Activity Guide

KWS School Concerts

Grades 1 - 3

November 8/9, 2010

Kitchener-Waterloo Symphony

Daniel Warren, Resident Conductor

Music Tells a Story
Dear Teachers

We are so pleased that you will be bringing students from your school to hear this live performance by the Kitchener-Waterloo Symphony.

This concert, Music Tells a Story, will introduce grade 1—3 students to some important concepts from the Ontario Ministry of Education curriculum through music. Not only will the students see and hear our wonderful 60-piece orchestra in the acoustically superb Centre in the Square, they will also make connections to their classroom studies and learn new ideas.

To enhance the concert experience the KWS sends some of its musicians into the schools to meet the students, give some instrument demonstrations, talk about the concert and answer questions from the students. Please encourage your students to be inquisitive—we love answering questions about what we do and the music we perform.

The materials in this booklet are designed by our KWS Educator in Residence, Nancy Kidd, and our Education Department staff. Please contact me with any feedback.

Thank you, and enjoy the program.

Christopher Sharpe
Director of Education and Community Programs
Kitchener-Waterloo Symphony
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Daniel Warren is the Resident Conductor (1999-present) of the Kitchener-Waterloo Symphony in Ontario, Canada. He is in frequent demand as a guest conductor and has done so with the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the Edmonton Symphony Orchestra, Symphony Nova Scotia, Orchestra London Canada, the Windsor Symphony, Symphony New Brunswick, The ERGO and Continuum ensembles and the Canadian Chamber Ensemble.

He is heard conducting regularly on the CBC. For the past five years he has been the conductor for the "Westben Arts Festival Theatre" in Campbellford, Ontario, performing repertoire with orchestra and full chorus with soloists both operatic and instrumental, all in a wide variety of orchestral and operatic programs. Recently released is a CD of selections from the Nutcracker with the KW Symphony that Daniel conducted.

Daniel resides in his owner-built home in a rural setting with his wife and two children.
The history of the modern orchestra that we are familiar with today goes all the way back to Ancient Egypt. The first orchestras were made up of small groups of musicians that gathered for festivals, holidays or funerals. During the time of the Roman Empire, the government suppressed the musicians and informal ensembles were banned, but they reappeared after the collapse of the Empire. It was not until the 11th century that families of instruments started to appear with differences in tones and octaves.

True modern orchestras started in the late 16th century when composers started writing music for instrumental groups. In the 15th and 16th centuries in Italy the households of nobles had musicians to provide music for dancing and the court, however with the emergence of the theatre, particularly opera, in the early 17th century, music was increasingly written for groups of players in combination, which is the origin of orchestral playing. Opera originated in Italy, and Germany eagerly followed. Dresden, Munich and Hamburg successively built opera houses. At the end of the 17th century opera flourished in England under Henry Purcell, and in France under Lully, who with the collaboration of Molière also greatly raised the status of the entertainments known as ballets, interspersed with instrumental and vocal music.

In the 17th century and early 18th century, instrumental groups were taken from all of the available talent. A composer such as Johann Sebastian Bach had control over almost all of the musical resources of a town, whereas Handel would hire the best musicians available. This placed a premium on being able to rewrite music for whichever singers or musicians were best suited for a performance—Handel produced different versions of the Messiah oratorio almost every year.

As nobility began to build retreats away from towns, they began to hire musicians to form permanent ensembles. A composer would then have a fixed body of instrumentalists to work with. At the same time, travelling virtuoso performers would write concerti that showed off their skills, and they would travel from town to town, arranging concerts along the way. The aristocratic orchestras worked together over long periods, making it possible for ensemble playing to improve with practice.

The invention of the piston and rotary valve led to improvements in woodwind and brass instruments. The orchestra expanded as more of these instruments were added to orchestras and composers wrote for the increasing number of musicians. The orchestra size reached a peak around the time of Wagner, who's operas sometimes required 6 harps in the orchestra.

As the early 20th century dawned, symphony orchestras were larger, better funded, and better trained than ever before; consequently, composers could compose larger and more ambitious works. With the recording era beginning, the standard of performance reached a pinnacle. As sound was added to silent film, the virtuoso orchestra became a key component of the establishment of motion pictures as mass-market entertainment.

The late 20th century saw a crisis of funding and support for orchestras. However, many orchestras flourish today and a large percentage of mp3 downloads are classical music.
The Instruments of the Orchestra

String family

Violin
Viola [vee-OH-lah]
Cello (violoncello) [CHEL-low]
Bass (double bass, contra bass)
[rhymes with “face”]

Woodwind family

Flute, Piccolo
Oboe, English horn
Clarinet, Bass clarinet
Bassoon, Contrabassoon
Saxophones

Brass family

Trumpet
Horn (French horn)
Trombone
Tuba

Keyboards and Harp

Celesta [cheh-LESS-tah]
Piano
Harpsichord
Organ
Synthesizer
Harp

Percussion family

Timpani (kettledrums) [TIM-pa-nee]
Snare drum
Bass drum
Cymbals
Tambourine
Triangle
Xylophone
Glockenspiel
Chimes
Marimba
Vibraphone (vibes)
plus other things to hit, scrape, and shake

Source: Naxos.ca
There are lots of things to enjoy at a concert, lots of things to pay attention to. Your job is to be affected by the music, but you can be affected by whatever most appeals to you, or by whatever grabs your interest. Here are a few choices for what to listen to. Choose whatever you like, switch as often as you want, and feel free to add to the list.

Some things to enjoy in classical music

- Loudness and softness
- Changes and transformations
- Recognition of something heard earlier
- Different speeds
- Instrument sounds
- Melodies
- Rhythms
- Patterns
- Terrific performing
- Ebb and flow of energy
- Musical conversation
- Moods and feelings
- Memories that get triggered
- Visual images that come to mind

What to Watch

A concert is an event for the ears, but there is plenty for the eyes, too. Watch the players and feel their energy and intensity; watch what they do to make their instruments sound in different ways. Watch as the music moves between players, or between groups of players. Watch the way the conductor controls events, or how he or she gives control to the musicians.

Source: Naxos.ca
Childhood Hearing Overview

Studies have suggested that some population groups are at greater risk for harmful effects of noise. These groups include young children. There is sufficient scientific evidence that excessive noise exposure can induce hearing impairment, as well as psycho-social effects such as annoyance, stress-related health effects such as cardiovascular disorders, sleep disturbance and decreased school performance.


As children move towards adolescence, developing healthy hearing habits is crucial to protecting their future hearing. THFC's award-winning elementary school program: *Sound Sense: Save Your Hearing for the Music! / Oui à l'ouie: mé-nagez vos oreilles pour la musique!* is presented to students in grades five and six.
This is the first period where we can begin to be fairly certain as to how a great deal of the music which has survived actually sounded. The earliest written secular music dates from the 12th century troubadours (in the form of virelais, estampies, ballades, etc.), but most notated manuscripts emanate from places of learning usually connected with the church, and therefore inevitably have a religious basis.

Gregorian chant and plainsong which are monodic (i.e. written as one musical line) gradually developed during the 11th to 13th centuries into organum (i.e. two or three lines moving simultaneously but independently, therefore almost inadvertently representing the beginnings of harmony). Organum was, however, initially rather stifled by rigid rules governing melody and rhythm, which led ultimately to the so-called Ars Nova period of the 14th century, principally represented by the composers de Vitry, Machaut, and Landini.
The fifteenth century witnessed vastly increased freedoms, most particularly in terms of what is actually perceived as 'harmony' and 'polyphony' (the simultaneous movement of two or three interrelated parts). Composers (although they were barely perceived as such) were still almost entirely devoted to choral writing, and the few instrumental compositions which have survived often create the impression (in many cases entirely accurately) of being vocal works in disguise, but minus the words.

There is obvious new delight in textural variety and contrast, so that, for example, a particular section of text might be enhanced by a vocal part dropping out momentarily, only to return again at a special moment of emphasis. The four most influential composers of the fifteenth century were Dunstable, Ockeghem, Despres and Dufay.

The second half of the 16th century witnessed the beginnings of the tradition which many music lovers readily associate with the normal feel of 'classical' music. Gradually, composers moved away from the modal system of harmony which had predominated for over 300 years (and still sounds somewhat archaic to some modern ears), towards the organisation of their work into major and minor scales, thereby imparting the strong sensation of each piece having a definite tonal centre or 'key'.

This was also something of a golden period for choral composition as a seemingly endless flow of a capella (unaccompanied) masses, motets, anthems, psalms and madrigals flowed from the pens of the masters of the age. In addition, instrumental music came into its own for the first time, especially keyboard music in the form of fantasias, variations, and dance movements (galliards, pavanes etc.). Composers of particular note include Dowland, Tallis, Byrd, Gibbons, Frescobaldi, Palestrina, Victoria, Lassus, Alonso Lobo, Duarte Lobo, Cardoso and Gesualdo.
During the Baroque period, the foundations were laid for the following 300 or so years of musical expression: the idea of the modern orchestra was born, along with opera (including the overture, prelude, aria, recitative and chorus), the concerto, sonata, and modern cantata. The rather soft-grained viol string family of the Renaissance was gradually replaced by the bolder violin, viola and cello, the harpsichord was invented, and important advances were made in all instrumental groups.

Until about 1700, the old modes still exerted themselves from time to time by colouring certain melodic lines or chord progressions, but from the beginning of the 18th century the modern harmonic system based upon the major and minor scales was effectively pan-European. Choral music no longer dominated, and as composers turned more and more to writing idiomatic instrumental works for ensembles of increasing colour and variety, so 'classical' music (as opposed to 'popular') gradually began to work its way into the very fabric of society, being played outdoors at dinner parties or special functions (e.g. Handel's Water Music), or as a spectacle in the form of opera. On a purely domestic level, every wealthy lady would have a spinet to play, and at meal-times the large and rich houses would employ musicians to play what was popularly called Tafelmusik in Germany, of which Telemann was perhaps the most famous composer.

Of the many 17th century composers who paved the way for this popular explosion of 'classical' music, the following were outstanding: Monteverdi, Corelli, Alessandro Scarlatti, Schutz, Buxtehude, Purcell and Lully. Yet, the most popular composers of the period, indeed those who seem to define by their very names the sound of Baroque music at its most colourful and sophisticated are Johann Sebastian Bach, Handel, Telemann, Rameau, François Couperin, Domenico Scarlatti, and Vivaldi, all of them at their creative peak during the first half of the 18th century.
The Baroque era witnessed the creation of a number of musical genres which would maintain a hold on composition for years to come, yet it was the Classical period which saw the introduction of a form which has dominated instrumental composition to the present day: sonata form. With it came the development of the modern concerto, symphony, sonata, trio and quartet to a new peak of structural and expressive refinement. If Baroque music is notable for its textural intricacy, then the Classical period is characterised by a near-obsession with structural clarity.

The seeds of the Classical age were sown by a number of composers whose names are now largely forgotten such as Schobert and Honnauer (both Germans largely active in Paris), as well as more historically respected names, including Gluck, Boccherini and at least three of Johann Sebastian Bach’s sons: Carl Phillip Emmanuel, Wilhelm Friedmann and Johann Christian (the so-called 'London' Bach). They were representative of a period which is variously described as rococo or galante, the former implying a gradual move away from the artifice of the High Baroque, the latter an entirely novel style based on symmetry and sensibility, which came to dominate the music of the latter half of the 18th century through two composers of extraordinary significance: Joseph Haydn and Wolfgang Amadeus Mozart.
As the Classical period reached its zenith, it was becoming increasingly clear (especially with the late works of Beethoven and Schubert) that the amount and intensity of expression composers were seeking to achieve was beginning to go beyond that which a Classically sized/designated orchestra/piano could possibly encompass. The next period in musical history therefore found composers attempting to balance the expressive and the formal in music with a variety of approaches which would have left composers of any previous age utterly bewildered. As the musical map opened up, with nationalist schools beginning to emerge, it was the search for originality and individuality of expression which began here that was to become such an over-riding obsession in the present century.

The Romantic era was the golden age of the virtuoso, where the most fiendishly difficult music would be performed with nonchalant ease, and the most innocuous theme in a composition would be developed at great length for the enjoyment of the adoring audience. The emotional range of music during this period was considerably widened, as was its harmonic vocabulary and the range and number of instruments which might be called upon to play it. Music often had a 'programme' or story-line attached to it, sometimes of a tragic or despairing nature, occasionally representing such natural phenomena as rivers or galloping horses. The next hundred years would find composers either embracing whole-heartedly the ideals of Romanticism, or in some way reacting against them.

Of the early Romantic composers, two Nationalists deserve special mention, the Russian Glinka (of Russlan and Ludmilla fame) and the Bohemian Smetana (composer of the popular symphonic poem Vltava or 'The Moldau'). However, the six leading composers of the age were undoubtedly Berlioz, Chopin, Mendelssohn, Schumann, Liszt and Verdi.
With the honourable exceptions of Brahms and Bruckner, composers of this period shared a general tendency towards allowing their natural inspiration free rein, often pacing their compositions more in terms of their emotional content and dramatic continuity rather than organic structural growth. This was an era highlighted by the extraordinarily rapid appearance of the national schools, and the operatic supremacy of Verdi and Wagner. The eventual end of Romanticism came with the fragmentation of this basic style, composers joining 'schools' of composition, each with a style that was in vogue for a short period of time.
The period since the Great War is undoubtedly the most bewildering of all, as composers have pulled in various apparently contradictory and opposing directions. Typical of the dilemma during the inter-war years, for example, were the Austrians, Webern and Lehar, the former was experimenting with the highly compressed and advanced form known as 'serial structure', while simultaneously Lehar was still indulging in an operetta style which would not have seemed out of place over half a century beforehand.

So diverse are the styles adopted throughout the greater part of the present century that only by experimentation can listeners discover for themselves whether certain composers are to their particular taste or not. However, the following recordings serve as an excellent introduction and will certainly repay investigation:
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"Trepak" from *Nutcracker* Suite No. 1

Tchaikovsky made a selection of eight of the numbers from his "Nutcracker" ballet before the ballet's December 1892 premiere, forming The Nutcracker Suite, intended for concert performance. The suite was first performed, under the

In Western countries, The Nutcracker has become perhaps the most popular of all ballets, performed primarily during the Christmas season. Its music, especially the music of the suite derived from the ballet, has become familiar to millions all over the world. And because of the ballet's fame, Hoffmann's original story on which it is based has also become well known.

**Biography**

Peter Ilyich Tchaikovsky was born in 1840 in Russia. He began piano lessons at the age of five and within three years he could read music as well as his teacher.

Peter received most of his education at age 10 at the School of Jurisprudence. The only music instruction he received were piano lessons from a piano manufacturer who occasionally made visits to the school. He also attended the opera and theater with his classmates.

Peter's mother died in 1854, which brought him much sorrow. He responded by turning to music. It was at this time that he made his first serious efforts as a composer, writing a waltz in her memory.

In 1855, Peter's father asked a well-known German piano teacher to encourage his son's interest in music. However, when Peter's father asked about his son's musical potential, his teacher wrote that nothing indicated he would be a fine composer or performer. His father asked Peter to complete his course of study and then pursue a post in the Ministry of Justice. He did as he was asked, though his interest in music never left him.

In 1861, Tchaikovsky heard about classes being offered by the Russian Musical Society. He promptly began his studies there. In the following year, Tchaikovsky followed his teacher to the St. Petersburg Conservatory where he accepted a post. It was at the conservatory that he met and studied with Anton Rubinstein, director and founder of the Conservatory. Rubinstein was impressed with Tchaikovsky's talent.

In 1869 Tchaikovsky composed his first recognized masterpiece, *Romeo and Juliet*. Tchaikovsky was deeply inspired by Shakespeare's writing, and in later years composed other works for *The Tempest* and *Hamlet*.

On November 6, 1893 Tchaikovsky died in St. Petersburg from cholera. His compositions are some of the greatest works of the Romantic Era, including the 1812 Overture, March Slav, and *The Nutcracker*, which has become a Christmas season favorite.
Piotr Ilyich Tchaikovsky – “Trepak” (Russian Dance) from *The Nutcracker Suite*

**ACTIVITY:**

1. Have class listen to the “Trepak” from Tchaikovsky’s, “The Nutcracker Suite.”

2. Is this music - strong/weak; loud/soft; smooth/jagged; thick/thin; high/low; fast/slow?

3. Have the class find the 4 beat pattern in their feet by marching. Now have the students stomp the first beat of every 4.

4. Imagine how this music might be danced to in the ballet. What moves might the dancers be making to interpret this music?

5. Distribute (or have children use their own) crayons, coloured pencils, fingerpaints.

Using pictures, colours, images, symbols – illustrate or draw your imagined scene. What is this music describing? For what purpose might it be used?

Share your work with the class and talk about what in the music makes you feel this way.

6. Listen to some other famous dances from the Nutcracker Suite:

*Dance of the Sugar Plum Fairy; Waltz of the Flowers; Arabian Dance; Spanish Dance*
Morning Mood from *Peer Gynt* Suite No. 1

*Morning Mood* is a composition belonging to Edvard Grieg’s *Peer Gynt* Suite No. 1, op. 46. This composition is often used in films, television commercials, and shows (most notably cartoons). The piece depicts the rising of the sun. Along with In the Hall of the Mountain King, Morning Mood is one of Grieg’s best known works.

**Featured Instrument: The Flute**

The Flute is a member of the woodwind section of the orchestra. Only the piccolo, a member of the flute family, plays higher. The flute produces a sound that is light, clear and penetrating on its highest notes. A flute player may be referred to as a flautist or a flutist.

**History**

The transverse (side-blown) flutes can be seen in paintings and manuscripts that date back as far as the 14th century, though most flutes were played like the recorder, blowing air in from the end. By about the 15th century the transverse flute had become quite popular and by 1847 the modern orchestral flute had reached its present form.

**How It’s Played**

A symphonic flute player holds the flute horizontally while blowing in the opening just like you blow across the top of a soda pop bottle to make a tone. The flute player holds the flute steady with the lower lip, the base of the left hand index finger, and the right hand thumb. To change notes, the flute player covers various combinations of tone holes. Each change to a different fingering combination determines the length of tubing through which the air will flow before it escapes out of the uncovered holes. Advanced flute-players will also add vibrato to their tone.

**How It’s Made**

Flutes are different than all the other woodwinds in the orchestra in that they don’t have reeds. Flutes are traditionally made of a silver alloy although some players prefer to have their flutes made of platinum, gold, or even wood. These choices will make the flute play with a brighter, darker or warmer sound. The body of the flute is a long cylinder that is divided into three sections: the headjoint, the body, and the foot joint. On these three sections you will find 16 tone holes that are covered by fingers and key pads when played.
Edvard Grieg– “Morning Mood” from Peer Gynt

ACTIVITY:

1. Listen to Morning Mood. Using crayons, coloured pencils and/or markers draw a picture of the “mood” that this music creates for you. What were the main colours in your work?

2. Share your picture and its story with other members of the class.

3. Listen to the piece again. List instruments (timbres) and musical techniques that make this “mood” come to life. Place a * beside those that you think are most effective in this piece!

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<tr>
<th>INSTRUMENTS</th>
<th>TECHNIQUES</th>
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<tr>
<td>oboe</td>
<td>legato (smooth)</td>
</tr>
<tr>
<td>flute</td>
<td>dynamics (louds and softs and accents)</td>
</tr>
<tr>
<td>violin</td>
<td>repetition</td>
</tr>
<tr>
<td>viola</td>
<td>texture (number of instruments playing)</td>
</tr>
<tr>
<td>cello</td>
<td></td>
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<tr>
<td>bass</td>
<td></td>
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<tr>
<td>clarinet</td>
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<td>bassoon</td>
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<tr>
<td>french horn</td>
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<td>tympany</td>
<td></td>
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<td>trumpet</td>
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Edvard Grieg was born in Bergen, Norway on June 15, 1843. For most of Edvard's life Norway struggled to be its own nation separate from unions with other countries. It was his music that helped give Norway its own identity. For his contribution, he came to be regarded as a hero to the people of Norway. Many of his works include Norwegian folksongs and paint a musical picture of the landscape of the beautiful countryside.

Edvard's first music lessons were with his mother. He began writing music at the age of nine. Encouraged by a famous Norwegian violinist, Edvard enrolled in Leipzig Conservatory at the age of fifteen. He graduated four years later as a talented pianist and composer.

For a number of years Grieg and his wife lived in Copenhagen, Denmark and toured Europe performing his music. Then in 1885 they returned to his beloved Norway to build a cabin in a villa called Troldhaugen which means "Hill of the Mountain Men". From this cabin that overlooked the mountains and a fjord, Grieg wrote some of his greatest compositions.

Edvard Grieg died on September 4, 1907 in his hometown of Bergen, Norway. He is best known for his Piano Concerto in A Minor and his music for Henrik Ibsen's stage play Peer Gynt, which includes two of his best known works: Morning Mood and In the Hall of the Mountain King, both heard in this concert.
"Dance of the Comedians" from *The Bartered Bride*

Music makes people want to dance! Music has a 'beat' that makes even the youngest want to start moving. There are many different styles of dance represented in classical music, such as ballet, waltzes, polkas, and many others through the ages.

**COMPOSER**

Bedřich Smetana

1824 -1884

Smetana was a music composer in Czechoslovakia. He was a very talented pianist who performed in public for the first time at the age of six!

He wrote music that was inspired by stories about his country and by the natural beauty of the countryside.

**Activity**

1. As you listen to Smetana’s, *Dance of the Comedians*, imagine where you might hear this music (**cartoon, circus, movie**) and what might be happening in this music (**chase, tumbling, race, acrobats**)

2. What makes this music sound so exciting and colourful?

   (**fast tempo, accented beats, different colours of the instruments – PERCUSSION; BRASS – trumpets; WINDS - piccolos and flutes; high and low passages**)

3. Using crayons or coloured pencils, draw and colour a picture of a scene or story that the music might be describing. Be sure to listen to the music as you work!
The simple theme begins slowly and quietly in the low instruments of the orchestra. It is played first by the cellos and bassoons, representing Peer Gynt's slow, careful footsteps. After this, the main theme is then very slightly changed and played on different instruments: these are the King's trolls. The two groups of instruments then move in and out of different octaves until eventually "colliding" with each other at the same pitch; and the trolls, having spotted Peer, give chase. The tempo gradually speeds up to a prestissimo finale, and the music itself becomes increasingly louder and more melodic.

The Mountain King himself thunders onto the musical stage and runs into Peer, who quickly runs the other way; these actions are depicted with long strings of diatonic steps, interrupted by brief moments of stillness as the Mountain King looks for the hiding Peer. Peer's cover is at last blown, and the music reaches its loudest and fastest point as he runs out of the cave. A series of crashing cymbals and rapturous timpani rolls then burst forward and silence all the other instruments, with the mountain tumbling to the ground and presumably killing the trolls who had been chasing after the fleeing Peer. The piece concludes with Peer's successful escape.
Edvard Grieg—“In the Hall of the Mountain King” from Peer Gynt

ACTIVITY:

1. Close your eyes and listen to “In the Hall of the Mountain King.” This music tells a story through music. (The sequence illustrated by the music of In the Hall of the Mountain King occurs when Peer sneaks into the Mountain King’s castle. The piece then describes Peer’s attempts to escape from the King and his trolls.)

2. Imagine what is happening to Peer Gynt as he makes his way to the mountain.

3. Listen to the piece again and see if you can hear this theme:

       \[\text{Patsch the beat of the theme on your thighs or walk the beat.}\]
       \[\text{Listen again and tap the rhythm on sticks or with your fingers in your palm.}\]

       \[\frac{4}{4} \quad b \quad b \quad b \quad b \quad | \quad b \quad b \quad b \quad b\]

4. Listen again focusing on the musical elements that add colour, tension and drama to this piece.

   * Can you picture Peer getting closer to the castle?
   * Raise your hand when you think the trolls see and chase Peer.
   * What do you think happens when the Mountain King sees Peer?

5. Have children create their own story. List on chart paper of all of the musical techniques they hear that help create the mood of the story.
“Ase’s Death” from Peer Gynt Suite

In *Peer Gynt* Grieg turned to folklore: the drama, written by Ibsen, is based in large part on folk tales from Norway. The title character was modeled on an actual person whose exploits some thirty years before Ibsen’s birth were known throughout the country.

Ase’s Death is the tragic music played after the death of Peer Gynt’s mother.

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A symphonic flute player holds the flute horizontally while blowing in the opening just like you blow across the top of a soda pop bottle to make a tone. The flute player holds the flute steady with the lower lip, the base of the left hand index finger, and the right hand thumb. To change notes, the flute player covers various combinations of tone holes. Each change to a different fingering combination determines the length of tubing through which the air will flow before it escapes out of the uncovered holes. Advanced flute-players will also add vibrato to their tone.

**How It’s Made**

Flutes are different than all the other woodwinds in the orchestra in that they don’t have reeds. Flutes are traditionally made of a silver alloy although some players prefer to have their flutes made of platinum, gold, or even wood. These choices will make the flute play with a brighter, darker or warmer sound. The body of the flute is a long cylinder that is divided into three sections: the headjoint, the body, and the foot joint. On these three sections you will find 16 tone holes that are covered by fingers and key pads when played.
Edvard Grieg– “Ase’s Death” from Peer Gynt

ACTIVITY:

1. A march is a piece in 4/4 time.
   Listen to “Ase’s Death” and see if you can put the beats of this funeral procession in your body:
   beat 1 on your thighs and beats 2-3-4 on your shoulders.

2. Try to conduct the 4/4 pattern (see below) while listening to this piece.
   *Will you conduct fast or slow?
   *Will you conduct loud (big) or soft (small)?
   *Will you conduct legato (smooth) or staccato (jumpy)?
KWS School Concerts

“Raider’s March” from Raiders of the Lost

John Towner Williams (born February 8, 1932) is a prolific American composer, conductor, and pianist. In a career spanning six decades, he has composed many of the most recognizable film scores in the history of motion pictures, including those for Star Wars, Superman, the Indiana Jones films, E.T. and 3 Harry Potter Films. Asked how he composes for film, Williams says, “I don’t like to read scripts (first). I remember seeing the film and reacting to its atmospheres and energies and rhythms. That for me is always the best way to pick up a film—from the visual image itself and without any pre-conceptions that might have been put there by the script.”

Terms:

March:

Music with a strong, regular duple rhythm, usually written for parades and processions.

Activity

1. As you listen to John Williams, “Raiders March”, imagine what adventures might lay ahead for Indiana Jones. At what point in the music is Marion introduced? How can you tell?

2. What techniques make this music sound so exciting and colourful?

*colours and timbres of the instruments of the orchestra – trumpet (theme); percussion; strings; harp; brass

*articulation changes – staccato (accents); legato (smooth)

*extreme dynamic contrasts – loud (Indiana); softer (Marion)

*rhythmic and tempo changes

Conduct this march in 4/4 time (see next page for the conducting pattern). How is your conducting different from that of “Ase’s Death”?

*faster (most of the time)

* louder (bigger motions)

*staccato (jumpier)
John Williams was born on February 8, 1932, in Floral Park, New York. In 1948 John moved with his family to Los Angeles, California. He later attended college near his home in Los Angeles where he began to study composition. After college he was drafted into the United States Air Force where he had the opportunity to arrange music for, and conduct the Air Force band.

In 1954, when his service ended, Williams moved to New York City and enrolled in the Juilliard School of Music. After completing his education at Juilliard, Williams moved back to Los Angeles to begin working as a film studio orchestrator. Eventually he was given the opportunity to compose the theme to the television series *Lost in Space*. For Williams, this marked the beginning of a career that has spanned six decades producing some of our best music for film.

His film scores include:
- *Jaws* (1975)
- *Star Wars* (1977)
- *Close Encounters of the Third Kind* (1977)
- *Superman* (1978)
- *Home Alone* (1990)
- *Jurassic Park* (1993)
- *War of the Worlds* (2005)

In total John Williams has received 5 Academy Awards and 45 Academy Award nominations. Together with composer Alfred Newman, John Williams is the second most nominated individual after Walt Disney.

John Williams currently lives in California.
Pizzicato Polka

The polka is a lively Central European dance and also a genre of dance music familiar throughout Europe and the Americas. It originated in the middle of the 19th century in the Czech lands derived from the sounds of traditional farm equipment and is still a common genre in Lithuanian, Czech, Croatian, Slovenian, Polish, German, Hungarian, Austrian, Italian, Ukrainian, Belarusian, Russian, and Slovakian folk music. Versions are also found in the Nordic countries, the British Isles, The United States, and Latin America, especially Mexico.

The Polka was introduced into the ballrooms of France and England in 1843. The Times of London described it as embracing the "intimacy of the waltz combined with the vivacity of the Irish jig". It's hard to imagine a time when the quick little closing half step was a novelty, yet from it, the dance was named. Polka, from the bohemian word pulka, which means half, refers to the little half step or close-step that is characteristic of this dance. One of the easiest ways to understand the rhythm of the Polka is from this children's song:

Polka!

In light classical music, many polkas were composed by both Johann Strauss I and his son Johann Strauss II. The polka was also a further source of inspiration for the Strauss family in Vienna when Johann II and Josef Strauss wrote one for plucked string instruments (pizzicato).
Johann Strauss – “Pizzicato Polka”

**ACTIVITY:**

1. Ask the class if it knows what a “polka” is? *(dance)*

   Where might students hear a polka being played? *(wedding, Oktoberfest)*

2. Listen to Strauss’ “Pizzicato Polka”

   Is this music - **loud/soft; smooth/jagged; fast/slow**?

3. Circle the name of the section of the orchestra that you hear playing this piece?

   **WOODWINDS**

   **PERCUSSION**

   **BRASS**

   **STRINGS**

4. Show a picture (see next page) and make a list of the instruments found in the string family.

   *(violin, viola, cello, bass, harp)*

5. How is the sound usually produced on a string instrument?

   *(by drawing a bow across the string and letting it vibrate)*

   How is the sound being created in this piece?

   *(by plucking the string and letting it vibrate)*

   This is called **pizzicato**.

6. Write on chart paper the words that describe the sound produced when played **pizzicato**.?
The String Family in an Orchestra
Johann Strauss II's Frühlingsstimmen (Voices of Spring) is one out of a handful of the most famous waltzes ever created by Strauss. Composed in 1882, Strauss' Voices of Spring Waltz has been captivating audiences ever since. The Voices of Spring Waltz was originally written to include a soprano solo - most likely for Bianca Bianchi, a talented and well-known soprano during the time of Strauss. However, its Viennese debut was ill-received. It wasn't until the waltz was performed in Russia that it gained its much deserved attention.

Johann Strauss II

Frühlingsstimmen (Voices of Spring)

Biography

Johann Strauss II (October 25, 1825 – June 3, 1899; was an Austrian composer of light music, particularly dance music and operettas. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime, he was known as "The Waltz King", and was largely responsible for the popularity of the waltz in Vienna during the 19th century.

Some of Johann Strauss's most famous works include the waltzes The Blue Danube, Kaiser-Walzer, Tales from the Vienna Woods, the Tritsch-Tratsch-Polka, and the Pizzicato Polka (also performed on this concert).
Johann Strauss– “Voices of Spring”

ACTIVITY:

1. A waltz is a dance in 3/4 time. A waltz can often move quite quickly making the music feel like it is really in 1 beat to a measure.

   Put beat 1 on your thighs and beats 2-3 on your shoulders.

   If it seems too fast, just put beat 1 on your thighs

2. Try to conduct the 3/4 pattern while listening to this piece.
"Entrance of the Gladiators" or "Entry of the Gladiators" (Czech: Vjezd gladiátorů, German: Einzug der Gladiatoren) is a military march composed in 1897 by the Czech composer Julius Fučík. He originally titled it "Grande Marche Chromatique," reflecting the use of chromatic scales throughout the piece, but changed the title based on his personal interest in the Roman Empire.

Julius Arnost Wilhelm Fučík (18 July 1872 – 15 September 1916) was a Czech composer and conductor of military bands. Fučík spent most of his life as the leader of military brass bands. He became a prolific composer, with over 300 marches, polkas, and waltzes to his name. As most of his work was for military bands, he is sometimes known as the "Bohemian Sousa".

Today his marches are still played as patriotic music in the Czech Republic. However, his worldwide reputation rests on one work: his Opus 68 march, the Entrance of the Gladiators (Vjezd gladiátorů), which is universally recognized as the theme tune of clowns in a circus. (This march is also known by the title Thunder and Blazes.)
Julius Fucik – “Entrance of the Gladiators”

**ACTIVITY:**

1. Where might you hear this march being played? *(circus, carnival)*

2. The instruments of this orchestra give the march lots of colour! On the next page, can you **LABEL** some of the instruments that you hear? *(trumpet, trombone, cymbal, snare drum, wooden xylophone, saxophone, clarinet, flute, piccolo, tuba)*

3. March around the room to this music accenting the first step of each 4.

Now conduct this march in 4/4 time *(see pattern below)*. How is your conducting the same/different from that of the “Raiders March,” “Imperial March” and “Ase’s Death?”

* faster / slower / both?
* louder / softer / both?
* staccato / legato / both?
LABEL some of the instruments that you hear in the music:
“Imperial March” from *Star Wars*

"The Imperial March (Darth Vader's Theme)" is a musical theme present in the Star Wars franchise. It was composed by John Williams for the film *Star Wars Episode V: The Empire Strikes Back*. Together with Yoda's Theme, the Imperial March was premiered on April 29, 1980.

"The Imperial March" is sometimes referred to simply as "Darth Vader's Theme." In the movies (except for *Star Wars Episode IV: A New Hope*), the march is often played when Darth Vader appears.

Williams is adopting a style developed by Wagner, where music themes are associated with specific onstage characters. These themes are referred to as "leitmotifs".

**Terms:**

**Leitmotifs:**
These musically represent an action, object, emotion, character or other subject mentioned in the text and/or presented onstage.

**References:**

*YouTube:*
Click on "Imperial March" to see live performances of this

**Composing Music for Film**

John Williams says of Star Trek, “I think the film was finished when I first saw it, with the exception of some special effects shots that would have been missing. I remember some leader in there where it would say "spaceships collide here," "place explosion here," this kind of thing. But they were measured out in terms of length so that I could time the music to what I hadn't in fact specifically seen.

The first chore I really had was to spot the music of the film with George Lucas, which is to say sitting with him deciding where we would play the music and what its particular function would be for each scene.

Along with others involved with the film, I was surprised at what a great success it was. I think we all expected a successful film. In my mind I was thinking of it as a kind of Saturday afternoon movie for kids really, a kind of popcorn, Buck Rogers show. A good, you know, sound and light show for young people, thinking that it would be successful, but never imagining that it would be this world-wide international success, and never imagining and even expecting that the sequels would (a) be along and (b) be as successful as they all were.”
John Williams – “The Imperial March” from *Darth Vader’s Theme*

**ACTIVITY:**

1. Have the class listen to “Darth Vader’s Theme.”

2. What techniques did John Williams use in his music to describe Darth Vader? Write a short paragraph describing the kind of character Darth Vader is from listening to the music.

3. Circle the words from below that best describe this music:

- STRONG
- SOFT
- ACCENTED
- LEGATO
- QUICK
- JAGGED
- SCARY
- SMOOTH
- OSTINATO
- SEQUENCES
- MAJOR KEY
- PERCUSSIVE
KWS Education Programs—What We Do

Kindercornet Series
These programs for children ages 3 months to 4 years are developed and presented by KWS musicians at the Conrad Centre for the Performing Arts. New this season: Music For Young Children offers pre-concert classes. This series is repeated at River Run Centre in Guelph.

School Concerts
Each season, elementary school students in grades 1 – 3 and 4 – 6 come to the Centre in the Square to see an hour-long, full orchestra educational concert, free of charge. The content of each concert has been developed by our Educator in Residence to tie into the Ontario Ministry of Education Curriculum. A set of 6 unique concerts are now offered on a 3-year cycle for grades 1 to 3 and grades 4 to 6 so that students have an opportunity to see a unique concert each year. The KWS provides supplementary materials for teachers as well as in-classroom visits by musicians before and after the concert experience.

Youth Orchestra Program (YOP)
Music students ages 5 up through 23 can participate in the Kitchener-Waterloo Symphony Youth Orchestra Program which is now comprised of five ensembles: Preludium Strings, Youth Strings, Youth Sinfonia, Valhalla Brass and the senior Youth Orchestra. Each ensemble is led by a professional musician/conductor. This nationally acclaimed program provides a training ground for future generations of musicians. Through its programs, students develop their instrument technique, communication, team work, leadership and performance skills. There are four YOP concerts at the Centre in the Square and Conrad Centre per season, side by side opportunities with the KWS and Wilfrid Laurier University Symphony Orchestra, and a range of outreach and education concerts around the Region. Touring and exchange opportunities are offered as they arise.

Family Series
The Family Series is an engaging concert experience designed for ages 4 – 12. Conductor and host, John Morris Russell, has designed this set of 3 concerts to entertain and illuminate. Each concert includes a wide range of activities and explorations in the KW Art Gallery and Centre in the Square lobbies prior to the start of each concert.

Generations
The Generations Series tells the story behind the music, as Music Director Edwin Outwater leads the orchestra on an exploration of the masterpieces of classical music. This series targets ages 10 and up in four Sunday afternoon concerts.

Symphony @ Work
This program is offered to students in grades 7 & 8. Students attend a brief portion of a KWS rehearsal and then go on a guided tour to meet the people behind the scenes. From learning about the conductor, the marketing director to learning what a stage crew does, this program gives students a glimpse of the wide range of distinct careers under one roof.

Design a Concert
This program gives selected high school students an opportunity to work under the mentorship of KWS staff to develop and run their own KWS concert. Students gain an understanding of all aspects of programming, marketing, sponsorship and stage production, with lots of hands-on practical experience. This teaches general project management as well as specific skills required to launch any event.

Unlocking the Music (Preludes)
The KWS provides informative presentations that tie into the music on KWS concerts and classical music appreciation in general. These presentations will be in a variety of formats and take place in various locations in the region.

High School Music Programs Partnership
Edwin Outwater makes a point of visiting area high schools to work with music students and their teachers. KWS musicians also participate in mentoring programs by rehearsing with high school and university orchestras.

COMMUNITY PROGRAMS

Pathways to Education
This program, based on a model from Toronto’s Regent Park neighbourhood, adds a music component to the successful Pathways to Education after-school program. The KWS will offer several components to the participating high school students: guest passes to select KWS concerts; music appreciation workshops; and music instrument and vocal lessons – all offered free of charge. This is an interest-based mentoring program offered to high school students in 2 underserved Kitchener neighborhoods.

Sunnydale Community Centre
The Sunnydale Community Association has provided programs to an underserved neighbourhood in Waterloo since 1997. The KWS has been invited to send small groups of musicians to perform outdoors during food distribution, or larger concerts in a nearby school. In addition, groups from this community will be invited to see selected KWS concerts and take guided tours of the Conrad Centre during the season.