YOUNG PEOPLE’S CONCERTS
FEBRUARY 8 AT 10:30AM
ORCHESTRA HALL

Recommended for grades 6-12
Prepared by the Minnesota Orchestra Collaborative Design Team & Education/Community Engagement Department
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Dear Teachers,

We want you and your students to have a GREAT DAY at Orchestra Hall. Please help us by following these simple guidelines:

Thank you for your cooperation! If you have any questions about the Minnesota Orchestra Young People’s Concerts, please feel free to call the Logistics Coordinator at 612-371-5671. Enjoy the concert!

Jessica Leibfried
Director of Education
612-371-5650

Chris Johnson
Young People’s Logistics Coordinator
612-371-5671

PREPARING FOR THE FIELD TRIP

BEFORE YOU LEAVE SCHOOL
1) Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   • Tickets will be e-mailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

2) Please ensure all adults in your group are wearing the nametags provided.
   • Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

WHEN YOU ARRIVE AT ORCHESTRA HALL
3) Please keep a single file line from your bus to your assigned seats.
   • HOMESCHOOLERS: Please park private vehicles in nearby parking ramps.
   • SCHOOLS: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.
   • SEATING: We have assigned your school to a specific section of Orchestra Hall. You are seated from front to back according to when you arrive.

ONCE YOU ARE SEATED
4) Please let the usher seat your group BEFORE:
   • Sending students to the restrooms (must be accompanied by an adult)
   • Re-arranging the seating of your students
   • If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.
PREPARING FOR THE CONCERT

Whether your student learners are brand new to the orchestra or veteran classical music listeners, here are some steps you can take to prepare for the concert!

REVIEW CONCERT ETIQUETTE

Use the concert etiquette chant below to review five behavioral expectations for the concert. At the end of the chant, have students make an “etiquette promise” by giving a high five to a teacher or parent. We love “high five students” at Orchestra Hall!

Number 1—eyes wide (to take it all in)
Number 2—ears open (for all that listenin’)
Number 3—voice off while the musicians play
Number 4—calm body in your chair, OK?!
Number 5 and the last, most important of this rhyme, follow all these rules and you’ll have a great time, SHOW FIVE!

Videotape your class’ performance of the concert etiquette chant and send it to education@mnorch.org. Your video may be selected for our social media sites or for projection at the concert!

(Disclaimer: Teachers, by sending any video content to the Minnesota Orchestra, you acknowledge that all students recorded in the video have appropriate media releases on file at school.)

REVIEW INSTRUMENTS OF THE ORCHESTRA

Go to page 8 to learn about the instruments of the orchestra. You’ll discover what the instruments look like and where they are located within the symphony orchestra! To hear what each instrument sounds like, visit:

http://www.dsokids.com/listen/by-instrument.aspx

CONNECT WITH THE MINNESOTA ORCHESTRA

Homeschool Families: We offer complimentary pre-concert workshops to help prepare your family for the Young People’s Concert. To register, visit our website here: http://www.minnesotaorchestra.org/learn/teachers-students-and-parents/young-peoples-concerts/homeschool-workshops

Schools: Our education staff offers complimentary student workshops to help prepare your students for the Young People’s Concert. Workshops are typically 30 minutes long and are scheduled on a first-come, first-serve basis. To register, email education@mnorch.org.

LISTEN TO THE MUSIC

Click on the YouTube playlist below to hear the music to be performed on the concert:

https://www.youtube.com/playlist?list=PLlqGGVbyxF-pZzESY7gCplqTGVoJjWxR

When introducing the music of this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class.

Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. What did you notice in the music?
2. What does the music remind you of?
3. How do you think the composer wants to make you feel?
4. What would you want to know about the music?

Concert host Sam Bergman—music historian, violist in the Minnesota Orchestra, and engaging storyteller—will help students understand the context of the music. Students can best prepare for the concert by becoming familiar with the sound of the music—leave the rest to Sam and the Minnesota Orchestra!

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.

https://www.youtube.com/playlist?list=PLlqGGVbyxF-pZzESY7gCplqTGVoJjWxR
Click here for an interactive guide to the orchestra.
KODÁLY’S DANCES OF GALÁNTA

BRAHMS

 Hungarian Dance No. 5

BARTÓK

 Allegretto, “Intermezzo interrotto,” mvt. IV from Concerto for Orchestra

WEBER

 Featuring Anders Peterson, Clarinet

Concertino in E-flat Major, Op. 26

KODÁLY

 Dances of Galánta

The concert program is subject to change.
Learn more about the composers here.
The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year and has toured to Australia, Canada, Europe, Latin America, Asia, and the Middle East!

There are approximately 85 musicians in the orchestra.

The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No.1 and 4.

Our musicians are the best at what they do and dedicate their lives to music making. However, they are also athletes, teachers, volunteers, pet-owners, environmentalists, and more!
MEET THE PERFORMERS

MEET RODERICK COX

ASSOCIATE CONDUCTOR

• Roderick grew up in Macon, Georgia.
• He was hired as the Minnesota Orchestra’s new assistant conductor in June, 2015, and conducts our Young People’s Concerts, family concerts, outdoor concerts and more!
• Roderick is a winner of the 2014 Robert J. Harth conducting prize from the Aspen Music Festival—a great honor.
• He has a love of contemporary music and has led orchestras in the performance of new works by living composers.
• Roderick recently moved to Minneapolis, MN. Give him a big “welcome to Minnesota” when you see him!

Learn more here:
http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/artistic-roster/1187-roderick-cox
Sam was born in Boston, and grew up in a series of small towns in Massachusetts and Pennsylvania.

When he turned 4 years old, his birthday wish was to start playing violin. He got his wish and, in addition to playing the violin, decided to take up the viola when he was 11 or 12 years old.

He joined the viola section of the Minnesota Orchestra in 2000.

Shortly thereafter, Sam started hosting concerts for the Minnesota Orchestra. He now hosts a variety of programming for the orchestra including “Inside the Classics” and “Symphonic Adventures”—which brings the full orchestra out to local high schools.

He has a fairly extensive backyard herb and vegetable garden (even though he claims that he knows very little about gardening!) and graduated from St. Olaf College in Northfield, MN. Um Ya Yal
MEET THE PERFORMERS

ANDERS PETERSON

- Anders Peterson is 17 years old and calls Northfield, Minnesota home. He currently attends the Interlochen Arts Academy in Michigan.
- As winner of the 59th annual competition of the Minnesota Young People’s Symphony Concert Association (YPSCA), Anders was awarded the opportunity to perform with the Minnesota Orchestra. He is the first clarinetist to win this award.
- Anders enjoys golf and downhill skiing.
- Concertino is one of his favorite pieces, and he especially likes playing the running notes that are very fast. Anders considers himself a perfectionist. He works to make every measure, and every note, as musical as possible.
BÉLA BARTÓK 1881-1945
20TH CENTURY

Béla Bartók was born in Hungary. His mother was his first piano teacher, and young Béla gave his first public concerts when he was 11 years old. Bartók went on to study piano and composition at the Budapest Academy of Music. He became interested in the folk music of Hungary, Romania, and Slovakia. He became friends with composer Zoltán Kodály. Together, the men travelled across Hungary collecting folk songs that they published in 1906. Bartók moved his family to the United States at the start of World War II. His health was fragile and he had a difficult time earning a living. Two of his fellow Hungarians commissioned Bartók to write a new work for the Boston Symphony Orchestra. This became Concerto for Orchestra, the last composition he wrote and his most popular work.

JOHANNES BRAHMS 1833-1897
ROMANTIC PERIOD

Johannes Brahms was born in Germany. He studied music from a very young age, and gave his first performance on piano at the age of 10. Through his concerts and travels, Brahms became friends with many accomplished composers and performers. Brahms made Vienna his home, and liked to spend his summers in the Alps. He composed many choral works and pieces for piano, and among his most popular pieces are the ones based on Hungarian folk music. Brahms was known to be a perfectionist, which is why it took him nearly 20 years to complete his first symphony. He kept revising and revising this work until he was completely satisfied. Once he finished Symphony No. 1, it took him only a year to write the second. The music of Brahms was very well-known and liked across Europe, and also became standard repertoire for the new symphony orchestras in America. Brahms liked to mentor young composers in their work.

CARL MARIA VON WEBER 1786-1826
ROMANTIC PERIOD

Carl Maria von Weber was born in Germany. He grew up in a very musical family. His first music teacher was his father, and his cousin was Wolfgang Amadeus Mozart. Carl’s father really hoped he would be a child prodigy like his cousin. Carl’s father was the music director of his own theater company, and he took his family along on many tours across Europe. As they moved from city to city, young Carl was able to study with many important music teachers and composers. By the age of 12, Weber had composed his first opera. Just 6 years later, he received his first job as the conductor of an opera company. Carl Maria von Weber is most well-known for his operas. He incorporated many of the new compositional practices that were emerging at the time and helped lead the transition from the Classical Period to the Romantic Period. Throughout his life Weber worked in many other music careers as a lithographer (music engraver), concert pianist, and piano teacher.

ZOLTÁN KODÁLY 1882-1967
TWENTIETH CENTURY

Zoltán Kodály was born in Hungary, and is known today as one of the most significant Hungarian composers. His family was very musical, so it was no wonder that as a child he took lessons on several instruments including the piano, violin, and cello. Kodály went on to study at the University of Budapest. He graduated with diplomas in composition, teaching, and ethnomusicology. He worked in several music careers throughout his lifetime as a composer, conductor, professor, and music critic. With his friend Béla Bartók, Kodály collected Hungarian folk songs (many of which had only been passed down from one generation to the next in the aural tradition). Kodály used some of the melodies in his own compositions. Kodály also created a philosophy of music education that focuses on the importance of child-centered sequential teaching with a focus on the singing voice, folk music of one’s culture, and aural learning.
For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6-7.
Brahms Hungarian Dance No. 5

ABOUT THE MUSIC

Hungarian Dance No. 5 is one in a set of twenty-one dances that was completed in 1869. It was originally composed for piano and later arranged for orchestra. Brahms based his Hungarian Dances mostly on the traditional folk music of Hungary. Hungarian Dance No. 5 draws on the traditional czárás dance, and is easy to recognize because of its drastically changing tempo.

KEY VOCABULARY

accelerando – gradually get faster
a tempo – return to the original, or previous, tempo
dynamics – the category of words to describe how loud or soft the music is
poco ritardando (poco rit.) – gradually slow down a little
tempo – the category of words to describe how fast or slow the music is
marcato – play the music with more emphasis
vivace – very fast speed, or tempo

ACTIVITY #1

FOCUS ON INSTRUMENTS AND FORM

☐ I CAN recognize main parts of the form and describe what makes them different when I listen to Hungarian Dance No. 5.

A) Decode and Listen

• Together, study the notes, rhythms, terms and other symbols shown on the PRINTABLE 1 Listening Map. Then, have students work together with a partner to answer the questions about the Listening Map. Discuss their answers and observations.

• Have students listen to Hungarian Dance No. 5 and follow along on the PRINTABLE 1 Listening Map. Have students decide on non-verbal signals that they can give each time they hear a theme repeated and one for when a new theme begins.
**ACTIVITY #1**

**FOCUS ON INSTRUMENTS AND FORM**

*This activity is recommended for students in all grades.*

☐ I CAN recognize the sound of the instruments in the orchestra listed in the Listening Map.

☐ I CAN recognize main parts of the form and what makes them different when I listen to the fourth movement of Bartók’s Concerto for Orchestra.

A) Learn

- Review the instruments of the orchestra on page 8.
- Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/

B) Decode and Listen

- Have students work together with a partner to study the PRINTABLE 2 Listening Map, and describe what will happen at each step along the path. Discuss any questions or descriptions they don’t understand.
- Have students listen to the fourth movement of Concerto for Orchestra and follow along on the PRINTABLE 2 Listening Map. Have students decide on a non-verbal signal that they can give each time they hear a new theme begin.

C) Debrief

- Pose a series of questions for students to discuss with a partner or in a small group. Have each group or set of partners write one response to the question on a sticky note and post them on pieces of flipchart paper to be able to review another day.
  - What did you notice on the map or in the music as you listened?
  - What do you think Bartók wanted us to feel from the music?
  - What do you wonder about? If you could talk to Bartók, what would you ask him?

D) Bravo? Bravol

- Imagine you were in the audience in 1944 when Concerto for Orchestra premiered. Would you be among the people who cheered? What about the piece did you like or not like? Be able to justify your answer using specific details of the music.

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**ABOUT THE MUSIC**

Concerto for Orchestra was commissioned for the Boston Symphony Orchestra, and premiered in 1944. The audience cheered its first performance and, for Bartók, this was one of the highlights of his career.

Originating in the Baroque period, a concerto is a piece for solo instrument with orchestra accompaniment. In Bartók’s piece, he bends the rules a bit. Instead of having one solo instrument, he passes the solo melody from one instrument to another.

The title of this fourth movement is ‘Intermezzo interrotto’ which means interrupted intermezzo. Bartok explains, ‘The melody goes on its own quiet way when it’s suddenly interrupted by a brutal band-music, which is derided, ridiculed by the orchestra. After the band has gone away, the melody resumes its waltz—only a little bit more sadly than before.’ The melody that interrupts the rest of the movement comes from the 1905 operetta by Franz Lehár, “The Merry Widow.”

**PREPARATION**

Bartók Allegretto, “Intermezzo interrotto,” mvt. IV from Concerto for Orchestra

**ARTWORK**

Click here to listen to Bartók’s Allegretto, “Intermezzo interrotto,” mvt. IV from Concerto for Orchestra

https://youtu.be/ATQIBolNstc
Weber Concertino in E-Flat Major, Op. 26

ABOUT THE MUSIC
Concertino in E-Flat Major was composed in 1811. This is one of several instrumental pieces Weber composed for virtuoso clarinetist Heinrich Bärmann to perform.

Weber is most remembered for his operas. Our soloist, Anders Peterson, is reminded of an opera when he plays Concertino. To Anders, sometimes the clarinet notes are very high like you are supposed to be a soprano, and other times very low just like a singer who sings the bass line. Often the melody is very smooth and lyrical, like one produced by a voice.

When you listen to his performance, Anders wants you to notice the wide dynamic contrast Weber used in his piece.

KEY VOCABULARY
- theme – the melody
- variation – the melody that has been changed or disguised in some way to make it different from the original theme
- rubato – when a soloist takes expressive & rhythmic freedom causing the tempo to speed up or slow down

ACTIVITY #1
FOCUS ON INSTRUMENTS AND FORM
☐ I CAN… recognize main parts of the form and what makes them different when I listen to Concertino in E-Flat Major, Op. 26.

A) Decode and Listen
- Together, study the notes, rhythms, terms and other symbols shown on the PRINTABLE 3 Listening Map. Then, have students work together with a partner to answer the questions about the Listening Map. Discuss their answers and observations.
- Have students listen to Concertino in E-Flat Major, Op. 26 and follow along on the PRINTABLE 3 Listening Map. Have students decide on a non-verbal signal that they can give each time they hear a new theme begin.

PREPARATION
Click here to listen to Weber’s Concertino in E-Flat Major, Op. 26

https://youtu.be/h_Ur5YgndsM

PREPARATION

PARDON THE INTERRUPTION

Yep, we're putting survey information right smack in the middle of your lesson. Your feedback is so important to us, we didn't want to miss it! Teachers and parents, please use the survey links below—we promise it will just take a few minutes! We'd love to hear from your students too.

The form below can be printed and mailed or emailed back to us.

Homeschool Parents: https://www.surveymonkey.com/r/DoG_Home

Teachers: https://www.surveymonkey.com/r/DoG_School

STUDENT FEEDBACK FORM

PLEASE RESPOND BELOW USING WORDS OR PICTURES

HELP US DO OUR BEST

BEFORE THE CONCERT

I thought I would see and hear...

DURING THE CONCERT

I saw and heard...

TELL US YOUR MUSICAL STORY

Here are 3 things I learned:

1. 
2. 
3. 

IF I COULD CHANGE 3 THINGS ABOUT THE CONCERT, I WOULD...

GOING TO THIS CONCERT MADE ME WANT TO KNOW MORE ABOUT...

NOW WHAT?

IF I COULD CHANGE 3 THINGS ABOUT THE CONCERT, I WOULD...

MINNESOTA ORCHESTRA

Return by mail to: Minnesota Orchestra
c/o Jessica Leibfried
1111 Nicollet Mall, Mpls, MN 55403

Return by email to: education@mnorch.org

Grade

Young People's Concert Title

School Name

Student Name (optional)

Student Name (optional)

Student Name (optional)

Now What?
Kodály: Dances of Galánta

ABOUT THE MUSIC
Dances of Galánta was composed in 1933 for the 80th anniversary of the Budapest Philharmonic Society. It is based on the sounds of the gypsy music and folk melodies Kodály heard when he was growing up. The clarinet, similar to the tárógató (a traditional Hungarian instrument) plays a major role.

The piece was very well received in its premiere and since then, Dances of Galánta has been performed frequently throughout Europe and the United States. This piece helped establish Kodály’s reputation as one of the most significant composers of Hungary.

KEY VOCABULARY
vivace – very fast speed
allegro – fast speed
allegretto – rather fast; between Allegro and Moderato
moderato – medium or moderate speed
andante – medium slow speed
lento – slow speed
poco meno mosso – a little less motion; a little slower
grazioso – gracefully
maestoso – majestically
cadenza – a cadenza is a part of the music where a soloist gets to “show off” and the orchestra rests

Click here to listen to Kodály’s Dances of Galánta
https://youtu.be/iPJZNrNtHpM

ACTIVITY #1
FOCUS ON INSTRUMENTS AND FORM
☐ I CAN recognize the sound of instruments in the orchestra.
☐ I CAN recognize main parts of the form when I listen to Dances of Galánta and what makes them different.

PREPARATION

A) Learn
• Review the instruments of the orchestra on page 8.
• Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/

B) Decode and Listen
• Have students work together with a partner to study PRINTABLE 4, and describe what will happen at each step along the Listening Map. Discuss any questions or descriptions they don’t understand.
• Have students listen to Dances of Galánta and follow along on the PRINTABLE 4 Listening Map. Have students decide on a non-verbal signal they can give each time the theme returns or a new Dance begins.

C) Debrief
• Have students think with a partner and describe what it might be like to dance to parts of Dances of Galánta.
  -What types of steps might be used?
  -Would it be a partner dance, circle dance, solo?
  -What might make it challenging?
• Another day, have students listen again to Dances of Galánta and follow along on PRINTABLE 4. Pose questions for students to discuss in small groups. Have each group write one response to each question on a sticky note and post them on pieces of flipchart paper to be able to review. Sample questions might include:
  -How can you tell the difference between the dances? What are two or more distinguishing characteristics of each dance?
  -If you were Kodály, would you have used the dances in the same order he did? Be able to explain your ideas.
Associate Conductor Roderick Cox conducts a Young People's Concert at Orchestra Hall
**HUNGARIAN DANCE NO. 5**  
**BY BRAHMS**  
**LISTENING MAP**

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<th>Type</th>
<th>Duration</th>
<th>Dynamics</th>
<th>Tempo</th>
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<tbody>
<tr>
<td>1-16</td>
<td>A</td>
<td>16</td>
<td>f</td>
<td>accelerando</td>
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<td>p</td>
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<tbody>
<tr>
<td>1-16</td>
<td>B</td>
<td>16</td>
<td>marcato</td>
<td>p poco rit. ff a tempo</td>
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C

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<tbody>
<tr>
<td>1-6</td>
<td>C</td>
<td>6</td>
<td>Vivace</td>
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<tr>
<td>7-8</td>
<td></td>
<td></td>
<td>poco rit. a tempo poco rit. a tempo</td>
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**Coda**

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**CONCERTO FOR ORCHESTRA, 4TH MOVEMENT**  
**BY BARTOK**  
**LISTENING MAP**

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<td>accelerando</td>
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<th>Duration</th>
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<th>Tempo</th>
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<tbody>
<tr>
<td>1-16</td>
<td>B</td>
<td>16</td>
<td>marcato</td>
<td>p poco rit. ff a tempo</td>
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Interrupt

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**Coda**

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<th>Measure</th>
<th>Type</th>
<th>Duration</th>
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<td>1-2</td>
<td>Coda</td>
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**CONCERTINO IN E-FLAT MAJOR, OP. 26**
**BY WEBER**

**LISTENING MAP**

<table>
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<tr>
<th>Introduction</th>
<th>Adagio ma non troppo 0:00-1:59</th>
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<tbody>
<tr>
<td>Theme</td>
<td>Andante 2:00-3:13</td>
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<tr>
<td>Variation 1</td>
<td>3:14-4:06</td>
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<td>Variation 2</td>
<td>4:07-5:00</td>
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<tr>
<td>Variation 3</td>
<td>5:01-6:23</td>
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<tr>
<td>Variation 4</td>
<td>6:24-7:15</td>
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<tr>
<td>Finale</td>
<td>7:16-End</td>
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</tbody>
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**Use the map with this recording**: [https://youtu.be/h_Ur5YpndeM](https://youtu.be/h_Ur5YpndeM)

**DANCES OF GALÁNTA**
**BY KODÁLY**

**LISTENING MAP**

<table>
<thead>
<tr>
<th>Introduction</th>
<th>0:00-2:04</th>
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</thead>
<tbody>
<tr>
<td>Theme</td>
<td>2:05-5:03</td>
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<tr>
<td>Dance 1</td>
<td>5:04-6:19</td>
</tr>
<tr>
<td>Theme</td>
<td>6:20-7:42</td>
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<tr>
<td>Dance 2</td>
<td>7:43-8:46</td>
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<tr>
<td>Theme</td>
<td>8:47-9:15</td>
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<td>Dance 3</td>
<td>9:16-14:57</td>
</tr>
<tr>
<td>Theme</td>
<td>13:54-14:57</td>
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<tr>
<td>Coda</td>
<td>14:50-End</td>
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</table>

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Before you listen to the performance, study the notes, rhythms, and other markings of the Listening Map. Weber gave the performer very detailed instructions to be able to play his music the way he intended. With a partner, discuss the questions below to predict what you will hear. Finally, listen and follow along with the Map.

- Which section(s) will be faster? Slower? What in the music makes you say that?
- Which section(s) will be louder? Softer? What in the music makes you say that?
- Which section(s) will sound lower? Higher? What in the music makes you say that?
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WELCOME


AS YOU WALK INTO THE LOBBY AREA AND INTO THE AUDITORIUM, HERE ARE SOME THINGS TO LOOK FOR:
Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts.

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!

We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound!
Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn't decide what to use. One of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded “It could be like Fantastic Four superhero ‘The Thing!’”

He loved the idea so much that he added cubes on the wall and ceiling, giving the hall its iconic “Thing-inspired” look!

Learn more about the hall:

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