YOUNG PEOPLE’S CONCERTS
FEBRUARY 9 AT 10AM & 11:35AM
ORCHESTRA HALL

CONCERT PREPARATION GUIDE

Recommended for grades 6-12
Prepared by the Minnesota Orchestra Collaborative Design Team & Education/Community Engagement Department
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>02</td>
<td>About Orchestra Hall</td>
</tr>
<tr>
<td>03</td>
<td>TABLE OF CONTENTS</td>
</tr>
<tr>
<td>04</td>
<td>Preparing for the Field Trip</td>
</tr>
<tr>
<td>06</td>
<td>Preparing for the Concert</td>
</tr>
<tr>
<td>10</td>
<td>Concert Program</td>
</tr>
<tr>
<td>12</td>
<td>Meet the Performers</td>
</tr>
<tr>
<td>18</td>
<td>Meet the Composers</td>
</tr>
<tr>
<td>20</td>
<td>Standards Connection</td>
</tr>
<tr>
<td>22</td>
<td>Preparation Activities</td>
</tr>
<tr>
<td>33</td>
<td>Printables</td>
</tr>
</tbody>
</table>
Dear Teachers,

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

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.

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
612-371-5650

Chris Johnson
Young People's Logistics Coordinator
612-371-5671
PREPARING FOR THE CONCERT  Whether your student learners are brand new to the orchestra or veteran classical music listeners, here are some steps you can take to prepare for the concert!

REVIEW CONCERT ETIQUETTE

Use 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:


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.

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-pYmCcHVk4OR_i2gHR9baS7

When introducing movements of Symphony No. 4 to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Start with question 1. On repeated listenings, move through the questions in order.

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?

Concert host Sam Bergman—music historian, violist in the Minnesota Orchestra, and engaging storyteller—will help students understand the context of the music. Students can best prepare for the concert by becoming familiar with the sound of the music, then leave the rest to Sam and the Minnesota Orchestra!

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.
Click here for an interactive guide to the orchestra.
TCHAIKOVSKY’S SYMPHONY NO.4

 Symphony No. 4 in F minor, Op. 36

Andante sostenuto – Moderato con anima
Andantino in modo di canzona
Scherzo: Pizzicato ostinato
Finale: Allegro con fuoco

The concert program is subject to change.
Learn more about the composer here.

“And that, dear friend, is all I can tell you about the symphony. But the nature of instrumental music is precisely this, that it resists detailed analysis. Where words fail, music speaks…”
- Tchaikovsky
• 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
SAM BERGMAN HOST

• Sam was born in Boston, and grew up in a series of small towns in Massachusetts and Pennsylvania.

• When he turned 4 years old, his birthday wish was to start playing violin. He got his wish and, in addition to playing the violin, decided to take up the viola when he was 11 or 12 years old.

• He joined the viola section of the Minnesota Orchestra in 2000.

• Shortly thereafter, Sam started hosting concerts for the Minnesota Orchestra. He now hosts a variety of programming for the orchestra including "Inside the Classics" and "Symphonic Adventures"—which brings the full orchestra out to local high schools.

• He has a fairly extensive backyard herb and vegetable garden (even though he claims that he knows very little about gardening!) and graduated from St. Olaf College in Northfield, MN. Um Ya Yal

Learn more here: http://www.minnesotaphore.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/319-violin/696-sam-bergman
MEET THE COMPOSER

PYOTR ILYICH TCHAIKOVSKY
1840-1893
ROMANTIC PERIOD

• Tchaikovsky was born in Russia, and began studying music as a child.
• His parents sent Peter to a school of jurisprudence and when he graduated he worked for a few years as a government clerk.
• Tchaikovsky returned his full attention to music when a new school opened. (This school became known as the St. Petersburg Conservatory.) There he studied harmony, counterpoint, and composition.
• In 1866, Tchaikovsky became professor of harmony at the Moscow Conservatory, and continued to compose. He also worked as a music critic for several Moscow newspapers.
• When Tchaikovsky had financial difficulties, Nadezhda von Meck, a widow, commissioned him to write several pieces. She was his patron for many years.
• Peter never met Mrs. Von Meck, but they exchanged hundreds of letters. Symphony No. 4 is dedicated to her.
• Tchaikovsky composed ballets, symphonies, choral works, and pieces for solo piano. His music is known for its beautiful melodies.
Preparation Activities support learning in the following areas:

**ARTISTIC LITERACY**

**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.

**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.

For general information on concert etiquette and the symphony orchestra, please see “Preparing for the Concert” on pages 6-7.
Tchaikovsky Symphony No. 4

ABOUT THE MUSIC

Symphony No. 4 was composed between 1877 and 1878. It is sometimes nicknamed “Fate” after the ominous opening “Fate” motive of Movement I. The “Fate” motive returns briefly in Movement IV.

The form of the symphony came out of the Classical Period. The Classical symphony had four distinct and separate movements in a standard pattern.

Movement I: Allegro. This movement follows what is called ‘sonata form’
INTRODUCTION: an optional slow beginning
EXPOSITION: presentation of themes
DEVELOPMENT: manipulation of motives or parts of themes
RECAPITULATION: bringing back the themes and moving toward closure

Movement II: Slow, lyrical

Movement III: Dance-like, based on Minuet and Trio, and usually following an ABA form

Movement IV: Quick and exciting finale

Tchaikovsky, as well as other composers of his time, was stretching and changing the traditional symphonic form to allow the music to be more expressive. Compared to the music of earlier composers, Tchaikovsky’s compositions called for more instruments and a larger orchestra, which he used masterfully.

You ask whether the symphony has a definite program. Usually when I am asked this question about a symphonic work I answer, “None at all!” And in truth, it is a hard question to answer. How shall I convey those vague sensations one goes through as one composes an instrumental work without a definite subject? It is a purely lyrical process. It is a musical cleansing of the soul, which boils over with an accumulation that naturally seeks its outlet in tones, just as a lyric poet will express himself in verse. But I have strayed from answering your question. In our symphony there is a program (that is, the possibility of explaining in words what it seeks to express), and to you, and you alone, I can and wish to indicate the meaning both of the work as a whole and its individual parts. Of course, I can do this here only in general terms…

ACTIVITIES

ACTIVITY #1

DESCRIBE GENERAL IMPRESSIONS OF THE MUSIC

☐ I CAN listen to and describe my general impressions of Symphony No. 4.

A) Listen and Respond

• Together, listen to one or more movements of Symphony No. 4. Have students list 25 things they hear or notice in the music.
• Ask students to name the instrument family or section they think is most important in Symphony No. 4, and explain their answer. Discuss in partners or small groups before sharing in the full class.

B) Bravo! Bravo!

• Some of the first performances of Symphony No. 4 were met with negative criticism—it was too long, too dark, didn’t follow the expected form of the symphony, the loud brass and timpani parts were disturbing, and more! When Tchaikovsky conducted its premiere in England in 1893, however, the audience applauded enthusiastically at the end of each movement. Ask students to decide if they would have been among the critics or those who cheered. What about the piece did they like or not like? Students should be able to use specific details of the music to justify their answers.

ACTIVITY #2

FOCUS ON MUSICAL TERMS

☐ I CAN explain the meaning of musical terms Tchaikovsky used to give detailed instructions on how he wanted Symphony No. 4 to be performed.

A) Define

• Use PRINTABLE 1, and have students work in partners or small groups to define the musical terms used in each movement. What do the terms or markings tell the musicians? What techniques might musicians use to produce that sound or style?
• Notice patterns in the terms, both within a movement and from one movement to another. When students listen another time, they might notice the recurring or similar tempos, tempo changes, and styles.
• Students may enjoy looking at the Symphony No. 4 score Leonard Bernstein marked when he was conducting the New York Philharmonic. http://archives.nyphil.org/index.php/artifact/a4659/31-d825-4d52-a550-0c06753c4c871
ABOUT THE MUSIC

The first movement in Symphony No. 4 is written in sonata form with the addition of a coda, meaning the first movement is divided into five sections:

- Introduction – Exposition – Development – Recapitulation – Coda

Tchaikovsky also expanded each of these sections to be longer than they were in the Classical Period.

Tchaikovsky gave a detailed description of this movement and its dark character in the same 1878 letter:

The Introduction is the kernel of the whole symphony, without question its main idea.

This is Fate, the force of destiny, which ever prevents our pursuit of happiness from reaching its goal, which jealously stands watch lest our peace and well-being be full and cloudless, which hangs like the sword of Damocles over our heads and constantly, ceaselessly poisons our souls. It is invincible, inescapable. One can only resign oneself and lament fruitlessly.

This disconsolate and despairing feeling grows ever stronger and more intense. Would it not be better to turn away from reality and immerse oneself in dreams?

O joy! A sweet, tender dream has appeared. A bright, beneficent human form flits by and beckons us on:

How wonderful! How distant now is the sound of the implacable first theme! Dreams little by little have taken over the soul. All that is dark and bleak is forgotten. There it is, there it is – happiness!

But no! These were only dreams, and Fate awakens us from them:

And thus, all life is the ceaseless alternation of bitter reality with evanescent visions and dreams of happiness...

There is no refuge. We are buffeted about by this sea until it seizes us and pulls us down to the bottom. There you have roughly the program of the first movement.

ACTIVITY #3

FOCUS ON FORM IN MOVEMENT I

☐ I CAN recognize the form of Movement I when I listen to Symphony No. 4.

☐ I CAN recognize the Fate motive when I listen to Movement I of Symphony No. 4.

A) Decode and Listen

• Have students work with a partner to study PRINTABLE 2, and describe what will happen at each step along the Listening Map. Discuss any questions or descriptions they don’t understand.

• Have students focus on the Fate motive. What about the pitches, rhythm, tempo, timbre, or something else in the music might have prompted people to nickname it “Fate”?

• Have students listen again to Movement I and follow along on the PRINTABLE 2 Listening Map. Signal each time the Fate motive is heard.
ABOUT THE MUSIC

Just like composers of the Classical Symphony, Tchaikovsky wrote his second movement as a slow, lyrical melody with a song-like character.

In the same letter mentioned earlier, Tchaikovsky describes the second movement as portraying a different kind of sadness:

The second movement of the symphony expresses a different aspect of sorrow, that melancholy feeling that arises in the evening as you sit alone, worn out from your labors. You've picked up a book, but it has fallen from your hands. A whole procession of memories goes by. And we are sad that so much already is over and gone, and at the same time we remember our youth with pleasure. We regret the past, and yet we have no wish to start life anew. We are weary of life. How pleasant to relax and look back. Much comes to mind! There were blissful moments, when our young blood seethed and life was good. And there were bitter moments of irretrievable loss. But it is all so far off now. It is at once sad and somehow sweet to lose ourselves in the past.

ACTIVITY #4
FOCUS ON FORM IN MOVEMENT II

☐ I CAN recognize the sound of instruments in the orchestra.
☐ I CAN recognize main parts of Movement II and describe 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/

B) Decode and Listen
- Have students work with a partner to study PRINTABLE 3, and describe what will happen in each part along the Listening Map. Discuss any questions or descriptions they don’t understand.
- Have students listen to Symphony No. 4, Movement II and follow along on the PRINTABLE 3 Listening Map. Signal when a new part begins.
ABOUT THE MUSIC

Traditionally the third movement of a symphony was composed in ABA form, with an A section containing the dance rhythm of a 'minuet' and a 'trio' section in the middle. Tchaikovsky replaces the minuet with a scherzo and makes all of the string players play in a style called 'pizzicato,' meaning they pluck the strings with their fingers instead of using a bow.

In his letter, Tchaikovsky described the first two movements as being quite dark while this one has a much more ambiguous character:

The third movement does not express definite feelings. These are, rather, capricious arabesques, fugitive images which pass through one's mind. At heart one is neither merry nor sad. One's mind is a blank: the imagination has free rein and it has come up with these strange and inexplicable designs... Among them all at once you recognize a tipsy peasant and a street song... Then somewhere in the distance a military parade goes by. There are the completely unrelated images that pass through one's head as one is about to fall asleep. They have nothing in common with reality; they are strange, wild, and incoherent...
About the Music
Tchaikovsky's fourth movement incorporates a Russian folk song, "In the Field Stood a Birch Tree." Tchaikovsky explains that in this movement our hero goes outside in the company of others (explained using a folksong) and finds that he can enjoy life through the happiness of others.

The fourth movement: If you can find no impulse for joy within yourself, look at others. Go out among the people. See how well they know how to rejoice and give themselves up utterly to glad feelings. It is a picture of a popular holiday festivity. But hardly have you succeeded in forgetting yourself and enjoying the spectacle of others' joys, when tireless Fate reappears and insinuates itself. But the others pay no heed. They do not even look around to see you standing there, lonely and depressed. Oh, how merry they are! And how fortunate, that all their feelings are direct and simple. Never say that all the world is sad. You have only yourself to blame. There are joys, strong though simple. Why not rejoice through the joys of others? One can live that way, after all.

And that, dear friend, is all I can tell you about the symphony. Of course it's neither a clear nor a complete explanation. But the nature of instrumental music is precisely this, that it resists detailed analysis. Where words fail, music speaks, as Heine put it.

About the Music
Tchaikovsky's fourth movement incorporates a Russian folk song, "In the Field Stood a Birch Tree." Tchaikovsky explains that in this movement our hero goes outside in the company of others (explained using a folksong) and finds that he can enjoy life through the happiness of others.

The fourth movement: If you can find no impulse for joy within yourself, look at others. Go out among the people. See how well they know how to rejoice and give themselves up utterly to glad feelings. It is a picture of a popular holiday festivity. But hardly have you succeeded in forgetting yourself and enjoying the spectacle of others' joys, when tireless Fate reappears and insinuates itself. But the others pay no heed. They do not even look around to see you standing there, lonely and depressed. Oh, how merry they are! And how fortunate, that all their feelings are direct and simple. Never say that all the world is sad. You have only yourself to blame. There are joys, strong though simple. Why not rejoice through the joys of others? One can live that way, after all.

And that, dear friend, is all I can tell you about the symphony. Of course it's neither a clear nor a complete explanation. But the nature of instrumental music is precisely this, that it resists detailed analysis. Where words fail, music speaks, as Heine put it.
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/Tchaik4_Home

Teachers: https://www.surveymonkey.com/r/Tchaik4_School

STUDENT FEEDBACK FORM

PLEASE RESPOND BELOW USING WORDS OR PICTURES

**BEFORE THE CONCERT**

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

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

**DURING THE CONCERT**

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

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

**TELL US YOUR MUSICAL STORY**

Music makes me...

**List three things you learned at the concert!**

1. 

2. 

3. 

**AFTER THE CONCERT**

If you could change or add 3 things during the concert, what would they be?

I would change: ____________________________________________________________________________________________________

I would change: ____________________________________________________________________________________________________

I would change: ____________________________________________________________________________________________________

**HELP US DO OUR BEST**

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

Returning by email to: education@mnorch.org
Tchaikovsky used many music terms to give very detailed instructions on how he wanted Symphony No. 4 performed. Do you know what they mean?

### Dynamics:
- Fff
- ff
- f
- mf
- p
- pianissimo (ppp)
- piano (p)
- mezzo forte (mp)
- mezzo piano (mp)
- mezzo forte (mf)
- piano (p)
- pianissimo (ppp)

### Articulation:
- staccato
- tenuto
- accented
- staccato
- arco
- pizzicato
- legato

This movement is quite complex, but here are some milestones to listen for. Notice when and how often the FATE motive returns.

### Exposition
- THEME 1 – Moderato con anima
  - This theme is generally four measures descending sequence, then four measures ascending sequence. Very chromatic. Long ritardando as it transitions to next theme.
  - Begins with solo Bassoon (molto più mosso)

### Development
- Motives from THEMES 1 & 2 are woven together in different ways and move from instrument section to another. Listen for the dotted rhythms. Intensity builds!

### Recapitulation
- THEME 1
- THEME 2
- Begins with solo Bassoon

### Coda
- Molto più mosso
- Ends on repeated F minor triad, then unison F.
## Table 3

**Andantino in modo di canzona**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00</td>
<td>THEME 1st time – Oboe</td>
</tr>
<tr>
<td>0:51</td>
<td>THEME 2nd time – Cello</td>
</tr>
<tr>
<td>1:36</td>
<td>Tutti, Important rhythm</td>
</tr>
<tr>
<td>2:25</td>
<td>Scale-like running sixteenth notes begin and continue into THEME A.</td>
</tr>
<tr>
<td>2:47</td>
<td>THEME 1st time – Bassoon and Viola</td>
</tr>
<tr>
<td></td>
<td>How do the running sixteenth notes change?</td>
</tr>
<tr>
<td></td>
<td>THEME 2nd time – Violin I and Viola</td>
</tr>
<tr>
<td>3:24</td>
<td>Tutti</td>
</tr>
<tr>
<td>4:03</td>
<td>Transition to C introducing dotted rhythm</td>
</tr>
<tr>
<td>4:23</td>
<td>Piu mosso</td>
</tr>
<tr>
<td></td>
<td>Clarinet/Bassoon → Strings → Woodwinds</td>
</tr>
<tr>
<td>6:32</td>
<td>Tempo I</td>
</tr>
<tr>
<td></td>
<td>THEME 1st time – Violin I</td>
</tr>
<tr>
<td></td>
<td>Listen for short runs in the woodwinds—sometimes descending, sometimes ascending.</td>
</tr>
<tr>
<td>7:16</td>
<td>Tutti, with phrases of THEME A interjected by woodwinds</td>
</tr>
<tr>
<td>9:30</td>
<td>THEME 2nd time with extended phrase – Bassoon</td>
</tr>
<tr>
<td></td>
<td>First phrase of THEME A is passed around between instrument sections and dies out at the end.</td>
</tr>
</tbody>
</table>

## Table 4

**Listen to the symphony**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:32</td>
<td>Tempo I</td>
</tr>
<tr>
<td></td>
<td>THEME 1st time – Violin I</td>
</tr>
<tr>
<td></td>
<td>Listen for short runs in the woodwinds—sometimes descending, sometimes ascending.</td>
</tr>
<tr>
<td>7:16</td>
<td>Tutti, with phrases of THEME A interjected by woodwinds</td>
</tr>
<tr>
<td>9:30</td>
<td>THEME 2nd time with extended phrase – Bassoon</td>
</tr>
<tr>
<td></td>
<td>First phrase of THEME A is passed around between instrument sections and dies out at the end.</td>
</tr>
</tbody>
</table>
Motives to follow:

1. [Musical notation image]

2. [Musical notation image]

3. [Musical notation image]

Listen for these milestones throughout the movement. Tchaikovsky often uses the motive as a starting point for more development.

1 1 2 1 1 3

2

3

CODA

FATE

Repeated V-I cadence; Repeated F Major triad; Unison F

FATE motive

1 1 1 2 1 1 3

3

2

FATE

Repeated V-I cadence; Repeated F Major triad; Unison F

TCHAIKOVSKY’S SYMPHONY NO. 4, MOVEMENT IV
LISTENING MAP
OTHER OPPORTUNITIES AND RESOURCES

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:
Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor. Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in these lockers during concerts.

You 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.

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our orchestra play. But that also means that if you talk from your seats the musicians can hear you too!
Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn’t decide what to use. 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: http://www.minnesotaorchestra.org/images/pr/pdf/renovation_project_facts.pdf