

TEACHER'S GUIDE

FRIENDS IN Harmony



Chicago Symphony Orchestra School Concerts • December 1, 2017, 10:15 & 12:00



NEGAUNEE MUSIC INSTITUTE at the
CHICAGO SYMPHONY ORCHESTRA



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Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2017/18 School Concert season. This year, our programs explore what it means to live *In Harmony*. Through great musical examples of unity and the extraordinary possibilities that are within reach when we strengthen our connections to one another, *Friends in Harmony* will explore the ways that music from across the world communicates a spirit of friendship and helps us develop healthy and harmonious relationships with others. We are so pleased the amazing Chicago Symphony Orchestra can be a resource for the musical, social and emotional development of your students.

Helping your students become familiar with the repertoire prior to the concert will make the live performance even more exciting for them. In addition to exposing your students to this music through the lessons included in this Teacher's Guide, consider additional opportunities for them to hear it during your school day: at the start of your morning routine or during quiet activities, such as journaling. Depending on your teaching schedule, some of the activities in this guide could be completed after your concert, rather than before. Students' enjoyment of this music doesn't have to stop after the performance!

The intent of this curriculum is to engage students with the music and guide them to listen for specific things in each piece. In this document, you will find two lesson plans that can easily be executed by a classroom or music teacher, plus a reflection page for you and your students to complete after you have attended the concert. Our hope is that these plans will serve as an important resource leading into your day at Symphony Center.

Please look through this document and consider how and when you will use these lesson plans. Some activities may require you to gather materials, so plan accordingly. This document also includes historical content that will help you teach the lessons.

For additional support preparing your students for their concert experience, please request a visit from one of our skilled [Docents](#).

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,
Staff of the Negaunee Music Institute at the
Chicago Symphony Orchestra

FRIENDS IN Harmony

What is the sound of friendship? Though our world is made up of diverse and beautiful people speaking 6,500 different languages, every community on the planet uses the common language of music to express who they are and to bring people together. This program explores ways that music from across the world communicates a spirit of unity and friendship.

The program:

Members of the Chicago Symphony Orchestra
Thomas Wilkins *conductor*

To include selections from:

BERNSTEIN Overture to *Candide*

COPLAND Hoe-Down from *Rodeo*

BIZET Suite No. 2 from *L'arlésienne*

TCHAIKOVSKY Symphony No. 4

COLERIDGE-TAYLOR Danse Negre


BARTÓK Romanian Folk Dances

GINASTERA Four Dances from *Estancia*

The engaging activities on the following pages will prepare your students for a fun and rewarding visit to Symphony Center.

LESSON 1 Communities in Harmony

FEATURED REPERTOIRE*

-  **BERNSTEIN** [Overture to *Candide*](#)
- COPLAND** [Hoe-Down from *Rodeo*](#)
- BIZET** [Suite No. 2 from *L'arlésienne*](#)
- TCHAIKOVSKY** [Symphony No. 4](#)
- COLERIDGE-TAYLOR** [Danse Negre](#)
- BARTÓK** [Romanian Folk Dances](#)
- GINASTERA** [Four Dances from *Estancia*](#)



* [You can access the entire Spotify® playlist here.](#)

(free account required) or play Tracks 1–13 on the provided CD.

ESSENTIAL QUESTIONS:

- What does it mean to live in harmony with others?
- How can music convey a sense of community?

OBJECTIVES

Students will be able to:

- Understand how music serves as a universal language
- Identify the feeling/mood of a piece of music
- Realize that people can disagree and still be harmonious members of the same community

EVALUATION

Successful completion of this lesson will result in students identifying their own community and communities from around the world, and how music is universally understood across these communities. Students will be able to identify the mood/feeling of the music and identify the kind of community celebration for which a musical selection is being played.

KEY VOCABULARY

- **Celebration:** an important event or occasion
- **Community:** a group of people living in the same place or having a particular characteristic in common
- **Composer:** a person who writes music
- **Harmony:** two or more pitches sung or played at the same time
- **Mood:** a temporary state of mind or feeling

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of the concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- Projected [world maps](#), included in the lesson below
- [Communities in Harmony worksheet](#), included in the lesson below, to distribute copies to your students
- Pencils

Introduction

1. **Write** the word COMMUNITY on the board and ask students to describe what it means. If a prompt is needed, you can explain that a community is essentially a group of people with a common characteristic.
 - There are different types of communities (large/small, neighborhood, city, classroom, church/synagogue, country, little league team, ballet class, etc.).
 - People can be part of more than one community at the same time. Ask students to share some of their communities with a peer and then share with the entire class.
2. Have students **identify** their communities.
Ask, "Do all students belong to the same community? Why or why not?"
3. **Read** and/or **write** the following statement "Music is a language understood by all."
4. **Discuss** how this statement may be true.
5. **Prompt** students with this question, "How are people able to understand the *same* music, even though they speak *different* languages?"

Teaching Steps:

Part I

1. Display **world maps** and explain that music representing SIX different countries will be performed by the Chicago Symphony Orchestra at the concert.
2. Identify, or have students guess, where the following countries are before noting them on the world map.
 - USA (Bernstein, Copland)
 - France (Bizet)
 - Sierra Leone and England (Coleridge-Taylor)
 - Hungary (Bartók)
 - Argentina (Ginastera)
3. After looking at these countries on a map, ask students the following question, "If the composers are from different places and speak different languages, how can their music all have a message of community?"
4. Explain that since music is universally understood, people from various places can enjoy the same pieces of music, which creates community.



Part II

Note: these steps can be repeated for each musical selection. Please print enough copies of the worksheet for students to explore more than one musical selection.

1. **Distribute** the **Communities in Harmony [worksheet](#)**.
2. Have students **choose** one musical selection.
3. **Instruct** students to fill out the title, composer and country from which this particular composer originated.
4. **Listen** to the piece.
5. Encourage students to **think** about their feelings (i.e., did the piece scare them; were they excited; did they want to hide or skip along?). Have students **share** these feelings aloud with a peer.
6. Tell students to circle the emoji that best fits the mood of the music. (The given options are Happy, Sad, Surprised, Scared and Angry. There is one blank emoji if they would rather draw their own. They can also write the feeling next to their selection.)
7. Have students **decide** why they chose that mood/feeling and **write** their explanation on their worksheet.
8. **Illustrate** a community celebration in which this music might be played. If there is enough time, use crayons, markers or colored pencils. **Listen** to the musical selection again before illustrating so that students remember what it sounded like.
9. **Discuss** as a whole class the community celebrations illustrated by the students.
10. **Ask**, “Were all celebrations the same type of occasion (birthday party, wedding, etc.)?”
11. **Explain** that it is okay for members of the same community to view songs differently because that is what is unique about communities.
12. **Display** students’ worksheets to show how individual responses may differ, even though they are part of the same classroom community, and acknowledge that being around people who are different from us makes us more creative, more diligent and harder-working.*

* See the article listed in the [resource section](#) of this guide that discusses how diversity makes us smarter.

ASSESSMENT:

- **Observe** whether students can describe how music expresses different moods, using musical and non-musical terminology.
- **Graph** or tally the use of each emoji for a particularly piece of music and discuss how not everyone chose the same emotion.
- **Observe**, through an informal discussion, whether students understand that the classroom community heard the same piece of music, but each person may have her or his own interpretations.

COMMON CORE ANCHOR STANDARDS:

[CCSS.ELA-LITERACY.CCRA.R.7](#) Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCSS.ELA-LITERACY.CCRA.SL.2](#) Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

[CCSS.ELA-LITERACY.CCRA.SL.4](#) Present information, findings and supporting evidence such that listeners can follow the line of reasoning and the organization, development and style are appropriate to task, purpose and audience.

ILLINOIS ARTS LEARNING STANDARDS:

Music

Anchor Standard 4 Select, analyze and interpret artistic work for presentation.

[MU: Pr4.1.2.d](#) Demonstrate understanding of expressive qualities and how performers use them to convey expressive intent.

Anchor Standard 7 Perceive and Analyze artistic work.

[MU: Re.7.1.2.a](#) Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

ILLINOIS SOCIAL AND EMOTIONAL LEARNING STANDARDS:

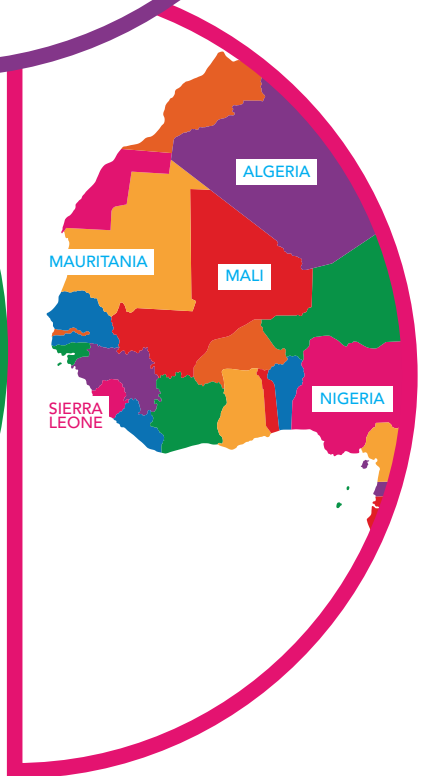
[Goal 1, Standard 1](#) Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

[Goal 2, Standard 2](#) Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

WORLD MAPS



Name: _____ Date: _____

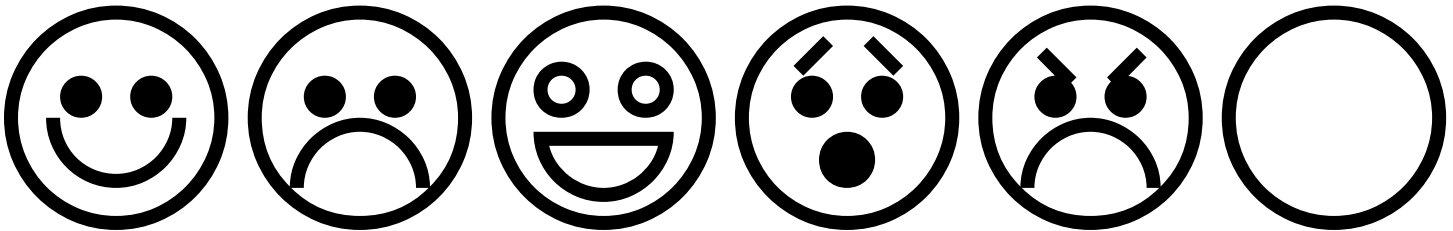
COMMUNITIES IN HARMONY

Title of selection: _____

Composer: _____

Country: _____

1. Circle the emoji that best fits the mood of the music?




Write the mood you chose: _____

2. Why did you choose that mood/feeling?

3. In the box below, illustrate a community celebration in which this music might be played.

LESSON 2 A Recipe for Friendship

FEATURED REPERTOIRE*

-  **BERNSTEIN** [Overture to *Candide*](#)
- COPLAND** [Hoe-Down from *Rodeo*](#)
- BIZET** [Suite No. 2 from *L'arlésienne*](#)
- TCHAIKOVSKY** [Symphony No. 4](#)
- COLERIDGE-TAYLOR** [Danse Negre](#)
- BARTÓK** [Romanian Folk Dances](#)
- GINASTERA** [Four Dances from *Estancia*](#)



* [You can access the entire Spotify® playlist here.](#)

(free account required) or play Tracks 1–13 on the provided CD.

ESSENTIAL QUESTIONS:

- How do different composers represent similar ideas in their music?
- What does friendship mean to you?

OBJECTIVES

Students will be able to:

- Classify the different families of instruments by their common characteristics.
- Demonstrate the difference between marching and dancing music.
- Aurally and visually identify instruments of the orchestra.
- Construct a working model of what friendship means to them.

EVALUATION

Having seen, heard and experienced an emotional response to the selections from the concert repertoire, students will be able to listen and identify by name at least three of the pieces, and be able to articulate qualities unique to that music. In addition, students will be able to identify three or more essential characteristics of a good friend.

KEY VOCABULARY

- **Ballet:** a story told through dance and music
- **Choreographer:** a person who creates a pattern of dance movements to go with specific music
- **Commission:** a request to create a piece of music
- **Folk song:** a song that is traditionally sung or played by the common people of a region and forms part of their culture
- **Theme:** a recognizable melody, upon which part or all of a composition is based
- **Suite:** a set of instrumental compositions, often dances, to be played in a sequence

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone® dock, Spotify®, etc.)
- [Visual Aids](#) for Danse Negre
- [Listening Guides](#) for Hoe-Down and Romanian Folk Dances
- [Recipe Cards](#) worksheet, included in the lesson below, to distribute copies to your students
- Pencils

Introduction

1. **Ask** students, “What kinds of things do you like to do with your friends?”
2. **List** suggestions on the board. If no musical activities are mentioned, ask the class if they listen to or do anything with friends while music is being played.
3. **Inform** students, “Most of the music we’ll hear on our field trip to the Chicago Symphony Orchestra is connected to dancing. Let’s see if you can guess what kind of dancing might be happening and where the dancers might be located.”
4. **Play** about 45 seconds of [Aaron Copland’s Hoe-Down](#) and then allow students to guess what kind of dancing is happening along with the music and where the dancing is occurring. **Ask** an additional question before moving on to another answer, “What did you hear in the music that makes you think that?” (Students likely will mention cowboys or the Wild West or square dancing because of the fiddle-sound warming-up and the sound of horses. If not, lead them in this direction.)

Teaching Steps:

Part I

Aaron Copland [Hoe-Down from Rodeo](#)

1. **Share** a bit about this piece: “In Copland’s ballet, *Rodeo*, a Cowgirl is competing with city girls for the attention of the local cowboys—including the Head Wrangler. In order to get noticed, she tries to ride a bucking bronco and gets thrown. As the original choreographer, Agnes DeMille, described it: ‘She acts like a boy, not to be a boy, but to be liked by the boys.’”
2. **Project** onto a white board the Hoe-Down [Listening Guide](#).
3. **Play** the [Spotify link](#) or CD track 2.
4. **Ask** students to follow along as they listen. When the piece is over, ask, “Do you think the Cowgirl ended up getting Head Wrangler’s attention?” Inform them that in the ballet story, the Cowgirl actually finds someone *better*, a Cowboy who shows her kindness and respect.
5. **Ask** students to turn and talk to their neighbor, using these prompts:
 - Have you ever become friends with someone you didn’t think you would like?
 - What caused you to change your mind?
6. **Share** some friendship history about the composer and the choreographer: “The ballet, *Rodeo*, almost wasn’t written because when the composer met choreographer, Agnes de Mille, they didn’t get along. Copland laughed at some of her ideas, which made her angry. Perhaps as an apology, he invited her to tea the next day, and their friendship (and work on the new ballet) began!”

Georges Bizet Farandole from *L'Arlésienne*, Suite No. 2

1. **Say**, "Just like friendship, music sometimes brings different ideas together. In the farandole from Bizet's *L'Arlésienne*, Suite No. 2, a march and a dance meet and make beautiful music together!"
2. **Ask** a volunteer to demonstrate how they would move to march music.
3. **Play** the first 15 seconds of the piece, asking all students to move in a march-like way without making a sound.
4. Now **play** the 15 seconds of the dance that begins about 30 seconds into the piece. Ask the students to listen without moving and think about how they might move differently to this music.
5. **Play** the piece at 0:30 again and let students show their movement idea.
6. **Divide** the class into two groups. One will move during the march music and the other during the dance music.
7. At approximately 2:30, **pause** the music. **Tell** students there will be a "surprise!" Both the march and the dance will be played together.
8. **Play** the music again. When both the march and dance can be heard at the same time, have students begin moving again. Each group should move to their corresponding music.
9. **Share** some friendship history: "*L'Arlésienne* is the result of failure and friendship. Georges Bizet was commissioned to write music for a play. The play was unsuccessful but audiences enjoyed the music, so the composer created a suite from some of the pieces. Four years after Georges Bizet's untimely death at 36, his friend Ernest Guiraud arranged a second suite from this original music using two of Bizet's pieces from the play's music—the farandole dance and a march based on a famous French folk tune called *The March of the Kings*."
10. **Guide** students to turn and talk to a different classmate to discuss this prompt, "In the farandole, the musicians have to be good listeners in order to play together. Being a good listener is key to being a good friend. Tell your partner about a time when you were a good listener to your friend, or when a friend listened to you."
11. As a class, **make a list** of reasons why being a good listener is a key to being a good friend.

Béla Bartók Romanian Folk Dances

1. **Prepare** students for the listening activity by telling them that a symphony orchestra is made up of four families of instruments. The instruments in each family have common characteristics. Bartók used the string family as the foundation for his Romanian Folk Dances.
2. **Show** students a picture of the string family and have them identify similarities in the members of this family.
3. **Tell** students that Bartók slowly added members of the woodwind family to add interest.
4. **Show** students a picture of the woodwind family and identify the differences among the flute, clarinet and bassoon.
5. **Ask**, “Why is it that these very different instruments all belong to the same family?”
6. **Tell** students that near the end of the piece the composer includes only one member of the brass family.
7. **Display** a picture of the brass family.
8. **Ask**, “Can you tell by looking at these instruments what makes them members of the same family?”
9. **Project** the Listening Guide for this piece. **Ask** students to follow along, and as they listen to the music, to silently answer the questions within each of the boxes.

Samuel Coleridge-Taylor Danse Negre

1. **Connect** Romanian Folk Dances to Danse Negre. Tell students, “In the Romanian Folk Dances, Bartók brought together seven different dances from different parts of his country. Do you think a composer could bring together ideas from two different continents to create a composition? That’s just what our next composer did. He combined folk music from Africa with classical music from Europe.” **Prepare** students for the listening activity by saying, “As we listen to this next piece, we’re going to focus on the instrument family Bartók did not include in his Romanian Folk Dances. Can you name this family?”
2. **Tell** students that the percussion family has the largest number of different instruments but we’ll be focusing on just three—the timpani, triangle and cymbals.
3. **Tell** students that although these three instruments look very different, their sound is made in the same way.
4. **Ask** students, “How do the instruments of the percussion family make sound?” Percussion instruments are sounded by striking, shaking or scraping.
5. **Arrange** students in groups of three and give each trio a set of Danse Negre Visual Aids. Each member of the group will be in charge of one of the instrument pictures holding it up each time they hear it played in the piece.

6. **Play** Danse Negre. Have students hold up one of the instrument pictures each time they hear it played in the piece.
7. **Make** some friendship connections: "Composers can bring together different ideas that make interesting and exciting music. An orchestra brings together many different kinds of instruments that, when played together, make beautiful music."
8. **Lead** a class discussion by asking, "Do you think people who have different ideas or look different from each other can come together and be friends? Can you think of something you might have in common with someone who lives in another part of the world, speaks a different language or has different beliefs?"

Alberto Ginastera Malambo from Estancia

1. **Connect** Hoe-Down to Malambo: "On a visit to South America in 1941, Aaron Copland met and became friends with Alberto Ginastera. This composer from Argentina made quite an impression with his music, and a few years later, Copland arranged for Ginastera to study with him in the United States."
2. **Share** a bit about this piece: "*Estancia* is a short ballet about a boy from the city who is in love with a rancher's daughter. She is more interested in the gauchos (Argentine cowboys). A malambo is a traditional Argentinean folk dance in which men take turns showing off their moves to prove who is the best dancer. At the end of the story, the city boy is trying to win the rancher daughter's attention by competing against some of the gauchos."
3. **Describe** the story's scenario through music: "Listen for how the music starts simply with the high piccolo and builds with instruments and dynamics (0:10 and 1:03) to encourage competition and excitement. Can you hear the tambourine "competing" with the rest of the orchestra as it plays in a different meter than some of the instruments (0:17, 0:49 and 1:18)? As the music gets more frantic, the competition heats up. Listen as groups of instruments help us to imagine all of the different people gathering for the contest (0:22 to 1:47). **Notice** how the composer uses short fragments of music to help us imagine the dancers challenging each other. **Listen** for when all instruments are playing the same rhythm (1:48) and then are interrupted by the solo dancers. **Notice** how the French horns compete for our attention (2:08, 2:36 and 3:02) with the timpani and brass bringing the group back together (2:15, 2:42 and 3:09). Don't miss the crowd cheering on the dancers (2:26 and 2:53)! Do you think the city boy wins the competition?"
4. **Play** the Malambo.



CONCLUSION:

1. **Distribute** the [Recipe Cards](#) worksheet.
2. **Ask**, “If we were going to write a recipe for an orchestra concert, what ingredients would we need? What directions do we need to add to our recipe to put it all together?”
3. **Complete** the top recipe card together as a class.
4. **Ask**, “If you were going to write a recipe for friendship, what ingredients are important and what special instructions would you want to include?”
5. **Allow** time for each student to complete this recipe card individually.
6. **Upon** completion, have students discuss their recipes in small groups or with partners.

ASSESSMENT

- **Observe** through informal class discussion whether students can accurately use instrument names in guided conversation about the concert repertoire.
- **Examine** whether students’ recipes for friendships include multiple friend characteristics as discussed in the lesson.

AFTER ATTENDING THE CONCERT:

- **Assess** the postconcert reflection page. Notice whether students can discuss verbally or in writing a specific selection from the concert repertoire, showing an understanding of the piece’s background or musical characteristics.
- **Observe** whether students demonstrate appropriately engaged audience behavior during the performance.



EXTENSION

Leonard Bernstein [Overture to Candide](#)

1. **Play** a recording of Oh Happy We, found in the [Spotify playlist](#), while students follow along with the [Oh Happy We Lyrics](#) projected onto a white board.
2. **Point** out that Candide's (the boy) words are in the left column and Cunegonde's (the girl) are in the right column.
3. After listening, **discuss** whether these two characters are friends. Discover how different their expectations are and speculate why two very different people could become friends.
4. **Share** that students will hear the [Overture to Candide](#) at the concert.
5. **Say**, "An overture is an introduction to a ballet, musical or opera which gives us some hints about what the story will be about. It often includes parts of songs we will hear later in the performance. Bernstein uses Oh Happy We in his overture."
6. **Play** the Overture.
7. **Ask** students to stand when the music begins and sit down when they hear this theme.
8. **Tell** students that if they carefully listen, they'll hear the theme three times in the Overture to Candide.

COMMON CORE ANCHOR STANDARDS:

[CCSS.ELA-LITERACY.CCRA.SL.1](#) Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

[CCSS.ELA-LITERACY.CCRA.SL.2](#) Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

[CCSS.ELA-LITERACY.CCRA.L.1](#) Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

ILLINOIS ARTS LEARNING STANDARDS:

Music

Anchor Standard 2: Organize and develop artistic ideas and work.

[MU:Cr2.1.3](#) Demonstrate selected musical ideas for a simple improvisation or composition to express intent and describe connection to a specific purpose and context.

Anchor Standard 7: Perceive and analyze artistic work.

[MU:Re7.1.4a](#) Demonstrate and explain how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

[MU:Re8.1.5a](#) Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes or contexts.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

[MU:Re11.1.3](#) Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts and daily life as developmentally appropriate.

ILLINOIS SOCIAL AND EMOTIONAL LEARNING STANDARDS:

[Goal 1, Standard 1](#) Develop self-awareness and self-management skills to achieve school and life success

1A.1a: Recognize and accurately label emotions and how they are linked to behavior.

[Goal 2, Standard 2](#) Use social awareness and interpersonal skills to establish and maintain positive relationships.

2A.1b: Use listening skills to identify the feelings and perspectives of others.

.....

Recipe for: An Orchestra Concert

From the kitchen of: _____

Ingredients:

Directions:

Recipe for: Friendship

From the kitchen of: _____

Ingredients:

Directions:

Visual Aid for Danse Negre



Timpani

Visual Aid for Danse Negre



Cymbals

Visual Aid for Danse Negre



Triangle

Listening Guide: Hoe-Down

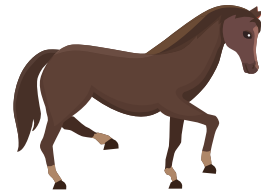
0:40–1:38

Listen closely—this melody comes back again!

Intro

0:00–0:40

Listen to the back-and-forth between the trumpet and fiddles!



Do you hear the sound of the horse's hooves?

A

Theme 1



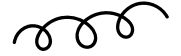
And the fiddles take the lead!



Theme 1



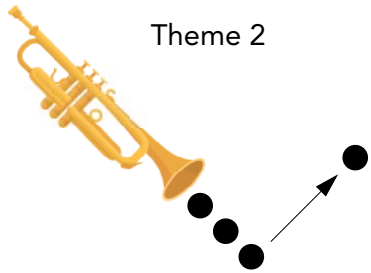
Theme 1



B

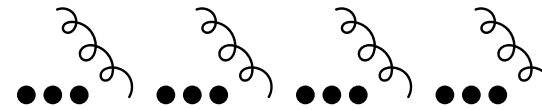
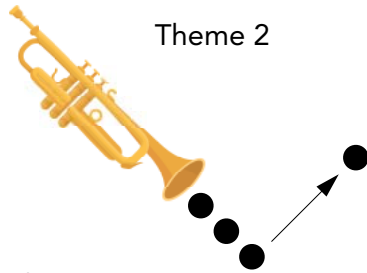
1:38–2:24

Theme 2



Swing your partner!

Theme 2



All Together!



2:24–2:49

Take a rest...
S-L-O-W D-O-W-N

softer

Can you hear the horses again?

A

Theme 1



2:50–End

Theme 1



LOUD DRUMS...

Listening Guide: Romanian Folk Dances

Why is the clarinet easier to hear in the second dance?



Dances #1 & #2

Who is the new "friend" in this dance?



Dance #3

Which member of this family is playing the solo?



Dance #4

Is the bassoon playing higher or lower than the flute?



Dance #5

Which member of the Brass Family has joined the group?



Dances #6 & #7



"OH, HAPPY WE"

CANDIDE

Soon, when we feel we can afford it,
We'll build a modest little farm.

Cows and chickens.

Peas and cabbage.

Soon there'll be little ones beside us;
We'll have a sweet Westphalian home.

Smiling babies.

Sunday picnics.

Pangloss will tutor us in Latin
And Greek, while we sit before the fire.

Glowing logs.

Faithful dogs.

We'll lead a rustic and a shy life,
Feeding the pigs and sweetly growing
old.

Apple pie.

So do I.

CUNEGONDE

We'll buy a yacht and live aboard it,
Rolling in luxury and stylish charm.

Social whirls.

Ropes of pearls.

Somehow we'll grow as rich as Midas;
We'll live in Paris when we're not in
Rome.

Marble halls.

Costume balls.

Oh, won't my robes of silk and satin
Be chic! I'll have all that I desire.

Glowing rubies.

Faithful servants.

We'll round the world enjoying high life,
All bubbly pink champagne and gold.

Breast of peacock.

I love marriage.

TOGETHER

Oh, happy pair!
Oh, happy we!
It's very rare
How we agree.

Name: _____

Date: _____



K-2nd Grade

POSTCONCERT REFLECTION

My class went to the *Friends in Harmony* concert performed by members of the Chicago Symphony Orchestra.

Three things I remember seeing or hearing are:

1. _____
2. _____
3. _____

Something I learned at the concert is:

I would like to know more about:

If I could ask a member of the CSO one thing, I would ask:

Write or draw something special that you heard or saw at *Friends in Harmony* concert



Name: _____ Date: _____

POSTCONCERT REFLECTION 3rd grade and up

Your class went to the *Friends in Harmony* concert performed by members of the Chicago Symphony Orchestra. Write about your field trip experience. Choose your favorite piece that was performed by the orchestra, and in a paragraph, tell at least one thing you KNOW about the piece and one thing you NOTICED during the performance of the music. Include title and composer. OR In a paragraph, describe what it is like to attend an orchestra concert to someone who has never attended one.

Music vocabulary: instruments, orchestra, composer, conductor, woodwinds, strings, brass, percussion, audience, violin, 3 horn, clarinet, flute, piccolo, oboe, bassoon, cymbals, triangle, timpani, tambourine, march, dance, folk song, Chicago Symphony Orchestra, Symphony Center

Music performed: Overture to *Candide* by Bernstein; Hoe-Down by Copland; Farandole by Bizet; Symphony No. 4 by Tchaikovsky; Danse Negre by Coleridge-Taylor; Romanian Folk Dances by Bartók; Malambo by Ginastera





Composer History

LEONARD BERNSTEIN [say: “BURN-styne”] was born on August 25, 1918, in Lawrence, Massachusetts. Although his birth name was Louis—the result of his grandmother’s insistence—Bernstein’s family preferred to call him Leonard, and many friends simply called him Lenny. Growing up in the Boston area, Bernstein attended orchestra concerts with his father, and it was a performance featuring piano that prompted him to begin studying the instrument. Bernstein pursued a music degree at Harvard University, and during his undergraduate years, he met conductor Dimitri Mitropoulos, whose charisma greatly influenced Bernstein’s ultimate decision to begin conducting. Bernstein continued his education at Curtis Institute, and his conducting professor, Fritz Reiner (who served as the Chicago Symphony Orchestra’s music director in the 1950s and early 1960s), was another of his great mentors. Bernstein allegedly earned the only “A” that Reiner ever awarded throughout his entire teaching career! Bernstein began his career in 1943 as the assistant conductor of the New York Philharmonic, but was suddenly thrust into the spotlight when guest conductor Bruno Walter caught the flu and could not conduct the concert at Carnegie Hall. Bernstein saved the day by stepping in to conduct with only a few hours’ notice and without a single rehearsal! After that night, Bernstein was an immediate celebrity as the concert had been broadcasted across the nation on CBS Radio. Eventually, Bernstein worked his way up to the coveted position of music director with the New York Philharmonic. Beginning while working as the New York Philharmonic’s principal conductor, Bernstein’s path once again intertwined with CBS—this time through television as the network broadcasted fifty-three Young People’s Concerts. This televised series, as well as Bernstein’s dedication to music education, has influenced orchestral music educators ever since.

Candide is an operetta (a lighter type of opera, both in terms of music and subject matter) based on Voltaire’s 1759 novella of the same title. The operetta originally premiered in 1956 as a musical on Broadway, but the show was a complete disaster at the box office and only ran for two months. *Candide* has since gained enormous popularity, and its overture is one of the most frequently performed orchestral compositions by a twentieth-century American composer. The overture uses melodies from several of the other songs in the production, as well as melodies unique to the overture.

Composer History

AARON COPLAND [say: "COPE-land"] was born in Brooklyn, New York, on November 14, 1900, to a conservative Jewish family. Although his mother sang and played the piano, it was Copland's sister that introduced him to the instrument. Copland began composing at age eight and a half, and went on to take formal lessons in piano, harmony, theory and composition before moving to Paris to continue his musical education. Unusually enough, his most influential teacher in Paris was Nadia Boulanger. At that time, it was very uncommon for women to teach composition, and even Copland was unsure of the situation at first, stating, "No one to my knowledge had ever before thought of studying with a woman." Boulanger quickly proved a valuable teacher as she both challenged and inspired Copland.

Copland is famous for his very "American" sound that uses open, slowly changing harmonies to evoke images of American landscapes and the quintessential pioneer spirit. Some of his most famous works are ballets, such as *Appalachian Spring* and *Rodeo*, but he also wrote orchestral works, chamber music, opera and film scores.

Rodeo was written during a period in which Copland was deliberately writing in his "vernacular" style, which was meant to be extremely accessible. "Hoe-Down" is the fifth and final section of the ballet and features several melodies that interact with each other. The section opens with a vamp (a repeating musical figure or section) of the first bar of an interpretation of the folk tune "Bonaparte's Retreat" before a reprisal of the *Rodeo* theme. At the end of the section, "Bonaparte's Retreat" is played by the entire orchestra and ends the ballet with an impressive fanfare.

GEORGES BIZET [say: "bee-ZEH"] was a French composer, born on October 25, 1838. As a child, Bizet quickly learned the basics of musical notation and developed a keen musical ear by listening outside the door while his father taught singing classes. Bizet was able to sing complex songs by memory and had the ability to analyze intricate musical passages. At age ten, Bizet began studying at the illustrious Conservatoire de Paris, winning many prizes during his time there. Because his compositions went essentially unnoticed, Bizet's primary source of income came from arranging and transcribing other composers' works. He found some success later on in his career, but Bizet's most successful work, *Carmen*, was also his last, premiering on March 3, 1875, only a few months before the composer's premature death on June 3; however, Bizet's legacy lives on as *Carmen* is one of the most popular operas in the entire repertoire.

L'Arlésienne ("The Girl from Arles") was composed as incidental music to a play of the same name by Alphonse Daudet. Although the play itself, premiering in 1872, was not successful, Bizet's incidental music has survived and is usually played as two orchestral suites. The first suite was arranged by Bizet himself, while the second suite was arranged and published by Ernest Guiraud in 1879 (four years after Bizet's death), using the composer's original themes. "Farandole" is the fourth movement of Suite No. 2.

Composer History

PYTOR ILYICH TCHAIKOVSKY [say: "chy-KAWF-skee"] was born on May 7, 1840, in a small town in the Russian Empire. Tchaikovsky's parents were initially supportive of his musical education, allowing him to begin studying piano at age five and even hiring a tutor. Later, they decided a career as a civil servant was more practical (musicians were at the bottom of the social hierarchy), so Tchaikovsky's parents sent him to study at the Imperial School of Jurisprudence in Saint Petersburg. Being separated from his mother at age ten deeply affected Tchaikovsky, and the trauma was intensified when his mother died when he was fourteen. This event motivated him to write his first composition, a waltz, in memory of his mother.

Tchaikovsky worked as a lawyer after finishing school, but once the Saint Petersburg Conservatory opened in 1862, he left his career in law behind to pursue his true calling: music. After graduating from the Saint Petersburg Conservatory, Tchaikovsky accepted a position as a music theory professor at the Moscow Conservatory.

Tchaikovsky's Symphony No. 4 was dedicated to his artistic patroness, Nadezhda von Meck. While the patroness supported Tchaikovsky financially for fourteen years—allowing him to dedicate himself to composing—the two never met in person. An important aspect of artistic patronage was that the patron and the artist were considered equals. With this in mind, Tchaikovsky's dedication of this symphony highlights not his gratitude, but his recognition of Meck as his equal in the work's creation. Although a popular work today, Tchaikovsky's Fourth Symphony was not successful when it first premiered in 1878. Even his friends did not want to comment on his symphony, some only mentioning that the musicians had played well. Despite audiences' initial negative reactions, Tchaikovsky's Symphony No. 4 has persisted and is one of the late nineteenth century's most frequently performed symphonies.

SAMUEL COLERIDGE-TAYLOR was a British composer who was born on August 15, 1875, and was of mixed European and African descent. His grandfather began teaching him violin at a young age, but when Taylor showed great promise, his grandfather paid for him to receive private lessons. Even at age fifteen, Taylor began studying at the Royal College of Music, and he then decided to switch from studying violin to composition. Further on in his career, Taylor became increasingly curious about his African heritage and tried to integrate elements of traditional African music into the classical tradition. Taylor died in 1912 from pneumonia, which was probably brought on by exhaustion from being overworked. Even though Taylor conducted, taught and composed, he still struggled to fully support his family financially. At the time, publishers only paid composers a small, one-time fee for their work. Collecting royalties from compositions was not yet an established practice, but Taylor's death was one motivation for the implementation of the royalties system in the U.K.

"Danse Negre" from Taylor's *African Suite* was inspired by the writings of the renowned African-American poet Paul Laurence Dunbar, whom the composer knew personally and admired greatly. The two artists began collaborating very early in Taylor's career, and the writer significantly influenced Taylor to focus on his African heritage.

Composer History

BÉLA BARTÓK [say: "BELL-ah BAR-tock"] was born on March 25, 1881, and is considered to be one of Hungary's greatest composers, alongside Franz Liszt. Bartók's mother said he showed remarkable musical talent as a young child and was even able to differentiate between various dance rhythms before he could speak in complete sentences. By age four, and without any formal training, Bartók could play forty pieces on the piano. He performed his first composition during his first piano recital at age eleven, but the short piece had been written a couple of years previously. Later in his career, Bartók became extremely interested in folk music and traveled around to collect different folk melodies, which he would use later in his compositions. He was influenced by the folk music of Hungary and Romania, as well as a few other nations.

The Romanian Folk Dances is a suite of six short piano pieces, but Bartók later orchestrated the suite for small ensemble. Showcasing his interest in folk tunes, the suite is based on several Romanian melodies from Transylvania. Between 1909 and 1914, Bartók traveled to Transylvania several times in order to record and transcribe the locals' music. These folk tunes would have been originally played on a fiddle or a shepherd's flute. In this work, Bartók chose to maintain the pitch and rhythmic structure of the original folk tunes but introduced fuller harmonies in the accompaniment. Although the original rhythms were preserved, Bartók exaggerated the tempos of the dances in order to accentuate each dance's distinct character, making some of the slower dances slower and some of the fast melodies even faster. In other works, Bartók altered the original folk tunes much more drastically.

ALBERTO GINASTERA [say: "al-BERR-toh GEE-nah-STEh-rah"] was born on April 11, 1916. Although born in Buenos Aires, Argentina, his father was Catalan and his mother was Italian. Ginastera attended the Williams Conservatory in Buenos Aires and graduated in 1938. From 1945 to 1947, Ginastera studied with Aaron Copland at Tanglewood, located in Massachusetts, and then returned home to Buenos Aires and co-founded the League of Composers. Until he moved back to the United States in 1968, Ginastera maintained multiple teaching positions. He moved to Europe in 1970, where he remained for the rest of his life. Alberto Ginastera is considered to be one of the most important classical composers of the twentieth century.

Ginastera's works can be divided into three periods, all of which differ in their use of traditional Argentine musical elements. Typically, the works of his earliest period incorporate the Argentine elements in a more direct manner, while his later works use traditional elements in increasingly abstract ways.

Estancia was commissioned by the American Ballet Caravan in 1941, but it was not performed until 1951. The ballet depicts different aspects of Argentine country life, and "Malambo" is inspired by the Argentine dance of the same name. The malambo dance is traditionally part of a competition among gauchos (similar to American cowboys) and features fast and constant movement. The gaucho is considered to be a national symbol of Argentina.

Resources from the Negaunee Music Institute at the CSO:

In addition to creating this Teacher's Guide, the CSO has also created a Parent Guide. Send [this link](#) to your students' families so they can continue their preparation for the concert at home.

How diversity makes us smarter:

*<https://www.scientificamerican.com/article/how-diversity-makes-us-smarter/>

Acknowledgments

The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:

Rachel Milstein, General Music Teacher, Falconer Elementary School, Chicago Public Schools

Judy Hays, Retired General Music Teacher, Neil Armstrong Elementary School, Hoffman Estates

Jon Weber, Director of School and Family Programs

Katy Clusen, Manager of School and Family Programs

Ben Wise, Institute Programs Assistant

Special thanks to:

Thomas Wilkins

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Youth Education Program Sponsor:



Support for School Concerts is generously provided by the Abbott Fund and Baxter International Inc.

Family and School Concerts are made possible with the generous support of John Hart and Carol Prins.

The Centennial Campaign for the Civic Orchestra of Chicago and Chicago Symphony Orchestra Concerts for Young People is supported with a generous lead gift from the Julian Family Foundation.

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