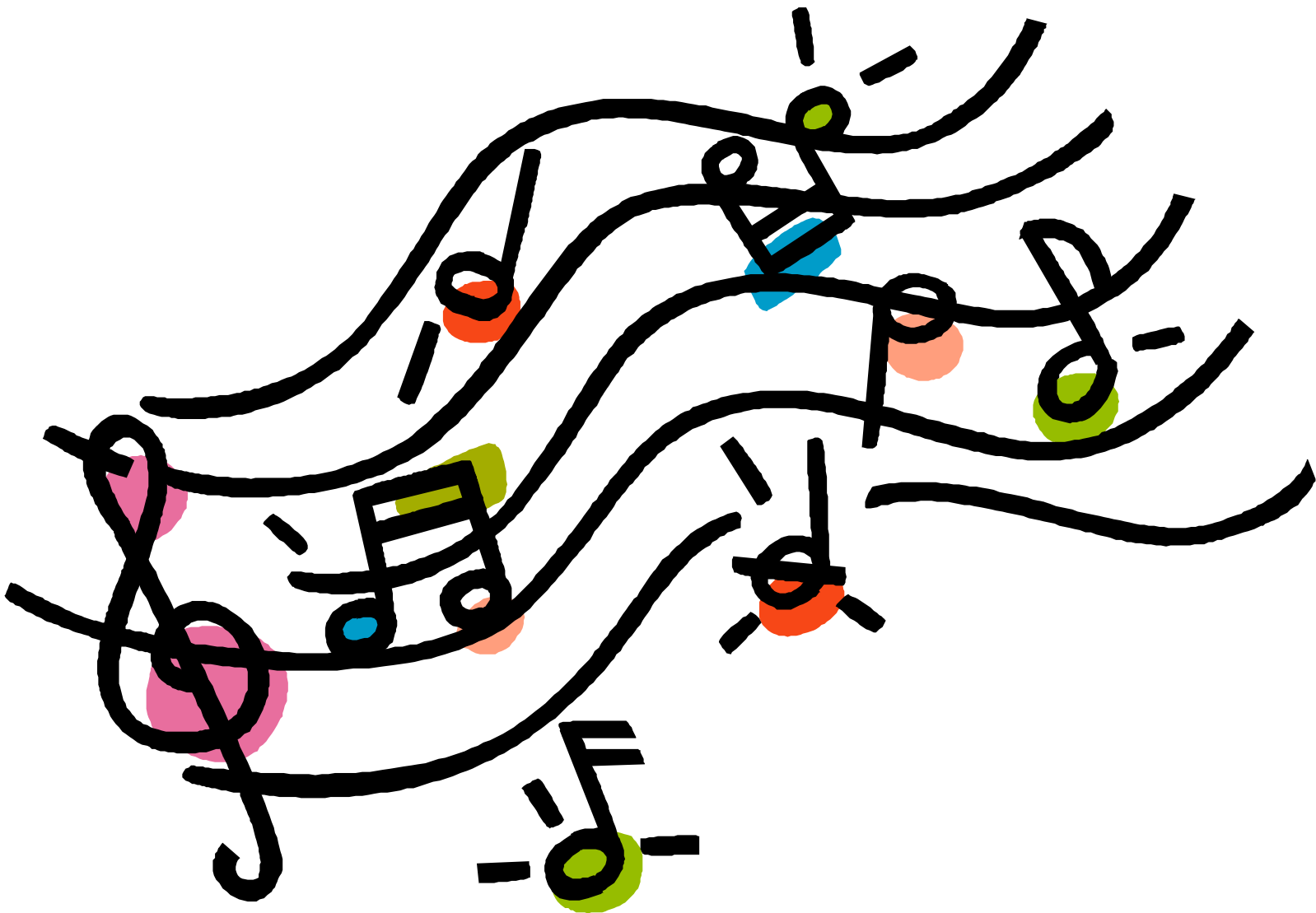


2020

Symphony Soup

Curriculum Guide



MADISON
SYMPHONY
ORCHESTRA
JOHN DEMAIN | MUSIC DIRECTOR

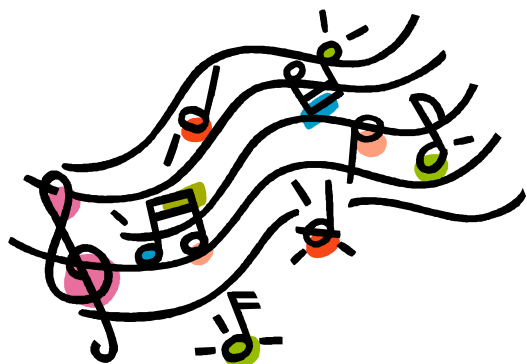
WELCOME!

Dear Music Educator,

The Madison Symphony Orchestra welcomes you to the 2020 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 orchestra concert. The idea of “soup” conveys the way ingredients, spices, and flavors combine in a delicious bowl of soup, just as musical instruments and elements come together to create beautiful music that can lift and refresh us. 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 pieces, composers and orchestra, with the goal of enriching the concert experience in an age-appropriate way. Bon appétit!

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Symphony Soup

John DeMain, Conductor

Tuesday, May 19, 2020

10:15 a.m. and 12:15 p.m.

Overture Center's Capitol Theater

ANTONIO VIVALDI (1678-1741)

The Four Seasons "Spring"

I. Allegro

FRANZ JOSEPH HAYDN (1732-1809)

Symphony No. 94 "Surprise"

II. Andante

GEORGES BIZET (1838-1875)

Carmen Suite No. 1

V. Toreador

EDVARD GRIEG (1843-1907)

Peer Gynt Suite No. 1

I. Morning

DMITRI KABALEVSKY (1904-1987)

The Comedians "Galop"

DUKE ELLINGTON (1899-1974)

The River

III. Giggling Rapids

PYOTR TCHAIKOVSKY (1840-1893)

Nutcracker Suite No. 1

III. Waltz of the Flowers

GIOACHINO ROSSINI (1792-1868)

William Tell Overture



Antonio Vivaldi began playing the violin as a child and often played duets with his father. His first music teacher was his father, who was also a violinist. He began his career as a priest, and his red hair earned him the nickname “the Red Priest.” However, Vivaldi soon left the church and began teaching music at an orphanage for girls. His students quickly became well-known all over Europe. Vivaldi wrote much of his music for his students. He was even commissioned by the French king, Louis XV, to compose special music. However, Vivaldi’s music soon became unpopular, making him very poor. To make money, he sold many of his manuscripts for little money, causing his music to be rarely heard until the 1900s. In 1740, Vivaldi moved to Vienna to work for Charles VI. Soon after Vivaldi arrived in Vienna, Charles died, leaving Vivaldi with no work. A year later, Vivaldi fell ill and died. Vivaldi was a busy composer, writing over 500 concertos, 46 operas and 73 sonatas.

THE STORY OF SPRINGTIME

Vivaldi wrote a poem to go along with this concerto. The music tells us the story of what it feels like on the very first day of spring.

“Spring has come and is rejoicing. The birds greet it with happy songs. The streams murmur to the wafting of gentle breezes. But the sky suddenly grows black; lighting and thunder speak out. Then they fade away to silence, and the birds sing once again in the peaceful spring day.”

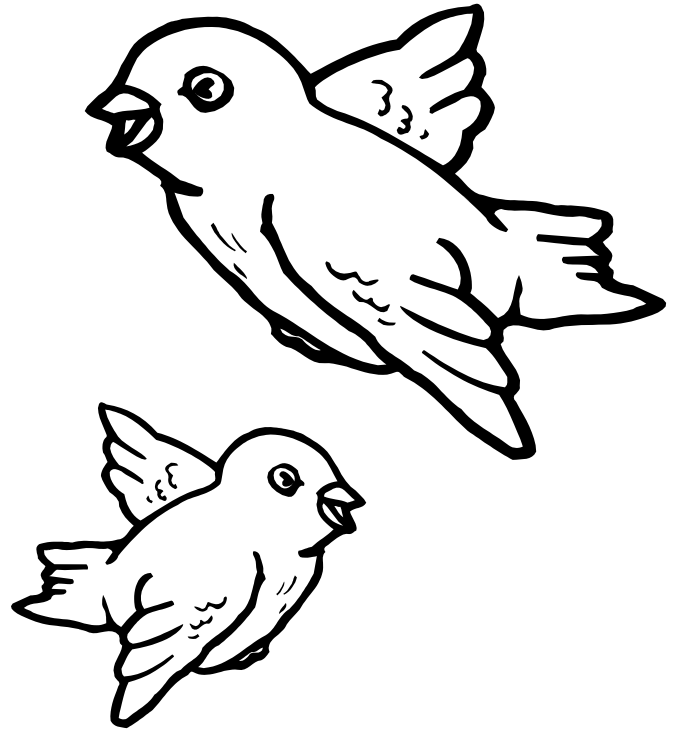


ACTIVITY

Ask the class to identify items from nature that they associate with springtime. Tell students that the composer had in mind “scenes” from nature, and make a list on the board of 7-8 such scenes, including four scenes chosen by Vivaldi:

1) blooming flowers, 2) bird calls, 3) murmuring stream, and 4) a storm.

Listen to the music and ask students to try to identify Vivaldi’s four scenes listed above.



'LA PRIMAVERA'

*Il Cimento dell' Armonia
e dell' Inventione.*

'LE QUATTRO STAGIONI'

Concerto N° 1

'SPRING'

*The Contest of Harmony
and Invention.*

'THE FOUR SEASONS'

Concerto N° 1

Antonio Vivaldi (1678-1741)
Op. 8, N° 1

A Flowers

Allegro
'Giunt'è la Primavera'

Violino Principale
Violino Primo
Violino Secondo
Alto Viola
Organo e Violoncello

B Birds

Canto de gl' Vcelli
Solo
Canto de gl' Augelli
Solo

'e festosetti La Salutan gl' Augei con lieto canto.'

VIVALDI SPRING

21

25

Flowers

Tutti

Tutti

Tutti

Tutti

6/4 5/4 6/4 5/4

30

Renew

'E i fonti allo Spirar de'Zeffiretti Con dolce mormorio Scorrano intanto:'
Scorrano i Fonti

p Scorrano i Fonti

p Scorrano i fonti

p Scorrano i fonti

p Scorrano i fonti

p

6/4 5/4

34

7

6/5

VIVALDI SPRING

Flourish

38

Storm

Vengon' coprendo l'aer di nero amanto E Lampi, e tuoni ad annuntiarla eletti;

42

Tuoni

46

Solo

49

52

(A) Flowers (minor)

55

Tutti

(B) Birds

'Indi tacendo questi, gl'Augelletti Tornan' di nuovo al lor canoro incanto:
Canto d' Vcelli

59

Solo

Canto d' Vcelli

Solo

Canto d' Augelli

Solo

Tasto Solo

(A) Flowers

64

Tutti

Tutti

Tutti

Tutti

6

B Birds

68

Solo

Tasto Solo

A Flowers

73

Tutti

Tutti

6/4 5/3 6/4 5/3

78

p

p

p

p

6/4 5/3 6/4 5/3 6/4 5/3

In the following verses, Antonio Vivaldi presents program notes of explanation. The alphabetical letters before each phrase are placed in the music at the appropriate points.

Spring

- A. Spring has arrived
- B. The birds happily sing a welcome song
- C. Sweetly murmuring streams
flow from the breath of Zephyrs
- D. Soon the sky darkens,
then lightning and thunder
- E. Later, the birds return to sing again
- F. With his faithful dog at his side,
the shepherd sleeps under the rustling trees,
in the pleasant, flowery meadow
- G. Nymphs and shepherds dance
under the brilliant spring sky
to the festive sounds of country bagpipes

Summer

- A. Under the heat of the sun
man and beast weaken
and the pine trees burn
- B. The cuckoo starts to sing
- C. along with the turtledove and nightingale
- D. Sweet breezes blow but the North Wind challenges
- E. Frightened by the storm and his fate, the
shepherd boy cries out
- F. Though tired in limb, his fear of lightning and
swarms of gnats and flies stirs him on
- G. His fears are realistic as the thunder shakes the
heavens and the corn breaks down

Autumn

- A. The good harvest is celebrated with joyful songs and dances
- B. Saturated with wine
- C. their revelries end in sleep
- D. Finally the songs and dances to tunes of gentleness and pleasure
cease and many succumb to sweet slumber
- E. At daybreak the hunter goes forth, armed with horns,
guns, and ferocious dogs
- F. They follow the tracks of the fleeing game
- G. Tired, wounded and frightened from the
- H. noisy guns and dogs, it fails to escape, is caught and dies

Winter

- A. Shivering in the icy snow
- B. amid the blast of a biting wind
- C. Continuously stamping one's feet
- D. The ceaseless cold makes the teeth chatter
- E. While the rain pours outside, in peace and contentment
resting by the fire
- F. Cautiously walking on the ice
- G. Fearing to slip and to fall
- H. Then, boldly walking only to slip and fall down
- I. Walking on the ice once more with growing confidence
- L. until, at last the ice cracks and breaks
- M. Listening through the iron gate
- N. the Sirocco, the Bora, and all the winds at war
This is Winter, but it also brings pleasure



Franz Joseph Haydn went to school to study violin, voice and general music at the age of five. When he was eight, he started singing in a cathedral in Vienna, but he was forced to leave the choir for playing a prank. It was not until 1759 that he finally got his first job as an orchestra director in the house of a nobleman. After this orchestra disbanded, Prince Paul Anton Esterhazy offered Haydn a job at his estate. This job included composing, conducting, directing operas, and performing chamber music. It was during this time that Haydn wrote his first great symphonies, and his fame spread throughout Europe. Haydn was great friends with Wolfgang Amadeus Mozart and later taught Ludwig van Beethoven. Haydn finished 104 symphonies, a number rarely matched!

WHY IS THIS SYMPHONY CALLED THE SURPRISE SYMPHONY?

The music is played softly (**piano**) for a long time, then suddenly it is played very loudly (**fortissimo**)! The sudden change in volume (**dynamics**) makes this symphony surprising!

ff

Fortissimo [fohr - TEE - see - moh] means the music is played very loudly. The double “f” symbol signals the musicians to play fortissimo.

Dynamics means the level of volume or intensity of the music. It can be soft, loud or in between.

p

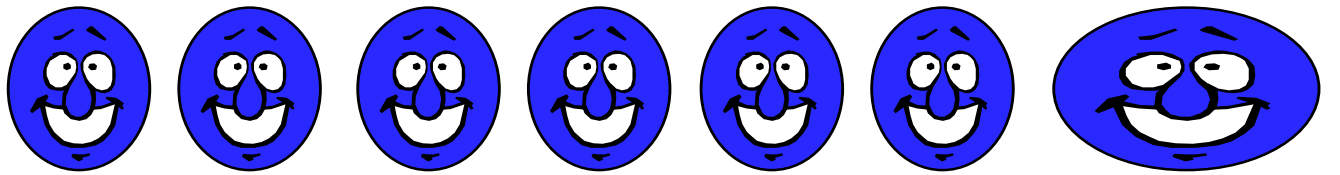
Piano means the music is played softly. The little “p” is the symbol that tells the musicians to play piano.

ACTIVITY

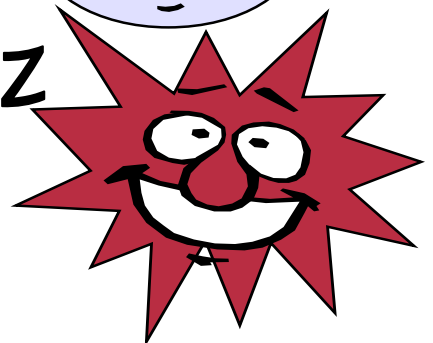
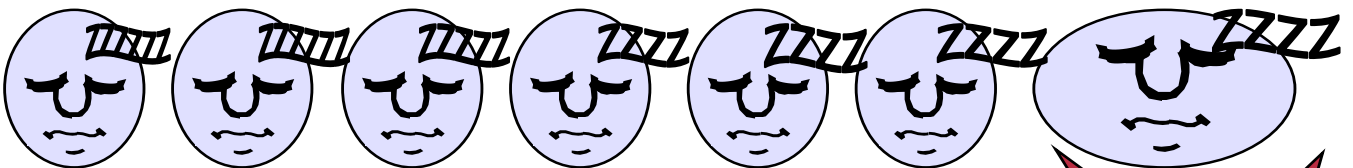
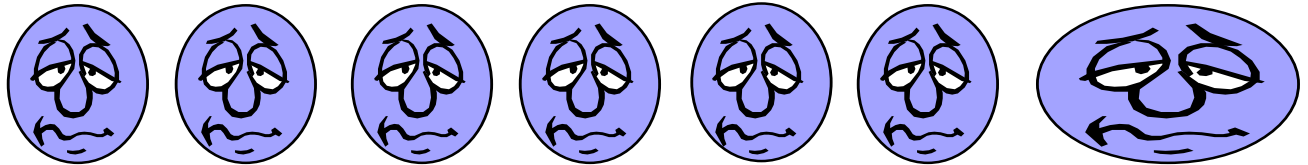
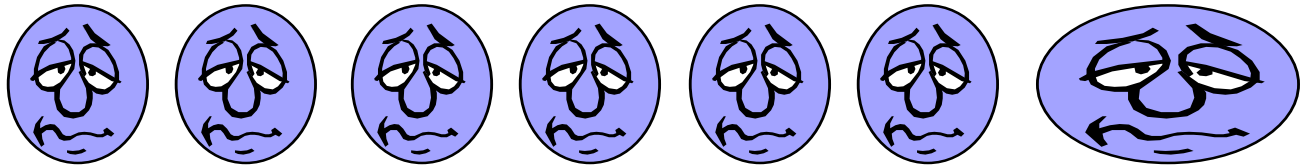
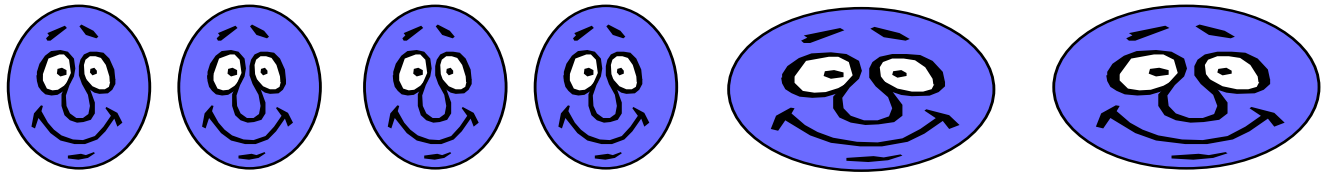
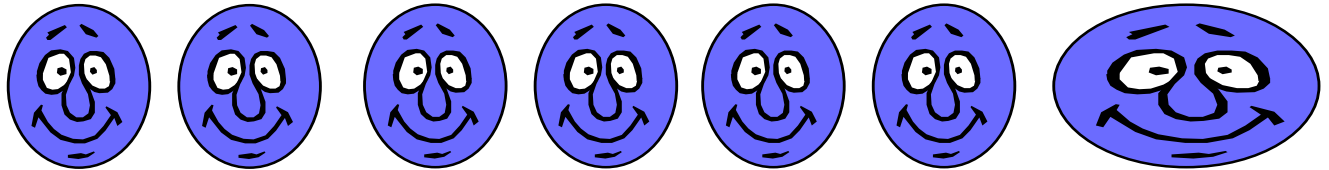
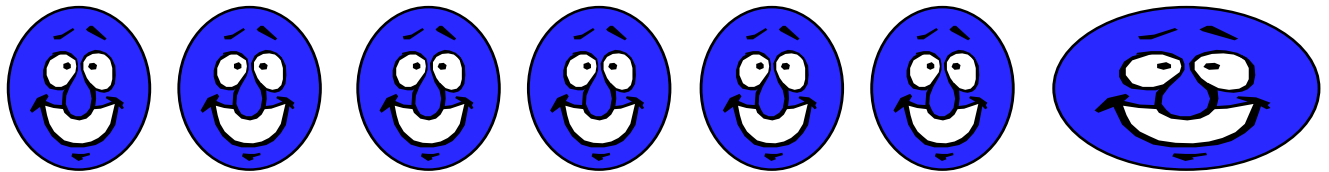
Students can demonstrate their recognition of the dynamic contrast by pretending to be asleep, then “waking up” at the surprise. Also use the tapping page (next page) to help students follow along with the music.



Haydn's "Surprise Symphony" Tapping Page



LONG

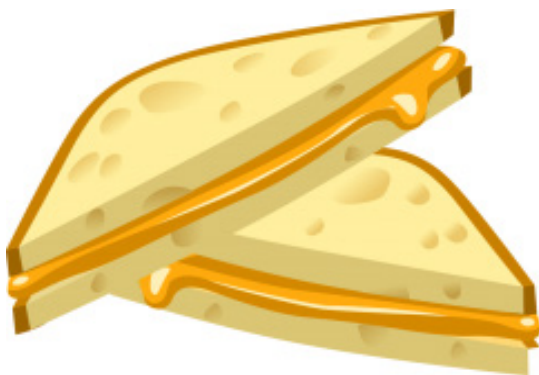




Born into a musical family in France in 1838, **Georges Bizet** received good musical training from a very early age and was accepted to the Paris Conservatory at age nine. There, he became a skilled pianist and composer. When he was 17, he composed “Symphony in C,” though it was not first heard until 1935. He turned down a position as a teacher at the Conservatory so that he could focus on composing. However, he was only moderately successful during his life. Later in life, he was forced to serve in the Franco-Prussian war and suffered from health problems. In 1875, he completed the opera *Carmen*, which turned out to be controversial and did not last long on the French stage. Less than three months later, on June 2, 1875, Bizet died of a heart attack. Five years later, *Carmen* returned to Paris after having great success elsewhere in Europe and remains one of the most well-known operas to this day.

ACTIVITY

Toreador tells a musical story with two main themes. The **A** section is about an exciting bull fight, and the **B** section is about the proud toreador. The **A** section repeats itself at the end of the piece to create **ABA** form. Discuss with students why a nickname for ABA form is “sandwich form.” Listen to the two themes and find ways to tell the difference between them. Use actions, symbols, visuals (see next page for an example) and other cues to supplement. Have students contrast the rhythm of part A to the soaring legato melody in the middle section, part B. Ask students if they can hear the Spanish influence in the music.



A

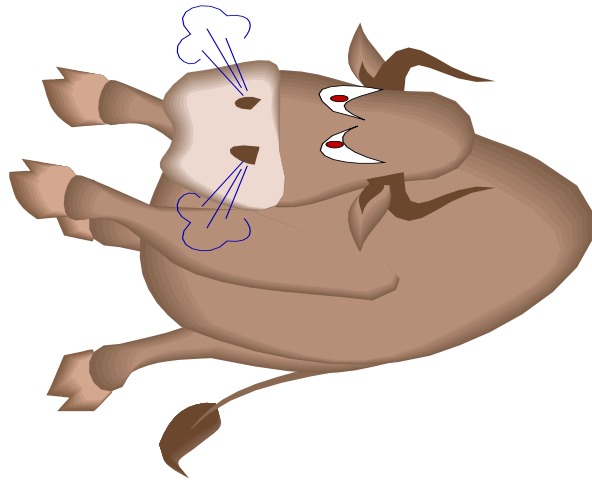


B

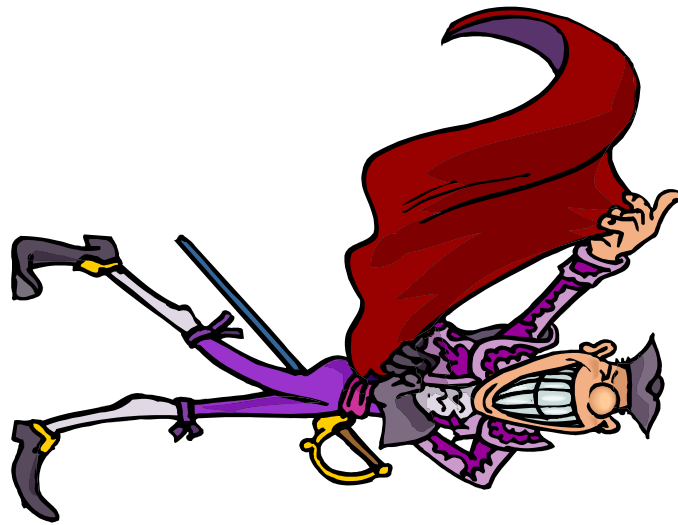


A

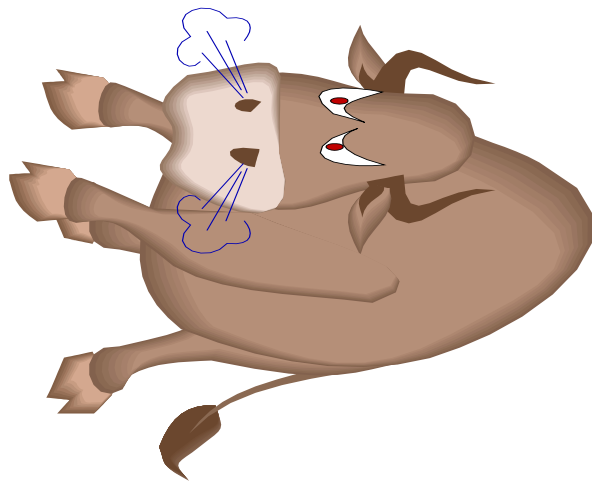




A



B



A



Edvard Grieg was born in Bergen, Norway on June 15, 1843. He was raised in a musical home and received his first piano lessons from his mother when he was only six years old. He continued his musical studies throughout his young adult years and enrolled in a music conservatory where he studied piano composition. Grieg was a hard worker, composing symphonies, concertos, vocal music and string quartets as a young man. In his later life, Grieg was very highly regarded in Norway and he enjoyed a great deal of fame. During this time, he also recorded many performances that are still listened to all over the world. Grieg was very proud of his Norwegian heritage. Many of his compositions are based on Norwegian folk songs. He is often considered a nationalist composer because of this.

MORNING AND MELODY

Morning is part of the *Peer Gynt* Suite No. 1, written by Grieg to illustrate the many adventures of the young troublemaker, Peer. *Morning* is about the sun rising and Peer Gynt slowly waking up at dawn. Grieg knew how to tell a story through music. Think about how he wrote his music. Close your eyes and listen to *Morning*. How did he make it sound as if the sun was rising? Think about the instruments he chose to create his scene.

When a composer writes a piece of music, he/she thinks about how the notes are going to sound when placed in succession. A composer carefully builds a **melody** as the feature of a song. Think of melody as the main idea, or the part that you can sing along with. Every melody has a shape, or contour. Some melodies go up and some go down. Some even stay on the same note. Demonstrate different shapes of melodies (going up, going down, going up then down, staying the same) in *Morning* for the class. Have them draw a picture of what they hear the contour of the melody to be.

ACTIVITY

Describe a sunrise:

- What happens to the sky?
- What do the clouds look like?
- Where do you see shadows?
- What colors do you see?
- How does the sky change?
- How does it start and end?

How would you describe a sunrise with music? Would it be slow or fast? Loud or soft? Would you use high or low pitches? What kinds of instruments would you use?





Dmitri Kabalevsky was born in St. Petersburg and moved with his family to Moscow before he was fourteen. At this age he was already a good pianist, and there he also began to study drawing and painting. Kabalevsky was on track to make a career from math and economics but his interest in the arts took him in another direction. In the former Soviet Union, he is known mostly for his choral and stage music, while in the United States and Europe it is his orchestral works that have brought him fame. Music educators worldwide hold Kabalevsky in high esteem as one of the world-class composers who cared deeply about general education for youth and adults. He was elected president of the International Society of Music Educators in 1970. He wrote, *“Children have always held a special place in my musical life. For me, there can be neither music nor life without children. I have composed music and written books for them, talked about music and taught at music schools, conducted children’s [ensembles].”*

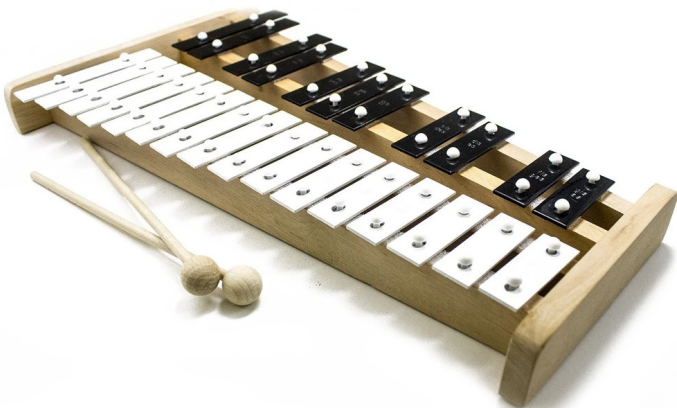
THE GALOP DANCE ACTIVITY

The galop is a very fast version of the polka. Like the polka and waltz, the galop is a circle dance, with everyone lining up in a circle and spinning in pairs as the entire circle moves around the ballroom. Dancers almost look as if they are galloping around the room in pairs. The galop was often the closing number of an evening of ballroom dance, because it was so exciting and because in just a couple minutes it left everyone exhausted!

After becoming familiar with Kabalevsky’s “Galop”, have students create their own dance moves to the music! Discuss why they chose their particular moves and how they go with the music. How might their choices be different if they were choosing dance moves to go with Grieg’s *Morning*?

THE XYLOPHONE

The xylophone, from the percussion family of the orchestra, is used extensively in this work. As is the case in many 20th century musical works, the percussion section is used prominently, including snare drum and cymbals to join the xylophone.



18 ELLINGTON GIGGLING RAPIDS



Edward Kennedy “Duke” Ellington is widely considered to be one of America’s great composers. He wrote many works for jazz ensembles or big bands, as well as music for symphony orchestras and sacred music for masses. Born in Washington D.C., by his own account he was given the nickname “Duke” at the age of fourteen while working as a soda jerk because “I was so prideful of the stiff, starched white uniform I used to wear on the job.” Like all African-Americans of his day, Ellington endured racial discrimination, but he eventually became a cultural ambassador for the United States, and in 1969 was awarded the Medal of Freedom, the highest civilian honor. Ellington drew inspiration for his music from many sources, including nature. Some typical song titles are *Sunset, Lightning Bugs and Frogs, Northern Lights, and Mocking Bird*.

ACTIVITY

Ask the students to listen to Ellington’s jazz waltz *Giggling Rapids* and be ready to brainstorm what the music is about. The music could evoke many images; for instance, it would not be surprising if students hear the sound of traffic, then a highway or a busy downtown as the music becomes louder and more complex. Students may need a clue (“it’s something in nature”) or a provided list of natural phenomena from which to choose (ex. tornado, avalanche, rain storm, water or rapids, gentle winds, blooming flower...). Listen, again, after the title is revealed, identifying how the music creates the feeling of: rapids versus the ocean or pond (syncopations, accents on weak beats, jagged brass riffs and sudden accents); water moving faster (rapid string passages); calmer sections of the rapids (softer flute riffs, bells, light cymbal). Have students create a map or drawing of the “rapids” showing how it picks up speed when it falls down a steeper hill or groups wider in more level areas.

Pyotr Ilyich Tchaikovsky was born in 1840, in a western province of Russia. He studied law in St. Petersburg and also took music classes at the St. Petersburg Conservatory. In 1866, he became the teacher of harmony at the Moscow Conservatory. It was here that Tchaikovsky wrote his first operas, concertos, and symphonies. In 1876, he met Madame Nadezhda von Meck, who financially supported him for the next 14 years. During this time, Tchaikovsky wrote some of his most famous works, including *Swan Lake* and *Sleeping Beauty*. Between 1887 and 1891, he went on several very successful concert tours and was well-received in Europe and the United States. In 1891-92, he wrote *The Nutcracker* ballet and suite. In 1893, Tchaikovsky wrote Symphony #6 in B Minor (also known as “Pathetique”), but it was not well-received. Only 9 days later, he died of cholera.



Tchaikovsky's ballet, *The Nutcracker*, is based on a story by German author E.T.A. Hoffman. In *The Nutcracker*, a Christmas present - a nutcracker - comes to life as a handsome prince. He takes the young girl who received him as a gift on some fantastic adventures! What are some aspects of the music that sound like an exciting adventure to you?

The waltz is a dance in three (triple meter), often characterized as an “OOM - pah - pah” pattern. Because the waltz characteristically moves very fast, students will however likely perceive one pulse per measure; in addition, both Tchaikovsky's and Ellington's waltzes have plenty of syncopations (displacement of the regular beat), which make the triple meter difficult to perceive.

The Nutcracker



Two of Tchaikovsky's most famous works are ballets. One is *Swan Lake*, and the other is *The Nutcracker*. Both of these ballets are still produced by companies all over the world, and the music is easily recognized. The stories and music are even used in television and movies worldwide.

Swan Lake

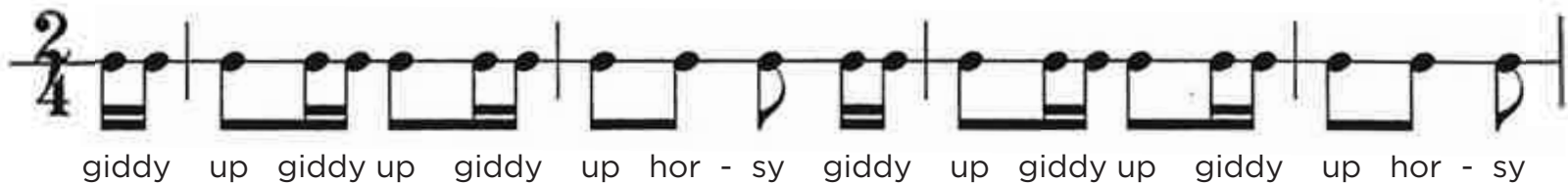




Gioachino Rossini, the most popular opera composer of his day, was born in a small town on the coast of Italy. Like many composers, Rossini learned the love of music from his parents. Gioachino's father played the horn and trumpet, while his mother was an opera singer. Rossini began his musical training early and by the age of 6 was already playing triangle in his father's musical group. He also learned to play the piano and to sing. Rossini wrote his first opera when he was only 18 years old, and wrote over 40 operas in his lifetime! Two of his most famous operas are *The Barber of Seville* and *William Tell*. Rossini shocked everyone by retiring from writing operas at the age of 37. He didn't compose music again for many years. When he was much older, Rossini wrote some music for the church and wrote a lot of small pieces to entertain his friends but these were not very serious pieces of music.

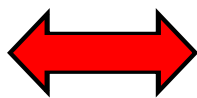
ACTIVITY

Divide the class into two groups; using the *William Tell* Overture have one group sing "giddy-up giddy-up giddy-up horsey" and the other group clap the beat - then have them switch.



Review the dance moves students came up with for Kabalevsky. Those dance moves probably didn't fit very well with Grieg's *Morning*, but would they work for *William Tell*? Why or why not?

The opera, *William Tell*, was written by Gioachino Rossini. The Overture is the first piece of music heard. The opera itself was based on a legend about the Swiss hero William Tell. In Rossini's day, the opening of a new opera was as exciting as the opening of a new movie is for us today.



String Section (up to 50 musicians):

- Violin
- Viola
- Cello
- Bass
- Harp



Brass Section (12 musicians):

- Horn
- Trumpet
- Trombone
- Tuba



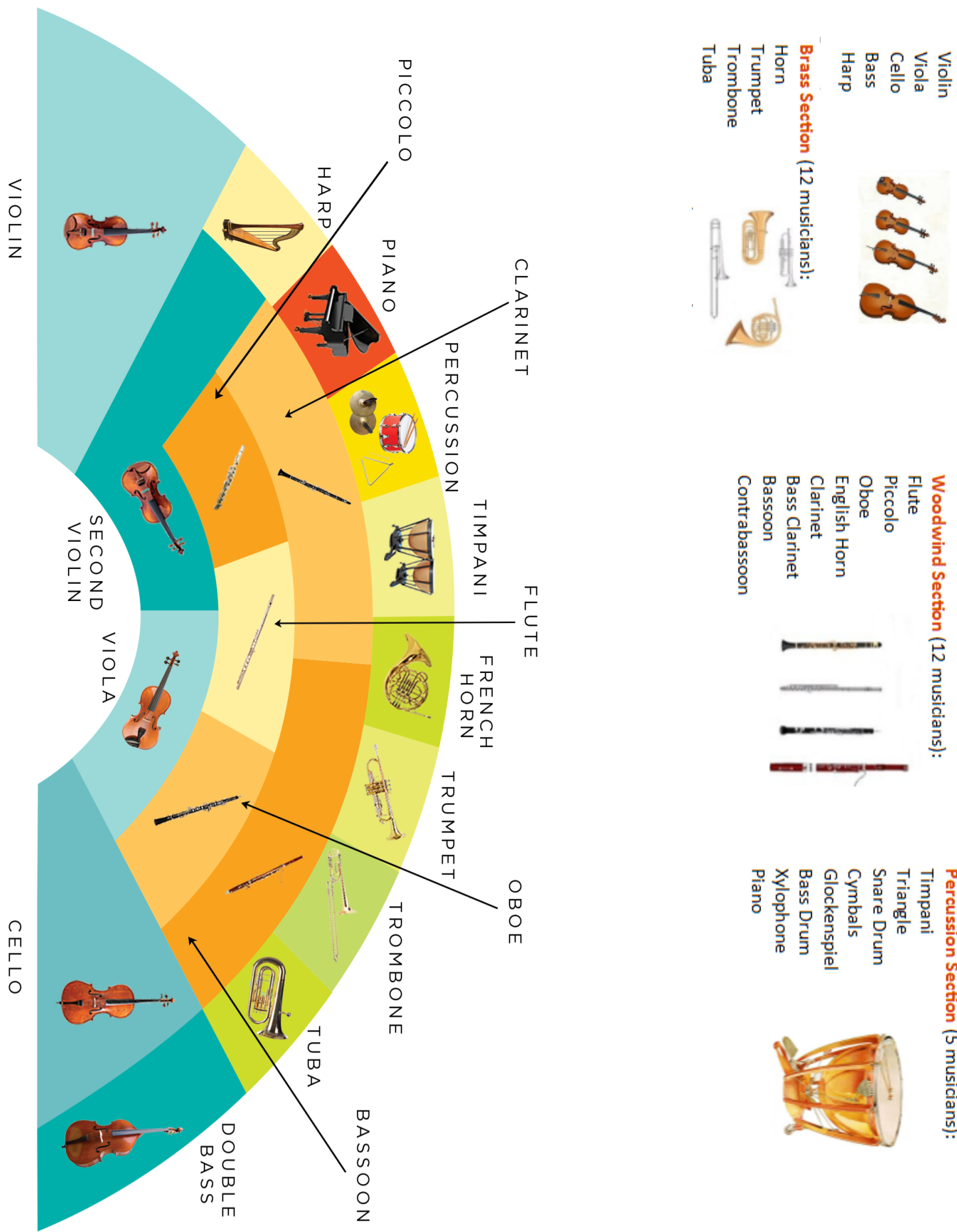
Woodwind Section (12 musicians):

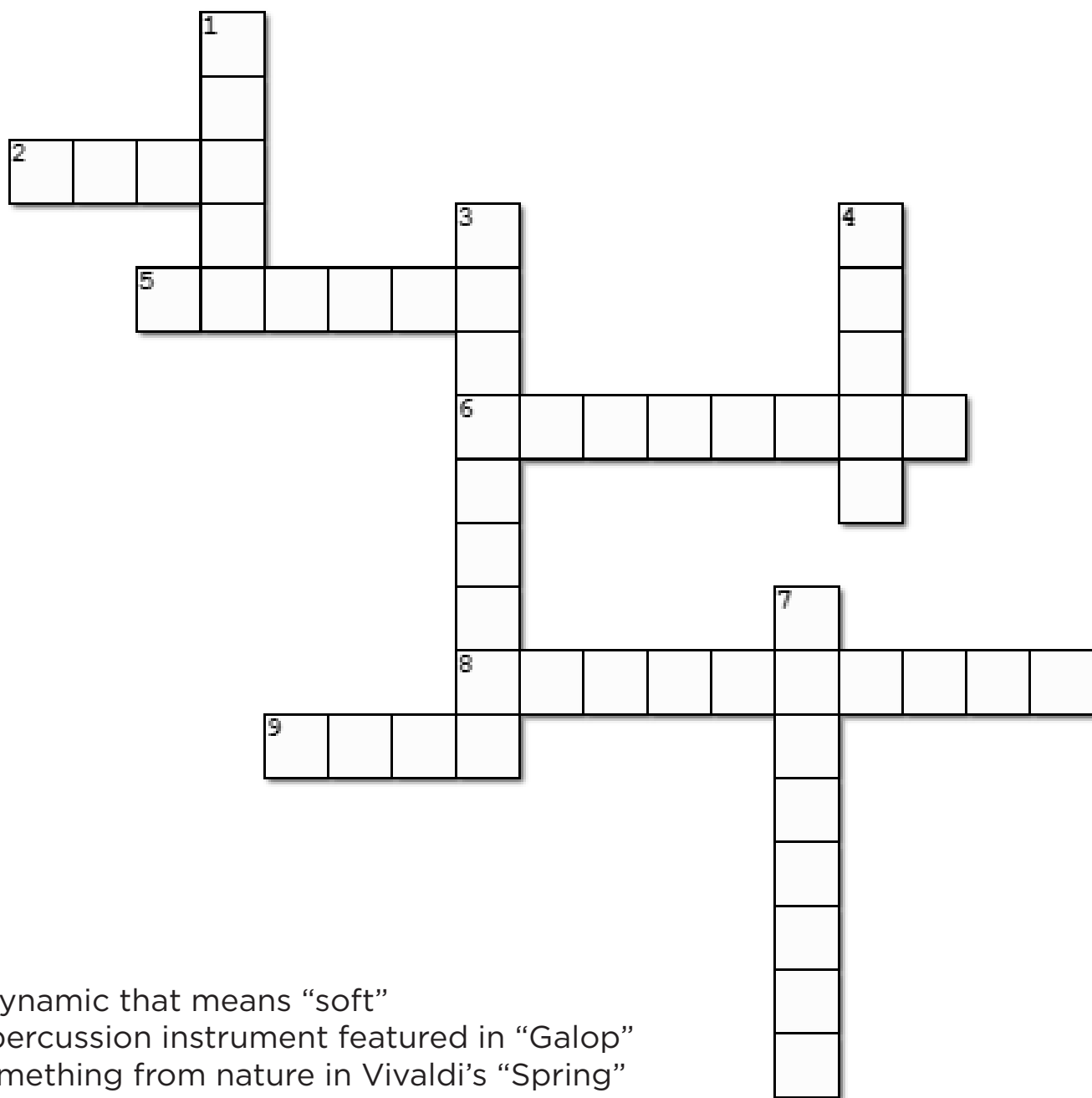
- Flute
- Piccolo
- Oboe
- English Horn
- Clarinet
- Bass Clarinet
- Bassoon
- Contrabassoon



Percussion Section (5 musicians):

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





Down

1. a dynamic that means “soft”
3. a percussion instrument featured in “Galop”
4. something from nature in Vivaldi’s “Spring”
7. a food that is a nickname for ABA Form

Across

2. the largest instrument in the brass family of the orchestra
5. Country where Grieg was born
6. The first piece of music played in an opera
8. A famous ballet by Tchaikovsky
9. The nickname for Edward Kennedy Ellington

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

BALLET
COMPOSER
DYNAMICS
FLOWERS
FORTISSIMO
GALOP

JAZZ
MELODY
OPERA
PEER
RAPIDS
SPANISH

HERO
TCHAIKOVSKY
TOREADOR
VIOLIN

National Core Arts Standards

MU:Pr4.3.2 Demonstrate understanding of expressive qualities (such as dynamics and tempo) and how creators use them to convey expressive intent.

MU:Re7.2.2 Describe how specific music concepts are used to support a specific purpose in music.

MU:Re9.1.2 Apply personal and expressive preferences in the evaluation of music for specific purposes.

MU:Cn10.0.2 Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cn11.0.2 Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Wisconsin Standards for Music

MG2.P.4.e Identify persons serving in the roles of performer and audience.

MG2.P.5.e Explore music through both reading and aural approaches.

MG3.R.1.e Recognize and respond to foundational musical elements.

MG3.R.3.e Utilize music terminology in the analysis and evaluation of musical performances, recordings, and compositions.

MG3.R.4.e Identify proper concert/audience etiquette.

MG4.Cn.1.e Explore the historical and cultural aspects of music as it relates to other disciplines and arts.

MG4.Cn.2.e Express how music relates to self and others.

MG4.Cn.3.e Explore musical connections, similarities, and differences.

MG4.Cn.4.e Share various roles of musicians in their own and other cultures.

This guide used many past Symphony Soup Curriculum Guides for resource material. A special thank you to all who contributed to those many Guides. In addition, source material was used from the following websites: <https://interlude.hk/dmitry-kabalevsky/> and <https://www.npr.org/2008/11/19/97193567/duke-ellington-the-composer-pt-1>, and https://en.wikipedia.org/wiki/Duke_Ellington#/media/File:Jazz_musician_Duke_Ellington.JPG. Additional resources were used from the Up Close & Musical curriculum.

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See you at the
concert!

