CONCERT PREPARATION GUIDE

YOUNG PEOPLE’S CONCERTS

Olympic Inspiration

JAN 17-18, 2018
10AM & 11:35AM
ORCHESTRA HALL

Designed for students in grades 3-6
Prepared by the Minnesota Orchestra Education & Engagement Department
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PREPARING FOR YOUR TRIP

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

1. BEFORE YOU LEAVE SCHOOL
   - Please give a copy of your ticket to every bus driver and group leader on the day of the concert.
   - Tickets will be emailed 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.

3. WHEN YOU ARRIVE AT ORCHESTRA HALL
   - 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. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.

   Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.

4. ONCE YOU ARE SEATED
   - 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.

Questions or Concerns?
Please call our Logistics Coordinator at 612-371-5671.
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 our concert etiquette chant 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!

CONCERT ETIQUETTE CHANT

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!

Pine Hill Elementary Students Perform Chant

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!

REVIEW INSTRUMENTS OF THE ORCHESTRA

Use our guide to the orchestra to learn about the different instruments. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

CONNECT WITH THE MINNESOTA ORCHESTRA

Homeschool Families: We offer complimentary pre-concert workshops to help prepare your family for the Young People’s Concert. Register to attend a pre-concert workshop.

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

Use this YouTube playlist to hear the music to be performed on the concert.

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?

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.
GUIDE TO THE ORCHESTRA

Visit [www.minnesotalorchestra.org/guide](http://www.minnesotalorchestra.org/guide) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!

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CONCERT PROGRAM

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*The concert program is subject to change.*

Meet the composers.
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

AKIKO FUJIMOTO
ASSISTANT CONDUCTOR

• Akiko was born in Japan and moved to the United States when she was 14 years old.

• She has two masters degrees— one in orchestral conducting from Boston University and one in choral conducting from Eastman School of Music.

• Akiko was hired as the Minnesota Orchestra’s new assistant conductor in June, 2017, and will conduct our Young People’s Concerts and more!

• She recently moved to Minneapolis and looks forward to her first season with the Minnesota Orchestra. Welcome, Akiko!
MEET THE PERFORMERS

SUSIE PARK
VIOLIN

• Susie is from Sydney, Australia.

• She started playing the violin when she was just 3 years old! She also started the piano when she was 6.

• Susie has been the Minnesota Orchestra's First Associate Concertmaster since 2015.

• Verklärte Nacht by Arnold Schönberg is one of her favorite pieces of music.

• Susie also likes to make clothes and leather accessories!

• Read more about violinist Susie Park or watch her violin demonstration video.
MEET THE PERFORMERS

BRANNON CHO
GUEST ARTIST, CELLO

• Brannon studied cello at Northwestern University in Illinois.

• At just 18 years old, he won the Anna Johansen International Competition for Young String Players.

• He performs with many orchestras as a soloist and was even featured in an HBO series called “Masterclass” with famous violinist Joshua Bell!

• When he hears the word “Tchaikovsky,” he thinks of ballet, fairies and celebration.

• To combat stage fright he eats 2-3 bananas and drinks plenty of water.

• Brannon’s favorite food is ramen.
MEET THE COMPOSERS

ANTONIO VIVALDI
1678-1741
BAROQUE PERIOD

- Young Antonio grew up in a musical family. He learned to play the violin from his father who was a violinist at St. Mark’s Cathedral in Venice, Italy. He became a highly skilled, virtuoso violinist.

- At the age of 15, Vivaldi also began studying to be a priest in the Catholic Church. He was ordained 10 years later and became known as “The Red Priest” because of his red hair. He didn’t work very long as a priest because of ill health.

- Vivaldi accepted the position of violin teacher at an orphanage and school for girls. He composed music for the school’s orchestra and eventually became the conductor of the group. Under his guidance, the all-girls orchestra became one of the best orchestras in Italy.

- As a composer, Vivaldi is best known for the concertos he wrote that featured solo instruments such as violin flute, piccolo, bassoon or cello. One of his best known concertos for violin is The Four Seasons.

- At times, Vivaldi also worked as a freelance musician. He wrote operas and church music, and also visited the courts of noblemen in nearby countries. Vivaldi always returned to the orphanage in Venice.

ÉMILE WALDTEUFEL
1837-1915
LATE ROMANTIC PERIOD

- Émile was born in France. His parents were both professional musicians—his mother was a singer and dancer and his father led a popular orchestra. His father started to teach Emile to play the piano at a young age.

- Later, Émile’s family moved to Paris. He went on to study music at the Paris Conservatory, and his reputation as a fine pianist grew. Waldteufel was often invited to perform at important events around Paris.

- At the age of 27, Waldteufel took a job as a court pianist and soon became leader of the orchestra that provided music for dancing at official state balls. Many of the pieces the orchestra played were composed by Waldteufel.

- People loved Waldteufel’s music! He became best known for his waltzes, but he also composed polkas. His popularity spread throughout Europe, and he was very busy! He continued as a conductor and composer until he retired in 1899.

PETER TCHAIKOVSKY
1840-1893
LATE ROMANTIC PERIOD

- Peter was born in Russia.

- Peter grew up in a family that enjoyed music. He began taking piano lessons when he was 5 years old, and within a few years he was playing as well as his teacher.

- It was not easy to make a living as a musician, so Peter’s parents sent him to school to study law.

- Tchaikovsky graduated from law school and had a job working for the government, but he studied music whenever he could. Eventually he gave up law and became a student at the St. Petersburg Conservatory.

- He was well respected as a composer, orchestra conductor, music critic, and professor. Tchaikovsky traveled to the United States in 1891 to conduct one of his pieces at the opening of Carnegie Hall in New York City.

- As a composer, Tchaikovsky is perhaps best known for his three ballets (Nutcracker, Swan Lake, Sleeping Beauty), six symphonies, and 1812 Overture.
MEET THE COMPOSERS

ANTONÍN DVOŘÁK
1841-1904
LATE ROMANTIC PERIOD

• Antonín Dvořák was born in the Czech Republic.
• He started playing the violin when he was 6 years old, and within a few years Antonín was performing for village dances. Through his teen years he also studied organ, piano, and music theory.
• As a composer, Dvořák wrote many different genres of music from symphonies and operas to polkas, chamber music, and pieces for piano. He often used the lively rhythms of Czech folk music in his pieces for orchestra.
• Dvořák’s music was well-known in many countries, and audiences loved it! He was also a respected conductor, performer, and teacher.
• Dvořák moved his family to the United States for a few years, where he was head of the National Conservatory of Music in New York City. During summers, the Dvořák family vacationed in the small Czech community of Spillville, Iowa.

SERGEI PROKOFIEV
1891-1953
MODERN PERIOD

• Sergei Prokofiev was born in eastern Ukraine.
• Young Sergei watched his mother practice the piano and was inspired to compose his first piece at the age of 5. By the time he was 9 years old, Sergei had composed an opera and was studying composition with a teacher. He was already experimenting with unusual harmonies and meters in his music.
• Prokofiev enrolled at the St. Petersburg Conservatory when he was 13 years old. Through the years, he earned a reputation as a fine composer and pianist.
• In his free time, Prokofiev loved to play chess! He had the opportunity to play several matches against world chess champions and won a few games.
• Because the government had put restrictions on music and other arts, Prokofiev lived outside of the Soviet Union for almost 20 years. He lived in the United States, then Germany and Paris. In each place, Prokofiev made his living as a composer, pianist, and conductor.
• Prokofiev composed symphonies, ballets, operas, chamber music, and music for films. Today one of his most well-known pieces is Peter and the Wolf.

LEONARD BERNSTEIN
1918-1990
MODERN PERIOD

• Leonard Bernstein was born in America, and grew up in Boston, Massachusetts.
• His father sold wigs and beauty supplies and wanted Leonard to take over the family business. But, Leonard went to Harvard and majored in music instead.
• As a conductor, Bernstein got his big break at 25 years old when, at the last minute, he stepped in to conduct a concert in Carnegie Hall that was broadcast live over the radio. The audience went wild!
• As a composer, Bernstein wrote music for small ensembles, symphony orchestras, Broadway shows, films, and operas. His music was influenced by the energy of his urban environment and the expressive melodies of his Russian and Jewish roots. Through his music, he “projected a simple message of understanding and hope.”
• Bernstein had many accomplishments, but was most proud of being a teacher. He loved to help people understand the music they were listening to. He was the first person to broadcast Young People’s Concerts live on television. Bernstein’s commitment to teaching young people about classical music is the reason most orchestras around the world have Young People’s Concerts.
JOHN WILLIAMS
B. 1932
MODERN PERIOD

• John Williams was born and raised in New York. His family moved to Los Angeles when he was in high school and there, John began to study composition.

• Williams served in the Air Force, then attended The Juilliard School in New York City to study piano. He earned a living as a jazz pianist in night clubs and on recordings.

• Williams eventually returned to Los Angeles and began to work in film. In addition to many smaller films, Williams composed the music for some of Steven Spielberg’s most popular movies including Jaws, Jurassic Park, the Indiana Jones films, seven Star Wars films, and the first three Harry Potter films.

• From 1980 to 1993, Williams was the conductor of the Boston Pops Orchestra. He also regularly conducted the New York Philharmonic, Chicago Symphony, and Los Angeles Philharmonic.

• Williams has received many awards including Academy Awards, Grammy Awards and the National Medal of Arts which is the highest award given to artists by the United States government.

UNSUK CHIN
B. 1961
MODERN PERIOD

• Unsuk Chin was born in Seoul, South Korea. She started playing the piano with her father when she was 3 years old.

• As she got older, Unsuk often borrowed musical scores and recordings from other people, and listened to Western classical music every day. In order to know the music better, she sometimes copied the music from the scores by hand.

• Chin went on to study composition at Seoul National University and in Hamburg. She says, “I write pieces for many different types of listeners.”

• Chin’s experience with electronic music and Balinese Gamelan has influenced the sounds in her music. She is very particular about the timbres she uses.

• Chin now lives in Berlin, Germany. Among many responsibilities, Chin serves as composer-in-residence of the Seoul (South Korea) Philharmonic Orchestra and artistic director of its Contemporary Music Series.

• Chin’s music is performed by orchestras in Europe, Asia, and North America. Her music has been the winner of several awards.
Preparation Activities support learning in the following areas:

**CREATE**
Create or make in a variety of contexts in the arts area using the artistic foundations.

**PERFORM**
Perform or present in a variety of contexts in the arts area using the artistic foundations.

**RESPOND**
Respond to or critique a variety of creations or performances using the artistic foundations.

**FOUNDATIONS**
Demonstrate knowledge of the foundations of the arts area.
Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable.
Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.

For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on page 4.
For more information on the Minnesota K-12 Academic Standards in the Arts, please visit the Minnesota Department of Education.
WILLIAMS: Olympic Fanfare and Theme

ABOUT THE MUSIC

Olympic Fanfare and Theme was commissioned by the Los Angeles Olympic Organizing Committee for the 1984 games in their city. The Fanfare part was to be played on herald trumpets at all of the medal ceremonies and official Olympic events. Williams wanted his music to represent “the spirit of cooperation, of heroic achievement, all the striving and preparation that goes before the events and all the applause that comes after them.”

John Williams conducted the Boston Pops in the premiere of Olympic Fanfare and Theme on June 12, 1984. He also conducted it at the opening ceremony of the Olympics that same year, on July 28.

(Note: The theme used by NBC during their Olympics broadcast is a combination of Bugler’s Dream by Leo Arnaud and this piece by John Williams.)

KEY VOCABULARY

Dynamics
the volume; how loud or quiet the music is

Articulation
the way a note is played, such as smooth and connected or accented

Legato
notes are played in a smooth and connected manner

Staccato
notes are played in a separated, spaced, short manner

Accent
notes are played with more emphasis
WILLIAMS:
Olympic Fanfare and Theme

FOCUS ON INSTRUMENTS
☐ I CAN... recognize families of instruments in the orchestra.
☐ I CAN... recognize differences in dynamics and articulation.

A) LEARN
• Visit our Guide to the Orchestra to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

• Review the range of dynamics: very quiet (pp) to very loud (ff). You might demonstrate various dynamic levels by playing short examples on an instrument, singing a familiar song, or by speaking.

• Review articulation—different ways to play notes: smoothly (legato), separated (staccato), or with emphasis (accent). You might demonstrate these articulations by playing a few notes of a scale.

B) PREDICT
• Composers make musical choices to help express their ideas. Williams wanted his music to represent “the spirit of cooperation, of heroic achievement, all the striving and preparation that goes before the events and all the applause that comes after them.”

• Have students study the instrument families on Printable #1 Touch Chart and write characteristics of the family on the bulleted lines.

• In partners or small groups, have students use Printable #1 Touch Chart to predict what instrument families, dynamics, and articulation Williams used to represent the athletes’ hard work, cooperation, and amazing achievements.

• Check predictions by listening to Olympic Fanfare and Theme. Do you agree with Williams’ choice of instrument families? Dynamics? Articulation? Explain.
WILLIAMS: Olympic Fanfare and Theme

FOCUS ON THE FORM
☐ I CAN... identify the form of Olympic Fanfare and Theme.

A) DECODE
- Together, study Printable #2 Listening Map. Notice the trumpet looks a little different than most trumpets. This is a herald trumpet. The Olympic Fanfare was intended to be played on herald trumpets at all medal ceremonies and official Olympic events. What else do students notice on the map?

B) LISTEN
- Listen to Olympic Fanfare and Theme on YouTube and follow along with Printable #2 Listening Map.

Herald trumpet: With a longer bell than the modern trumpet, these instruments often announced the arrival of royalty and had enough room to hang banners off the tubing.
PROKOFIEV: 
Troika, from Lieutenant Kijé Suite

ABOUT THE MUSIC

In 1933, Prokofiev was commissioned to compose the music for a new movie, Lieutenant Kijé. The film was one of the first in the Soviet Union to have sound, and people loved it! After the success of the movie, Prokofiev created an orchestral suite from the film music. Troika is the fourth movement of the piece. The word “troika” refers to a traditional Russian sleigh that is pulled in wintertime by a team of horses.

Lieutenant Kijé is the story of an imaginary soldier in the Russian army. You might share the story with students from one of these sites, and as always, preview the video before using it in class.

The Story of Lieutenant Kijé
From Classics for Kids, this is appropriate for elementary students (6:00)

Listening Guide to Prokofiev’s Lieutenant Kijé
This is an interesting synopsis connecting the story to movements of the orchestral suite, and more appropriate for older elementary students (8:00)

KEY VOCABULARY

Suite
an ordered set of pieces; they may be extracts from an opera, ballet, incidental music to a play or film, or even entirely original movements
PROKOFIEV: 
*Troika, from Lieutenant Kijé Suite*

**FOCUS ON INSTRUMENTS**
- I CAN... identify the main theme of *Troika*.
- I CAN... perform a steady beat to accompany the main theme of *Troika*.

**A) DECODE**
- Together, study Printable #3 Listening Map. What do you notice? Do any sections return? How will you know?
- Notice the image of the horse and sleigh represents the main theme.

**B) LISTEN**
- Listen to *Troika from Lieutenant Kije* on YouTube and follow along with Printable #3 Listening Map.
- Listen again to identify how the theme is decorated (embellished) or changed each time it returns.
- Did the music get you in the winter spirit or make you think of wintertime? Why? Why not?

**C) PERFORM**
- Have students listen to *Troika*, and play a steady beat pattern with jingle bells or tambourine only during the main theme.
ABOUT THE MUSIC

Mad Tea Party comes from Unsuk Chin’s first opera Alice in Wonderland. Chin composed the music, and also co-wrote the English libretto with American playwright David Henry Hwang. Alice in Wonderland premiered in Munich, Germany in 2007, and critics of the magazine Opernwelt voted it Operatic Premiere of the Year! The opera is based on Alice in Wonderland (1865) and the sequel Through the Looking Glass (1871), both by American author Lewis Carroll.

KEY VOCABULARY

Libretto
the text used in a long musical work, such as an opera, cantata, or musical
PREPARATION ACTIVITY #1

CHIN: Mad Tea Party, from Alice in Wonderland

FOCUS ON EXPRESSIVE QUALITIES
☐ I CAN respond to the music and represent what I hear by drawing pictures.

A) OBSERVE
- Together, study Printable #4, the illustration from Lewis Carroll’s book first published in 1865. What do students notice? Who is attending the party? What are they doing?

- The title of the piece is Mad Tea Party. What does “mad” mean in this context? Make your predictions and then return to this question once more after the first time listening to the music and see if you like your definition. Revise, if necessary.

B) LISTEN AND RESPOND
- Have students listen to Mad Tea Party at least 2-3 times. Based on the sounds they hear, students will draw a picture to represent what the scene might look like by the end of the party.
**PREPARATION ACTIVITY #2**

**CHIN:**
*Mad Tea Party, from Alice in Wonderland*

**FOCUS ON THE FORM**
☐ I CAN... recognize and identify instruments in the orchestra.

**A) DECODE**
- Together, study Printable #5 Listening Map. In this piece, imagine that the strings are providing the setting or background for the party, and the solo instruments around the table represent party guests. What do you notice? Are there any instruments around the table that are not usually heard in an orchestra?

**B) LISTEN**
- Listen to the *Mad Tea Party on YouTube* and touch the solo instruments as you hear them. You’ll have to listen carefully because their sounds are often very brief.

**C) LABEL**
- Listen to the first 17 seconds of the music again. Notice how the string players are playing fast, scalar passages running up and down.
- Create a movement to go with this string melody. Each time it come back in the music, perform your movement!
- If you were to call that string melody "A" what would the form of this piece be? (ABA Form)

**Extensions:**
The Olympics take place in Pyeongchang, South Korea this year. Investigate the social, historical and cultural context of the Olympics and the music performed at the games. Here are some guiding questions for exploration:

1. What is the history behind the Olympic rings? What colors are they? How many are there? Why are they interlaced together?
2. “Olympic Day” is a day of celebration and participation world-wide to gather excitement for the upcoming events. Built on three main ideas—move, learn, and discover—“Olympic Day” often incorporates education activities that promote inclusion in sports. The first “Olympic Day” was celebrated on June 23, 1948. If you were to hold your own day, what kind of activities would you create?
3. Learn about Pyeongchang, South Korea. Where is it? What kind of landscape and environment might you see? What kind of weather? What types of food or local culture might you encounter?

**Olympics Website**
**The History of the Olympic Rings**
**What is “Olympic Day?”**
Follow the events on Twitter @pyeongchang2018
Follow the Olympic flame @OlympicFlame
TCHAIKOVSKY: Pezzo Capriccioso

ABOUT THE MUSIC

Pezzo Capriccioso is a one-movement work for solo cello and orchestra. The title means “whimsical piece” so we might expect it to sound light-hearted or happy. Because the music has a minor key and, at times, a slow tempo, it sounds more serious. Tchaikovsky arranged Pezzo Capriccioso for cello and piano, and that was the version played at the premiere in 1887. The orchestra version wasn’t performed in a concert until two years later. Tchaikovsky was involved in both of those performances—he played the piano in 1887 and conducted the orchestra in 1889.

KEY VOCABULARY

Tempo
the speed of the music
PREPARATION ACTIVITY #1

TCHAIKOVSKY: Pezzo Capriccioso

FOCUS ON INSTRUMENTS

☐ I CAN… recognize different sections of Pezzo Capriccioso.

A) LEARN

- Learn about the Olympic sport called luge, where an athlete rides on a special sled that is also called a luge. The riders lie down on the sled, feet first, and go very fast downhill on a winding track. They steer their luge by flexing their calves and pushing down with their shoulders. Racers go down the course one at a time and compete for the fastest time. Watch three lugers racing during the 2010 Olympic Games.

B) DECODE

- Together, study Printable #6 Listening Map. Notice that one way to tell the different sections of the piece is by the changing tempo. In the faster sections, the cellist is playing a melody of short, running notes that go high, then low. These sections might remind you of the luge going down the hill.

C) LISTEN

- Listen to Pezzo Capriccioso on YouTube and follow along with Printable #6 Listening Map.

- After you listen, think about what story YOU would tell to go along with the music. Create your own story and design a new Listening Map!
DVOŘÁK: *Molto vivace* (movement III), from Symphony No. 9

**ABOUT THE MUSIC**

Symphony No. 9, “From the New World,” is one of Dvořák's best-known works. Dvořák lived in the United States between 1892 and 1895. When he was here, he became very interested in American folk music, particularly music of the Native Americans as well as African-American spirituals. He studied their songs before writing his own music. Symphony No. 9 was commissioned by the New York Philharmonic and premiered in 1893 in Carnegie Hall. About 75 years later, “From the New World” was part of the historic adventure to another “new world”—the first moon landing by astronauts on Apollo 11.

**KEY VOCABULARY**

- **Dynamics**
  the volume; how loud or quiet the music is

- **Articulation**
  the way a note is played, such as smooth and connected or accented

- **Legato**
  notes are played in a smooth and connected manner

- **Staccato**
  notes are played in a separated, spaced, short manner

- **Accent**
  notes are played with more emphasis
DVOŘÁK: *Molto vivace* (movement III), from Symphony No. 9

FOCUS ON INSTRUMENTS AND EXPRESSIVE QUALITIES

☐ I CAN... recognize families of instruments in the orchestra.
☐ I CAN... recognize differences in dynamics and articulation.

A) LEARN
- Visit our Guide to the Orchestra to learn about different instruments. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

- Review the range of dynamics: very quiet (*pp*) to very loud (*ff*). You might demonstrate various dynamic levels by playing short examples on an instrument, singing a familiar song, or by speaking.

- Review articulation—different ways to play notes: smoothly (*legato*), separated (*staccato*), or with emphasis (accent). You might demonstrate these articulations by playing a few notes of a scale.

B) LISTEN
- Have students study the instrument families on Printable #1 Touch Chart and write characteristics of the family on the bulleted lines.

- In partners or small groups, have students use Printable #1 Touch Chart to identify the instruments or instrument families, dynamics, and articulation used in this movement.
**PREPARATION ACTIVITY #2**

**DVOŘÁK:**
*Molto vivace* (movement III), from *Symphony No. 9*

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**FOCUS ON THE MELODY**
- I CAN… recognize the first theme of this movement.

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**A) LEARN**
- Discuss an Olympic sport that is popular throughout the year in Minnesota—ice hockey! In hockey, players must work as a team, passing the puck between them to move it to the other end of the ice and score a goal.

---

**B) DECODE**
- Together, study *Printable #7 Listening Map*. You will hear that the first theme is made up of the short motive that is passed around the orchestra from one instrument to another. A few hints have been added to the map to help listeners anticipate when the next theme is about to take over.

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**B) LISTEN**
- Listen to *Molto vivace from Symphony No. 9 on YouTube* and follow along with *Printable #7 Listening Map*.
VIVALDI: *Allegro non molto* (movement I of *Winter*), from *The Four Seasons*

**ABOUT THE MUSIC**

*The Four Seasons* is a large work that is made up of four violin concertos. Each concerto has three movements, and the tempo of the movements follows the pattern of fast–slow–fast. *The Four Seasons* was published in 1725 with the poems Vivaldi used as inspiration for his music. It was unusual for works of the Baroque period to convey a specific scene or story as Vivaldi did with *The Four Seasons*.

**KEY VOCABULARY**

**Concerto**

A showy piece for solo instrument with orchestra accompaniment.
PREPARATION ACTIVITY #1

VIVALDI: Allegro non molto (movement I of Winter), from The Four Seasons

**FOCUS ON THE FORM**
- **I CAN:** use music to represent a story.

**A) STUDY**
- Together, study **Printable #8**, a translation of the poem that inspired the first movement of the concerto Vivaldi titled “Winter.”

**B) CREATE!**
- Have students work in small groups to rewrite the poem in words they would more likely hear or use today. Then, use various classroom instruments, dynamics, and articulations to create a soundscape that the group will perform as one person reads the poem.
PREPARATION ACTIVITY #2

VIVALDI:
Allegro non molto (movement I of Winter), from The Four Seasons

FOCUS ON THE FORM
☐ I CAN... recognize the form of the first movement of “Winter”.

A) STUDY
- Learn about the Olympic sport called curling, where teams of athletes work to
guide a 40-pound granite stone down a sheet of ice towards a target without
touching it. One team member gives the curling stone a push down the ice, and
other team members go in front of the moving stone and rapidly “sweep” or rub
the ice to control its path. Rubbing the ice can make the stone slide further,
or even make its path curve. Curling became an official sport of the Winter
Olympics in 1998. Watch a 3-minute curling demonstration from the 2014
Winter Olympics to see how athletes sweep the ice.

B) DECODE
- Together, study Printable #9 Listening Map. Notice the 🧼 symbol that
represents the quick, repeated note motive played many times by the string
orchestra. This symbol and sound might remind you of the scrubbing motion
that is used in curling to help control the speed and path of the heavy stone
towards the target.

C) LISTEN
- Watch a performance of this movement and follow the Listening Map.
  • Animated Performance of Allegro non molto from Winter
  • Itzhak Perlman performs Allegro non molto from Winter
WALDTEUFEL: Selection from *The Skaters Waltz*

**ABOUT THE MUSIC**
*The Skaters Waltz* was composed in 1882. The graceful, swirling themes were inspired by this Renoir painting titled the “Rink of Skaters” at the Bois de Boulogne (a large park in Paris). Waldteufel's piece is not one, but a set of four waltzes. The Skaters Waltz has been used in films, televisions shows, and video games.

*“Rink of Skaters” by Pierre-Auguste Renoir.*

**KEY VOCABULARY**

- **Waltz**
  A ballroom dance in triple meter that became popular in the 1800s

- **Articulation**
  the way a note is played, such as smooth and connected or accented

- **Legato**
  notes are played in a smooth and connected manner

- **Staccato**
  notes are played in a separated, spaced, short manner

- **Accent**
  notes are played with more emphasis
PREPARATION ACTIVITY #1

WALDTEUFEL: Selection from The Skaters Waltz

FOCUS ON EXPRESSIVE QUALITIES
☐ I CAN... recognize the form of The Skaters Waltz.
☐ I CAN... recognize differences in articulation.

A) LEARN
• Learn about the Olympic sport called ice dancing. These strong and graceful athletes make skating look easy! In the ice dancing mixed pairs event, there are no jumps or throws, but you will still see lifts and very fancy footwork. Most of the time, their movements are very smooth and the music is also very smooth and connected. Articulation that is smooth is called legato. If you watch and listen carefully, you will also notice there are some short and separated steps. When notes in music are short and separated, that articulation is called staccato. View the gold medal performance in ice dancing at the 2014 Olympics.

• Review articulation—different ways to play notes: smoothly (legato), separated (staccato), or with emphasis (accent). You might demonstrate these articulations by playing a few notes of a scale or familiar melody.

B) DECODE
• Together, study Printable #10 Listening Map. Notice the graphic symbols that show legato, staccato, and accents. What else do students notice?

C) LISTEN
• Listen to a performance of The Skaters Waltz on YouTube and follow along with Printable #10 Listening Map.


BERNSTEIN: Overture to Candide

ABOUT THE MUSIC

*Candide* was an operetta based on a book written in 1758. Many people were involved in making the book into a stage show including Leonard Bernstein, who composed the music. The operetta premiered on Broadway in 1956 but closed after just two months. Over the next 40 years, *Candide* was revised and performed several times. The music that starts the show, Overture to *Candide*, has become much more popular than the show itself.

KEY VOCABULARY

**Overture**
A piece that begins a musical show, such as a musical or opera. An overture is made up of different themes that will be heard later in the show, but it can also be a stand alone piece independent of a larger work.

**Operetta**
A short opera. Many operettas tend to be more comedic and light-hearted.
PREPARATION ACTIVITY #1

BERNSTEIN: Overture to Candide

FOCUS ON THE FORM
☐ I CAN... recognize the form of Overture to Candide.
☐ I CAN... recognize differences in articulation.

A) REVIEW
- Review articulation—different ways to play notes: smoothly (legato), separated (staccato), or with emphasis (accent). You might demonstrate these articulations by playing a few notes of a scale or familiar melody.

B) LISTEN
- View Overture to Candide, conducted by the composer, Leonard Bernstein, on YouTube.
- As students listen, have them write about what the music reminds them of in each section. Students may also get some clues about Bernstein’s intention by watching his facial expressions as he’s conducting.
MINNESOTA ORCHESTRA

STUDENT FEEDBACK FORM

Young People's Concert Title ___________________________ Grade ___________________________
School Name ___________________________ Student Name (optional) ___________________________

PLEASE RESPOND BELOW USING WORDS OR PICTURES

BEFORE THE CONCERT

Before I went to the concert, I imagined I would hear...

Before I went to the concert, I imagined I would see...

DURING THE CONCERT

When I was at the concert, I heard...

When I was at the concert, I saw...

TELL US YOUR MUSICAL STORY

Music makes me...

HELP US DO OUR BEST

Imagine you were going to this same concert again but you had 3 magic wishes to use to change something on the concert or add something on the concert. What would your wishes be?

I wish the concert ___________________________
I wish the concert ___________________________
I wish the concert ___________________________

List three things you learned at the concert!
1. __________________________________________
2. __________________________________________
3. __________________________________________

Going to this concert made me want to know more about...

NOW WHAT?

After I went to the concert, I imagined I would hear...

After I went to the concert, I imagined I would see...

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

Return by email to: education@mnorch.org

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—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' Survey
Teachers' Survey
PRINTABLES
I CAN... describe music

String Instruments
- violin
- viola
- cello
- double bass

Brass Instruments
- trumpet
- horn
- trombone
- tuba

Woodwind Instruments
- bassoon
- oboe
- clarinet
- flute
- piccolo

Percussion Instruments
- triangle
- cymbals
- xylophone
- snare drum
- timpani
- harp

Dynamics
- ppp
- pp
- mp
- mf
- f
- ff
- fff

Articulation
- legato
- . . . .
- staccato
- accent
# I CAN... identify the form of Olympic Fanfare and Theme

<table>
<thead>
<tr>
<th><strong>FANFARE</strong></th>
<th>0:00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Opening</strong></td>
<td>+ Bells 2nd time</td>
</tr>
<tr>
<td>Low instruments</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>THEME 1</strong></th>
<th>1:01</th>
</tr>
</thead>
<tbody>
<tr>
<td>Horns and Strings melody</td>
<td>Fanfare interjects</td>
</tr>
<tr>
<td><em>Snare drum is always in the background</em></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>THEME 2</strong></th>
<th>1:45</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen for the echoes between instrument families!</td>
<td>Fast, high strings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>FANFARE</strong></th>
<th>Brief return</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:49</td>
<td>+ Bells</td>
</tr>
<tr>
<td>Low instruments</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>THEME 1 &amp; FANFARE</strong></th>
<th>3:11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Trumpet melody with High strings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>CODA</strong></th>
<th>3:55</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fragments of the fanfare pass between trumpets and horns</td>
<td></td>
</tr>
</tbody>
</table>
I CAN... identify the main theme of *Troika* from Lieutenant Kijé

**INTRODUCTION**

Main theme is introduced by strings, tambourine, sleigh bells

![Trombone solo](image)

Bassoon solo

Trombone solo

Trombone solo
I CAN... respond to the music and represent what I hear by drawing pictures

The illustration above represents the scene at the start of the crazy, zany music, Mad Tea Party. Listen carefully to the music. Based on the sounds you hear, draw a picture in the box to the right to show what the scene might look like by the end of the music. Share your ideas with a partner and explain how your picture represents the sound of the music.

Based on the sound of the music, do you think everyone had a good time at the crazy tea party?

Explain. ________________________________________________

______________________________________________________

______________________________________________________

This illustration is from Alice's Adventures in Wonderland by Lewis Carroll, illustrated by John Tenniel (1865).
I CAN... recognize and identify instruments in the orchestra

As you listen to *Mad Tea Party* by Unsuk Chin, think of the strings as providing the background for the party, and the solo instruments you hear are invited party guests. Touch each instrument as you hear it.
<table>
<thead>
<tr>
<th>Music Description</th>
<th>Imagine a day in the life of an Olympic luger...</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduction by cello solo</strong>&lt;br&gt;Beginning-0:41</td>
<td>The athlete gets out of bed on race day. Brrr! It’s cold outside and he (or she) is thinking ahead to the big race!</td>
</tr>
<tr>
<td><strong>Cello rests, clarinet melody</strong>&lt;br&gt;0:42-1:06</td>
<td>Waiting, waiting. Time slowly passes from morning until the start of the afternoon race.</td>
</tr>
<tr>
<td><strong>Molto cantabile</strong>&lt;br&gt;Cello plays in a legato way, high and low&lt;br&gt;1:07-3:36</td>
<td>Time to get ready. The athlete puts on the special suit and visualizes the race ahead. His mind wanders and questions creep in... Will something go wrong? Will I get a fast start? Will this be my best time or will I go up on the wall too high and crash? He moves his sled to the starting line, and waits to go.</td>
</tr>
<tr>
<td><strong>Fast tempo and short, quick notes</strong>&lt;br&gt;3:37-5:52</td>
<td>LUGE RUN 1&lt;br&gt;(Draw the athlete’s race with your finger.)</td>
</tr>
<tr>
<td><strong>Molto cantabile</strong>&lt;br&gt;returns with a few more twists and turns&lt;br&gt;5:53-6:34</td>
<td>After a good run, the athlete climbs back up the hill. He’s excited, but focused on winning the gold. One more speedy run and he’ll have it! Will he beat the clock or fall short this time, he wonders?</td>
</tr>
<tr>
<td><strong>Fast tempo and short, quick notes going very low and very high</strong>&lt;br&gt;6:35-end</td>
<td>LUGE RUN 2&lt;br&gt;(Draw the athlete’s race with your finger.)</td>
</tr>
</tbody>
</table>
I CAN... recognize the first theme of Dvořák’s Symphony No. 9 (movement III)

Theme 1
"Hockey puck" motive

<table>
<thead>
<tr>
<th>Scherzo</th>
<th>Introduction</th>
<th>Theme 1 – Minor (09) (51)</th>
<th>Theme 2 – Major (1:34)</th>
<th>Theme 1 – Minor (2:16)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Woodwinds and strings</td>
<td>Woodwinds</td>
<td>Brass and strings</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Trio</th>
<th>Dance melody - winds</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Scherzo</th>
<th>Introduction (5:21)</th>
<th>Theme 1 – Minor (5:30)</th>
<th>Theme 2 – Major (6:12)</th>
<th>Theme 1 – Minor (7:11)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Woodwinds and strings</td>
<td>Brass and strings</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Coda</th>
<th>(7:28)</th>
</tr>
</thead>
</table>

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I CAN... use music to represent a story

To tremble from cold in the icy snow,
In the harsh breath of a horrid wind;
To run, stamping one’s feet every moment,
Our teeth chattering in the extreme cold

A. Vivaldi used this poem as inspiration for the first movement of his violin concerto Winter. Rewrite each line of poem with words that you would more likely use today. Practice reading your new adaptation

B. Vivaldi used sounds of the orchestra to represent this poem. Now it’s your turn! Use various classroom instruments to create a soundscape that your group will perform as one person reads your adaptation of the poem.

- What instruments will help your audience visualize the words of your poem?
- Are there instruments that might mimic some of the sounds described in the poem?
- What dynamics and articulation markings will you use to make your music more expressive?
- Under each line of the poem, make notes about what (and how) the classroom instruments will be played (such as dynamics and/or specific articulations).
I CAN... identify the form of the first movement of "Winter"

A. As you listen, think about what word best describes the articulation?

   legato – notes are smooth and connected  OR  staccato – notes are short and separated

B. Follow the map below. With your finger, trace to show the quick repeated notes and copy the movement of the curling broom.

   INTRODUCTION  String Orchestra
      (even, repeated notes)

   Orchestra
   Solo violin  Solo violin  Solo violin  Solo violin

   Orchestra
   Solo violin with  accompaniment

   Solo violin  Solo violin  Solo violin  Solo violin

   Orchestra (like the Introduction)

   Solo violin with Orchestra accompaniment – Violin stops and Orchestra continues

   Orchestra

   CODA  ritardando
I CAN... recognize the form of The Skaters Waltz

Introduction
(0:00-1:02)

Waltz 1
(1:03)

A

B

C

D

E

Waltz 2
(2:50)

F

Coda
(6:37)

G

H

transition

Ending

Listen for different articulations:
legato
staccato
accent

Table of Contents > Printables
ABOUT ORCHESTRA HALL

WELCOME!

Orchestra Hall, home of the Minnesota Orchestra since 1974, is known as one of the best acoustic spaces in the world. In 2012, the hall was renovated to create long-awaited upgrades and additions throughout the building.

As you walk into the lobby area and into the auditorium, here are some things to look for...
Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts. 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!

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!

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!
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. Internal legend has it that 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!