February 2014

Dear teachers;

Here are lesson materials for Minnesota Orchestra Young People’s Concerts “SUPERSONIC SOUNDS”, February 26-27, 2014.

Noted Twin Cities area educator Joanna Cortright created the materials for these concerts.

These concerts will be the first Young People’s Concerts held in the newly renovated Orchestra Hall which opened officially on February 7, 2014.

We hope you and your students enjoy SUPERSONIC SOUNDS, and that you find these materials useful!

Warmly,

Mele Willis
Manager of Outreach & Educational Partnerships
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CONCERT PROGRAM

Minnesota Orchestra Young People’s Concerts

SUPERSONIC SOUNDS

Minnesota Orchestra
Delta David Gier, conductor

February 26-27, 2014
Orchestra Hall, Minneapolis

Concert Program:

Richard Strauss: Opening excerpt from *Thus Spake Zarathustra*

Jean Sibelius: Violin Concerto, movement III
Sedra Bistodeau, violin

Richard Strauss: *Till Eulenspiegel’s Merry Pranks*

Ottorino Respighi: Movement IV from *The Pines of Rome*
The Minnesota Orchestra

The Minnesota Orchestra, now in its second century, 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 educational outreach programs; and a visionary commitment to building the orchestral repertoire of tomorrow. In 2014, its recording of Sibelius Symphonies No. 1 and No. 4 under the direction of former Music Director Osmo Vänskä won the Grammy Award for Best Orchestral Performance, a first in the Orchestra’s history.

Founded as the Minneapolis Symphony Orchestra, the ensemble gave its inaugural performance on November 5, 1903, shortly after Baseball’s first World Series and exactly 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 the ensemble has been known as the Minnesota Orchestra.

The Minnesota 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.”

The ensemble presents nearly 200 programs each year, primarily at its home venues of Orchestra Hall in downtown Minneapolis, and its concerts are heard by live audiences of 400,000 annually. Its Friday night performances are broadcast live regionally by Minnesota Public Radio—a weekly tradition for more than 35 years—and many programs are subsequently featured on American Public Media’s national programs, SymphonyCast and Performance Today. In 2012, the organization launched Minnesota Orchestra Music on Demand, offering downloads of select major works recorded live in concert and available online.

**Delta David Gier, conductor**

Conductor Delta David Gier, now making his Minnesota Orchestra debut, is recognized for his interpretations of standard and contemporary works and for his initiatives to engage new audiences. Among the orchestras he has led are the New York Philharmonic—with which he conducted two full seasons of Young People’s Concerts—as well as the Chicago Symphony, Philadelphia Orchestra, Cleveland Orchestra, Bergen Philharmonic, Singapore Symphony and National Symphony Orchestra of Costa Rica. Since 2004 he has been music director of the South Dakota Symphony Orchestra, which under his leadership has explored works by modern composers, won five consecutive ASCAP Awards for Adventurous Programming and initiated new community engagement projects.
Introduction to *Thus Spake Zarathustra* ("Sunrise")
Richard Strauss

**Introduction**
The music, a block buster Introduction to the tone poem *Thus Spake Zarathustra*, was made famous in the movie *2001: A Space Odyssey*. It was written by Richard Strauss in 1896, as the world anticipated the new century. Strauss dedicated the music to the Twentieth Century. He hoped it would be a reminder to people of what they might strive for in the next 100 years. In his notes, Strauss referred to the Introduction as "Sunrise."

**Learning Goal**
Using movement and gestures to describe and analyze the music, students will physically "draw" melodic contour, rhythm patterns, dynamic levels, and phrases. They will then develop graphic maps of Strauss’ music using lines, colors, and shapes.

**If Time is Short**
Follow the steps for Activity #1, below, and then listen again. Help students match physical gestures to the landmarks in the music.

**Listening Activities**
VOCABULARY: describe, analyze, melody, dynamics, brass tone color, landmarks, mapping, monologue

**✋ Activity #1: Background/context of the music**
Materials: recording, copies of the reading titled “Who was Zarathustra?” (see below).

1. Announce the title, *Thus Spake Zarathustra*. ("Spake" is an old version of the word “spoke.”) Listen once to gather “first impressions” of the music. Ask students to respond to these questions:
   - What did you notice about the music?
   - Based on the music, who do you think Zarathustra was? What was he saying?

2. Read the article in partners or as a class and discuss what students learned about Zarathustra.

**✋ Activity #2: Noting musical landmarks**
Materials: recording

This activity prepares students for Activity #3, creating a graphic map of the music. Students will notice and describe musical landmarks with movement and gestures. Use the summary of the structure and key landmarks in the music at the end of this activity to guide your comments to students.

1. Tell students that the title of the Introduction to *Thus Spake Zarathustra* is “Sunrise.” Listen to the music and pose these questions:
   - What details do you hear this time? What’s going on in the music?
   - What is the mood of the music?
   - What do you notice about the melody? Rhythm? Dynamics? Tone colors?
• How did the composer put it together? (What do you notice about the structure the piece?)
• Why is “Sunrise” a good name for the music?

As students respond to the questions, write their comments on the board. Listen again for more details.

2. Focus in depth on the opening section (0:00 to 0:34) and ask students to move their hands, arms, and fingers to “draw” what they hear in the air. Comment on how you “saw” details in the music such as the low rumbling at the opening, upward melody on the trumpets, growing level of sound, big shape for the “ta-da” at the end of the section, and the pounding timpani beats.

3. Repeat the activity, this time in partners, while listening to the whole movement. Each partner “draws” their own shapes, but as they watch each other closely, encourage them to also try each other’s ideas. Observe their process and quietly coach their efforts. At the same time, consider having a few volunteers actually draw their gestures and shapes at the chalk/white board.

4. Make comments about their air-drawings and tell students that their movements look like a map of the landmarks and sounds in the music. Discuss what a map is and what it tells someone. Use sketches on the board as concrete examples as you help them connect their gestures to the sketches of the music. Can they see where a sketch began? Ended? Can they identify any of the music’s landmarks in the sketches? If necessary, offer your own interpretation of the lines and shapes on the board.

5. Tell students that they can take their movement ideas and create a graphic map of *Thus Spake Zarathustra*. They will transfer their physical movements into lines, shapes, symbols, and colors on paper.

A summary of the structure and key landmarks in the music:

<table>
<thead>
<tr>
<th>Time</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Low rumbling strings, contrabassoon, and an organ play a single long note on low ‘c’ as the music comes to life.</td>
</tr>
<tr>
<td>0:16</td>
<td>Softly, four trumpets play a fanfare, a 3-note “dawn” motive. The music grows louder (a crescendo), moves upward, and shifts from major to minor and ends with the orchestra playing a loud <em>ta-da!</em> chord. Timpani loudly pounds out a reply.</td>
</tr>
<tr>
<td>0:35</td>
<td>The four trumpet fanfare, a bit louder. Again they move upwards with a crescendo, and shift from minor to major on the loud orchestral <em>ta-da!</em> chord. Again the timpani loud pounds out its reply.</td>
</tr>
<tr>
<td>0:55</td>
<td>A third time, the four trumpets loudly ascend. This time the whole orchestra joins the <em>ta-da!</em> chord, making it very strong and emphatic.</td>
</tr>
<tr>
<td>1:10</td>
<td>Whole orchestra plays a series of chords, rising higher and higher to a grand climax – a loud, long chord. In some recordings, the organ continues after the orchestra stops.</td>
</tr>
</tbody>
</table>
Activity #3: Create a graphic map of the music

Materials: recording, long sheets of paper, drawing tools, work-space on tables or the floor

Graphic notation is the use of visual symbols outside the realm of traditional music notation to convey sound and music. Students mapped the music with gestures. Now they will transfer air drawings into lines, shapes, symbols, and colors on paper. Students will work with a partner to create their maps.

1. Provide space to spread out long sheets of paper, pencils and erasers (for the draft), and your choice of drawing tools. (Colored pencils are not the best media for this strong music. Markers, oil pastels, charcoal, paint, or crayon makes bolder lines and deeper hues.)

2. Paper should be long and narrow so students can go from left to right. Pieces 18” to 24” wide x 4’ to 5’ long work well. Cut one for each pair of students.

3. Here is a suggested process for transferring air drawings to paper.
   a) Tell students you will play Strauss’ music several times so they will have the time to map what they hear.
   b) Use light pencil to draw their 1st draft so they try ideas, work out the spacing, and revise.
   c) Coach them to move the pencil on the paper with the music the same way they did their arms and hands.
   d) After each repetition of the piece, partners should take time to discuss details; for example, how high/low the lines should go, how thick/thin, curves, angles, what shapes would convey the “ta-dah” or drums, etc.
   e) As you play the recording, always return to the beginning.
   f) Encourage them to move on from the pencil draft to working with drawing in color fairly soon; they shouldn’t linger with their draft.
   g) The music does not have to play all the time once the draft is captured.
   h) Incomplete maps can be finished on another day.

Fine tuning the map comes through repeated listening and as students note and add details. Your task is to coach the process, play the piece often, and encourage them to keep adding detail as they listen more discreetly.

4. When the maps are completed, have students exchange their graphic scores with one another and follow a map made by someone else as they listen to the recording. Display the maps in the halls with a statement about what they represent written by your students.
Activity #4: What was Zarathustra saying?

Materials: pencils, copies of the writing activity sheet

1. Students will interpret the music by writing a monologue for Zarathustra. Remind them of the definition of a monologue: a speech by a solo actor, speaker, or character.

2. They can do the work individually, or in small groups with a selected scribe for each group. Set a specific time for working. The prompt for their writing task is this question:

   ➢ What do you think Zarathustra was saying based on how the music sounds?

   Their task is to speculate about the meaning of this powerful music. They should discuss their ideas, then choose specific words and sentences that they imagine Zarathustra might have spoken. The scribe will write the text on the activity sheet.

3. Share the written responses of each group as a class.

4. Options: This activity can be done by individuals instead of a group.

Activity #5: Create a dance/movement piece

Materials: recording, space for movement

Divide the class into small groups. Challenge students to create a sequence of movements that communicates their thoughts and feelings about the music. Advise them to plan, make some notes, and practice the whole sequence.

- Practice the movement ideas with music. Play the recording as students plan and rehearse.
- Regroup as a class and perform the movement pieces for one another.

The sequence can also be created by the whole class with the teacher facilitating.

Extensions

Watch the opening of 2001: A Space Odyssey. Provide some background before viewing. Director Stanley Kubrick created 2001: A Space Odyssey, a science fiction film, in 1968. The story is about encounters between humans and mysterious black monoliths that seem to be impacting human evolution on earth. A voyage to Jupiter tracking signal emitted by one such monolith found on the moon is undertaken by two astronauts. Also onboard is a computer named ‘Hal’ who controls their spaceship. The film is considered memorable for its length, scope, and its topic.

Kubrick used Strauss’ “Sunrise” movement from Thus Spake Zarathustra as the opening music for the film. It made the music famous all over the world. Eventually the piece became the theme music for the Apollo Space Program. Though the impact of the movie’s opening is greatly reduced when watching it on something smaller than a movie theater screen, encourage students to imagine the “big screen” as they watch. On YouTube at http://www.youtube.com/watch?v=3XyS7uCtnq0.

Assessment
History & Context of the Music for Teachers & Older Students

About the Music

Strauss composed the tone poem *Thus Spake Zarathustra*, in 1896, on the cusp of a new century. The western world was undergoing rapid change at that time. People in Europe and North America were anticipating the 20th century with a mixture of fear and excitement. Strauss was inspired to compose the piece after reading a book of the same name written by the German philosopher, Nietzsche.

Zarathustra, also known as Zoroaster, was an ancient Persian poet/philosopher who disliked people so much, he left civilization and lived happily in solitude on a mountaintop for ten years. He changed his mind one morning as he watched the sun rise. As he pondered the regularity of the rising sun, he began to think that perhaps the sun liked to come up in the morning because its purpose was to give light to the people and animals on the earth. After this realization, Zarathustra returned to civilization and taught people not to get caught up in their busy lives. He wanted them to understand that humans and nature are not in competition; they exist FOR one another.

Strauss dedicated the music to the Twentieth Century and hoped it would serve as a reminder of what people should strive for in the coming century.

*Thus Spake Zarathustra* is a 'symphonic poem' or tone poem. In his mid-twenties, Strauss began to explore this new type of one movement symphonic music. A tone poem is meant to tell a story in an emotionally descriptive way using the instruments of an orchestra.

Other tone poems by Strauss include *Don Juan*, *Till Eulenspiegel’s Merry Pranks*, (also included on this concert) and *Ein Heldenleben* (A Hero’s Life).
About the Composer

German composer Richard Strauss (1864 –1949) was born in Munich, Germany, the son of Franz Strauss, the principal French horn player of the Court Opera in Munich. His father provided an excellent, but very conservative music education for his talented son. Richard began composing as a boy; he wrote his first pieces at the age of six. He continued his general education at the Munich University in 1882, then moved on to Berlin a year later to continue studying music. Shortly after arriving in Berlin, he was hired by the famous conductor Hans von Buelow as his assistant conductor. Strauss learned to conduct by sitting in and watching von Buelow conduct during hours and hours of rehearsals.

The music he composed as a young man in his late teens and early twenties was fairly conservative, more in the style of early 19th century composers such as Schumann and Mendelssohn. After all, this is what his father taught him to do. The Horn Concerto No.1 was created at this time, and is still played by orchestras around the world today. But Strauss was finding his way, and soon his style began to change.

He first heard Wagner operas as a boy. At first his conservative father would not allow him to study Wagner’s music. As a young man, Strauss was able to make his own musical choices and the influence of Wagner's music on Strauss's style was enormous. In later life, Richard Strauss said that he deeply regretted his father’s conservative view and hostility towards Wagner's music. But his father’s influence followed him throughout Richard’s lifetime and can be heard in the younger man’s love for writing music for the French horn, his father’s instrument.

Richard Strauss married soprano Pauline de Ahna in 1894. She was famous for being irascible, garrulous, eccentric and outspoken, but the marriage, to all appearances, was essentially happy and she was a great source of inspiration to him.

Throughout his life, from his earliest songs to the final Four Last Songs of 1948, he preferred the soprano voice to all others, and all his operas contain important soprano roles. The Strauss’s had one son, Franz, in 1897.
Strauss composed right to the end of his life. His operas, songs, and tone poems for orchestra are among his most memorable works.
Based on how the music sounds, what do you think Zarathustra was saying?

Write a short monologue for Zarathustra in the space below.

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Names of the group members:

____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
Who was Zarathustra?

Zarathustra, also known as Zoroaster, was a Persian poet and prophet who lived and preached in the 6th century B.C.E. The religion based on his teachings is called Zoroastrianism. Founded in the 6th century in the eastern region of Persia, Zoroastrianism became one of the world’s largest religions in ancient times. It is still practiced today in many places around the world.

In Zoroastrianism, the creator is known as Ahura Mazda. He is all good; there is no evil in him. Good and evil come from different sources. Evil tries to destroy the good creations of Mazda and goodness tries to uphold the creations of Mazda. Zarathustra was the first philosopher to think about the universe as engaged in a perpetual struggle between good and evil.

Here is the story told about the philosopher called Zarathustra:

Zarathustra does not like people. He moved to a mountaintop where he could live in solitude. He stayed for ten years. Each morning for those ten years, he rose just before dawn and watched the sunrise.

One day at dawn, while looking at the sunrise, he was struck by deep and complex thoughts as he spoke to the sun. He acknowledged the sun’s persistence in bringing him the gifts of light and warmth to his cave in the mountain every single day. He blessed the sun for the journey it makes each day and decided that he was growing weary of his lonely wisdom on the mountain. So Zarathustra prepared to return to life amongst humankind, and descended the mountain just as the sun does each day to settle in the depths of the sea. He asked for the sun’s blessing on this endeavor to again live amongst the people. He then left the mountain, eager to share his wisdom.

In 1929, a German philosopher, Friedrich Nietzsche, wrote a book called Thus Spake Zarathustra: A Book for All and None. Nietzsche made Zarathustra the leading character in the book because the ancient prophet was the first to preach about good and evil. The book is a series of symbolic parables and stories spoken by Zarathustra in a gospel-style, 80 essays in all. Each ends with the words, "Thus Spake Zarathustra."

Nietzsche’s book inspired Richard Strauss to write the tone poem, Thus Spake Zarathustra. His music opens with a stirring Introduction, which Strauss called “Sunrise.”
**Violin Concerto, Movement III, Allegro, ma non tanto**  
Jean Sibelius

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**Introduction**

**Learning Goals**
Students are able to demonstrate their understanding of the main idea of a concerto, a musical dialogue between a solo instrument and an orchestra, and identify the contrasting tone colors of the solo violin and the orchestra.

**Music/Literacy Connection:** Students will write stories as a personal interpretation of the music.

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**If Time is Short**

- Listen and identify the violin and orchestra tone colors in the music with a signal to show when each is prominent; for example, a “right hand up” when the violin plays and “left hand up” when the orchestra takes the lead.
- Introduce the musical term *concerto*, a longer musical work for solo instrument and orchestra that unfolds like a conversation.

Violinist **Sedra Bistodeau** will be the guest artist at these concerts. Sedra is performing with the Minnesota Orchestra at these concerts as the result of winning the Young People’s Symphony Concert Association (YPSCA) School Music Auditions. ([www.ypsca.org](http://www.ypsca.org)). Since performing with the Minnesota Orchestra is the reward for winning, everyone in our audience is part of Sedra’s grand prize!


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**Listening Activities**

**Activity #1: What is a Concerto?**

**Materials:** recording, word cards for “concerto”, “solo”, “violin” and “orchestra”.

Introduce the word concerto, and its meaning.

- A concerto is music written for a solo (one) instrument and orchestra. Sometime a concerto sounds like a conversation between the soloist and the orchestra. Other times, it sounds like a competition as the orchestra and the solo instrument vie for the spotlight.
- The contrasts between a single instrument and a full orchestra and the variety and drama of the dialogue are the “big ideas” in a concerto.
- Display work cards for key vocabulary related to the concerto.
Activity #2: Identify violin and orchestra tone colors
Materials: recording, orchestra and violin pictures, copies of listening page (at the end of the lesson)

1. Begin by focusing on hearing and identifying the violin and orchestra tone colors in the 3rd Movement. Listen to the opening minute and direct students to show a “right hand up” when they hear the violin and “left hand up” for the orchestra.
   - Notice that sometimes the orchestra provides softer, back-up music while the piano plays the important parts. TEACHER NOTE: Explain that the softer orchestra often accompanies the solo instrument – but the violin is in the spotlight in these places.

2. Ask students to decide on a response they can make to show when they hear the violin or orchestra in the spotlight as they listen to the whole 3rd movement. For example:
   - “Air conduct” when the orchestra plays and play “air violin” in the solo violin sections.
   - Stand up on the orchestral sections and sit when the violin is in the spotlight.
   - Right hand up for violin, left hand up for the orchestra.
   - Tap the violin or the orchestra picture when each is prominent. Tap both if they are equally prominent.

   Listen to the whole 3rd movement and decide when each tone color is the most prominent.

3. Use pictures of the orchestra and piano in a book or the web to help students visualize the music.

Activity #3: Make up a story
Materials: CD, writing materials

Make up a story for the concerto. Concertos do not necessarily tell a story or express any non-musical content or ideas. However, when listening to music, we often make connections and imagine a story, a place, event from our lives, or even a book we’ve read. The music can be a prompt to inspire students to create a story.
   - Set the scene for a discussion about music and the stories we imagine when we listen. Try a prompt such as:

   “Sibelius was not telling a specific story with this music. He was making up music to express his feelings and to enjoy the sounds he could create with the tone colors of the violin and the orchestra. But, sometimes listeners imagine a story as they listen closely. I’m going to play the concerto again and ask you to use your imagination. See if you think there is a story in
Listen to the music, then discuss their ideas for stories they imagine in the music.
• Ask students to write or draw (or both) their story ideas.
• Take time to share stories in small and/or the large group.
• Younger students can write a short class story.

Additional Listening Activity

As you study Sibelius' concerto, learn about the violin. Invite a student, parent, or colleague who plays the violin to visit your class and tell students more about this instrument. Identify the parts of the instrument and how it is played.

History & Context of the Music for Teachers & Older Students

About the Music
Sibelius’ Violin Concerto got off to a rocky start. Sibelius initially dedicated the concerto to the talented and well-known violinist Willy Burmester. Burmester was scheduled to play the first performance of the work, in Berlin. Sibelius changed his mind, however, and decided to schedule the premier at a concert in Helsinki, Finland. Burnester was not available to play the concert, so Sibelius hired a local violinist instead.

The concert, played in February 1904, was a disaster. The violinist did not play well, probably because Sibelius barely finished the piece in time for rehearsals. Sibelius went back to the drawing board, deleting some sections and making major revisions to other parts of the work. A new version was ready for its premier in October of 1905 in Berlin. Sibelius did not travel to Berlin for the concert. Burmester was asked to play, since it was a concerto written especially for him. He was unfortunately not available, so it was again performed by another violinist. Willy Burnmester was so angry that he refused to ever play the piece again. Sibelius then dedicated the concerto to a 12 year old Hungarian violinist, Ferenc von Vecsey, who championed the piece and played it often during his career.

This is the only concerto that Sibelius created. Some find it a dark and moody work, but there are many bright moments in the music. The third movement 'Allegro Ma non Tanto' (not overly fast) is technically challenging, and is considered one of the greatest concerto movements ever written for violin. Musicologist Donald Tovey described the 3rd movement as "a polonaise for polar bears." This was not a criticism, but rather an apt description of the music's originality and energy. It almost sounds like a battlefield rather than a musical conversation.
**About the Composer**

Jean Sibelius was born in 1865 in a small town in Finland. An absent-minded young boy who daydreamed a lot, he loved to read and devoured all kinds of books. It wasn’t until he took up piano and later violin that his natural talent began to show. He started playing music with his siblings, studying harmony and theory on his own. He was addicted to composing, so much that it affected his performance at school.

He went to Helsinki to study law, but ended up becoming the city's brightest young violinist and composer. Finland provided him with a grant to study music in Berlin. Sibelius didn't like Berlin, so the next year he went to Vienna to study. He was satisfied in Vienna, working with the best musicians and teachers of the day. He returned to Helsinki and where he taught violin and music theory and continued composing.

He began to experience some success as a composer and won a 10-year grant which eased his economic situation. His big break came in 1900, when a European tour of his work through 13 cities brought the young composer new to new audiences. His First Symphony was hailed as remarkable. Over the next few years his fame grew. He was composing popular pieces which critics also saw as masterful and innovative.

Sibelius always had money problems - he lived beyond his means, and his growing family made it harder to cope. In 1904 he moved with his family to a small house by a lake in Ainola. Sibelius worked harder and spent less during this time, but he still had many debts. His fame continued to grow. In the 1920s he was hailed as a national hero of Finland. He was an international superstar conductor, one of the grandest maestros of age.

Jean Sibelius's music has a unique, modern sound. At its core is the influence of Finnish folk melodies and rhythms, as well as the composer's complete mastery of orchestral colors and shades.

A patriotic Finn (he refused to leave his homeland even when Russia invaded in World War II), Sibelius loved the countryside. He found immense pleasure in walking in nature, and was frequently inspired to write music from his experiences and observations in the outdoors.

He was also heavily inspired by Nordic folk legends, basing a fair amount of his tone poems on old stories and literature.
**Till Eulenspiegel's Merry Pranks**  
Richard Strauss

**Introduction**
*Till Eulenspiegel* (OY-len-shpee-gul) is the most popular of Richard Strauss’ many tone poems. The real Till Eulenspiegel was a medieval practical joker and shoemaker who grew up in a small German village in the 14th century. Strauss, noted for his rich, vivid orchestrations, created a lively, colorful piece of music to capture the energy of the tricks and tales attributed to Till.

**Learning Goal**
Students will comprehend the individual episodes in the tone poem and be able to identify key landmarks and events.

**If Time is Short**
Introduce the idea of a musical biography, tell the story, and then guide students through the listening map.

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**Listening Activities**
VOCABULARY: tone poem, landmarks, biography, tableau

- **Activity #1: Getting to know the main character**

  **Materials:** recording, information in “Context of the Music for Teachers & Older Students”

  1. Set the scene for learning about the music by connecting this musical tale to the idea of a biography. The composer used the music to convey the setting, characters, actions and events in the same way a biography does with words and illustrations.
     - Identify Richard Strauss as a skillful storyteller, telling tales in a musical genre called tone poems (sometimes also called symphonic poems).
     - This tone poem biography is about a person who lived over 700 years ago. His name was Till Eulenspiegel.

  2. Listen to the Introduction twice (0:00 to 1:03) and ask students what they think Strauss was “saying” about the main character’s personality. There are three parts to this Introduction:
     - A short segment (0:00 to 0:17) that says “Long ago, once upon a time…” musically
     - Till’s signature melody or motif (0:17 to 1:00) played several times
     - which leads into the short “prankster theme” (1:00 to 1:06) played by clarinet

  3. After discussing their insights about Till’s personality, have the class create a short description of Till.

  4. Close with a few and stories about Till Eulenspiegel using material in the “Context of the Music for Teachers & Older Students” section. Compare Till to other tall tales about tricksters that students may know from Language Arts and Social Studies; for example, Coyote, Pippi Longstocking, Anasi the Spider, B’rer Rabbit, and Paul Bunyan.
**Activity #2: Musical landmarks in the music & story**

Materials: recording, outline of the story and musical landmarks (for the teacher)

The piece has multiple sections and is best studied over SHORT multiple sessions. The BIG GOAL is to connect the events of the story to the sounds or landmarks of the music. Repeat this process for each segment:

- First provide the story-line for the episode (the text in italics in each box)
- Listen to the musical excerpt
- Finally ask students to describe what they heard. As they discuss the music they can add details about how Strauss made the story come to life in the music. Timings and text are in the chart below.

<table>
<thead>
<tr>
<th>Timings</th>
<th>THE STORY</th>
<th>LANDMARKS IN THE MUSIC</th>
</tr>
</thead>
</table>
| Prologue/Introduction 0:00 to 1:06 | Once upon a time, a long time ago...  
There was a young man named Till Eulenspiegel.  
He was an energetic boy who loved to play tricks on the people of his town. But many did not like the pranks he pulled on them. | ● Strings play opening theme, slow, smooth, and thoughtfully  
● French horn first plays Till’s main theme, repeats it then passes the theme on to oboes, clarinets, then bassoon with low strings. Music moves upwards.  
● Energetic burst of high spirits by the orchestra, the ‘trickster’ theme is related to the main theme |
| The Market 1:07 to 3:33 | One day Till rode a horse to the market place ready to make some mischief.  
The people in the marketplace scolded Till.  
He hid, then crept stealth fully towards the market stalls.  
Suddenly, he ran through the market, over turning several tables, spilling pots and pans all over!  
Listen...you can hear him chuckle and giggle from a distance as he leaves to find another adventure. | ● A light, galloping rhythm  
● A musical conversation takes place  
● Music tip-toes, soft and staccato(2:16)  
● Cymbals crash (2:48); ratchet and rattles make music sound chaotic and confused  
● Soft “tee-hee” sounds on woodwinds – shaking with laughter (3:11) |
| Disguised as a Monk 3:34 to 4:50 | Till liked disguises. One he disguised himself as a monk, approached the villagers, and begins to “preach” to the people.  
The people believed he was a real preacher. They listen to him with respect.  
Till grew a bit nervous and decided this trick was not much fun. His knees knocked together.  
He decided to make a quick get-away and slid down a mouse hole. | ● New melody on violas, clarinets and bassoons. It is a serious and righteous sounding tune.  
● Solo violin plays Till’s voice  
● Muted brass suggests that his trick is successful (4:21)  
● Music changes to worried, nervous sound  
● Violin plays downward glissando (4:45) |
| He Falls in Love 4:51 to 6:17 | Till was a flirt. He liked flirting with the girls.  
But then, WOW, he fell in love!!  
She paid no attention to Till. He was rejected and it broke his heart. He is angry and frustrated. | ● A lively, lilting flirting tune – kind of “swooney”  
● Strings play similar theme, but now sounds like “love” music (5:14)  
● Loud, strong chords play a theme similar to the opening “Once Upon a Time.” Anger and frustration. (5:38) |
| Till with the Stuffy Scholars 6:18 to 7:56 | Till approached a group of scholars, professors who know many things. He asked them questions. His questions led to a big argument amongst the professors. They thought they knew more than Till.  

The arguments grew louder.  

In the middle of the arguing, Till left, whistling a tune. | • Low bassoons and clarinets play a ponderous tune  
• Jerky rhythms that push and pull; the instruments seem to pull the tune away from each other  
• Brass and kettledrums, loud and heavy  
• A long trill in the orchestra – Till leaves them all and whistles a tune (7:45) |
| Till Grows more Reckless 7:56 to 11:01 | Till’s life became more and more reckless. He carried out many more pranks and tricks, riding through the countryside, causing more mischief.  

But justice was on his trail – he was going to be arrested eventually. | • Long section of music that builds to a climax. You will hear:  
-Till’s theme on the French horn (8:42), repeated several times with a crescendo  
-riding rhythm (9:51)  
-a loud, strong version of the Monk’s tune on horns and trombones (10:56)  
-near the end, things get louder and faster – the end is near! |
| Till is Arrested 11:01 | Because of his actions and bad choices, Till was arrested and taken before a judge. THREE times, the judge accused him of committing mayhem and treating people unfairly. At first, Till answered the charges with confidence. He was just having some fun.  
But each time the judge re-stated his accusations, Till got a little quieter and more nervous. By the fourth time the judge spoke, Till had nothing more to say.  
The judge declared him guilty and gave Till his sentence.  
The noose was tightened; Till was hung.  
The rogue’s life was over. | • A terrifying drum roll (11:01) and harsh chords in woodwinds, brass, low strings (11:05)  
• Clarinet plays Till’s trickster theme confidently (11:16)  
• Drum roll and judge’s voice a 2nd time; clarinet not so confident (11:32)  
• The 3rd time, clarinet barely squeaks an answer – a cry for mercy (11:44)  
• The 4th time drum roll and other instruments are not answered (11:53)  
• Bassoons, horns, and trombones drop down almost an octave (12:16) and Till is hung. It is very loud, then fades into softness.  
• Clarinet and flute give the last gasp – it is ended |
| Epilogue 12:52 | BUT LISTEN....  
There is the “Once Upon a Time” music again – and the Trickster theme too. Did Till escape his fate? Does he live on? | • Opening melody played wistfully  
• A shadow of Till’s theme (13:44)  
• A burst of sound with the trickster tune once more and the piece ends |
**Activity #3: Follow the Listening Map**

**Materials:** recording, markers such as buttons, M&Ms, individual copies of the listening map

Ask students to follow the listening map included with this curriculum as they listen to all of *Till Eulenspiegel’s Merry Pranks*. Provide button or other markers so students can demonstrate where they are in the music as the piece unfolds.

**THE BIG CHALLENGE**

Cut the eight sections of the listening map apart and ask students to clear their desks. Give each student a set of the map sections in non-sequential order. They must turn up each section of the map when the music matches the map section, arranging them in chronological order. Option: Students can work in partners.

**Assessment:**

Informally assess students use and comprehension of musical terms and ideas as they describe the excerpts of the story. Assess their comprehension of how the music directly relates to the story in the BIG CHALLENGE of Activity #3.

**Extensions**

- Create tableaus for the music. Divide into eight groups. Assign each group one section to turn into a tableau. As you listen to the music, the appropriate group quietly forms the tableau.
- Make a story line for *Till Eulenspiegel’s Merry Pranks*. Ask students to create drawings of various Till Eulenspiegel adventures told through Strauss’ music, then arrange them chronologically on the wall. Or organize a bookmaking project where students create text and pictures for *Till Eulenspiegel’s Merry Pranks* and organize them into books.
- Expand the story and ask students to write original pranks for that could be attributed to Till.
The Historical Till Eulenspiegel

Was there a real person named Till Eulenspiegel? Some sources identify a 14th century character that was born near Brunswick, Germany as the real Till. He was an ordinary man known for his practical jokes and pranks. A restless character, he wandered across Europe earning his living by trickery and deception. He died of the Black Plague in 1350 in Lübeck, Germany. People kept telling stories about Till until he became a legendary character.

His practical jokes and tricks were often played on his “betters,” those with education or money. Till was a poor man who gets back at the wealthy ones; retelling his stories provided people a chance to poke fun at their “betters”. Such tales about an underdog hero who could get the best of someone in the ruling class provided a much needed distraction for the poor living in the medieval world. Life was difficult and humor and fun were not a part of everyday living.

The tales handed down by the common folks, found their way into print about 200 years after he died. In 1515 stories by an unknown author using the pen name “N” were printed. German author Hans Sachs also put Till into his plays in the 1500s. Since then, other authors have immortalized the trickster through their stories.

The literal meaning of Till’s last name, Eulenspiegel, is "owl glass" or "owl mirror." The title page of Johannes Grüninger’s 1515 edition of Eulenspiegel's adventures included a woodcut by Hans Baldung Grien in which Till is shown holding up an owl and a mirror. There is also a grave bearing the name Till Eulenspiegel in Mölln, Germany, with the owl and mirror symbols carved into the head stone.

Over the years, so the legend goes, Till's parents heard so many complaints about his behavior that they eventually had to send him off to learn a trade elsewhere. Till took to the road, wandering around Europe and causing mischief wherever he went. He must have been a master of disguise. While in Prague, he dressed as a university professor and a famous scholar in a false beard and spectacles and told the people that he could answer any question put to him. Someone asked the question “How many gallons of water are there in the seas? Till replied with a number, “five hundred and ninety million, six hundred and twenty thousand, one hundred and thirty-seven gallons and a pint and three-quarters.” He then told his audience that if they did not agree, they could just go stop all the lakes and rivers up and Till would measure the water for them.

In another story, Till again disguised himself as a monk and went begging. And in still another, he dressed as an artist and agreed to paint a portrait of a prince for a rather princely sum. He worked on the painting for many days, standing in front of the canvas. When he announced that he was done he also told the prince and nobles that only the most important people would be able to “see” the panting. No one was willing to admit that the canvas was blank! The prince praised him and paid him a large sum for a painting that didn’t exist.

Till often played his tricks in the marketplace. He once came upon two women selling two hens and a rooster. Till asked the price of the basket of poultry and was told that it would cost him two pieces of silver. Till told the women that his master was a duke and persuaded them to let him take the two hens to his master. But he would leave the rooster with the women. He would deliver the two hens, then return with the Duke’s money for pay for all the fowl. The women agreed, and sat down with the rooster, waiting for Till to return with their money. Till, of course, was never seen again.

For a biography of Richard Strauss, see the materials on Thus Spake Zarathustra.
“Pines of the Appian Way” from *Pines of Rome*  
Ottorino Respighi

**Introduction**

Ottorino Respighi was a master orchestrator. He combined and arranged instruments in unique and amazing ways in order to reach their full potential. The “The Pines of the Appian Way” exemplifies his orchestration skill. Beginning pianissimo, a long crescendo builds over a steady pulse, reminding listeners of marching Roman Legions. Along with bold brass and percussion tone colors, the music creates an exciting and uplifting experience. The piece has one of the loudest endings ever.

**Learning Goal**

After an introduction to the music’s background, students will THINK critically about how the music might sound. After listening, they will compare their predictions to what they heard.

**If Time is Short**

Provide information about the music using the “Background & Context of the Music” materials. Ask students to speculate about what they think the music might sound like based on your description. Then watch the YouTube video at [http://www.youtube.com/watch?v=TQwGTE_MueM](http://www.youtube.com/watch?v=TQwGTE_MueM) and ask students to respond to what they saw and heard. If time, listen again and follow the Listening Map of the music.

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**Listening Activities**

**VOCABULARY:** crescendo, pianissimo, fortissimo, steady pulse (beat), prediction, orchestration

**⭐ Activity #1: Background/context of the music**

**Materials:** information about the music included with this lesson

1. Select information from the “History & Context” pages to tell students about the 4th movement of Respighi’s *Pines of Rome*. Paraphrase or read the information out loud.

2. Connect the music and what it describes to your students’ personal experiences. Ask them to think about parades they’ve attended and if they’ve ever sat on a curb waiting for a parade to start. They may remember seeing a St. Paul Winter Carnival torchlight parade, the Minneapolis Aquatennial parade, Grand Old Days, or a Holidazzle parade. What do they recall seeing and hearing? Or use a guided visualization to help them think about their past experiences:

   You are sitting on the hard curb eagerly waiting to see the characters and floats and to hear the rousing music of marching bands as they come up the street. You look to your left — and way far away in the distance, you see movement and hear something other than crowd noise. There’s a soft drum beat and a whisper of brass. Slowly, the first floats and marching band comes towards you, growing louder and louder as they draw near. Everyone around you stretches forward to see, filled with anticipation. At last, the music and marchers are coming closer and closer...

   Link their ideas from prior experiences with parades to the music they will soon hear.
Activity #2: Make predictions about the music
Materials: recording, chart paper or chalkboard, word walls with music vocabulary, paper and pencils

1. Before listening to “Pines of the Appian Way,” students will make some predictions about the music. To set the stage, they can:
   - Recall the energy and emotions they felt at a parade, then imagine they are sitting by the road side of the Appian Way 2,000 years ago as the Roman Legions come marching back to Rome.
   - Think about a film or video they’ve seen about an army marching home from war.
   - Think about what a composer would do to create music that sounds like an army marching on a stone road. What musical sounds might they hear?

2. Encourage them to use music vocabulary in addition to other descriptive language as they make predictions. Encourage them to think creatively and with details! WRITE THEIR PREDICTIONS ON THE BOARD.

3. Listen to the music. Encourage students to take notes about what they notice so they can recall the details.

4. After listening, students can describe what they heard and compare the actual music to their predictions. Note and encourage BOTH comments that use appropriate musical language and those where students found other language to describe musical ideas. For example, “I heard a crescendo” as well as “I heard the army come closer and closer” or “it got louder and louder.”

5. Listen again and ask if there are any additions to their description of the music.

Activity #3: Respond in another mode
Materials: recording, writing materials and/or art tools

Students will work as individuals or in small groups to respond to the music through another mode. Provide the materials needed. Share the work with the whole class. Select one of the following ideas for your students:

- Write a poem or story from the viewpoint of the soldier or a child at the side of the road
- Draw a picture or the scene
- Act out the scene and the long crescendo.

Assessment:
- Informally assess students’ use and application of musical terms and ideas as they discuss their predictions and write and talk about the details they noticed as they listened.
- Ask students to answer this question in writing: “Why is “Pines of the Appian Way,” a good piece to include on a program called Supersonic Sounds?”

Extensions:
Watch the YouTube video at http://www.youtube.com/watch?v=TQwGTe_MueM for close ups of solo instruments. Connect the use of many solo instruments to Respighi’s reputation as an outstanding orchestrator. Video features the Radio Sinfonie Orchester, Stuttgart SWR, Georges Prêtre conducting.

A more “stylized” performance of the piece can be viewed at http://www.youtube.com/watch?v=TQwGTe_MueM. André Rieu and The Johann Strauss Orchestra perform outdoors in Maastricht, Netherlands. The performance includes what may be a hundred additional brass players lined up around the audience. The extra brass join the “march” as the crescendo develops.
History & Context of the Music for Teachers & Older Students

**What is the Appian Way?**
The Appian Way (Via Appia in Italian) is a road constructed by the Roman Republic as a military highway in 312 B.C.E. It connected Rome to the city of Capua and eventually to the port of Brindisi over 350 miles to the southeast. The road was named after Appius Claudius Caecus, the Roman official who ordered its construction. In ancient times, spectators would line the roadway as they watched the army march to the city or to cheer the chariot races.

All Roman roads were built with a similar and precise plan. Usually laid out in a straight line with an average width of between 13 and 20 feet, the road was constructed in three layers. First was a roadbed of small stones joined by mortar, over which a second layer of mortar was laid. The top layer was made of large, flat lava stones laid horizontally, with a slight slope from the middle to the edge, a convex form. The sloping road allowed rain water to flow to the drainage gutters without forming puddles that would eventually cause wear. The roadway was wide enough to allow two chariots to pass.

The whole road system covered more than fifty thousand miles and crossed through thirty countries. Sturdy construction is why sections of Roman roads are still found all over Europe.

The pines along the Appian Way are a simple but breathtaking sight to see. The giant trees have been trimmed to remove the low branches. They are very tall and seem to soar upwards for miles into the sky.¹

**About the Music**
*Pines of Rome*, written in 1924, was Respighi’s second of three suites for orchestra inspired by Roman history, events, and places. The other suites are the *Fountains of Rome* (1917) and *Roman Festivals* (1926). Each of the four movements musically describes a unique place in the city of Rome at various times of day.

The composer wrote descriptive notes in the musical score for each movement. Here are his notes:

- **“Pine Trees of the Villa Borghese”** Children are at play in the pine groves of Villa Borghese; they dance round in circles, they play at soldiers, marching and fighting, they are wrought up by their own cries like swallows at evening, they come and go in swarms.
- Suddenly the scene changes to **“Pine Trees near a Catacomb.”** We see the shades of the pine trees fringing the entrance to a catacomb. From the depth rises the sound of mournful psalm-singing, floating through the air like a solemn hymn, gradually and mysteriously dispersing.
- **“Pine Trees of the Janiculum”** A quiver runs through the air: the pine trees of the Janiculum stand distinctly outlined in the clear light of a full moon. A nightingale is singing.
- **“Pine Trees of the Appian Way”** Misty dawn on the Appian Way; solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories. Trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capitol. *(Only this movement will be performed at the SUPERSONIC SOUNDS concert.)*
The music of “Pines of the Appian Way” begins with a slow, soft pulsating rhythm in the piano. One by one, the other instruments join to steadily build up to one of music’s great crescendos. Brass instruments and drums sound like the tramping of thousands of feet on the rocks of the road. The last chords offer a loud affirmation for the brave Roman Legions and the mighty Empire. *The Pines of Rome* illustrates Respighi’s expertise as an orchestrator.

**What is the Roman Legion?**

A Roman legion was the basic unit of soldiers in the army of ancient Rome. The men serving in a Roman legion had to be citizens from a country that was part of the Roman Empire. They were not allowed to marry and were expected to serve for 25 years. When they retired they received a comfortable pension and land. Each legion usually consisted of 5,000 soldiers divided up into smaller groups, and each also had a small cavalry. The armies of the Roman Republic and the Roman Empire were enormously successful fighters. They were known for their fighting ability and efficiency as they moved across the ancient world.

The soldiers wore armor made of metal strips tied together with leather over a linen shirt, a woolen kilt, belt with a sword and dagger attached, and a metal helmet. They wore high laced leather sandals with heavy metal hob-nails attached to the sole. The nails made a loud noise when the legion marched, which was intentional. As they marched, the legions were accompanied by trumpets and percussion instruments, and colorful waving banners. It is no wonder that many enemies just surrendered or ran when the Roman legions were on the march.2

**About the Composer**

Ottorino Respighi (1879-1936) was an Italian composer and musicologist. He is perhaps best known for his orchestral music inspired by Roman landmarks and history, and his suites of Ancient Airs and Dances.

Respighi first studied music, on piano and violin, with his piano-teacher father. He began his musical career as a performer playing in chamber ensembles and orchestras. Respighi traveled to Russia when the Imperial Opera in St. Petersburg offered him a viola position for two seasons. It was there that he met and studied with Rimsky-Korsakov, considered the world’s best orchestrator at the time. Respighi’s work with the Russian master greatly influenced the colorful orchestrations in his music. His interest in the early music of Italy was due to his friendships with mentors at Bologna’s Liceo Musical. These relationships influenced Respighi’s most effective and loved works.3

His best known works are the suites; *Pines of Rome, Fountains of Rome, Roman Festivals,* and *Brazilian Impressions*. Other popular works are rooted in older music such as *The Ancient Airs and Dances* Suite No. 1, No. 2, and No. 3, and *Gli Uccelli or The Birds* based on Baroque music that imitated birdsong. He also wrote *La Boutique Fantasque* (The Fantastic Toyshop), which borrowed tunes from the 19th century Italian composer Gioachino Rossini. From 1923 to 1926 Respighi was director of the Conservatory of Saint Cecilia Rome; he taught composition at the conservatory until 1935.
1 Map from Roman History Made Easy blog, http://calvusguy.blogspot.com/2012_08_01_archive.html
2 Soldier’s image from Wikispaces, https://lcsst.wikispaces.com/Rome
3 Respighi’s pictures from From: http://upload.wikimedia.org/wikipedia/en/0/01/Ottorino_Respighi.jpg