



SAN FRANCISCO
SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

Concerts for Kids



Study Guide 2014-15

San Francisco Symphony
Davies Symphony Hall



Children's Concerts – "Play Me A Story!"

Donato Cabrera, conductor

January 26, 27, 28, & 30 (10:00am and 11:30am)

Rossini/Overture to *The Thieving Magpie* (excerpt)

Prokofiev/Excerpts from *Peter and the Wolf*

Rimsky-Korsakov/*Flight of the Bumblebee*

Respighi/*The Hen*

Bizet/*The Doll* and *The Ball* from *Children's Games*

Ravel/*Conversations of Beauty and the Beast* from *Mother Goose*

Prokofiev/*The Procession to the Zoo* from *Peter and the Wolf*

Youth Concerts – "Music Talks!"

Edwin Outwater, conductor

December 3 (11:30am)

December 4 & 5 (10:00am and 11:30am)

Mussorgsky/*The Hut on Fowl's Legs* from *Pictures at an Exhibition*

Strauss/*Till Eulenspiegel's Merry Pranks* (excerpt)

Tchaikovsky/*Odette and the Prince* from *Swan Lake*

Kvistad/*Gending Bali* for Percussion

Grieg/*In the Hall of the Mountain King* from *Peer Gynt*

Britten/*Storm* from *Peter Grimes*

Stravinsky/Finale from *The Firebird*

San Francisco Symphony children's concerts are permanently endowed in honor of Mrs. Walter A. Haas.

Additional support is provided by the Mimi and Peter Haas Fund, the James C. Hormel & Michael P. Nguyen Concerts for Kids Endowment Fund, Tony Troussert & Erin Kelley, and Mrs. Milton Wilson, together with a gift from Mrs. Reuben W. Hills. We are also grateful to the many individual donors who help make this program possible.

San Francisco Symphony music education programs receive generous support from the Hewlett Foundation Fund for Education, the William Randolph Hearst Endowment Fund, the Agnes Albert Youth Music Education Fund, the William and Gretchen Kimball Education Fund, the Sandy and Paul Otellini Education Endowment Fund, The Steinberg Family Education Endowed Fund, the Jon and Linda Gruber Education Fund, the Hurlbut-Johnson Fund, and the Howard Skinner Fund. Additional endowment funds are provided by Maryon Davies Lewis, Ms. Marianne Goldman, Mr. & Mrs. Lawrence J. Stupski, Mr. & Mrs. Matthew E. Kelly, Elinor F. Howenstine, Marianne & Richard H. Peterson, David & Marilyn Pratt, Grant & Dorrit Saviers, Mrs. Agnes R. Shapiro. Institutional support is provided by the Zellerbach Family Foundation and Grants for the Arts of the San Francisco Hotel Tax Fund.

Our alligators are reproduced from *Alligators and Music*, copyright 1975 by Donald Elliot and Clinton Arrowood, available through bookstores, or from the Harvard Common Press, 535 Albany Street, Boston, MA 02118.

Schematic of the orchestra and illustrations of the instruments of the orchestra © Tom Swick.

This booklet is printed on recycled paper.

Table of Contents

Message from the Director of Education	Page 2
How to Use the Study Guide	Page 4
About The San Francisco Symphony.....	Page 5
Message from the Music Director.....	Page 6
A Short Biography of Donato Cabrera	Page 7
A Short Biography of Edwin Outwater	Page 8
Davies Symphony Hall	Page 9
Davies Symphony Hall Organ	Page 10
Pre-Concert Preparation.....	Page 11
Stage Seating of the San Francisco Symphony	Page 12
Instruments of the Orchestra	Page 14
Your Concert CD.....	Page 18
The Family of Music: Composer, Conductor, Musician, and Audience	Page 19
Music Talks?.....	Page 20
Music Notes (Children's Program: January 26, 27, 28, and 30, 2015)	Page 21
Classroom Activities (Children's Program).....	Page 25
Music Notes (Youth Program: December 3, 4, and 5, 2014)	Page 30
Classroom Activities (Youth Program).....	Page 37
National & State Standards.....	Page 41
Glossary of Musical Terms.....	Page 44
Teacher/Student Bibliography	Page 46
Members of the San Francisco Symphony	Page 48
Visual Arts Project.....	Back Cover

Introduction

This year's **Concerts for Kids** will present performances of two programs, each appropriate to a specific age group. Our concerts on January 26-30 are specifically geared to children in grades K through 3, and will consist of a delightful program called "**Play me a Story!**" The performances scheduled on December 3-5 are suitable for grades 4 through 9, and will present a program we've entitled "**Music Talks!**" Both programs have been designed as educational tools to develop students' understanding and appreciation of symphonic music. The *California Visual and Performing Arts Framework* addresses the centrality of arts in education. The goal of these concerts is to support arts learning for students by providing meaningful engagement with music of the symphony orchestra, fostering students' appreciation for orchestral music, and stimulating their imaginations through a live concert experience. Besides introducing music concepts and ideas, the programs lend themselves as well to interdisciplinary explorations, and are designed to support Core Curriculum goals in Language Arts.

"Play Me A Story!" (Grades K-3) is designed to engage the imaginations of young listeners through an exploration of how music can tell a story. The power of music to create moods, express emotions, and communicate ideas are important concepts for students to learn. Music is a great storyteller! In this concert, we look at some specific ways in which music can create impressions, paint moods, and suggest storylines. The music selected will focus on depicting various animals, magically bringing them alive in children's imaginations. Students will also hear other musical depictions, such as toys, a wonderful parade, and even a couple of "musical conversations." We hope your students will be captivated by the energy and beauty of orchestral music as it resounds throughout Davies Symphony Hall. We also hope students' impressions of the concert experience will be joyous and lasting.

"Music Talks!" (Grades 4-9) will focus on the unique communicative power of a symphony orchestra. Music is a universal language that "speaks" to everyone. The concert will explore the magical descriptive capabilities of

music through a range of very exciting symphonic selections. The music we have chosen for the concert is varied and engaging, sure to stimulate the imaginations of young students. It is our hope that the communicative power of orchestral music will provide students with a special understanding of the sounds and splendor of a symphony orchestra, and that students will become aware of some of the universal ways in which "music talks."

This **Study Guide** is an integral element of the **Concerts for Kids** experience. As in any curricular area, students' learning is most effective when activities can be structured sequentially, when learning happens cooperatively, and when a web of connections can be made "across the disciplines." The material included in the Study Guide will assist in these modes of instruction through introductory and follow-up learning experiences. Inside, you will find information on the San Francisco Symphony and Davies Symphony Hall, drawings of instruments suitable for duplicating and distributing to the class, background on the music and composers being presented, and a list of suggested activities.

The Study Guide is accompanied by a **compact disc** which gives a preview of the music being performed on the concert. Donato Cabrera, the Resident Conductor of the San Francisco Symphony, narrates the CD. In addition to experiencing the music prior to the concert, students will be able to hear how composers' names and their works' titles are pronounced. The CD also gives students valuable tips on how to listen attentively to music.

It is our sincere desire to provide the very best symphonic experience possible for the children of Northern California. The arts are an essential part of any educational process that hopes to produce well-rounded, engaged, and aware adults. We know you share our vision, and we look forward to seeing you at Davies Symphony Hall.



Ronald Gallman, Director
Education Programs and Youth Orchestra

How to Use the Study Guide in Your Classroom

Designed as a “teachers’ manual,” this booklet should be viewed as an instructional resource to prepare children for the upcoming **Concerts for Kids** experience. When students come to Davies Symphony Hall, they should have the opportunity to experience the program in a meaningful way—one that builds upon some basic prior skills and knowledge. It is important that the teacher provide a context for the concert by presenting the material in the Study Guide. We have created the Study Guide and the accompanying CD to provide you – the teacher – with the knowledge to lead your students on a wonderful journey of learning about music.

Here are some suggestions:

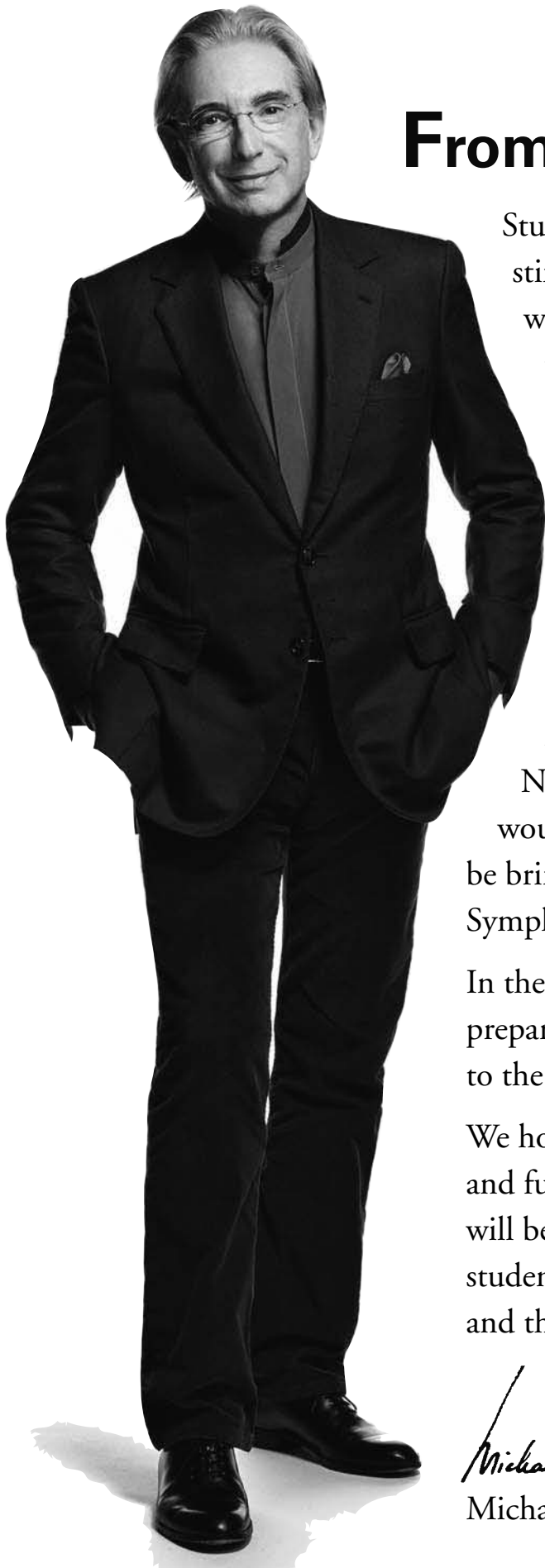
- It may be useful to divide the material into modules, setting aside time in the weeks leading up to the concert for preparatory lessons. Ideally, the class should have a minimum of five or six lessons prior to the concert, as well as a number of post-concert encounters. This will create a sequence of activities revolving around the concert visit that will enhance the students’ learning about music.
- While some of the material may be read aloud to the class or duplicated and handed out, other information may be better taught if the teacher absorbs the information in advance and relays it to the class in her/his own words.
- Specific activities are included to ensure the concert is experienced as part of an extended and engaging set of activities, rather than an isolated event. Please be flexible in using this material. It may be regarded as a springboard to meaningful experiences distinctive to your own classroom situations.
- Above all, have fun with these explorations. Children instinctively know that music—listening to and learning about it— is a joyous experience. As students encounter diverse and less familiar styles of music, we wish to preserve their innate curiosity and their enthusiastic sense of discovery.

We look forward to seeing you at **Concerts for Kids!**



Meet the San Francisco Symphony

- The Orchestra began in 1911, 103 years ago, as the San Francisco Symphony. The second concert the San Francisco Symphony ever performed was a concert specifically for school children on December 12th, 1911.
- There are 104 men and women who play in the Orchestra full-time. Sometimes extra musicians are added for special works, and sometimes not all 104 musicians play, depending upon what the music requires.
- The musicians have a 52-week season, i.e., they work year-round. Their full-time profession is as musicians, and many also teach other musicians.
- San Francisco Symphony musicians' instruments are the best available. They range in value from \$5.50 (a simple percussion instrument, like a bird call), to over \$400,000 for some of the finest stringed instruments. Most instruments range from \$2,000 to \$60,000. Violins, violas, cellos, and basses are often 200 or more years old. Brass, woodwind, and percussion instruments are usually much more modern, with most being made in the last 50 years and some being brand new.
- There are two conductors of the Orchestra: Michael Tilson Thomas, Music Director; and Donato Cabrera, Resident Conductor.
- In one year the Orchestra plays more than 220 concerts in San Francisco and on tour. Over 400,000 people hear the Orchestra in a year's time.
- Michael Tilson Thomas (MTT) assumed his post as the SFS's eleventh Music Director in September 1995. Together, he and the San Francisco Symphony have formed a musical partnership hailed as one of the most inspiring and successful in the country. MTT celebrates his 20th season as Music Director in 2014-15. His tenure with the Orchestra has been praised by critics for outstanding musicianship, innovative programming, highlighting the works of American composers, and bringing new audiences to classical music.
- In 1996, MTT led the Orchestra on the first of their fourteen national tours together, and they have continued an ambitious yearly touring schedule that has taken them to Europe, Asia and throughout the United States.
- In 2001, the San Francisco Symphony started their own record label, SFS Media, to release both audio and visual material. All of the music is recorded live in concert and engineered at Davies Symphony Hall. Since 2001, Tilson Thomas and the Orchestra have recorded all nine of Gustav Mahler's symphonies and the Adagio from the unfinished Tenth Symphony, and the composer's work for voices, chorus, and Orchestra for SFS Media. These recordings have won seven Grammy Awards. In total, the San Francisco Symphony has won fourteen Grammy Awards. Most recently, the recording of local composer John Adams's *Harmonielehre* and *Short Ride in a Fast Machine* won the 2013 Grammy for "Best Orchestral Performance." In 2014, SFS Media also released the first-ever complete concert performances of the score from Leonard Bernstein's *West Side Story*.
- In fall 2006, MTT and the SFS launched the national *Keeping Score* PBS television series and multimedia project. *Keeping Score* is the San Francisco Symphony's program designed to make classical music more accessible to people of all ages and musical backgrounds. The project is anchored by a national PBS television series that debuted in 2006, and includes an innovative website, www.keepingcore.org, to explore and learn about music; a national radio series; documentary and live performance DVDs; and an education program for K-12 schools to further teaching through the arts by integrating classical music into core subjects.



From the Music Director

Students today face a bewildering array of high-tech stimuli from a world moving faster than any world we knew when we were their age. In the years to come, the speed limit on the information superhighway will only edge upward. As it does, the need for balance, for spiritual nurture, will also increase. That is where music comes in. Music is the low-tech path to some of life's greatest highs. It is uniquely democratic, challenging, and rewarding to anyone who takes the time to listen. And it is as basic a requirement as food, air, or love. Nietzsche summed it up: "Without music, life would be a mistake." I'm thrilled that you will be bringing your students to the San Francisco Symphony's Concerts for Kids.

In the pages that follow, we offer suggestions for preparing the youngsters in your classroom for a trip to the concert hall.

We hope the time you spend with us will be satisfying and fun, and that the discoveries you make together will be among those that eventually will help your students take hold of the future and fulfill its promise, and their own.

Michael Tilson Thomas Music Director



A Short Biography of Donato Cabrera

Donato Cabrera has been the Resident Conductor of the San Francisco Symphony (SFS) and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra (SFSYO) since 2009. In 2014, Cabrera was appointed Music Director of the Las Vegas Philharmonic Orchestra and has been Music Director of the California Symphony and the New Hampshire Music Festival since 2013.

As SFS Resident Conductor, Donato Cabrera works closely with San Francisco Symphony Music Director Michael Tilson Thomas, and frequently conducts the San Francisco Symphony throughout the year, including the SFS's annual Día de los Muertos Community Concert, Concerts for Kids, Adventures in Music, and Music for Families concerts. In 2012, Cabrera led the San Francisco Symphony Chorus with Paul Jacobs on organ, in the world premiere of Mason Bates' *Mass Transmission*, subsequently conducting it with the Young People's Chorus of New York City in Carnegie Hall for the American Mavericks Festival. Cabrera made his San Francisco Symphony debut in April 2009 when he conducted the Orchestra with 24 hours' notice.

The 2014-15 season marks Donato Cabrera's sixth season as Music Director of the SFSYO. In 2012, Cabrera led the SFSYO

on their eighth European tour; a series of six performances for which the orchestra won a 2011-12 ASCAP Award for Adventurous Programming of American Music on Foreign Tours. From this tour, a critically acclaimed live recording from the Berlin Philharmonie of Mahler's Symphony No. 1 is available on SFS Media.

At the California Symphony, Cabrera is committed to featuring music by American composers, supporting young artists in the early stages of their careers, and commissioning world premieres from talented resident composers. Cabrera's first season as Music Director of the New Hampshire Music Festival in summer 2013 expanded the festival's orchestral and chamber concerts, and reestablished the Festival's family concert series.

A champion of new music, Donato Cabrera was a co-founder of the New York based American Contemporary Music Ensemble (ACME), which is dedicated to the outstanding performance of masterworks from the 20th and 21st centuries, primarily the work of American composers. In September 2012 he conducted ACME in the world premiere of the all-live version of Steve Reich's *WTC 9/11* for three string quartets and tape at Le Poisson Rouge in New York City. He made his Carnegie Hall and Cal Performances debuts leading the world and California premieres, respectively, of Mark Grey's *Atash Sorushan*. In 2010, Cabrera stepped in on short notice for the acclaimed British composer/conductor/pianist Thomas Adès to conduct the Saint Paul Chamber Orchestra.

In 2002, Cabrera was a Herbert von Karajan Conducting Fellow at the Salzburg Festival. He has served as assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and as resident conductor at the Music Academy of the West. Cabrera has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Philharmonic. From 2005 to 2008, he was Associate Conductor of the San Francisco Opera and in 2009, he made his debut with the San Francisco Ballet. In March 2009, Cabrera was asked to be one of eight participants in the 2009 Bruno Walter National Conductor Preview, leading the Nashville Symphony over two days in a variety of works. Cabrera was the rehearsal and cover conductor for the Metropolitan Opera production and DVD release of *Doctor Atomic*, which won the 2012 Grammy Award for Best Opera Recording.

In 2010, Donato Cabrera was recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area. He holds degrees from the University of Nevada and the University of Illinois and has also pursued graduate studies in conducting at Indiana University and the Manhattan School of Music.



A Short Biography of Edwin Outwater

Edwin Outwater is Music Director of Ontario's Kitchener-Waterloo Symphony (KWS) and Director of Summer Concerts at the San Francisco Symphony. In the 2014-15 season, his eighth as Music Director of the KWS, Mr. Outwater leads the orchestra in a diverse array of programs, including "The Mozart Phenomenon"; a collaboration with Time for Three; a program focusing on Stravinsky and another of works inspired by Shakespeare; music and comedy from composers including Rossini and PDQ Bach; and works by contemporary Canadian composers. He also continues the orchestra's groundbreaking "Intersections" series of cross-cultural and interdisciplinary collaborations. In 2011 Mr. Outwater directed the KWS on its first commercial CD release in more than a decade, *From Here On Out*, which features the music of Nico Muhly, Radiohead's Jonny Greenwood, and Arcade Fire's Richard Reed Parry, on the Analekta label.

This summer, in his inaugural season as Director of Summer Concerts at the San Francisco Symphony, Mr. Outwater directed a program with jazz-inflected works by Bernstein, Gershwin, and Ravel, featuring pianist Makoto Ozone; an all-Beethoven concert; and a collaboration with Broadway star Cheyenne Jackson, among others. Mr. Outwater's work with

the Symphony continues this season when he conducts the New Year's Eve Masquerade Ball and family concerts. A regular guest conductor of the Chicago and New World symphonies, Mr. Outwater makes appearances this season with the Milwaukee Symphony and BBC National Orchestra of Wales. In previous seasons, Mr. Outwater's North American engagements have included performances with the New York and Los Angeles philharmonics, the National Arts Centre Orchestra in Canada, as well as the orchestras of Baltimore, Houston, Detroit, Seattle, Toronto, Calgary, Edmonton, Winnipeg, and Victoria. Further afield, he has led the Tokyo Metropolitan Orchestra, New Zealand Symphony, Adelaide Symphony, Malmö Symphony, North West German Philharmonic, Mexico City Philharmonic, Orquesta Sinfónica de Xalapa, and the Hong Kong Sinfonietta.

A native of Santa Monica, California, Mr. Outwater attended Harvard University, graduating cum laude in 1993 with a degree in English literature; he received his master's degree in conducting from UC Santa Barbara. Mr. Outwater served as Resident Conductor of the San Francisco Symphony from 2001 to 2006 and from 2001 to 2005 he was Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra.



What Your Students Might Like to Know About Louise M. Davies Symphony Hall

Quick Facts:

The first concert at Davies Symphony Hall:

September 16, 1980

Number of concerts per year: over 230

Number of seats: 2,743

Inside the Hall

Davies Symphony Hall is actually two buildings—the concert hall and the public lobbies, one inside the other. The concert hall is protected from all outside noises by a system of passageways that separate the lobby area from the music-making.

The hall is so quiet that when a pin is dropped on the stage of the empty hall, you can hear its sound in the second tier.

Sound needs space to travel in, surfaces to bounce off of, and soft material (like plush chairs or human beings) to absorb it. Everything in the hall is designed to allow the best possible sound for the San Francisco Symphony, from the rectangular shape of the hall's main floor to the risers on stage and the "egg-carton" protrusions on the ceiling.

Different pieces of music make different kinds of sounds. Every kind of music, from solo piano sonatas to large symphonies, must sound its best here. To accomplish this, the acoustical plastic shields over the stage and cloth banners in the ceiling are designed so that they can be moved to change the way sound travels.

The hall has:

- 7,000 yards of carpeting
- 14,500 cubic yards of concrete
- 76 miles of reinforced steel
- 4,000 tons of pre-cast concrete
- 42,000 feet of plumbing pipe
- 32 glass panels along the Van Ness Avenue side of the building. Each glass panel is 1/2" thick, 18' high, and 7' wide. Each glass panel weighs 1,200 pounds

Fun Fact: Davies Symphony Hall's roof is copper, and with time it will turn green!

History

Completed in September 1980 after more than two years of construction, Louise M. Davies Symphony Hall is the home of the San Francisco Symphony. More than six thousand individuals, foundations, and corporations gave the money needed to build the hall. The City of San Francisco donated the land and the State and Federal governments gave a total of \$10 million toward the \$28 million project. The San Francisco Symphony's home owes its name to the efforts and perseverance of Mrs. Louise M. Davies, the largest individual contributor to the building.

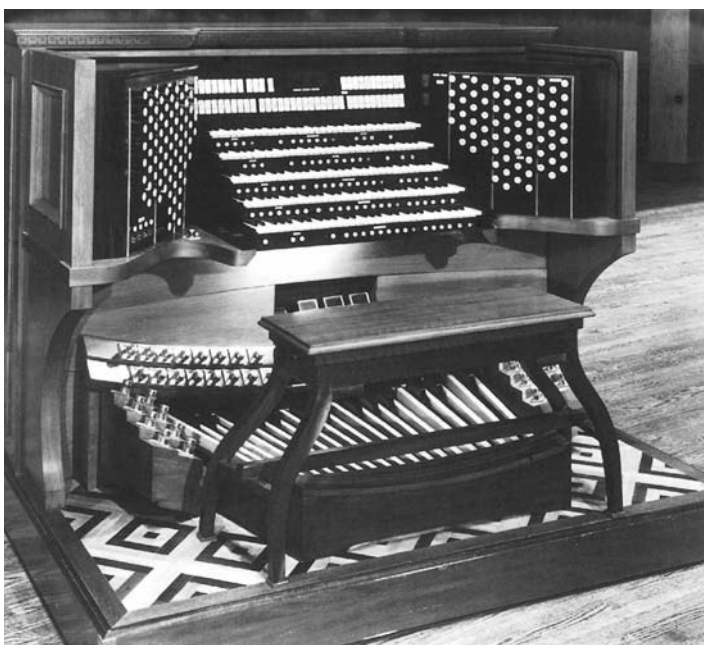
During the summer of 1992, Davies Symphony Hall underwent a major renovation, enhancing its acoustics to ensure an even better musical experience, and making an already stunning interior more beautiful still. Special care was also taken to provide improved facilities for the physically disabled.



Davies Symphony Hall Organ

An **organ** is a keyboard instrument, but the shiny pipes above the stage are the most striking feature of the instrument. Each of these pipes is designed to produce a specific sound when air is blown through them.

The instrument consists of **8,264** pipes, which range from the size of a ballpoint pen to more than 32 feet tall. The facade you can see from the hall measures 40' by 40' and contains 192 pipes, including 61 brass trumpets placed horizontally at a 7-degree angle from the ceiling. The remainder of the pipes are housed in a three-story structure built behind the auditorium wall.



The Console



The Facade

The console, which holds the keyboards and the knobs for the stops, is constructed of African mahogany and rosewood. The keyboards and stops are connected to the pipes by means of sophisticated electronic circuitry. Because it is connected to the pipes electronically, it can be moved on and off the stage!

The organ was built and installed in 1983-84 by the Ruffatti Brothers Organ Company of Padua, Italy, at a cost of \$1.2 million.

The organ in Davies Symphony Hall is the largest concert hall organ in North America!

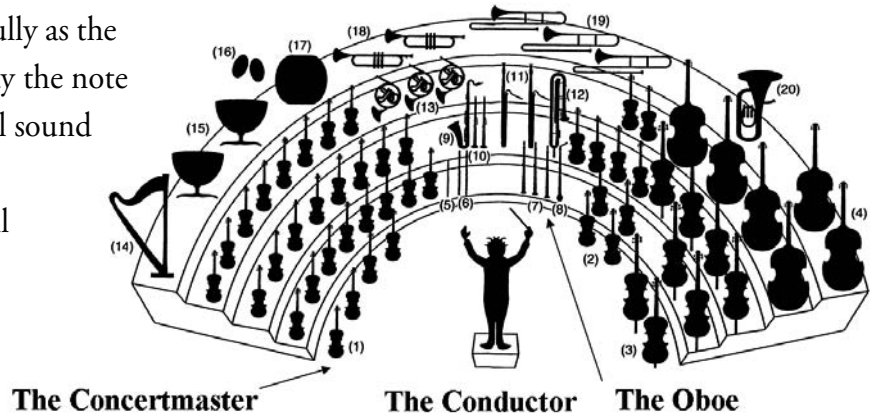
Pre-Concert Preparation

Attending a Concerts for Kids performance is very exciting! The purpose of this Study Guide is to provide information and ideas for you to use in preparing children for this event. When children come to the concert hall knowing what to look and listen for, the trip becomes a learning experience and not just another day away from the classroom.

The Audience

Being an audience is an important role. A review of the sequence of events prior to the start of the concert will enable the class to understand concert behavior better. Certain things to watch for:

1. Orchestra members assemble on stage.
2. The **concertmaster** (first violinist) will enter and begin the tuning. It is most appropriate for the audience to applaud the entrance of the concertmaster.
3. Have the children listen and watch carefully as the concertmaster signals for **the oboe** to play the note "A." The orchestra will make a wonderful sound as they all tune to this note. This tuning to the oboe's "A" happens in orchestras all over the world!
4. After the tuning is finished, the conductor will enter and take his place on the podium. Both the concertmaster and conductor are greeted by the audience with applause.
5. The conductor begins the concert.



The Good Listener

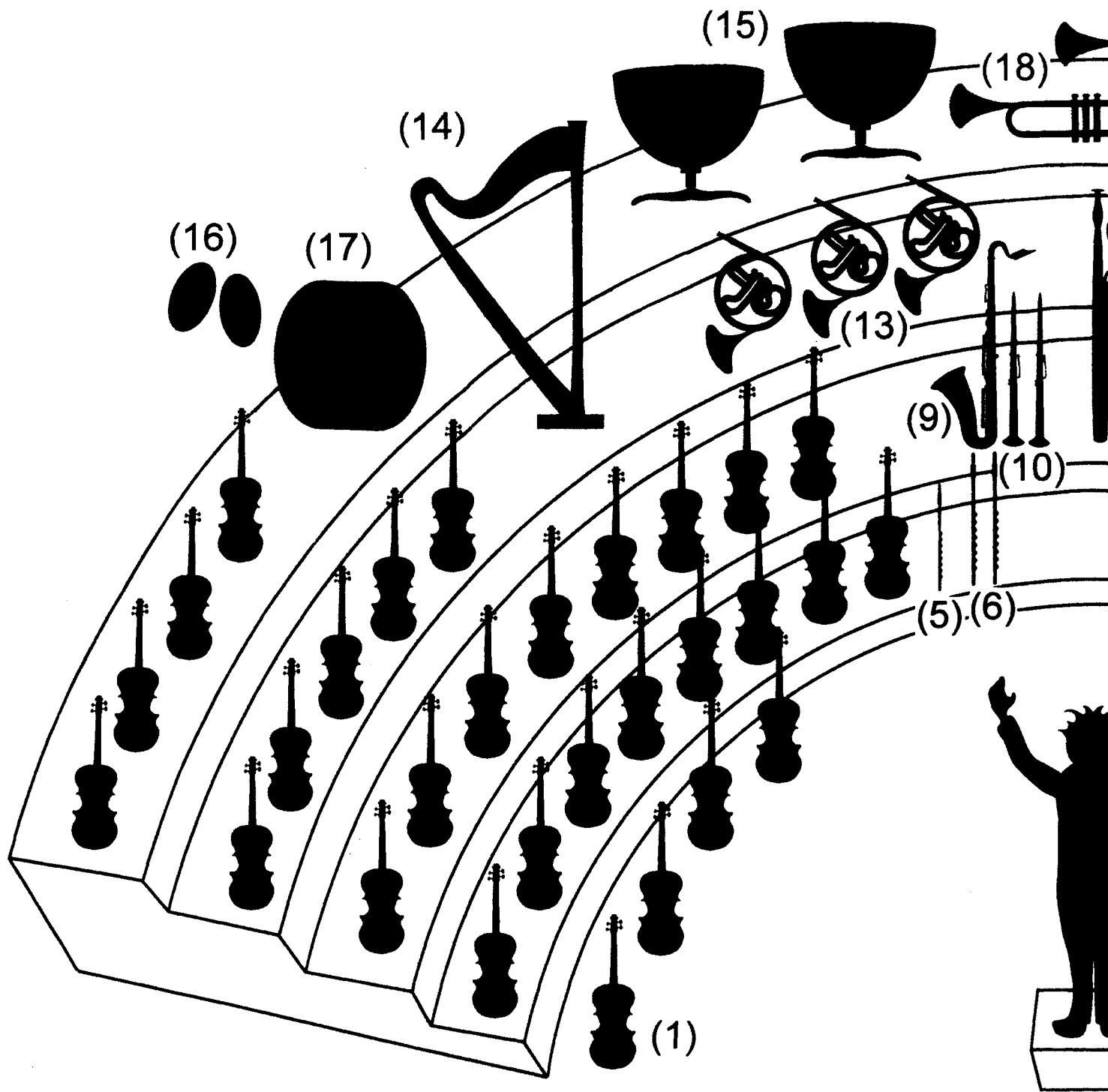
Students should be encouraged to suggest some guidelines to observe during a performance. You are encouraged to make sure the following points are covered:

1. Listen carefully and intently.
2. Watch the conductor.
3. Watch the musicians.
4. Look for favorite instruments.
5. Clap after the music has stopped (**wait until the conductor drops both arms to his sides**).



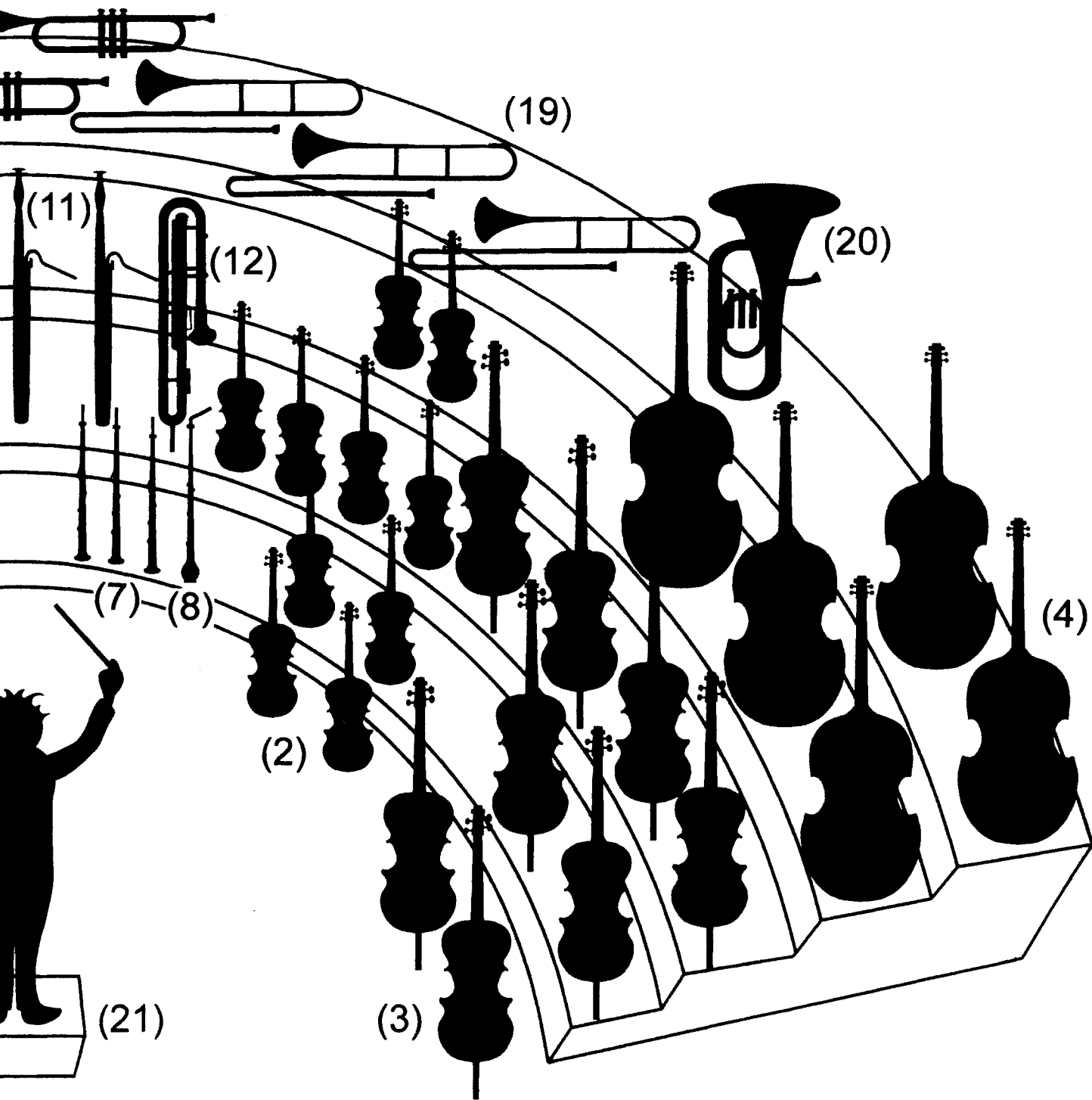
Students should be encouraged not to:

1. Talk or make noise, because they might miss an important piece of the music.
2. Chew gum or eat, because this might be distracting to others watching and listening to the performance.
3. Leave their seats, because this is also very distracting to their neighbors.
4. Bring cameras, cell phones, or recording devices to Davies Symphony Hall, because this is distracting to the musicians.

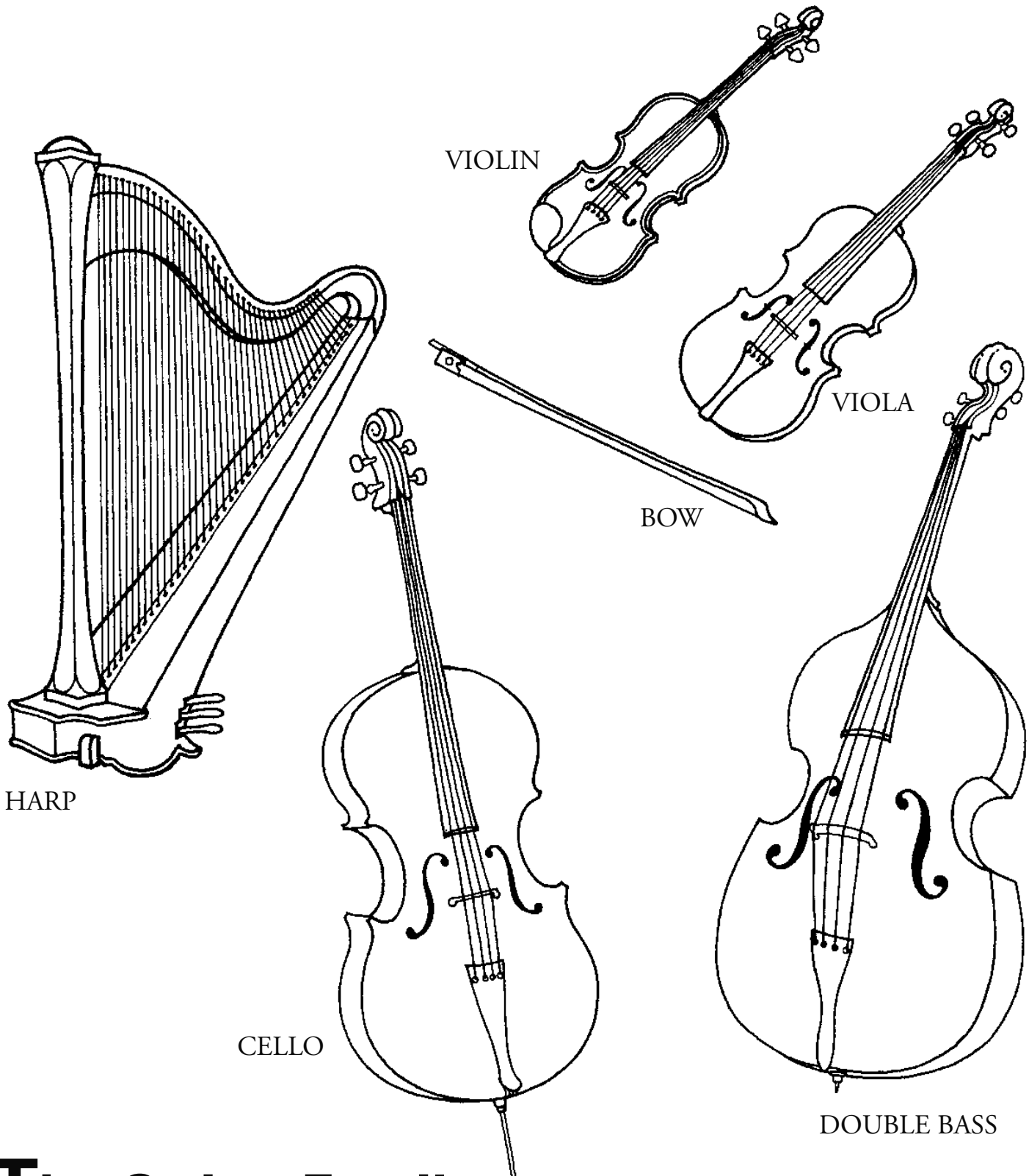


San Francisco Symphony Seating

A symphony is a large group of musicians that plays instruments together. A symphony is also just like a big family—there's a place for everybody, and everybody's in their place.

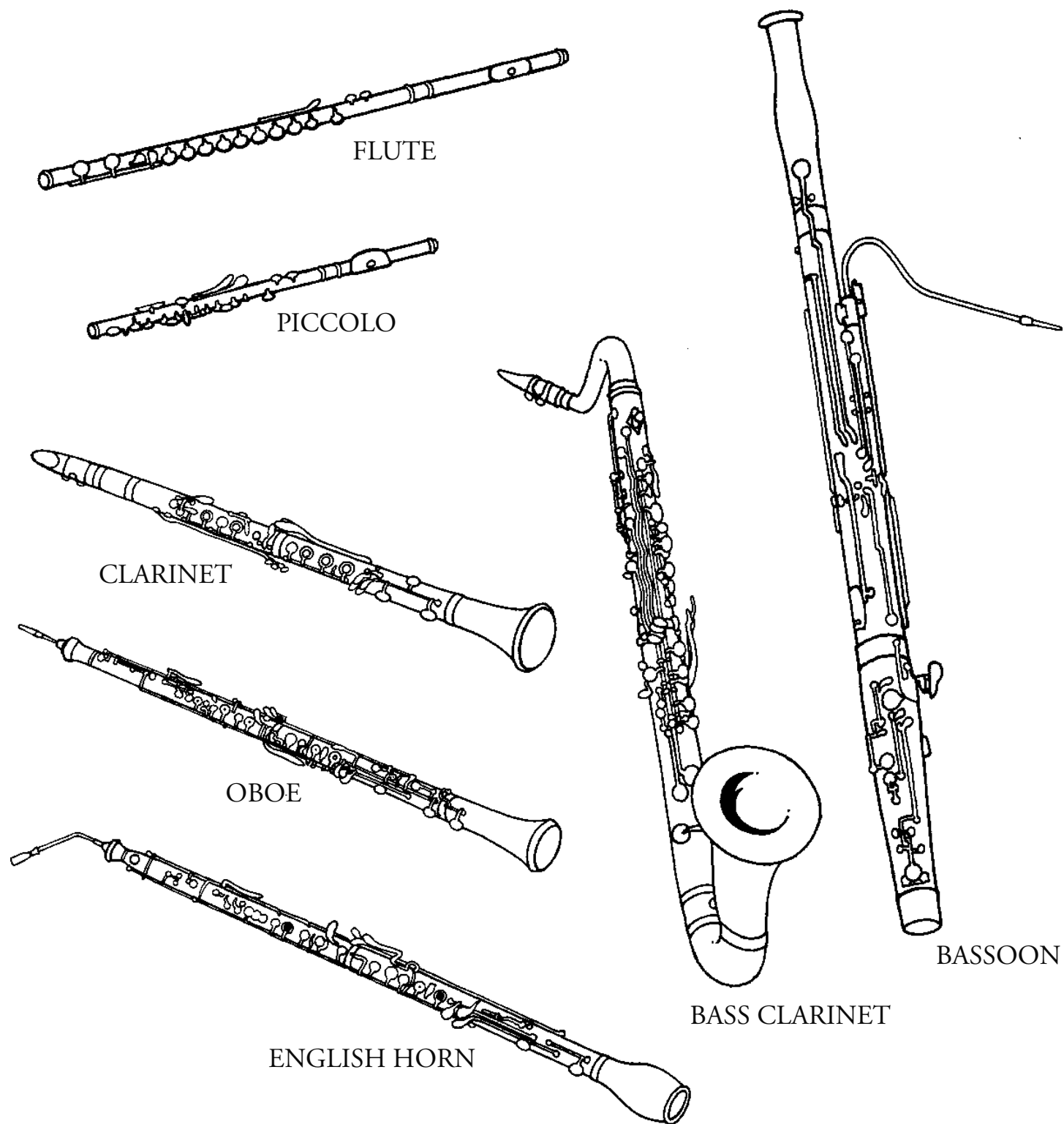


1 Violins	8 English Horn	15 Timpani
2 Violas	9 Bass Clarinet	16 Cymbals
3 Cellos	10 Clarinets	17 Bass Drum
4 Double Basses	11 Bassoons	18 Trumpets
5 Piccolo	12 Contrabassoon	19 Trombones
6 Flutes	13 French Horns	20 Tuba
7 Oboes	14 Harp	21 The Conductor



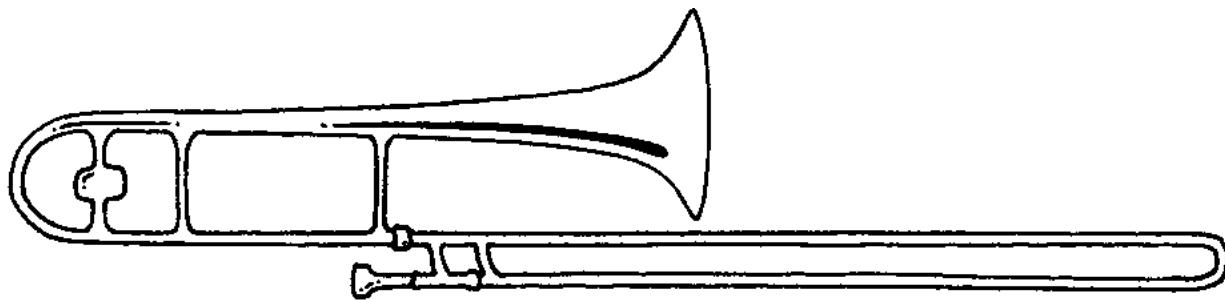
The String Family

String instruments are made of wood. They have strings stretched across the top. You play the instrument by moving a bow across the strings or by plucking the string with your finger.

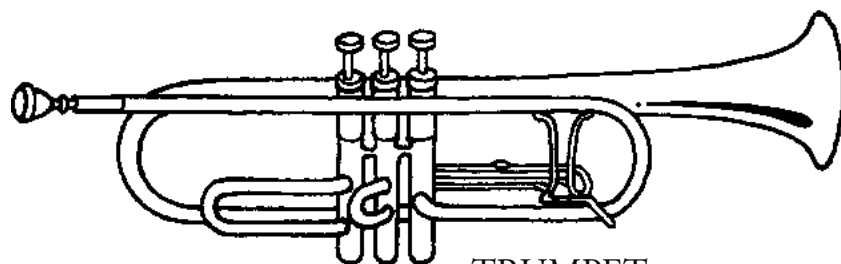


The Woodwind Family

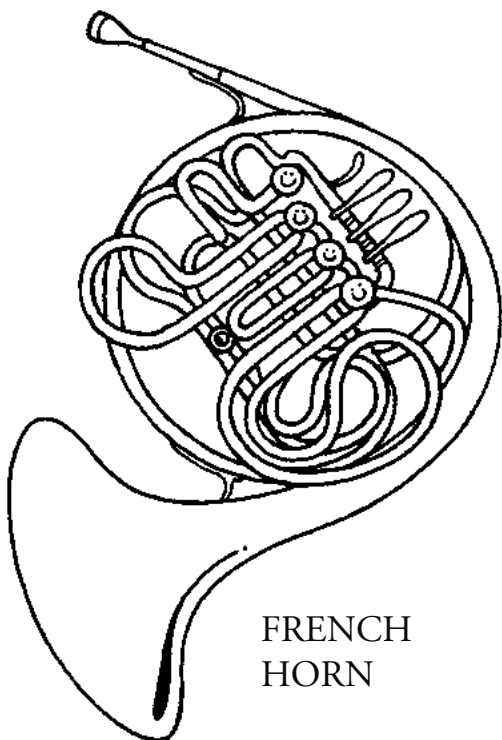
Most woodwind instruments are made of wood, but flutes can be made of metal. You play the instrument by blowing air into the tube.



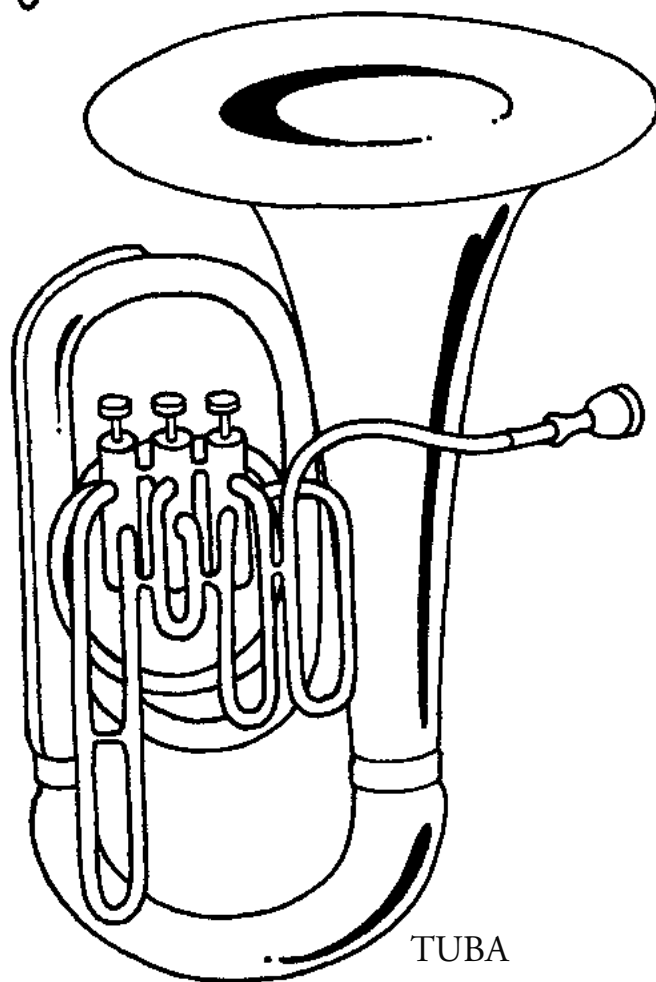
TROMBONE



TRUMPET



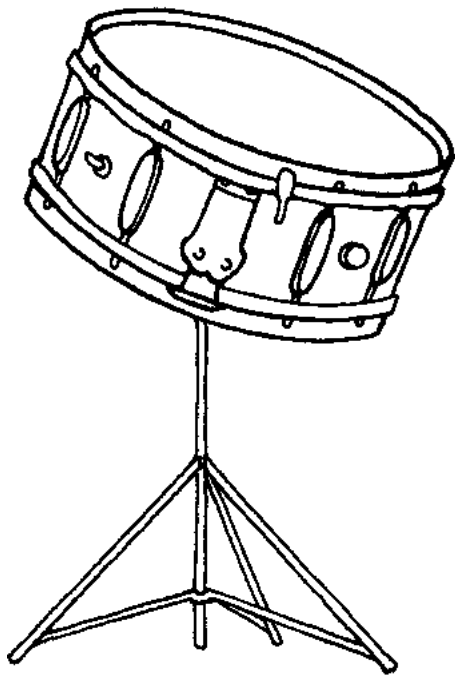
FRENCH
HORN



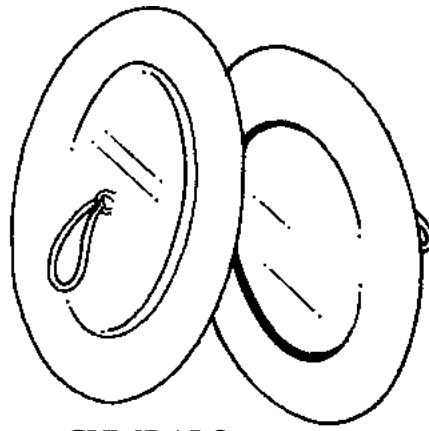
TUBA

The Brass Family

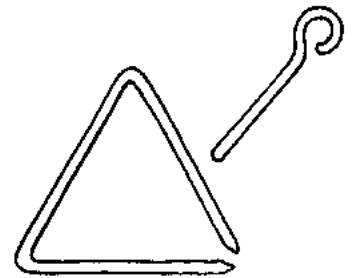
Brass instruments are made of metal. They are played by buzzing your lips and blowing air into the tube.



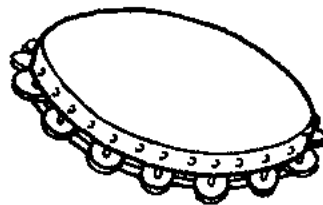
SNARE DRUM



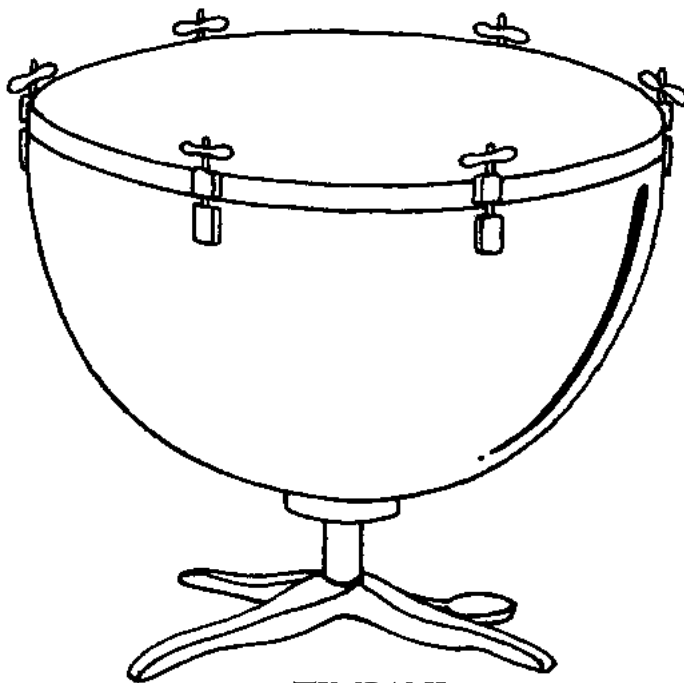
CYMBALS



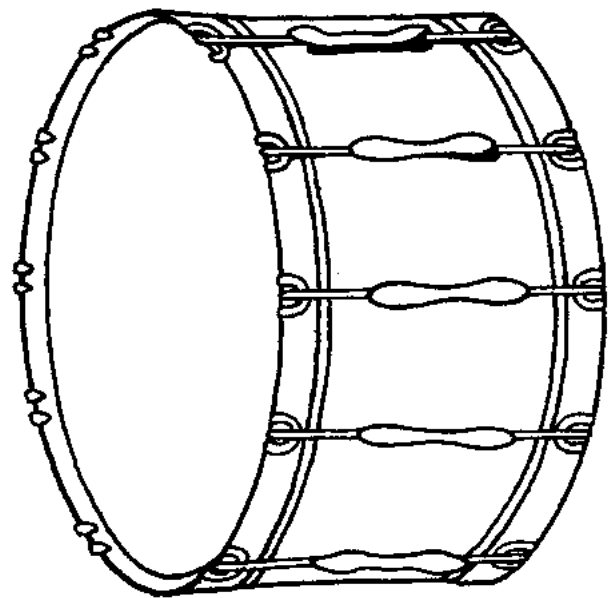
TRIANGLE



TAMBOURINE



TIMPANI



BASS DRUM

The Percussion Family

Percussion instruments can be made of wood, metal, seeds, vegetables, nuts, and a whole lot more. They are played by using your hands to hit, shake, scrape, or rub.

Your Concert CD

This Study Guide comes with a complimentary CD of the music that students will hear when they attend their **Concerts for Kids** performance. The CD is narrated by conductor Donato Cabrera, who introduces each piece of music. We know students will gain a greater appreciation from the live San Francisco Symphony presentation if they have heard the music in advance of their concert date. If you find time in the weeks before the concert to play this CD for your students, they will be rewarded beyond measure and so will you!

What follows is a listing of the music contained on the CD and scheduled to be performed at our Concerts for Kids program. The listings give the track number on your **Concert for Kids** CD (narration plus music); followed by a bracketed track number (music only, without narration); followed by the name of the composer and the name of the piece the students will hear at Davies Symphony Hall. Track Number 1 on each CD contains a message from the conductor for your students.

This Study Guide and accompanying CD are produced and provided solely for use by teachers preparing students for their concert attendance. Duplicating the CD is prohibited.

CD for Children's Concert (grades kindergarten-3)

GREEN LABEL

Track 1	Welcome by Donato Cabrera
Track 2 [music only = track 13]	Rossini/Overture to <i>The Thieving Magpie</i> (excerpt)
Track 3 [music only = track 14]	Prokofiev/Excerpts from <i>Peter and the Wolf: The Bird</i>
Track 4 [music only = track 15]	Prokofiev/Excerpts from <i>Peter and the Wolf: The Duck</i>
Track 5 [music only = track 16]	Prokofiev/Excerpts from <i>Peter and the Wolf: The Bird and The Duck</i>
Track 6 [music only = track 17]	Prokofiev/Excerpts from <i>Peter and the Wolf: The Cat</i>
Track 7 [music only = track 18]	Rimsky-Korsakov/ <i>Flight of the Bumblebee</i>
Track 8 [music only = track 19]	Respighi/ <i>The Hen</i>
Track 9 [music only = track 20]	Bizet/ <i>The Doll</i> from <i>Children's Games</i>
Track 10 [music only = track 21]	Bizet/ <i>The Ball</i> from <i>Children's Games</i>
Track 11 [music only = track 22]	Ravel/ <i>Conversations of Beauty and the Beast</i> from <i>Mother Goose</i>
Track 12 [music only = track 23]	Prokofiev/ <i>The Procession to the Zoo</i> from <i>Peter and the Wolf</i>

CD for Youth Concert (grades 4 - 9)

ORANGE LABEL

Track 1	Welcome by Donato Cabrera
Track 2 [music only = track 8]	Mussorgsky/ <i>The Hut on Fowl's Legs</i> from <i>Pictures at an Exhibition</i>
Track 3 [music only = track 9]	Strauss/ <i>Till Eulenspiegel's Merry Pranks</i> (excerpt)
Track 4 [music only = track 10]	Tchaikovsky/ <i>Odette and the Prince</i> from <i>Swan Lake</i>
Track 5 [music only = track 11]	Grieg/ <i>In the Hall of the Mountain King</i> from <i>Peer Gynt</i>
Track 6 [music only = track 12]	Britten/ <i>Storm</i> from <i>Peter Grimes</i>
Track 7 [music only = track 13]	Stravinsky/ <i>Finale</i> from <i>The Firebird</i>

The Family of Music

Composer, Conductor, Musician, and Audience

The experience of music is a combination of four creative forces, merging to communicate ideas, thoughts, and feelings. Those forces are: the composer, the conductor, the musician, and the audience. Each element, like the links in a chain, is dependent upon the others for success.



Composer

A composer is a writer of music. Inspired by a musical idea, story, or feeling, the composer arranges the various elements of music— instrumentation, melody, harmony,

rhythm, tone, form, texture, tempo, pitch, and timbre—to communicate with the listener. In many musical genres, like jazz, a composer also fills the role of conductor and musician. In Western classical music performed by an orchestra like the San Francisco Symphony, composers use musical notation to communicate their musical ideas on paper so the conductor and musicians can perform their pieces.



Conductor

A conductor is the person who leads, or conducts, the orchestra. Conductors have a huge role in the performance of a composer's piece, both on and off stage. The job of a conductor starts with the

“score” the composer has created, a document that contains all of the parts of the music that will be played by an orchestra or other ensemble. The conductor uses his or her musical knowledge to interpret the composer's written instructions as well as the notes. The conductor will rehearse with the orchestra to communicate his or her vision of the piece to the musicians. The conductor does this both verbally and using arm and facial expressions. Since the conductor is the person responsible for knowing how each musician's part fits into the larger piece, they stand in the front of the orchestra, facing the musicians, keeping time, giving cues, and shaping the expression of the music.



Musician

A musician is one skilled in producing musical sounds with instruments.

There are many, many instruments in the world, including the human voice.

A musician can play alone or with many other musicians. In an ensemble (which can be as few as two or as many as 100 or more musicians), the task of the musician is to perform successfully as a collective, which requires practice and skill. Musicians in an ensemble follow the leadership of the conductor, but also bring their own skill and expertise to shape the music. Professional musicians have practiced long hours for many years on their instruments to become expert musical communicators. Most professional musicians have been seriously studying their instruments since they were young, and have put in many hours of hard work to get to a level of mastery.



Audience

The role of the audience in the creation of music

may seem the most passive, but is in fact the most magical. Through the inspiration of the composer, the knowledgeable interpretation of the conductor, and the creative expression of the musician, the collective hope is for the audience to receive the composer's thoughts, ideas, feelings, and moods, and to have the composer's intentions convey meaning and purpose to the listener. In some music, like jazz, salsa, or rock, the musicians are continually interacting with the audience through sounds and movement, like clapping or dancing. In genres like Western classical music, listeners may close their eyes, allow their imaginations to dance, feel the power of the music as it sweeps through the room, wait in anticipation for themes or melodies to recur—these are all part of the conversation the composer is having with the audience.

Music Talks?

How can music tell a story... with no words?

Music has always been used to tell stories and describe the world around us. From folk songs to wedding marches, music can create moods, describe characters, and set scenes just by using sounds.

The music chosen for your **Concerts for Kids** performance demonstrates the ability of a symphony orchestra to do just these things. In Western classical music, a piece that a composer intended to describe something beyond the music is called **program music**. A piece that was created to accompany the story of a ballet or opera can be thought of as **dramatic music**. A piece that is not “about” anything at all is called **absolute music**. All of these types of music can make us think of a story or feel emotions; the only difference is what the composer *intended* them to do. But how do they accomplish this?

Composers use many different musical devices to create moods, express emotions, create characters or set a scene. Here are just a few:



indicates a listening connection to the Concerts for Kids CD you received with the Study Guide!

Tempo is the speed of the music. A faster tempo can make the music feel excited, happy or even angry, while slower tempos can make it feel calm and peaceful, or even sad.



Youth: *Odette and the Prince* from *Swan Lake* has a slow, serene tempo, adding to the beauty of the music—which is about a love story.



Children's: *Flight of the Bumblebee* has an extremely fast tempo, giving it energy and sense of constant motion.

Dynamics describe the volume of the music. **Piano** is the musical term for “quiet,” and **FORTE** is the term for “loud.”



Youth: *In the Hall of the Mountain King* starts quietly, then gets extremely loud.



Children's: *The Hen* has sudden dynamic changes to give the music excitement.

Orchestration refers to which instruments a composer chooses to have play at certain times. Each instrument in the orchestra has certain qualities that make us think of different things. For example, flutes are often used to portray things that are quick, and light, like a bird, because they can play very high and very fast. Tubas, on the other hand, have a very loud, low sound, and are used to illustrate large and heavy characters, like an elephant or ox.



Youth: *Storm* from *Peter Grimes* uses percussion to mimic the sounds of a real storm.



Children's: In *Peter and the Wolf*, each character is portrayed by an instrument with corresponding qualities.

Rhythm is the pattern of the music, including its beat or “pulse.” Composers can make a piece sound scary or angry by using fast or irregular rhythms. On the other hand, sustained and smooth rhythms can create a sense of calm or sweetness.



Youth: *Till Eulenspiegel's Merry Pranks* has an unpredictable rhythm, adding to the whimsy of the piece.



Children's: “The Ball” from *Children's Games* has a steady, bouncy rhythm like a frolicking dance.

Music Notes

Children's Concerts

January 26, 27, 28, & 30, 2015

(10:00am and 11:30am)

"Play Me A Story!"

The San Francisco Symphony's **Concerts for Kids** are designed to introduce and acquaint students with the exciting sounds of symphonic music. "Play Me A Story!" is intended for children in grades K through 3. The program will explore music's ability to create characters, express emotions, and communicate ideas—all of which are important elements of storytelling. Music's suggestive and mimetic power can relate stories in the most vivid way, especially when listeners are engaged and their imaginations are active. Students will become aware that music is a powerful communicator, one which communicates to us in a way that goes beyond speech or sight.

Conductor Donato Cabrera has selected a variety of colorful orchestral works to illustrate music as a communicative and expressive tool. These works will serve to "set the scene" of a story (Rossini); introduce and develop characters (Prokofiev, Rimsky-Korsakov, Respighi); and create scenes (Ravel, Prokofiev).

The notes that follow are provided as part of your class's pre-concert preparation. Each note consists of a brief commentary that places the selection in a broad cultural and historical context, followed by a general description of the music. Familiarizing your students with this background will enhance the concert experience, allowing your young concertgoers to engage their imaginations more fully in Davies Symphony Hall, as the San Francisco Symphony heeds the innate call of every child to "Play Me A Story!"



Gioacchino Rossini/ Overture to *The Thieving Magpie*

(Rossini = raw-SEEN-ee)

b. Pesaro, Italy, 1792

d. Paris, France, 1868

"Give me a laundry list and I will set it to music," boasted Gioacchino Rossini. Legend has it

that he grew up thoroughly spoiled but with an irresistible personality, one which found outlets in music from an early age. Born and raised in a musical household, he was accepted into the prestigious Philharmonic Academy at age 14. (Only one other musician had been accepted at such a tender age: the fourteen-year old Mozart!) Rossini is best known as a composer of opera. He wrote his first opera at age seventeen, and over the next twenty years composed nearly forty more. Orchestras still love to play overtures from these operas, and audiences love to hear them.

An overture is a piece of music played by the orchestra alone at the beginning of an opera, before the action begins onstage. Sometimes the overture introduces some of the tunes from the opera that follows; but even when it doesn't, it will set the mood for the drama to come. Since *The Thieving Magpie* is an opera that includes comic sections as well as more serious ones, and the overture includes music that is both playful and dramatic.

The story of the opera is about a silver spoon which has mysteriously disappeared, and a girl who has been accused of stealing it. The truth is that the silverware was actually taken by a bird called a magpie. Magpies are a species of bird known for their "thieving" tendencies—they are scavengers and are especially attracted to shiny objects. In the opera, everything gets sorted out at the end: everyone realizes that the girl is innocent, and the story ends happily!

Rossini's overture opens with a dramatic drumroll followed by a triumphant march. Then, we hear the drumroll again. At that point, Rossini introduces a beautiful melody played by a solo clarinet, followed by music that sounds like someone tiptoeing down the stairs. The beautiful melody and the "tiptoeing" music are repeated, and little by little the music grows louder. With the addition of the snare drum and cymbals in the percussion, the energy builds and builds, coming to a dramatic end.



Sergei Prokofiev/ Excerpts from *Peter and the Wolf*

(Prokofiev = prah-KO-fee-ehv)

b. Sontsovka, Russian Ukraine,
1891

d. Moscow, Russia, 1953

Sergei Prokofiev was one of the
greatest Russian composers of the

20th century. His earliest music studies were piano lessons with his mother, and at age five, the young pianist presented his first compositions to her. By age nine, he had written his first opera, and at age thirteen, he began formal music studies at the Conservatory in Saint Petersburg. He studied piano and composition at the Conservatory, and it was in the dual role of pianist and composer that he attained his early successes. The outbreak of war in Russia in 1917 prompted Prokofiev to leave his homeland, and in 1918 he embarked on the first of a number of concert tours in North America. As part of a later concert tour of the US, in 1930, Prokofiev visited San Francisco to perform as a piano soloist with the San Francisco Symphony and to conduct the Orchestra in a program of works by Russian composers.

Prokofiev wrote both the story and the music for *Peter and the Wolf* in only four days. He intended it to be an introduction to the instruments of the orchestra for children. In the piece, each character is represented by an instrument or a group of instruments, and by a musical theme. Prokofiev specially wrote each theme and picked the instrument to play it in order to reflect qualities of its animal counterpart. At your **Concerts for Kids** performance, the conductor will introduce three of these characters:

The Bird, represented by the flute

Qualities: Fast, high, light, with “chirping”

The Duck, represented by the oboe

Qualities: Slow, waddling, “nasal” sound similar to quacking

The Cat, represented by the clarinet

Qualities: Steady, smooth, creeping



Nicolai Rimsky-Korsakov/ *Flight of the Bumblebee*

(Rimsky-Korsakov = RIM-skee
CORE-sah-kahv)

b. Tikhivin, Russia, 1844

d. St. Petersburg, Russia, 1908

In a book Nicolai Rimsky-

Korsakov wrote about his life, he tells us that he was surrounded by music as a boy. “My mother and father often sang to me, as did my uncle. We always had music in our home. I started studying the piano at the age of six.” He goes on to add, however, that “I never thought of making music my life’s work; instead, I wanted to become a sailor.” Rimsky-Korsakov’s great-grandfather had been an admiral, his uncle was an admiral, and his older brother was a naval officer. So when Rimsky-Korsakov turned twelve, his parents enrolled him in the Russian Corps of Naval Cadets.

As a sailor, Rimsky-Korsakov had the opportunity to sail to many lands. On one voyage—which lasted almost two years, from 1863-1865—he sailed to America aboard a clipper ship called the *Almaz*. In America he visited New York, Baltimore, Washington, DC, and Niagara Falls. From there the *Almaz* sailed to Rio de Janeiro, Brazil, and to Montevideo, Uruguay, en route to Cape Horn at the very southern tip of South America. Near Cape Horn, the ship sprang a leak, forcing the crew to stop and make repairs before heading back to Europe. Once back in Russia, Rimsky-Korsakov decided to give up the adventurous life of a sailor and to devote himself entirely to music.

Composers are fond of writing music about animals. In this short and energetic piece, Rimsky-Korsakov writes about a bumblebee. *The Flight of the Bumblebee* is part of a fairytale opera called *Czar Saltan* that Rimsky-Korsakov wrote in 1900. In the story, the young and handsome ruler of a magical kingdom rescues a swan from the clutches of an evil sorcerer disguised as a falcon. To show its gratitude, the swan—who is really a beautiful princess—changes the young prince into a bumblebee, enabling him to escape the sorcerer and to travel a great distance very quickly in order to return to his kingdom. This short piece depicts the bumblebee-prince at the start of his journey, and you will hear him buzz around and fly into the distance.

Bees buzz, and Rimsky-Korsakov knew that the best way to represent a bumblebee musically would be to have the orchestra imitate that insect's buzz. He was an expert at orchestration (deciding which instruments and instrument combinations to use in a piece of music and when to use them); he had even written a book on orchestration to teach other composers. So he knew exactly how to make the orchestra sound like a bumblebee. How does he do it? He creates the buzzing sound by having the flutes and violins of the orchestra play a scurrying theme of very rapid notes that continuously rise and fall in pitch (the highness or lowness of a musical sound). The result is pure magic as the orchestra conjures up a busy little bee, buzzing happily, darting back and forth.



Ottorino Respighi/ *The Hen from The Birds*

(Respighi = reh-SPEEG-ee)

b. Bologna, Italy, 1879

d. Rome, Italy, 1936

Ottorino Respighi's first music teacher was his father, who was a pianist. When Respighi was twelve, he entered a special music school in his hometown, where

he learned to play violin and viola, and where he began to study composition. At age twenty-one, he traveled to Russia and later to Germany. During these years of travel, he made his living by playing viola. While in Russia, he became the principal violist in the Saint Petersburg Opera orchestra. It was not until some years later, when he returned to Italy, that he began to concentrate on composition. In 1921, Respighi visited San Francisco and conducted the San Francisco Symphony in a pair of concerts.

Respighi was a great student of music, and during his studies of older music he came across a delightful piece called *The Hen*, written almost two hundred years earlier by the French composer Jean-Philippe Rameau (1683-1764). Rameau's piece was written for harpsichord, an ancestor to the modern piano. Respighi's adaptation of the work for orchestra is part of a suite of similar pieces, all of which depict birds. In addition to *The Hen*, Respighi's suite, called *The Birds*, presents musical portrayals of a dove, a nightingale, and a cuckoo.

Respighi's hen behaves as all hens do. She busies herself around the barnyard, clucking and pecking, looking after her little chicks. That last note of the piece is a loud squawk, perhaps because the hen has just laid an egg!



Georges Bizet/ *The Doll and The Ball* from *Children's Games*

[Bizet = bee-Zay]

b. Paris, France, 1838

d. Bougival, France, 1875

Georges Bizet was surrounded by music during his childhood. His parents and many close relatives

were performers, so it is no surprise that his musical abilities surfaced early. He entered the Paris Conservatory, a very special music school, at nine years old. He wrote an excellent symphony at seventeen and won the prestigious Rome Prize at nineteen. Bizet wrote many different kinds of music, both instrumental and vocal, and supported himself through teaching and odd jobs for music publishers.

Bizet originally wrote *Children's Games* as a set of twelve short pieces for piano duet. He later chose five of these and turned them into a piece for full orchestra. Each piece has an element of whimsy, meant to depict aspects of childhood. The two you will hear at the concert, *The Doll* and *The Ball*, both capture a youthful simplicity and delight. *The Doll* has an element of nostalgia and affection, reminiscent of feelings we have toward our beloved childhood toys. Bizet called it a lullaby, and gave the music a gently rocking quality. *The Ball* conjures feelings of a children's dance party. It's rhythmic, joyous, and full of energy.



Maurice Ravel/ *Conversations of Beauty and the Beast from Mother Goose*

b. Ciboure, France, 1875
d. Paris, 1937

Maurice Ravel began
piano lessons at age

twelve, and shortly thereafter he entered the preparatory division of the Paris Conservatory. He was soon advanced to the senior division, and during these years he began to make a name for himself as a pianist and composer. In 1928, after Ravel had become internationally famous, he embarked on a concert tour of North America, which included a stop in San Francisco to conduct the San Francisco Symphony in a program of his compositions.

Ravel was fond of children, and he composed his *Mother Goose Suite* for two little friends—a boy and girl named Jean and Mimi Godebski—to play as a piano duet. The work was first performed in 1910, not by the Godebskis, but by two talented girls who were six and seven years old. A year later, Ravel arranged the music for orchestra. Ravel's Suite, based on several fairy tales from the beloved *Mother Goose* collection, includes *Sleeping Beauty*, *Beauty and the Beast*, *Tom Thumb*, *Laideronnette—Empress of the Pagodas*, and *The Fairy Garden*.

The music you will hear is a short musical “conversation” from *Beauty and the Beast*—the same story re-popularized in Disney's wonderful cartoon film. Ravel assigns an instrument to each character: For Beauty, he uses the clarinet; for the ugly Beast, he uses the deepest of all woodwind instruments, the contrabassoon. When the piece begins, we hear Beauty teasing the Beast with a cute little waltz tune. It is slow and dreamy, and as in all waltzes, one can hear an underlying rhythmic pattern of ONE-two-three, ONE-two-three. The Beast, sounding gross and somewhat crude, courts Beauty with a marriage proposal—“Beauty, be my wife.” In spite of his devotions, the conversations seem to get nowhere—until the magical moment toward the end, when Beauty finally realizes she loves the Beast and says, “Yes, Beast, I will marry you.” In the orchestra, the harpist sweeps his fingers across the harp's strings, playing a beautiful glissando. This signals the transformation of the Beast into a handsome Prince, who now is portrayed musically with a lovely solo violin melody. The piece ends quietly, in stillness and wonder.

Sergei Prokofiev/ *The Procession to the Zoo from Peter and the Wolf*

In the story of *Peter and the Wolf*, Peter is a young boy who leaves the gates of his home's garden to play with his animal friends: the bird, the duck, and the cat. His Grandfather warns of the dangers of the world beyond the garden, and soon his fears are realized when a Wolf approaches Peter and his friends. The cat and bird quickly escape, but the duck is not able to get away. Peter devises a plan to capture the wolf, and with the help of the bird, traps him by the tail with a long rope. Hunters soon arrive on the scene, and Peter convinces them to bring the wolf to the zoo. Proud Peter leads the procession to the zoo, followed by the hunters, the wolf, Grandfather, and Peter's animal friends.

The music depicting this magnificent parade is a wonderful representation of the group of marching people and animals. The steady rhythm provides the beat for the “left-right, left-right” steps of a march. Since everyone in the story lives happily ever after (even the duck!), it's a great way to conclude our concert.

Suggested Activities

Children's Concerts

(Kindergarten-Grade 3)

Provided in the following sections are suggestions for classroom activities designed to enhance students' understanding of concepts and ideas relating to the **Concerts for Kids** experience. This is a general outline of suggestions that you may use as a point of departure for developing additional activities—ones that can be tailored to suit your specific classroom situation and curricular needs. Some of the exercises listed below lend themselves more readily to post-concert follow-up; others may be more suitable as preparatory studies.

The suggestions below are grouped by subject area to encourage and facilitate an interdisciplinary approach to music education, but are by no means a comprehensive list. We urge you to integrate music activities into your daily subject matter, and to amplify these Suggested Activities into learning experiences that will prove most meaningful to your class.

All of these suggested activities, as well as any pre-concert preparation or post-concert follow up you do with your students, address California State Standards in Music, as well as the National Core Arts Anchor Standards. These are provided for reference on page 41. This year's concerts are focused on integrating Music with Language Arts to explore how music can communicate, especially by telling stories. This subject lends itself well to Common Core English Language Arts instruction. To further encourage integrating music into your ELA lessons, we have cited Common Core Anchor Standards that are relevant to the exercises in the "Language Arts" section. We encourage you to adapt the suggested lessons to fit your students' grade level. The CCSS ELA Anchor Standards are also provided for reference on pages 42-43.

Music

- Have the class discuss why careful listening is important. The answers should be written on the chalkboard. It is important to channel the students' answers to their experience. Careful listening is important for the enjoyment of music for all the same reasons listening is important in life. For example, learning to pronounce the letters of the alphabet, learning the rules of a new game to be played on the playground, enjoying a good joke, or listening to the songs of birds.
- Review the instruments of the orchestra with your class. Photocopy the Instruments of the Orchestra (pages 14-17) and distribute to the class, or show them on a screen using a projector. Discuss the different instrument families and the names and shapes of instruments. Scramble names of instruments on the chalkboard for the class to solve and match with pictures of instruments. Or utilizing crayons, paints, or colored pencils, have students color in the shapes of the instruments and instrument families. Then, using photocopies of the San Francisco Symphony Seating chart on pages 12-13, have each student go through the orchestra and identify the family and name of each instrument.
- Timbre (pronounced "TAM-ber") is the quality, personality, or color of a sound unique to an instrument or voice. The quality of sound is determined by the sound source: the material, shape, size, and means of sound production—in other words, the way an instrument makes its sound. Students can learn to describe the sounds they hear by using colors. For instance, some sounds can be "fiery red," "cool blue," or "sunny yellow."
- Assemble various kinds of materials including tin foil, plastic wrap, paper, cardboard, bubble wrap, etc. and experiment with creating and describing timbres or sound colors for each. Each student should suggest a sound quality (timbre) for each sound that is produced (i.e., "crinkly," "sizzling," "bright," "dark," etc.). Ask students to identify their favorite kinds of timbre and describe them in detail. (What are they? Why are they your favorite? What colors do they suggest? etc.)
- To reinforce students' ability to identify instruments aurally, play a recording of Britten's *The Young Person's Guide to the Orchestra*. (Be sure to use the version with narration.) Have students suggest what objects or animals different instruments might be used to portray. What instruments could effectively portray an elephant? (Bass, tuba, or contrabassoon.) This activity can be further enhanced by listening to narrated recordings of Prokofiev's *Peter and the Wolf* and Saint-Saëns' *Carnival of the Animals*.

- Rhythm is the pulse that is present in all music. Rhythm is also present in our everyday lives. Some rhythms are loose and free (a casual walk down the street), and some are very tightly structured (a marching band, the ticking of a clock, etc.). Share with students that they all carry a rhythm inside of their bodies (heartbeat, breathing, pulse, etc.). Have students answer the question, “What activities do they do to the pulse of rhythm?” Answer: dancing, jumping rope, running, sports, etc. Utilizing your **Concerts for Kids** CD, play different works from the program. Have students make a circle and walk around the room to the rhythm or beat of the music. Also have students sit in a circle and try to feel the pulse of the music, clapping their hands in unison to the musical pulse.
- Percussion instruments are the most accessible instruments of all for students. Build some percussion instruments from everyday materials found around the house that can be used in your classroom:

COFFEE CAN DRUM:

Get a large coffee can that has a plastic lid. Use a wooden beater, like a pencil. Also have students play it with fingers like a bongo drum.

MARGARINE TUB MARACAS:

Place dried beans, pebbles, or seeds inside a plastic margarine tub, and tape the lid on tightly. Students can produce sound by shaking rhythmically.

JELLY JAR BELLS:

Assemble a number of jelly jars or glasses of the same size. Fill them with different levels of water. Tap jars with a wooden pencil. Allow students to experience the different sounds produced when tapping the glasses. More water creates a deeper bell sound; less water creates a higher bell sound. Students will also be able to visually experience vibration, as they observe the water moving from the tapping of the pencil on the jar.

If you create several of these instruments described above for your students, you'll have the makings of a classroom percussion band!

Language Arts

- Have students create a special notebook or “journal” to record their responses to these **Concerts for Kids** Suggested Activities.

([CCSS.ELA-Literacy.CCRA.W.4 & 5](#))

- Have students write a letter to the conductor and musicians telling them what they thought of the concert. (Letters may be sent to: San Francisco Symphony, Education Department, Davies Symphony Hall, San Francisco, CA 94102.)

Some prompts could be: “My favorite part of my field trip to the Davies Symphony Hall was...”

“My favorite piece was _____ because_____.”

“My favorite instrument was _____ because_____.”

“When the Symphony played _____, it made me feel _____.”

Feel free to have them include a drawing!

([CCSS.ELA-Literacy.CCRA.W.3](#))

([CCSS.ELA-Literacy.CCRA.SL.2](#))

- Play a piece from the **Concerts for Kids** CD, telling your students to close their eyes and think about what the music makes them feel or imagine. Then, reminding them there are no right or wrong answers, ask them to share what they thought. To enhance the discussion, ask them why the music made them think of those words and ideas. Have them write their ideas in their **Concerts for Kids** journal.

([CCSS.ELA-Literacy.CCRA.R.7](#))

([CCSS.ELA-Literacy.CCRA.SL.2](#))

- In the “Instruments of the Orchestra” pages, look at the Woodwind family (page 15), and identify the clarinet, the oboe and the flute. Familiarize your students with them, and explain how woodwind instruments make their sounds. Then, explain to the class that Prokofiev chose those instruments to represent a Bird (flute), a Duck (oboe), and a Cat (clarinet). Play your students four of the excerpts from Prokofiev’s *Peter and the Wolf* that will be on the concert, using the version without the conductor’s narration (tracks 14-17 on your CD).

Have a discussion with your students about why they think the composer Prokofiev chose these three instruments to represent the Bird, Cat, and Duck. You can have your students brainstorm words that describe the animals, then ask them how the chosen instruments correspond to those words.

([CCSS.ELA-Literacy.CCRA.R.7](#))

- Have students write a poem answering the question “What is music?” in their **Concerts for Kids** notebook. It’s amazing how hard it is to answer that question! For younger students, ask them to complete the sentence “Music is…” and then share the answer with their neighbor. For older students, have them write a full poem. Feel free to play the music from the **Concerts for Kids** CD while the students work.

(CCSS.ELA-Literacy.CCRA.W.3)

- Sound is all around us. Students can create a sound/symbol Pictionary to document their own system of sounds.
 - a) Tell students to listen carefully to the sounds they hear on the way to and from school. Have them make a list of these sounds in their “special” **Concerts for Kids** notebook. Students should categorize the sounds by those they liked and didn’t like.
 - b) Next, have students create a symbol for each sound. Encourage students to utilize the elements of color, shape, form, texture, line, and size.

Examples:

<u>Sounds I Liked</u>	<u>My Symbol</u>
birds chirping	smiling face
ocean	color blue
laughing voices	warm blanket
<u>Sounds I Didn’t Like</u>	<u>My Symbol</u>
car horn blowing	jagged line
siren	color red
screeching car brakes	big eyes

(CCSS.ELA-Literacy.CCRA.W.3)

- c) To extend the lesson, have students do this exercise three days in a row and encourage them to think deeper about what kinds of sounds they like or don’t like, and to express the reasons why.

(CCSS.ELA-Literacy.CCRA.W.10)

Fine Arts

- To practice active listening, ask students to practice being very quiet for one minute. Before the minute of silence, tell students they will be listening for any sounds they hear. (The sounds might include a truck, birds, kids laughing, the ticking of the classroom clock, school bell, etc.) After the minute of silence is over, ask students to draw a picture of the things they heard. Ask for a show of hands, and select students to share what they heard during the minute of silence.
- Have students draw pictures to illustrate different pieces of music from the program. You should consider submitting entries to the San Francisco Symphony’s Visual Arts Project. Information is on the back cover of this Study Guide.

Since each piece on the program has a story that the composer had in mind when writing it, you can tell the students that story first (included with the musical notes on page 21), or ask them to imagine their own story.

- To “imagine” means to see a picture in your mind. Tell students the imagination is like a muscle in the arm or the leg. You have to exercise the imagination if you want it to be in top shape.

Ask students to imagine they are an animal, with arms and hands. Which of the instruments in the orchestra would they like to learn how to play—a string instrument, a wind instrument, a brass instrument, or a percussion instrument? Which instrument would best represent their animal self? Now ask students to draw a picture of themselves, as that animal, playing their instrument of choice.

- Review with students the instruments of the orchestra, and the characteristics of each instrument family. Keeping these concepts in mind, students should draw a picture of an original, made-up instrument. Students should be allowed to use their full imaginations in the creation of their instrument. It can be a “new” string, wind, brass, or percussion instrument. The only restriction is that it must be clear in the drawing how the instrument is to be played.
- As a class project, have students produce a poster promoting their upcoming trip to Davies Symphony Hall to hear the San Francisco Symphony. Remind students to include the name of the orchestra, the date and time of their concert, location, etc. The poster should be as colorful as your classroom resources will allow, and should also include lots of adjectives.

Multicultural Studies

- Many composers wrote pieces inspired by folk tales. Read your students a folktale from a distinct culture, then have a discussion about the setting, characters, and story. Then, play them a piece written about that folktale. Some examples are:

The Firebird (Russia) – Igor Stravinsky

Hansel and Gretel (Germany) – Engelbert Humperdinck

Tom Thumb (part of *Mother Goose*) (England) – Maurice Ravel

Uirapurú (Brazil) – Hector Villa-Lobos

- The instruments in the Symphony aren't the only ones out there! First, ask your students if they can think of any that they already know. Then, show your students pictures of instruments from around the world and see if they know their names and where they come from. Some examples can be:

Maracas from Mexico

Harmonica from the United States

Drums from Africa

Congas from Cuba

Castanets from Spain

Pan flute from Peru

Bagpipes from Scotland

Erhu from China

Gamelan from Java

- Pronounce the word potaje (po-TAH-hay) for students.

This is a Spanish word that means “stew” or a mixture of ingredients. Have students pronounce the word after you. Tell students the Bay Area is like a big stew—a potaje—and it is what makes the Bay Area so great! Lead students in a discussion of the richness that exists right in their classroom—classmates born in different places, who may speak more than one language, who eat different kinds of foods, who listen to different types of music—and that this richness can be shared with each other!

Physical Science

- Music is the special organization of sound that is constructed by using special musical tools. Sounds are made by vibrating objects. Students can feel sound vibrations by performing the following experiments. Having them exaggerate the sounds will make them easier to feel:

- 1) Have students place the forefinger lightly on the lips and say “mmm”

- 2) Have students place the forefinger of each hand on each side of the nose and say “nnn”
- 3) Have students place a hand on the chest and say “ahh”
- 4) Have students place a hand on the back of the neck and say “ing”

- Explore different sounds that can be produced in the classroom. For example, students clapping their hands, marching in place, hitting two chalkboard erasers together, or tapping pencils on desks can produce percussion sounds. Whistling produces wind sounds, and don't forget about the human voice. Have students compare and contrast the characteristics of the sounds. Ask students what kind of sounds soft materials make versus hard materials.
- Using a recording of Benjamin Britten's *Young People's Guide to the Orchestra* or Sergei Prokofiev's *Peter and the Wolf*, accompanied by the pictures of the instruments of the orchestra on pages 14-17, lead your students on an exploration of the relationship between the size of instruments and the range of their sound (how high or low they can play). Create a table on the board with the words “High” “In-Between” and “Low” as the columns, and “Small” “Medium” and “Large” as the rows. This exercise works best with very high and small instruments (the piccolo, flute, and violin) and very low and big instruments (the tuba and double bass). Many of the other instruments will fall in the “in-between” section, as they have ranges that include both high and low notes.

As students are listening to a specific instrument, show them the picture of the instruments and then ask the class where the sound and size of the instrument fall on the scale. Write the name of the instrument in that box. Once you have gone through a variety of instrument sizes, ask your class if there is a pattern on the board: that the smaller the instrument, the higher the sound! Depending on their grade level, you can incorporate the scientific method by having the class come up with a “hypothesis” before you begin, collect the data through listening, then arrive at a “conclusion.”

- The heart is the body's percussion instrument. For a classroom participation activity, have students place their hands on their hearts and count silently while you time them for 30 seconds. Now help students identify that they have other percussion spots on their bodies—places where they can feel their pulse. Assist students in finding their pulse on either the left or right wrist. Tell students that this throbbing—or steady constant beat—also comes from the pumping of the heart. Identifying the pulse may be a new experience for the students; do allow

them to revel in the recognition of it. Because the pulse, like the heart, produces a steady beat, students can use many rhythm patterns to count it. Lead students in counting each pulse: 1,2,1,2, or 1,2,3,4, etc. Before students go out for recess, remind them to feel for their pulse while on the playground. During or after a lot of physical activity such as running, skipping, or jumping, the heart beats faster. It will still produce a steady rhythm, but the beat will be faster.

Students should feel their pulse again while at recess or before returning to the classroom to experience the change in their internal percussion instrument. You might want to lead students in a short discussion on the differences between their pulse while sitting quietly in class and their pulse while they were at play.

Notes

Music Notes

Youth Concerts

December 3, 2014 (11:30am)

December 4 & 5, 2014 (10:00am and 11:30am)

“Music Talks!”

The San Francisco Symphony’s **Concerts for Kids** are designed to introduce and acquaint students with the exciting sounds of symphonic music. “Music Talks!” is intended for children in grades 4 through 9. The program will focus on the concept of communication and explore how music—like speech and gesture—is an important and universal mode of communication and human interaction. There are many parallels between the way “music talks” and the ways spoken or unspoken messages between people are transmitted. The concert will explore these similarities and correspondences through a variety of colorful orchestra works specially selected for this age group.

Communicative devices to be explored include: narrative (Mussorgsky); setting a mood (Tchaikovsky, Britten); humor (Strauss); and evoking action and emotion (Grieg, Stravinsky). In all cases, the importance of music as a universal language—one that can be understood by anyone—will be stressed.

The notes that follow are provided as part of your class’s pre-concert preparation. Each note consists of a brief commentary that places the selection in a broad cultural and historical context, followed by a general description of the music. Familiarizing your students with this background will enhance the concert experience by ensuring that your young concertgoers arrive at Davies Symphony Hall in a state of anticipation, receptiveness, and readiness to explore how “Music Talks!”



Modest Mussorgsky/ *The Hut on Fowls’ Legs from Pictures at an Exhibition*

(Mussorgsky = moo-SOORG-skee)

b. Karevo, Russia, 1839

d. Saint Petersburg, Russia, 1881

*“Art is a means of communicating
with people.”*

Mussorgsky was a member of the “Mighty Handful,” a group of Russian composers dedicated to writing music based on Russia’s rich folk music tradition. His mother taught him to play piano during his youth. Later, in his teens, Mussorgsky began to study to become a composer. As an adult, Mussorgsky spent twenty years in a military career and later worked for the government. Throughout, music was his first love, and he spent all his spare time composing colorful works on Russian themes.

Pictures at an Exhibition is a musical illustration of artworks in a gallery. Mussorgsky had a friend, Victor Hartmann, who was a painter. Shortly after Hartmann’s death, an exhibition of his drawings and watercolors was arranged at the Saint Petersburg Academy of Arts. Mussorgsky saw the exhibition, and decided to pay tribute to his friend by writing a piano suite based on ten of the artist’s works. Mussorgsky completed his piano suite in 1874, and the work was orchestrated (adapted for orchestra) in 1922 by the French composer Maurice Ravel.

The Hut on Fowls’ Legs was a drawing of a strange clock in the shape of the house of Baba Yaga. Baba Yaga is a terrifying witch from Russian folklore who devours humans. Her house is a straw hut that stands on birds’ legs. According to legend, Baba Yaga takes human bones, grinds them in a mortar (a mortar and pestle is a device for grinding chemicals, grains, or spices), and eats them. Instead of riding on a broom, she rides through the sky in her mortar, looking for more food. Mussorgsky’s music illustrates Baba Yaga’s flight. The music sounds somewhat spooky, with loud, jarring accents, and short bits of melody. An ascending figure in the orchestra represents the witch flying away into the distance. All is safe!



Richard Strauss/ *Till Eulenspiegel's Merry Pranks* (excerpt)

(Eulenspiegel = OY-len-SHPEE-gull)

b. Munich, Germany, 1864
d. Garmisch, Germany, 1949

"Let the character of a piece of music tell us clearly what it is, so that the

listener has something to latch on to."

Strauss's father was one of Germany's leading horn players, and started teaching his son about music when he was a very little boy. The young Strauss picked up ideas very quickly; in fact, he was already composing when he was six years old! At age 17, he had his first symphony performed in Munich; at age 18, he had a concerto performed in Vienna; and, by the ripe old age of 20, his work had sailed across the Atlantic into the concert houses of New York. Soon after, he made his conducting debut and was hired as a junior conductor at the Munich opera. All this—and no "formal" training in music!

Strauss is best known for his operas, songs, and symphonic poems. Symphonic poems—or tone poems—are orchestral pieces that are based on a poem or story. Tone poems don't have any words; it's the music that tells the whole story. So a composer needs to be able to translate all sorts of sounds into music. Strauss knew how good he was. He once told a colleague that he could even describe an everyday act like moving silverware from one side of the plate to the other through his music!

Storytelling is what Richard Strauss's *Till Eulenspiegel's Merry Pranks* is all about! Another of his great tone poems, Strauss composed the piece when he was twenty-nine years old. This fairy tale music, set in medieval Germany, tells of a practical joker who gets carried away with his own tricks. Like many fairy tales, *Till Eulenspiegel's Merry Pranks* is based in truth, for there actually was a Till Eulenspiegel born early in the 14th century. Strauss loved the story of a prankster pulling mischievous tricks on the townsfolk and town officials. Strauss captures the many pranks of the joker with great musical humor.

Listen to the brilliant way Strauss uses colorful sounds and playful music to spin this tale. The character Till is portrayed by the French horn. Listen for Till's theme, and imagine him sneaking around, ready to play a prank!



Peter Tchaikovsky/ *Odette and the Prince* from *Swan Lake*

(Tchaikovsky = ch-eye-KOV-skee)

b. Votkinsk, Russia, 1840
d. Saint Petersburg, Russia, 1893

"My works have all been felt and lived by me and have come straight from my heart."

Tchaikovsky is one of the most admired composers in Russian culture. He demonstrated interest in music early, composing a song with his sister when he was four. Although deeply moved by music as a child, he did not begin to study music seriously until he was twenty-one. His parents wanted him to become a lawyer, so Tchaikovsky completed his studies in law. Afterwards, however, he realized that he really wanted to become a composer, and he enrolled as a student at the newly founded Saint Petersburg Conservatory. He went on to compose many different kinds of music, including music for three popular ballets—*Swan Lake*, *The Sleeping Beauty*, and *The Nutcracker*.

Story of *Swan Lake*

The story of *Swan Lake* takes place at a castle that is located near a dense forest. The Prince of the castle, Siegfried (ZEEG-freet), is celebrating his twenty-first birthday, and one of his friends gives him a crossbow and arrows as a gift. The Prince's mother reminds him that on the next day, he must select a bride. Siegfried becomes sad because he has not yet met a young woman he would like to marry. A flock of swans flies overhead, and Siegfried and his friends decide to continue the birthday celebration by going on a hunt—a far more exciting prospect than worrying about marriage.

The next scene of the ballet takes place later that night, deep in the forest. At a clearing in the trees is a shimmering lake, whose surface is as smooth as glass. The moonlight casts a romantic glow and illuminates a group of swans, now gliding gracefully on the lake. They are led by the most beautiful of the birds, the Swan Queen, who wears a diamond crown. Prince Siegfried and the hunting party have observed the swans, and the prince sends his friends ahead so he can enjoy the lovely setting alone before the hunting begins. Suddenly the trees rustle and the stars twinkle. At that moment, Prince Siegfried can hardly believe his eyes: he sees the Swan Queen magically transformed into a beautiful woman.

When the Swan Queen—now a beautiful woman—realizes she is being watched by Siegfried, she asks him not to harm her and the other swans (who have also turned into beautiful maidens). She tells Siegfried that her name is Odette, and that she and the

swans are under a magic spell by an evil sorcerer, Von Rothbart. They must remain swans except between midnight and dawn, when they are temporarily restored to human form. Odette continues that when she was captured by Von Rothbart, her mother wept in grief, and the lake upon which the swans glide was made by her mother's tears. She can be released from the spell only if a man loves her, marries her, and never loves another. Prince Siegfried, moved by Odette's beauty and her story, falls in love with her, and she with him. He swears to Odette that he will never love another, and the two embrace and perform a romantic dance in the moonlight, surrounded by the swan maidens.

The music your students will hear at the concert comes from this beautiful moonlit scene at the lake. Tchaikovsky's music begins with an extended musical passage for the harp, whose glittering sounds sparkle like the reflection of the moon and stars on the lake, and glisten like the brilliant diamonds in Odette's crown. Next, a solo violin begins to play—this is Odette's music— and eventually, a solo cello, symbolizing Siegfried's declaration of love. As the two embrace and dance, the two musical themes—solo violin and solo cello—join together in a duet.

Here is the conclusion of the story: Siegfried tells Odette to come to the castle the next night, where he will select her as his bride. The evil Von Rothbart connives to prevent Odette's escape from his curse. He transforms his daughter, Odile, to resemble Odette, and takes her to the castle. Siegfried thinks Odile is his beloved Odette, and he asks Odile to marry him. As soon as the engagement is completed, there is a clap of thunder. The ballroom darkens as Von Rothbart and Odile reveal their true wicked selves. In the distance Siegfried sees the real Odette, sobbing and heartbroken. Siegfried follows Odette to the lake. She tells him that, now, her only release from Von Rothbart's spell is through death, and she plunges into the lake. Siegfried, knowing that he cannot live without her, follows her. As the story ends, the grieving swan maidens look into the distance to see the Prince and Odette, united in love in a magical land far away, where they live happily ever after.



Richard Kvistad— Gending Bali for Percussion Ensemble

b. Chicago, Illinois

Rick Kvistad was born in Chicago and has been the Principal Percussionist and Associate Principal Timpanist of the San Francisco Opera Orchestra since 1980. Before that he had the same title with

the Pittsburgh Symphony Orchestra where he also performed as soloist. Earlier experiences included performing with the Chicago Grant Park Symphony and the Chicago Lyric Opera Orchestra.

Kvistad has appeared on numerous recordings such as the *Star Wars* Trilogy by John Williams with Mr. Williams conducting (Sony Classical), several film scores such as *Apocalypse Now*, *Predator 2*, *Ricochet* and *Mars Attacks*, and many audio and video performances with the San Francisco Opera.

Kvistad has performed with a wide variety of artists from Igor Stravinsky, Carl Orff and Aaron Copland to Ella Fitzgerald, Max Roach and Duke Ellington, and appeared as a guest timpanist on *Mr. Rogers' Neighborhood*.

Kvistad has had an interest in combining musical elements of classical, world music and jazz through his involvement with diverse chamber music groups he co-founded such as the Black-earth Percussion Group, Kotekan, XYLO, and Adesso.

In addition Kvistad has composed many works for percussion, orchestra and chamber music that have been performed around the world. His *Concerto for Timpani and Chamber Orchestra* is a required piece for entrance to many graduate percussion programs. The *Concerto for Vibraphone and Orchestra* was recently premiered by Cynthia Yeh, principal percussionist of the Chicago Symphony. He has also written percussion and rhythm method books and has taught percussion at the Interlochen Arts Academy, San Francisco State University and the San Francisco Conservatory of Music.

Rick holds a Bachelor of Music degree from the Oberlin College Conservatory of Music, a Master of Music degree from the University of Illinois and is the proud father of two daughters and two grand-daughters.

Rick Kvistad is thrilled that so many students will hear his piece, *Gending Bali*, and this is what he wanted you to know about it:

Gending Bali is dedicated to my Balinese Gamelan Orchestra teachers at the Center for World Music in Berkeley in 1974.

The story of *Gending Bali* is about a young boy who was very sad because he had no friends to play kick ball with. One day he met someone his own age who also had no friends, so they decided to play together. They played with a ball but argued who got to kick it the most. Then they decided to kick it back and forth and make a game out of it. They had so much fun that the other children in the village wanted to join them. This was the beginning of their village soccer team. They got so good at teamwork that they became the Balinese National Champions!

Kvistad's piece uses the percussion section to imitate the sounds of a Balinese gamelan. A gamelan is a fascinating kind of ensemble. It originated in Indonesia and is a traditional instrument in Javanese and Balinese culture. It is not a single instrument, but a set of many that when played together create a "gamelan." A gamelan includes a lot of mallet percussion instruments (instruments that look like xylophones), gongs, and drums. Some may use flutes and singers. Because of the variety of instruments, no two gamelan ensembles are alike!



Edvard Grieg/ *In the Hall of the Mountain King* from *Peer Gynt*

b. Bergen, Norway, 1843

d. Bergen, Norway, 1907

"I am sure my music has a taste of codfish in it."

The quote above may sound like an odd statement, but codfish is a favorite food in Norway, and Edvard Grieg was concerned with composing music that reflected his country. Like many other composers of his time, Grieg sought to express strong feelings about his native land by writing music based on his country's folk culture. He studied composition in Germany, but adapted what he learned there so that his music would have its own special flavor. He loved to wander off into nature and do his composing while sitting and gazing at Norway's famous fjords.

Peer Gynt is a play about a young man who travels about the countryside looking for adventure. The man's name is Peer Gynt; he's a restless fellow, with a wild streak and a knack for getting into dangerous situations. On one of his escapades, he finds himself in the castle of the Mountain King, ruler of the trolls. The King is not happy with the intruder, and sets a band of warrior trolls after him. After a wild chase, Peer Gynt escapes!

Grieg wrote music to this famous play, capturing many of the drama's scenes through a series of colorful orchestral movements. As you can imagine, *In the Hall of the Mountain King* is one of the most exciting parts. First, you'll hear the trolls trying to sneak up on Peer Gynt: the strings play pizzicato—plucking the strings with their fingers instead of using the bow—which makes the mood very mysterious. As the music gradually gets faster and louder, you'll know the thrilling chase scene has begun!



Benjamin Britten/ *Storm* from *Peter Grimes*

b. Lowestoft, England, 1913
d. Aldeburgh, England, 1976

"Composing is like driving down a foggy road toward a house. Slowly you see more details of the house—the color of the slates and bricks, the shape of the windows. The notes are

the bricks and mortar of the house."

Benjamin Britten began composing simple pieces at age five, and at eleven he started formal composition lessons with an established composer, Frank Bridge. Throughout his career, Britten created many different types of music—symphonies, operas, ballets, vocal music, music depicting patriotic subjects (including a work written for the coronation of Queen Elizabeth II), as well as pieces to be performed by children and adults, and pieces to be performed by children alone. Britten wrote his first symphony at age twenty-one, and he called it *Simple Symphony* because he included melodies in the work that he had composed as a young boy.

Britten loved the sea. He grew up on the Eastern coast of England, an area prone to fierce thunderstorms, where the waves crash wildly against the rocky shore. In 1944, Britten wrote an opera called *Peter Grimes* about a fisherman who lives in a small village along this rocky seacoast. At one point in the story, there occurs a tremendous thunderstorm whose force and fury, as you will hear, are dramatically captured in Britten's music.

When one thinks of a storm, several images come to mind: dark skies, heavy clouds that look angry and threatening, pelting rain, thunder, flashes of lightning, howling winds, trees blowing and bending in the strong wind. When Britten composed *Storm*, he wrote music that would remind us of these very images. When the orchestra plays this piece, the result is that of experiencing a terrifying thunderstorm—even though we are listening to music in a concert hall. When the piece begins, the music sounds wild and threatening. Loud strokes on the timpani, sounding like crashes of thunder, add to the tension and excitement. The woodwinds and strings play rushing scales, up and down, that remind us of gale-force winds, and later they play short, accented notes that sound like a heavy downpour of rain. After the storm's initial angry outburst, there occurs a momentary lull. The music dies down, becoming quieter and calmer—there is only intermittent rain, this time the rain effect being magically created by the full orchestra playing short notes very softly. Perhaps the storm has passed? No! The storm starts up again, gathering even more force and building even more ferociously than before, leaving us in awe of Nature's—and music's—tremendous power.



Igor Stravinsky/*Finale* from *The Firebird*

b. Saint Petersburg, Russia, 1882
d. New York, 1971

"Just as appetite comes by eating, so work brings inspiration."

Igor Stravinsky was born near Saint Petersburg, Russia in 1882 and died in New York in 1971.

He spent his childhood summers in the Russian countryside, where he heard native folk music and where he learned his country's traditional folk tales. Stravinsky began piano lessons at age nine, and he tried his hand at composing as a teenager. His parents wanted him to become a lawyer, and although Stravinsky enrolled at Saint Petersburg University to take law courses, he soon realized that he really wanted to be a composer.

Stravinsky's interest in his native folklore served him well as a young composer. His first three major successes—the ballets *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913)—are based on characters and stories from Russian folk legends. Stravinsky eventually left Russia to live in Paris, and in 1939, he moved permanently to America and settled in Hollywood the following year. He lived in Hollywood for nearly thirty years, spending all but the last two years of his life there. Stravinsky first conducted the San Francisco Symphony in 1937, while he was visiting America on a concert tour. When he moved to Southern California, he became a frequent guest in San Francisco, and he conducted the San Francisco Symphony many times up until 1966.

Story of *The Firebird*

The Firebird is the story of Ivan, a Russian prince, who, wandering at night in a forest, finds himself in an enchanted garden where golden apples are growing on silver trees. He sees a lovely, glittering creature picking the apples, and he captures her. The creature is the Firebird—a magical being covered with dazzling, brilliant red feathers that flicker and glow like the flames of a fire, who roams the forest performing good deeds. The Firebird begs Prince Ivan to release her, and when he does, she gives him in return one of her feathers, telling him that the feather's magic will protect him from harm. Prince Ivan accepts the feather, and the Firebird flies away. As dawn approaches, Prince Ivan discovers that he is in the park of an ancient castle, and presently, thirteen beautiful princesses enter the park from the castle and begin to play with the golden apples. Ivan gently approaches the princesses, and they dance for him. At daybreak, however, they hurry back to the castle.

Ivan realizes that he is in the domain of an evil sorcerer, Kashchei, and that Kashchei is holding the princesses captive in his castle. He decides to try to free the beautiful maidens, even though he realizes that he will be turned to stone if the evil sorcerer catches him. Prince Ivan breaks into the castle, setting off an alarm of great, pealing bells. Ugly monsters rush from all sides, capturing the Prince, and Kashchei himself appears. Just as Kashchei is about to turn Ivan to stone, Ivan remembers that he has one of the Firebird's magic feathers. He waves the feather, and the Firebird herself appears. Her magic, stronger than the evil sorcerer's, causes Kashchei and his monsters to dance about madly until they are exhausted. Then, to the sweet strains of a lullaby, she puts the evil warriors and the monstrous sorcerer into a deep sleep. The Firebird then reveals Kashchei's secret to Ivan: Kashchei's evil soul is kept in a giant egg, hidden in the castle. She leads Ivan to the egg, and with a mighty blow he smashes it, causing Kashchei, his army of monsters, and the castle to vanish. The evil spell has been broken—the beautiful princesses are released, and all those that Kashchei had turned to stone are restored to human form. The story ends with everyone rejoicing in the triumph of good over evil.

The Finale takes us to the very end of the story, after Kashchei's evil magic has been overcome. Prince Ivan, the princesses who have now been freed, and the stone figures who have been magically transformed back into humans, all gaze in silent wonderment at the dazzling Firebird's mystical radiance and her magical goodness. Stravinsky captures the mood of this magical moment by having a single French horn play a sweet, singing melody that transfixes us as it floats through the air. The mood gradually changes—from wonder to triumph to jubilation—through Stravinsky's steadily mounting music: the horn melody is transferred to the violins, then to the flute; finally, it is played in full, rich tones by the entire orchestra. The music makes its final surge when the orchestra begins to play the melody at a fast tempo, with trumpets and trombones ringing forth brilliantly. You will know at that moment that Ivan, the princesses, and the others who have been released from the evil spell have suddenly begun to dance for joy! The concluding majestic chords are the music's way of saying “. . . and they lived happily ever after.”

Notes

Suggested Activities

Youth Concerts

(Grades 4–9)

Provided in the following sections are suggestions for classroom activities designed to enhance students' understanding of concepts and ideas relating to the **Concerts for Kids** experience. This is a general outline of suggestions that you may use as a point of departure for developing additional activities—ones that can be tailored to suit your specific classroom situation and curricular needs. Some of the exercises listed below lend themselves more readily to post-concert follow-up; others may be more suitable as preparatory studies.

The suggestions below are grouped by subject area to encourage and facilitate an interdisciplinary approach to music education, but are by no means a comprehensive list. We urge you integrate music activities into your daily subject matter, and to amplify these Suggested Activities into learning experiences that will prove most meaningful to your class.

All of these suggested activities, as well as any pre-concert preparation or post-concert follow up you do with your students, address California State Standards in Music, as well as the National Core Arts Anchor Standards. These are provided for reference on page 41. This year's concerts are focused on integrating Music with Language Arts to explore how music can communicate, especially by telling stories. This subject lends itself well to Common Core English Language Arts instruction. To further encourage integrating music into your ELA lessons, we have cited Common Core Anchor Standards that are relevant to the exercises in the "Language Arts" section. We encourage you to adapt the suggested lessons to fit your students' grade level. The CCSS ELA Anchor Standards are also provided for reference on pages 42–43.

Music

- Have the class discuss what "careful listening" is, and why it is important in different aspects of life. Some sample questions for your discussion:

How is careful listening important when you are talking to a friend?

How does it show someone that you care about what they are saying?

Why is it important when you attend a performance?

Guide students to discuss why it is important to the performers that they are careful listeners (respecting their performance, which is being shared with the audience) and why it is beneficial for them (the more they can hear the music, the more they will hear and enjoy).

- Have the class remain silent for 60 seconds while listening very carefully to sounds in the classroom environment. Encourage students to discuss what they heard. Examples may include the low hum of the ventilation system, the buzz of electric lighting, footsteps in the hallway, motor traffic outside, the sound of the wind, or the high pitch of a suppressed giggle. Did the sound of the car increase in volume as it approached the building and decrease after it passed? Did the footsteps produce a regular or irregular sound pattern? Did they hear something they've never noticed before?

*If you would like to learn more about a composer who explored the concepts of silence, ambient sounds, and music, research **John Cage** (most famous for his piece 4'33" in which a performer sits on stage silently).*

- Review the instruments of the orchestra with your class. Pages 14–17 have illustrations of the instrument families, with brief explanations of how sound is made on each of them.
- Have students learning to play instruments bring them to class and demonstrate them.
- Reinforce students' ability to identify instruments aurally. If possible, play a recording of Benjamin Britten's *The Young Person's Guide to the Orchestra*. Once your students are familiar with the sounds of the different instruments, ask them to identify the instrument (or instrument family) that plays in the following pieces:

The solo at 0:19 in Track 9: *Till Eulenspiegel's Merry Pranks* (French Horn)

The solo instrument at 0:30 in Track 10: *Odette and the Prince* (Harp)

The instruments in the beginning of Track 11: *In the Hall of the Mountain King* (Bassoon and Double Bass)

- Discuss the concept of “timbre”—the distinctive sound that each instrument produces. Have students describe the different timbres of various instruments of the orchestra, using colorful adjectives or pictorial imagery (for example, an oboe may sound “nasal”; a triangle may sound “tinkly”; a harp may sound like “a band of angels,” etc.). To extend this exercise, have them keep these lists and reference them when discussing or writing about ways music communicates in the “Language Arts” section of the Suggested Activities.
- Using your **Concerts for Kids** CD, compare different works on the program to discuss the mood or atmosphere that each piece creates.
- As beginning conductors, have students experiment with sound. Write “forte” and “piano” on the chalkboard and connect the two words with a straight vertical line (leaving some distance between the two words). In the language of notation (the series of symbols in which music is written), forte means “loud” and piano means “soft.” Making a sound move from soft to loud is called “crescendo” (kreh-SHEN-doe). Conversely, making a sound move from loud to soft is called “decrescendo” (DAY-kreh-shen-doe). Beside your straight line connecting forte and piano, draw an arrow moving from bottom to top and write the word crescendo. On the other side of your straight line, draw an arrow moving from top to bottom and write the word decrescendo. Now you are ready to conduct.

Have students select a word or sound for their song: “Hey,” “Boo,” “Me,” their choice. Explaining the terms to the students and using your hand or a pointer, move it up and down to conduct your student chorus. Make sure their sounds increase or decrease in volume according to your hand position. You should vary the speed (tempo) by sometimes moving fast and sometimes moving slowly. Have students take turns performing the role of conductor.

Social Studies

- Have students create a chronological chart of the composers on the program. Add other important dates in history, science, and the arts.
- Have students consult an atlas to locate places where composers lived or where stories took place.
- Have students select a composer represented on the program and prepare a biographical report. Select reports to be read aloud in class.
- Have students discuss sounds heard in their everyday environments, emphasizing what the sounds signify and what cultural associations they carry. For example, when we hear a siren, what does that sound tell us? What cultural connotations does the sound of fireworks evoke?

Language Arts

- Have students create a special notebook or “journal” to record their responses to these **Concerts for Kids** Suggested Activities.
([CCSS.ELA-Literacy.CCRA.W.4](#))
- Have students write letters to the conductor and musicians telling them what they thought of the concert. Letters may be sent to: San Francisco Symphony, Education Department, Davies Symphony Hall, San Francisco, CA 94102. Some topics could include: a critical analysis of the performance, a narrative of their trip, or a comparison of two or three pieces. Encourage them to use musical vocabulary they have learned.
([CCSS.ELA-Literacy.CCRA.W.1, 3 & 4](#))
([CCSS.ELA-Literacy.CCRA.SL.4](#))
- Each piece that will be performed at your **Concerts for Kids** performance has a story associated with it that the composer intended to tell. Play your student the piece, tell them the story (located in the music notes) and have them discuss or write about the following:

Answer the prompt: Does the composer do a good job of telling his story with music?

Answer the prompt: What about the music makes the telling of the story “successful”?

Have them list a series of adjectives/ideas they associate with the piece. Then have them write their own story that the piece could be telling.

Both *Pictures at an Exhibition* and *In the Hall of the Mountain King* are meant to describe something spooky. Discuss with your students how these pieces accomplish this, and what their similarities and differences are.

(CCSS.ELA-Literacy.CCRA.W.1)

(CCSS.ELA-Literacy.CCRA.SL.2)

- Refer to page 20 which addresses how “music talks”. After familiarizing yourself with the musical terms and concepts composers use, ask your students:

How does the composer use dynamics to tell the story?

Why do you think the composer chose the instruments he did?

How does the tempo of the piece change how it feels?

What about the instruments? Did the composer choose high or low instruments? How does that change the “feeling” of the piece.

- To follow up with this exercise, have students reverse the process. Have them find (or write) a simple story from a book of folktales, and have them identify the mood, setting, characters and development of the story. Then, have them think about what their piece of music based on this story would be like. What instruments would they use? At what points would the music be loud or soft, angry or sweet? Would it be fast or slow, or different and different times?

(CCSS.ELA-Literacy.CCRA.W.2 & 3)

- Have students research the meaning of the word “music.” As part of this research project, encourage the students to ask their families and friends how they would define “music.” After students have written their definition, have a class discussion through the reading of several written reports. One of the natural outcomes of this exercise will be for the class to recognize that answering “what is music” is a difficult question that has no simple answer. There are many “right” answers to “what is music” depending on one’s age, cultural background, sound preference, etc.

(CCSS.ELA-Literacy.CCRA.W.7)

(CCSS.ELA-Literacy.CCRA.SL.1)

Fine Arts

- Have students draw pictures to illustrate different pieces of music from the program. You should consider submitting entries to the San Francisco Symphony’s Visual Arts Project. Information is on the back cover of this Study Guide.
- Explain to students what an abstract picture is—a picture that uses shapes and colors without trying to represent anything in the real world. Show them examples by artists like Kandinsky, Rothko or Mondrian. Then choose a piece from the **Concerts for Kids** CD, and ask them to think about what colors and shapes it makes them imagine. After listening to the piece once, play it again and ask them to create an abstract picture based on their ideas about the visual representations of the piece. After they are done, ask them to describe what they heard to a partner, and talk about their ideas.
- Mussorgsky composed *The Hut on Fowl’s Legs* in response to a painting by Victor Hartmann that illustrated the house of a witch from a Russian fairytale. Ask your students to draw their version of a hut on fowl’s legs, and then show them the original drawing by Hartmann, as well as other illustrations throughout history! (available online)
- Have students create a play by selecting a folktale or story. Members of the class should dramatize the story using a word-for-word performance. Dance or pantomime portions may also be included, and sets and costumes may be constructed. Ask them to choose selections from the **Concerts for Kids** CD as their soundtrack!

Multicultural Studies

- Have students select a country or region of the world to research for a report. Reports should focus on the indigenous instruments of the region, and on how music is used culturally (celebrations, worship, entertainment, etc.).
- Using one of the music books in your school library as a reference, explore with your students instruments that have come to this country with immigrating cultures, such as the violin, the guitar, the harmonica, the banjo, and both the Irish and Scottish bagpipes.
- Have students explore folk dances from various regions of the world. They should describe the dance, the kind of music that traditionally accompanies it, and any traditional costumes that the dancers wear. If possible, have them locate the appropriate music (use libraries and online searches as resources) and demonstrate the dances.

Notes

State and National Standards

Concerts for Kids performances and the classroom activities surrounding them support the implementation of the California State Music Standards and Common Core State Standards in ELA, as well as aligning with the National Core Arts Standards. California's Visual and Performing Arts Standards outline what students should know about music at each grade level. The voluntary National Core Arts Standards, published in 1994 and revised in 2014, offer a broader framework for student musical education. The revised standards were developed to align more readily with the goals of the Common Core State Standards in educating students as 21st century learners and creative problem solvers.

Classroom implementation of Common Core standards, especially those addressing English Language Arts, can be supported by arts-based learning. Not only do art integrated lessons engage students in topics through a creative medium, but they also promote ways of processing information that improve students' long term memory of the material (Rinne, et al., 2011). According to the College Board's Report *Arts and the Common Core: A Comparison of the National Core Arts Standards and the Common Core State Standards*, "The arts standards connect to all segments of the Common Core, extending beyond the standards for reading to include writing, speaking and listening." We recommend using the information and activities contained in the Study Guide as a launching point for teaching about both music and exploring further arts integrated activities in your teaching practices.

California State Board of Education Visual and Performing Arts: Music Content Standards:

1.0 ARTISTIC PERCEPTION: Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 CREATIVE EXPRESSION: Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 HISTORICAL AND CULTURAL CONTEXT: Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

4.0 AESTHETIC VALUING: Responding to, Analyzing, and Making Judgments About Works of Music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS: Connecting and Applying What Is Learned in Music to Learning in Other Art Forms and Subject Areas and to Careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

The National Core Arts Anchor Standards:

Creating: Conceiving and developing new artistic ideas and work.

- #1. Generate and conceptualize artistic ideas and work.
- #2. Organize and develop artistic ideas and work.
- #3. Refine and complete artistic work.

Performing: Realizing artistic ideas and work through interpretation and presentation.

- #4. Analyze, interpret, and select artistic work for presentation.
- #5. Develop and refine artistic work for presentation.
- #6. Convey meaning through the presentation of artistic work.

Responding: Understanding and evaluating how the arts convey meaning.

- #7. Perceive and analyze artistic work.
- #8. Interpret intent and meaning in artistic work.
- #9. Apply criteria to evaluate artistic work.

Connecting: Relating artistic ideas and work with personal meaning and external context.

- #10. Synthesize and relate knowledge and personal experiences to make art.
- #11. Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.

The grade specific standards can be found at www.nationalartsstandards.org.

Common Core Standards

Listed below are the Common Core English Language Arts Anchor Standards. Specific standards for each grade level can be found at <http://www.corestandards.org/ELA-Literacy>

College and Career Readiness Anchor Standards for Reading

Key Ideas and Details:

CCSS.ELA-Literacy.CCRA.R.1: Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

CCSS.ELA-Literacy.CCRA.R.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-Literacy.CCRA.R.3: Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure:

CCSS.ELA-Literacy.CCRA.R.4: Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

CCSS.ELA-Literacy.CCRA.R.5: Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

CCSS.ELA-Literacy.CCRA.R.6: Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:

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.¹

CCSS.ELA-Literacy.CCRA.R.8: Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.

CCSS.ELA-Literacy.CCRA.R.9: Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Range of Reading and Level of Text Complexity:

CCSS.ELA-Literacy.CCRA.R.10: Read and comprehend complex literary and informational texts independently and proficiently.

College and Career Readiness Anchor Standards for Writing

Text Types and Purposes:

CCSS.ELA-Literacy.CCRA.W.1: Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.

CCSS.ELA-Literacy.CCRA.W.2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.

CCSS.ELA-Literacy.CCRA.W.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Production and Distribution of Writing:

CCSS.ELA-Literacy.CCRA.W.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

CCSS.ELA-Literacy.CCRA.W.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

CCSS.ELA-Literacy.CCRA.W.6: Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Research to Build and Present Knowledge:

CCSS.ELA-Literacy.CCRA.W.7: Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.

CCSS.ELA-Literacy.CCRA.W.8: Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.

CCSS.ELA-Literacy.CCRA.W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Range of Writing:

CCSS.ELA-Literacy.CCRA.W.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

College and Career Readiness Anchor Standards for Speaking and Listening

Comprehension and Collaboration:

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.3: Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas:

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.

CCSS.ELA-Literacy.CCRA.SL.5: Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

CCSS.ELA-Literacy.CCRA.SL.6: Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Glossary of Musical Terms

acoustics (ah-COO-sticks)	Can have two meanings. First, the science of sound. Second, the properties of a concert hall or other buildings as they affect the sounds produced in it.
accelerando (ak-cheh-leh-RON-doe)	Getting faster. The word “accelerate” comes from the same Latin origin.
adagio (ah-DAH-zhee-oh)	Slow, relaxed tempo.
allegro (ah-LEG-grow)	Fast, brisk tempo.
ballet	A form of theater where dance and music are combined, frequently to enact a story.
bass (BASE)	The lowest part of the music, such as string bass or bass singer.
baton	A thin stick used by the conductor of an orchestra, choir, or band, to indicate rhythm or expression.
beat	A pulse.
blues	An African-American musical form, originating in the work songs and spirituals of the rural American South in the late 19th century.
chord	A combination of tones sounded together.
composer	A writer of music.
concertmaster	The first violinist in an orchestra.
concerto (con-CHAIR-toe)	A composition for orchestra and solo instrument.
conductor	The leader of an ensemble.
crescendo (cre-SHEN-doe)	Making a sound move from soft to loud.
decrescendo (DAY-cre-shen-doe)	Making a sound move from loud to soft.
diminuendo (dee-men-you-EN-doe)	Getting softer.
dynamics	Variations of volume, from loud to soft, and soft to loud.
ensemble	Two or more musicians playing at the same time.
fanfare	A flourish of trumpets.
forte (FOR-tay)	Loud.
fortissimo (for-TIS-see-mo)	Very loud.
harmony	A combination of musical sounds that is musically significant.
improvise	To make up and perform music on the spur of the moment, without playing music that is written down or from memory.
jazz	A musical form developed from the African-American genres of blues and ragtime.
largo	Slowly.
melody	A succession of pitches over time with direction and rhythm.
movement	Like chapters in a book, a movement is a distinct unit or division within a big piece of music like a symphony.
notation	The language (a series of symbols) in which music is written.

note	A musical sound.
opera	A form of theater where the words are set to music. Combines drama, music, and dance to tell a story.
orchestra	A large body of instrumentalists including strings, woodwinds, brass, and percussion.
orchestration	The art of using instruments in different combinations and deciding the various parts of music each instrument is to play.
overture	A piece of music designed to be played as an introduction to an opera or a ballet.
piano	Soft. (The piano gets its name from the term pianoforte [pea-ahno-FOR-tay], which means it was an instrument that could play both soft and loud. The word was later shortened to piano.)
pitch	The highness or lowness of a musical sound.
presto	Very fast.
program music	Music based on something non-musical, such as a story, legend, historical event, place, painting, etc.
rest	Space in the music when an instrument or group of instruments is silent.
rhythm	A basic element of music. The organization of sound over time.
rhapsody	An instrumental composition without a particular structural musical form, and usually suggesting music that is imaginative and vivid.
ritardando (ree-tar-DON-doe)	Slowing down the music.
scale	A sequence of notes going up or coming down in order.
soprano	In Italian, it means “upper.” This is the name of the highest female voice.
suite	A group of musical pieces that belong together.
symphony	A composition for orchestra, often containing four movements that fit together.
syncopation	When a beat or beats of a rhythmic pattern are unexpectedly accented or emphasized.
tempo	A term that indicates the pace of the music.
theme	A musical idea that can be varied or transformed in a number of ways.
timbre (TAM-ber)	The quality, personality, or color of a sound unique to an instrument or voice.
tuning	The process by which all members of an ensemble ensure the pitches on their instruments match.
variation	The altering of a theme, from a simple embellishment to more complex changes.
vivace (vee-VA-cheh)	Lively, quick.

Bibliography

This list of books and multi-media resources can help further your exploration of music in the classroom. These suggestions are not meant to be comprehensive, but rather offer selected titles that can serve as a jumping off point for you and your students to learn more about the music and ideas presented in your **Concert for Kids** performance.

Teacher Reference Books

Chase, Gilbert: *America's Music, from the Pilgrims to the Present*. McGraw-Hill
Chroninger, Ruby: *Teach Your Kids About Music*. Walker and Company
Copland, Aaron: *What to Listen for in Music*. McGraw-Hill
Koch, Kenneth: *Wishes, Lies, and Dreams: Teaching Children to Write Poetry*. Vintage
Machlis, Joseph: *The Enjoyment of Music*. W. W. Norton and Company, Inc.

Hands-on Learning

Dunleavy, Deborah, and Louise Phillips: *Jumbo Book of Music*. Kids Can Press
McHenry, Ellen J: *Music Activity Book*. Dover Publications
McHenry, Ellen J.: *Musical Instruments Coloring Book*. Dover Publications
Sabbeth, Alex: *Rubber-Band Banjos and a Java Jive Bass/ Projects & Activities on the Science of Music and Sound*. John Wiley & Sons, Inc.

Composers and Musicians

Meyers, Walter: *Jazz*. Holiday House.
Krull, Kathleen: *Lives of the Musicians*. Harcourt Brace Jovanovich
Machlis, Joseph: *American Composers of Our Time*. Thomas Crowell Company
Venezia, Mike: *Igor Stravinsky*. Children's Press Group
Venezia, Mike: *Peter Tchaikovsky*. Children's Press Group

The Orchestra

Hayes, Ann: *Meet the Orchestra*. Harcourt Brace Jovanovich
Krull, Kathleen: *M is for Music*. Harcourt Brace Jovanovich
Levine, Robert: *The Story of the Orchestra*. Workman Publishing
Luttrell, Guy: *The Instruments of Music*. Thomas Nelson, Inc.
Rubin, Mark and Daniel, Alan: *The Orchestra*. Firefly Books Ltd.
Snicket, Lemony: *The Composer is Dead*. HarperCollins
Turner, Barrie Carson: *Carnival of the Animals*. Henry Holt and Company

Picture Books

Aliki: *Ah, Music!* HarperCollins Publishers
Demi: *The Firebird*. Henry Holt
Kirby, Matthew: *The Clockwork Three*. Scholastic
Kushner, Tony: *Brundibar*. Hyperion
McPhail, David: *Mole Music*. Henry Holt and Company
Schuch, Steve: *A Symphony of Whales*. Voyager Books, Harcourt, Inc.
Schulman, Janet: *Sergei Prokofiev's Peter and the Wolf*. Knopf

Multi-Media

Classical Kids: *Tchaikovsky Discovers America*. Alliance
Bernstein, Leonard: *Young People's Concerts*. Simon and Schuster
Marsalis, Wynton: *Marsalis on Music*. W. W. Norton and Company, Inc.



introduces the **NEW** version of the **FUN** and **ENGAGING** website

SFSKIDS.org



DISCOVER music, composers and instruments

LISTEN to a wide selection of orchestral music

PLAY games with music

PERFORM music on virtual instruments



COMPOSE a musical creation all your own

Learn to **CONDUCT** music

If you'd like to encourage even more music learning at home, use your desktop or laptop computer and click on the newly redesigned San Francisco Symphony's kid web page: SFSkids.org. If you are without an internet connection at home, you might choose to access the web page on your next visit to your local Public Library!



The Orchestra

Michael Tilson Thomas *Music Director & Conductor*

Herbert Blomstedt *Conductor Laureate*

Donata Cabrera *Resident Conductor*

Ragnar Bohlin *Chorus Director*

Vance George *Chorus Director Emeritus*

First Violins

Alexander Barantschik
Concertmaster
Naoum Blinder Chair
Nadya Tichman
Associate Concertmaster
San Francisco Symphony
Foundation Chair
Mark Volkert
Assistant Concertmaster
75th Anniversary Chair
Jeremy Constant
Assistant Concertmaster
Mariko Smiley
Paula & John Gambs
Second Century Chair
Melissa Kleinbart
Katharine Hanrahan Chair
Yun Chu
Sharon Grebanier
Naomi Kazama Hull
In Sun Jang
Yukiko Kurakata
Catherine A. Mueller Chair
Suzanne Leon
Leor Maltinski
Diane Nicholeris
Sarn Oliver
Florin Parvulescu
Victor Romasevich
Catherine Van Hoesen

Second Violins

Dan Carlson
Acting Principal
Dinner & Swig Families Chair
Paul Brancato
Acting Associate Principal
Audrey Avis Aasen-Hull Chair
John Chisholm
Acting Assistant Principal
Dan Nobuhiko Smiley
The Eucalyptus Foundation
Second Century Chair
Raushan Akhmedyarova
David Chernyavsky
Cathryn Down
Darlene Gray
Amy Hiraga
Kum Mo Kim
Kelly Leon-Pearce
Elina Lev
Isaac Stern Chair
Chunming Mo
Polina Sedukh
Chen Zhao
Sarah Knutson†

Violas

Jonathan Vinocour
Principal
Yun Jie Liu
Associate Principal
Katie Kadarauich
Assistant Principal
John Schoening
Joanne E. Harrington & Lorry I. Lokey
Second Century Chair
Nancy Ellis
Gina Feinauer
David Gaudry
David Kim
Christina King
Wayne Roden
Nanci Severance
Adam Smyla
Matthew Young

Cellos

Michael Grebanier
Principal
Philip S. Boone Chair
Peter Wyrick
Associate Principal
Peter & Jacqueline Hoefer Chair
Amos Yang
Assistant Principal
Margaret Tait
Lyman & Carol Casey
Second Century Chair
Barbara Andres
The Stanley S. Langendorf Foundation
Second Century Chair
Barbara Bogatin
Jill Rachuy Brindel
Gary & Kathleen Heidenreich
Second Century Chair
Sébastien Gingras
David Goldblatt
Christine & Pierre Lamond
Second Century Chair
Carolyn McIntosh
Anne Pinsker

Basses

Scott Pingel
Principal
Larry Epstein
Associate Principal
Stephen Tramontozzi
Assistant Principal
Richard & Rhoda Goldman Chair
S. Mark Wright
Lawrence Metcalf Second Century Chair
Charles Chandler
Lee Ann Crocker
Chris Gilbert
Brian Marcus
William Ritchen

The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.

Flutes

Tim Day
Principal
Caroline H. Hume Chair
Robin McKee
Associate Principal
Catherine & Russell Clark Chair
Linda Lukas
Alfred S. & Dede Wilsey Chair
Catherine Payne
Piccolo

Oboes

Jonathan Fischer*
Associate Principal
Christopher Gaudi†
Acting Associate Principal
Pamela Smith
Dr. William D. Clinite Chair
Russ deLuna
English Horn
Joseph & Pauline Scafidi Chair

Clarinets

Carey Bell
Principal
William R. & Gretchen B. Kimball Chair
Luis Baez
Associate Principal & E-flat Clarinet
David Neuman
Jerome Simas
Bass Clarinet

Bassoons

Stephen Paulson
Principal
Steven Dibner
Associate Principal
Rob Weir
Steven Braunstein
Contrabassoon

Horns

Robert Ward
Principal
Nicole Cash
Associate Principal
Bruce Roberts
Assistant Principal
Jonathan Ring
Jessica Valeri
Kimberly Wright*

Mark Inouye
Principal
William G. Irwin Charity Foundation Chair
Mark Grisez†
Acting Associate Principal
Peter Pastreich Chair
Guy Piddington
Ann L. & Charles B. Johnson Chair
Jeff Biancalana

Trombones

Timothy Higgins
Principal
Robert L. Samter Chair
Timothy Owner†
Acting Associate Principal
Paul Welcomer
John Engelkes
Bass Trombone

Tuba

Jeffrey Anderson
Principal
James Irvine Chair

Harp

Douglas Rieth
Principal

Timpani

Alex Orfaly†
Acting Principal
Marcia & John Goldman Chair

Percussion

Jacob Nissly
Principal
Raymond Froehlich
Tom Hemphill
James Lee Wyatt III

Keyboards

Robin Sutherland
Jean & Bill Lane Chair

* On leave
† Acting member of the
San Francisco Symphony

Donato Cabrera's appointment as Music Director of the San Francisco Symphony Youth Orchestra is generously supported by the Paul L. and Phyllis Wattis Endowment Fund.

Rebecca Blum
Orchestra Personnel Manager
Bradley Evans
Assistant Orchestra Personnel Manager
Amy Sedan
Orchestra Personnel Administrator
Margo Kieser
Principal Librarian
Nancy & Charles Geschke Chair
John Campbell
Assistant Librarian
Dan Ferreira†
Assistant Librarian
Peter Grunberg
Musical Assistant to the Music Director
Robert Doherty
Stage Manager
Dennis DeVost
Stage Technician
Roni Jules
Stage Technician
Mike Olague
Stage Technician

San Francisco Symphony Education Committee

Patricia Sughrue Sprincin, Chair
Brent Assink*
Paul A. Bissinger, Jr.
Athena T. Blackburn
Christopher Borg
Richard Carranza
Dr. Yanek S. Y. Chiu
Robert Daniels
Mrs. Donald G. Fisher
Sakurako Fisher*
Mimi Kugushev
Dr. Raymond K. Y. Li
George F. Lucas
Meg Madden
Christine Mattison
Randi Murray
Claudette M. Nicolai
Barbro Osher
Trine Sorensen
Susan Stauter
Leigh Wasson
Anita L. Wornick

* *Ex-officio*

Education Committee Emeriti & Advisor
Mrs. Robert A. Corrigan
Ramon C. Cortines

Education Docent Program

Mimi Kugushev, *Chairman*

San Francisco Symphony

Michael Tilson Thomas
Music Director
Donato Cabrera
Resident Conductor
Herbert Blomstedt
Conductor Laureate
Sakurako Fisher
President
Brent Assink
Executive Director
Ronald Gallman
Director, Education and Youth Orchestra
Kay Anderson
Education Programs Director
Emily Nelson
Education Programs Manager
Virginia Reynolds
Education Programs Associate

All students who attend a Concerts for Kids performance are invited to participate in the

Visual Arts Project

The San Francisco Symphony's Visual Arts Project encourages further engagement with the concert experience by inviting all students to submit artwork based on any aspect of their visit to Davies Symphony Hall!

Theme: Art can be based on any aspect of their trip to Davies Symphony Hall, from the building to the audience to the musicians to the music itself!

Types of Entries: Entries can be drawings of any medium (crayon, pencil, paint, etc.) up to 16" x 18". Due to the nature of the program, please no group projects.

Labeling Entries: All pieces must be clearly and legibly labeled on the back of the entry.



Name & Phone Number of Student

Phone Number needed in order to contact student if their art is selected as "Most Outstanding"

Student's Age and Grade

Name and Address of School (please include Zip)

Name of Teacher

School Phone Number

ALL SUBMITTED ARTWORK BECOMES THE PROPERTY OF THE SAN FRANCISCO SYMPHONY AND CANNOT BE RETURNED. IT ALSO MAY BE USED, WITHOUT ATTRIBUTION, FOR PROMOTIONAL PURPOSES.

Student Recognition: Each student who submits a drawing to the Visual Arts Project will receive a Certificate of Participation. From the artwork submitted, a panel of guest judges from the music and art community will determine three entries to be the "Most Outstanding." These three students will receive a subscription for three seats to the Symphony's Music for Families Series for the 2015-16 season. The winners, along with selected other entries, will also be displayed at the San Francisco Public Library, Main Branch in Spring of 2016. The selected artwork from the 2013-14 season will be on display there from March 2nd—April 17th, 2015. The Main Branch of the San Francisco Public Library is located at 100 Larkin St, only 2 blocks from Davies Symphony Hall. The display location is on the second floor, outside the Fisher Children's Center.

Mail all Entries to:

Visual Arts Project, Education Department
San Francisco Symphony
201 Van Ness Ave
San Francisco, CA 94121

Deadline for Receipt of Entries: April 24th, 2015

