SEASONS

Classroom Guide for Teachers

HARTFORD SYMPHONY ORCHESTRA

THE 2019-20 DISCOVERY CONCERT SERIES IS SPONSORED IN PART BY GAWLICKI FAMILY FUND

for tickets, contact the HSO Education Office at tbrown@hartfordsymphony.org
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Welcome!

We are thrilled that you will join us for the Hartford Symphony's Discovery Program: SEASONS!

This Guide is designed to support you in preparing your students for the concert. We encourage you to make these lessons and activities your own, and integrate them into your regular curriculum.

After the concert, we would be grateful for your feedback. Your responses not only help us continue to develop our educational programming, but they also assist our Development department in gathering the generous funding we receive each year to put on programs like this one!

See you soon!
Variations on a Theme of Haydn
Theme
Johannes Brahms

"Spring" from The Four Seasons
Movement 1: Allegro
Antonio Vivaldi

Variations on a Theme of Haydn
Variation 1
Johannes Brahms

Take Me Out to the Ballgame
Albert von Tilzer
arr. Steven L. Rosenhaus

Variations on a Theme of Haydn
Variation 2
Johannes Brahms

Variation 3

Variation 4

Symphony No. 6 in F Major, Op. 68
Movement 4: Gewitter, Sturm (Thunderstorm)
Ludwig van Beethoven

Variations on a Theme of Haydn
Variation 5
Johannes Brahms

Tritsch-Tratsch Polka, Op. 214
Johann Strauss, Jr.

Variations on a Theme of Haydn
Variation 6
Johannes Brahms

Variation 7

Sleigh Ride
Leroy Anderson

Variations on a Theme of Haydn
Variation 8
Johannes Brahms

Finale
meet the composers

**Johannes Brahms**
TRIVIA: Variations on a Theme by Haydn isn't based on a Haydn theme at all! Music historians have found the opening theme was actually written by one of Haydn's students.
1883-1897; German
♫ Variations on a Theme by Haydn

**Ludwig van Beethoven**
TRIVIA: By the age of 30, Beethoven knew he was going deaf, but he still went on to compose some of the most famous pieces of classical music of all time, including Symphony No. 6!
1770-1827; German
♫ Variations on a Theme by Haydn

**Antonio Vivaldi**
TRIVIA: The Four Seasons was first written as a ballet, which premiered in Feb 1900 with the famous Imperial Russian Ballet in St. Petersburg, Russia.
1678-1741; Italian
♫ The Four Seasons

**Johann Strauss, Jr.**
TRIVIA: Strauss Jr. began composing waltzes when he was six years old!
1825-1899; Austrian
♫ Tritsch-Trastch Polka

**Albert von Tilzer**
TRIVIA: When von Tilzer wrote this song in 1908, he had never been to a baseball game!
1878-1956; American
♫ Take Me Out to the Ballgame

**Leroy Anderson**
TRIVIA: Sleigh Ride has been named the most popular piece of Christmas music, even though the lyrics never mention a specific holiday!
1908-1975; American
♫ Sleigh Ride

Where in the world are our composers from?

- Italy
- Austria
- U.S.A.
- Germany
The **CONDUCTOR** stands front and center on stage and leads the orchestra. He or she uses a **BATON** to show the musicians when to play, as well as how loud or soft, fast or slow, choppy or smooth, aggressive or gentle.

### ADAM BOYLES

- **Director of Orchestras, MIT**
- **Assistant Conductor, Hartford Symphony Orchestra**

Formerly the Music Director of...
- Brookline Symphony Orchestra
- Southern Arizona Symphony Orchestra
- MetroWest Opera
- Opera in the Ozarks

Also an accomplished vocalist, Boyles has performed in numerous operas and with many professional choral ensembles across the country, including as a guest soloist with the Tanglewood Festival Chorus.

Formerly on the faculty of...
- University of Texas, Austin
- University of Arizona
- University of Missouri-Kansas City

D.M.A. University of Texas at Austin
M.M. University of Arizona
B.M. Indiana University

The **CONDUCTOR** stands front and center on stage and leads the orchestra. He or she uses a **BATON** to show the musicians when to play, as well as how loud or soft, fast or slow, choppy or smooth, aggressive or gentle.
Families of the Orchestra

Keyboards

These instruments don’t belong to any of the four traditional orchestral families, so you may not see them at today’s performance. They are often grouped together as “Keyboards;” However, some people say they belong to the String Family. Can you guess why?

Harp

Piano

Celesta
The String Family

Musicians use a bow with hair from my tail to play these string instruments!

Violin  Viola  Cello  Double Bass

The Woodwind Family

The oldest instrument in the world is in the woodwind family. Archaeologists once found a flute made of bone that was carved 43,000 years ago!

Recorder  Piccolo  Flute  Clarinet  Oboe  Bassoon

The Brass Family

Conch shells and shofars (rams’ horns) were the ancestors of today’s brass family

Trumpet  French Horn  Trombone  Tuba

The Percussion Family

There are 2 main categories of percussion: PITCHED, meaning that it makes a sound on a specific note, and UNPITCHED, which means it makes noise without sounding a specific note.

Can you guess which of these instruments belong in each category?

Snare Drum  Timpani  Xylophone  Cymbals  Bass Drum  Sleigh Bells  Triangle
Musical Word Matching

match the musical term to its definition

Dynamics
A combination of notes sounding together

Harmony
A melody that is repeated or elaborated in a piece of music

Melody
A piece of music written for the dance by the same name, a slow Bohemian dance with 3 steps and a hop

Movement
How loudly or softly to play

Rhythm
An extended work for orchestra, consisting of several movements

Polka
A section within a larger musical work

Chord
A series of notes that form a recognizable tune

Symphony
The pattern of sounds and silences

Tempo
The speed of the music

Variation
activity two: Sing-Along with the HSO!

Learn to sing this melody from the Brahms “Theme & Variations” with your class, then join all of the other kids at the concert in singing from the audience along with the orchestra!

Way up in the tree-tops,

seasons swirl all around me,

can you see my branches?

tell me what you see?
Musicians not only perform what is written on the page, they interpret what the composer is trying to communicate: the dynamics and tempo and articulation, but also the emotion and mood of the music. Sometimes the composer even had a specific story or theme in mind, which makes their jobs a little easier.

All of these qualities combined can create a vivid experience for a listener! Click the YouTube icon or type in the URL below it to listen to Vivaldi’s “The Four Seasons”. While you listen, try to identify seasonal elements like animals, weather, etc.

https://tinyurl.com/r6tofrm

Circle the elements you hear in No. 1 ‘Spring’ (0:00-10:30)

Circle the elements you hear in No. 2 ‘Summer’ (10:30-21:00)

Circle the elements you hear in No. 3 ‘Autumn’ (21:00-32:50)

Circle the elements you hear in No. 4 ‘Winter’ (32:50-end)
It's Not Easy Being Green

Our Earth goes through changes bigger than the seasons. Though some of these changes are good, some also hurt our planet. Humans produce too much garbage, cut down trees, pollute our natural resources with chemicals, and much more. If you treated your own body this way, you wouldn't live very long either!

Composer Ian Alan Walker wrote a piece of music called 'Climate' in collaboration with the Climate Music Project. In it, Mr. Walker transforms scientific data about temperature, energy and other scientific elements into music so you can HEAR what climate change sounds like. Listen to an excerpt here.

The good news is that there is SO MUCH you can do to help the planet! From the list below, circle anything in GREEN that you already do, and then in PURPLE circle two things you can start doing!

- Recycle paper and plastic
- Turn off the water while you brush your teeth
- Write a letter to your local politician to encourage them to do their part
- Plant your own garden
- Bring a reusable water bottle everywhere
- Turn off the lights when you leave a room
- Be vegetarian for one day a week
- Ride your bike or walk to school
- Spend time outside instead of on your phone

Together, we can make a difference!
Music Vocabulary

**CHORD** Notes sounding together

**CRESCENDO** Music getting louder

**DIMINUENDO** Music getting softer

**DYNAMICS** Loudness or softness of music

**FORTISSIMO** Very loud volume

**HARMONY** Chords with a pleasing sound

**KEY** The group of notes on which the tune is based. A **major key** sounds cheery, and a **minor key** sounds mournful. The difference is the third note of the scale, which is lower in the minor key.

**LEGATO** Music played smoothly

**MELODY** The tune of the music

**PIANISSIMO** Very soft volume

**RHYTHM** The pattern of sounds and silences

**SCORE** Music written down

**STACCATO** Music played in a disconnected way

**TEMPO** The speed of the music

**UNISON** Multiple musical voices sounding at the same time on the same note
Creating a Historical Timeline

Using the dates below, construct a timeline so that students can understand the musical program in context.

COMMON CORE STATE STANDARDS
Social Studies - History - Change, Continuity and Context: Create and use a chronological sequence of related events to compare developments that happened at the same time.
Social Studies - History - Historical Sources and Evidence: Explain how historical sources can be used to study the past.
English Language Arts & Literacy - Speaking & Listening - Presentation of Knowledge and Ideas: 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.

NATIONAL CORE ARTS STANDARDS
Music - Connecting - Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

OBJECTIVES
=> Students will be able to place the repertoire selections on this program in a historical context.
=> Students will consider how the interaction of different historical events affect the present day.

Years of Composition and Premiere

- Variations on a Theme by Haydn (Brahms): 1873
- *The Four Seasons* (Vivaldi): 1725
- *Take Me Out to the Ballgame* (Von Tilzer): 1908
- Symphony No. 6 in F major 'Pastoral' (Beethoven): 1808
- The Tritsch-Tratsch Polka (Strauss Jr.): 1859
- Sleigh Ride (Anderson): 1948

Fun Facts

- Johannes Brahms was born in 1833 while Franz Joseph Haydn was born almost 100 years earlier in 1732. Music styles changed drastically over that century, how do you think Haydn would have reacted to Brahms' creation?
- 'Take Me Out to the Ball Game' was also the name of a 1948 movie starring Frank Sinatra and Gene Kelly, whose characters were baseball players who also loved the theater!
- Parts of Beethoven's *Symphony No. 6* were featured in the 1940 Walt Disney film *Fantasia*, which also uses music by many other classical composers.
- 'Pastoral', the word the Beethoven uses to describe his sixth Symphony is used to describe the lifestyle of farmers and shepherds. The first known use of the word was in 1584.
- The Polka dance came from Bohemia beginning in about 1830, but soon became popular all over Europe, as well as the U.S.A. by 1844.
- In 1780, the Societas Meteorologica Palatina, an early international organization for meteorology (the study of weather), first grouped the calendar months into defined seasons: spring, summer, fall, and winter.
Solve the word problems below.

COMMON CORE STATE STANDARDS
Math - Operations and Algebraic Thinking: Represent and solve problems involving addition and subtraction.
Math - Operations and Algebraic Thinking: Represent and solve problems involving multiplication and division.
Math - Measurement and Data: Represent and interpret data.
Science - Structure, Function, and Information Processing: Construct an argument that plants and animals have internal and external structures that function to support survival, growth, behavior, and reproduction.

NATIONAL CORE ARTS STANDARDS
Music - Connecting - Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

OBJECTIVES
=> Students will become familiar with the scientific basis behind the execution of performing arts disciplines.
=> Students will compare and analyze the differences between artistic elements using mathematical reasoning.

1. Sleigh rides are traditionally pulled by horses. If the team of horses pulling your sleigh can travel 8 miles an hour, how far can they travel in 15 minutes? 45 mins? 90 mins?

2. Seasons features many songs folk songs that are meant to be danced! You need strong feet for that! There are 26 bones in the human foot. If there are 20 dancers onstage, how many total foot bones do you have?

If five dancers step out of the dance to get a drink of water, how many dancer foot bones are left behind?

3. The speed at which you play music is called the tempo (an Italian word that means "time"), and it is measured in beats per minute. Use the table below to make some comparisons.

<table>
<thead>
<tr>
<th>TEMPO MARKINGS</th>
<th>Italian</th>
<th>Description</th>
<th>BPM*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adagio</td>
<td>Slowly and stately</td>
<td>71</td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>Quickly and brightly</td>
<td>138</td>
<td></td>
</tr>
<tr>
<td>Andante</td>
<td>At a walking pace</td>
<td>92</td>
<td></td>
</tr>
<tr>
<td>Grave</td>
<td>Slowly and solemnly</td>
<td>35</td>
<td></td>
</tr>
<tr>
<td>Moderato</td>
<td>Moderately</td>
<td>114</td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td>Very fast</td>
<td>184</td>
<td></td>
</tr>
<tr>
<td>Vivace</td>
<td>Lively and fast</td>
<td>166</td>
<td></td>
</tr>
</tbody>
</table>

*BPM is usually measured in ranges (as in, 25-45 bpm), but for simplicity, this list only includes the center of the range.

a. The list above orders the tempo names by letter (alphabetically). Can you re-order them by the number of beats per minute?

b. You're playing your violin and the first tempo marking says Andante and the second tempo marking says Allegro. How many bpm faster do you need to play the second part of the music?

c. Bonus: Using your answer from Problem #1 (how many miles can the sleigh travel in 15 minutes), figure out how many miles the shuttle travels per beat at an Allegro tempo.
Lesson Plans

Journalism 101: Writing a Review

Using the YouTube clip linked below, answer a few questions, then write a review for a fictional music magazine.

COMMON CORE STATE STANDARDS
English Language Arts & Literacy - Writing - Text Types and Purposes: Write opinion pieces in which they introduce the topic or name the book they are writing about, state an opinion, supply a reason for the opinion, and provide some sense of closure.

English Language Arts & Literacy - Writing - Production and Distribution of Writing: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

English Language Arts & Literacy - Speaking and Listening - Comprehension and Collaboration: Ask and answer questions about key details in a text read aloud or information presented orally or through other media.

NATIONAL CORE ARTS STANDARDS
Music - Responding - Anchor Standard 8: Interpret intent and meaning in artistic work.

Music - Responding - Anchor Standard 9: Apply criteria to evaluate artistic work.

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

OBJECTIVES

=> Students will consider how their emotions are impacted by the world around them.

=> Students will pair observation and creativity in the development of their reviews.

Composers often are inspired by the work of other composers to create their own versions of an exciting song. These interpretations can be so creative they can feel like totally different pieces of music!

According to the American Society of Composers, Authors and Publishers, Leroy Anderson's Sleigh Ride is the most popular holiday song of all time! Since it was written, many different musicians have recorded their own interpretations of the song! Click on the pictures below to listen to three different versions of Sleigh Ride below and then write a short article about which one is your favorite and why. As you write, think about the types of instruments you can hear, the tempo of the music, the singer's mood, and the other musical elements you've learned about!


The Ronettes, 'A Christmas Gift For You' (1963)

Bing Crosby, 'The Voice of Christmas' (1952)
field trip day!

GETTING TO THE THEATER AND FINDING YOUR SEAT

Please plan to arrive no later than a half hour before the start of the performance. Students are seated by school, and it will take a long time to get everyone into their sections of the auditorium. If you are late, you may not be able to be seated before the performance starts.

Students are to disembark where their bus parks. Parking meters will be bagged along neighboring streets: Trinity, Capitol, and Buckingham so that buses may park on those streets. The meters will be bagged or designated with a “no parking” stake. Make a mental note of where you are parked.

Please enter The Bushnell complex through Mortensen Hall via Trinity Street or via the brick courtyard on Capitol Avenue.

Buses with anyone who needs to utilize an accessible entrance should first pull up to the Trinity Street side of the building, where the ramp is. Please drop off only those who need accessible entrance, along with at least one adult and proceed to park at one of the bagged meters. Then, the other students, teachers, and chaperones will walk to the theater.

Ushers will be posted everywhere to guide you to your seats; simply let one of them know the name of your school and they will find your school on the map of the theater.

You will not receive actual tickets. When you arrive, an usher will direct you to the seats we have allocated for your school. Seating is determined based on special needs and group volume.

Please remain seated at the end of the performance. An usher will dismiss students by school from the stage.
HOW TO BE A GOOD AUDIENCE MEMBER

All students, regardless of age, need an escort to leave the auditorium to use the restroom or for any other purpose. Ushers will not allow unattended students to exit without an adult chaperone.

Anyone leaving the auditorium during the concert will have to wait for an appropriate break in the program to re-enter. People re-entering may not always be able to go back to their original seats depending on the program and may be asked to take available seats in the back.

Groups arriving after the start of the concert will be seated at the discretion of House Management.

Use of cameras, audio-video or other recording devices, cell phones, digital games, and music players is prohibited in the hall.

A chaperone will be required to sit in the front row with any group seated on an upper level.

Please arrange children in a desired seating order prior to entering the building. Once seating load-in begins, students must quickly move straight across, down the rows. The high number of audience members does not leave time to accommodate traffic jams caused by “boy/girl seating” or for certain classes to sit with each other, etc. Once a group is seated, teachers may move individual students within the section.

No one is allowed to sit on the floor or in the aisles at any time.

No hats may be worn inside the building.

No food or beverages are allowed in the building.
The Bushnell Center for the Performing Arts

You’ll be seeing your Discovery Concert in Mortensen Hall, the 2,800-seat theater and original building of The Bushnell Center for the Performing Arts, the premier performing arts center in the region. The building was designed by the same architects as designed New York’s famous Radio City Music Hall. The Bushnell opened in 1930, right at the beginning of the Great Depression.

Named for William H. Mortensen, The Bushnell’s first managing director, Mortensen Hall is renowned as one of the world’s greatest examples of the Art Deco style, an artistic style of the 1920s and 1930s that is recognizable by its bold geometric shapes and bright colors.

When you go into the theater, look up! You’ll find the largest hand-painted ceiling mural in the United States, measuring 187 feet by 40 feet. That’s 4 school buses long and 1 school bus wide!

The artist Barry Faulkner and his team called the mural “Drama,” named for its artistic centerpiece, the Muse of Drama.

Surrounding the goddess are vivid representations of performance, progress, and hope from ancient mythological times to the 20th century. You’ll find older symbols such as ancient images of the sun, moon, and stars — symbolizing light, knowledge, constancy, and eternity — as well as more modern icons like airplanes. Try to spot as many of these symbols as you can!
Our musicians love getting mail. Send them a personal thank-you note, or tell us right here on this page what you liked best about the performance!

Name: ___________________________  School: ___________________________  Grade: ___________________________

TELL US ABOUT THE CONCERT YOU SAW WITH THE HARTFORD SYMPHONY ORCHESTRA!
Write or draw in the box below.

What was your favorite part of the concert and why? ________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________

Do you play an instrument? (circle one)

YES       Which one? ____________________________________________________________

NO       What would you like to play? ________________________________________________

Send via email to tbrownl@hartfordsymphony.org or via snail mail to:
Hartford Symphony Orchestra
ATTN: Education Office
166 Capitol Avenue
Hartford, CT 06106
Teachers, we want to hear from you too!

One of the most important steps that we take with schools and organizations with whom we have a relationship is to request your feedback.

**Your responses are integral to our success.**

First, your comments help us evaluate how well we are serving you and how we can improve.

Second, the hard data of student numbers, demographics, geographic spread, and other metrics are vital for providing a statistical profile of our outreach.

Finally, the stories you share about students’ experiences illuminate our programs as having made specific and meaningful impact.

**Your responses open doors.** Feedback from you is essential for gathering the generous funding we receive each year to put on programs like these.

After this Discovery Concert, you’ll get a SurveyMonkey link in your email. Please take five minutes to fill out the brief questionnaire. The first five responses will receive exclusive invitations for you and a guest to attend a dress rehearsal for an HSO Masterworks concert.

We are so grateful that you will be with us for this performance, and look forward to seeing you and your students in the audience.

Thank you!
Visit us online at www.hartfordsymphony.org

Call our Education Office at 860-760-7328

Send an email to our Education Office at tbrown@hartfordsymphony.org

Send us snail mail at Hartford Symphony Orchestra
ATTN: Education Office
166 Capitol Avenue
Hartford, CT 06106

Come back and see us again next year!