

Seasons



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

Copyright © Hartford Symphony Orchestra, Inc.
Written by Miriam Engel

All materials contained in this guide, including text, images, and web links, are the property of Hartford Symphony Orchestra, Inc. You may not modify or republish materials contained in this guide without our prior written permission. You may not alter or remove any trademark, copyright or other notice from copies of content. You may, however, download, print, photocopy, and email this guide for academic, noncommercial use only.

TABLE OF CONTENTS

INTRODUCTION FOR TEACHERS	4
SEASONS 101	
Concert Program	5
Meet the Composers	6
Meet the Conductor	7
Meet the Orchestra	8
CLASSROOM ACTIVITIES	10
Activity 1: Musical Word Matching	11
Activity 2: Sing-along with the HSO!	12
Activity 3: Soundscapes	13
LESSON PLANS	
Music Vocabulary	14
Lesson 1: (HIST/SOC) Creating a Historical Timeline	15
Lesson 2: (MATH/SCI) Global Exploration	16
Lesson 3: (ELA) Journalism 101: Writing a Review	17
FIELD TRIP DAY	18
Getting to the theater and finding your seat	19
How to be a good audience member	20
Bushnell Center for the Performing Arts	21
SHOW YOUR LOVE	
Thank you to the musicians	22
Tell us what you think	23
CONTACT US	24

THANK YOU! | EDUCATION SPONSORS 2019-20

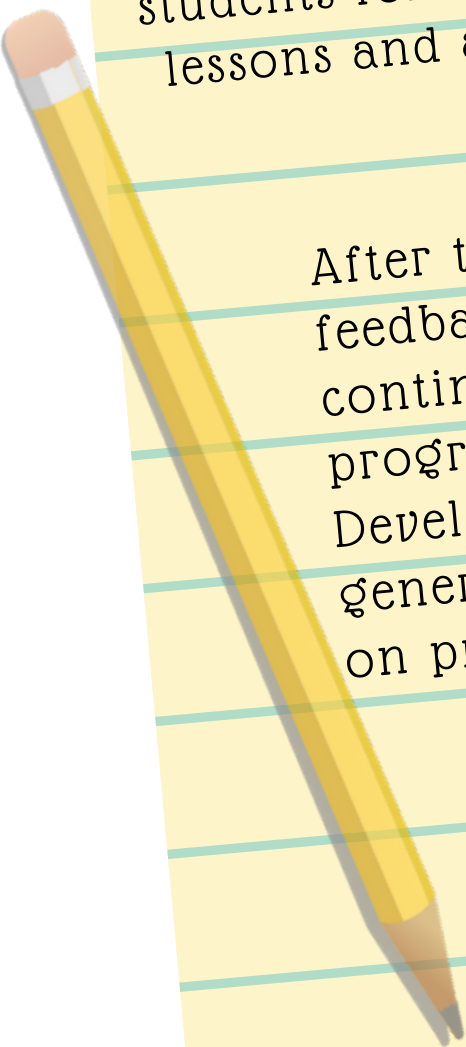
Ensworth Charitable Foundation, Bank of America N.A. Trustee	Hartford Foundation for Public Giving
Mr. and Mrs. William Foulds Family Foundation	Lincoln Financial Foundation, Inc.
The Richard P. Garmany Fund at Hartford	Maximilian E. and Marion O. Hoffman Foundation
Foundation for Public Giving	National Endowment for the Arts
Highland Park Families Foundation	Charles Nelson Robinson Fund
The Hartford	SBM Charitable Foundation
	Travelers
	XL Catlin



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!

SEASONS

ADAM BOYLES | conductor and host
HARTFORD SYMPHONY ORCHESTRA



Click **HERE** to go to the Spotify playlist
 or type <https://tinyurl.com/vynm77r>
 into your browser



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

Variation 3

Variation 4



Johannes Brahms

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

Variation 7

Johannes Brahms

Sleigh Ride



Leroy Anderson

Variations on a Theme of Haydn

Variation 8

Finale

Johannes Brahms





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

meet the conductor



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

Formerly on the faculty of...

- University of Texas, Austin
- University of Arizona
- University of Missouri-Kansas City

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.



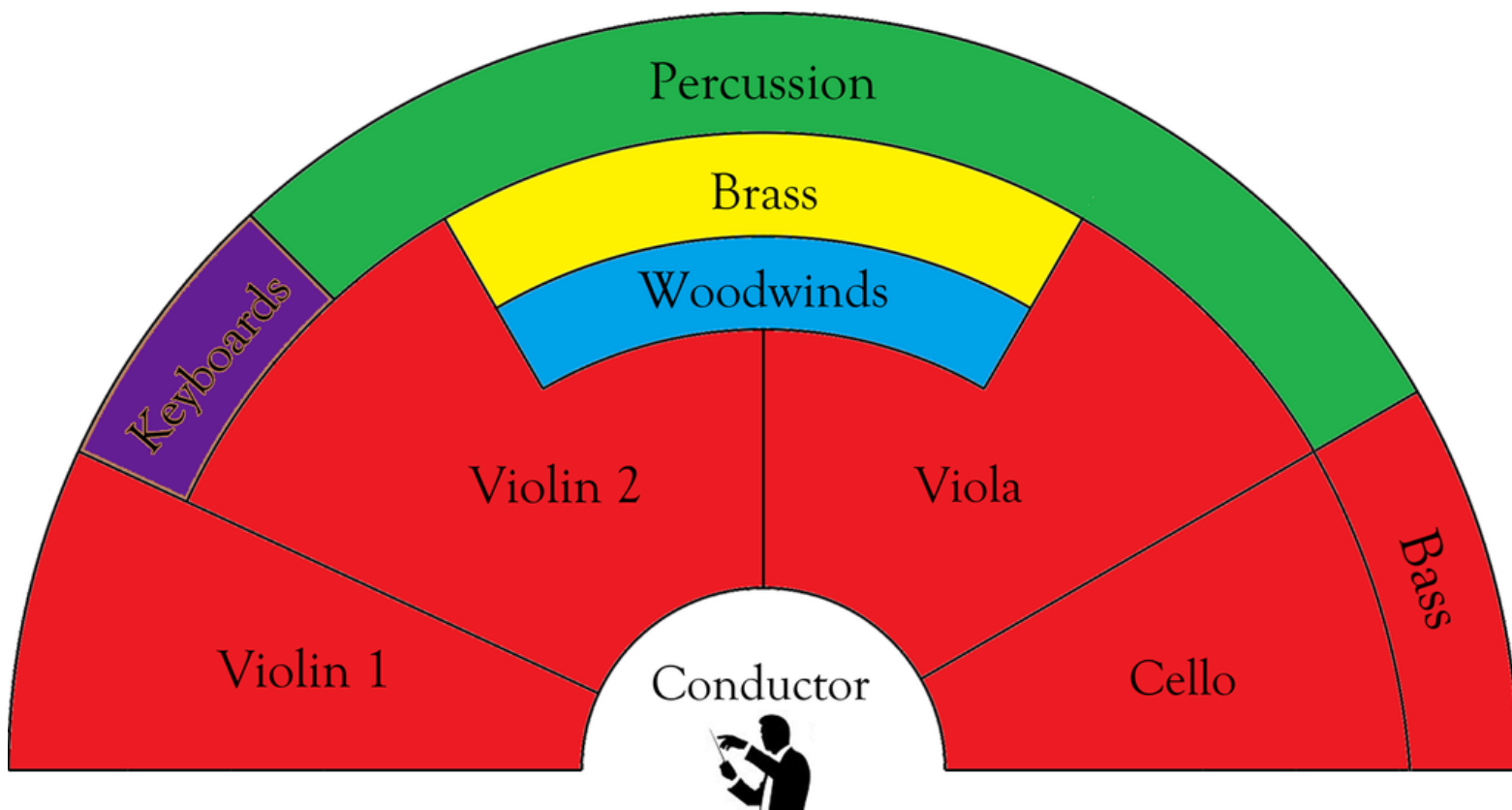
D.M.A. University of Texas at Austin

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.





meet the orchestra



MISSION

To enrich lives and community through great music.

First public performance at West Middle School in Hartford

Founded in 1934 during the Great Depression

100+

concerts a year, from chamber music to full orchestra

A regular concert series for children began in 1953

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

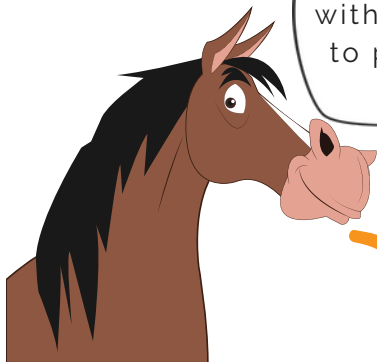


Piano



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



Recorder



Piccolo



Flute



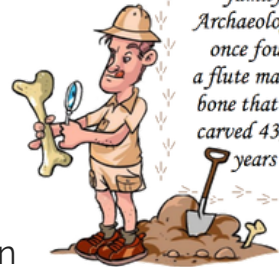
Clarinet



Oboe

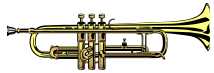


Bassoon



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!

The Brass Family



Trumpet

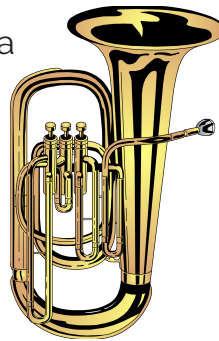


French Horn

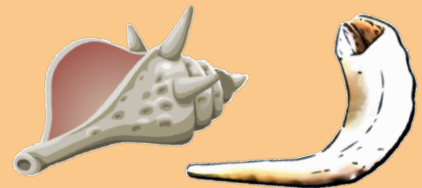


Trombone

Tuba



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



The Percussion Family



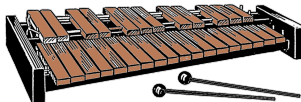
Snare Drum



Bass Drum

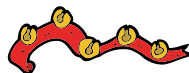
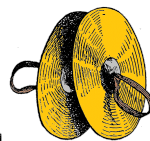


Timpani



Xylophone

Cymbals



Sleigh Bells

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 here belong in each category?



Triangle

classroom activities

activity one:

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

Rythmn

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

Tempo

The pattern of sounds and silences

Variation


The speed of the music

classroom activities

activity two:

Sing-Along with the HSB!

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,

3 sea-sons swirl _____ all a-

5 round me. Can you see my

7 bran-ches? Can you

9 tell me what you see? _____

10

The musical score consists of five staves of music in 2/4 time, key of B-flat major. The lyrics are written below the notes. Measure numbers 1 through 10 are indicated above the staves. The melody is simple and suitable for children's singing.

classroom activities

activity three:

Soundscapes

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.

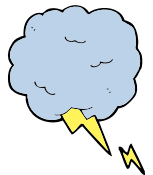


<https://tinyurl.com/r6tofrm>

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



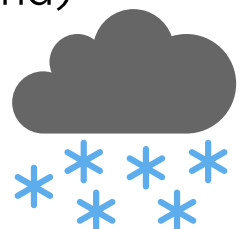
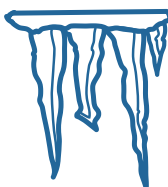
Circle the elements you hear in No. 2 'Summer' (10:30-21:00)



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)



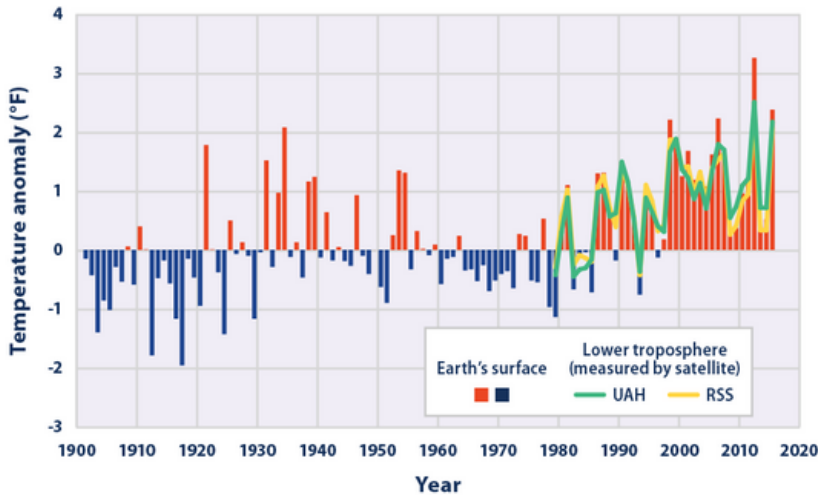
classroom activities

activity four:

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 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

Plant your own garden

Turn off the lights when you leave a room

Turn off the water while you brush your teeth

Bring a reusable water bottle everywhere

Be vegetarian for one day a week

Write a letter to your local politician to encourage them to do their part

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.



Global Exploration

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.

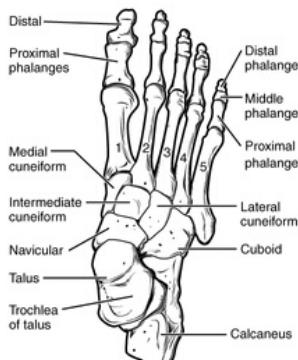
=> Students will compare and analyze the differences between artistic elements using mathematical reasoning.



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.

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

*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.



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

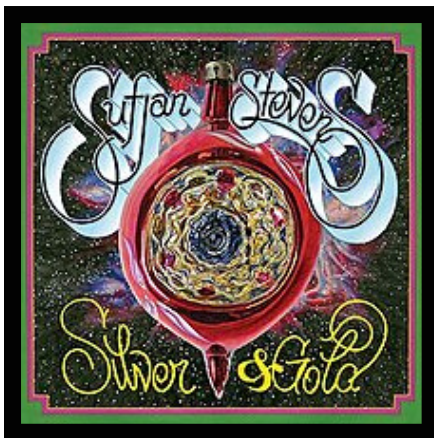
=> Students will consider how their emotions are impacted by the world around them.

=> 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 existing 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!



Sufjan Stevens, 'Let It Snow:
Songs for Christmas, Vol. IX'
(2009)



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.

field trip day!



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.



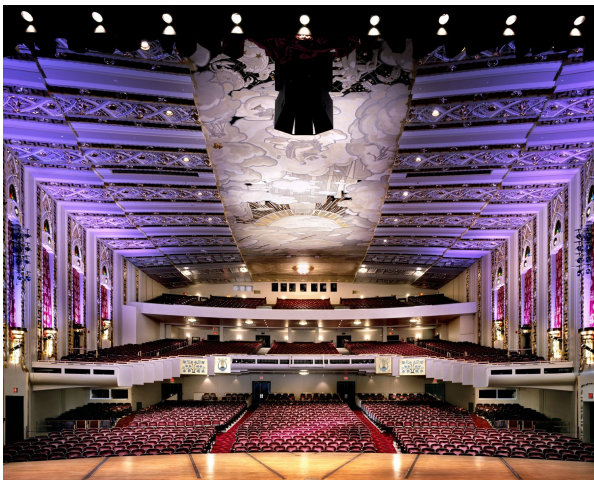
field trip day!



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.

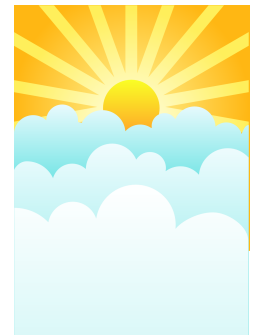


When you go into the theater, look up! You'll find **the largest hand-painted ceiling mural in the United States**, measuring 187 feet by 40 feet. That's 4 school buses long and 1 school bus wide!

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!



show your love



THANK YOU

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

show your love



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!

contact us



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



DISCOVERY
CONCERT SERIES

*Come back and see us
again next year!*