2019 Boston Symphony Orchestra Youth Concerts

“Rule No. 1: Always Take the Scenic Route”
Thomas Wilkins, Conductor
March 27 - 29, 2019

Supplementary Materials for Teachers and Students

RIMSKY-KORSAKOV Procession of the Nobles, from *Mlada*
GROFÉ Sunrise, from *Grand Canyon Suite*
BRITTEN Four Sea Interludes: Storm, from *Peter Grimes*
ROSSINI Overture to *William Tell*
ELGAR Nimrod, from the *Enigma Variations*
David DZUBAY *Ra!*
RESPIGHI Pines of the Appian Way, from *Pines of Rome*

Prepared by the BSO’s Educators Advisory Council & Education and Community Engagement Department
Meet the BSO!

Now in its 137th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings.

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his hometown of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall. Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900.

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the 18th conductor of the Boston Pops. Fiedler would hold the post for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its 100th birthday in 1985 under Mr. Williams' baton. Keith Lockhart began his tenure as 20th conductor of the Boston Pops in May 1995, succeeding Mr. Williams. Today the Boston Symphony Orchestra, Inc., presents more than 250 concerts annually. It is an ensemble that has richly fulfilled Henry Lee Higginson's vision of a great and permanent orchestra in Boston.

Meet the Families of the Orchestra!

When you attend a BSO Youth Concert at Symphony Hall, you will notice that the musicians are wearing colorful t-shirts. Each color t-shirt represents the instrument family the musician is a part of. There are four instrument families in the orchestra: String Family, Percussion Family, Brass Family, and Woodwind Family.

The String Family will be wearing BLUE t-shirts. These instruments produce sounds through vibrating strings. They are made up of the violin, viola, cello, and bass.

The Percussion Family will be wearing GREEN t-shirts. These instruments produce sound when hit. They are made up of the timpani, marimba, bass drum, snare drum, triangle, etc...

The Brass Family will be wearing RED t-shirts. These instruments are made of brass and require air to produce sound. They are made up of the trumpet, french horn, trombone, and tuba.

The Woodwind Family will be wearing YELLOW t-shirts. These instruments are typically made of wood and require air to produce sound. They are made up of the flute, clarinet, oboe, and bassoon.
About Symphony Hall

The first home of the Boston Symphony Orchestra was the Old Boston Music Hall, which was threatened in 1893 by a city road-building/rapid transit project. That summer, the orchestra's founder, Major Henry Lee Higginson, organized a corporation to finance a new and permanent home for the orchestra. Symphony Hall opened on October 15, 1900 with an inaugural gala led by music director Wilhelm Gericke. The architects, McKim, Mead & White of New York, engaged Wallace Clement Sabine, a young assistant professor of physics at Harvard, as their acoustical consultant, and Symphony Hall became the first auditorium designed in accordance with scientifically derived acoustical principles.

FIVE FAST FACTS

1. Beethoven is the only composer whose name is inscribed on one of the plaques, the trim, the stage, and balconies.

2. Symphony Hall is regarded as one of the finest concert halls in the world!

3. The walls of the stage slope inward to help focus the sound. The size of the balconies, the decorative ceiling, and the statue-filled niches were all specially created to help distribute the sound throughout the hall.

4. There are 16 total replicas of Greek and Roman statues in the hall. They are all related to music, art, or literature.

5. There are Greek and Roman statues in the hall because Boston was once quoted, “Boston, the Athens of America,” by Bostonian William Tudor in the early 19th century.

BONUS FACT: Can you spot the organ in the hall? The organ in Symphony Hall is made up of about 5,000 pipes! The majority of the pipes are hidden behind the very large 32ft pipes you can see in the audience. The Symphony Hall Organ is the oldest member of the BSO; it’s over 70 years old!
Welcome to the 2018 BSO Youth Concert supplementary materials!

We look forward to welcoming you and your students to Symphony Hall for the BSO’s 2018 Youth Concerts, which have been designed especially for 4th- to 6th-grade students. This packet provides a number of resources to help you get the most out of your concert-going experience at Symphony Hall. The BSO Educators Advisory Council has designed these materials in accordance with both the Massachusetts Department of Education’s Arts Curriculum Framework Music Learning Standards (grades 4-6) and the National Standards for Music Education of the National Association for Music Education (NAfME).

We’ve endeavored to make these materials as flexible as possible, so that they can be used to fit a variety of different classroom contexts and situations. Inside this packet you’ll find:

- Helpful information about BSO Germeshausen Youth and Family Concerts conductor Maestro Thomas Wilkins, the Boston Symphony Orchestra, and Symphony Hall.
- Tips for your students on what to expect at Symphony Hall during their Youth Concert experience.
- Lesson plans and curriculum materials tailored to each piece on the Youth Concert program, designed to be used not only in the music classroom but across a range of academic contexts and subjects.

The BSO Educators Advisory Council is a group of music educators drawn by application from the greater Boston area and charged with the responsibility of creating high-quality, relevant curriculum material for the BSO Youth Concerts. The members of the 2018 - 2019 Educators Advisory Council are:

Stephen Bloom (Lynnfield Public Schools)  Jacqueline Carvey (Randolph Public Schools)
Janna Comeau (North Reading Public Schools)  Maria Doreste Velazquez (Boston Public Schools)
Kathryn Ferris (Marblehead Public Schools)  Kerrie French (Acton-Boxborough Public Schools)
Eva Ostrovsky-Kaminsky (Melrose Public Schools)  Paul Pitts (Boston Public Schools)
Stephanie Riley (Dennis-Yarmouth Public Schools)  Lynn Rubin (Chelmsford Public Schools)
Blake Siskavich (Lincoln Public Schools)  Kimberly Vespo (Lowell Public Schools)

We hope these materials are helpful in creating a meaningful and lasting educational experience for your students via the Youth Concerts. We also hope that their Youth Concert experience is the start of their long-term relationship with the BSO and orchestral music.

With thanks for all you do,

The Boston Symphony Orchestra’s Educators Advisory Council and the Education and Community Engagement Department
Meet Maestro Thomas Wilkins...

Thomas Wilkins is Music Director of the Omaha Symphony; a position he has held since 2005. Additionally, he is Principal Conductor of the Hollywood Bowl Orchestra, and holds the Germeshausen Family and Youth Concert Conductor Chair with the Boston Symphony. In August of 2017, he assumed the Henry A. Upper chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of Indiana University’s “Matching the Promise Campaign.” Past positions have included resident conductor of the Detroit Symphony and Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (VA) Symphony. He also has served on the music faculties of North Park University (Chicago), the University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond.

Devoted to promoting a life-long enthusiasm for music, Thomas Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. Following his highly successful first season with the Boston Symphony, the Boston Globe named him among the “Best People and Ideas of 2011.” In 2014, Wilkins received the prestigious “Outstanding Artist” award at the Nebraska Governor’s Arts Awards, for his significant contribution to music in the state. And in March 2018, the Longy School of Music awarded Thomas Wilkins the Leonard Bernstein Lifetime Achievement Award for the Elevation of Music in Society.

During his conducting career, he has led orchestras throughout the United States, including the Philadelphia Orchestra and the Cleveland Orchestra—both of which he returned to guest conduct in the 2016/2017 season. Additionally, he has conducted the New York Philharmonic, the Atlanta Symphony, the Rochester Philharmonic, the Cincinnati Symphony, the Dallas Symphony, the Houston Symphony, the Buffalo Philharmonic, the Baltimore Symphony, the San Diego Symphony, the Utah Symphony, at the Grant Park Music Festival in Chicago (where he returned in the summer of 2017), and the National Symphony in Washington, D.C., to name a few.

His commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center both in St. Petersburg, FL. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as national ambassador for the non-profit World Pediatric Project headquartered in Richmond, VA, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care.

A native of Norfolk, VA, Thomas Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music in Boston. He resides with his wife Sheri-Lee in Omaha. They are the proud parents of twin daughters, Erica and Nicole.

May 2018, www.hughkaylor.com
To Students: Make the most of your trip to Symphony Hall!

Before you arrive:
- Ask your teacher lots of questions about the music you are going to hear.
- Leave your cell phone at home or school along with any food, candy or gum.
- Leave your backpack at school or on the bus, since the seats just have room for you.
- Go to the bathroom at school (the lines get really long at Symphony Hall!).

When you arrive to Symphony Hall:
- The ushers will take your group to your seats. Listen to your teacher and chaperones so you will know where to sit, and take your coat off and get comfortable.
- If you forgot to go to the bathroom at school, ask your teacher to go now so you won’t have to miss a minute of the concert.
- Be as quiet as you can so you can hear your teacher’s instructions.
- Make sure to stay with your group.

While you wait for the concert to begin:
- Look around Symphony Hall. How many statues are there? Whose name is over the stage? How many balconies are there? How many chandeliers are there?
- The orchestra musicians will begin to come out on stage and warm up. See if you can pick out the different families of the orchestra (strings, woodwinds, brass, and percussion).
- After the musicians warm up, you will see the concertmaster stand up and tune the orchestra. Listen carefully as the different instrument families tune their instruments. How are their sounds different?
- You will know the concert is about to begin when the conductor walks out on stage. Show your enthusiasm by clapping! Then get quiet so you can be ready when the music begins.

During the concert:
- Your job as a music listener is to be affected by the music! As you listen, let your imagination and emotions move along with the music.
- Watch the conductor’s motions and try to notice what type of reaction he gets from the musicians with each gesture.
- Listen for instrument solos and see if you can tell who is playing the solo.
- In each musical selection, listen for the loudest and softest parts, and for the fastest and slowest parts. Think about how each piece makes you feel – happy, sad, nervous, angry, peaceful?
- Pick out your favorite melodies to hum to your family when you get home.
- Remember that everyone listens to music in a different way! Keep your thoughts to yourself during the concert, and then share them with your friends on the bus ride back to school.
- At the end of each piece, the conductor will turn around and face you. This is the time to clap, showing your appreciation to the musicians and conductor.

After the concert:
- Gather your belongings and listen carefully for your teacher’s instructions.
- When you are back at school, ask your teacher questions about the music you just heard.
- Tell your friends and family about your experience at Symphony Hall.
- Be a music critic! Write about what you heard. Be sure to include what you enjoyed, what you didn’t like, and why.

We hope you will come back to Symphony Hall soon!
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About the Composer

Nikolai Rimsky-Korsakov (1844-1908) was a nationalist Russian composer and master orchestrator famous for symphonic works like *Scheherazade* and *Capriccio Espagnol*. He started piano lessons at age 6 and composition at age 10. When he was 12 years old his family moved to St. Petersburg, where he entered the naval academy. In 1862 he graduated from the naval academy. Soon afterward he sailed on the clipper ship *Almaz* on a long voyage to the United States during the American Civil War. Since Russia was politically sympathetic toward the North, the sailors were cordially welcomed there. For young Rimsky-Korsakov the voyage confirmed a fascination with the sea.

On his return to St. Petersburg, Rimsky-Korsakov completed the symphony before his voyage, and it was performed with gratifying success in St. Petersburg on December 31, 1865, when the composer was only 21 years old. In 1873 he left the naval service and assumed charge of military bands as inspector and conductor. His first professional appearance on the podium took place in St. Petersburg on March 2, 1874, when he conducted the first performance of his *Symphony No. 3*. In the same year he was appointed director of the Free Music School in St. Petersburg, a post he held until 1881.

In 1873 he left the naval service and assumed charge of military bands as inspector and conductor. Although he lacked brilliance as an orchestral leader, he attained excellent results in training inexperienced instrumentalists. His first professional appearance on the podium took place in St. Petersburg on March 2, 1874, when he conducted the first performance of his *Symphony No. 3*. In the same year he was appointed director of the Free Music School in St. Petersburg, a post he held until 1881. He served as conductor of concerts at the court chapel from 1883 to 1894 and was chief conductor of the Russian symphony concerts between 1886 and 1900. In 1889 he led concerts of Russian music at the Paris World Exposition, and in the spring of 1907, he conducted in Paris two Russian historic concerts in connection with Serge Diaghilev’s Ballets Russes.

Of the composer’s orchestral works, the best known are *Capriccio Espagnol* (1887), the symphonic suite *Scheherazade*, and *Russian Easter Festival* (1888) overture. “The Flight of the Bumble Bee” from *The Tale of Tsar Saltan* and the “Song of India” from *Sadko* are perennial favorites in a variety of arrangements. Igor Stravinsky studied privately with him for several years. His *Practical Manual of Harmony* (1884) and *Fundamentals of Orchestration* (posthumous, 1913) are still used as basic musical textbooks in Russia.
About *Mlada* (Rimsky-Korsakov)

*Procession of the Nobles (Cortège)* was written in 1889 as part of the opera-ballet *Mlada*. *Mlada* is an opera-ballet in four acts. The music for *Mlada* was composed in 1889-92 by Rimsky-Korsakov. The libretto was written by Viktor Krylov, and it is based on a text from Slavic mythology set in the early 9th-10th century. The opera was first performed at the Mariinsky Theatre in 1893. It was relatively unsuccessful, due to its large cast and stage requirements. Afterwards, Rimsky-Korsakov arranged five of the numbers as a popular symphonic piece. The last piece in the suite and the most well known is the *Procession of the Nobles* (Cortège).

The symphonic version of *Procession of the Nobles* is a grand march that features an opening brass fanfare to announce the entry of the nobles. He uses the french horns and brass in groups separate from the strings and woodwinds. This is a great piece to listen for the different instruments in the orchestra. At the end, a powerful conclusion marked by the tympani concludes the procession.

**Massachusetts Arts Curriculum Frameworks Music Learning Standards:**

- **5.1** Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
- **5.2** Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context
- **5.3** Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances
- **5.4** Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures.
- **5.7** Analyze the uses of elements in aural examples representing diverse genres and cultures
- **5.9** Demonstrate knowledge of the basic principles of form and harmonic progressions.

**National Standards for Music Education**

MU:Pr4.2.4a Demonstrate understanding of the structure and the elements of music (such as rhythm, pitch, and form) in music selected for performance.

MU:Pr4.3.4a Demonstrate and explain how intent is conveyed through interpretive decisions and expressive qualities (such as dynamics, tempo, and timbre).

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

MU:Re7.2.4a Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music, and context (such as social and cultural).
TEACHING OBJECTIVE FOR LISTENING LESSON

For the teacher: The symphonic version of *Procession of the Nobles* is a grand march that features an opening brass fanfare to announce the entry of the nobles. He uses the French horns and brass in groups separate from the strings and woodwinds. This is a great piece to listen for the different instruments in the orchestra. At the end, a powerful conclusion marked by the tympani concludes the procession.

Students will identify the instruments in the orchestra and name them when they enter in the piece.

**Things to Listen For:**
- What instruments do you hear at the beginning of the piece?
  - (Cornet or trumpet and snare drum)
- What other instruments do you hear in the piece?
  - (Strings, French horns, woodwinds, harp, tympani and Chorus if it is on the version you are listening to)
- Is the tempo medium, fast or slow?
  - (Medium or march tempo)
- Can you clap the beat? Can you guess what time signature it is in?
  - (Three four)
- Now, imagine you are one of the nobles. Can you walk to the beat?
  - (Students get up and move around the room)
- What are some words you can use to describe the mood of this piece?
  - (Regal, honorable, dignified, triumphant, noble)
- What instruments play the main theme?
  - (French horns and strings introduce the main theme, later in the piece the woodwinds and strings play the main theme close to the end)
- Why do you think the composer used this music to represent a procession of nobles?

Footnotes

https://en.wikipedia.org/wiki/Mlada_(Rimsky-Korsakov)
https://www.britannica.com/biography/Nikolay-Rimsky-Korsakov

Recordings

SAMOHI Philharmonic Orchestra
https://www.youtube.com/watch?v=GeVZpFjK6Ig
Cincinnati Pops Orchestra w/ Erich Kunzel
https://www.youtube.com/watch?v=WAXEdXeSM7I
USSR Radio Symphony Orchestra/Svetlanov (1962)
With chorus very nice, slower more regal in nature
https://www.youtube.com/watch?v=YDu2X9NFKQ8
Moscow Radio Symphony Orchestra & Chorus w/animated score
https://www.youtube.com/watch?v=Ka25yHNkmSI

References

http://windliterature.org/2013/03/26/procession-of-the-nobles-by-nikolai-rimsky-korsakov/
https://www.britannica.com/biography/Nikolay-Rimsky-Korsakov

Sources

Grand Canyon Suite
By
Ferde Grofé (1929-1931)

Lesson plan by Blake Siskavich

Background Info

The Grand Canyon Suite, composed by Ferde Grofé between 1929 and 1931, was first performed publicly by Paul Whiteman and his orchestra at the Studebaker Theater in Chicago on November 22, 1931. The suite, originally titled Five Pictures of the Grand Canyon, contains five movements, each depicting an individual scene of the Grand Canyon.

About the Composer

Ferde Grofé (March 27, 1892 – April 3, 1972) was an American composer, arranger, pianist and instrumentalist. Born Ferdinand Rudolph von Grofé, he grew up in New York City in a family with four generations of classical musicians. Ferde moved abroad with his mother to study piano, viola, and composition in Leipzig, Germany after his father passed away. Ferde became proficient on a wide range of instruments including piano (his preferred instrument), violin, viola, baritone horn, alto horn and cornet. His ability to play many musical instruments gave Ferde the foundation to become both an arranger of other composers' music and a composer.

In 1920, he played jazz piano with the Paul Whiteman Orchestra. He served as Whiteman's chief arranger from 1920 to 1932. He arranged hundreds of popular songs, Broadway show music, and tunes of all types for Whiteman.

Grofé is best known for his composition of the Grand Canyon Suite. It was recorded for RCA Victor by the NBC Symphony. In 1958 Disney made a short documentary featuring a pictorial representation of the Grand Canyon Suite.

Ideas for Lessons: (Aimed for Grades 2nd-5th)

- Show several different example pictures in nature (one of them being a sunrise), while students are listening to Sunrise. Without telling them the name of the piece, ask them to choose which picture embodies the piece and explain why they chose it? Have a class discussion.
- For older students: What elements of music do they hear that make it the piece sound like a sunrise? (flutes sound like floating, etc.)
- Show the part of the Disney Short Film 1958 Grand Canyon. You can find it through the following link on YouTube: https://youtu.be/Tp6voHf5kvE
- Students move with scarves to the music.
- Without telling the students the name of the piece, play for your students a recording of the Grand Canyon Suite and have them imagine and draw a picture of what they hear.

STANDARDS ADDRESSED:
7, 9, 10, 11
Lesson Overview

Students will write personal narratives and create mini ballets based on their responses to the story of Peter Grimes and their emotional response to Storm.

Educational standards

5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form
5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context
5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances
5.4 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children’s voices and male and female adult voices
5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

Goals and Objectives

Students will share and discuss their emotional response to Britten’s Storm, from Peter Grimes.

Students will share a personal narrative from their past experience that could be illustrated by Britten’s piece.

Students create a mini ballet to classify and express their intensified emotions evoked by Britten’s Storm, from Peter Grimes.
Introduction

- Read the short version of the Story behind the Peter Grimes.
- Discuss the content of the story.
- Listen to Storm.
- Discuss how the music makes you feel and how it impacts the story.
- Share your personal experience of music pieces affecting your feelings or understanding of the story behind it.

Development

- Listen to Storm for a second time.
- Create a personal story inspired by memories awoken when you listened to Storm. What was your emotional response? Tell how it made you feel.
- Share your personal story.

Evaluation

- Working in a small group, create a mini ballet using interpretive movement to express a story inspired by Storm and based on your group’s personal stories.
- Using Storm as background music, present your piece to the other groups.
- Discuss your process and how your connection to Storm was illustrated by your mini ballet.

Extension activities

- Listen to the Storm from Vivaldi Seasons (Summer, final movement) and compare to Britten’s Storm.
- Compare and contrast instrumentation and form of both pieces.
- Create a Venn diagram showing similarities and differences in these two highly charged pieces.
Overture to *William Tell*

By

Gioachino Rossini (1792-1868)

*Lesson plan by Lynn Rubin and Kimberly Vespo*

**About the Composer**

- Rossini was born in Italy.
- His father was the town trumpeter, and his mother was an opera singer.
- Young Rossini played the violin, viola, and piano in addition to singing.
- He composed many works and became a famous opera composer.
- His most popular opera, *The Barber of Seville* (1816), was composed, rehearsed, and staged in only two weeks!
- *William Tell* was the last opera he wrote before retiring to enjoy the fame and fortune that he had earned.

**About *William Tell***

This selection is from the larger musical work:

- There are 4 sections:
  1. Prelude/Dawn - The opening movement features five solo cellos accompanied by the double basses. The rolling of the timpani represents the impending storm coming.
  2. Allegro/Storm - In this section, Rossini adds the rest of the strings, woodwinds and brass in the chaotic manner representing the stages of a storm. This chaotic movement layers the instruments until the orchestra fades away and only a flute is left.
  3. Andante/Pastoral - *Call to the Cows* - This movement features the woodwinds in playful and sweet melodies but gets interrupted by the final movement.
  4. Allegro Vivace/Finales - *March of the Swiss Soldier* - This finale is a fast-paced, high-intensity gallop, a popular style of ballroom dance from the time, that describes when the Swiss Armed Forces free their homeland from Austrian rule.
Quick Teaching/Exposure Ideas

Elementary School

Music:
(1) Timbre Lesson (flute, English horn, trumpets, etc)
(2) Form Lesson: Introduction - A - B - Interlude - A C D C B Interlude A Coda
   - Split children into groups A B and C and have them play UPP to the beat when their part comes
   - Parachute/flashlight/ribbon movement activity
      - One idea with a parachute:
        - Gallop clockwise during A section
        - Lift it high and let it go slowly during the B section, following the dynamics
        - Gentle shakes side-to-side during the C section
(3) Rhythmic Reading Lesson - simplified to be quarter and beamed eighth notes
(4) Melody Lesson - Students could play along to the main theme on recorders or pitched percussion in the key of C
   - A section:
     CC C CC C CC F G A
     CC C CC F AA G E C
     CC C CC C CC F G A
     FA C------- AG F A F
   - B section:
     AA A AA A AA A D’ A D’ A D’ A G F E D
     AA A AA A AA A D’ A D’ C’ B C’ B C’
   - Beginner students may find playing just the A section easier in the key of D (transpose up one whole step)

ELA:
(1) Have students dramatize the story (characters: William Tell, son, king, village people who walk by and bow to the guarded hat, king’s guards who send Tell & son to prison).
(2) Have students tell or write the story using sequencing.

Middle School

Rhythmic Reading with 16th notes
ELA:
(1) Have students write an original play that reflects the story they think the music is telling
(2) Have students tell or write the story using sequencing.

Additional Resources

DVD: Rossini’s Ghost
Rossini’s Ghost is the story of a composer whose friends never lose faith in him—even when things go wrong. With an invisible little girl as his assistant, Gioachino Rossini overcomes the disastrous opening night of The Barber of Seville to give the world one of its most beloved operas.

Book: William the Crackshot Kid
Book description: The destruction of the apple tree had brought a time of great sadness and despondency to those living nearby. However, one day the signs of new life on the tree cause a real stir. Discover how William turns this new hope to everyone’s advantage. This story introduces The William Tell Overture by Gioacchino Rossini.

CD: Beethoven’s Wig 3
The “pastoral” section has a parody called “Whistling Happily” that students in grades 3+ may enjoy

Movement Video: Just Dance (2016):
https://www.youtube.com/watch?v=Hw-WS-O9pmc

Video: Boomwhacker Play-a-long by Musication:
https://www.youtube.com/watch?v=cwiH4aPgEdk

Video: Percussion Play-a-long by Musication:
https://www.youtube.com/watch?v=sybh2cAURFk

Video of Story Book:
Read for ELLs: https://www.youtube.com/watch?v=oClm1JMwjY0
Video: Story Set to Techno Version of Music
https://www.youtube.com/watch?v=nMygbxIPdfI
Edward Elgar

Edward Elgar was born in England on June 2, 1857. He was the son of a small-town piano tuner with little formal music training, but at the age of 16 he was able to make a living as a freelance musician. He played the violin as well as piano, organ and bassoon and worked as conductor for many years until he was able to become a full-time composer. He died on February 23, 1934. He is recognized as one of the most relevant English composers and a master of the late Romantic period.

Enigma Variations

This piece represents the consolidation of Sir Elgar as a composer, and it’s today considered his most famous composition. Elgar was improvising at the piano when his wife mentioned, “That’s a good tune!” He played it again and his wife asked, “What is that?” Elgar said, “Nothing - but something might be made of it.” That nothing tune was named Enigma, a “dark saying [that] must be left unguessed”. Elgar, who loved riddles, also decided to secretly name each movement of the Enigma Variations after a friend and hid a clue in the music about the friend.

The 9th Variation - “Nimrod”

August Jaeger is the encrypted friend behind this variation. Nimrod is “the mighty hunter” in the Book of Genesis and Jaeger means “hunter” in German. Jaeger was a music editor and Elgar’s closest friend. They both loved Beethoven and the Adagio of this 9th variation evokes Beethoven’s slow movements.

Teaching Suggestions

Variations: Explain and explore the compositional technique of theme and variations. Explain to students what a variation is in music, giving other famous examples like Mozart’s “Ah vous dirai-je maman” (based on the “Twinkle, Twinkle” tune), Mahler’s 1st Symphony Third Movement (minor version of “Frere Jacques”) or Copland’s Appalachian Spring (based on “Simple Gifts”).

Composition project: For elementary students, create a spinner game using 6 kind of variations: retrogradation, inversion, augmentation, diminution, mode, and meter.

Orchestration: (Colors of the orchestra) Divide the class by orchestral sections and link each section to a color. Listen to the piece and ask students to recognize their respective section. The piece works in an incremental way, from the beginning strings to the orchestral tutti at the end.

Form and dynamic: Asks students to create a listening map following the dynamic changes. Explaining the AABA form and its relationship with the dynamic changes.

Additional Resources

Recording of Nimrod contacted by himself
https://www.youtube.com/watch?v=kaPtKoLfS-M
Video with the score
https://www.youtube.com/watch?v=ZwbNI7GvqBM
Vocabulary

Fanfare: A short musical piece often played by brass and percussion instruments, a fanfare typically introduces someone or something important.

Triplet: A triplet is a musical figure that indicates a rhythm of three equal notes.

Ra: In ancient Egypt, Ra was the god of the sun. He was often depicted as a man with the head of a falcon.

Apep: The ancient Egyptian god of chaos and the archenemy of Ra. He is depicted as a giant serpent.

About the Composer

David Dzubay was born in 1964 in Minneapolis, Minnesota and raised in Portland, Oregon. He earned his Doctorate of Music in composition at Indiana University and also studied in Massachusetts as a Koussevitzky Fellow at the Tanglewood Music Center. He is now a professor at Indiana University where he serves as chair of the Composition Department as well as the director of the New Music Ensemble. Professor Dzubay’s music has been performed throughout the U.S., Canada, Mexico, Europe, and Asia.

What is Ra!?

Ra! was completed in 1997. The piece was premiered by the National Symphony Orchestra of Ireland in 1999. Although Ra! will be performed on its own in this program, it is actually part of a larger orchestral work called sun moon stars rain.

A wind ensemble version of Ra!, played by only brass, woodwind and percussion instruments, was completed in 2002. The Indiana University Wind Ensemble first performed it in 2003.

Notes by the Composer

“The sun god Ra was the most important god of the ancient Egyptians. Born anew each day, Ra journeyed across the sky in a boat crewed by many other gods. During the day Ra would do battle with his chief enemy, a serpent named Apep, usually emerging victorious, though on stormy days or during an eclipse, the Egyptians believed that Apep had won and swallowed the sun.”
An ancient depiction of Apep and Ra

“Ra! is a rather aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.”

What to listen for?
Professor Dzubay has stated that Ra! was built on four main musical ideas:

(1) “Skin Dance.” Named for the skins found on percussion instruments like tom-toms and timpani. It represents a dance of many people out in the sun and is written in triplets, dividing each beat into three equal sounds.
(2) A unison fanfare. The orchestra plays the same melody together.
(3) “Layered Pulses.” The orchestra plays duple rhythms (divided into two sounds) at different speeds at once. This is meant to be a contrast to the first section with the triplet rhythms.
(4) “Sunbursts or shines.” Outbursts from the different sections of the orchestra (woodwinds, brass, strings and percussion). Colorful flurried and chords with extreme changes in dynamics (volume).

After each idea is introduced, the four ideas come back later in the piece at different lengths of time.

Teaching Ideas
• Discuss how this music differs in style, mood, and theme from works like Rossini’s William Tell Overture, Elgar’s Nimrod and Respighi’s Pines of Rome.

• Students can write an original story or create original artwork that depicts a battle between the sun god Ra and the serpent Apep, using the music as inspiration.

• Divide the class into four sections, with each section representing one of the musical ideas above. Have them raise their hands when their musical idea is heard in the piece.

Resources
• Recording of Ra! by the Slovak Radio Symphony Orchestra, conducted by the composer: https://www.youtube.com/watch?v=VU8F4mDSRqQ

• Live performance of Ra! by ARMAB (Associação Recreativa e Musical Amigos da Branca), a Portuguese wind ensemble: https://www.youtube.com/watch?v=CZgXhbqZkRA

• A detailed Prezi presentation by the composer with compositional sketches and sheet music: https://prezi.com/fbonqyh5o-zy/ra/
Ra!
By
David Dzubay (1964-Present)

Lesson plan by Kate Ferris Richardson

Composer Info
David Dzubay (1964) is a professor of music composition and the director of the New Music Ensemble at Indiana University. Professor Dzubay began playing trumpet when he was a boy, and continued to play in his high school band and jazz band. His music has been performed by musicians all over the world.

Ra! Info
Ra! was first composed in 1997 for orchestra. Dzubay arranged it for wind ensemble in 2002. The piece is actually the first movement of another piece of his titled sun moon stars rain, which draws inspiration from the poetry of e.e. cummings.

Dzubay’s Program Notes
“Ra! is an aggressive depiction of an imagined ritual of sun worship, perhaps celebrating the daily battles of Ra and Apep. There are four ideas presented in the movement: 1) a "skin dance" featuring the timpani and other percussion, 2) a declarative, unison melodic line, 3) a layered texture of pulses, and 4) sun bursts and shines. The movement alternates abruptly between these ideas, as if following the precise dictates of a grand ceremony.” (http://pronovamusic.com/notes/Ra.html)

Teaching Ideas
Music
- Explore Dzubay’s website with your class, where you can listen to Ra! on SoundCloud while viewing a perusal score of the piece.
- Create a WebQuest for your students to independently explore Dzubay’s website and program notes for Ra!.
- Compose or improvise a 4-statement piece with your class, using similar compositional devices that are found in Ra!. Refer to Dzyubay’s program notes on Ra! for inspiration: http://pronovamusic.com/notes/Ra.html
- Have students, independently or in small groups, read about other Egyptian gods and compose a short piece of music reflecting that god’s character traits.
- Have students choose a poem and compose a song that is inspired by the poem they chose.
ELA
• Develop a lesson plan or unit of study about poetry, or incorporate Ra! into a poetry unit you already may be teaching.
• Interdisciplinary projects could include the inspiration of poetry in art and music.
• Collaborate with your school, town, or city children’s librarian regarding contemporary poetry for children.

Math
• Ra! utilizes many meters. Meter is how musicians measure or count the length of sounds. Explore the concept of meter in music, finding and discussing how meter relates to fractions, ratios, and proportions.

Social Studies
• Explore what we have discovered about Ancient Egyptian life, including some of the other major ancient Egyptian gods and what they represented to the people of Ancient Egypt.

Science
• Some of the first sounds in Ra! come from the percussion section. Watch the BBC2 “Drums and Percussion” clip from House of Sound. Recreate one or more of the short hands-on experiments to explore the scientific terms of volume, tension, and vibration and how they relate to making music.

Additional Resources

David Dzubay’s website:
http://pronovamusic.com/index.html

Ra! Program Notes (including preview score and SoundCloud listening link):
http://pronovamusic.com/notes/Ra.html

“anyone lived in a pretty how town” by e.e. Cummings from PoetryFoundation.org
https://www.poetryfoundation.org/poetrymagazine/poems/22653/anyone-lived-in-a-pretty-how-town
*Special Note: unsupervised web-based research of e.e. cummings is not recommended for young students.

National Geographic Kids, Ancient Egyptian Gods:
https://www.natgeokids.com/uk/discover/history/egypt/ancient-egypt-gods/

Ancient Egypt Learning Activities: Children’s University of Manchester website:
http://www.childrensuniversity.manchester.ac.uk/learning-activities/history/ancient-egypt/introduction/

“Drums and Percussion” clip from BBC2’s House of Sound
https://www.bbc.co.uk/programmes/p02gd746
About the Composer

Ottorino Respighi was born on July 9th, 1879 in Bologna, Italy, and died of heart disease on April 18th, 1936 in Rome, Italy. He was a violinist, musicologist, and composer, and was best known for his music about Rome.

About the Piece

“Pines of the Appian Way” is the final section of Pines of Rome, a four movement symphonic poem for orchestra. Respighi wrote this piece in 1924 to musically describe pine trees and their surroundings in several areas of Rome. The Appian Way was constructed in 312 B.C.E. as a military highway. “Pines of the Appian Way” is meant to recall a Roman army victoriously arriving home in the early morning along the pine-lined Appian Way.

Respighi’s Descriptive Notes - written by the composer

“Pine Trees of the Appian Way” Misty dawn on the Appian Way; solitary pine trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories. Trumpets sound and, in the brilliance of the newly risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capitol.”

Teaching Ideas

- Discuss parades students have attended, then give a bit of background on the “Pines of the Appian Way”. Have students predict what the song will sound like, then listen to the piece and have students share their reactions.
- Younger students may use their hands or bodies to show the dynamics of the piece, which starts very soft but gradually gets very loud.
- Students can act out the scene, with the sun gradually rising and the victorious army slowly approaching.

Additional Resources

- [https://www.youtube.com/watch?v=7EBy1IBXgtE](https://www.youtube.com/watch?v=7EBy1IBXgtE) - The Disney Fantasia 2000 clip mentioned above in Teaching Ideas
- [https://www.youtube.com/watch?v=TQwGTe_MueM](https://www.youtube.com/watch?v=TQwGTe_MueM) - Great recording of the “Pines of the Appian Way” featuring close ups of many instruments
- [https://www.youtube.com/watch?v=1Dshxdz7muc](https://www.youtube.com/watch?v=1Dshxdz7muc) - Another wonderful recording that features a brass section around the audience