CONCERT PREPARATION GUIDE

Designed for students in all grade levels, K-6
Prepared by the Minnesota Orchestra Collaborative Design Team & Education/Community Engagement Department

YOUNG PEOPLE’S CONCERTS
NOVEMBER 29 AT 1PM
NOVEMBER 30, DECEMBER 1-2 AT 10AM & 11:35AM
ORCHESTRA HALL
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PREPARING FOR THE FIELD TRIP

Dear Teachers,

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

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

Jessica Leibfried  
Director of Education

Chris Johnson  
Young People’s Logistics Coordinator

612-371-5650  612-371-5671

BEFORE YOU LEAVE SCHOOL

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

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

WHEN YOU ARRIVE AT ORCHESTRA HALL

3) Please keep a single file line from your bus to your assigned seats.

- Homeschoolers: Please park private vehicles in nearby parking ramps.
- Schools: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.
- Seating: We have assigned your school to a specific section of Orchestra Hall. You are seated from front to back according to when you arrive.

ONCE YOU ARE SEATED

4) Please let the usher seat your group BEFORE:

• Sending students to the restrooms (must be accompanied by an adult)
• Re-arranging the seating of your students
• If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.
• Re-arranging the seating of your group

5) Please keep a single file line from your seat to the exit.

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

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

REVIEW CONCERT ETIQUETTE

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

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

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

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

REVIEW INSTRUMENTS OF THE ORCHESTRA

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

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

CONNECT WITH THE MINNESOTA ORCHESTRA

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

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

Instrument demonstrations are available to students and families registered for a Young People’s Concert. Demonstrations are typically 30 minutes long and are scheduled on a first-come, first-serve basis. To register, email education@mnorch.org

LISTEN TO THE MUSIC

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

https://www.youtube.com/playlist?list=PLlqGGVbyxF-pawcepMgy-dHHEzdNT1Curfl

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.
Click here for an interactive guide to the orchestra.
CONCERT PROGRAM

PETER AND THE WOLF

Dvořák

Carnival Overture

Ibert

Allegro, mvt. 1 from Trois Pièces Brèves

O’Boyle

Dueling Fiddles from Snapshot Concertos

Elgar

Troyte, var. VII from Enigma Variations

Prokofiev

Peter and the Wolf

Featuring Alumni from Theatre de la Jeune Lune

The concert program is subject to change.
Learn more about the composers here.
The Minnesota Orchestra began as the "Minneapolis Symphony Orchestra" in 1903.
Re-named "Minnesota Orchestra" in 1968, the ensemble plays nearly 175 performances a year and has toured to
Australia, Canada, Europe, Latin America, Asia, and the Middle East!
There are approximately 85 musicians in the orchestra.
The Minnesota Orchestra won a Grammy Award for "Best Orchestral Performance" in 2014 for their recording of
Sibelius’ Symphonies No.1 and 4.
Our musicians are the best at what they do and dedicate their lives to music making. However, they are also athletes,
teachers, volunteers, pet-owners, environmentalists, and more!

Learn more here: http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians
RODERICK COX
ASSOCIATE CONDUCTOR

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

Learn more here:
http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/artistic-roster/1187-roderick-cox
MEET THE PERFORMERS

ALUMNI FROM THEATRE DE LA JEUNE LUNE

- Theatre de la Jeune Lune was formed in 1978 and quickly became a highly acclaimed theater company.
- The theater company divided its performing time between Paris and Minneapolis until 1985, when the group settled in Minneapolis.
- The company was known for its original works and also for its creative, physical style of theatre that brought together elements of clown, mime, dance and opera.
- The Minnesota Orchestra commissioned Theatre de la Jeune Lune to create a theatrical production of Peter and the Wolf. Their production, using “found” objects for costumes and props, has been a popular part of our Young People’s Concerts ever since.

2016 Young People’s Concert Production of Peter and the Wolf Credits:
Co-Director: Barbra Berlovitz
Narrator / Grandfather / Co-Director: Robert Rosen
Peter: Stephen Cartmell
Bird: Elise Langer
Duck: Kathleen Kaufmann
Cat: Sara Richardson
Wolf: Benjamin Desbois
Hunter: Jason Ballweber
Prop Master: Annie Henly
ANTONIN DVOŘÁK 1894-1962

Antonín Dvořák was born in the Czech Republic.

Dvořák started playing the violin when he was 6 years old, and within a few years he 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 was also in demand as a conductor, performer, and teacher.

Dvořák and his family moved to the United States for a few years, where he was head of the National Conservatory of Music in New York City. During summer, the whole family vacationed in the small Czech community of Spillville, Iowa.

JACQUES IBERT 1890-1962

Jacques Ibert was born in France.

As a young child, Ibert began to study the violin and also piano. In his teens, he composed music under a different name—William Berty. Through his lifetime, Ibert composed different genres of music from operas and ballets to orchestral music, chamber music, and film scores. Many of his pieces feature woodwind instruments.

Ibert liked to experiment rather than follow the established rules of music theory. He is well-known for his lighthearted, joyous compositions.

For a time during World War II, officials in the government banned Ibert’s music and he lived in exile in Switzerland. He was able to return to France after the war ended.

SEAN O’BOYLE B. 1963

Sean O’Boyle was born in Australia.

“A jazz-clarinet playing, orchestra conductor, Sean O’Boyle also happens to be THE most prolific musician in Australia.” – Ray Martin, 9 Television Network Host of “Sunday”

His music touches people of all ages, from Olympic athletes and orchestra audiences to young children and theme park guests.

One of his most well-known compositions is Concerto for Digeridoo, featuring the traditional instrument of the Aboriginal people of Australia.

O’Boyle lives part of the time in Pennsylvania, where he teaches composition, conducting, orchestration, recording arts, film music, and jazz clarinet at Moravian College.

EDWARD ELGAR 1857-1934

Edward Elgar was born in England.

His father taught him to play the organ, and he took violin lessons from a local musician.

Elgar earned his living as a conductor and professor of music before he turned more attention to composing music. One of his first pieces to receive attention was Variations on an Original Theme (also known as Enigma Variations), performed in 1899. He also composed Pomp and Circumstance, which is heard at many high school graduations.

Peter and the Wolf was composed in 1936 to introduce Russian children to instruments of the orchestra.

SERGEI PROKOFIEV 1881-1953

Sergei Prokofiev was born in southern Russia.

His mother was his first piano teacher. When he was 13 years old, he began his formal study of music at the St. Petersburg Conservatory. By then, he had already composed four operas, a symphony, and many piano pieces.

Prokofiev’s music was considered very modern and radical for the time. It is distinguished by strong rhythms, distinctive melodies, and clashing harmonies.

He also composed ballets and music for film.

Peter and the Wolf was composed in 1936 to introduce Russian children to instruments of the orchestra.
ARTISTIC LITERACY

STANDARDS

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.

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

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

C CREAT E

P PERFORM

F FOUNDATIONS

For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6-7.
ABOUT THE MUSIC
Carnival Overture was originally the second in a set of three overtures Dvořák composed in 1891-1892. The same melodic theme was woven through all three overtures, and he intended that they be performed as a set. Shortly after the premiere, however, Dvořák separated the overtures into three separate pieces. Carnival Overture is the only piece that is still regularly performed today.

In the program notes for Carnival Overture, Dvořák described the scene he was imagining in the music. “A wanderer reaches the city at nightfall, where a carnival of pleasure reigns supreme. On every side is heard the clangor of instruments, mingled with shouts of joy and the unrestrained hilarity of people giving vent to their feelings in the songs and dance tunes.”

KEY VOCABULARY
Poco più mosso—a little faster; more movement.

ACTIVITY #1
FOCUS ON THE STORY TOLD THROUGH THE MUSIC
*This activity is designed for students in grades K-2.

☐ I CAN imagine a scene or story when I listen to music.

A) Listen and Imagine
• Students will need a piece of drawing paper and crayons, colored pencils, or markers.
• Have students close their eyes and listen as you play a short excerpt from Carnival Overture. Consider using one of these excerpts and the following recording:
  - Excerpt #1, 0:00-0:53
  - Excerpt #2, 3:50-5:20
• If this excerpt was background music for a cartoon or video game, what might be happening? Of course, many different answers are likely.

B) Create!
• Play the same excerpt 3 or 4 more times while students draw the scene they are imagining.
• On the back of their drawing, have students write their name and give their artwork a title. You might also have students write a sentence to explain what they heard in the music that makes them think of this scene.

C) More possibilities?
• Have students turn to a partner and talk together about their drawings. How are they similar? How are they different?
• Change partners and talk about their drawings with the new person. Again, how are they similar? How are they different?
• Collect the drawings. Play the excerpt one more time, and see if students hear something else in the music. Discuss their ideas.
• Another day, play a different excerpt and have students imagine what might be happening with the music this time.
A) Listen and Imagine
- Small group work. Have students study the details of the painting on PRINTABLE 1, Carnival in Rome by Porcelli.
  - What do you notice?
  - If you were in the audience, what would it feel like?
  - What would it sound like?
- If Dvořák wanted us to imagine this same scene when listening to his music, what sounds might he use? Respond to each question by saying, “I (or we) think Dvořák would use __________ to help us imagine a carnival because ______________.”
  - What instruments or instrument families might be most important?
  - Might the tempo of the music be mostly fast or slow?
  - Might the dynamics of the music be mostly loud or quiet?
  - Might the sounds be mostly smooth and connected or separated and accented?

B) Listen and Check
- Listen to Carnival Overture and check your predictions. Move back to your small group and discuss how close your predictions were to what you heard.

C) More possibilities?
- Small group work. Have students study the details of the photograph on PRINTABLE 2. If Dvořák was living today and wanted us to imagine the scene from the Union County Fair, South Carolina, how might the music sound the same or different from Carnival Overture?
- If you didn’t know the name of Dvořák’s piece was Carnival Overture, would the sound of the music have made you imagine a different scene? Describe what else the music makes you think of.

ACTIVITY #3

FOCUS ON INSTRUMENTS AND FORM
*This activity is designed for students in grades 3-6.

☐ I CAN recognize the sound of instruments in the orchestra.
☐ I CAN recognize main parts of the form when I listen to Carnival Overture and what makes them different.

A) Learn
- Review the instruments of the orchestra on page 8.
- Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/
- Study the instruments shown on PRINTABLE 5. These instruments are also important solo instruments in Carnival Overture.

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 path. Discuss any questions or descriptions they don’t understand.
- Have students use their fingers to follow along on PRINTABLE 3 as they listen to Carnival Overture.

C) Debrief
- Pose a series of questions for students to discuss with a partner or in a small group. Have each group or set of partners write one response to the question on a sticky note and post them on pieces of flipchart paper to be able to review another day.
  - What did you notice on the map or in the music as you listened?
  - What do you think Dvořák wanted us to feel from the music?
  - What do you wonder about? If you could talk to Dvořák, what would you ask him?
Investigate
• Have students work with a partner to complete PRINTABLE 4 – Instrument Detective.
• Review the instruments of the orchestra on page 8.
• Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/

ACTIVITY #1
FOCUS ON INSTRUMENTS
*This activity is recommended for students in all grades.
☐ I CAN... tell the difference between the instruments of the woodwind quintet.

ABOUT THE MUSIC
Trois Pièces Brèves, or Three Short Pieces, was composed in 1930 for woodwind quintet. The first and third movements are Allegro, and the second movement is Andante.

Three Short Pieces is one of several works by Ibert that people often describe as lighthearted or humorous. It’s easy for listeners to get swept along in the quick dotted rhythms and lilting melody.

Click here to listen to the first movement of Ibert’s Three Short Pieces.
https://youtu.be/PmFh5E6BC1g

A>) Investigate
• Have students work with a partner to complete PRINTABLE 4 – Instrument Detective.
• Review the instruments of the orchestra on page 8.
• Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/

ACTIVITY #2
RESPOND TO MUSIC
*This activity is recommended for students in all grades.
☐ I CAN... respond to music.

A>) Listen and think
• Have students listen to the first movement of Three Short Pieces. Each time they listen to the music, give them a new question to think about, such as the Critical Response Protocol shown below (adapted from work at the Perpich Center for Arts Education). Depending on the age of your students and available technology they might:
  - Discuss their answers in small groups
  - Write their answers on sticky-notes to post/save on flipchart paper
  - Reflect digitally using an online bulletin board app such as padlet.

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

**O’Boyle: Dueling Fiddles from Snapshot Concertos**

**ABOUT THE MUSIC**

Sean O’Boyle wrote Snapshot Concertos featuring almost every instrument in the orchestra—each one just 1 minute in length.

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**ACTIVITY #1**

**FOCUS ON THE VIOLIN**

☐ I CAN identify the sound of the violin when I hear it.

☐ I CAN name the main parts of the violin and bow.

**A) Listen**

- Listen to the violin here: [http://dsokids.com/listen/by-instrument/violin.aspx](http://dsokids.com/listen/by-instrument/violin.aspx)
- Learn more about the violin sections of your Minnesota Orchestra by using our Interactive Guide to the Orchestra on page B-9.
- Find information about the first violin and second violin sections of the Minnesota Orchestra here:
  - [http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/317-first-violin](http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/317-first-violin)
  - [http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/318-second-violin](http://www.minnesotaorchestra.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/318-second-violin)

**B) Learn**

Violins are the smallest member of the string family and are divided into two groups—first violins and second violins. There are more violins in an orchestra than any other instrument. The sound of the violin is high and bright. You play the violin by tucking it between your chin and shoulder. Your left hand presses down on the strings to change the pitch, and your right hand moves the bow or plucks the strings.

Look at the image to learn about the parts of the violin and bow!

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**PARTS OF THE VIOLIN AND BOW**

- Pegs
- Scroll
- Neck
- Body
- F-holes
- Chin rest
- Thumb rest
- Tail piece
- Bridge
- Strings
- Fingerboard
- Stick
- Tip
- Frog

---

**PARDON THE INTERRUPTION**

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

Homeschool Parents: [https://www.surveymonkey.com/r/PW_home](https://www.surveymonkey.com/r/PW_home)

Teachers: [https://www.surveymonkey.com/r/PW_school](https://www.surveymonkey.com/r/PW_school)
Elgar  
Troyte, var. VII from Enigma Variations

ABOUT THE MUSIC
Elgar composed his piece commonly known as “Enigma Variations” during the fall and winter of 1898-99. The theme is presented first and is followed by fourteen variations. You’ll hear the seventh variation called Troyte during the Young People’s Concert. Each variation was written to reflect a personality trait of one of his friends and some variations are said to hide inside jokes or moments that only he and a friend knew.

Troyte is just one minute long and was written for Arthur Troyte Griffith, one of Elgar’s best friends. The music pokes fun at Griffith’s inability to play the piano, despite his most enthusiastic efforts. It is also said to reference a moment when the pair were out walking and got caught in a thunderstorm. What does the music sound like to you?

KEY VOCABULARY

Motive—a short musical idea that is often repeated or used to build larger ideas in the music.

ACTIVITIES

Elgar  
Troyte, var. VII from Enigma Variations

PREPARATION

A) Listen and Think

The Troyte is fast and furious and lasts just one minute! This makes it an ideal piece of music for multiple “listens” and an inquiry-based discussion.

- Have students listen to the Troyte. Each time they listen to the music, give them a new question to think about, such as the Critical Response Protocol shown below (adapted from work at the Perpich Center for Arts Education). Depending on the age of your students and available technology they might:
  - Discuss their answers in small groups
  - Write their answers on sticky-notes to post/save on flipchart paper
  - Reflect digitally using an online bulletin board app such as padlet.

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

B) Listen

- Listen to the music several times.
- Identify the timpani by raising your hand each time you hear it.
- Identify the rhythmic motive played by the timpani when you hear it in the music.

C) Create!

- Create your own body percussion pattern for the rhythmic motive. Here’s one we like for older students: The eighth notes are snaps, beginning with the right hand. And the quarter notes are pats on the knee beginning on the left leg.
  - Right snap Left snap Right pat Left pat
- For younger students, create a movement or motion to go with the timpani sound each time they hear it.
- Since there’s quite an intense crescendo, we like the idea of starting out in a crouch and exploding into a jump!
- Perform your creations for the class!
CONGRATULATIONS,

The Minnesota Orchestra congratulates you on attending a symphony orchestra concert and being a great listener!

Thank you for coming and we hope to see you again at Orchestra Hall!

Yours,

Osmo Vänskä
Music Director

Roderick Cox
Associate Director

and the
Musicians of the Minnesota Orchestra

ACTIVITIES

Peter and the Wolf

ABOUT THE MUSIC

In 1936, the director of the Moscow Children’s Musical Theater asked Prokofiev if he would write a musical story for children. Prokofiev accepted and started what he called “a symphonic tale” to help introduce children to the orchestra and “develop their musical tastes.” In just two short weeks, Prokofiev wrote the music and the story so a narrator could tell the tale as the orchestra played. Every character in the story is represented by an instrument or instrument family:

Peter, Strings
Grandfather, Bassoon
Duck, Oboe
Bird, Flute

Grandfather, Bassoon
Wolf, French Horns
Hunters, Timpani and Bass Drum

ACTIVITY #1

FOCUS ON INSTRUMENTS

*This activity is recommended for students in all grades.

☐ I CAN... recognize the sound of instruments in the orchestra.

☐ I CAN... identify instruments of the woodwind, brass, percussion, and strings families.

A) Learn!

• Review the instruments shown on PRINTABLE 5, or by using page 8.

• Listen to audio clips of each instrument here: http://www.dsokids.com/listen/by-instrument/

ACTIVITY #2

FOCUS ON THE STORY TOLD THROUGH THE MUSIC

*This activity is recommended for students in all grades.

☐ I CAN... imagine a scene or story when I listen to music.

A) Listen

• Have students follow along on PRINTABLE 5 as they listen to Peter and the Wolf.

B) Debrief

• Have students work with a partner to complete PRINTABLE 6.

• If time allows, distribute drawing paper and crayons or markers so students may draw their favorite book character and the instrument they would use to represent it. On the back they should write the name of the character and book, and one sentence to explain why the instrument is a good choice.

C) One More Time!

• Have students cut apart PRINTABLE 7 and put the sentences in order to re-tell Prokofiev’s story. On the back of each strip, have students write the name of the instrument that was important in that part of the story.

PREPARATION

ABOUT THE MUSIC

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CONGRATULATIONS!

The Minnesota Orchestra congratulates you on attending a symphony orchestra concert and being a great listener!

Thank you for coming and we hope to see you again at Orchestra Hall!

Yours,

Osmo Vänskä
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Musicians of the Minnesota Orchestra
Carnival Scene in Rome by Antonio Porcelli, Italian Painter (1800-1870)
From the collection at Minneapolis Institute of Arts
**Table 2**

**CARNIVAL OVERTURE**

**BY ANTONIN DVOŘÁK**

Union County Fair, South Carolina (2016)

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**Table 3**

**DVOŘÁK CARNIVAL OVERTURE**

**LISTENING MAP**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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</thead>
<tbody>
<tr>
<td>0:00</td>
<td>Main Theme</td>
</tr>
<tr>
<td>0:23</td>
<td>Strings</td>
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<tr>
<td>0:37</td>
<td>Main Theme</td>
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<tr>
<td>0:53</td>
<td>Transition</td>
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<tr>
<td>1:08</td>
<td>Strings</td>
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<tr>
<td>1:12</td>
<td>Strings</td>
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<tr>
<td>1:15</td>
<td>Strings</td>
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<tr>
<td>1:22</td>
<td>Strings</td>
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<tr>
<td>1:31</td>
<td>Strings</td>
</tr>
<tr>
<td>1:47</td>
<td>Woodwinds</td>
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<tr>
<td>2:05</td>
<td>Secondary Theme</td>
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<tr>
<td>2:21</td>
<td>Strings</td>
</tr>
<tr>
<td>2:48</td>
<td>Strings</td>
</tr>
<tr>
<td>2:58</td>
<td>Full Orchestra</td>
</tr>
<tr>
<td>3:22</td>
<td>Fake Ending &amp; Transition</td>
</tr>
<tr>
<td>3:51</td>
<td>flute, clarinet, violin</td>
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<tr>
<td>5:21</td>
<td>Strings</td>
</tr>
<tr>
<td>6:00</td>
<td>Strings vs. Woodwinds</td>
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<td>6:29</td>
<td>Transition</td>
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<td>7:07</td>
<td>Full Orchestra</td>
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<tr>
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<td>Main Theme</td>
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<tr>
<td>7:58</td>
<td>Woodwinds</td>
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<tr>
<td>8:12</td>
<td>Main Theme</td>
</tr>
<tr>
<td>8:25</td>
<td>Transition</td>
</tr>
<tr>
<td>9:06</td>
<td>Coda</td>
</tr>
<tr>
<td>9:20</td>
<td>Full Orchestra</td>
</tr>
</tbody>
</table>
Study the instruments in the box above and answer the questions.

1. Some people confuse the oboe and clarinet because they both ________________________________

2. I can tell the oboe and clarinet apart because the oboe ________________________________

3. The French horn seems out of place in a woodwind quintet because ________________________________

4. The bassoon is easy to identify because ________________________________

5. The oboe and bassoon both ________________________________

6. The flute is easy to identify because ________________________________

7. The loudest instrument in a woodwind quintet is probably ________________________________ because ________________________________

8. The lowest instrument in a woodwind quintet is probably ________________________________
Name(s) ________________________________________________________       _______________________________________________________

Complete 3 of these descriptions.

1. The duck is represented by the ____________________________. I think Mr. Prokofiev chose this instrument as the duck because ______________________________________________________________________________________________________________________________________

2. The cat is represented by the ______________________________. I think Mr. Prokofiev chose this instrument as the cat because ______________________________________________________________________________________________________________________________________

3. Grandfather is represented by the ____________________. I think Mr. Prokofiev chose this instrument for grandfather because ______________________________________________________________________________________________________________________________________

4. The wolf is represented by _______________________________. I think Mr. Prokofiev chose these instruments as the wolf because ______________________________________________________________________________________________________________________________________

5. Peter is represented by _____________________________________. I think Mr. Prokofiev chose these instruments as Peter because ______________________________________________________________________________________________________________________________________

Name a character from one of your favorite books or stories.

Character _________________________________________________________________________________
Book ______________________________________________________________________________________

If you were a composer, what instrument would you choose to represent this character?
__________________________________________________________________________________________________________________________________
Explain why this is a good choice.  ______________________________________________________________________________________________
__________________________________________________________________________________________________________________________________

Cut apart the sentences and put them in order to tell the story of Peter and the Wolf. On the back of each strip, write the name of the instrument that was important in that part of the story.

A big gray wolf walked out of the forest into the meadow.

Hunters came out of the forest and Peter said, “Don’t shoot! Please help me take the wolf to the zoo.”

Peter noticed a cat spying on the bird and duck. Peter shouted, “Look out!” and the bird flew away.

Peter opened the gate and walked into the meadow. He heard a bird singing from the big tree.

The duck jumped out of the pond to run away from the wolf but the wolf caught it and swallowed the duck in one gulp.

Everyone walked together to bring the wolf to the zoo.

A duck wandered into the meadow through the open gate and took a swim in the pond.

To get away from the wolf, the cat climbed up the big tree and the bird flew up to a branch.

Peter climbed out onto a large branch of the tree. He made a lasso with a piece of rope and used it to catch the wolf by the tail.

Grandfather came out and saw that Peter had gone out into the meadow alone. Grandfather took Peter home and locked the gate behind them.
INVITE NEW GUESTS AND STUDENTS TO HEAR THE MINNESOTA ORCHESTRA

First-time patrons enjoy up to four tickets at this price for select performances. It’s our way of saying welcome to the Minnesota Orchestra!

Details: minnesotaorchestra.org/intro

Students with a valid student ID can reserve $12 advance rush tickets online to select performances.

Details: minnesotaorchestra.org/studentrush
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:
Fuzzy carpeting on the walls is another soundproofing element of the ring corridor. 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.

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!

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. 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!

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. One of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded “It could be like Fantastic Four superhero ‘The Thing!’”

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

Learn more about the hall: