

CURRICULUM GUIDE

FALL YOUTH CONCERTS

Stories Told Through Music

Kyle Knox, Conductor



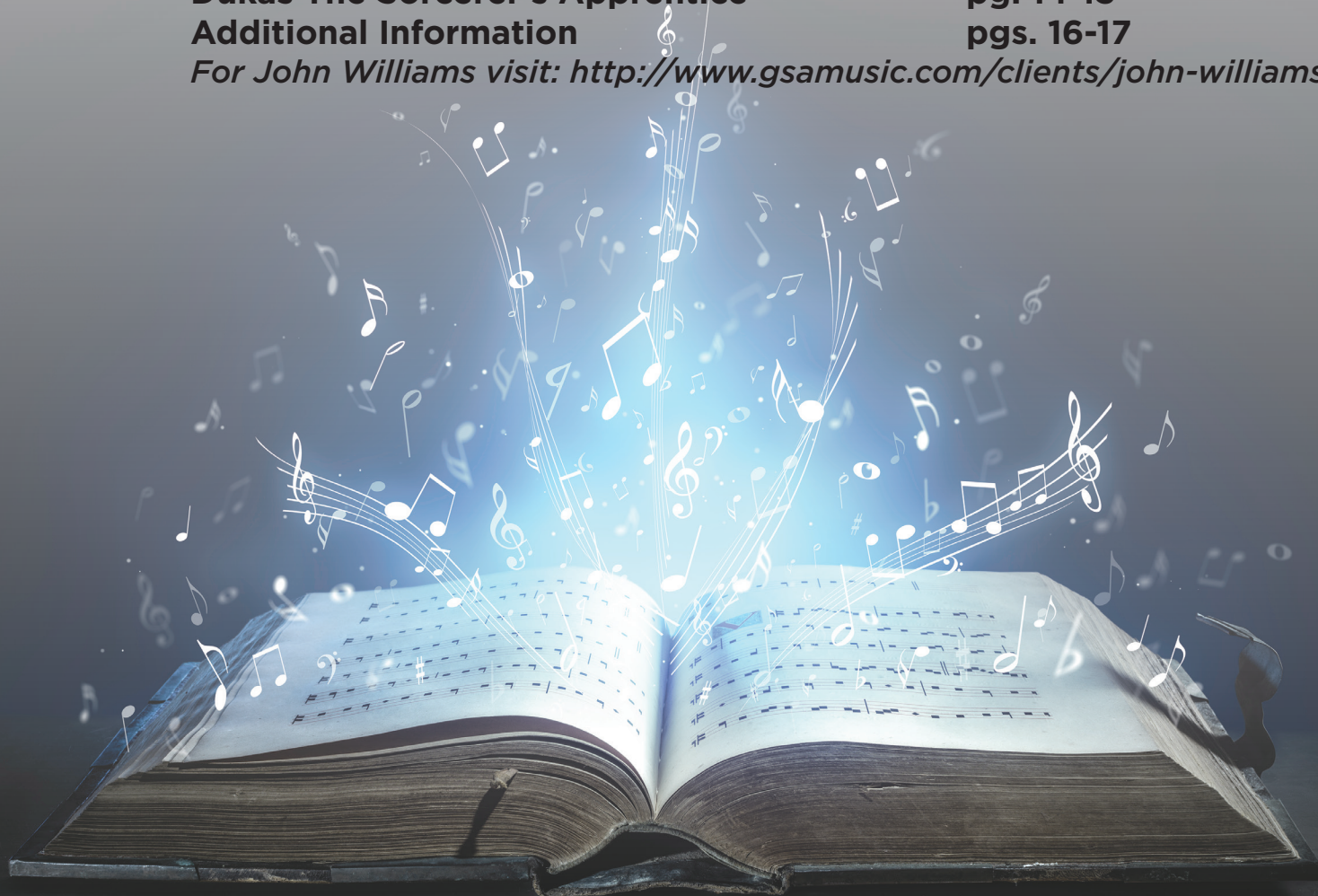
MADISON
SYMPHONY
ORCHESTRA
JOHN DEMAIN | MUSIC DIRECTOR

Welcome!

The Madison Symphony Orchestra welcomes you to our 38th Annual Fall Youth Concerts! We are thrilled to share the experience of a live orchestra concert with you and your students. In an effort to support your work in the classroom, we created this guide as an introduction to the concert program as you begin to prepare your students for a memorable and meaningful concert experience. We look forward to seeing you at the Fall Youth Concerts!

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For John Williams visit: <http://www.gsamusic.com/clients/john-williams/>



Concert Program

FALL YOUTH CONCERTS

Stories Told Through Music

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LUDWIG VAN BEETHOVEN (1770-1827)

Symphony No. 6 in F Major, Op. 68 (“Pastoral”)

IV. Allegro: Thunder, Storm

SERGEI PROKOFIEV (1891-1953)

Lieutenant Kijé Suite

I. Birth of Kijé

III. Kijé’s Wedding

IV. Troika

FALL YOUTH CONCERTO COMPETITION WINNERS TBD

Soloists TBD

PAUL DUKAS (1865-1935)

The Sorcerer’s Apprentice

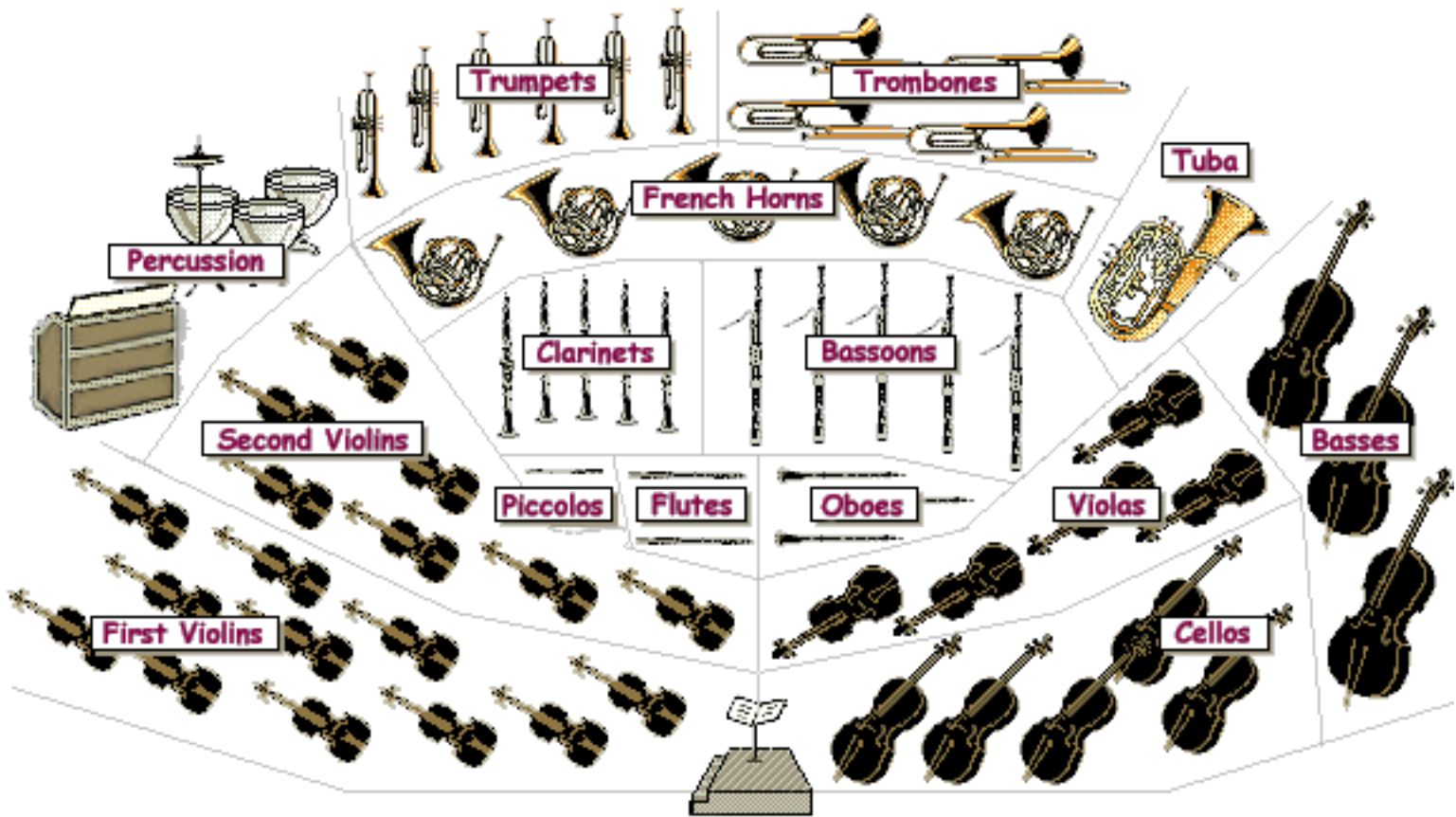
Narrator TBD

JOHN WILLIAMS (B. 1932)

Harry Potter and the Sorcerer’s Stone Suite

Excerpts

About the Orchestra



An orchestra has four main groups. The strings are up front—like violins. The woodwinds are behind them—instruments like clarinet and flute. The brass section is behind the woodwinds—these are the larger, metal instruments, like tubas and trumpets. The percussion section is behind the violins, and you will see drums, a xylophone, and an array of other instruments making up this section.

Symphony orchestras have existed from very early in history. The modern orchestra has been around for about 250 years. Johann Sebastian Bach and George Frederick Handel were some of the earliest composers to write for the symphony orchestra in the early 18th century. Franz Joseph Haydn and Wolfgang Amadeus Mozart later enlarged and further developed the ensemble. A symphony orchestra, like the Madison Symphony Orchestra, has at least 90 musicians!

WHAT IS A SYMPHONY? The word symphony can be used in two ways—you could say “I’m going to listen to the Madison Symphony Orchestra” or you could say “They are playing Beethoven’s Fifth Symphony”. So - what’s the difference? A symphony can be a group of musicians, with strings, woodwinds, brass, and percussion, led by a conductor. A symphony can also be a piece of music written for orchestra, usually with three or four different sections called “movements”.

About Conductor Kyle Knox



Kyle Knox took over the dual positions of Music Director of WYSO and Associate Conductor of the Madison Symphony Orchestra in the 2018-2019 season. Past and upcoming conducting credits include Mark Adamo's *Little Women* with Madison Opera, *Albert Herring*, *The Turn of the Screw*, and *Transformations* with UW Opera, Madison Symphony's 2017 Concert on the Green, *Die Fledermaus*, *The Gondoliers* and *H.M.S. Pinafore* with Madison Savoyards, as well as UW Music Clinic's High School Honors Orchestra. Other concerts include *Carousel*, *Sunday in the Park with George*,

and *Sweeney Todd* (2018) with Middleton Players Theatre, Jon Deak's *The Passion of Scrooge* with Oakwood Chamber Players, as well as regular appearances with the Middleton Community Orchestra. He was formerly a clarinetist with the Milwaukee Symphony, Santa Fe Opera, and Philadelphia Orchestras, and on faculty at UW-Milwaukee. Festival credits include Tanglewood, Spoleto (Italy), Santa Fe Chamber Music, and Bowdoin, among others. His debut album, the first commercial recording of Conrad Susa's chamber opera *Transformations*, was released in the summer of 2018 on iTunes. He holds degrees from Juilliard and UW-Madison.

WHAT IS A CONDUCTOR?

A conductor is somebody who leads the performance of an orchestra or choir, and they are called by the title of maestro (for men) or maestra (for women.) He or she is responsible for preparing the orchestra to perform by hours of studying the music personally, then many hours of rehearsing and practicing with the orchestra. What are some of the things the conductor does during the performance?

- Uses a baton to conduct the orchestra.
- Helps the musicians know how to start together, and when to stop.
- Directs the orchestra to "cut off" together at the end of notes or a piece.
- Directs the orchestra when to grow louder or get softer.
- Directs the orchestra on how loudly to play, or to quiet down.

Concert Etiquette



After the lights dim and you hear some announcements, the concertmaster will walk on stage. You can clap for the concertmaster when she walks on stage. The concertmaster is the leading first violin player, and she is responsible for tuning the orchestra.



The concertmaster will cue the oboist to play the note, "A". The oboist is responsible for playing the note that all other members of the orchestra will tune to. Every family plays an "A" along with the oboe player to adjust their instruments and make sure everyone is playing in tune together.



After the whole orchestra has tuned, the conductor will walk on stage! You can clap for the conductor when he walks on stage. When the conductor comes out, he may cue the orchestra to stand, he may talk to the audience, or he may have the orchestra play right away. It's a surprise every time!



How do you know when to clap? It's okay to clap when someone new enters the stage - like the concertmaster or the conductor, or a special guest or soloist! You also know to clap after a piece when the conductor lowers his arms. Be sure to watch carefully for this important sign!

Questions for Active Listening

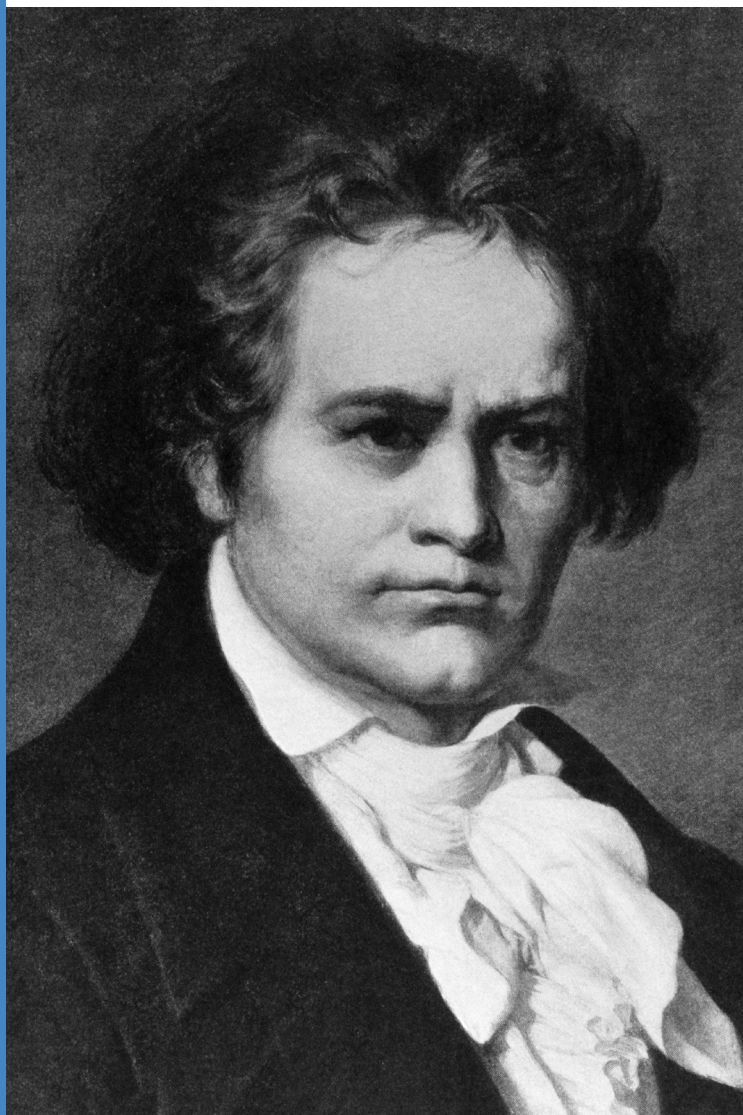
WHAT SHOULD I PAY ATTENTION TO?

There are lots of things to pay attention to while watching the Madison Symphony Orchestra perform! Here are a few questions that will help you know what to look at or listen for during the performance.

- Can you hear each instrument? Can you tell which instruments are playing at any given time?
- When is the orchestra playing loudly (in musical terms, forte) or softly (piano)?
- When is the orchestra growing louder (crescendo) or quieting down (diminuendo)?
- When is the orchestra starting to play faster (accelerando) or slowing down (ritardando)?
- What sort of a mood is in the music? Is it happy mood (major key)? Or is it more of a sad mood (minor key)?



Beethoven Symphony No. 6



Ludwig van Beethoven (1770-1827) was born in 1770 in Bonn, Germany and died in 1827 in Vienna, Austria. He is considered one of the most important composers ever, and his 250th birthday will be celebrated in 2020. Beethoven expanded the symphony from the Classical idea of Haydn and Mozart into the larger, more dramatic expression that would inspire composers of the Romantic period and beyond.

Beethoven began losing his hearing before he was 30 years old, and he eventually lost it completely. But he never stopped composing.

At some point in 1803, Beethoven wrote a brief musical idea and called it “the murmuring of the brook” - this ‘thought’ would later develop into his pastoral symphony. He collected more ideas over the next few years but the majority of Symphony No. 6 was written in 1808, around the same time as his very famous Symphony No. 5. Both symphonies were performed for the first time in concert, in Vienna on December 22, 1808.

Beethoven, in his own writings, titled the work “pastoral”, wanting it to bring up images of country life. The sixth symphony was considered ‘cutting-edge’ for the time, leaving the traditional four-movement plan behind in favor of five movements. The opening movement (*Allegro non troppo*) is a generously-proportioned sonata form, with a remarkable gentleness throughout. This calm mood continues in the second movement (*Andante molto moto* - “Scene by the brook”). Here again Beethoven uses a common form with none of the usual fire and excitement his music is known for.

The final three movements are played without pause. The third movement (*Allegro* - “happy gathering of townspeople”) is a light and happy setting of rustic dances. The “Thunderstorm” of the fourth movement doesn’t take long to break, and there is a crashing fortissimo chord and a series of lightning strikes. Beethoven uses a series of shocking chords and surprising effects to paint his storm. Listen for the thunder and lightening in the storm at the Fall Youth Concerts!

The storm passes quickly however, leaving a calm, pastoral duet of clarinet and horn to introduce the finale (Allegretto - “Shepherd’s song. Grateful thanks to the Almighty after the storm”). The main idea of this last movement is serene and hymn-like.

GIVE IT A TRY: Listen to Beethoven’s “Storm.” Can you hear the quiet beginning, the raindrops, and eventually the full power of the storm? Now listen again, and see if you can hear the musical ideas as they develop. This piece is important because it tells a story AND keeps to the ideals of Classical form.

WHAT WOULD YOU DO? If you were a composer and you wanted to express a storm in music, would you make the music fast or slow? Loud or soft? High or low? What instruments and instrument combinations would you choose?

WHAT DID BEETHOVEN DO? He begins with a quiet phrase in the violins which sounds like raindrops. As the storm builds, he adds more instruments and uses dynamic extremes of *pp* and *ff* to create excitement. Fast notes in the low instruments provide the rumbling of thunder.



Prokofiev *Lieutenant Kijé* Suite



Sergei Prokofiev (1891-1953) was born into a wealthy and cultured family in Russia. His father was an agricultural engineer and his mother was a fine pianist. It was his mother's influence that propelled her precocious and musical son to his life's work in music.

As a student at the famous St. Petersburg Conservatory (like Shostakovich!), he was unruly and made few friends. It was his relationship with one of his teachers that helped develop his compositional skills. He delighted in using unusual meters and tonalities with lively rhythms that displayed musical humor.

The below text is taken from the Philharmonia Orchestra, London <https://www.youtube.com/watch?v=y-qe28e0cWM> with musical examples from Wikipedia.

“The Russian composer Sergei Prokofiev was brilliant at telling stories through music. He has transformed the adventures of Peter and the Wolf, Cinderella, and Romeo and Juliet into sound. Yet of all his musical tales, none has a plot quite quite as bizarre as Lieutenant Kijé’s.

The music was originally written as the soundtrack for a film made in 1933. This old black and white movie was set during the reign of Czar Paul I of Russia. It tells of a mischievous military secretary, a gullible king and an imaginary soldier called Kijé.

Prokofiev turned the film soundtrack into a concert suite, taking all the best tunes from the movie and arranging them into a fun piece for the orchestra to play in the concert hall. In just five short movements, Kijé goes from birth to death, with a romance, wedding party and sleigh ride sandwiched in the middle.

Everything begins with the sound of a distant cornet. This is an instrument similar to the trumpet and it takes us right into the heart of the heart of the Russian military.”

Opening Fanfare:



“The story involves a silly mistake made by Czar Paul’s military secretary. One day, while copying a list of soldiers in the army, a slip of the pen adds Kijé’s name by mistake. This takes place a long time before computers so the secretary would have had to rewrite the entire list by hand, but because he was a little bit lazy, he decided to leave Kijé’s name on the list and hope that the Czar didn’t notice.

Prokofiev uses a special tune or theme for Lieutenant Kijé in the music. It pops up throughout the piece, played by lots of different instruments in lots of different ways and sometimes it’s even in disguise.”

March (Lieutenant Kije Theme):



“It’s played by the oboe but it flies past so quickly you can easily miss it. Prokofiev emphasizes the military sound of this music by using a very tight rhythm which starts in the strings and then passes into the brass section. The brass are the most powerful section of the orchestra and they transform the rhythm into something totally explosive.

When the secretary finally finished the list, he proudly presented it to the Czar. As the Czar looked up and down, his eyes were drawn to the rather odd sounding “Kijé”. The secretary froze in terror. What would the Czar do? “Kijé is one of my best soldiers,” said the Czar. “Promote him to Lieutenant.” Rather than come clean and confess, the secretary decided to bring the non-existent Lieutenant Kijé to life. To make matters worse, the Czar would often ask about Kijé so the secretary had to make up more lies. For instance, on one occasion, he told the Czar that Kijé had a girlfriend and had fallen in love. Now for that scene, Prokofiev writes some gorgeous music which he simply labels “Romance”. Although the music sounds very pretty, there are also some pretty quirky things about it. The main theme of the “Romance” is played by an instrument that rarely gets the chance to shine as a soloist in the orchestra. Normally, the double bass would play the lowest notes in the orchestra, providing the foundation for all the other instruments to play on top. But in this movement Prokofiev asks a solo double bass to play as high as a violin which sounds beautiful but is highly unusual.”

Romance (“The little grey dove”):



“There are two other instruments to listen for in this movement. The first is the celesta. It looks like a tiny piano but has a magical metallic sound. This is the instrument that plays the famous solo in the “Dance of the Sugar Plum Fairy” and also the theme tune to *Harry Potter*. You’ll hear the celesta featured in Kijé’s “Romance”.

Prokofiev also includes a rare visitor to the orchestra in his score, the saxophone. Throughout Kijé you’ll hear the sound of a tenor saxophone and in the “Romance” it plays a gentle melody that sounds like a traditional Russian folkdance.

As the secretary’s lies continue, so do his challenges. Because he told the Czar that Lieutenant Kijé was getting married, he actually had to organize a fake wedding.”

Wedding:



“This movement is a very clear example of musical variations. That’s where a composer takes a single theme and finds lots of different ways to play it. At the beginning, the theme is introduced to us by a solo cornet who plays nothing more than a series of notes which rise upwards and then fall. Later on, the violins and violas take the same tune but fill it with extra notes making the music feel much busier and more lively. And although it was physically impossible for Lieutenant Kijé to attend his own wedding, musically he makes an appearance as you’ll hear his theme played by the saxophone.

The most famous part of the score is the fourth movement, “Troika”. This music describes a high-speed sleigh ride for Kijé in Siberia and Prokofiev uses a whole array of percussion instruments to give the music an ice-cold atmosphere. Although the main theme of the music is brand new, you’ll also find Kijé’s theme hidden in the score, played pizzicato with the violins plucking their strings.”



A troika, a traditional Russian sled combination

Troika:

Allegro con brio (♩ = 152)



“When the Czar finally demands to meet Lieutenant Kijé in person, the only option is to say that Lieutenant Kijé has been killed in battle. So the fifth and final movement is a fitting tribute to Lieutenant Kijé’s short but busy life. The sound of a lone cornet, played offstage as if in the distance, finally puts Lieutenant Kijé to rest.”

ACTIVITY: Play music from movies students know and talk about what characters and story events this music brings up. Then play Prokofiev Lieutenant Kijé without any initial introduction and have students create their own characters and story to accompany the music.

NOTE: The film, “Lieutenant Kijé” is viewable online on YouTube.

Dukas *The Sorcerer's Apprentice*



Paul Dukas (1865-1935) was a French composer, music critic and professor. Inspired by Goethe's ballad "Der Zauberlehrling", he wrote *The Sorcerer's Apprentice* in 1897. The below text is a narration to his work, written by Neal Gittleman, Artistic Director of the Dayton Philharmonic Orchestra. You will hear this narration in the MSO's Fall Youth Concerts!

"Once upon a time, there was an old magician — a sorcerer — who lived in a big castle. The sorcerer knew thousands of magic spells. He had spells for important things, like making himself invisible. But he also had spells for everyday things, like fetching water from the well to fill the pots and pans in the kitchen.

The sorcerer wasn't alone in his big castle. He lived there with a young boy who was his apprentice — a student whom he was teaching the art of magic. The apprentice loved learning from the sorcerer. Sometimes the sorcerer would let him try to cast a spell on his own, even though the apprentice was still learning, and often got the spells wrong.

One day, while the sorcerer was away from the castle, the apprentice decided he would try to cast a spell all by himself. Seeing a broom leaning against the wall, the apprentice tried a spell to make the broom go to fetch water from the well outside. He wasn't sure if he remembered it exactly, but gave it a try. In a loud voice, he called out the spell...

Nothing happened. But then...He thought he saw the broom move. And it moved again. And then the broom began to march across the room and down the hallway. The apprentice followed after the broom to see what would happen. The broom marched to the door of the castle and picked up a bucket.

Then it marched out the door and headed for the well. The apprentice watched in amazement from the doorway as the broom marched to the well, filled the bucket with water, and headed back to the castle.

"This is great!" said the apprentice, quite proud of himself, as he watched the broom march to the kitchen and pour the bucket of water into a big pot on the stove.

“Won’t the sorcerer be proud of me when get gets home?” The broom didn’t answer him. It just headed back to the door, and to the well, where it fetched another bucket of water.

“OK. That’s enough,” said the apprentice to the broom. But the broom paid no attention and kept fetching water. The pot on the stove was overflowing, and there was water all over the floor. “Stop!” shouted the apprentice. But things got worse and worse, because the apprentice didn’t know the magic spell to make the broom stop.

Desperate to stop the broom, the apprentice ran to get the sorcerer’s axe. “The next time the broom comes in, I’ll chop it to pieces,” thought the apprentice. When the broom returned, the apprentice took a swing at it with the axe. But he missed. He chased after the broom, swinging at it wildly with the big, heavy axe. But he kept missing, and the broom kept fetching more and more water. “Let me try the spell again...”, thought the apprentice. Nothing! He called it out again...Still nothing! He shouted it at the top of his lungs...

Nothing could stop the broom!! The apprentice swung the axe one last time, and this time he split the broom in two. And just to be safe, he split it again. And again. “Whew,” sighed the apprentice with relief, as he looked at the broom, shattered into hundreds of tiny pieces. But then...

The pieces of the broom scattered on the floor began to move. Then they began to grow and grow until each little piece of wood had turned into a new broom! And one by one, the brooms headed for the door, ready to fetch more water! “Uh oh!” thought the apprentice. “Now I’m really in trouble!” And he was!

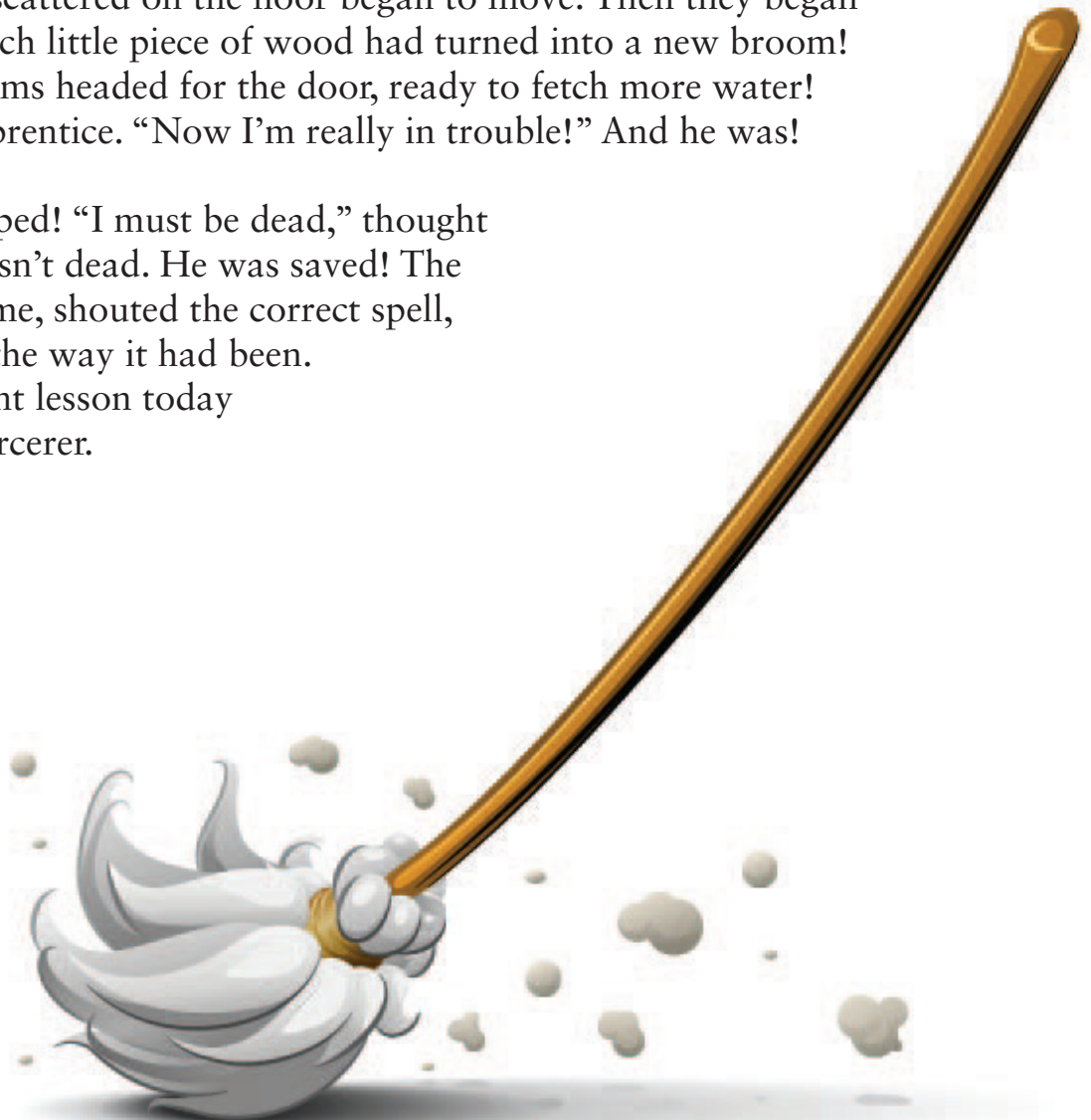
Suddenly everything stopped! “I must be dead,” thought the apprentice. But he wasn’t dead. He was saved! The sorcerer had returned home, shouted the correct spell, and put everything back the way it had been.

“You learned an important lesson today didn’t you?” asked the sorcerer.

“Yes I did,” answered the apprentice. “I’ll never again mess with things I don’t know about. Please forgive me. Please, please, please forgive me and let me continue to be your apprentice.”

“Forgive you?” asked the sorcerer. “I don’t know if I should...”

But he did!”



Standards Addressed

National Core Arts Standards

MU:Pr6.1.8 (b) Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.

MU:Re7.2.8 (a) Compare how the elements of music and expressive qualities relate to the structure within programs of music.

MU:Re7.2.8 (b) Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

MU:Re9.1.8 Apply appropriate personally-developed criteria to evaluate musical works or performances.

MU:Cn10.0.8 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.8 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Wisconsin Standards for Music

MG2.P.14.m Illustrate how the setting and elements of music contribute to understanding the context of the music.

MG3.R.9.m Define and demonstrate understanding of foundational musical elements in discussion and written reflections.

MG3.R.11.m Evaluate and critique musical performances, recordings, and compositions using appropriate music terminology and technology.

MG3.R.12.m Demonstrate proper concert/audience etiquette for a variety of musical settings.

MG3.R.13.m Reflect upon and critique performances using grade-appropriate music vocabulary.

MG4.Cn.9.m Analyze the historical and cultural relationships between music and other disciplines.

MG4.Cn.10.m Explain how music relates to self, others, and the world using grade-appropriate music vocabulary.

MG4.Cn.11.m Categorize musical connections, similarities, and differences.

MG4.Cn.12.m Compare and contrast the roles of musicians in various music settings and world cultures.

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*See you
at the concert!*



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