhythm, as in tapping a foot in time
* Frisking: Skipping or leaping about.
* Round: Round-dance

Danse Macabre is a Symphonic Poem, meaning it uses music instead of words to tell a story. Saint-Saëns was one of the first French composers to write a symphonic poem.

The word “macabre” (ma-COB) is a French word that means horrible, gruesome or involving death in some way. After listening to the piece and studying the story, help students understand that Saint-Saëns wrote music that is scary in a fun or make-believe way, not in a seriously scary way. (Much like the “Funeral March” in Mahler’s symphony, see above.)

Here’s the story of Danse Macabre, as told in Saint-Saëns’ music:
At Halloween, in a spooky cemetery, a clock chimes midnight. The figure of Death appears, first tuning his violin, then playing an eerie waltz. As he plays, skeletons come out of their graves and dance to the music. The xylophone makes the sound of the dry bones dancing. The strings make the sound of the wind blowing, and the skeletons laughing as they dance. The dance gets faster and faster, louder and louder. As morning breaks, the rooster crows. Death plays one last sad tune. The skeletons scamper back to their graves as the sun comes up, and we hear the last two coffin covers shut.

LISTENING MAP
Timings refer to the Minnesota Orchestra’s recording of Dance Macabre (Reference Recordings RR-82CD. Eiji Oue, conductor. Jorja Fleezanis, solo violin).

0:00
The Harp makes the sound of the chimes from the clock-tower. Ask students to count the chimes. How do we know it is midnight? What else in the music tells us it might be dark, or in a spooky place?
CAMILLE SAINT-SÄENS: DANSE MACABRE
(continued from previous page)

0:14
The character “Death” tiptoes into the cemetery (plucked notes from the cellos and basses) and then tunes his violin.

More about tuning:
• The first thing a musician does when he/she plays is to tune their instrument.
• At the concert, right before the conductor enters, you will hear everyone in the orchestra tune their instruments.
• Violin players tune by playing the strings of the instrument two at a time, listening to make sure the strings are in tune with each other.
• The four strings of the violin, from low to high, are G (4 notes below middle C), and moving upwards: D, A and E.
• The open strings of the violin are five notes apart, and when perfectly in tune produce an open, ringing sound.
• This piece contains many violin solos, and the soloist’s violin is tuned in a very unusual way. The player is instructed to tune the E string one halfstep lower, to E-flat. Instead of the very clean interval of A-E, we get a dissonant interval of A- E flat.
• This interval is known as a tritone because it is made up of three whole steps.
• Hundreds of years ago, in church music, the tritone interval was not allowed because it was thought to be too dissonant. It was referred to as “the devil in music.” Saint-Saëns is making a kind of musical “inside joke” by having the character of death tune his violin in this way.

0:27 The Dance Begins
After the solo violin is tuned, the flute plays the first dance melody (Melody A). This dance is in the form of a waltz. A waltz is a kind of dance that has a three-beat pattern, with stress on the first beat. Students can get the feel of a waltz by saying: ONE- two three, ONE-two-three. Or, quietly pat hands on lap on the first beat and clap softly on beats two and three. (pat-clap-clap- pat-clap clap).

Often, waltzes are played as part of big fancy ballroom dances, with everyone in fancy outfits and in a happy, festive mood. Since he chooses a waltz for the skeletons to dance to, Saint-Saëns gives us another clue that his piece is about being scary in a fun way.

If you have studied major and minor tonality, point out to students that even though the melody is light and dance-like, it is in a minor key which gives it kind of a dark quality, and the perfect combination of scary and fun at the same time.

Melody A consists of short, choppy notes (staccato):

0:42
The second melody (Melody B) is also a waltz, and has a much smoother character than the first melody:
Both melodies are heard throughout the piece, in various forms.

The violin soloist you hear will be the first chair player in the first violin section. This person is known as the concertmaster. Many years ago, orchestras were much smaller than they were today, and did not need a conductor. The concertmaster was in charge of leading the orchestra. In fact, orchestras in England simply call the concertmaster the “leader.”

Today, the concertmaster is the person who comes out on stage before the conductor and leads the tuning of the instruments. He/she also plays any solo violin parts, as in Dance Macabre. During rehearsals, the concertmaster decides which direction the string players will move their bows. He/she also helps communicate what the conductor has in mind to the rest of the orchestra.

As the dance continues, the music alternates between violin solos and the entire orchestra.

1:40 Listen for the brittle sound of the xylophone, which sounds like dry bones!

1:46 The string players strike their strings with the wood part of the bow. This is known as Col legno (Col LEN-yo), which means “with the wood.” This also makes a dry, brittle sound, and might represent Death tapping his bony foot on a gravestone as he plays. (This may be difficult to hear on the recording, but watch and listen for it at the concert.)

1:53 A short, choppy version of Melody B is played as a canon (round).

3:15 A version of Melody A in the lower instruments, while the violins play scales up and down very fast, making the sound of the wind in the linden-trees in the cemetery.

4:38 Mysterious moans come from the trees around the cemetery.

5:05 Both Melody A and B are heard at the same time. The strings and woodwinds play melody A, while the trombones play Melody B.

5:25 The violins make the sound of the skeletons laughing, both eerie and spooky.

5:38 The dance gets faster and faster, louder and louder.

5:55 The frenzied dance stops suddenly: it is morning, and the rooster (oboe) is crowing.

6:20 Death plays one more sad little tune on his violin, after which the skeletons scamper back into their graves. Some people think the last two notes of the piece represent the last two coffin lids quietly slamming shut for another year.
CAMILLE SAINT-SÄENS: DANSE MACABRE
(continued from previous page)

ACTIVITIES:

One - Instruments of the Orchestra.
• Using BOMAR or other instrument charts or student drawn pictures, have students hold up the corresponding chart showing the harp, violin, xylophone, oboe, and full orchestra as each play prominent parts throughout the piece.

Two - Respond to the poem.
• Read the Henry Cazalis poem to students in the most dramatic way possible. Make the most of special spots like “zig, zig, zig”, “winter wind blows”, “moans are heard”, or “running and leaping.”
• Brainstorm a list of especially musical words in the Cazalis poem. (zig, hist, moan, crack, etc.)
• Using classroom instruments, body percussion and/or other found sounds, make a classroom orchestra to provide music as an accompaniment to a dramatic reading of the poem. Discuss which sounds might go best with each line of the poem.

Three - Respond to the story.
• Have students make story cards, with pictures that depict the various parts of the story. Use the listening map, above. Display these around the room and feature each card in some way at the appropriate time while listening to the music. Or, use story cards in combination with instrument pictures so that students connect the story with the instruments of the orchestra.

Story card sequence (see timings above):
  • Clock strikes midnight (harp)
  • Death tunes his violin (violin)
  • The dance begins, one skeleton appears (flute)
  • More skeletons are dancing
  • The xylophone makes the sound of dry bones (xylophone)
  • The wind blows through the dark trees (string instruments)
  • The skeletons laugh as they dance (violins)
  • Mysterious moans come from the trees (string instruments)
  • The dance reaches its loudest and fastest point (all)
  • A rooster crows (oboe)
  • The dance ends, all the skeletons return to their graves.

• Have students draw their own scene for the entire piece. Begin with the clock tower with hands at midnight, fill in dark trees, gravestones, Death playing his violin, skeletons dancing, and finally the rooster crowing. Use glow-in-the–dark markers for an extra spooky lights-out display.
• Ask students to give examples of other fun-scary stories they may know, or discuss fun-scary Halloween characters.

Four - Respond to the music.
• With students, brainstorm a “word bank” of words that describe the music at various points you select. Or, while listening to the piece, choose 10 points at which students write a descriptor word. Then, compare the words that the students chose for each spot. Or, arrange students in groups of two. While listening to the piece, indicate 10 spots where students share a descriptor word with their partner.
• Divide the class into a “Violin” group and an “Orchestra” (or “not violin”) group. The Violin group moves, waves streamers, or plays “air violins” when the violin solo plays. The “Orchestra” group responds when the violin solo is not playing.
CAMILLE SAINT-SÄENS: DANSE MACABRE
(continued from previous page)

Five - Explore the two primary melodies.

- Brainstorm a list of descriptor words that describe the character of Melody A (short, choppy etc.) and Melody B (smooth, snaky etc.) as they are heard for the first time at the beginning of the piece.
- Listen to the entire piece, first for all forms of Melody A, then for all forms of Melody B. Brainstorm a list of words that describe the various transformations of each.

Create words for each melody, or use these, found on-line:

Melody A:
“Baby shake your bones, baby shake your bones up,
baby shake your bones, baby shake your bones. Baby shake
your bones, baby shake your bones up, baby shake your bones,
baby shake your bones.”

Melody B:
“The ghosts, the ghosts, the ghosts, the ghosts,
whirling and swirling all through the air.
The ghosts, the ghosts, the ghosts, the ghosts,
whirling and swirling all through the air.”

Divide the class into two groups, one for Melody A and one for Melody B.

Have each group sing their lyrics (above), raise hands, move to the music, use streamers, or any other activity when their melody is heard, in any form. Movements should be in the character of the music. The entire class will move when the melodies are combined.

Six - Other activities.

- Brainstorm a list of other stories that Saint-Saëns might have wanted to set to music as another symphonic poem. Decide which instruments Saint-Saëns might have chosen to represent characters in this new piece.

- Listen to other examples of symphonic poems, some of which also have a Halloween theme.

Suggestions:
Mussorgsky: Night on Bald Mountain of Dukas: Sorcerer’s Apprentice
JOHN WILLIAMS: IMPERIAL MARCH (DARTH VADER’S THEME) FROM THE EMPIRE STRIKES BACK

WHO WROTE THE MUSIC?
(From Wikipedia): John Towner Williams, Jr. (born February 8, 1932) is an American composer, conductor and pianist. He is considered to be one of the greatest film composers of all time. In a career spanning over six decades, he has composed some of the most popular and recognizable film scores in cinematic history, including Jaws, the Star Wars series, Superman, the Indiana Jones series, E.T: the Extraterrestrial, the first two Home Alone films, Hook, Jurassic Park, Schindler’s List, Saving Private Ryan, the first three Harry Potter films, and more.

Other notable works by Williams include theme music for four Olympic Games, NBC Sunday Night Football, the NBC Nightly News, the Statue of Liberty’s rededication, the television series Lost in Space, and others. Williams has also composed numerous classical concerti, and he served as the Boston Pops Orchestra’s principal conductor from 1980 to 1993; he is now the orchestra’s conductor laureate.

Williams has won 5 Academy Awards, 4 Golden Globe Awards, 7 British Academy Film Awards and 21 Grammy Awards. With 48 Academy Award nominations, Williams is the second most-nominated person, after Walt Disney. He was inducted into the Hollywood Bowl Hall of Fame in 2000 and was a recipient of the Kennedy Center Honors in 2004.

Imperial March (Darth Vader’s Theme) was written for Star Wars Episode V: The Empire Strikes Back.

Listen at: http://www.youtube.com/watch?v=hNv5sPuOC1E
Many people find that John Williams’ film scores have sounds in common with Wagner’s huge opera scores. In fact, Wagner’s operas were the “blockbusters” of their day, just as the films that John Williams composes music for today are “blockbusters.”

Compare and contrast the Imperial March with Ride of the Valkyries (see above), using a VENN Diagram:

Especially if you have used the materials for Ride of the Valkyries (above), you may wish to start the discussion by stating that both pieces use leitmotif (“same” area). Also, in the Ride of the Valkyries section, write “opera”, and in the Imperial March section, write “film”.

After listening to each piece, have students brainstorm other attributes for any section of the diagram.