YOUNG PEOPLE’S CONCERTS
RHYTHM MOVES ME
NOVEMBER 28-30, 2018
10am & 11:35am
ORCHESTRA HALL

Designed for students in grades 3-6
Prepared by the Minnesota Orchestra
Education & Community Engagement Department
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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 contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org.
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!

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.

(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.)
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.
Visit 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!
RHYTHM MOVES ME

Glinka  
*Ruslan and Ludmila* – Overture

Reich  
*Clapping Music*

Strauss  
*Radetzy March*

Beethoven  
*Symphony No. 7, movement 2*

Tchaikovsky  
*Waltz of the Flowers*

Márquez  
*Danzón No. 2*

The concert program is subject to change.

Meet the composers.
The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada, and Latin America, and most recent international tours have been to Cuba, Europe and South Africa.

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. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.
MEET THE PERFORMERS

AKIKO FUJIMOTO
ASSOCIATE CONDUCTOR

• Akiko Fujimoto is associate conductor of the Minnesota Orchestra. She joined the orchestra in September 2017.

• Fujimoto conducts many concerts, including the Young People’s concerts, and leads educational sessions with high school students. Conducting the Minnesota Orchestra “has been a dream come true” for her.

• Fujimoto was born in Japan, and moved to the United States at the age of 14.

• She studied music and psychology at Stanford University, and earned master’s degrees in choral and orchestral conducting from Boston University and the Eastman School of Music.
MEET THE PERFORMERS

BRIAN MOUNT
PRINCIPAL PERCUSSION

• Brian Mount holds the position of principal percussion in the Minnesota Orchestra. He joined the orchestra in 1997. Before coming to Minnesota, he was principal percussion of the Honolulu Symphony. Through the years he has performed with many other major orchestras across the United States.

• Mount graduated from Indiana University, and earned a master’s degree from Temple University in Philadelphia.

• Mount also plays guitar and sings with M.O.B. (Minnesota Orchestra Band), a Rock and Roll band formed by our own Minnesota Orchestra musicians three years ago.
MEET THE PERFORMERS

KEVIN WATKINS
ACTING ASSOCIATE PRINCIPAL TIMPANI
ACTING ASSOCIATE PRINCIPAL PERCUSSION

• Kevin Watkins holds the positions of acting associate principal timpani and acting associate principal percussion. He joined the Minnesota Orchestra in 1999.

• Watkins has also performed in many chamber music concerts, festivals, and recordings.

• Watkins earned degrees from the Oberlin Conservatory and Cleveland State University.

• In his spare time, Watkins enjoys playing golf, running, fishing, and preparing Kansas City-style barbeque.
LUDWIG VAN BEETHOVEN  
1770-1827  
LATE CLASSICAL PERIOD
- Ludwig van Beethoven was born in Germany, and had a very musical family.
- Young Ludwig learned to play violin and piano from his father. Through his teens, Ludwig studied piano and organ, music theory, violin, horn, and composition with various teachers.
- Beethoven moved to Vienna in his early 20s and continued to take lessons in composition.
- When he was about 30 years old, Beethoven started going deaf. He continued to compose by imagining the sounds made by different voices or instruments, and by feeling vibrations from his piano. He wrote some of his most famous music while he was deaf.
- Beethoven is most famous for his nine symphonies and is considered one of the greatest composers who ever lived.

MIKHAIL GLINKA  
1804-1857  
ROMANTIC PERIOD
- Mikhail Glinka was born into a wealthy family in Russia. He was raised to work in government service. He studied five languages, geography, mathematics, and zoology, plus piano and violin.
- Mikhail went away to school in St Petersburg at the age of 13, and that’s where he began composing.
- After he left school, Glinka took a job in the department of public highways, but he continued to study music and compose. Eventually he was able to devote all his attention to music.
- Glinka’s most famous works are two operas, A Life for the Tsar and Ruslan and Ludmila. He is the first Russian composer whose works were well-known outside of Russia.
- Mikhail Glinka has three music conservatories in Russia, a minor planet discovered in 1973, and a crater on Mercury named after him.

JOHANN STRAUSS, SR.  
1804-1849  
ROMANTIC PERIOD
- Johann was born in Vienna. At the age of 12, he apprenticed with a bookbinder but also took lessons on violin and viola.
- By his early 20s, Johann had completed the apprenticeship, and turned his full-time attention to music. He joined a small string orchestra that played waltzes and other music for dancing. They were very popular!
- Johann Strauss went on to form his own string orchestra and began writing music for it to play. His music and group were very popular; too!
- Johann’s three sons, Johann Jr., Eduard, and Josef, followed in their father’s footsteps and became popular dance composers as well.
- Still today, Johann Strauss is one of the best-known and well-loved dance composers in Vienna.
PETER TCHAIKOVSKY
1840-1893
ROMANTIC PERIOD

• Peter Ilyich Tchaikovsky was born in Russia. He grew up in a family that enjoyed music, and began taking piano lessons when he was 5 years old. 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. When he graduated, he had a job working for the government, but studied music whenever he could. Eventually he gave up law and became a student at the new conservatory of music.

• Tchaikovsky composed symphonies, operas, pieces for piano, and chamber music. He also composed three ballets, including Swan Lake and The Nutcracker.

• Tchaikovsky was well respected as a composer, orchestra conductor, music critic, and professor.

• He traveled to the United States in 1891 to conduct one of his pieces at the opening of Carnegie Hall in New York City.

STEVE REICH
1936-
CONTEMPORARY PERIOD

• Steve Reich was born in New York City, and took piano lessons as a child.

• At the age of 14, Steve began to study music seriously after he heard music from the Baroque period and 20th century.

• Steve studied drums in order to play jazz. He graduated from college with a degree in philosophy, and earned a master’s degree in composition.

• Reich often uses repetitive patterns in interesting and innovative ways! His work has been influenced by other composers, visual artists, and choreographers.

• Reich received the 2009 Pulitzer Prize for Music, along with several other awards. He holds honorary doctorates from New England Conservatory of Music (2011) and Royal College of Music in London (2016).

ARTURO MÁRQUEZ
1950-
CONTEMPORARY PERIOD

• Arturo was born in Sonora, Mexico, and grew up in a musical family. His father was a mariachi musician and his grandfather a folk musician.

• He started composing at the age of 16 and attended the Mexican Music Conservatory.

• Márquez’s music incorporates forms and styles of his native Mexico.

• Márquez has received many honors. He is widely recognized as one of the most important and admired Mexican composers of his generation.
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](https://www.mde.k12.mn.us).
Glinka’s *Ruslan and Ludmila* - Overture

**ABOUT THE MUSIC**

Mikhail Glinka composed his second opera, *Ruslan and Ludmila*, between 1837 and 1842. The opera is based on the poem written by Alexander Pushkin. It is a wonderful fairytale telling the story of the abduction of princess Ludmila and the quest of Ruslan the knight to save her; his journey is full of wizards, giants, and all kinds of wonder. The story ends with Ludmila’s safe return and their marriage.

Glinka’s music uses a lot of melodies he borrowed from folk songs, and sometimes it sounds dissonant. First performances of the opera were not well-liked by audiences. Today, however, *Ruslan and Ludmila* is one of Glinka’s most famous works, especially the Overture.

**KEY VOCABULARY**

Overture
the instrumental music that begins an opera, incorporating some of the melodies or themes that appear later in the work

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**JUST LISTEN (AND VIEW)!**

- London Symphony Orchestra
- Mariinsky Theatre Orchestra

Have students listen to and contrast these performances of the overture to *Ruslan and Ludmila*.

- What is different between the performances?
- Which performance do you like better, and why?

After they are familiar with the sound of this overture, students may also find it interesting to follow the musical score as they listen.

Before students view this performance, have them study the first page of the score:

- What do they notice?
- Are there any symbols or terms they already know?
- Point out the organization of the score, such as the fact that the string section has the bottom 5 lines (Violin I, Violin II, Viola, Cello, Double Bass).
Glinka’s *Ruslan and Ludmila* - Overture

**FOCUS ON STEADY BEAT**

☐ **I CAN**. I can tap the steady beat of the music.

*Ruslan and Ludmila* Overture has a strong, steady beat. When students listen to the music, have students tap the beat quietly, such as on their knee with two fingers. As the music progresses, have them change the way they tap to show change in the music. Changes might reflect one of these elements or another one of your choosing:

- **Dynamics** – For example, Tap with one finger when soft, up to three fingers when very loud; or low taps for soft and higher taps as the volume increases

- **Articulation** – For example, Tap with one finger when staccato or pizzicato, another hand movement for legato
Reich's Clapping Music

ABOUT THE MUSIC

Clapping Music is a piece for two performers, composed in 1972. It is one of the first pieces to use a technique called “phase shifting.” Both parts have the same pattern. Part 1 claps the rhythm pattern throughout the entire piece. Part 2 starts out clapping the pattern in unison with Part 1, then the pattern shifts by one beat after several repetitions. Part 2 keeps shifting until both parts end in unison.

KEY VOCABULARY

Ostinato
a short rhythmic (or melodic) pattern that is repeated throughout a piece

FOCUS ON RHYTHM

☐ I CAN perform the repeated pattern of part 1 in Clapping Music.

Clap this pattern slowly and then at a faster tempo. Challenge students to be able to perform it continuously for 15 seconds without a glitch. How about 30 seconds without a glitch? After students are able to repeat and repeat the pattern, view this performance by two percussionists in the London Sinfonietta. What comments or observations do student have about Clapping Music?

A) In this performance of Clapping Music, you can see the pattern each musician is playing.

• What does this piece remind you of?
• How do you think Steve Reich wants you to feel when listening to his music?
Strauss' *Radetzky* March

**ABOUT THE MUSIC**

*Radetzky* March was named for Field Marshall Radetzky von Radetz, a member of the Austrian army who helped defeat the Italian army in the Battle of Custoza (1866). When the march was first played for Austrian officers, they starting clapping and stamping their feet during the chorus. Today, *Radetzky* March is always the last piece of the famous New Year’s Day concert in Vienna, and the audience still claps along during the chorus.

**KEY VOCABULARY**

March

music usually in duple meter that is suitable for parades, processionals or military affairs

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**FOCUS ON FORM**

☐ I CAN… identify the form of *Radetzky* March as I listen.

Distribute *PRINTABLE 1* and have students follow the map as they listen.

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**JUST LISTEN (AND VIEW)!**

*Vienna Philharmonic*

A) This performance of *Radetzky* March is from the 2011 New Year’s Day concert by the Vienna Philharmonic, conducted by Franz Welser-Möst. Note the audience participation! Have students watch and observe, then play the video again and clap along at the appropriate times.

B) *Radetzky* March was composed to commemorate a military victory, and has since been associated with military events. View an excerpt (approx. 1:50-4:36) from this [military parade in Chile in 2016](#). What do students notice about the event? What do they notice about the music?
PREPARATION ACTIVITY #3

Beethoven's Symphony No. 7, movement 2

ABOUT THE MUSIC
Symphony No. 7 was composed between 1811 and 1812. It premiered in Vienna in 1813, conducted by Beethoven himself. The piece was well-liked by the audience! The most popular movement that night was the second, and the audience demanded it be repeated as an encore. Today, the second movement is often performed separately from the complete symphony, and may have been one of Beethoven’s most popular orchestral compositions.

KEY VOCABULARY
Motive
a rhythmic, melodic, or harmonic pattern that is used throughout a composition; in this work the motive is rhythmic: \( \text{\texttt{\textmusicalnote\textmusicalnote\textmusicalnote\textmusicalnote}} \)

Movement
a complete section of a larger composition

Symphony
a big composition for orchestra that is often divided into four sections or movements

JUST LISTEN (AND VIEW)!
Israel Philharmonic

A) Listen to this performance of Symphony No. 7, movement 2. Notice the long-short-short-long-long (ta-ti-ti-ta-ta) motive and good close-ups of instruments and musicians within the orchestra.

B) This video shows Symphony No. 7, movement 2 with animated graphic notation. It is very easy to see and hear the rhythmic motive as it is used throughout the movement.

FOCUS ON RHYTHM
☐ I CAN... create a rhythm line that is based on the same rhythm Beethoven used in Symphony No. 7, movement 2.

Duplicate and distribute PRINTABLE 2 to guide this short composition and performance experience.
PREPARATION ACTIVITY #4

Tchaikovsky's Waltz of the Flowers

ABOUT THE MUSIC

*The Nutcracker* is one of the most popular ballets in the United States. It was written by Tchaikovsky and received its first performance on December 18, 1892. It is a story of a little girl named Marie who shrinks down to the size of her toys as they come to life. In the second half of the story Marie attends a party with people and creatures from all over the world. During this party comes the *Waltz of the Flowers*, with a shimmering Dewdrop dancing among the lovely blooms.

The music from this ballet is used everywhere, in TV, movies, video games, commercials, shopping malls, you name it!

KEY VOCABULARY

**Ballet**
a story represented on stage through dance, music, costumes and scenery

**Waltz**
a ballroom dance in triple meter that was very popular in Europe in the 1800s

**Meter**
The pattern of strong and weak beats

JUST LISTEN (AND VIEW)!

Warsaw Philharmonic

A) View the excerpt from *Nutcracker* by The New York City Ballet. What do your students notice?

B) The animators at Disney reimagined this dance. Which version do you think better matches the music? What makes you say that?

FOCUS ON METER

☐ I CAN...perform the triple meter pattern when it appears in the music

Listen to this performance of *Waltz of the Flowers*, and focus on the feel of the triple meter. In some sections of the music you can clearly hear the rhythm pattern below. When you do, quietly join in by touching your thumb and first finger on alternating hands, as shown below.
Márquez's Danzón No. 2

ABOUT THE MUSIC

Danzón No. 2 is one of the most well-known orchestral pieces by composer Arturo Márquez. It premiered in 1994, and gained worldwide popularity when the Simón Bolívar Youth Orchestra of Venezuela performed it on their 2007 European and American tour (with Gustavo Dudamel conducting). The music reflects both the folklore of Veracruz, Mexico, and the dance style named danzón that originated in Cuba. Rhythmic interest and energy are created with accents and changing tempo.

KEY VOCABULARY

Syncopation

emphasis or accent placed on the weak beats or between beats in a measure

The prominent clave rhythm pattern in Danzón No. 2 is syncopated:

\[
\begin{align*}
\frac{3}{4} & \quad \frac{3}{4} \\
\end{align*}
\]

JUST LISTEN (AND VIEW)!

Simón Bolívar Symphony Orchestra

A) While viewing the performance, watch for one of these elements:

- What solo instruments do you see and hear?
- What percussion instruments do you see and hear?
- What do you notice about the rhythm?
- What do you notice about the use of dynamics?
- What do you notice about the tempo?

FOCUS ON FORM

☐ I CAN...follow the form of Danzón No. 2 when I listen.

Distribute PRINTABLE 3 and have students follow the map as they listen. Intensity of the music—created by dynamics, tempo, rhythm, and timbre—is shown a continuum from blue to purple to red.
Listening Map: Strauss' *Radetzky* March

Listen to *Radetzky* March performed by the Vienna Philharmonic and follow along using this listening map.

**INTRODUCTION:**

<table>
<thead>
<tr>
<th>Instrument</th>
<th>1st time</th>
<th>2nd time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chorus</td>
<td>p</td>
<td>ff</td>
</tr>
</tbody>
</table>
1. Create a rhythm line that is based on the same rhythm pattern Beethoven used in Symphony No. 7, movement 2.
   - Use these rhythms to complete the open measures: \( \frac{\text{J}}{4} \frac{\text{J}}{4} \)
   - Make sure there are 4 beats in each measure.
   - Make each measure unique.
   - Clap or tap your new rhythm line. Do you like the sound? If not, make changes until you like the sound of it.

2. The tempo of the second movement in Symphony No. 7 is medium (allegretto). Perform your rhythm line at the same tempo, slower (andante) and then quickly (allegro). Which tempo do you like best for your rhythm line?

3. Present your rhythm line one of these ways:
   - Use body percussion or a classroom instrument to perform your own rhythm line with a repeat.
   - Work with a partner and mix your measures together to perform an 8-measure line.
   - Work with a partner and each perform your own rhythm line at the same time to make a duet.
**Márquez Danzón No. 2**

Listen to this performance of Danzón No. 2 by the Simón Bolívar Symphony Orchestra and follow along with the listening map below.

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td><strong>Solo Clarinet, Claves, Piano</strong> + <strong>Solo Oboe</strong></td>
</tr>
<tr>
<td>1:17</td>
<td><strong>Strings take over the melody, Guiro</strong> + <strong>Solo Piano</strong></td>
</tr>
<tr>
<td></td>
<td><em>A little faster</em></td>
</tr>
<tr>
<td>1:53</td>
<td><strong>Strings</strong> + <strong>More instruments into Full Orchestra</strong></td>
</tr>
<tr>
<td></td>
<td><em>Gradually faster</em></td>
</tr>
<tr>
<td>2:24</td>
<td><strong>Call &amp; Response</strong> <em>(Woodwinds) (Brass)</em> Strings take over the melody</td>
</tr>
<tr>
<td>3:10</td>
<td><strong>Solo Piccolo</strong></td>
</tr>
<tr>
<td>3:27</td>
<td><strong>Woodwind melody – lots of Percussion!</strong></td>
</tr>
<tr>
<td></td>
<td><strong>Strings</strong></td>
</tr>
<tr>
<td>4:14</td>
<td><strong>Solo Piano, Claves</strong> + <strong>Solo Violin</strong></td>
</tr>
<tr>
<td>5:00</td>
<td><strong>Strings take over the melody – intensity in the sound</strong></td>
</tr>
<tr>
<td>5:31</td>
<td><strong>Solo Clarinet + Solo Flute</strong></td>
</tr>
<tr>
<td></td>
<td><em>Clave rhythm pattern</em></td>
</tr>
<tr>
<td></td>
<td>✂ODB.Ct ➨ silence</td>
</tr>
<tr>
<td>6:19</td>
<td><strong>Low strings – intensity in the sound</strong></td>
</tr>
<tr>
<td>6:32</td>
<td><strong>Solo Trumpet</strong></td>
</tr>
<tr>
<td>7:04</td>
<td><strong>More Trumpets</strong></td>
</tr>
<tr>
<td>7:13</td>
<td><strong>Full Orchestra – lots of energy!</strong></td>
</tr>
<tr>
<td>7:41</td>
<td><strong>Call &amp; Response</strong> <em>(Woodwinds) (Brass)</em> Strings take over the melody</td>
</tr>
<tr>
<td>8:24</td>
<td><strong>Solo Piccolo</strong></td>
</tr>
<tr>
<td></td>
<td><em>Slower</em></td>
</tr>
<tr>
<td>8:38</td>
<td><strong>Full Orchestra – lots of energy!</strong></td>
</tr>
<tr>
<td></td>
<td><em>suddenly pp ➨ fff</em></td>
</tr>
</tbody>
</table>
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!

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 so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!

fuzzy carpeting on the walls is another soundproofing element of the ring corridor.
**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!