Open Rehearsal, Concert & Discussion

FEB 6, 2018
10–12 PM
ORCHESTRA HALL

Designed for students in grades 6-12
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.
Please help us provide a good experience for the musicians and your fellow audience members!

- Turn off cell phones and other devices and put them away. (You may take photos when you arrive but please make sure all devices are stowed by 10AM. Videos are not allowed.)

- Refrain from talking while the maestro and orchestra are working. (The cubes on the ceiling and walls bounce sound all around so everyone can hear the orchestra... but that also means if you talk the musicians can hear you, too.)

- If you need to leave your seat, wait until there is a break between pieces.

- If you brought a score with you to follow along, turn pages quietly.

Before you arrive, check out this YouTube playlist and the activities in this guide to learn more about the music and musicians!

SPECIAL NOTE:

At the end of the rehearsal, we will have a Q&A Discussion period for approximately 25 minutes. During this time, we will be piloting a new digital platform called “Sli.do” to take questions from the audience so we can increase the opportunity for participation from all areas of the hall, no matter where you are sitting.

We encourage guests to bring phones, iPads or any other device that connects to the internet for use during the Q&A Discussion. Please help us maintain a quiet, distraction-free rehearsal space by keeping devices on silent mode and stowed away until directed.

When it comes time to ask your question, simply open a web browser on your device, visit www.slido.com, input the event code and ask your question!

Thank you for helping us to pilot a new digital interactive technology!

Jessica Leibfried
Director of Education and Community Engagement
Visit [www.minnesotaorchestra.org/guide](http://www.minnesotaorchestra.org/guide) to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
OPEN REHEARSAL

Bach
Brandenburg Concerto No. 2

Kodály
Dances of Galánta
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

ERIN KEEFE
VIOLIN
• Learn more about concertmaster Erin Keefe!

ADAM KUENZEL
FLUTE
• Learn more about principal flute Adam Kuenzel!

JOHN SNOW
OBOE
• Learn more about principal oboe John Snow!

MANNY LAUREANO
TRUMPET
• Learn more about principal trumpet Manny Laureano!
**JOHANN SEBASTIAN BACH**  
1685-1750  
BAROQUE PERIOD

- Johann Sebastian Bach was born in Germany and lived there his entire life.

- Bach grew up in a musical family. His great grandfather, grandfather, father (and many uncles and cousins) were respected musicians.

- As a child, Bach played violin and loved to sing. His older brother taught him to play organ and other keyboard instruments, too.

- Bach left home when he was 15 years old to attend a prestigious music school. When he left school three years later, he already had a job as a church organist. Early in his career, Bach moved around quite a bit and served as organist at several churches.

- Bach took more long-term positions in the courts of Weimar and Köthen. In Weimar, he served as the organist, a member of the orchestra, and composer. At Köthen, Bach served as music director, which also gave him freedom to travel and play organs in other cities in Germany.

- During his lifetime, J.S. Bach was better known as an organist than a composer. Now, he is considered one of the most important composers to have lived.

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**ZOLTÁN KODÁLY**  
1882-1967  
TWENTIETH CENTURY

- Zoltán Kodály was born in Hungary, and is known today as one of the most significant Hungarian composers.

- His family was very musical, so it was no wonder that as a child he took lessons on several instruments including the piano, violin, and cello.

- Kodály went on to study at the University of Budapest. He graduated with diplomas in composition, teaching, and ethnomusicology.

- He worked in several music careers throughout his lifetime as a composer, conductor, professor, and music critic.

- With his friend Béla Bartók, Kodály collected Hungarian folk songs (many of which had only been passed down from one generation to the next in the aural tradition). Kodály used some of the melodies in his own compositions.

- Kodály also created a philosophy of music education that focuses on the importance of child-centered sequential teaching with a focus on the singing voice, folk music of one's culture, and aural learning.
INTRODUCTION
Use Printable #1 to help students prepare for the what they will see and hear during the Orchestra’s rehearsal.

LOOK AND LISTEN
☐ I CAN... apply ideas from the Minnesota Orchestra’s rehearsal to the work of my ensemble.

A) PREPARE
• Study the questions on Printable #1 before you go to Orchestra Hall.

B) OBSERVE
• During the rehearsal, carefully observe the work of the musicians and maestro.

C) APPLY
• After the event, discuss your observations and how to apply what you learned to your own rehearsals.
BACH:
Brandenburg Concerto No. 2

ABOUT THE MUSIC

This is one of six concertos Bach dedicated to the Margrave of Brandenburg in 1721. The scores were hand copied, mostly by Bach himself, and given to the Margrave as a gift. There is no record that the concertos were performed during Bach’s lifetime. It is likely Brandenburg Concerto No. 2 was composed several years earlier, when Bach was employed in the court at Köthen or Weimar.

Brandenburg Concerto No. 2 has three movements and features an unusual combination of solo instruments—flute, oboe, violin, and trumpet. Each solo part requires a highly skilled, virtuoso performer. Because there is a group of soloists and not just one, the form of this piece is concerto grosso.

In this piece, Bach added very detailed dynamic markings to be sure each solo instrument could be heard when it had an important part. The first movement of this concerto was included on the recording sent aboard the Voyager spacecraft in 1977. The Voyager Golden Record is like a time capsule. It has sounds and photographs showing extraterrestrial beings about life on Earth.

KEY VOCABULARY

Concerto grosso
a form of music popular in the Baroque period that has two ensembles, the ripieno (large ensemble) and the concertino (soloists)

Concertino
the groups of soloists, the small ensemble. In this piece, the concertino includes trumpet, flute, oboe, violin, and continuo (cello and harpsichord accompaniment).

Continuo
the continuous accompaniment in Baroque music, most often played by the harpsichord and cello or bass

Episode
sections of the composition that connect repetitions of the ritornello, or recurring theme

Ripieno
the orchestra, the large ensemble of a concerto grosso; same as tutti (all)

Ritornello
the main, recurring theme
BACH: Brandenburg Concerto No. 2

FOCUS ON THE INSTRUMENTS AND FORM
☐ I CAN... recognize the sound of instruments in the orchestra.
☐ I CAN... recognize main parts of the form and describe what makes them different.

A) REVIEW
- Go to www.minnesotaclass.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

B) LISTEN, THEN DECODE
- Have students view a performance of Brandenburg Concerto No. 2. While they are listening and watching, have them make a list of 20 things they observe. Encourage them to think deeper than just listing the more obvious things. Discuss their observations together.
- After they’ve heard the piece at least once, have students work with a partner to study Printable #2, and describe what will happen in each part. Discuss any questions or descriptions they don’t understand.

C) DEBRIEF
- What did students notice? You might steer the conversation towards describing differences between the three movements, similarities or differences between the various themes, repetition of the themes, the use of soloists, or any other topics.

D) ENRICHMENT
- Watch a performance of Brandenburg Concerto No. 2 at Castle Köthen. This performance is special because about 200 years ago, Bach was employed by the court at Köthen. He worked in this castle, although it has undergone extensive renovation since then. The musicians are playing period instruments, or replicas of instruments as they were during Bach’s time
- Listen to a performance of Brandenburg Concerto No. 2 and follow along in the score. Before you start, you may find it helpful to write information from Printable #2 in your score.
KODÁLY: Dances of Galánta

ABOUT THE MUSIC

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

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

KEY VOCABULARY

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

LISTEN TO Dances of Galánta by Zoltán Kodály
KODÁLY:
Dances of Galánta

FOCUS ON THE INSTRUMENTS AND FORM
☐ I CAN... recognize the sound of instruments in the orchestra.
☐ I CAN... recognize main parts of the form and describe what makes them different

A) LEARN
- If you haven’t already done so, go to www.minnesotaoorchestra.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!

B) DECODE AND LISTEN
- Have students work together with a partner to study Printable #3, and describe what will happen at each step along the Listening Map. Discuss any questions or descriptions they don’t understand.
- Have students listen to Dances of Galánta and follow along on the Printable #3 Listening Map. Have students decide on a non-verbal signal they can give each time the theme returns or a new dance begins.
- Another day, have students listen again to Dances of Galánta and follow along on Printable #3. Pose questions for students to discuss in small groups. Have each group write one response to each question on a sticky note and post them on pieces of flipchart paper to be able to review. Sample questions might include:
  - How can you tell the difference between the dances?
  - What are two or more distinguishing characteristics of each dance?
  - If you were Kodály, would you have used the dances in the same order he did? Be able to explain your ideas.

C) ENRICHMENT
- Listen to a performance of Dances of Galánta and follow along in the score. Before you start, you may find it helpful to write information from Printable #3 in your score.

D) ENCORE
- Work with a partner to compare and contrast one element in Brandenburg Concerto No. 2 and Dances of Galánta, such as timbre, meter, rhythm, tempo, dynamics, melody, or harmony. Create a poster to explain your ideas to the class.
Johann Sebastian Bach

**Born:** March 21, 1685, Eisenach  
**Died:** July 28, 1750, Leipzig

**Brandenburg Concerto No. 2 in F major**

When Bach assumed the post of Capellmeister to His Most Serene Highness Leopold, Prince of Anhalt-Cöthen, in 1717, he made the move in the hopes of spending the rest of his life there. The court was Calvinist and thus required no church music, and Bach enjoyed the change of not being primarily an organist and the challenge of providing great quantities of solo, chamber and orchestral music.

His new patron, just 23, loved music and played the violin, viola da gamba and keyboards skillfully. But the idyll was spoiled when Bach’s wife died suddenly in the summer of 1720, and the next year the professional scene darkened when the Prince married. His musical interests, Bach recalled later, became “somewhat lukewarm, the more so since the new Princess seemed to be alien to the muses.” In fact the Amusa, as Bach called her, soon died, and Leopold’s second wife was a sympathetic and sensitive patron. But by then Bach was restless and determined to leave. In 1723 he moved to Leipzig, where he was the City Council’s reluctant third choice as Director of Music at the churches of Saint Thomas and Saint Nicholas, and there he remained until his death in 1750.

Bach was looking around for greener pastures as early as March 1721, when, along with a suitably servile letter, he sent the Margrave of Brandenburg a handsome presentation copy of six concertos he had composed over the last year or so for performance at Cöthen. Bach had met the margrave and played for him in 1719 when he went to Berlin to collect a new harpsichord. (Brandenburg is the Prussian province immediately south and west of Berlin.) The margrave never replied to Bach, nor did he ever use or perhaps even open the score. We are lucky that he at least kept it, because his copy is our only source for these forever vernal concertos, which have been called “the most entertaining music in the world.”

Whenever Bach assembled a collection of pieces, he took pains to make it as diverse as possible, and musicians have always delighted in the wonderful timbral variety of the Brandenburgs. Variety for the sake of entertainment and charm must have been at the forefront of Bach’s mind, but as he worked he must have become more and more fascinated with the compositional possibilities his varied instrumentations suggested. He constantly defines and articulates the succession of musical events by textural-timbral means: the Brandenburg Concertos are, so to speak, about their textures and their color.

**the second Brandenburg Concerto**

In the two Brandenburg concertos for strings alone, the third and the fourth, Bach sets himself the challenge of creating contrast where none explicitly exists. Here, in No. 2, he has the opposite task, to integrate his most heterogeneous consort of instruments: trumpet, recorder, oboe and violin, with strings and harpsichord. No wonder that the dynamics are marked in unprecedented detail. The Andante is for the three gentler-voiced soloists with figured bass. What is best remembered about this Concerto is the trumpet part, the zenith of the clarion tradition, and one of the most spectacular sounds in all of Baroque music. Since Bach prefers a traversière, or transverse flute, in Concerto No. 5, he presumably means a recorder when, as here, he just says flauto; however, in most modern-instrument performances in large halls, the part is played on a regular flute.

**Instrumentation:** solo violin, flute, oboe and trumpet, with orchestra comprising harpsichord and strings

Program note excerpted from the late Michael Steinberg’s The Concerto: A Listener’s Guide (Oxford University Press, 1998), used with permission.
Zoltán Kodály

**Born:** December 16, 1882, Kecskemét
**Died:** March 6, 1967, Budapest

*Galánta Dances (Galántai Táncok)*

The two composers and ethnomusicologists who brought to the concert hall a striking Hungarian national music—Béla Bartók and Zoltán Kodály—were born just a year apart, in 1881 and 1882. Both were determined to be true to their Magyar origins, creating music whose foundation was folksong, even when all the tunes were entirely original with them. They started from the then-uncharted songs and dances of the peasants, which they tracked down by wandering from village to village, equipped with primitive recording equipment as well as a good ear for notating what they heard.

At times Kodály's researches were frustrated because the peasants, too often tricked, had grown suspicious of city slickers. Recalling his journeys with Bartók across Transylvania, where they divided certain districts between them, he wrote: “It wasn’t so bad as long as we went on foot, but when we needed a carriage to take all our equipment—the paraphernalia, including wax cylinders, finally provided by the government—they smelled a rat, suspecting some kind of ‘business.’ ” Getting the women to sing, except on the sly, was not always easy, for in those days it was generally thought that women only sang in public if they’d had too much to drink. “The men, however, were ready enough to cooperate, once they had had a glass or two.”

Richly ornamented tunes, remembered from boyhood

Kodály’s first research took him back to the village of his boyhood, Galánta, on the main train line from Budapest to Vienna and Prague, where his father had been appointed stationmaster in 1885. He started by looking up his old schoolmates and persuading them to sing; he subsequently elicited songs from the family’s former servants, notating what they performed. This is the town, with its joyous memories of a rustic boyhood, that he memorializes in his *Dances of Galánta*.

But the actual tunes in the work, familiar from that vague wash of childhood recollection, did not derive from his own collecting but rather from some almost forgotten volumes compiled around 1800. Published in Vienna, this collection had preserved the old *verbunkos* tradition (from the German *Werbung*, “recruiting”). The *verbunkos* was a Hungarian dance associated with a ritual method of enlisting soldiers during the imperial wars of Haydn’s time. Performed by a dozen or so hussars, led by their sergeant, the essence of the dance was the alternation of slow figures with quick ones; the tunes, mostly simple folksongs, were extravagantly elaborated by the accompanying gypsy musicians. Thus a striking feature of the *verbunkos* to be heard in the *Dances of Galánta* is its rich ornamentation, coupled with crisply syncopated rhythms and wide leaps.

The *Dances of Galánta* date from Kodály’s middle years, the most rewarding period for him as a composer. Recognizing Kodály’s musical individuality, Toscanini conducted many of his works, including, in 1930, the *Dances of Marosszék*. Three years later, upon a commission for the 80th anniversary of the Budapest Philharmonic, Kodály composed the complementary *Dances of Galánta*, first performed on October 23, 1933. The work includes a chain of five connected dances, gradually accelerating in tempo, upon which Kodály imposed an original structure.

First there is a slow introduction, with a haunting gypsy motive to set the mood. The various solo statements of this idea (cello, horn, flute/oboe, and so forth) are separated by whirling figures out of which the clarinet comes to the fore; after a showy cadenza, it delivers the majestic strain of the first dance. This theme functions as the refrain for roughly the first half of the work—a rondo whose episodes generate new dances. The fourth dance, with its own subsection (a little march, somewhat slower), launches the second half, which culminates in a fiery, lavishly ornamented dance that Kodály paints in the most brilliant orchestral colors (Allegro vivace). Suddenly the motion is arrested, and a short coda recalls the stately rondo, but only momentarily, for the whirling, stomping dancing soon resumes to leave the listener with an unforgettable image of Eastern Europe as it was in our great grandfathers’ time.

**Instrumentation:** 2 flutes (1 doubling piccolo), 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, bells, snare drum, triangle and strings

*Program note by Mary Ann Feldman.*
Prepare. Observe. Apply.

Prior to the rehearsal, discuss these or other general questions in your ensemble. Observe and enjoy the rehearsal! After the event, discuss ways of applying what you observed to improve the performance of your own ensemble.

1. What skills or techniques were used by a musician who plays the same instrument as you do? What else did you observe?

2. What did you learn about the form or structure of each piece during the rehearsal?

3. How did attention to the composer’s intentions come through in the rehearsal?

4. What else did you notice in the Minnesota Orchestra’s rehearsal that can be applied to the work of your ensemble?

5. You are viewing a rehearsal of one of the best orchestras in the country. What questions might you have for the musicians or the maestro?
# Brandenburg Concerto No. 2 in F Major Listening Map

## Movement 1: Allegro

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ritornello</strong></td>
<td>Ripieno (large ensemble) introduces the main theme; trumpet plays above.</td>
</tr>
<tr>
<td>(measures 1-8)</td>
<td></td>
</tr>
<tr>
<td><strong>Episode</strong></td>
<td>A 2nd theme is played by each soloist in order of violin, oboe, flute, trumpet. Entrances of the soloists are interrupted by the full ensemble.</td>
</tr>
<tr>
<td>(measures 9-22)</td>
<td></td>
</tr>
<tr>
<td><strong>Ritornello 2</strong></td>
<td>High trumpet part stands out as the full ensemble continues with the main theme and cadence in C Major.</td>
</tr>
<tr>
<td>(measures 23-28)</td>
<td></td>
</tr>
<tr>
<td><strong>Episode 2</strong></td>
<td>Solo trumpet plays 2nd theme and continues with longer notes in a musical sequence. All other instruments accompany with running melodies similar to the ritornello.</td>
</tr>
<tr>
<td>(measures 29-35)</td>
<td></td>
</tr>
<tr>
<td><strong>Ritornello 3</strong></td>
<td>Ripieno plays brief return of the ritornello with cadence in D minor.</td>
</tr>
<tr>
<td>(measures 36-39)</td>
<td></td>
</tr>
<tr>
<td><strong>Episode 3</strong></td>
<td>Concertino is prominent. Ripieno softly plays accompanying lines based on the ritornello. Trumpet returns at measure 46.</td>
</tr>
<tr>
<td>(measures 40-55)</td>
<td></td>
</tr>
<tr>
<td><strong>Ritornello 4</strong></td>
<td>Ripieno plays brief return of the ritornello with cadence in Bb Major.</td>
</tr>
<tr>
<td>(measures 56-59)</td>
<td></td>
</tr>
<tr>
<td><strong>Episode 4</strong></td>
<td>2nd theme moves among soloists in order of recorder to violin, oboe, trumpet. Ripieno joins in measure 68 (after the trumpet) switching between running melodies and slower moving accompaniment</td>
</tr>
<tr>
<td>(measures 60-79)</td>
<td></td>
</tr>
<tr>
<td><strong>Ritornello 5</strong></td>
<td>Ripieno plays brief return of the ritornello with cadence in G minor.</td>
</tr>
<tr>
<td>(measures 80-83)</td>
<td></td>
</tr>
</tbody>
</table>
### Brandenburg Concerto No. 2 in F Major Listening Map (continued)

| **Episode 5**  
| (measures 84-98) | Phrases from the ritornello move among the soloists; sequences used as melodies develop. Ripieno plays slower moving accompaniment for most of this section |
| **Ritornello 6**  
| (measures 99-102) | Ripieno plays brief return of the ritornello with cadence in A minor. Slight pause. |
| **Ritornello 7**  
| (measures 103-106) | Sounds like the beginning of the movement: Ripieno plays ritornello in F Major. |
| **Episode 6**  
| (measures 107-114) | Phrases from the ritornello move among the soloists. Ripieno has slower moving accompaniment |
| **Ritornello 8**  
| (measures 115-end) | Ripieno brings the movement to conclusion with the last half of the ritornello. |

#### Movement 2: Andante

This shorter movement is written for only flute, oboe, violin and continuo. The entire movement is based on the first 9 notes played by the violin.

The movement begins in D minor

\[
\begin{array}{c}
\text{Measure 1: Trumpet} \\
\text{Measure 7: Oboe} \\
\text{Measure 21: Violin} \\
\text{Measure 27: Flute} \\
\text{Measure 41: Trumpet}
\end{array}
\]

The final chord of the movement is D Major

#### Movement 3: Allegro assai

Contruo accompaniment; soloists enter with the theme as in a fugue.
## Brandenburg Concerto No. 2 in F Major Listening Map (continued)

<table>
<thead>
<tr>
<th>Add Ripieno (measures 47-57)</th>
<th>Soloist melodies continue to develop through the use of musical sequence. Ripieno joins with accompaniment.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Only Concertino (measures 58-71)</td>
<td>Measure 57: Flute and violin start the theme again. Measure 66: Oboe enters with the theme.</td>
</tr>
<tr>
<td>Add Ripieno (measures 72-85)</td>
<td>Measure 72: Continuo and bass pick up the theme again. Measure 80: All instrument lines move in a sequence</td>
</tr>
<tr>
<td>Only Concertino (measures 86-96)</td>
<td>Measure 87: Oboe begins a little different melody based on elements of the theme. Measure 89: Flute enters with the same melody of the oboe. Measure 93: Trumpet enters with the same melody.</td>
</tr>
<tr>
<td>Add Ripieno (measures 97-107)</td>
<td>Ripieno joins with accompaniment; sequence is used in all lines.</td>
</tr>
<tr>
<td>Only Concertino (measures 108-118)</td>
<td>Measure 107: Trumpet and oboe melodies. Measure 113: Flute enters with the theme.</td>
</tr>
<tr>
<td>Add Ripieno (measures 119-end)</td>
<td>Measure 119: Continuo and bass pick up the theme. Measure 126: Trumpet part becomes more prominent; sequence is used in all lines. Measure 136: Trumpet plays the theme to bring the movement to a close.</td>
</tr>
</tbody>
</table>
# Dances of Galánta by Kodály Listening Map

| Introduction 0:00-2:04 | Strings, solo French horn, strings, solo oboe  
Solo clarinet into cadenza |
| --- | --- |
| **Theme (2:05-5:03)** | **Andante Maestoso**  
Theme played first by solo clarinet, then the full orchestra  
Accompanying rhythm  
\[ \text{decrescendo} \] |
| **Dance 1 5:04-6:19** | **Lento → Allegretto Moderato**  
Begins with flute, piccolo  
Accompanying rhythm  
\[ \text{decrescendo} \] |
| **Theme 6:20-7:42** | **Andante Maestoso, fortissimo**  
Full orchestra  
\[ \text{decrescendo} \] |
| **Dance 2 7:43-8:46** | **Allegro con moto, grazioso**  
This is the first time the piece is in a Major key/tonality  
Begins with oboe, piccolo, more woodwinds  
Accompanying rhythm  
\[ \text{decrescendo} \] |
| **Theme 8:47-9:15** | **Andante Maestoso, fortissimo**  
Full orchestra  
\[ \text{decrescendo} \] |
### Dances of Galánta by Kodály Listening Map (continued)

<table>
<thead>
<tr>
<th>Dance 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>(A large section with 3 parts)</strong></td>
</tr>
<tr>
<td><strong>9:16-13:53</strong></td>
</tr>
</tbody>
</table>

1. **Allegro**, underlying rhythm
   - [Triangle notation]

2. **poco meno mosso** in a Major key/tonality
   - French horns ostinato, melody in woodwinds → strings

3. **Allegro vivace**, back to minor key/tonality, also triangle and timpani
   - A motive from the first part of this dance returns sporadically
   - *Accelerando and crescendo* [Crescendo notation]

<table>
<thead>
<tr>
<th>Theme</th>
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</thead>
<tbody>
<tr>
<td><strong>13:54-14:57</strong></td>
</tr>
<tr>
<td><strong>Andante Maestoso, pianissimo</strong></td>
</tr>
<tr>
<td>Theme begins with solo flute, solo oboe, and solo clarinet into cadenza</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Coda</th>
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</thead>
<tbody>
<tr>
<td><strong>14:50-End</strong></td>
</tr>
<tr>
<td><strong>Allegro molto vivace</strong></td>
</tr>
<tr>
<td>Motive from Dance 3</td>
</tr>
<tr>
<td>Unison to <em>Fine</em></td>
</tr>
</tbody>
</table>