CONCERT PREPARATION GUIDE

YOUNG PEOPLE’S CONCERTS
WATCH THE ORCHESTRA GROW
OCTOBER 23–24, 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 call our Logistics Coordinator at 612-371-5671.
PREPARING FOR THE CONCERT

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

REVIEW CONCERT ETIQUETTE

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

CONCERT ETIQUETTE CHANT

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

Pine Hill Elementary Students Perform Chant

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

(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.)

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.
CONNECT WITH THE ORCHESTRA!

REVIEW INSTRUMENTS OF THE ORCHESTRA

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

CONNECT WITH THE MINNESOTA ORCHESTRA

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

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

CONNECT WITH THE ORCHESTRA!
Visit www.minnesotaorchestra.org/guide to learn about the instruments of the orchestra. You’ll see photos of the instruments, descriptions, and short video demonstrations too!
WATCH THE ORCHESTRA GROW

Haydn  
*Presto* (Mvt.IV), from Symphony No. 92

Mozart  
*Adagio* (Mvt. II), from Clarinet Concerto in A major

Beethoven  
*Allegro* (Mvt. IV), from Symphony No. 5

Wagner  
Prelude to Act 3 of *Lohengrin*

Fauré  
*Sicilienne* from *Pelléas et Mélisande*

Britten  
*Percussion Variation* from *The Young Person’s Guide to the Orchestra*

Britten  
*Fugue* from *The Young Person’s Guide to the Orchestra*

*The concert program is subject to change.*

Learn more about the composers [here](#).
MEET THE PERFORMERS

• 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, South Africa and the Middle East!

• There are approximately 85 musicians in the orchestra.

• The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No.1 and 4.

• Our musicians are the best at what they do and dedicate their lives to music making. However, they are also athletes, teachers, volunteers, pet-owners, environmentalists, and more!
MEET THE PERFORMERS

AKIKO FUJIMOTO
ASSOCIATE CONDUCTOR

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

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

• Akiko will conduct all of our Young People’s Concerts this season and lead the orchestra in concerts for high schools, families, and at outdoor performances.

• Akiko collaborated with community members to launch the Orchestra’s first full-orchestra Sensory-Friendly Family Concert in the Summer of 2018!
MEET THE PERFORMERS

MEET THE PERFORMERS

GABRIEL CAMPOS ZAMORA
PRINCIPAL CLARINET

- Gabriel grew up in Costa Rica where he began studying music at the National Institute of Music.

- He heard someone play the clarinet and fell in love with it when he was about 10 years old!

- Gabriel became the Orchestra’s principal clarinet in 2017.
JOSEPH HAYDN
1732-1809
CLASSICAL PERIOD
• Joseph Haydn was born in Austria.

• Haydn moved out of his parents’ home when he was just 6 years old so he could train to become a musician.

• His parents could not read music but often sang together with their family and friends. His dad was a self-taught harp player.

• Haydn became known for his beautiful singing voice but struggled as a young composer.

• Slowly, he became more and more famous. He would later be known as the most famous composer of his time. He invented new musical forms like the string quartet and the symphony and was later named “Father of the Symphony.”

WOLFGANG AMADEUS MOZART
1756-1791
CLASSICAL PERIOD
• Wolfgang Amadeus Mozart was born in Austria.

• His father was a composer and musician and started teaching Mozart the piano when he was only four years old.

• Mozart is one of the most famous composers. He wrote his first piece of music when he was just five years old! When he was 6, his father took him and his sister around Europe to perform music and they became famous.

• Mozart wrote over 600 works—everything from short piano pieces to full operas.

LUDWIG VAN BEETHOVEN
1770-1827
CLASSICAL PERIOD
• Ludwig van Beethoven was born in Germany.

• His father was a singer and became his first music teacher.

• Beethoven became a traveling performer at a young age and started making money to support his family.

• When he was about 30 years old, Beethoven started going deaf. Even though he couldn’t hear the music he was composing, he wrote some of his most magnificent music while he was deaf!

• Beethoven is most famous for his nine symphonies and is considered one of the greatest composers who has ever lived.
RICHARD WAGNER
1813–1883
ROMANTIC PERIOD
• Richard Wagner was born in Germany.
  • When he was just 15 years old, Wagner actually took
    Beethoven’s 9th symphony and wrote it out for piano
    only. When you take a piece of music that was meant
    for certain instruments and you write it out for a new
    instrument (or instruments), this is called “transcribing.”
  • Wagner was most famous for the operas that he
    composed. Some of his operas are over 4 hours long!
  • Even though he is famous for his operas, it took a long
    time for his compositions to become popular. But, in the
    end, his persistence paid off and his operas are now
    performed regularly all over the world.

GABRIEL FAURÉ
1845–1924
ROMANTIC PERIOD
• Gabriel Fauré was born in France.
  • He was an excellent music student at his school in
    Paris and even won prizes for his accomplishments in
    performing and composition.
  • Fauré brought a lot of new ideas to the composition
    world—many of them weren’t very well liked by audience
    members or music critics at first—but that didn’t stop him
    from trying new things.
  • He liked to compose for smaller groups, or chamber
    ensembles, and never wrote a concerto or symphony for
    full orchestra.
  • Just like Beethoven, Fauré started losing his hearing and
    created some of his most beautiful compositions during
    this time. However, unlike Beethoven, he never went
    completely deaf.

BENJAMIN BRITTEN
1913–1976
MODERN PERIOD
• Benjamin Britten was born in England.
  • His father was a dentist and his mother loved music,
    especially singing, and often held concerts in their house.
  • Britten composed a lot of music for movies but he is
    widely known for his composition “The Young Person’s
    Guide to the Orchestra.”
  • He didn’t believe in fighting wars so when England got
    involved in World War II, he left for America. He ended up
    getting homesick and going back to England before the
    war was over.
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.
Haydn’s *Presto* (Mvt. IV) from Symphony No. 92

**ABOUT THE MUSIC**

Joseph Haydn wrote his Symphony No. 92 in 1789, as one of a set of three symphonies commissioned by the French Count d’Ogny. Although his work was paid for by a Frenchman, the symphony is commonly known as the “Oxford Symphony” because Haydn is said to have conducted the piece at a ceremony in 1791 during which he was awarded an honorary doctoral degree from Oxford University.

This piece will open the concert when you arrive at Orchestra Hall for our Young People’s Concert Watch the Orchestra Grow. As you listen to the music, notice what instruments you see on stage. The orchestra will be quite small! (Haydn Instrumentation: 1 flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani and strings.)

**KEY VOCABULARY**

**Tempo**
how slow or fast the music is played

**Presto**
a fast tempo

**Dynamics**
how soft or loud the music is played

**Forte**
a loud sound

**Piano**
a soft sound
Haydn’s *Presto* (Mvt. IV) from Symphony No. 92

**FOCUS ON INSTRUMENTS**

☐ I CAN name the four families of instruments in an orchestra.

☐ I CAN identify characteristics of each family of instruments.

☐ I CAN recognize at least three instruments by sound when I listen to the music.

**A) LISTEN!**

Members of a family typically share something in common. Perhaps it’s eye color, hair color, mannerisms, or even hobbies. Just like families, instruments share similar characteristics too. We call them instrument families!

- **Discussion:** Think about your own family. What do you have in common? What differences do you have?

- **Brainstorm:** Think about an instrument that you know already. What material is it made of—wood or metal? How is the sound made—with a bow, by blowing air into it, or by striking it? Draw your instrument and label it. [Printable #1](https://example.com)

- **Activity:** Show the class your picture, describe your instrument and hang it on a wall or blank space. After all of the pictures are up on the wall, begin grouping instruments together into families. Make sure you have a rationale or justification for grouping instruments together!

**B) CHECK!**

- Look at the pictures of each instrument family provided on this page.

- Check the instruments families you just grouped together by comparing them to the pictures provided.

- **Challenge:** Where do instruments like the harp, contrabassoon, saxophone, bass clarinet, gong, baritone, or piano belong? Why?
PREPARATION ACTIVITY #1 (CONTINUED)

Haydn’s *Presto* (Mvt. IV) from Symphony No. 92

**C) LEARN MORE!**

- Learn more about the instruments and musicians of your Minnesota Orchestra by using our [Interactive Guide to the Orchestra](#).
- Listen to audio clips of each instrument
- Using iPads? Consider downloading the [Orchestra App](#) by the Philharmonia Orchestra ($14).

**D) CHALLENGE YOUR EARS!**

- Listen to the first 10 seconds of Haydn using the YouTube link provided. What instrument family do you hear? (String Family)
- Now listen to the first 20 seconds of Haydn. Check your answer to the first question and listen for the woodwind instrument that joins in. (Flute)
- And now, listen to the first 50 seconds of Haydn. Check your answers to the last two questions and then listen for the brass instruments that join in. (Trumpets and French Horns)
- Pair and Share: Check your answers with a partner or discuss as a class.
PREPARATION ACTIVITY #1 (CONTINUED)

Haydn’s *Presto (Mvt. IV)* from Symphony No. 92

**FOCUS ON DYNAMICS**

☐ I CAN... show that I recognize loud (forte) sounds and soft (piano) sounds by using movement.

A) LISTEN AND WATCH!
Listen to the music using the YouTube link provided. Focus on the conductor and notice at least 2 ways that he uses his body to show the musicians what dynamics he wants to hear. (Here are some we noticed in the first 2 minutes, in order: small, light movements for piano dynamics; larger more forceful movements for forte dynamics; crouching down for piano dynamics; stern strong facial expressions for forte dynamics; hands pushing toward the ground as if to hush orchestra for piano dynamics; a “shush” motion with finger to lips for piano dynamics…)

B) CREATE!
Create your own way of showing forte and piano dynamics with your body. What if you made big, tall shapes with your body when you heard something loud? Or small, crouched shapes with your body when it was quiet? Could you work with a partner?

C) PERFORM!
Perform your movements with the dynamics of the music.
Mozart’s Adagio (Mvt. II) from Clarinet Concerto in A major

ABOUT THE MUSIC

Wolfgang Amadeus Mozart wrote his Clarinet Concerto in A major just two months before he died. The concerto follows the typical three movement form (fast-slow-fast) and demonstrates the range and virtuosity of the modern clarinet. He did not write out any of the cadenzas which gives the clarinet soloist the opportunity to create their own.

This piece will feature Gabriel Campos Zamora, principal Clarinet of the Minnesota Orchestra. See Gabriel’s full bio here. He will perform the Adagio, or second movement, of the piece during the concert. Enjoy the beauty and peacefulness of this famous concerto!

KEY VOCABULARY

**Concerto**

a composition that features a solo instrument, typically in three movements (fast-slow-fast)

**Cadenza**

when the solo instrument plays completely alone, without orchestra accompaniment

**Tempo**

how slow or fast the music is played

**Adagio**

a very slow tempo

CLICK HERE TO LISTEN

Mozart’s Adagio (Mvt. II) from Clarinet Concerto in A major (live version)

Mozart’s Adagio (Mvt. II) from Clarinet Concerto in A major (audio only)
FOCUS ON THE CLARINET
☐ I CAN... define what a single reed is and how it makes sound.

A) LISTEN!
- Listen to the clarinet.
- Learn more about the clarinet section of your Minnesota Orchestra by using our Interactive Guide to the Orchestra.

B) LEARN ABOUT REEDS!
The clarinet is a single reed instrument. That means, one piece of wood, or cane is used to produce sound. The oboe and bassoon are considered double reeds because they use two reeds tied together. While the oboist or bassoonist can produce sound by moving air through the small opening of their double reed alone, clarinetists need to attach their single reed to a mouthpiece to create a sound. The single reed is attached to the mouthpiece using a piece of metal called a ligature. The musician then blows air into the mouthpiece and the thin reed vibrates with his or her breath. Clarinets come in all shapes and sizes from the small E-flat clarinet to the huge B-flat contrabass clarinet. Although they can make high and low sounds, clarinets are known for having a rich, warm tone.

Look at the picture of the clarinet family. Predict which clarinet makes the highest sound and which clarinet makes the lowest sound and why. If you were to play a clarinet, which one would you choose?

Mozart’s Adagio (Mvt. II) from Clarinet Concerto in A major

ABOUT THE MUSIC
Wolfgang Amadeus Mozart wrote his Clarinet Concerto in A major just two months before he died. The concerto follows the typical three movement form (fast-slow-fast) and demonstrates the range and virtuosity of the modern clarinet. He did not write out any of the cadenzas which gives the clarinet soloist the opportunity to create their own.

The Minnesota Orchestra will feature a past winner of the Young Artist Competition offered through FRIENDS of the Minnesota Orchestra, Jonathan Cohen. Read more about Jonathan here. He will perform the Adagio, or second movement, of the piece during the concert. Enjoy the beauty and peacefulness of this famous concerto!

KEY VOCABULARY
Concerto— a composition that features a solo instrument, typically in three movements (fast-slow-fast)
Cadenza— when the solo instrument plays completely alone, without orchestra accompaniment
Tempo— how slow or fast the music is played
Adagio— a very slow tempo

Click here to listen to Mozart's Adagio (Mvt. II) from Clarinet Concerto in A major
https://www.youtube.com/watch?v=6QAAZ29cvfU (live version)
https://youtu.be/BxgmorK61YQ (audio only)
Mozart’s *Adagio* (Mvt. II) from Clarinet Concerto in A major

**PREPARATION ACTIVITY #2 (CONTINUED)**

**FOCUS ON THE FORM**

**A) INVESTIGATE THE “A” SECTION!**

Tell the students to listen to the music and focus on the form. The *Adagio* is in ternary form, or ABA form (same—different—same).

- Using the shapes on the right as a visual, have students start investigating the “A” section by helping them identify two melodies.

- Play the first 40 seconds of the YouTube link (audio version only) so students can hear Melody #1. We’ve notated the first four measures below.

**Melody #1**

![Melody #1 notation](Image)

Play beginning-1:16.

- Before playing the music, tell the students you are going to play the Melody #1 clip again but let it keep going a little longer. When they hear the new part, their job is to notice if the orchestra plays the same melody the clarinet just played or something different. (Same) (Melody #1, Orchestra)

Play 1:17-1:54.

- Students should be listening for Melody #2. We’ve notated the first four measures on the right.

**Melody #2**

![Melody #2 notation](Image)


- Again, before playing the music, tell students you are going to play the Melody #2 clip again but let it keep going a little longer. When they hear the new part, their job is to notice if the orchestra plays the same melody the clarinet just played or something different. (Same) (Melody #2, Orchestra)

Now they have the whole “A” Section down! Have them listen to the section one last time by playing the music from the beginning-2:31.

- While they listen, students could use the touch chart on page 29 to show they recognize where they are in the music.

- Before they listen, students could create simple, smooth movements to show the first four measures of Melody #1 and Melody #2. Use scarves if you have them!
Mozart’s *Adagio* (Mvt. II) from Clarinet Concerto in A major

**PREPARATION ACTIVITY #2 (CONTINUED)**

**FOCUS ON THE FORM**

*A* Section: *Adagio* from Mozart’s Clarinet Concerto in A major

<table>
<thead>
<tr>
<th>Melody #1</th>
<th>Melody #1</th>
<th>Melody #2</th>
<th>Melody #2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarinet</td>
<td>Orchestra</td>
<td>Clarinet</td>
<td>Orchestra</td>
</tr>
</tbody>
</table>

**B) INVESTIGATE THE “B” SECTION!**

Play the “B” Section, 2:32-4:45.

- Before playing the clip, tell students to be “cadenza spies” and listen for when the clarinet plays totally alone. Have the class come up with a signal or movement that they can use to show you when they think the cadenzas appear in the music.

- At the end of the clip, let the music keep playing. Ask students to raise their hand if they recognize the music. (They should! At 4:45, section “A” begins again!)

**Music for Relaxation**

Music has been proven to reduce stress and lower blood pressure. Having a rough day with your students? Consider taking a couple of minutes to reboot and refocus. If your school practices yoga, this piece of music might be just the ticket for a yoga session!

- If you have permission, turn the lights out or have students close their eyes.

- If you have permission, allow students to lie on their backs with their knees bent and feet flat on the floor. This is a restful position that allows the body to rest and regain energy.
**PREPARATION ACTIVITY #3**

**Beethoven’s Allegro (Mvt. IV), from Symphony No. 5**

**ABOUT THE MUSIC**

Ludwig van Beethoven spent four years crafting his Symphony No. 5 during a period of time from 1804-1808. Just three years prior to beginning this composition, Beethoven had announced that his hearing loss was getting worse but stated in a letter that he would "seize Fate by the throat; it shall not bend or crush me completely." It is this sentiment, this grit and steadfast determination, that we now associate with Beethoven’s Fifth Symphony—even calling the opening measures of the first movement the “fate knocking on the door” motive.

Although the orchestra will be focusing on an excerpt from the fourth and final movement during the concert, we highly recommend listening to as much of the symphony as time allows with your learners. [Full symphony conducted by Gustavo Dudamel](https://www.youtube.com/watch?v=681vZLoJy0).

Need to prioritize? Listen to one minute of the first movement and compare it with that of the fourth movement excerpt that will be performed on the concert (see where to start the fourth movement in the YouTube links below). Notice the drastic change of mood and key from C minor to C major. Could it be that this is Beethoven’s way of saying he has chosen to give Fate a run for his money and persist in his passion for composing despite going deaf?!

As you listen to the music, notice what instruments you see on stage. The orchestra is growing! (Beethoven Instrumentation: 1 piccolo (Mvt. IV only), 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 1 contrabassoon (Mvt. IV only), 2 horns, 2 trumpets, 3 trombones, timpani, and strings.)

**KEY VOCABULARY**

- **Tempo**—how slow or fast the music is played
- **Allegro**—a fast tempo, but not as fast as Presto!
- **Trill**—quickly going back and forth between two pitches
- **Accelerando**—increasing the tempo, or speed, of the music

**CLICK HERE TO LISTEN**

- **(Live version; begin at 6:50)**
- **(Audio only; begin at 4:00)**

**ADDITIONAL LISTENING:**

Listen to this short NPR interview about Beethoven’s 5th Symphony with Conductor Christoph Eschenbach.
FOCUS ON THE PICCOLO

☐ I CAN... describe at least three features of the piccolo.
☐ I CAN... compare and contrast the piccolo and clarinet.

A) LISTEN!

• Typically there is only one piccolo player in an orchestra. Our piccolo player is Roma Duncan. Read her bio.

• Learn more about the piccolo in this video of Roma.

B) LEARN ABOUT FLUTES AND PICCOLOS!

• Flutes are the oldest instrument in the world. In fact, archeologists found flutes made of animal bone in a cave in Germany and discovered they were made 40,000 years ago!

• Today, flutes are made from a variety of different metals and woods but most flutes look as if they’re made of silver. They have a wide range of tone color. The flute is held sideways with both hands so the thumbs and fingers can open and close keys for different pitches. Sound is produced by blowing across the hole in the mouthpiece, similar to how you would blow across the top of a glass bottle.

• The piccolo is half the size of a flute and plays one octave higher. It is the highest sounding instrument in the orchestra and has a very bright sound that can be heard even when the whole group is playing! The piccolo is considered a very challenging instrument to play and is often used for fast, exciting music like the solo in Sousa’s “Stars and Stripes Forever.”
  - Listen to Staff Sgt. Torin Olsen play it with the West Point Band. Can you identify the trill when he plays it towards the end of his solo?

C) COMPARE AND CONTRAST!

• Students learned about the clarinet in the Mozart activities. Now have them compare and contrast these two instruments that belong to the same instrument family but have their own unique characteristics as well. Use Printable #2.

Listen to Staff Sgt. Torin Olsen play it with the West Point Band. Can you identify the trill when he plays it towards the end of his solo?
A) **BEETHOVEN SCAVENGER HUNT!**

- Watch this live performance with Leonard Bernstein and the Vienna Philharmonic (begins at 6:50)
- Use Printable #3 as a class or individually.

B) **ROTARY TRUMPETS**

After completing the Beethoven activity, students may have noticed that the trumpets look sideways in the video and be curious for an explanation. Here’s some helpful information:

- Most of the trumpets you see in a modern symphony orchestra today have three piston valves at the top. **A**

- However, the trumpets you saw in the video are called “rotary trumpets” because they have rotary valves instead of piston valves. They are located at the right hand side of the instrument therefore making it look like the players are playing a “sideways trumpet!” **B**

- Piston valve trumpets are known to give a brighter and more brilliant sound while rotary valve trumpets produce a warmer tone quality. The predecessor to these trumpets was called a natural trumpet. Look at the picture; what’s missing? **C**

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**FOCUS ON THE INSTRUMENTS**

- I CAN... identify the piccolo by sight and sound in Beethoven’s music.
- I CAN... recognize and name at least five instruments by sight and sound in Beethoven’s music.

*Teachers, if your learners have limited experience with listening for and labeling instruments of the symphony orchestra, consider using some of the Haydn activities at the beginning of this guide.*

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**Table of Contents > Preparation Activities**
Wagner’s Prelude to Act 3 of Lohengrin

ABOUT THE MUSIC

Richard Wagner’s famous opera Lohengrin, was inspired by medieval poetry written by German author Wolfram von Eschenbach. In the poem, the main character is a brave knight named Lohengrin who is sworn to protect a princess named Elsa with one caveat—that she never ask him his real name. He arrives in a boat pulled by swans, defeats her other suitor Count Telramund in battle and Act I comes to a close. In the next two Acts, things get dark and stormy with Count Telramund and his new wife plotting to destroy Elsa and seek revenge. Truly, this opera has all of the fixings of a fairy tale (minus the dragons). In fact, the King of Bavaria, also known as the “Fairy-tale King” loved the story so much, he built his famous castle “Neuschwanstein” or “New Swan Stone” after Lohengrin, the Swan Knight! The castle is said to have been the inspiration for Disneyland’s Sleeping Beauty Castle.

During the concert, the orchestra will play the Prelude to Act III of Lohengrin. Although it is a short piece, meant to get the audience to pay attention and get ready for the final act, the music is dramatic and the instrumentation of the orchestra is quite full. Notice how many instruments are on the stage now! (Wagner Instrumentation: 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 French horns, 3 trumpets, 3 trombones, 1 tuba, percussion and strings.)

KEY VOCABULARY

Prelude

a short piece of music played to introduce a larger work, in this case, an opera.
Wagner’s Prelude to Act 3 of *Lohengrin*

**FOCUS ON THE TUBA**

☐ I CAN... describe at least three features of the tuba.

**A) LISTEN!**

- Typically there is only one tuba player in an orchestra—just like the piccolo! Our tuba player is Steve Campbell. [Read his bio.](https://education.mnorch.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/334-steve-campbell)

- Learn more about the tuba in this video of Steve.

**B) PREDICT!**

Prior to learning about the tuba, have your students look at the picture of the tuba on the right and make some predictions. Use the questions below to help your discussion. Answer key is on page 27.

- Look at the size of the tuba. Do you predict that it makes higher sounds than violins or lower sounds than violins?

- Look at all of the tubing that is wound up to make the tuba. If you were to unravel the tubing, how many feet long do you think it would be—3 feet, 9 feet, or 18 feet?

- Do you think the tuba can play a beautiful melody?

- Predict what part of the instrument is held to the player’s lips.

- Predict what part of the instrument the sound comes out of.

- Predict what part of the instrument helps to change the pitches, or notes, played.

Think about one question you have about the tuba. Hold it in your mind or write it down and then share it with the class!

If you find yourself unable to answer a learner’s question about the tuba, email us at education@mnorch.org and we’ll ask our tuba player Steve Campbell!

**C) LEARN ABOUT THE TUBA!**

Learn more about the tuba using our [Guide to the Orchestra](https://education.mnorch.org/about/who-we-are/musicians-soloists-conductors/orchestra-musicians/334-steve-campbell).

Listen to the Canadian Brass play the “Tuba Tiger Rag” at NPR studios for a Tiny Desk Concert, (begins at 4:40)
Wagner’s Prelude to Act 3 of Lohengrin

FOCUS ON FORM & INSTRUMENTATION

☐ I CAN... identify the two main themes in Wagner’s music.
☐ I CAN... identify the sound of the full orchestra, the brass family, the oboe, flute, clarinet and violins in Wagner’s music by following along with the Listening Map.

A) LISTEN!

Teachers, play the recording of Wagner’s music.

• Ask students what they noticed while they listened. (We like the series of three questions: What did you notice in the music? What did you hear that makes you say that? What more did you hear?)

B) ANALYZE!

Use Printable #4. Follow along with the Listening Map as you listen to Wagner’s music again.

• Ask students the same three questions as before and see what else they noticed.
• Ask students to tell you how many main themes there are in the music (2). Did those themes repeat? (Yes).

C) CREATE!

Split your class up into three groups. Have each group create a way to show the steady beat of the music, an interesting movement that goes with their music, or a frozen shape that shows the mood of the music. (Remember, this story is about heroic knights, brave princesses and gentle swans pulling a boat—could the characters be represented in the movement or shapes?)

• Group A—Triangle, Full Orchestra Theme
• Group B—Square, Brass Family Theme
• Group C—Woodwind solos section

D) PERFORM!

Perform your group creation with the music.
Faure’s Sicilienne from Pelléas et Mélisande

ABOUT THE MUSIC
Gabriel Faure’s Pelléas et Mélisande, Op. 80 was written in 1898 and inspired by a play of the same name written by Maurice Maeterlinck. It is a suite, meaning that it has more than one section or movement to it. Faure composed his original suite within a very tight timeline—just 6 weeks—writing to his wife “I will have to grind away hard for Mélisande when I get back. I hardly have a month and a half to write all that music. True, some of it is already in my thick head!”

During the concert, our focus will turn to the harp with this piece. Make sure you notice not only the harpist’s fingers as she plucks the strings, but her feet too! Did you know a harp has pedals?!

KEY VOCABULARY
Sicilienne
a musical style, often in time signatures of 6/8 or 12/8, giving it a lilting and dance-like feel. The Sicilienne is typically played at a slow tempo and is usually in a minor key.
Faure’s Sicilienne from Pelléas et Mélisande

FOCUS ON THE HARP
☐ I CAN... describe at least three features of the harp.

A) LISTEN!
• Use our guide to the orchestra to learn more about the harp.
• Typically there is only one harp player in an orchestra—just like the piccolo and the tuba! Our harp player is Kathy Kienzle. Read her full bio.

B) LEARN ABOUT THE HARP!
The harp is a unique member of the orchestra since it plays a role that sometimes places it with the string family and other times places it with the percussion section! Typically, the harp even sits between the string family and the percussion family so it can play “double duty.” Instead of having 4 strings like the violin, viola, cello and bass, it can have up to 47 strings! Concert harps that are used in symphony orchestras also have pedals on the bottom, just like a piano, but the pedals serve a different purpose—to change the pitch of the strings. With pedals, a harp can play every note of the scale (we call this a chromatic scale) and therefore have a much wider possibility of pitch combinations. To play the harp the musician has to sit down with the harp leaning on their shoulder and pluck the strings with their fingertips.

Look at the picture to the right to learn about the parts of the harp.
Britten’s Percussion Variation and Fugue from The Young Person’s Guide to the Orchestra

ABOUT THE MUSIC

Benjamin Britten wrote this beloved classic in 1945 using a theme by composer Henry Purcell as the unifying element throughout the piece. It was originally commissioned for an educational film called Instruments of the Orchestra, which featured the London Symphony Orchestra. Since it was premiered, Britten’s composition has become a staple of concert halls and classrooms alike, delighting and educating listeners about the individual instruments and instrument families of the symphony orchestra.

If you have 20 minutes, we highly recommend watching this YouTube video of the whole piece! It has still images of each instrument mentioned in the music and is an excellent learning tool for young students.

The Minnesota Orchestra will perform two movements from this work during the concert. Notice how many instruments are on stage!

(Britten Instrumentation: piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 french horns, 2 trumpets, 3 trombones, tuba, percussion, harp and strings.)

KEY VOCABULARY

Fugue
a composition in which the subject (theme) is stated by one instrument, and then echoed by other instruments entering one at a time. A fugue differs from a canon because each echo of the subject is not identical in pitch. In fact, as the subject enters each time, it often alternates between the tonic (root of the scale being used) and the dominant (fifth scale degree of the scale being used).

Subject
the main theme, or melody, of the fugue.
FOCUS ON THE PERCUSSION MOVEMENT

☐ I CAN recognize and label each of the percussion instruments found in Britten’s Percussion Movement.
☐ I CAN put the percussion instruments I hear in the right order, using Printable #5.

• Use Printable #5 for this activity
• Look at each percussion instrument and check for student understanding. Make sure students know what each instrument is.
• Listen to the percussion movement without narration and have students put the percussion instruments they hear featured in the correct order.

Percussion Printable #5 Answer Key

1) Timpani
2) Bass Drum
3) Cymbals
4) Tambourine
5) Triangle
6) Snare Drum
7) Chinese Block
8) Xylophone
9) Castanets
10) Gong
11) Whip
Britten’s *Percussion Variation* and *Fugue* from *The Young Person’s Guide to the Orchestra*

**FOCUS ON THE FUGUE**

- I CAN... identify the Fugue theme, or subject, in Britten’s music.
- I CAN... recognize and identify each instrument that plays the subject as it enters in the Fugue using Printable #6.

- Use Printable #6 for this activity

- Look at each instrument in the “instrument bank” and check for student understanding. Make sure students know what each instrument is.

- Isolate the Fugue theme, or subject.
  - First, listen to the piccolo play the subject. You may want to do this multiple times as it’s quite fast! (0:00-0:06)
  - Show the notation of the 8-measure subject. Have students discuss what they notice. What kind of rhythms do they see? Do they see any patterns? Do they see any accents?
  - Listen to the recording again, this time following along with the notation.

- Group Listening Challenge: Once students are fairly comfortable with the subject of the fugue, have them watch the YouTube video and raise their hand every time they hear a new instrument play the subject.

  *Teacher Note: The camera shots in the video actually show the fugue subject as it is being passed from instrument to instrument. This visual will assist their listening challenge and get them ready to take on the individual challenge next.*

- Individual Listening Challenge: Using Printable #6, have students write down each instrument as it plays the subject of the fugue. Choose from the instruments listed in the box at the top of the printable.

  *Teacher Note: Choose whether or not you want to have students see the video as they listen. It’s an extra challenge to rely on your ears only!*

**Percussion Printable #6 Answer Key**

1) Piccolo
2) Flutes
3) Oboes
4) Clarinets
5) Bassoons
6) Violins
7) Violas
8) Cellos
9) Double basses
10) Harp
11) French horns
12) Trumpets
13) Trombones and Tuba
14) Percussion
Instrument Introduction

Draw your favorite instrument in the box and answer the questions below.

Name of Instrument: ____________________________________________

This instrument is made of: □ Wood   □ Metal   □ Other: ________________________________

To make sound on this instrument, a musician uses: □ A Bow   □ Air   □ Mallets/Sticks   □ Other: ________________________________
Clarinet and Piccolo: Venn Diagram

Compare/Contrast two members of the woodwind family—the clarinet and the piccolo.
Beethoven Scavenger Hunt

Watch Leonard Bernstein conduct the Vienna Philharmonic (begins at 6:50)

We made a list of important moments during the video and put them in order. Have students mark when they see each item as they listen and watch the YouTube video. Or, if you’re doing this activity as a class, have the class come up with a signal or movement that they can use to show you when they think they’ve found each item on the list!

Review each item on the list before beginning this activity so students know what to expect. It goes by quickly!

1. The String Family
2. Conductor Leonard Bernstein shrugging his shoulders and bouncing up and down
3. Four French horn players
4. A cello
5. Timpani mallets
6. A clarinet
7. The full symphony orchestra
8. Clarinets and Bassoons
9. Conductor Leonard Bernstein smiling
10. Four trumpets (notice anything strange about them?)
11. (CHALLENGE!) A contrabassoon
12. A piccolo
13. A piccolo playing a long trill
14. An accelerando
15. Conductor Leonard Bernstein smiling again

What else did you notice? Either write down or remember something else that you noticed or have a question about while you watch the video:
Listening Map: Wagner’s Prelude To Act III Of Lohengrin

Use this recording and follow along on the map.

- Full Orchestra (0:00-0:23)
- Brass Family (0:24-1:11)
- Full Orchestra (1:12-1:22)
- Oboe solo (1:23-1:35)
  - Flute copies oboe solo (1:36-1:48)
  - Clarinet & violins (1:49-2:12)
- Full Orchestra (2:13-2:24)
- Brass Family (2:25-2:48)
Benjamin Britten’s Percussion Movement from Young Person’s Guide to the Orchestra

The percussion instruments below are out of order. As you listen to Britten’s music, number each instrument that you hear and put them back in order! Then write the name of the instrument next to the picture.
Benjamin Britten’s Percussion Movement from Young Person’s Guide to the Orchestra

Listen to this performance by the Berlin Philharmonic and list the instruments you hear in order.

INSTRUMENT BANK

Violins
Percussion
Piccolo
Violas
French Horns
Bassoons
Double Basses

Trumpets
Flutes
Cellos
Clarinets
Oboes
Harp
Trombones & Tuba

1. ________________________________  8. ________________________________
2. ________________________________  9. ________________________________
3. ________________________________ 10. ________________________________
4. ________________________________ 11. ________________________________
5. ________________________________ 12. ________________________________
6. ________________________________ 13. ________________________________
7. ________________________________ 14. ________________________________
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...
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!

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!

Lockers

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. 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!
**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!