

**Madison Symphony Orchestra Proudly Presents:**

# **SYMPHONY SOUP**



**John DeMain, Conductor**  
**Tuesday | May 14, 2019**  
**Overture Center for the Arts**  
**Capitol Theater**  
**10:15 AM | 12:15 PM**

**CONCERT CURRICULUM GUIDE**



# MADISON SYMPHONY ORCHESTRA

John DeMain | Music Director

Dear Music Educator,

The Madison Symphony Orchestra welcomes you to the 2019 *Symphony Soup* Concerts! *Symphony Soup* is a special way for students in Kindergarten through third grade to learn about classical music through the experience of a live symphony concert. The idea of “soup” conveys the way ingredients, spices, and flavors combine in a delicious bowl of soup, just as musical instruments come together to create beautiful music that can lift and refresh the soul. It is possible to eat a single noodle from a bowl of soup, and so too can parts of music be separated out of the orchestra. However, to fully appreciate music (or a bowl of soup) all the parts must be heard together. The concert contains pieces that are between two and five minutes long, including music from a variety of styles, genres, and centuries. This guide includes basic background information about the songs, composers and orchestra, with the goal of enriching the concert experience in an age-appropriate way. Bon appétit!

## Special Thanks to the 2019 Symphony Soup Concert Sponsors!

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## A Note on Using This Guide

This guide will help prepare young listeners for the Symphony Soup Concert and is intended to be flexible enough to be used in a variety of settings such as school classrooms, private studios, or individual use. Given the abundance of library and online resources, this guide does not restate broadly accessible information but instead aims to engage young listeners with questions and hands-on activities. For more background information, suggestions for composer biographies and relevant supplemental readings are included in the “Sources and Resources” section at the end of this guide.

The primary focus of this guide is to provide a listening activity for each piece on the Symphony Soup program. These listening activities are designed to quickly familiarize students with the concert repertoire through brief but repeated listening. Each listening activity references a live performance of the song available on YouTube (the web address and other identifying information is included in each activity). Although you may have access to other recordings, using the same YouTube video ensures that the excerpt times line up. Depending on your situation, you may choose to watch the YouTube video or simply use it for the audio recording.

The listening activities are designed to introduce musical themes in short digestible excerpts and can usually be completed in under ten minutes. Each excerpt is only 10-20 seconds long, and listening should be repeated before moving to each new question. At the end of a listening activity, students will have listened to each excerpt numerous times. Not all activities end with a prompt to listen to the entire song. Depending on your unique situation, after completing the listening activity you may decide whether to play the song in its entirety for an attentive activity, for background music, or not at all.

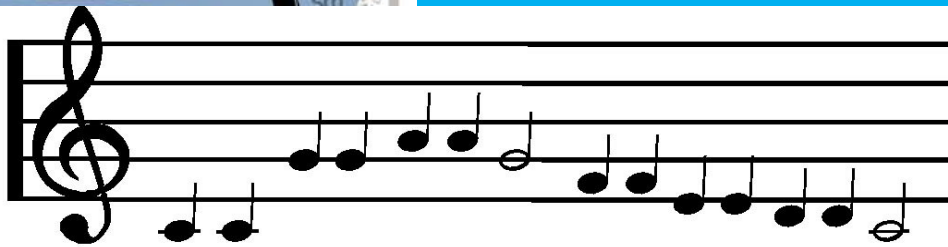
### **Listening Procedure:**

- 1) Listen to 10-20 second excerpt
- 2) Read question
- 3) Re-listen to excerpt
- 4) Answer question  
(repeat)

Thank you, and we hope you enjoy using our Symphony Soup Listening guide!  
We look forward to seeing you at the concert.



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 Capitol Theater



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Johann Sebastian Bach	<b>Brandenburg Concerto No.3 in G Major, BWV 1048—1</b>
Wolfgang Amadeus Mozart	<b>Symphony No.32 in G Major, K318—<i>Allegro Spiritoso</i></b>
Edvard Grieg	<b>Peer Gynt Suite No. 1, Op. 46 <i>Morgenstemning Dovregubbens Hall</i></b>
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Johann Strauss II	<b>Tritsch-Tratsch Polka, Op. 214</b>



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# Meet the Madison Symphony Orchestra

What is a “**symphony**?”

The word symphony has two different meanings. One meaning is related to a group of musicians—or an ensemble—that uses string, woodwind, brass and percussion instruments. In this case, you would say, “I am going to see the symphony.”

The other meaning of symphony is a piece of music written for the orchestra. A symphony usually has four different sections, which are called movements. Here you could say, “The piece of music I am listening to is a symphony.”

A symphony orchestra is made up of musicians playing many different instruments.

## String Section (up to 50 musicians):

- Violin
- Viola
- Cello
- Bass
- Harp



## Woodwind Section (12 musicians):

- Flute
- Piccolo
- Oboe
- English Horn
- Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon



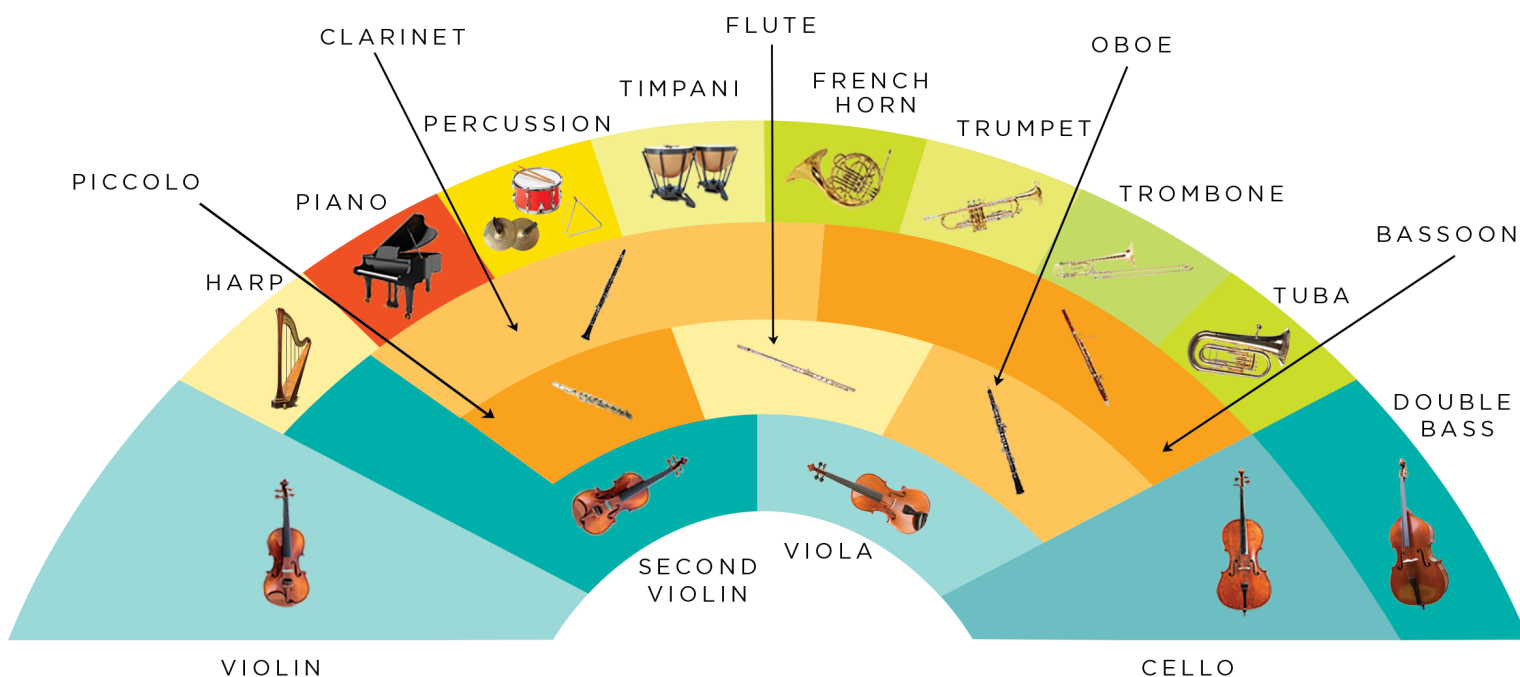
## Brass Section (12 musicians):

- Horn
- Trumpet
- Trombone
- Tuba



## Percussion Section (5 musicians):

- Timpani
- Triangle
- Snare Drum
- Cymbals
- Glockenspiel
- Bass Drum
- Xylophone
- Piano



Graphic from DSO kids, available: <https://www.mydso.com/dso-kids/visit-the-symphony/orchestra-seating-chart>




# Concert Etiquette

**Concert Etiquette** is the term to describe how audience members are expected to behave at performances. Good audience members help to make the concert a success! At some concerts, audience members show their appreciation by cheering loudly or singing along with the performers. At other concerts, audience members listen quietly and clap to show their appreciation.

A **quiet audience** helps musicians concentrate, and a quiet performance space also helps listeners appreciate the music being performed. Concert etiquette for a symphony performance is generally to listen quietly and clap hands at the end of a piece. Can you think of a setting where it might be appropriate for a symphony

 audience to make more noise? Can you think of a moment in a rock or pop concert when the audience might listen quietly?

**Symphony concerts** begin in a very unique way: Musicians take their places on stage before the concert begins to warm up on their instruments. The concert master (first violinist) enters or stands up from his or her chair right before the concert is about to start and then the audience becomes quiet while members of the orchestra tune. The conductor walks on stage and everyone claps. The conductor directs the orchestra with a baton, and the audience is expected to be quiet whenever the baton is raised! The audience applauds only when the baton is finally lowered ... which might NOT happen every time the orchestra stops playing!

 **Have you ever noticed** that groups of people behave differently at different types of events? Why, for example, is it OK to talk in a cafeteria but not in a library? Why do fans cheer loudly at football and baseball games but stay quiet at golf and tennis tournaments? How do you know when you can talk or be loud at a concert and when you should be quiet?

**What do you think** is appropriate concert etiquette for these situations?

Popstar concert in an outdoor arena

African drumming concert

Pianist at a restaurant

Steel drum band

Indoor art display

Flamenco guitar concert

Outdoor art display

Salsa band

Movie theater

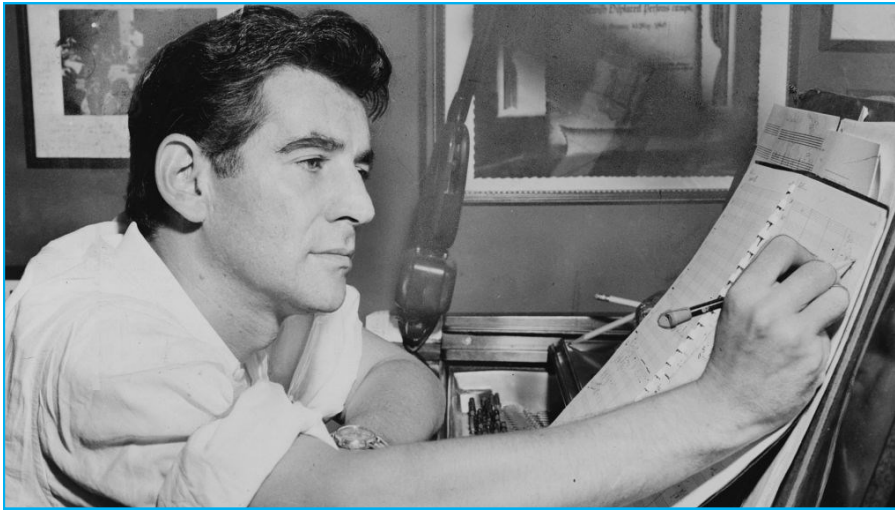
Jazz quartet

Outdoor symphony concert

Hip-hop concert

## Overture to “Candide”

Leonard Bernstein (August 25th, 1918-1990)



**?** This past year many music groups performed works by Bernstein to celebrate the 100th year of his birth. Bernstein’s birthday was August 25th. How many days apart is your birthday from Bernstein’s?

**Bernstein had a passion** for composing music, and he considered his mentor to be the famous composer Aaron Copland. Who is a mentor for your passion?

**At age 10**, Bernstein wanted to start piano lessons but his father refused to pay for them. Bernstein wanted lessons so badly that he found a way to earn his own money to pay for a few lessons! What can you do to overcome any obstacles to reaching your passions?

### Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

A musical overture is a bit like a movie trailer. It includes highlights and short references from the rest of the show—jokes, drama, action, and a range of emotions! In this piece, only instruments are used to communicate emotions and ideas. Using the 1989 London Symphony recording with Bernstein conducting, find the following 10-20 second excerpts:

**0-:10**

**:28-:40**

**:46-:49**

**1:23-1:46**

*(available on youtube: <https://www.youtube.com/watch?v=422-yb8TXj8>)*

- 1) What instrument families do you hear?
- 2) What emotion or situation does the music remind you of?
- 3) How would you move your body to the music?
- 4) Now write a short poem using the emotions you wrote down. Read your poem out loud, with *Overture to Candide* playing in the background as your soundtrack. How does the music reinforce the emotions of your poem?

## Brandenburg Concerto No. 3, Mvmt. 1

Johann Sebastian Bach (1685-1750)



**?** **Bach studied music** from an early age, and many of Bach's family members were also musicians. What hobbies do you share with members of your family?

Bach eventually made a career out of being a musician—do you think you can make a career out of your hobby?

**Bach was independent-minded** and often difficult to work with. Sometimes his independence got him in trouble with his employers! Are there times in your life when you get in trouble for being too stubborn?!

Bach wrote six instrumental works in honor of the Duke of Brandenburg. Bach completed these works, called the **Brandenburg Concertos**, in 1721. Even today these works are still considered to be an incredible feat of creativity and brilliance. Can you imagine creating something that students in school 300 years from now will still study?

### Time Capsule Activity:

Create an object in honor of a special person. It could be any kind of object: a written poem or song, a drawing, a wood carving ... anything! After 'dedicating' your project to your special person, store it in a safe place for 10 years. Do you think you will consider your project to be a masterpiece when you look at it again in ten years? Why or why not?

### Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

Using the 2016 Chamber Music Society of Lincoln Center recording, find the following excerpt:

**0-:21**

*(available on youtube: <https://www.youtube.com/watch?v=30o8PHAOQCU>)*

- 1) What instruments do you hear?
- 2) Can you pat the repeating rhythm?
- 3) Can you sing along using a neutral syllable such as 'la' or 'du'?
- 4) Bach cleverly disguises this repeating musical phrase, called the *ritornello*, throughout the song. Here are some other places where the ritornello occurs. Can you recognize it? How is each version disguised?

**:21-:36**

**1:28-1:46**

**2:05-2:13**

**3:01-3:11**

- 5) Now make a mask or disguise for you to wear and listen to the entire movement. How many repeats of the ritornello do you count?

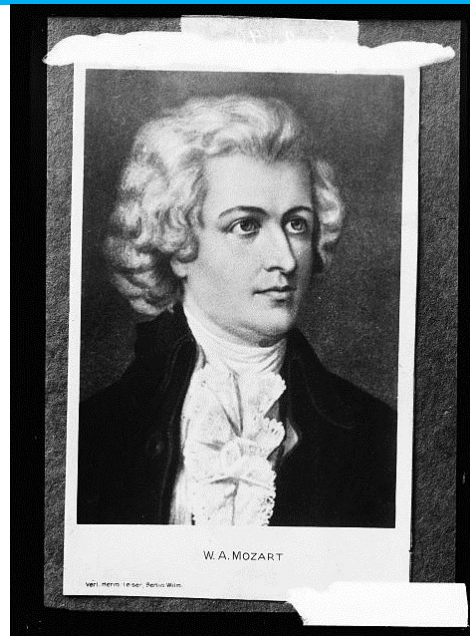


# Symphony No. 32, Mvmt. I “Allegro Spiritoso” Wolfgang Amadeus Mozart (1756-1791)

? Mozart was a child prodigy and a rockstar! He was only 6 years old when he and his 11-year old sister went on their first performance tour. Who are some of your favorite performing artists? Can you find out how old they were when they gave their first performance tour?

Traveling and touring wasn't necessarily fun, and it was quite common for people to get sick while traveling. Mozart and his sister were frequently ill and would have to cancel performances. Tragically, Mozart's mother passed away while traveling with Mozart. How do you think traveling in the 1750s was different from traveling today?

During his lifetime and still to this day, Mozart was widely recognized as being one of the greatest composers of all time. Can you think of anyone living today (an athlete, artist, actor, doctor, etc.) who is considered to be “the greatest”? What traits do they have that help them to be “the greatest” at what they do?



## Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

Mozart uses instrumental music to tell exciting stories, even when he doesn't use lyrics or a descriptive title. In this song, Mozart uses driving rhythms and extreme dynamic contrasts to propel the orchestra on a rambunctious journey where they never even get to stop and take a rest! Listen to Charles Olivieri Munroe conduct this breathless rendition of Symphony no. 32.

**0:28-:48**

**1:20-1:35**

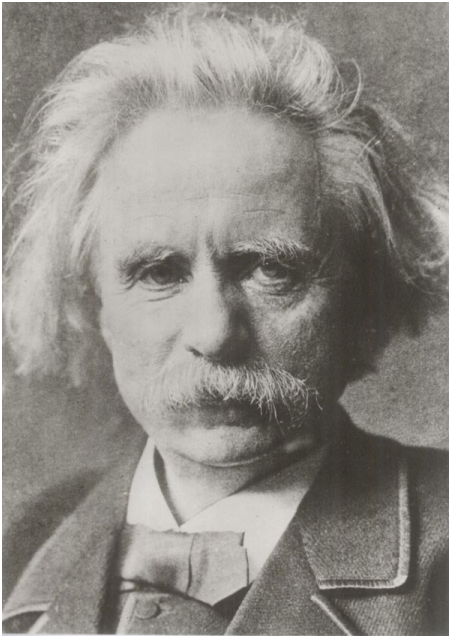
**2:45-3:05**

*(available on youtube: <https://www.youtube.com/watch?v=dDjroyJOZXw>)*

- 1) How would you describe the mood of the music?
- 2) How would you move to this music?
- 3) Pat the steady beat. Can you find a faster steady beat? A slower steady beat?
- 4) What instrument families do you hear?
- 5) What dynamics do you hear?
- 6) Move around the room as you listen to the whole song: vary between tip-toeing with the fast steady beat, walking with the medium steady beat, and stomping with the accents on the slow steady beat.

## Peer Gynt Suite No. 1, Op.46

Edvard Grieg (June 15th, 1843-1907)



**Grieg had four siblings:** one brother and three sisters. He loved to play the piano, and could sit and play for hours at a time. Do you have any siblings? What activities do you love to do for long periods of time?



**Grieg suffered from pleurisy,** an inflammation of the tissue in the lungs that makes breathing difficult and painful. Can you think of other professionals (artists, athletes, scientists, etc.) who succeed despite an illness?

**Grieg grew up in a small town,** but he studied at a music conservatory in a big city. Do you live in a big or small town? What do you think would be different about moving to a town the opposite size of where you live now?

### Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

*Peer Gynt Suite* tells the story of the adventures of Peer, a young peasant boy. There are four movements in *Peer Gynt Suite* and each movement has a descriptive title that tells what the movement is about. You are going to listen to two movements: “Morning Mood” and “In the Hall of the Mountain King”. Using the Polish Youth Symphony Orchestra 2015 recording under the direction of Maciej Tomaszewicz, find the following excerpts:

**:22-:50**

**1:13-1:35**

**12:05-12:25**

**13:10-13:35**

*(available on youtube: <https://www.youtube.com/watch?v=Vj7vHmejrPA>)*

- 1) Pat the steady beat.
- 2) Is the steady beat counted in 2's or 3's?
- 3) What instruments do you hear?
- 4) Can you sing along with the melody?
- 5) If you were to paint a picture to this music, what colors would you use and why?

# Appalachian Spring, “Variations on a Shaker Melody”

Aaron Copland (November 14th, 1900-1990)

**?** Aaron Copland grew up in New York City, but in his early 20s he travelled to Europe to study composition. What would you like to do when you are 20 years old? How far do you think you will travel to do this?

**The Great Depression** of the 1930s was a very difficult time for many American families, so Copland used his passion for composition to create music that would be widely appealing and uplifting. He often used well-known folk song melodies as the themes for his compositions to help make them feel familiar and comforting. What would you do to help comfort a lot of people?



## Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

Copland wrote *Appalachian Spring* to be a ballet, but it is often performed as an orchestral suite. In *Appalachian Spring*, Copland uses the Shaker hymn tune “Simple Gifts” as the main theme in the movement “Variations on a Shaker Melody”. Audiences immediately loved Copland’s version of Simple Gifts! You are going to listen to four versions of Simple Gifts”. Use the first 30 seconds of each version as a listening excerpt for the questions.

### **Yo-Yo Ma and Alison Krauss “Simple Gifts”**

Available on youtube: <https://www.youtube.com/watch?v=9EO8p7QiwY>

### **The Turtles “Too Young To Be One”**

Available <https://www.youtube.com/watch?v=ALDe5sOWzzM>

### **West Virginia University Marching Band “Simple Gifts”**

Available on youtube: <https://www.youtube.com/watch?v=TXkEVWwOIGc>

### **Sydney Camerata Chamber Orchestra “Variations on a Shaker Melody”**

(available on youtube: [https://www.youtube.com/watch?v=CJYVH\\_kZkOk](https://www.youtube.com/watch?v=CJYVH_kZkOk))

- 1) What instruments are performing?
- 2) How does this version make you feel or want to move?
- 3) Create your own version using classroom instruments or voices. The melody is written out for you on the next page.

# Appalachian Spring, “Variations on a Shaker Melody”

Aaron Copland (November 14th, 1900-1990)

## Performance Activity:

Arrange your own version of Simple Gifts! Here are a few ideas to get you started.

- 1) Turn a short rhythm motif into a repeating rhythmic ostinato. Clap the ostinato or play on drums as you sing the melody.
- 2) Play the notes G and D as a drone beneath the melody.
- 3) Choreograph a circle dance to accompany the melody.

## Simple Gifts

Source:

Edward D. Andrews

*The Gift to be Simple*

New York: Dover Publications, Inc., 1962



'Tis the gift to be sim- ple,'tis the gift to be free,'Tis the gift to come down where we ought to be,



And when we find our - selves in the place just right, 'Twill be in the val - ley of love and de - light.



When true sim - pli - ci - ty is gained, To bow and to bend we shan't be a - shamed,



To turn, turn will be our de - light 'Till by turn - ing, turn - ing we come round right.

Score from online Kodály Center, available: <http://kodaly.hnu.edu/song.cfm?id=556>



## Tritsch-Tratsch Polka, Op. 214

Johann Strauss II (October 25, 1825-1899)



**?** Johann Strauss and his father shared the same name and the same career. Both men were musicians and both men loved to write dance music, but Johann Strauss II (sometimes called Johann Strauss the Younger) greatly exceeded his father in the number of songs he wrote. Johann Strauss II wrote more than 500 songs! If you wrote five songs every year, how old would you be when you finally wrote your 500th song?

**The Tritsch-Tratsch Polka is a lively dance** counted in twos. Johann Strauss II is best known for the many waltzes he wrote. A waltz is a dance counted in threes. Both the polka and the waltz were very popular dance moves when Johann Strauss II was alive. What dance moves are popular now? Can you or any of your family members dance the polka or the waltz?

### Listening Activity

*(recommended listening procedure detailed on page 3 of this guide)*

*Tritsch-Tratsch* translates to “chit-chat”. What does it mean to chit-chat? There are no voices in this song, but the instruments do a lot of chit-chatting! Using the Simón Bolívar Symphony Orchestra of Venezuela 2016 Carnegie Hall recording, conducted by Gustavo Dudamel, find the following 10-20 second excerpts:

**0-:12 (‘A’ theme)     :46-1:07**

*(available on youtube: <https://www.youtube.com/watch?v=qhxpvrOONag>)*

- 1) What instrumentation do you hear?
- 2) Can you pat the steady beat? Is this song counted in 2’s or 3’s?
- 3) How do the instruments mimic the sound of chit-chatting?
- 4) How do the different timbres of instruments contribute to the idea of chit-chatting?
- 5) Now listen to the entire polka. How many times does the ‘A’ theme appear?
- 6) Bonus Question: how many different themes do you hear?



# Tritsch-Tratsch Polka, Op. 214

Johann Strauss II (October 25, 1825-1899)

## Movement Activity

Learn the Polka!

1) **Start** by counting to four and repeating it once: “1 2 3 4 / 1 2 3 4”.

Easy, right?

2) **Now** count fours again, but this time clap on beat four: “1 2 3 clap / 1 2 3 clap”

OK, here comes the tricky part!

3) **This time**, step in place on “1 2 3” but FREEZE before you take your fourth step ... keep your foot in the air and clap on “4”!

1 - 2 - 3 - 4 (clap) / 1 - 2 - 3 - 4 (clap)

right - left - right - (hold left foot in air!) / left - right - left - (hold right foot in air!)

Good job—let’s see if you can do this last step without tying yourself in a knot!

4) **Now** instead of clapping on beat 4, take a little hop with the foot you’re standing on. It will look like this:

1 - 2 - 3 - 4 / 1 - 2 - 3 - 4

right - left - right - hop on right foot / left - right - left - hop on left foot

That’s it! You’ve got it!

It’s time to put on your favorite polka recording and polka till you drop. Feel free to add in some of your other favorite dance moves—just be sure you keep counting “1 2 3 4” throughout the entire song!

Check out polka activity lesson plans and recordings available from the Smithsonian Folkways Recordings website:  
<https://folkways.si.edu/explore>

# Activity Page

## Word Search

T	A	E	B	Z
L	X	W	T	F
P	O	L	K	A
L	A	U	V	S
W	Y	T	D	T

Waltz

Polka

Loud

Fast

Beat

Low

Match the word and the picture



Harp

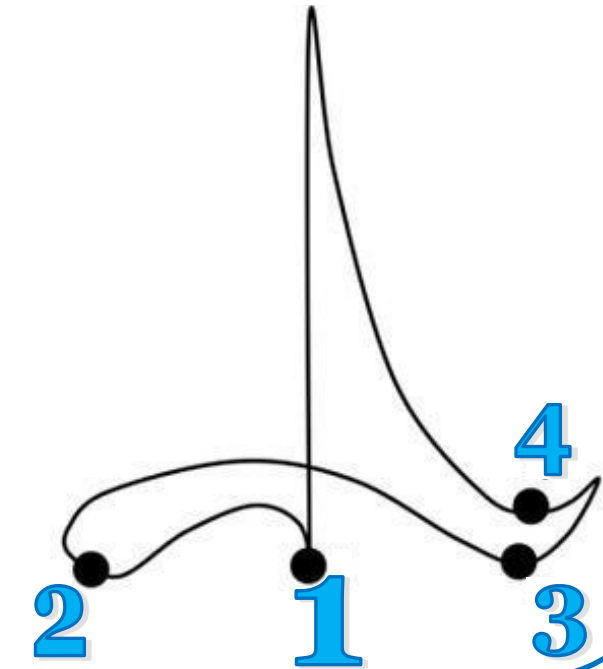
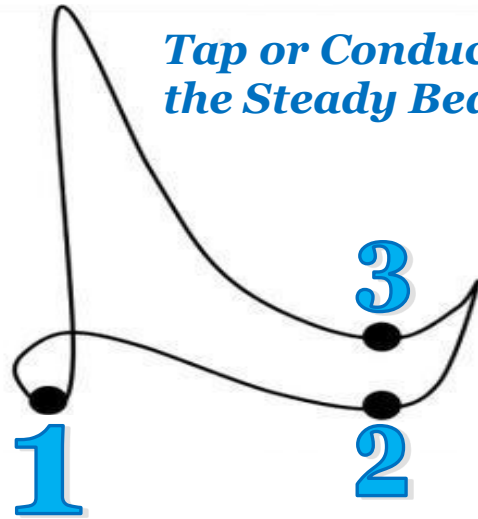
Clarinet

Tuba

Timpani

Violin

Tap or Conduct the Steady Beat

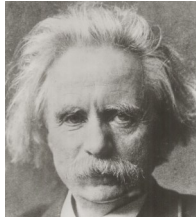


*Match the composer with the correct piece and picture*

*(Bonus: do you know the first name of each composer?)*

*(Double Bonus: in what year was each composer born?)*

Bach



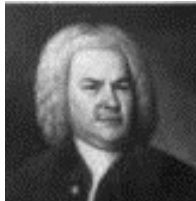
Appalachian Spring

Bernstein



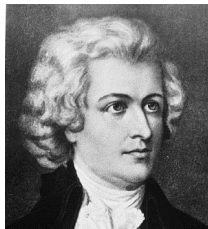
Brandenburg Concerto

Mozart



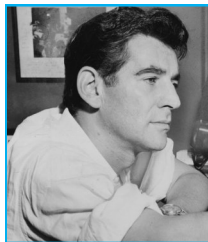
Overture to Candide

Grieg



Tritsch-Tratsch Polka

Copland



Symphony No. 32

Strauss



Peer Gynt Suite

## Big Word Search

(bonus: can you define the words with a \* next to them?)

X V Q Y B P B V O Y N N B A E  
S C A R N A O S V W M O P P M  
C T A R L O O L L H O I Q R E  
G S R L I T H P K W Z S D I H  
S R E I I A S P O A A S N C T  
G T U R N S T O M R R U A O W  
G E I B U G D I E Y T C L N A  
A P I A N W S P O C S R P D L  
S I R R I E O Z V N B E O U T  
F T G N G W D H C A B P C C Z  
S E D M B E R N S T E I N T U  
G S L L O R T H A M Z P V O O  
E R U T R E V O Q R M S O R G  
M A D I S O N P T M B O T I V  
M S U I T E G J I G K T C V K

<b>Bach*</b>	<b>Ballet*</b>	<b>Bernstein*</b>	<b>Brandenburg</b>
<b>Brass</b>	<b>Conductor*</b>	<b>Copland*</b>	<b>Grieg*</b>
<b>Madison</b>	<b>Mozart*</b>	<b>Opera*</b>	<b>Overture</b>
<b>Percussion</b>	<b>Polka*</b>	<b>Spiritoso</b>	<b>Strauss*</b>
<b>Strings</b>	<b>Suite</b>	<b>Symphony</b>	<b>Theme</b>
<b>Troll</b>	<b>Variation</b>	<b>Waltz*</b>	<b>Woodwinds</b>

# Activity Page—Answer Key

**T** — **A** — **E** — **B** — **Z**  
**L** — **X** — **W** — **T** — **F**  
**P** — **O** — **L** — **K** — **A**  
**L** — **A** — **U** — **V** — **S**  
**W** — **Y** — **T** — **D** — **T**

## Word Search

<b>Waltz</b>	<b>Polka</b>
<b>Loud</b>	<b>Fast</b>
<b>Beat</b>	<b>Low</b>

Match the word and the picture



**Harp**

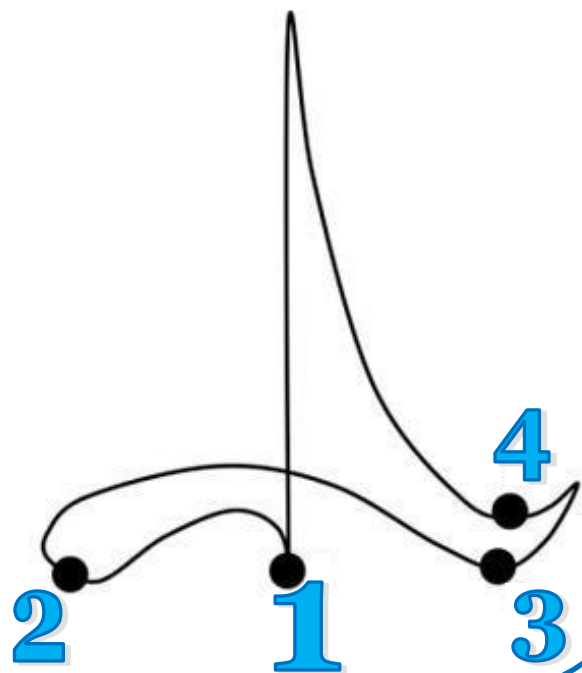
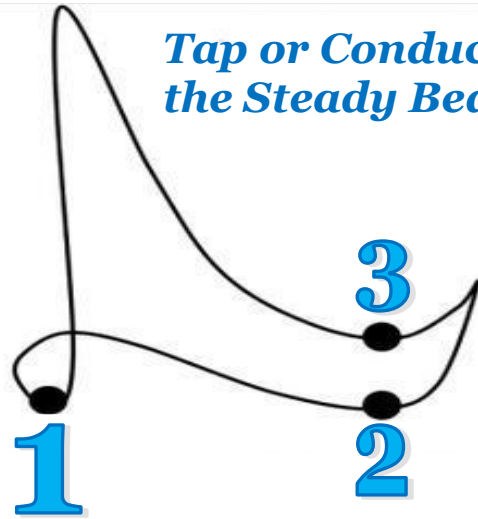
**Clarinet**

**Tuba**

**Timpani**

**Violin**

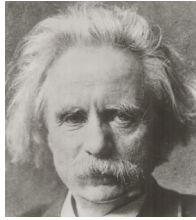
Tap or Conduct the Steady Beat





*Answer Key*

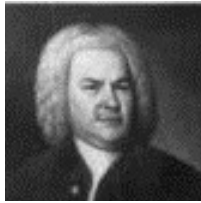
Johann Sebastian  
**Bach**  
b. 1685



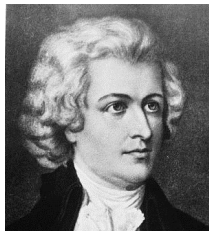
Leonard  
**Bernstein**  
b. 1918



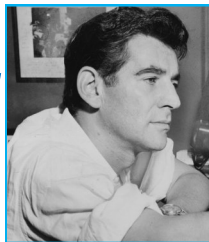
Wolfgang Amadeus  
**Mozart**  
b. 1756



Edvard  
**Grieg**  
b. 1843



Aaron  
**Copland**  
b. 1900



Johann (II)  
**Strauss**  
b. 1825



↑ Appalachian Spring

Brandenburg Concerto

Overture to Candide

Tritsch-Tratsch Polka

Symphony No. 32

↓ Peer Gynt Suite

X	V	Q	Y	B	P	B	V	O	Y	N	N	B	A	E
S	C	A	R	N	A	O	S	V	W	M	O	P	P	M
C	T	A	R	L	O	O	L	L	H	O	I	Q	R	E
G	S	R	L	I	T	H	P	K	W	Z	S	D	I	H
S	R	E	I	I	A	S	P	O	A	A	S	N	C	T
G	T	U	R	N	S	T	O	M	R	R	U	A	O	W
G	E	I	B	U	G	D	I	E	Y	T	C	L	N	A
A	P	I	A	N	W	S	P	O	C	S	R	P	D	L
S	I	R	R	I	E	O	Z	V	N	B	E	O	U	T
F	T	G	N	G	W	D	H	C	A	B	P	C	C	Z
S	E	D	M	B	E	R	N	S	T	E	I	N	T	U
G	S	L	L	O	R	T	H	A	M	Z	P	V	O	O
E	R	U	T	R	E	V	O	Q	R	M	S	O	R	G
M	A	D	I	S	O	N	P	T	M	B	O	T	I	V
M	S	U	I	T	E	G	J	I	G	K	T	C	V	K

**Big Word  
Search  
Answer Key**

**Sample Definitions**

**Bach** - German composer; wrote the *Brandenburg Concertos*

**Ballet** - story-telling through dance (often performed to orchestral music); Copland's *Appalachian Spring* is a ballet

**Bernstein** - American composer; wrote *Overture to Candide*

**Conductor** - a person who directs a large group of musicians; an orchestra conductor usually uses a baton

**Copland** - American composer who often used folk melodies for inspiration; wrote *Appalachian Spring*

**Grieg** - Norwegian composer; wrote *Peer Gynt Suite*

**Mozart** - German composer and child prodigy; wrote *Symphony No. 32*

**Opera** - story-telling through song and orchestral music; Bernstein's *Candide* is a type of opera

**Polka** - a type of dance counted in 2's

**Strauss** - Austrian composer known for writing hundreds of waltzes; wrote *Tritsch-Tratsch Polka*

**Waltz** - a type of dance counted in 3's

## Internet Sources & Resources

### Leonard Bernstein

**Picture:** Library of Congress. Available: <http://hdl.loc.gov/loc.pnp/cph.3c27784>

**Biographical information:** from Biography.com.

Available: <https://www.biography.com/people/leonard-bernstein-9210269>

### Supplemental Reading:

**Creating Candide** from Leonard Bernstein.com:

<https://leonardbernstein.com/works/view/10/candide>

**Program Notes** for the Overture from LeonardBernstein.com:

<https://leonardbernstein.com/works/view/75/overture-to-candide>

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### Johann Bach

**Picture:** Library of Congress.

Available: <http://www.loc.gov/pictures/item/2016646399/>

**Biographical information:** from Biography.com

Available: <https://www.biography.com/people/johann-sebastian-bach-9194289>

### Supplemental Reading:

**Program Notes** from the New Mexico Philharmonic

<http://nmphil.org/music-in-new-mexico/bach-brandenburg-3-program-notes/>

**Score** from IMSLP. Published 2004 by CCARH. Copyright Creative Commons Attribution

[https://imslp.org/wiki/File:PMLP05646-CCARH\\_Brandenburg3.pdf](https://imslp.org/wiki/File:PMLP05646-CCARH_Brandenburg3.pdf)

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### Wolfgang Amadeus Mozart

**Picture:** Library of Congress.

Available: <http://www.loc.gov/pictures/item/2016816928/>

**Biographical information:** from Biography.com

Available: <https://www.biography.com/people/wolfgang-mozart-9417115>

### Supplemental Reading:

**Program Notes** from the Kennedy Center

<http://www.kennedy-center.org/artist/composition/2873>

**Teaching Guide** about Mozart from National Arts Centre

[http://artsalive.ca/pdf/mus/mozart\\_en.pdf](http://artsalive.ca/pdf/mus/mozart_en.pdf)

## Internet Sources and Resources

### Edvard Grieg

**Picture:** from Grieg Museum website

Available: <http://griegmuseum.no/en/Edvard-Grieg-timeline>

**Biographical information:** from Grieg Museum website

Available: <http://griegmuseum.no/en/about-grieg>

### Supplemental Reading

**Lesson Plan** for *In the Hall of the Mountain King* from Classics for Kids

<http://www.classicsforkids.com/downloads/grieg/Grieg%20Lesson%20Plans%20K-2.pdf>

### Aaron Copland

**Picture:** from Library of Congress

Available: <https://www.loc.gov/item/ihas.200182578/>

**Biographical information:** from Library of Congress

Available: <https://www.biography.com/people/aaron-copland-9256998>

### Supplemental Reading:

**Simple Gifts Score** from Kodály Center American Folk Song Collection

Available: <http://kodaly.hnu.edu/song.cfm?id=556>

**Teacher's Guide** for Appalachian Spring from St. Louis Symphony Young People's Concert

Available:

[http://brianfloc.com/assets/teachers\\_guide\\_2013\\_03\\_15\\_st\\_louis\\_symphony.pdf](http://brianfloc.com/assets/teachers_guide_2013_03_15_st_louis_symphony.pdf)

### Johann Strauss II

**Picture:** from Library of Congress

Available: <https://www.loc.gov/resource/hec.23696/>

**Biographical information:** from Biography.com

Available: <https://www.biography.com/people/johann-strauss-9496950>

### Supplemental Reading:

**Polka History** from PBS Independent Lens

Available: <http://www.pbs.org/independentlens/polkatime/polka.html>

**Polka Lesson Guide** from Smithsonian Folkways

Available: <https://folkways.si.edu/lets-polka-function-place-different-cultures/music/tools-for-teaching/smithsonian>

### Other

**Orchestra Seating Chart** from Dallas Symphony Orchestra Kids

Available: <https://www.mydso.com/dso-kids/visit-the-symphony/orchestra-seating-chart>

**Sheet Music for Simple Gifts** from Kodály Center American Folk Music Collection

Available: <http://kodaly.hnu.edu/song.cfm?id=556>