



2018 Ann Arbor Symphony Orchestra
Middle School Youth Concert
Teacher Resource Materials

Acknowledgments

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Dear Teachers,

For us, musicians every one of us, the music we listen to is intertwined into our lives. For me, it follows me through seasons: I cozy up to listen to French cabaret music in the fall, live surrounded by holiday music between Thanksgiving and New Year's, and pull out the Beach Boys as soon as the weather gets warm in the spring. It reflects my mood as I go through my day: Debussy is perfect with my morning coffee, but by the time I'm cooking dinner I need something peppy, so I sing along with Ella Fitzgerald. And it punctuates the most important moments my life: Tchaikovsky's *Capriccio Italien* immediately takes me back to my first experiences playing in an orchestra, Holst's *Jupiter* will always signify my wedding day, while *Let There Be Peace on Earth* instantly returns me to my father-in-law's funeral. Our seasons and our days would be less complete and less human without these musical reference points.

The musical selections on this year's Middle School Youth Concert are a beautiful reminder of how music accompanies the passage of time.

We'll start with two movements from Grieg's *Peer Gynt Suite*. This music will be instantly recognizable to many of you and might transport you back to your parents' living room, where you happily watched Saturday morning cartoons. *Morning Mood* and *In the Hall of the Mountain King* have become ubiquitous in cartoons, movies, and commercials.

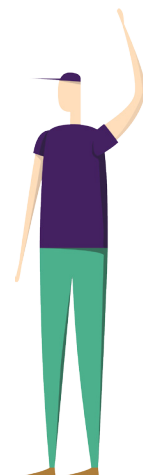
With Vivaldi and Schumann, we hear the seasons change. Vivaldi's *Winter* from the *Four Seasons* so clearly evokes the shivering cold and icy landscape of winter. In contrast, Schumann's *First Symphony* sounds hopeful and optimistic; you can almost hear the grass sprouting and smell the first flowers of spring blooming.

And, with Jennifer Higdon's ethereal *Blue Cathedral*, you'll hear how the composer marked the end of her brother's life. I imagine that, for the composer, this piece will forever transport her back to that poignant time.

Thank you for joining us for this, our Third Annual Middle School Youth Concert. I'm confident that one day you'll once again hear Schumann's *First Symphony* or Higdon's *Blue Cathedral* and be taken back to the day in March when you came together with so many other music-lovers to share in this concert experience. I'll see you at the Symphony in March!



Sarah Ruddy
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How to Use These Materials

PDFs of these materials are available for download at: 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 dig deeper into the music. You'll find activities that explore musical form, thematic development and text painting. And there's more history and context. With a little preparation, your students can come to the concert ready to be engaged listeners.

In this book, you will find:

A timeline on page 6 that will help you and your students situate the concert's music within the broader context of the history of orchestral music.

Two (or three) pages devoted to each piece of music on the concert. This includes:

- Program notes material. These pages could be copied and distributed to students to read on their own. Or, use it to become the expert, ready to answer any questions students might have about the work or the composer.
- A "Drop the Needle" section, delineated by its green background. Here you'll find a link to a recording, along with timings to navigate to some of the most important and most interesting passages.
- A little more information, an activity or a worksheet related to each piece.

Information about the Ann Arbor Symphony Orchestra, our conductor and musicians on page 17. And **Information about enjoying the concert**, including details about Hill Auditorium, on page 18.

Look also for information about our violin soloist, Cameron Zandieh, on page 13. We're excited to have Cameron, a freshman at the University of Michigan, joining us to perform all three movements of *Winter* from Vivaldi's *Four Seasons*.

At the end of this booklet, you'll find a page called **Synthesis and Assessment** (page 19). This worksheet offers your students the opportunity to think about what they've learned before they get to the concert, and, to reflect on what they've heard afterwards. You could distribute this and have them write down ideas while they're learning about the music. You could use it to assess what they've learned after you've taught the materials, but before attending the concert. You could have your students fill it out on the bus on the way to and from the concert. Or you could return to it in the days after the concert.

Throughout, you'll find links to video and audio recordings in blue text. These materials are available as PDFs on our website (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. Or, go to page 20 to find the URLs to enter into your web browser.

We would love to hear how you used 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 students for the concert. Your feedback is so valuable as we constantly strive to improve this, and all of our education programs.

The music on this concert spans nearly 300 years of composition: from Vivaldi's *Four Seasons*, composed in the Baroque period, to Higdon's *Blue Cathedral*, written less than 20 years ago.

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.

1721: Vivaldi composed *The Four Seasons*

Vivaldi lived during the Baroque period (1600-1750), along with famous composers like Bach and Handel. Many classical musical forms took shape during this period, including the concerto. By Vivaldi's time, a concerto had become a piece for solo instrument accompanied by an orchestra. The Baroque orchestra was small: no woodwind or brass instruments yet, just strings and often harpsichord.

1841: Schumann composed *Spring Symphony*

Thanks to composers like Haydn, Mozart and Beethoven, the symphony orchestra was well established by the time Schumann was composing in the Romantic period. During this period, composers experimented with the classical symphonic form by aligning symphonies with stories or emotions, making them longer, or adding more instruments (and even voices).

1875: Grieg composed *Peer Gynt*

From the dramas of ancient Greece to the film scores of today, music has always enhanced performances of other art forms. During the Romantic period, many famous composers – including Beethoven, Bizet, Mendelssohn, Schubert and Schumann – got in on the action composing “incidental music” to accompany plays. Many of these pieces, like Grieg's *Peer Gynt*, took on a life of their own, independent of the play for which they were originally composed, and are now more often heard in the concert hall.

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 19th 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.

1999: Higdon composed *Blue Cathedral*

At the end of the 20th century and through today, composers draw from all different styles and influences to compose music for symphony orchestra. There is no single 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.

2016: A²SO performed first Middle School Youth Concert

The A²SO has been performing daytime youth concerts for students in Southeast Michigan for decades. 2016 marked our first concert specifically for Middle School students.

Edvard Grieg | Peer Gynt



Edvard Grieg

About the Composer

Edvard Grieg grew up in Bergen, Norway, with one brother and three sisters. His father was a successful and wealthy merchant, and his mother played piano. She made sure to teach Grieg piano as a child. Grieg absolutely loved the piano. He sat for hours playing melodies he had heard and creating his own. At the age of 15, Grieg met the famous Norwegian violinist and composer, Ole Bull. After hearing Grieg play, Bull said he should study at Leipzig Conservatory in Germany. Grieg soon enrolled there to study piano and composition.

At the age of 17, Grieg contracted a serious case of both pleurisy and tuberculosis, which permanently damaged his left lung and gave him a hunched back. He had to struggle through the rest of his life with only one lung.

Grieg married his cousin Nina Hagerup, a soprano. They had one child, a daughter named Alexandria, who died two years later from meningitis.

Grieg is a national treasure in Norway, just as George Washington is to the United States or William Shakespeare is to England. Grieg's music was often inspired by Norwegian folk music and local folk traditions. Through his works, he brought Norway onto the international music scene.

About the Piece

In 1874, the poet Henrik Isben asked Grieg to compose *incidental music* for his play, *Peer Gynt*. *Incidental music* is music that is written to be performed between the acts of, and as background music during, a play. Grieg came up with about 90 minutes of music to accompany that play. However, most of it is never heard. He pulled eight of his favorite movements into two Suites, which are performed frequently.

Peer Gynt is the story of immoral, drunken poet who keeps making bad choices. The play follows his travels around the world. He sells slaves in America, sets himself up as an Arabian prophet in North Africa, becomes an archaeologist at the Sphinx in Egypt, and is crowned King of the Lunatics at an insane asylum.

Some of the scenes in the play recount Peer's dreams, though the line between dream and reality is blurred.

Because this music is so descriptive, it has become embedded in popular culture. You probably already know it!

Grieg said...
"I have not the least doubt that school developed in me nothing but what was evil and left the good untouched."

Drop the Needle

▶ **In the Hall of the Mountain King** consists of a single phrase, repeated over and over again. Listen for the changes in orchestral color, dynamics and tempo that make it interesting.

Use this recording of **Morning Mood** for the following excerpts:

▶ 0:08
The flute and the oboe are the first to play the melody. Listen to how they trade it back and forth.

▶ 1:06
The orchestra reaches its first forte when the strings take over the melody. Grieg wrote, "I imagine the sun breaking through the clouds at the first forte."

▶ 4:08
The melody returns to the flute at the end of the movement, but it is now played slower and more relaxed as the sun finishes its rise.



"Peer Gynt before the King of the Trolls," from 1936 Peer Gynt children's book, illustrated by Arthur Rackham

Popular culture

Two movements from the first Suite will be performed on the concert: *In the Hall of the Mountain King* and *Morning Mood*. Both are used frequently in TV shows, movies, commercials and video games.

In the Hall of the Mountain King comes from the second act of the play, where, presumably dreaming, Peer meets the troll king. The troll king wants Peer to marry his daughter and become a troll, but Peer refuses. Unfortunately, the king then finds out that his daughter is already pregnant with Peer's baby.

You have probably heard it:

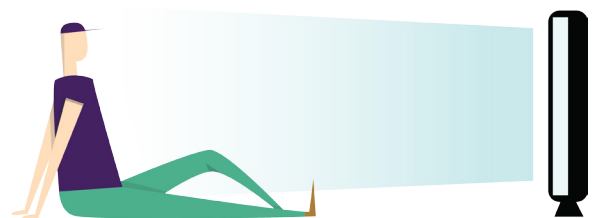
- In **Sonic the Hedgehog** cartoons and video games.
- In the movie **Trolls**, for which Justin Timberlake arranged a techno version of the piece called "Hair Up."
- In the movie **The Social Network**.
- In many commercials, including **this one for Windows Phone** and **this one for Ritz Bits**.

Morning Mood comes from Act IV of the play, when Peer travels the world. During this song, he wakes up in Africa. The stage directions read: "Dawn. Acacias and palm trees. Peer is sitting in his tree using a wrenched-off branch to defend himself against a group of monkeys."

You have probably heard it:

- In **The Smurfs**, especially when Mother Nature appears.
- In an episode of **The Simpsons**, as the sun rises over a dirty carnival.
- In many commercials, including **this one for Hyundai**.

Why do you think this music has become so prevalent in popular culture?



Jennifer Higdon | Blue Cathedral

About the Piece

Blue Cathedral was commissioned by the Curtis Institute of Music to commemorate their 75th anniversary in 2000. A *commission* is when an individual or institution wishes to honor an event, person or place. Usually, a specific composer is hired to create a new work to be performed.

Blue Cathedral is a tone poem in one movement that evokes the story of Higdon's life experience. At the time of this commission, Higdon's brother Andrew Blue had recently passed away. This tragic event left Higdon reflecting on the journey of life itself. In tribute to her brother, this piece features a solo clarinet (his instrument) and solo flute (hers). Because Higdon was older you'll hear the solo flute enter before the clarinet. Throughout the piece the two voices intertwine and connect with the melodies of other solo instruments, signifying their journey together and individually through life. The piece ends with the solo flute drifting off and the clarinet continuing in an upward progression through the end of the piece. You can read the composer's program notes [here](#).



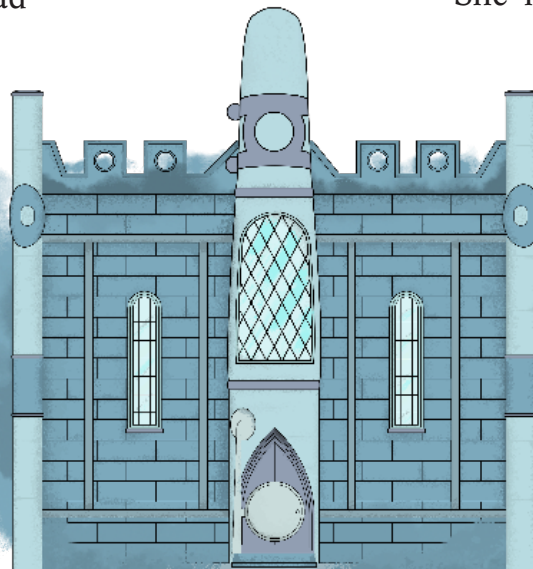
Jennifer Higdon

About the Composer

Jennifer Higdon is a living composer who was born in 1962. She did not start taking formal music lessons until she was 18, three years after she began playing the flute. Higdon holds Ph. D. and Masters degrees in music composition from the University of Pennsylvania, a bachelor's degree in flute performance from Bowling Green State University and an Artist Diploma from The Curtis Institute of Music in Philadelphia, where she currently teaches.

She has received many notable awards including a Pulitzer Prize and a Grammy. Higdon's work, *Blue Cathedral*, is one of the most frequently performed contemporary orchestra works.

Higdon lives in Philadelphia with her wife Cheryl.



Drop the Needle

Use this recording of [Blue Cathedral](#) for the following excerpts.

▶ 0:40
The solo flute enters and is soon joined by the clarinet in an intertwining melody. Listen for how the melodies play off of one another while still maintaining distinctive solo lines.

▶ 4:09
Listen to the English Horn's five-note melody. This phrase is passed through the orchestra, with slight variations. This creates a sense of building and togetherness among the instruments.

▶ 8:06
After the intricate polyphonic texture of the strings and brass in the last few minutes, the solo clarinet and flute regain the spotlight as if emerging from the chaos together.

▶ 9:00
The flute, representing Higdon, is the first instrument to drop out of the texture. The solo clarinet is left to ascend and fade out.

For a more in-depth analysis of the piece, visit [Norton's interactive guide](#).

Instrumentation

Blue Cathedral employs two non-traditional percussion instruments: tuned glasses and Chinese reflex balls. Both are played by members of the brass section during the performance. You can see this up close in this [video recording](#) of the piece.

Benjamin Franklin invented his “Glass Armonica” using the physical concept of tuned glasses. In both the tuned glasses and the glass armonica, friction on a wet glass surface creates musical pitches. Pitches can be controlled either by varying the glass size (like on the glass armonica) or by altering the amount of liquid *in* the glasses. You can read more about [Benjamin Franklin's Glass Armonica](#) invention, or listen to one in a [rendition of “Dance of the Sugar Plum Fairy.”](#)

While the Glass Armonica is a formal instrument illustrating this concept of glass, water and friction to create sound, the orchestra members will be using individual glasses to produce specific pitches for the performance of *Blue Cathedral*.

For instructions on how to make your own set of tuned glasses, you can try this [science experiment](#) with your students. Or watch an impressive example of a [Bach Violin Concerto](#) played on tuned glasses.

Tone Poem

Before listening to the piece with your students, explain what a tone poem is and give them a brief history of the piece, without disclosing which instrument represents which sibling. *Have the students listen to the entire piece or suggested excerpts and discuss the following:*

- Which instrument do you think represents Higdon, and which her brother?
- Which voice entered first and why do you think she wrote it that way?
- At the end of the piece, there remains only one solo voice. Whose is it, and is this surprising to you?
- What do you think Higdon is suggesting at the end of the piece?
- Why do you think the piece is called *Blue Cathedral*?

Antonio Vivaldi | Winter

About the Composer

Antonio Vivaldi was born on March 4, 1678 in Venice, Italy. He took violin lessons from his father, Giovanni, starting at a young age. Antonio's first public performance was with his father at the Basilica when he was 18 years old. Because of his father, Vivaldi was able to meet and learn from some of the finest musicians and composers in Venice.

Vivaldi was ordained a priest when he was 25, but within a year he decided he no longer wished to celebrate mass due to health issues. Although he left the priesthood, his religiosity remained with him and he composed much sacred music.

Vivaldi spent much of his career at the *Ospedale della Pietà*, which was an orphanage and music school in Venice. He held many positions there throughout his life: violin master, director of instrumental music, and composer.

While other composers of his time focused on operas, Vivaldi wrote concertos, composing over 500 during his lifetime. Vivaldi is remembered as an innovator because he standardized the form and structure of the Baroque-era concerto, which led directly to the concerto form that is used to this day.

Vivaldi's most famous work is the set of four concerti, *Le Quattro Stagioni*, or *The Four Seasons*.

Did you know?

Because of his red hair, Vivaldi was known throughout his career as *il prete rosso* ("The Red Priest")



Antonio Vivaldi

About the Piece

Winter from the *Four Seasons* is a concerto for violin and string orchestra. It is based on a sonnet about winter, which was most likely penned by Vivaldi himself. The concerto is comprised of three movements that reflect the three coordinating sections of the sonnet.

The text of the poem to which *Winter* was composed is:

[Allegro non molto]

*To tremble from cold in the icy snow,
in the harsh breath of a horrid wind;
to run, stamping one's feet every moment,
our teeth chattering in the extreme cold.*

[Largo]

*Before the fire to pass peaceful,
Contented days while the rain outside pours
down.*

[Allegro]

*We tread the icy path slowly and cautiously,
for fear of tripping and falling.*

*Then turn abruptly, slip, crash on the
ground and,*

*rising, hasten on across the ice lest
it cracks up.*

*We feel the chill north winds
course through the home
despite the locked and bolted
doors ...*

*this is winter, which nonetheless
brings its own delights.*

Drop the Needle

Use this recording of *Winter from The Four Seasons* for the following excerpts that relate to Vivaldi's poem.

0:00
The staccato notes in the orchestra and solo violin trills sound like shivering and “trembling from cold in the icy snow.”

0:39
The solo violin's rushing notes depict the “horrid wind.”

1:13
“To run, stomping one's feet.”

2:30
“Our teeth chattering in the extreme cold,” represented by trembling, dissonant chords.

3:37
At the start of the second movement, the solo violin illustrates the peaceful feeling of being inside by the fire, while the orchestra pizzicato sounds like rain or ice falling outside.

6:24
The measured rhythm in the orchestra after the freer solo violin opening to the third movement sounds like “treading the icy path slowly and cautiously....”

6:40
With descending scales, “abruptly, slip, crash on the ground”

7:35
“We feel the chill north winds course through the home”

8:25
“This is winter....” The music sums up the harshness of winter: blowing wind, chattering teeth, and shivering.

Music and Poetry

Music and poetry have a long history of mutual influence. Poetry inspires composers who write art song and songwriters who create popular music. One of the most recognizable works ever written – Beethoven's *Ninth Symphony* – is an example of this type of text-music relationship. Its fourth movement was inspired by Friedrich Schiller's poem “Ode to Joy,” and the majority of the poem is sung during the piece.

But poetry can also inspire instrumental music, music *without* words. Vivaldi's *Four Seasons* is an example of this. In knowing the text that inspired the music, the listener may gain a deeper understanding and enjoyment of the music.

Other examples of instrumental music inspired by poetry include:

The Sorcerer's Apprentice is a piece composed by Paul Dukas in 1897. It was inspired by Johann Wolfgang von Goethe's poem of the same name, written 100 years earlier.

The Lark Ascending was first a poem written by English poet George Meredith in 1881. Ralph Vaughan Williams set it to music in 1914. He originally composed it for violin and piano, but re-scored it in 1920 for violin and orchestra.

Read the poems and listen to the corresponding music.

- Can you find any specific points in the music that seem to refer to specific lines of the poem?
- How does the music reflect the mood or theme of the poem?



Cameron Zandieh

About the Soloist

Cameron Zandieh, a freshman at the University of Michigan, has been playing violin since he was four years old.

Before coming to Michigan, Cameron lived in Long Island, New York. He first studied violin through the Suzuki method with Marilyn Smith at the C.W. Post campus of Long Island University in New York. Four years later, he began studying at The School for Strings in Manhattan with Ekaterina Gerson, followed by Ann Setzer at The Juilliard School's Pre-College Program. His studies at the Juilliard School involved commuting twice a week to Manhattan for private lessons, theory, ear-training, composition, and elective classes, as well as rehearsals.



In 2016, Cameron was the winner of the Juilliard Pre-College Violin Concerto Competition, which allowed him to perform as the featured soloist at the Lincoln Center in New York City.

Cameron also served as concertmaster of both the All-County Music Festival and Juilliard's Pre-College Symphony. He has made appearances at Carnegie Hall, the Lincoln Center, the Juilliard School, and Steinway Hall, where he has given many concerts along with his brothers, cellist Charlie and pianist Christopher.

Schumann said...

“To compose music, all you have to do is remember a tune that nobody else has thought of.”

Robert Schumann | Spring Symphony



Robert and Clara Wieck Schumann

Clara’s father, Friederich Wieck, saw his years devoted to coaching Clara as an investment that was about to pay off financially. To Wieck, Schumann was trying to rob him of future income. By law, Clara could not marry Robert without her father’s permission, so the couple took him to court and won. Clara and Robert were married in 1840.

The couple certainly did not live happily ever after. Schumann did go on to have a successful career as a composer. He wrote beautiful piano music, *lieder* or songs, and symphonies. But, from his early 20s, Schumann suffered from mental illness. Symptoms – including hearing music and voices, fits of shivering, and an irrational fear of death – intensified in his 30s and 40s. After a suicide attempt in 1854, Schumann asked to be taken to what was then called an “insane asylum.” He lived the last two years of his life in this confinement and died when he was only 46 years old.

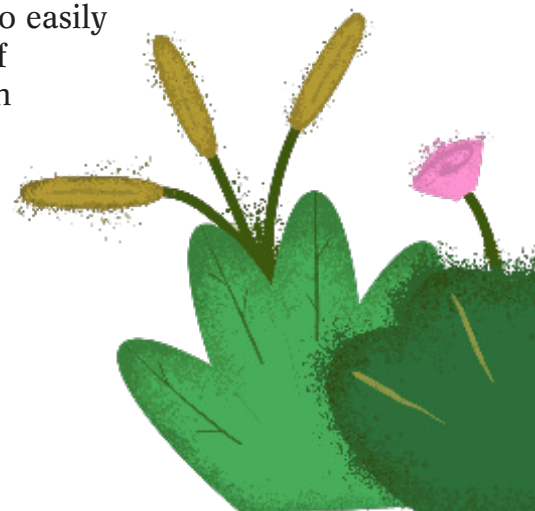
After Robert’s death, Clara continued her successful career as a concert pianist, often performing her late husband’s music. She was able to easily support herself and their seven children while juggling her career and family.

About the Composer

Robert Schumann was born in 1810 in what is now Eastern Germany to a father who was a bookseller, publisher and writer. Schumann grew up loving music and literature and began piano lessons at the age of seven. He soon began composing on his own, and was known for eloquently portraying feelings and characteristics through music at an early age.

Schumann’s father died when Robert was 16, and, in order to receive his inheritance, he was required to go to law school. Though he went off to school, he never attended a single class. He was too busy reading, playing piano, and smoking cigars.

In his early 20s, Schumann injured his hand and had to give up any aspirations of becoming a professional pianist. However, something good had come out of his piano studies: he had fallen in love with the daughter of his piano teacher. Clara Wieck was herself an accomplished pianist and was becoming quite famous through musical touring. Her father was not happy that she wanted to marry Robert, a man with little money or prospects for the future.



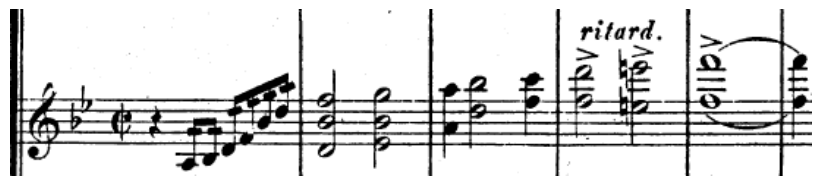
Robert Schumann | Spring Symphony

About the Piece

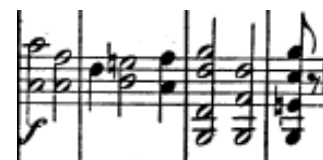
Schumann sketched out his first symphony in only four days at the end of January 1841. It was completely orchestrated by the middle of February. Composing in the dead of winter, Schumann was likely longing for spring. He originally titled the work *Frühlings Symphonie*, or *Spring Symphony*, and gave titles to each of the movements: (1) The Beginning of Spring, (2) Evening, (3) Merry Playmates, and (4) Spring in Full Bloom. However, Schumann, in a move not unusual for a composer who did not want to tell people what to hear, erased the titles from his score before the piece was published.

Schumann was known for quoting himself in his works. On one occasion, he awoke in the night hearing music in his head, saying it was sung to him by angelic voices. He rushed to write the theme down and started composing a piece of music around it. Only later did he realize that the theme came from one of his own previous compositions. In the last movement of the *Spring Symphony*, Schumann borrows a theme from his piano piece *Kreisleriana* (a piece named for an “eccentric, wild and witty conductor” in a novel by E.T.A. Hoffman).

The fresh, spontaneous and energetic Symphony was premiered in the spring of 1841. Schumann’s friend, the composer Felix Mendelssohn, conducted the first performance.



Theme from introduction, as it is first heard



Theme from introduction, as heard at 1:19



Drop the Needle

Use this recording for the following excerpts: [Spring Symphony](#)

Listen to how the melody from the beginning of the movement returns and changes throughout the movement:

0:04

Melody moves straight up.

0:56

Still scalar, but now minor.

1:19

Melodic direction is now varied, and with the whole orchestra taking up the melody, it sounds like this is what it was trying to be all along.

4:25

Melody is passed around among the woodwinds.

7:42

A two-measure fragment of the melody is repeats many times to get us to the end.

Listen to how Schumann borrows from his own piano piece, *Kreisleriana*.

0:53

In the Symphony

In *Kreisleriana*: [Kreisleriana, VIII](#)

Compare Vivaldi's Winter and Schumann's Spring

Now that you've listened to Vivaldi's composition about winter and Schumann's about spring, listen again and compare the two works. Use the chart to the right to compare musical characteristics. Then imagine your own composition about fall or summer. What characteristics would your piece have?

If time permits, compose a short melodic theme for your imagined composition.

	Mood <i>Do you think the title fits the music?</i>	Dynamics	Instruments <i>Which are most prominent?</i>	Tempo	Harmony <i>Major or minor?</i>
Vivaldi <i>Winter</i>					
Schumann <i>Spring Symphony</i>					
_____ <i>Composer (you!)</i> Summer Fall <i>(Circle one)</i>					

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 A²SO 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 Main Stage Concerts, Family Concerts, Youth Concerts, and Pops Concerts, the A²SO provides Education and Community Engagement 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** in Ohio.
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 A²SO, 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 A²SO, I am **working at the Citizens Research Council of Michigan**, where I analyze state and local public policy.
I like to **read, cook, and learn new things**.

My name is **Kathryn Votapek**.
I play the **violin** and
I'm the A²SO's Associate Concertmaster.
I started playing when I was **7 years old**.
When I'm not performing with the A²SO, 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

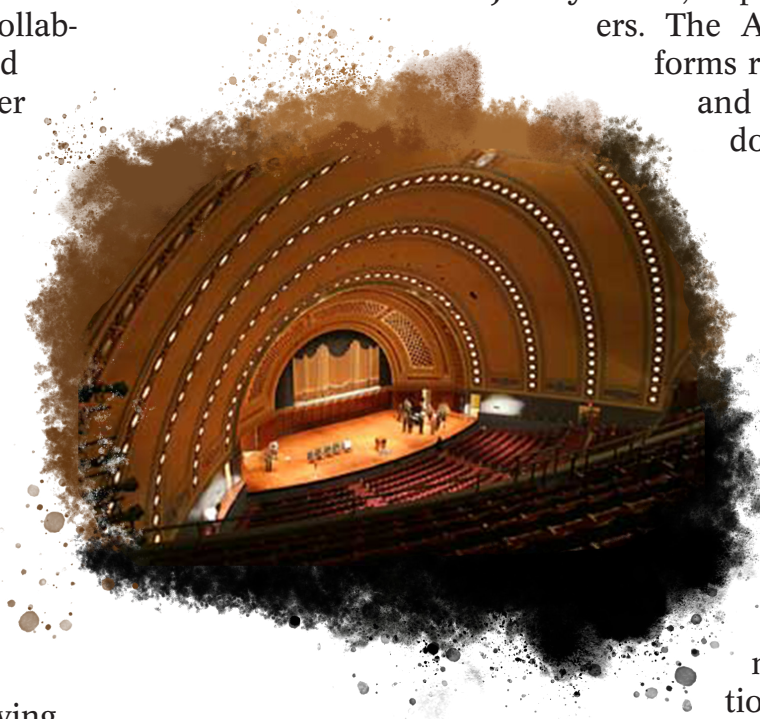
Hill Auditorium is the main concert hall at the University of Michigan. Hill Auditorium first opened its doors on May 14, 1913. Former University of Michigan Regent Arthur Hill donated \$200,000 and former University Musical Society President Charles Sink raised \$150,000 towards the construction of 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 River Rouge car assembly 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 perfect balance from every seat. The result was an auditorium in the shape of a megaphone, allowing each 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.

Synthesis and Assessment

Name: _____

..... *After the concert*

..... *Before the concert*

	What do I think is interesting about it?	What can I listen for at the concert?	What did I like about it? How did the music make you feel?
Edward Grieg Peer Gynt: <i>In the Hall of the Mountain King & Morning Mood</i>			
Jennifer Higdon Blue Cathedral			
Antonio Vivaldi Winter <i>from The Four Seasons</i>			
Robert Schumann Spring Symphony: <i>Fourth Movement</i>			

Listening Links

Grieg, *Peer Gynt* – page 8

In the Hall of the Mountain King: <https://youtu.be/PBsFYKzhk5E>

Morning Mood: <https://youtu.be/SS7-Gwz1Zio>

In the Hall of the Mountain King in *Sonic the Hedgehog*: https://youtu.be/HCCyBQ_f90Q

In the Hall of the Mountain King / *Hair Up*: <https://youtu.be/fM4GVy120xM>

In the Hall of the Mountain King in *The Social Network*: <https://youtu.be/QetnuKbo1XI>

In the Hall of the Mountain King in Phone Commercial: <https://youtu.be/1Vm7CmEhsYY>

In the Hall of the Mountain King in Ritz Bits Commercial: <https://youtu.be/t7XLYM-ADqo>

Morning Mood on *The Smurfs*: <https://youtu.be/N0gkXjVYrWo?t=1m1s>

Morning Mood on *The Simpsons*: <https://youtu.be/6lp0bgYdNu0>

Morning Mood in Hyundai Commercial: <https://youtu.be/KxUxigw9FX4>

Higdon, *Blue Cathedral* – pages 9-10

Higdon's program notes: <http://www.jenniferhigdon.com/pdf/program-notes/blue-cathedral.pdf>

Blue Cathedral: <https://youtu.be/O9JiGCKyN-0>

Interactive Listening Diagram:

https://wnorton.com/college/music/ilg/ENJ_12/HigdonBlueCathedral.html

Video showing tuned glasses in *Blue Cathedral*: https://youtu.be/v_uFd83ExMg?t=13m54s

Franklin's Glass Armonica: <https://www.fi.edu/history-resources/franklins-glass-armonica>

Science Experiment:

<http://tuhsphysics.ttsd.k12.or.us/Research/IB11/RiscTituBywaTayl/index.htm>

Bach *Violin Concerto* in a minor BWV 1041: <https://youtu.be/oMuQDR38hLA>

Dance of the Sugar Plum Faries (Glass Armonica): <https://youtu.be/eQemvyyJ--g>

Vivaldi, *Winter* from *The Four Seasons* – page 12

Winter from *The Four Seasons*, performed by Julia Fischer: <https://youtu.be/p1qNOfdMyGA>

Dukas, *The Sorcerer's Apprentice*: <https://youtu.be/U4yH4B9deok>

Goethe, *The Sorcerer's Apprentice*: https://germanstories.vcu.edu/goethe/zauber_e4.html

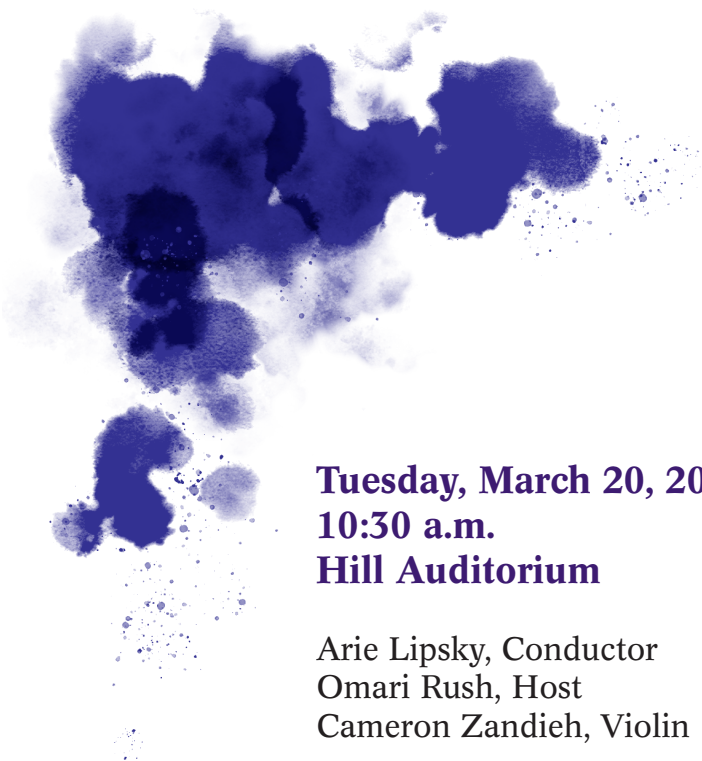
Meredith, *The Lark Ascending*: <https://allpoetry.com/The-Lark-Ascending>

Vaughan Williams, *The Lark Ascending*: <https://youtu.be/ZR2JlDnT2l8>

Schumann, *Spring Symphony* – page 15

Spring Symphony: <https://youtu.be/vSAXmAoF44M>

Kreisleriana: <https://youtu.be/3Xgx9YJIPhk>



Tuesday, March 20, 2018
10:30 a.m.
Hill Auditorium

Arie Lipsky, Conductor
Omari Rush, Host
Cameron Zandieh, Violin

Grieg, *Peer Gynt Suite*
In the Hall of the Mountain King
Morning Mood

Higdon, *Blue Cathedral*

Vivaldi, *Winter* from *The Four Seasons*
I. Allegro non Molto
II. Largo
III. Allegro

Schumann, *Symphony No. 1, "Spring"*
IV. Allegro animato e grazioso

Encore: **Rossini**, Excerpt from *William Tell Overture*



A2SO