



**Ann Arbor Symphony Orchestra**

★ **2016 Middle School**

**Youth Concert**

**Teacher Resource Materials**



**Ann Arbor Symphony Orchestra**  
*Arie Lipsky, Music Director*

## Acknowledgments

The Ann Arbor Symphony Orchestra is grateful to the area music and classroom teachers, school administrators, and teaching artists who have collaborated with the Symphony on this Youth Concert and the accompanying resource materials. We recognize the following major donors for their support of the 2016 Middle School Youth Concert.



Worthington Family Foundation

### **The following people have contributed to the creation of these materials:**

Emily Kuret  
Rachael Nakoski  
Juliana Patselas  
Sarah Ruddy

Cover Image courtesy of Michael Miller.  
“stars” by Lilit Kalachyan from [thenounproject.com](http://thenounproject.com)  
“grass” by Zahi Asa from [thenounproject.com](http://thenounproject.com)  
“Fox” by Richard Slater from [thenounproject.com](http://thenounproject.com)

Ann Arbor Symphony Orchestra  
220 E. Huron, Suite 470  
Ann Arbor, MI 48104  
734-994-4801  
[info@a2so.com](mailto:info@a2so.com)  
[www.a2so.com](http://www.a2so.com)

© 2015 Ann Arbor Symphony Orchestra. All rights reserved.



## Table of Contents

Introduction .....	4
How to use these materials .....	5
Student Pages .....	6
Overview .....	7
Chambers, <i>The Tall-Eared Fox and the Wild-Eyed Man</i> .....	8
Mendelssohn, Finale from <i>Violin Concerto</i> .....	10
Hannah White .....	11
Holst, <i>The Planets</i> .....	13
About the A <sup>2</sup> SO .....	20
The Concert Experience .....	21
Glossary .....	22
Classroom Activities .....	24
Chambers, <i>The Tall-Eared Fox and the Wild-Eyed Man</i> .....	25
Mendelssohn, Finale from <i>Violin Concerto</i> .....	29
Holst, <i>The Planets</i> .....	32
Concert Program .....	34

# Introduction

Dear Teachers,

The music on this concert captures what we might call “heaven and earth” or “the celestial and the mundane.” It shows that composers take inspiration both from things far away and unimaginable and from the things of everyday life.

Evan Chambers’ *The Tall-Eared Fox and the Wild-Eyed Man* was inspired by a simple walk in the country. A wild animal and a passing farmer inspired this exquisite orchestral piece that draws on folk music, the music of the people.



On the other hand, Holst’s *The Planets* is all about imagining what is out there beyond our grasp. He was inspired by the planets: the celestial bodies, the gods that they are named after and their role in astrology. He’s looking to the skies and to personalities who are bigger than life in his vast orchestral suite.

And then there is the Mendelssohn *Violin Concerto*, a piece that has been tackled by every virtuoso violinist since its composition. It would have been played by the famous virtuosos of the Romantic era like Niccolò Paganini. Such musicians were believed to straddle heaven and earth, to hover between the human and the divine. Audiences believed their talents to be somehow supernatural.

How wonderful it is to be able to expose young students to this diversity of inspiration. At this concert, they may be blown away by the experience of sitting in Hill Auditorium and hearing the heavenly sounds of a live orchestra and an exceptionally talented young violinist. But at the same time, I hope they see that the musicians and the composers are real people who have worked hard to arrive on this stage. I hope that when they come to the Ann Arbor Symphony’s first-ever Middle School concert in April, they will feel that they too are hovering somewhere between heaven and earth.

Thank you for being a part of our first Middle School Youth Concert. I’ll see you at the Symphony in April!

Sarah Ruddy  
Director of Education and Outreach  
Ann Arbor Symphony Orchestra

# How to Use These Materials

PDFs of these materials are available for download at: [www.a2so.com/teacher-resources/](http://www.a2so.com/teacher-resources/)

The materials for this concert have been developed with the Middle School audience in mind. The pieces on the concert are longer and more complex than those for our Elementary-aged audiences. And the concepts included in this book are a bit more sophisticated and get a little more into the meat of the music. You'll find activities that tackle the basics of musical form; there's more history and context; and some of the activities assume the students are beginning string players, capable of playing simple melodies.

This booklet of resource materials is divided into two large sections:

**Starting on page 6, you'll find Student Pages.** These pages, written to the student audience, could be copied and distributed for students to read and work through on their own. Even better, students can download and view them as PDFs on their computers or tablets and access recordings of the music using the included hyperlinks. The Student Pages include program notes for each piece and activities to "dig a little deeper" on their own. If you have time, you might assign them one of these extension activities to do at home and then have them present it to the class. The Student Pages end with information about the Ann Arbor Symphony, the concert experience, and a glossary of musical terms used throughout these materials.

**The next big section, which begins on page 24, includes classroom activities.** These are activities that you can pick and choose from to further familiarize your students with the concert repertoire. There are activities that deal with the idea of "program music," the opportunity to play and dance an Irish jig, and exercises to get acquainted with the themes and forms of some of the pieces.

Throughout, you'll find links to video and audio recordings. These materials are available as PDFs on our website ([www.a2so.com/teacher-resources/](http://www.a2so.com/teacher-resources/)) so that you can easily click on the hyperlinks throughout the text to access video and audio recordings as you teach.

Since this is our first year presenting a Middle School Concert, we would love to hear how you like these materials. Please let us know if the concepts are too easy or too advanced, if the amount of material is too much or too little, and if these materials were helpful in preparing your kids for the concert or following up with them after. Your feedback is so valuable as we constantly strive to improve this, and all of our education programs.



Ann Arbor Symphony Orchestra  
2016 Middle School Youth Concert

# Student Pages



# Overview

The music on this first-ever A<sup>2</sup>SO Middle School Youth Concert spans 150 years of composition: from Mendelssohn's *Violin Concerto*, composed in the middle of the Romantic period, to Chambers' *Tall-Eared Fox*, composed at the end of the 20<sup>th</sup> century.

## 1607: People first began organizing musicians into orchestras

People have been making music on instruments for longer than we'll ever know. But it was Claudio Monteverdi, an Italian composer, who first began organizing those musicians into a group called an orchestra. Like today's orchestras, Monteverdi's orchestras consisted of musicians grouped into sections by instrument, and most of those instruments were bowed string instruments.

## 1844: Mendelssohn composed *Violin Concerto, Op. 64*

Thanks to composers like Haydn, Mozart and Beethoven, the symphony orchestra was well established by the time Mendelssohn was composing in the 19<sup>th</sup> century. He was working during the *Romantic period*. This was a time in music history when people liked music that was emotional, dramatic and imaginative. Composers often based their music on stories, poems or other non-musical ideas. And audiences went crazy over extremely talented musicians, or *virtuosi*.

## 1914 - 1916: Holst composed *The Planets*

Holst wrote *The Planets* right at the point when the *Romantic period* was coming to an end. In the first 14 years of the 20<sup>th</sup> century, composers were writing really big pieces of music for huge symphony orchestras. *The Planets* appeared at the tail end of this trend. In 1914, with the start of World War I, everything changed. As men and women turned their attention towards the war, they turned away from huge concerts by large performing groups. Most of the music composed and performed during World War I and World War II is smaller and more conservative than what came before it.

## 1931: Ann Arbor Symphony Orchestra performed its first concert

In 1842, the New York Philharmonic became America's first professional orchestra. Through the end of the 19<sup>th</sup> century, other cities followed suit: Saint Louis in 1880, Detroit in 1887, Chicago in 1891. After being founded in 1928, the Ann Arbor Symphony Orchestra offered its first major concert program in 1931. Today, professional symphony orchestras are a part of the cultural life of most large and mid-sized American cities.

## 1994: Chambers composed *The Tall-Eared Fox & The Wild-Eyed Man*

At the end of the 20<sup>th</sup> century and through today, composers draw from all different styles and influences to compose music for symphony orchestra. There is no one style that dominates. Some composers write *minimalist music*, where just a few small musical ideas unfold slowly over a long period of time, creating a trance-like mood. Others are harkening back to music of the Classical and Romantic periods to create what we call *Neo-Classical* or *Neo-Romantic music*. And many composers look to other musical styles for inspiration: music of other countries and cultures, or folk, popular and rock music from their own culture. Some even include electronic instruments and other modern technology. In the composition of new music, almost anything goes.

## 2016: A<sup>2</sup>SO performs first Middle School Youth Concert

The A<sup>2</sup>SO has been performing daytime youth concerts for students in Southeast Michigan for decades. This year marks our first concert specifically for middle school students. We are so glad you will be a part of it!

# Evan Chambers

## The Tall-Eared Fox and the Wild-Eyed Man



### About the Piece:

*The Tall-Eared Fox and the Wild-Eyed Man*

Chambers' music often draws from music of other cultures. He has been influenced by music from Albania and Pakistan, and by polkas and Irish *jigs*. Chambers writes that the inspiration for *The Tall-Eared Fox and The Wild-Eyed Man* came while he was traveling in Wales:

"I happened to see a fox with very tall ears standing with his nose to the wind in a field by the ocean. Later, while walking down a steep back road I was passed by a farm cart, in which was a man with the wildest eyes I have ever seen. He was standing up, facing the rear of the wagon with his head thrown back, his long, knotted hair streaming, swaying violently from side to side with his arms outstretched, looking right at me, and he was laughing. It struck me as an admonition that we should live life like we make music, with love, a deep sense of the simple and overwhelming beauty around us, and with wild abandon."

In this piece, Chambers uses two Irish jigs to depict the characters of a tall-eared fox and a wild-eyed man.

**Did you know?**  
Besides being a composer and a teacher, Chambers is also a traditional fiddler.

### About the Composer

Evan Chambers was born in Alexandria, Louisiana, in 1963 and grew up in Dayton, Ohio. He discovered music as a viola player in his high school orchestra. As a sophomore, Chambers began lessons and earned a seat in the local youth orchestra. Through this experience, the young composer fell in love with music and decided to pursue a degree in viola performance at Bowling Green State University. Afterward, Chambers began composing as a graduate student, discovering Irish folk music around the same time.

Many of Chambers' works reveal his deep connection with the natural world. His recent works are often concerned with creating an awareness of the beauty and fragility of local eco-systems and the urgent need to protect them. To hear more of his compositions, including *Watershed*, which was commissioned by the A<sup>2</sup>SO in 2009, go to [www.evanchambers.net](http://www.evanchambers.net).

Today, Chambers is a composer and a Professor of music composition at the University of Michigan. He hopes that he is known as a composer who pours his heart into every piece of music that he writes.



# Dig a little deeper into The Tall-Eared Fox

Evan Chambers, like many other modern-day composers, blends classical music with other styles, in this case traditional Irish music. Below are some examples of musicians who have blended different styles of American folk music with the classical tradition.

## **Bela Fleck and Chris Thile:**

*Scarlatti: Keyboard Sonata in C Major K. 159*

<http://youtu.be/iMh22OjyG40>

## **Mark O'Connor:**

*Fiddle Concerto*

<https://youtu.be/7yQrEyQZr9c>

## **Chris Thile:**

*Bach, Sonata No. 1*

<https://youtu.be/cxsqtoNTLTo>

## **Bela Fleck:**

*Concerto for Banjo and String Quartet*

<https://youtu.be/EHElBftCkSQ>

## **Mark O'Connor, Yo-Yo Ma and Edgar Meyer:**

*Appalachian Waltz*

<https://youtu.be/vguZmqHJ6OA>

## **Yo-Yo Ma, Edgar Meyer, Chris Thile And Stuart Duncan:**

*NPR Music Tiny Desk Concert*

<https://youtu.be/O7EcT5YzKhQ>



## **Activity**

Do a short research project on one of these so-called “*crossover*” artists (or another one of your choosing):

- Present a short biography of the musician(s),
- Explain why he or she creates “crossover” music,
- Describe one piece of their music, outlining which of its musical elements sound like they come from the folk or traditional style, and which come from the classical style.

# Felix Mendelssohn

## Finale from Violin Concerto, Op. 64

**Did you know?**  
Mendelssohn was one of the first composers to use a baton while conducting.



### About the Composer

Born in Germany in 1809, Mendelssohn was a child prodigy. He began taking piano lessons at age six and gave his first public concert at age nine. Between the ages of 12 and 14, he wrote 12 string *symphonies* to be performed at his parents' parties. He published his first piece of music – a piano quartet – at age 13 and composed his first symphony when he was 15. The most successful work of his teenage years was music to accompany Shakespeare's play, *A Midsummer Night's Dream*. This music is still frequently performed by orchestras. Despite his early death at age 38, Felix Mendelssohn was one of the first significant Romantic composers of the 19<sup>th</sup> century.

Felix was not the only musical genius of his family. His sister Fanny was equally talented. Because composing was not an acceptable career for women at the time, she was forced to give up her dreams of becoming a professional musician, though she continued to compose. Some of the music published under Felix's name was actually written by Fanny. In fact, the Queen of England once told Felix what her favorite piece of his music was, and it turned out to be one of Fanny's compositions.



### About the Piece:

*Violin Concerto, 3rd movement*

A *violin concerto* is a piece of music written for solo violin with an orchestra. In a concerto, the soloist (in this case, the violinist) and the orchestra can interact in different ways: the soloist could play alone, the orchestra could play alone, the orchestra could play something to support the soloist, or the soloist could join in like a member of the orchestra. Concertos usually have three movements. At the concert, you will hear the *finale*, or final movement, of Mendelssohn's *Violin Concerto*.

Mendelssohn's *Violin Concerto* was the last piece that the composer wrote for large orchestra. It took Mendelssohn six years to write it and it remains one of the most often-played concertos for violin. In this piece, Mendelssohn did something innovative: he wrote the three movements *at-taca*, meaning there is no break between them. He did this to keep the audience from clapping between the movements.



# Hannah White



Hannah White, age 15, has been playing the violin for seven years. She is in her fifth year as merit scholarship recipient and member of the Music Institute of Chicago's Academy, a pre-college training program for highly gifted musicians where she studies with MIC artist faculty members Almita Vamos and Dr. Hye-Sun Lee.

She has performed solo with many orchestras including the Milwaukee Symphony Orchestra, Madison Symphony Orchestra, Sphinx Symphony Orchestra, Oistrach Symphony Orchestra, Milwaukee Youth Symphony Orchestra Senior Symphony, Music Institute of Chicago Academy String Orchestra, Milwaukee Youth Symphony Orchestra String Orchestra, and Waukesha Area Youth Orchestra.

Hannah has also won numerous competitions. She has been a member of the Milwaukee Youth Symphony Orchestra String Orchestra, Philharmonia, and made the rare jump to Senior Symphony at age 11.

Some additional highlights of Hannah's musical career include performing solos for Governors and international Generals and Delegates, and being featured on Chicago's WFMT's 98.7fm Introduction Program.

When not playing her violin, you'll find Hannah baking, fishing, biking, golfing, reading her Bible, and raising her egg-laying chickens. Hannah enjoys bringing the gift of music to people!

Watch Hannah White perform at the 2015 Sphinx Competition: <https://youtu.be/VP47t-uAnBg>

# Dig a little deeper into Mendelssohn's Violin Concerto

## Virtuosi Then and Now

*Virtuosi* are exceptionally talented musicians. They often tour the world playing recitals or performing as soloists with different orchestras, where they wow audiences with fast technique and beautiful tone.

The idea of the virtuoso musician gained prominence during the *Romantic period* of music in the 19<sup>th</sup> century. During this time, people valued the idea of personal expression through music. They believed that very talented musicians were able to reach a heightened emotional state that most people cannot achieve. Virtuoso pianists and violinists of the 19<sup>th</sup> century were like popular music stars today. Devoted fans would scream and faint in their presence and audiences would collect momentos of their favorite musicians.

Still today, people often go to orchestra concerts to hear their favorite virtuoso performers.

## Activity

### Choose a virtuoso musician.

This could be someone who lived in the past like Frederic Chopin, Arcangelo Corelli, Glenn Gould, Jascha Heifitz, Myra Hess, Vladimir Horowitz, Fritz Kreisler, Franz Liszt, Niccolò Paganini, Maud Powell, Arthur Rubinstein, Pablo de Sarasate, Clara Schumann, or Giuseppe Tartini. Or someone modern like Itzhak Perlman, Yo-Yo Ma, Martha Argerich, Daniel Barenboim, Lang Lang, Anne-Sophie Mutter, Joshua Bell, or Mitsuko Uchida.

### Do a little research about your chosen virtuoso to answer the following questions:

- How old were they when they had their first performance?
- Did they go to a regular school? What was their childhood like?
- Are/Were their parents or other family members musicians?
- What do/did they like about being a soloist?
- Do/Did they have a specialty, like a composer or piece that they are known for performing?
- Do/Did they have any strange habits related to their practice or performance?
- Do/Did their performances cause their fans to do anything interesting?



# Gustav Holst

## The Planets

**Did you know?**

When people would ask Holst for an autograph, he would hand them a piece of paper that stated that he didn't give autographs.



### About the Composer

Holst was born to a musical family, so it was no surprise when he started composing and studying violin and piano as a child. Unfortunately, he was always sick. He had poor eyesight, asthma, and constant pain in his hands. The pain in his hands caused him to give up piano playing when he was still a young man, so he decided to take up trombone instead. He thought the trombone wouldn't cause such pain and it might help to strengthen his lungs. He helped to pay for college by performing in orchestras, but Holst ultimately made a career of teaching and composing.

With the onset of World War I, Holst was asked to write music for military bands. An excellent trombone player and admirer of folk music, Holst wrote his first major composition through this appointment: the *First Suite in E-Flat*. This was soon followed by the *Second Suite in F* and over 200 other compositions, though none were particularly successful. Holst is best known for *The Planets*. This work made him famous, but he hated the attention it brought him.

Propelled to fame by the success of *The Planets*, Holst traveled to America as a visiting conductor. Holst even made it to Ann Arbor, where he was offered a position at the University of Michigan's School of Music. Holst turned down the job because he felt he didn't have enough energy to do it well.

### About the Piece: *The Planets*

*The Planets* is a *suite*: a set of orchestral pieces or movements performed on a concert. This suite has seven movements, four of which will be performed on the concert.

Holst's interest in *astrology* – the study of the movement and position of moons, planets and stars and their spiritual effect on people – inspired him to compose *The Planets*. Each of the seven movements depicts the ideas and emotions associated with a planet's effect on people. There is no movement for Earth since astrology is concerned with how the other planets affect Earth. And because it was written in 1917, *The Planets* does not include a movement for Pluto as it had not been discovered yet! Prior to its classification as a Dwarf Planet, composer Colin Matthews wrote a movement for Pluto to complete the suite.

The movements' titles give a brief idea of the emotions and ideas associated with each planet:

1. Mars, the Bringer of War
2. Venus, the Bringer of Peace
3. Mercury, the Winged Messenger
4. Jupiter, the Bringer of Jollity
5. Saturn, the Bringer of Old Age
6. Uranus, the Magician
7. Neptune, the Mystic

# Dig a little deeper into Holst's *The Planets*

## *The Planets* in Popular Culture

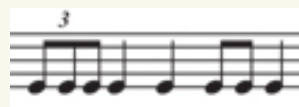
Holst's *The Planets* is one of those pieces of Classical music that is frequently heard outside the concert hall. It has been used in soundtracks, for commercial jingles, and at public events. The music from Jupiter was played when Princess Diana walked down the aisle on her wedding day and in a commercial for Reese's Peanut Butter Cups: <https://youtu.be/C2XTyjDseEs>

Even more interesting is that composers have often borrowed some of the musical ideas that Holst came up with to use in their own compositions. Listen to *The Planets* and some pieces inspired by it. In each case, see if you can hear what the composer borrowed from Holst.

Mars



Mars



<https://youtu.be/Jmk5frp6-3Q>

Star Wars Imperial March

<https://youtu.be/hNv5sPu0C1E>

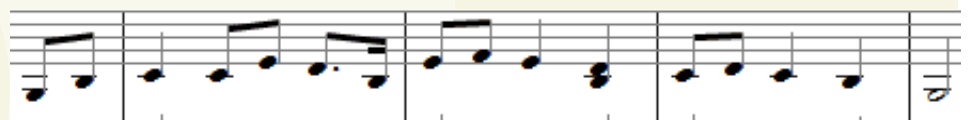
Super Mario Bros. Airship Theme

<https://youtu.be/MynpKYmBgxM>

Jupiter



Jupiter



<https://youtu.be/Gu77Vtja30c>

Rugby World Cup Theme

<https://youtu.be/zdBR4J8nxAo>

# The Planets Listening Maps

## Mars Listening Map

Sometimes composers and music analysts give titles to musical themes to help remember them. Just as the title of a piece or movement gives us a clue about the music, the names given to themes tell us what we might expect.

The title Mars signifies not only the planet, but also the god of the same name, “The Bringer of War” in *Roman mythology*. See if you can hear any musical elements that remind you of war when you listen to the piece. The Mars Listening Map on the next page offers some titles for the *themes* – or smaller bits of music – within this movement.

**Do you agree or disagree with the titles given to each theme? What do you picture or think of for each of the themes in the music?**

The diagram illustrates various musical themes from the Mars movement. It includes:

- Theme 4 "Triumph"** (2:37)
- Theme 3** (2:15)
- Theme 2 "Space Exploration"** (1:28)
- Theme 1 "Lift-off" / "Space"** (0:15)
- Launchpad**
- Theme 1 "Lift-off"** (0:09)
- Theme 2** returns and *crescendos* and *decrescendos* eerily as we explore a new atmosphere. (5:16)
- Theme 1 "Lift-off"** rhythm returns // announcing trouble! Receiving laser combats! (4:17)
- Parts of Themes 1** (4:23) & 3 (5:00)
- Theme 1** rhythm and **Theme 2** combine as we hurtle towards Mars. It looks like it's going to be a crash landing! (5:16)
- ff** untamed chords We made it! We have successfully landed on Mars! (6:00)
- Theme 5 "Frenzy"** There is a flutter of activity and scurrying as the rocketship opens. Something else is among us! (6:27)
- Here is a link to a recording of Mars: <https://youtu.be/Jmk5frp6-3Q>
- Theme 1** rhythm returns, fragmented, as we encounter martians who aren't pleased that we've landed on their planet. It's a standoff! What will happen next? (6:34)
- "Fourth from the sun is planet Mars." **START HERE!**

**Listen through the movement and follow along with the Listening Map on page 16.**

<https://youtu.be/Jmk5frp6-3Q>

## Venus Listening Map

The title Venus represents the planet as well as the Roman goddess Venus, “The Bringer of Peace,” who is associated with love, beauty, and desire. Venus restores peace and harmony. This movement has an unmistakable calming air to it, in contrast to that of the previous Mars.

**What musical elements does Holst use for the peaceful Venus to make it sound so completely different from his warrior, Mars?**

The diagram shows musical themes for the Venus movement, specifically for Solo Violin and Solo Oboe. It features:

- Solo Violin** and **Solo Oboe** parts.
- Themes labeled **A**, **B**, **A**, **B**, and **A**.
- Time markers: 0:07 m. 1, 2:04 m. 30, 4:34 m. 85, 5:33 m. 99, 6:19 m. 116.

**Listen through the movement and follow along with the Listening Map on page 17.**

<https://youtu.be/Gu77Vtja30c>



**Theme 4 "Triumph"**  
(2:37)



**Theme 3** (2:15)



**Theme 2 "Space Exploration"** (1:28)

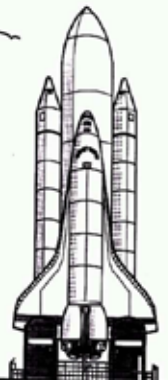


*fff* chord signals the rocket breaking through the atmosphere and arriving in space. (1:23)

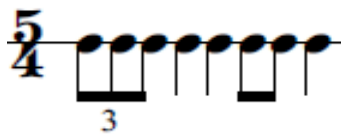
**Theme 1 "Lift-off" / "Space"** (0:13)



**Launchpad**



**Theme 1 "Lift-off"** (0:09)



"Fourth from the sun is planet Mars."

**START HERE!**

**Theme 2** returns and *crescendos* and *decrescendos* eerily as we explore a new atmosphere. (3:16)

**Theme 1** "lift-off" rhythm returns *fff* announcing trouble! Receiving laser combat! (4:17)

Parts of **Themes 1** (4:23) & **3** (5:00)

**Theme 1** rhythm and **Theme 2** combine as we hurtle towards Mars. It looks like it's going to be a crash landing! (5:16)

*fff* sustained chords  
We made it! We have successfully landed on Mars! (6:00)

**Theme 5 "Frenzy"**

There is a flutter of activity and scurrying as the rocketship opens. Something else is among us! (6:27)

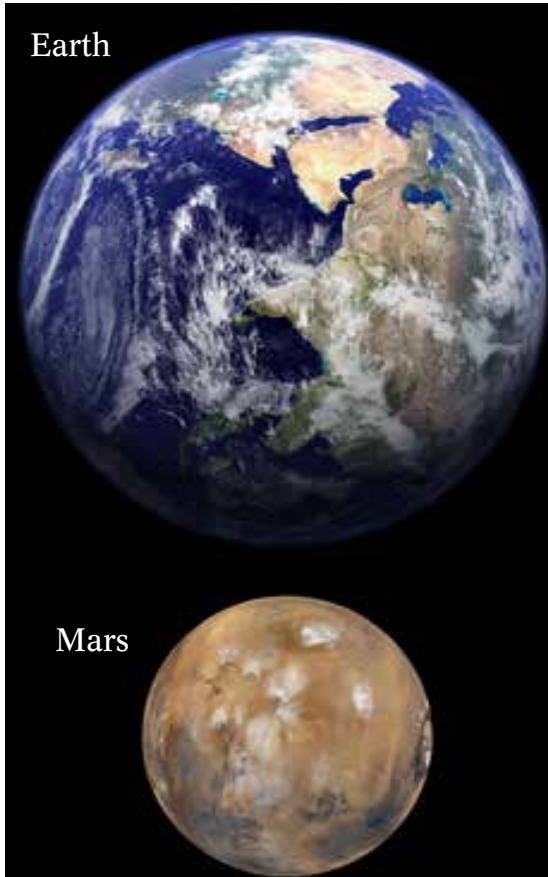


*p* *crescendo*

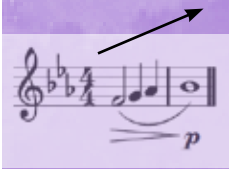
Here is a link to a recording of *Mars*:

<https://youtu.be/Jmk5frp6-3Q>

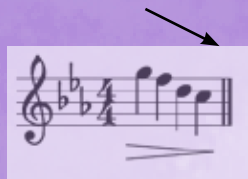
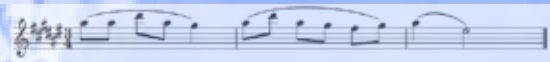
**Theme 1** rhythm returns, fragmented, as we encounter martians who aren't pleased that we've landed on their planet. It's a standoff! What will happen next? (6:34)



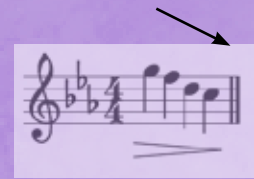
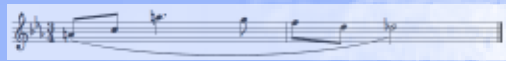




Solo Violin



Solo Oboe



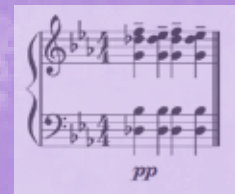
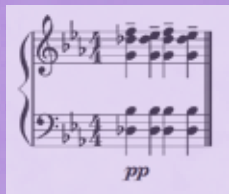
A

B

A

B

A



0:07  
m. 1

2:04  
m. 30

4:34  
m. 85

5:33  
m. 99

6:19  
m. 116

## **The Planets Astrology Quiz**

Holst based each movement of *The Planets* on its astrological meaning. Take the following quiz to find out which movement best fits your life.

### **What word group best describes you?**

- a. Intense, rebellious, athletic, ambitious
- b. Calm, thoughtful, honest, friendly
- c. Funny, creative, outgoing, spontaneous
- d. Optimistic, experienced, laid back, successful

### **How are you with money?**

- a. Impulsive. I'll spend on anything that makes me happy.
- b. Practical, but I'll spend if everyone else is spending. Quality is important to me.
- c. Unpredictable. And I won't buy anything mainstream.
- d. I love giving people gifts. I don't worry about the price that much.

### **What is your dream vacation?**

- a. Cedar Point. I don't have time for vacations.
- b. The library, the beach, or both.
- c. Florida!
- d. An extravagant cruise with all my family and friends.

### **Dream job?**

- a. Being famous for getting into fights with important people.
- b. Teacher, social worker, or diplomat.
- c. I want to travel and meet new people.
- d. Successful business owner.

### **Which of these would be your theme song?**

- a. Any Fall Out Boy song.
- b. "Hallelujah" by Leonard Cohen.
- c. You would have to change the song every few seconds to describe me.
- d. "The Lazy Song."

### **Which of these movies do you like best?**

- a. *Star Wars*
- b. *Titanic*
- c. *Monty Python and the Holy Grail*
- d. *The Princess Bride*

### **In a relationship...**

- a. I tend to push my parents' buttons.
- b. I avoid drama and want to remain friends through it all.
- c. I like to have fun.
- d. I'm pretty serious about finding my soul mate.

*Astrology* is the study of how the planets and other celestial objects influence human behavior. Many people such as the Babylonians, Egyptians, Greeks, Romans, Muslims, Indians, and Chinese were fascinated with astrology in the ancient world. It was so important that calculating the position of the moon was required before performing any complicated medical procedure in 16<sup>th</sup>-century Europe!

Although Holst discovered astrology many centuries later, he studied it with the same motive as the ancient world: to find an explanation for his life and get some answers about the future. He became so serious about it that he would cast horoscopes for his friends.



### **If your answers were...**

#### **Mostly A:**

Your life is influenced by Mars. You tackle each day with drive and energy. Some may see your desire for action as a threat. In any case, your youthful energy is admired by many. Listen for the energetic drive at the start of the movement. Some people have heard it as threatening, calling it “the most devastating piece of music ever written.”

#### **Mostly B:**

Venus has been at work in your life! You take life slowly and calmly, with the people you love by your side. You pride yourself in being a great friend and you’re great at mellowing out your friends who have Mars attributes. You’re honest and don’t hold a grudge. Nothing makes you happier than a peaceful day with your family. Listen for gentle melodies in this movement, and notice how any tension always resolves to serenity.

#### **Mostly C:**

Uranus is your ruling planet. It’s often hard for your friends to describe you because you’re always doing something new! You love telling jokes and being creative, and you’re not afraid to meet new people. You have many passions and sometimes can’t explain how you created something. Listen to how Holst conveys confidence and humor in this movement. The passionately repeated theme in the opening and the movement’s illogical form remind us that there are many forces we cannot see or understand.

#### **Mostly D:**

Your personality is shaped by Jupiter. Your natural wisdom and positivity bring many people to you for advice. You’re often called “lucky.” Your goal in life is to find true happiness and be rich in many ways. However, you probably enjoy leisure time a little too much. Holst’s movement symbolizes the prime of life, and you can hear the mirth and deep joy in the different sections.

**What do you think? Was the quiz accurate? Do you think you are influenced by multiple movements? After writing *The Planets*, Holst ended up denying astrology. How about you?**

# About the Ann Arbor Symphony Orchestra

The Ann Arbor Symphony Orchestra was founded in 1928 by a group of music-loving friends who at first called themselves the “Ann Arbor Community Orchestra.” They offered their first concert in November of 1931. Since then, the A<sup>2</sup>SO has had 13 conductors who have built it up from a group of amateurs in 1931 to a fully professional orchestra in 1986.

Besides performing 6 Main Stage Concerts, 3 Family Concerts, 3 Youth Concerts, and 1 Holiday Pops Concert each year, the A<sup>2</sup>SO provides Education and Outreach programs that reach over 30,000 people in Southeast Michigan every year.

## Meet Some Musicians



My name is **Arie Lipsky**.  
I am the **conductor**.  
I also conduct the **Ashland Symphony Orchestra** and the **Haifa Symphony Orchestra**.  
I started playing the flute when I was **6 years old** and the cello when I was **11 years old**.  
When I’m not conducting, I like to **read, play chess and practice yoga**.

My name is **Becky Bloomer**.  
I play the **trumpet**.  
I started playing when I was in **6th grade**.  
When I’m not performing with the A<sup>2</sup>SO, I am **teaching trumpet to Middle & High school students**.  
I like to **take pictures and watch TV**.



My name is **Tim Michling**.  
I play the **oboe**.  
I started playing when I was **10 years old**.  
When I’m not performing with the A<sup>2</sup>SO, I am **working in the Michigan House of Representatives**, where I assist our state legislature in adopting better laws and policies.  
I like to **read, cook, and learn new things**.

My name is **Kathryn Votapek**.  
I play the **violin** and  
**I’m the A<sup>2</sup>SO’s Associate Concertmaster**.  
I started playing when I was **7 years old**.  
When I’m not performing with the A<sup>2</sup>SO, I am **teaching violin at the University of Michigan**.  
I like to **read, cook, knit, do puzzles, listen to operas and take care of my two kids**.





# The Concert Experience

## Welcome to Hill Auditorium

Hill Auditorium is the main concert hall at the University of Michigan. Hill Auditorium first opened its doors on May 14, 1913. Former University of Michigan Regent Arthur Hill donated \$200,000 and former University Musical Society President Charles Sink raised \$150,000 towards the construction of the concert hall. The hall was designed by the Detroit firm of Albert Kahn and Associates. This architectural firm constructed many notable buildings, including the Rouge River plant in Dearborn, Michigan.

Albert Kahn, in collaboration with noted acoustical engineer Hugh Tallant, set out to develop a hall with perfect acoustics. The idea was to design a massive auditorium where audience members could hear from every seat. The result was an auditorium in the shape of a megaphone, allowing every single audience member to hear the performers clearly. It is said that from the focal point on the stage center, a dime can be dropped and heard in the last row of the balcony.

Hill Auditorium is the largest performance venue on the University of Michigan campus with seating for up to 3,538 audience members. The auditorium itself covers 23,000 square-feet of ground and stands approximately 70 feet high. There are three levels of seating in the concert hall. The concert hall houses a colossal *organ*, manufactured by a Detroit company for the 1893 World's Columbian Exposition in Chicago. It contains 3,901 pipes ranging in size from a drinking straw to a tree trunk.

Some of the world's most famous musicians have performed at Hill Auditorium, including Bruce Springsteen, Melissa Ethridge, Chris Rock, Yo-Yo Ma, Leonard Bernstein, Benny Goodman, Dave Brubeck, Wynton Marsalis, Elton John, The Grateful Dead, Bob Marley, Jimmy Buffet, Lupe Fiasco, and countless others. The Ann Arbor Symphony performs regularly at Hill Auditorium and at the Michigan Theater in downtown Ann Arbor.

## Hold the applause...

Just as people often pause before starting a new sentence or topic of conversation, the orchestra pauses before beginning a new idea. In orchestral music, those pauses happen between *movements*, which are sections of a larger piece. Each movement has its own distinct characteristics: tempo, key, themes, etc. It is customary to not applaud between the movements of a piece so as to not disrupt the flow of musical ideas. You'll know when a piece is over because the conductor will put his or her arms down and turn around to face the audience. That's when the clapping will begin.



## Concert Program

Chambers, *The Tall-Eared Fox and the Wild-Eyed Man*

Mendelssohn, Finale from *Violin Concerto*

Holst, *The Planets*

Mars, The Bringer of War  
Venus, The Bringer of Peace  
Uranus, The Magician  
Jupiter, The Bringer of Jollity

# Glossary

**Absolute music:** Instrumental music appreciated for simply being music. Unlike program music, absolute music refers to no particular story, image or mood.

**Astrology:** The study of the movement and position of moons, planets, and stars and their spiritual effect on people and the world. Astrology is not the same as astronomy, which is the scientific study of the planets, celestial objects, and the physical universe as a whole.

**Asymmetrical time signature:** A time signature with a mixture of two- and three-part beat divisions. Some examples of asymmetrical time signatures are 5/4 and 7/8.

**Attaca:** A musical direction at the end of a movement indicating that the next movement should follow immediately with no break. It means “attack,” as in “attack the next movement immediately!”

**Coda:** The last section of a piece of music. In Italian, coda means “tail.”

**Col legno:** A technique to produce sound on a string instrument by hitting the string with the wood of the bow. In Italian, it means “with the wood.”

**Concerto:** A piece of music for one or more soloists with orchestra. The word “concerto” comes from a Latin word meaning “to work together.”

**Countermelody:** A secondary melody that is played at the same time as the primary, most important, melody.

**Crescendo / decrescendo:** A crescendo is a gradual increase in loudness. A decrescendo is the opposite: a gradual decrease in loudness.

**“Crossover” artist:** A musician who combines classical music with some other style of music. This other style of music is often folk music, either the folk music of a musician’s own culture, or that of another culture.

**Finale:** The last movement of a multi-movement work such as a symphony or concerto.

**Jig:** A traditional dance from the 1400s characterized by lively “jumping” steps. The Irish jig is most popular, and is often accompanied by fiddle and pipes or tin whistle.

**Minimalist music:** Minimalist music is a style of music from the 20<sup>th</sup> century that uses very few – or minimal – musical materials. Musical themes are repeated over and over again and only change gradually.

**Movement:** A large section of a symphony or concerto. A symphony usually has four movements, a concerto usually has three.

**Neo-classical / Neo-romantic music:** Music composed in the 20<sup>th</sup> or 21<sup>st</sup> century that draws heavily from the musical styles and forms of either the classical or romantic period of music.

**Organ:** A keyboard instrument – like a piano – on which sound is produced when air is pushed through pipes.

**Ostinato:** A continuously repeated musical phrase. An ostinato could be a melody or a rhythm.

**Program music:** Music that expresses an extra-musical idea such as a mood, a story, or an image.

**Roman mythology:** Mythology of ancient Rome that includes legends about the Roman gods and traditional stories about the city.

**Romantic period:** An era of musical composition that began around 1800 and ran up until about the start of World War I in 1914. Much of the music played by orchestras today was written during the Romantic period by composers including Beethoven, Chopin, Tchaikovsky, Brahms, Liszt and Mendelssohn.

**Rondo:** A form of music where a repeated section alternates with at least two other sections. It is often represented with the letters ABACA, where A is the section that keeps coming back.

**Suite:** A piece made up of a series of short movements. It originated during the Baroque period, when each movement would have the character of a particular dance.

**Symphony:** A large piece of music for orchestra, usually in four movements.

**Theme:** A distinct, recurring melody in a piece of music.

**Virtuoso / Virtuosi (plural):** An extremely talented performing musician with crowd-pleasing technical and interpretive abilities.



Ann Arbor Symphony Orchestra  
2016 Middle School Youth Concert  
**Classroom Activities**



# Classroom Activities:

## Chambers, The Tall-Eared Fox and the Wild-Eyed Man

### Program Music and Musical Characters

There are many different ways to categorize music. One way is to define it as either *program music* or *absolute music*. *Absolute music* is instrumental music that is simply music, as opposed to *program music*, which expresses an extra-musical idea such as a mood, a story or an image. Works such as Mendelssohn's *Violin Concerto* (or someone's *Symphony No. 1* or *Sonata in A*) are examples of *absolute music*, whereas *The Tall-Eared Fox and the Wild-Eyed Man* (or *The Planets* or *Symphonie Fantastique*) are examples of *program music*.

One device composers of program music use is assigning bits of music (themes or motives) to characters in their musical story. Explore some of the following musical characters with your students and discuss what the musical elements tell us about the characters.

Piece	Character	Link
<i>Peter and the Wolf</i>	<b>The Bird</b>	<a href="https://youtu.be/MfM7Y9Pcdzw?t=3m40s">https://youtu.be/MfM7Y9Pcdzw?t=3m40s</a>
<i>Peter and the Wolf</i>	<b>The Wolf</b>	<a href="https://youtu.be/MfM7Y9Pcdzw?t=11m58s">https://youtu.be/MfM7Y9Pcdzw?t=11m58s</a>
<i>Star Wars</i>	<b>Darth Vader</b>	<a href="https://youtu.be/hNv5sPu0C1E">https://youtu.be/hNv5sPu0C1E</a>
<i>Star Wars</i>	<b>Princess Leia</b>	<a href="https://youtu.be/_D0ZQPqeJkk?t=3m18s">https://youtu.be/_D0ZQPqeJkk?t=3m18s</a>

### Are there any examples of musical characters from music you've played or are working on?

Then listen to *The Tall-Eared Fox and the Wild-Eyed Man*. (You can link to a recording through this page of the composer's website: <http://evanchambers.net/index.cfm?pagename=works>).

Knowing what Chambers has said about his inspiration for the piece (see page 8), why do you think he chose these musical elements for the characters he portrayed in his program music?

### Play and Dance a Jig

Chambers' piece consists of two Irish jigs. He weaves these traditional examples of Irish folk music into this piece of classical music. Use this activity to familiarize your students with the elements of a traditional Irish *jig* so that they might then be able to pick out those elements when they hear Chambers' composition. On the following pages, you will find music for an easy jig called "Trip to Sligo/Swallowtail Jig." Have students play this jig on their instruments, focusing on the quick tempo and lively rhythms that give the jig its character.

### Then, teach students a basic jig step using an online tutorial.

This short video puts three Irish step dance moves – the skip, point-hop-back and side seven – into an 8-measure routine:

<https://youtu.be/oWDxLxFFpZY>

To take this even further, here is a collection of tutorials which could then be combined into other routines:

[https://www.youtube.com/playlist?list=PLVVrsRPIrc-7q5279V05G-noSw\\_wQA-B0\\_](https://www.youtube.com/playlist?list=PLVVrsRPIrc-7q5279V05G-noSw_wQA-B0_)

Divide the class into small groups. Instruct each group to come up with a short dance sequence based on the Irish dance steps seen in the videos. Then, have one group at a time perform their Irish jig while the rest of the class plays the music to accompany them.

# Trip to Sligo / Swallowtail Jig - Jam

## Violin & Bass

Swallowtail Jig Emin D

Swallowtail Jig Emin D

5 Emin D Emin

5 Emin D Emin

9 Emin D

9 Emin D

13 Emin D Emin

13 Emin D Emin

The image displays a musical score for Violin and Bass, titled "Swallowtail Jig". The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The piece is divided into four systems of music, each consisting of a violin staff and a bass staff. The first system starts at measure 1 and ends at measure 4. The second system starts at measure 5 and ends at measure 8. The third system starts at measure 9 and ends at measure 12. The fourth system starts at measure 13 and ends at measure 16. Chord markings "Emin" and "D" are placed above the violin staff and below the bass staff to indicate the harmonic structure. The score includes various musical notations such as eighth notes, quarter notes, and rests, with some notes beamed together. The piece concludes with a double bar line and repeat dots at the end of the fourth system.

# Trip to Sligo / Swallowtail Jig - Jam

## Viola

Swallowtail Jig Emin

1 D

5 Emin D Emin Emin

10 D Emin

15 D Emin

# Trip to Sligo / Swallowtail Jig - Jam

## Cello

Swallowtail Jig

1 Emin D

5 Emin D Emin Emin

10 Emin D Emin

15 D Emin



# Classroom Activities: Mendelssohn's Violin Concerto

## Learn the Themes

Photocopy and distribute the three theme cards on the following page.

Familiarize students with the three themes by playing them on their instruments, singing them, clapping their rhythms, and listening to the themes.

**Theme A:** <https://youtu.be/b3QOxvyI28Y?t=55s>  
**Theme B:** <https://youtu.be/b3QOxvyI28Y?t=2m3s>  
**Theme C:** <https://youtu.be/b3QOxvyI28Y?t=3m22s>

Divide the class into three groups, assigning Theme A to 1/3 of the class, Theme B to another 1/3 of the class, and Theme C to the last 1/3 of the class.

Play a recording of the Mendelssohn *Violin Concerto* Finale (<https://youtu.be/b3QOxvyI28Y>). Instruct the students to hold up the theme card whenever they hear their theme, or something similar to it.

### Follow-up Questions:

**Who held their theme card up the most? The least?**  
**Were there any noticeable patterns?**

To take this one step further, you can introduce the form of the piece as *Rondo* form, a form in which the principal theme comes back over and over again, alternating with new themes. Page 31 contains a charts of the form. Notice that:

**Theme A** keeps coming back.

**Theme C** is a *countermelody*, always sounding in conjunction with Theme A.

Note that this is technically “Sontata-Rondo” form, and therefore follows the key structure of Sonata form: Theme A (in the tonic key) and Theme B (in the dominant) make up the Exposition. When Theme A returns with Theme C, it is the Development (in a distant key, G Major). The return of Theme A and Theme B constitute the Recapitulation, this time with both themes in the tonic key.

**Listen through one more time, this time pointing out the form using the diagram on page 31.**

## Theme A

Violins

Violas

Cellos & Basses

Musical score for Theme A, featuring Violins, Violas, and Cellos & Basses. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The Violins staff is in treble clef, the Violas staff is in alto clef, and the Cellos & Basses staff is in bass clef. The music features a melodic line with a prominent slur and a fermata over the final measure.

## Theme B

Violins

Violas

Cellos & Basses

Musical score for Theme B, featuring Violins, Violas, and Cellos & Basses. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The Violins staff is in treble clef, the Violas staff is in alto clef, and the Cellos & Basses staff is in bass clef. The music features a melodic line with a prominent slur and a fermata over the final measure.

## Theme C

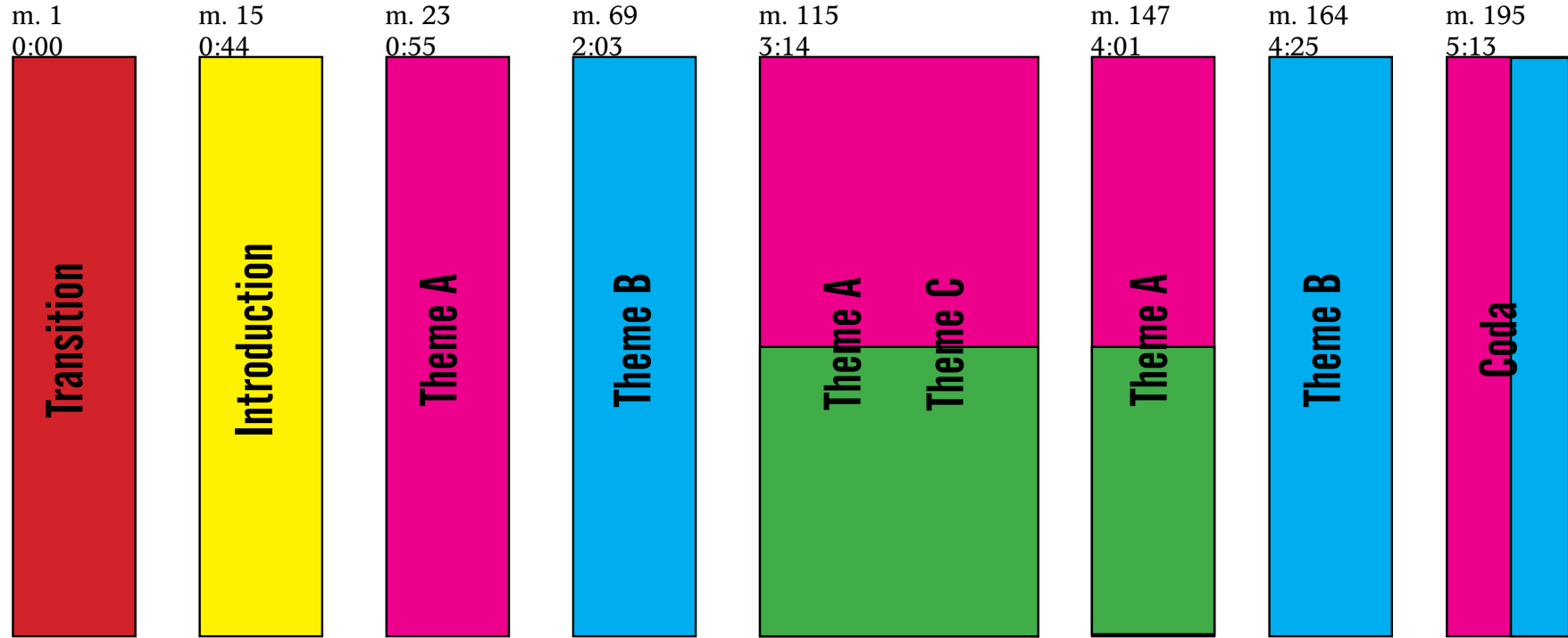
Violin

Violas

Violoncello

Musical score for Theme C, featuring Violin, Violas, and Violoncello. The score is in G major (one sharp) and 4/4 time. It consists of three staves. The Violin staff is in treble clef, the Violas staff is in alto clef, and the Violoncello staff is in bass clef. The music features a melodic line with a prominent slur and a fermata over the final measure.

# Rondo Form - Mendelssohn, Finale from Violin Concerto, Op. 64



Trumpet fanfare

Mendelssohn wrote the three movements of this concerto *attaca*, without a pause. He included transitions like this one to keep the audience from applauding between movements.

Theme C sounds as a *countermelody*: a melody played at the same time as another, more important melody (Theme A). Theme A and Theme C are present through this whole section, trading off which is more prominent.

The *coda*, or “tail,” wraps things up with a quick return to both Theme A and Theme B.

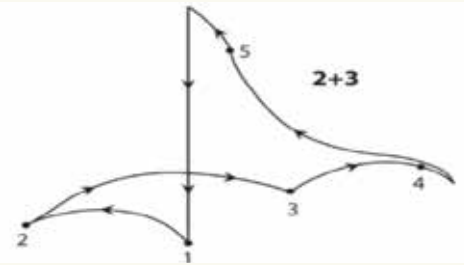
# Classroom Activities: Holst, The Planets

## Conduct and Play Mars

The movement of *The Planets* that represents Mars is in 5/4 meter. The 5/4 pattern can be broken up into 3+2 or 2+3. For this reason, 5/4 is considered an irregular or “*asymmetrical*” time signature. Teach your students a 5/4 conducting pattern.

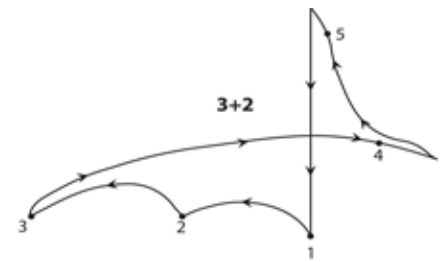
### 3+2

The beat pattern could divide into a section of 3 and a section of 2, with 3 beats to the left (from the conductor’s perspective) followed by 2 beats to the right.



### 2+3

Another way to divide the pattern is into a section of 2, followed by a section of 3. This pattern begins with 2 beats to the left and then 3 beats to the right.



Holst uses a 3+2 grouping of the beat division in the opening of Mars. Now that your students have a better feel for 5/4, try playing the Mars *ostinato* on the following page. The rhythmic *ostinato* can be played *col legno* or as body percussion. Divide the class into the five instrument groups and play through the ostinato.

## Create a Listening Map

There are many ways to visually represent a piece of music in a Listening Map. In this book you’ve seen three very different Listening Maps: one for Mars (page 16), one for Venus (page 17) and for Mendelssohn’s *Violin Concerto* (page 31).

Challenge your students to come up with their own Listening Map for Jupiter or one of the other movements of *The Planets*. Encourage them to listen through the movement several times: first to get an idea of the larger form and then with later listenings to pick out interesting details. Suggest that they think about the mood of the music, its extra-musical associations, or a story that it could tell when choosing how best to represent the movement in a Listening Map.

## Musical Elements in Pluto

Holst didn’t write a movement for Pluto since it hadn’t been discovered yet when he was composing. Have students imagine that they are Holst, trying to compose a movement for Pluto. First, look up Pluto’s role in *astrology* and his character in *Roman mythology*. Using this information, brainstorm what musical elements could be used to depict Pluto. You could encourage students to compose a melody or an ostinato for their Pluto movement.



# Mars Ostinato

Violin *p*

Viola *p*

Violoncello *p*

Double Bass *p*

Col Legno or Body Percussion

6

Vln. *p* *crescendo*

Vla. *p* *crescendo*

Vlc. *p* *crescendo*

Cb. *p* *crescendo*

12

Vln. *mf* *diminuendo*

Vla. *mf* *diminuendo*

Vlc. *mf* *diminuendo*

Cb. *mf* *diminuendo*

8

The score is for a 5/4 time signature. The first system (measures 1-5) features a rhythmic ostinato in the percussion and string bass parts, consisting of eighth-note triplets. The strings play a melodic line starting on a half note, moving to a dotted half note, and then a whole note. The second system (measures 6-11) shows the strings (Violin, Viola, Violoncello, and Double Bass) playing a melodic line that begins to rise in pitch and volume, marked with *p* and *crescendo*. The percussion continues with the triplet ostinato. The third system (measures 12-15) shows the strings playing a melodic line that begins to fall in pitch and volume, marked with *mf* and *diminuendo*. The percussion continues with the triplet ostinato.

# Concert Program

Tuesday, April 12, 2016

10:30 a.m.

Hill Auditorium

Arie Lipsky, Conductor

Evan Chambers, Host

Hannah White, 2015 Sphinx Competition Junior Division, 1st Place Laureate, Violin

**Chambers, *The Tall-Eared Fox and the Wild-Eyed Man***

**Mendelssohn, Finale from *Violin Concerto*, Op. 64**

**Holst, *The Planets***

Mars, The Bringer of War

Venus, The Bringer of Peace

Uranus, The Magician

Jupiter, The Bringer of Jollity

