



  
PITTSBURGH SYMPHONY ORCHESTRA

# Sixth Grade Schooltime Supplementary Materials

2019-2020 SEASON



SUPPORTED, IN PART, BY:





Sixth Grade Schoolltime

# ELLIS ISLAND: THE DREAM OF AMERICA

Andrés Franco, Conductor

Peter Boyer

*Ellis Island: The Dream of America*

Prologue

Helen Cohen (emigrated from Poland, 1920)

Interlude 1

James Apanomith (Greece, 1911)

Interlude 2

Lillian Galletta (Italy, 1908)

Interlude 3

Lazarus Salamon (Hungary, 1920)

Interlude 4

Helen Rosenthal (Belgium, 1940)

Interlude 5

Manny Steen (Ireland, 1925)

Interlude 6

Katherine Beychok (Russia, 1910)

Epilogue: The New Colossus, by Emma Lazarus, 1883

*Program subject to change*

## MEET THE CONDUCTOR

Starting his fifth season as Music Director of the Signature Symphony and his first season as Resident Conductor of the Pittsburgh Symphony, **Andrés Franco** continues to delight audiences with his imaginative programming and energetic style.

A frequent guest conductor in the U.S., Europe, and South America, Mr. Franco has appeared with the symphonies of Columbus, Dallas, Detroit, Eugene, Elgin, Fort Worth, Houston, Indianapolis, Mississippi, Omaha, Springfield, and St. Louis; the philharmonic orchestras of Boise and Oklahoma City; and the Chicago Sinfonietta. Worldwide, he has conducted the Orquesta Sinfónica de Castilla y León/Spain, the Orquesta Sinaloa de las Artes/Mexico, the National Symphony Orchestra of Peru, as well as the Bogotá Philharmonic, Orquesta Sinfónica Nacional, Medellín Philharmonic, and EAFIT Symphony Orchestra in Colombia. He has also appeared at the Cabrillo, Grant Park, OK Mozart, Oregon Bach, Round Top, and Texas Music festivals.



Andrés Franco formerly served as resident conductor of the Fort Worth Symphony Orchestra, and as Leonard Slatkin's assistant conductor during the 14th Van Cliburn International Piano Competition. Born into a musical family, Mr. Franco began piano studies with his father, Jorge Franco. An accomplished pianist, he studied with Van Cliburn Gold Medalist Jose Feghali, and attended piano workshops with Rudolph Buchbinder in Switzerland, and Lev Naumov in France. He studied conducting with Marin Alsop, Miguel Harth-Bedoya, Kurt Masur, Gustav Meier, Helmut Rilling, Gerard Schwarz, and Leonard Slatkin.

Andrés Franco holds a bachelor's degree in Piano Performance from the Pontificia Universidad Javeriana in Bogotá, Colombia, as well as master of music degrees in piano performance and conducting from Texas Christian University.

He is married to Victoria Luperi, associate principal clarinetist of the Pittsburgh Symphony Orchestra.





## HEINZ HALL FOR THE PERFORMING ARTS

Heinz Hall for the Performing Arts was built in 1927, and it opened on September 6 of that year as the Loew's Penn Theatre. The Penn Theatre was a movie theater, as well as a venue for numerous vaudeville and stage shows. It closed in 1964, and it remained vacant until 1970, when renovations began to turn the Penn Theatre into Heinz Hall for the Performing Arts.

Heinz Hall has several notable features. Among them is the famous 40-foot window in the Grand Lobby that looks out onto Sixth Street. Also in the Grand Lobby are two chandeliers suspended from the ceiling, both of which are 15 feet by 8.5 feet. These chandeliers need to be lowered by pulleys when they are cleaned or when light bulbs are replaced.

The auditorium of Heinz Hall seats 2,702 people. The theater is divided into three main seating divisions: the Orchestra level (or main floor), the Grand Tier, and the Balcony—which is subdivided into the Dress Circle, Family Circle, and Gallery. The stage of Heinz Hall has a unique feature: a moving floor. The front portion of the stage, called the apron, is on a hydraulic lift that can be lowered to create an Orchestra Pit, where musicians sit for an opera or Broadway show. The carpeting of Heinz Hall has a specially-made design of a triangle pattern, which represents the three rivers of Pittsburgh. When the original carpet was placed in Heinz Hall in 1971, an equal amount of the carpet was placed into storage. In 1995, when the carpeting in Heinz Hall needed to be replaced, the "spare" carpeting was brought out of storage and used to replace the worn carpeting.

Heinz Hall is one of the premier performance facilities in the world. Its value is estimated at more than \$30 million.

# BEFORE THE CONCERT

## Essential Preparation

Before attending the concert, review the instruments in the orchestra and what to expect when attending the concert.

*Ellis Island: The Dream of America* is an orchestral composition that uses music, acting, and historical photographs to tell the stories of immigrants who entered the United States through Ellis Island. Learning about Ellis Island before the concert will greatly help students connect with the material.

**To view the Teacher Guide accompanying Peter Boyer's *Ellis Island: The Dream of America*, visit:**

<http://propulsivemusic.com/work/concert-music/ellis-island-the-dream-of-america/teacher-guide/>

This guide includes an interview with the composer, an in-depth discussion about the work and composition process, a brief history of Ellis Island, and more!

**For a special interview between the conductor, Andrés Franco, and Peter Boyer, visit:**

<https://vimeo.com/367786966/f2d254e03a>

## Web-based Resources on Ellis Island

**The Statue of Liberty – Ellis Island Foundation, Inc.**

<https://www.libertyellisfoundation.org/>

**The National Park Service's Curriculum Materials**

<https://www.nps.gov/elis/learn/education/classrooms/curriculummaterials.htm>

**Scholastic's Interactive Tour of Ellis Island**

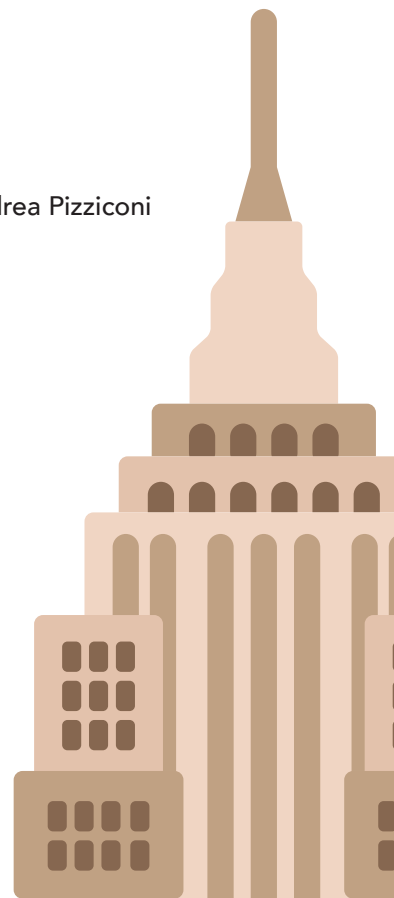
<http://teacher.scholastic.com/activities/immigration/tour/>

## Recommended Listening

"American River" by Johnathan Elias

"Transmigration of Souls" by John Adams

"Running (Refugee Song)" featuring Gregory Porter, Common, Keyon Harrold and Andrea Pizziconi



# MUSIC

*Ellis Island: The Dream of America* is a cross-curricular composition. The following sample lesson provides opportunities for learning through music, ELA, and social studies.

<b>Essential Question</b>	How can music influence the way others experience narrative?
<b>Learning Objectives</b>	SWBAT (students will be able to) connect musical elements to emotion and narrative. SWBAT create a musical piece that represents a person's emotional experience of a historic event.
<b>Standards Engaged</b>	9.1.8A Know and use the elements of each art form to create works in the arts and humanities. 9.4.8D Describe to what purpose philosophical ideas generated by artists can be conveyed through works in the arts and humanities.
<b>Recommended Unit Length</b>	2–4 lessons (depending on class length)
<b>Assessments</b>	4-8 measure composition, individual classwork collected
<b>Materials</b>	Provided notecatchers; others can vary based on class or ensemble resources; can be completed without use of instruments

## Unit Description

Students will complete a project of creating a musical work that tells a story of a historical figure's emotional experience during a particular event. The unit will begin with students drawing connections between how music is used to create mood in movies and will move on to analyzing classical works that were composed to communicate emotions surrounding historical events. For the composition portion, teams of 2–5 may be formed based on interest or teacher discretion. The final product will be a group composition.

## Lesson 1: Form Connections

**Objective:** SWBAT connect musical elements to emotion and narrative.

### Warm-up questions and discussion (activate prior knowledge) (10–20 minutes):

1. How might musical elements like pitch or rhythm contribute to the overall emotion of a piece of music?
2. Think about different genres of movies. How is music used to help support the mood of the movie for each genre?
3. Extension discussion:
  - Play the video "Same Scene Five Ways" (2:17):  
<https://www.youtube.com/watch?v=ktKcnDfWs2c>
  - How did each score affect the mood of the scene?

**Connecting musical elements to emotion/ narrative activity (10–20 minutes):**

1. Individually or as a class, have students complete the attached *How Do Different Pitches and Rhythms Make Us Feel?* graphic organizer connecting musical elements of pitch and rhythm to specific emotions. Discuss connections using pair/share.
2. Note: There are no wrong answers, but students should be able to articulate how certain elements of pitch or rhythm produce certain reactions (e.g. high pitch can feel like high energy, happiness, or nervousness).

**Exit Ticket/Assessment (10–15 minutes)**

Play one to two minutes of “American River” by Jonathan Elias. Have students answer the following questions:

1. In 1–2 sentences, describe the pitch and rhythm of “American River.”
2. In 1–2 sentences, describe who do you imagine the characters in this story to be? What story do you imagine going along with this music?

**Lesson 2: Apply Concepts**

**Learning Objective:** SWBAT create a musical piece that represents a person’s emotional experience of a historic event.

**Warm-up Questions and Discussion (Review) (7–10 minutes):**

1. In three to four sentences, tell a story about yourself or your family that is memorable to you.
2. How might you use different types of instruments (low to high) and rhythm (different types of notes or tempo) to tell that story?

**Hook and Discussion (15–20 minutes):**

1. Choose one piece of music related to a historic event (some suggestions are provided below).
2. Give a brief history of that event either through independent reading or video.
3. Play the piece of music and ask students to relate elements of the piece to the feelings of those affected. Use the provided Musical Expression notecatcher as a guide.
4. Students should discuss in pairs/share.

HISTORIC EVENT	PIECE
The Holocaust	<i>Terezin</i> a suite for piano by Karel Burman
9/11	“The Transmigrations of Souls” by John Adams or “WTC 9/11” by Steve Reich
Bombing of Hiroshima	“Threnody for the Victims of Hiroshima” by Krzysztof Penderecki

**Composition Activity (20–30+ minutes depending on structure):**

Students will break into groups and create 4–8 measures of music to express the experience of a person from history or a current event.

1. Teacher can choose the event/person in question (can also be a current event via source like NewsELA or pull from concurrent studies in Social Studies or ELA). Some possibilities are:
  - A slave escaping through Harriet Tubman’s underground railroad
  - A child living through Hurricane Katrina and its aftermath
  - A Syrian refugee migrating to the United States
  - An undocumented immigrant detained in an ICE detention center
2. Teacher may pull either a written or video source to make sure class understands the basic narrative/experience.
3. Have students identify the historical context of the event and a few emotions or sensory words that they can associate with the experience of the person who lived through it. They will refer to these notes for determining their use pitch and rhythm in their piece.
4. In groups of 2–5, students should compose a piece of music that they will later perform for the class. Feel free to use instruments if available! Options to customize include:
  - Limitation to just rhythmic (vs. rhythm and pitch) compositions
  - Use of music tech/recording equipment
  - Notation
  - Instrument/vocal combinations (a short excerpt from a related poem or even a phrase could be used in choral setting)

**Lesson 3: Performance**

**Learning objective:** SWBAT create a musical piece that represents a person’s emotional experience of an event.

**Warm-Up/Prep:** Students can finish preparing for performance (10–20 minutes).

**Performances:** Students can perform pieces for classmates and practice learned concert etiquette during classmates’ performances (20–30 minutes).





# Musical Expression Notecatcher

*Directions: Use the following notecatcher to guide your reflection on the connections between music and emotional experience. Fill each box out one by one as guided by your teacher.*

The name of the event we are exploring is:

Summarize what happened in this historical or current event. How might someone experiencing that event feel?

The name of the piece connected with this event is:

How did the music communicate how someone experiencing this event might feel?

## How do different pitches and rhythms make us feel?

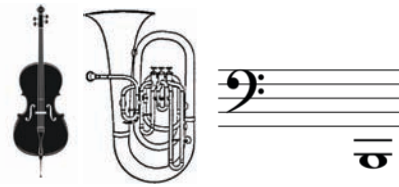
**Directions:** draw a line between each category of pitch and rhythm to any emotions that you feel when you hear them. There may be multiple lines connecting to each word.

### These sounds...

Higher pitches:



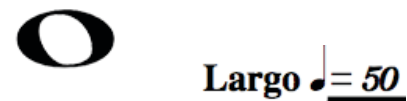
Lower pitches:



Quick rhythms or tempos:



Slower rhythms or tempos:



### Make me feel...

Low energy

Nervous

Excited

Sleepy

High energy

Sad

Surprised

Calm

## **VISUAL ARTS**

Explore works of visual art by artists who immigrated to America through Ellis Island. How do they express their immigration experience? What forms and techniques do they use to represent their experience? Compare and contrast different pieces of art. What can we learn about immigration from looking at these artists' work?

**PA Academic Standards for the Arts and Humanities** 9.1.5.C Know and use fundamental vocabulary within each of the arts forms; 9.1.5.E Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts; 9.2.5.A Explain the historical, cultural and social context of an individual work in the arts; 9.2.5.D Analyze a work of art from its historical and cultural perspective; 9.2.5.E Analyze how historical events and culture impact forms, techniques and purposes of works in the arts; 9.2.5.F Know and apply appropriate vocabulary used between social studies and the arts and humanities; 9.3.5.A Identify critical processes in the examination of works in the arts and humanities; 9.4.5.D Explain choices made regarding media, technique, form, subject matter and themes that communicate the artists' philosophy within a work in the arts and humanities

Explore international flags and the meanings behind their colors and symbols. Have students design a flag for your classroom to proudly display in your classroom! Ask them to first list the values and important features of your classroom that they want to represent on their flag. Then have your students work in groups to consolidate their ideas and create a flag. Have students share their designs and the reasons behind their color and symbol choices with the class.

**PA Academic Standards for the Arts and Humanities** 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities; 9.2.5.F Know and apply appropriate vocabulary used between social studies and the arts and humanities; 9.2.5.G Relate works in the arts to geographic regions

## **LANGUAGE ARTS**

Have students interview a family member about how either they or their ancestors arrived to America. When and why did they come to America? What did they bring with them? Ask students to prepare a short report on their findings.

**PA Academic Standards for English Language Arts** CC.1.2.6.G Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue; CC.1.4.6.A Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information clearly.

Write a story about a child your age arriving to America through Ellis Island. What country are they from? Why did they leave? Weave the story of why they came to America with sensory details about their experience at Ellis Island.

**PA Academic Standards for English Language Arts** CC.1.4.6.E Write with an awareness of the stylistic aspects of composition. • Use precise language and domain-specific vocabulary to inform about or explain the topic. • Use sentences of varying lengths and complexities. • Develop and maintain a consistent voice. • Establish and maintain a formal style; CC.1.4.6.M Write narratives to develop real or imagined experiences or events.

## Suggested Reading

The Arrival by Shaun Tan

At Ellis Island by Louise Peacock

## SOCIAL STUDIES

Learn traditional dances from different cultures. Discuss when and why they were performed.

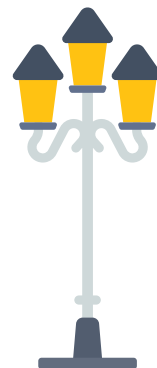
**PA Academic Standards for the Arts and Humanities** 9.2.8.D Analyze a work of art from its historic and cultural perspective; 9.2.8.G Relate works in the arts to geographic regions.

Have students research a famous person who lives/lived in Pittsburgh and is/was an immigrant. Have them write a report on their findings and share with the class.

**PA Academic Standards for Writing in History and Social Studies** CC.8.5.6-8.B Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Research immigration today. Compare and contrast the immigration process now with that of Ellis Island.

**PA Academic Standards for Writing in History and Social Studies** CC.8.6.6-8.A Write arguments focused on discipline-specific content. • Introduce claim(s) about a topic or issue, acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically. • Support claim(s) with logical reasoning and relevant, accurate data and evidence that demonstrate an understanding of the topic or text, using credible sources. • Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence. • Establish and maintain a formal style. • Provide a concluding statement or section that follows from and supports the argument presented.





# GUIDING QUESTIONS FOR EXPLORING A PIECE OF MUSIC

Adapted from *Lincoln Center Education's Model of Imaginative Learning Entering the World of the Work of Art: A Guide for Designing an Instructional Unit*, 2012. Visit [www.lcinstitute.org](http://www.lcinstitute.org) for more information

**Describe** – questions that elicit pure noticing

What do you notice?

What do you hear?

How would you describe...?

**Analyze** – questions that ask students to analyze various aspects of the work

- What do you hear that is...
  - similar?
  - different?
  - a pattern?
- What patterns or relationships can you identify in the music?
- How are the individual parts of the music put together?
- What connections do you make...
  - to your life?
  - to the world?
  - to things you have read?
  - to what you are studying in school?
- What questions do you have?

**Interpret** – questions that ask students to find their own meaning in the music after considering their responses to the prior descriptions and analyses (ask students to provide evidence for their analyses and interpretations)

- What do you think is going on in this piece of music?
- What is it about?
- What ideas was the composer trying to convey in this music?
- What does it mean? What does it mean to you?
- Does it represent something? If yes, what?
- Does the music evoke any emotions?
- What does the music express?
- If this music was a metaphor for something, what might it be?

## Additional Questions for Reflection

- What is the first word that comes to mind when you hear this music?
- If you were to give this piece of music a new title, what would you call it?
- What is surprising about this piece of music?
- Does this piece of music remind you of anything you've heard before?
- Do you relate to this work on a personal level? Explain.
- What do you think the overall mood of the music is?
- Does the title of the piece help you to understand the music?



## SUGGESTED LISTENING EXAMPLES

### The String Family

*Eine Kleine Nachtmusik*, Mozart  
(small ensemble of strings)  
*Four Seasons*, Vivaldi (strings only)  
"Waltz of the Flowers," *The Nutcracker*,  
Tchaikovsky (harp)  
"Gigue," *Suite for Strings*, Corelli  
"Sarabande," *Suite for Strings*, Corelli  
"Pastoral Symphony," *Messiah*, Handel  
*Adagio for Strings*, Barber  
*Serenade in C for Strings*, Op. 48, Tchaikovsky

### The Woodwind Family

*Divertimento in B-flat*, Haydn  
*Summer Music for Woodwind Quintet*,  
Op. 31, Barber  
*Quintet in E-flat*, Beethoven  
*Suite for Woodwind Quintet*, Cowell  
*Arabesque No. 2*, Debussy  
"Gavotte," *Suite in B for Winds*, Op. 4, Strauss  
"Schnelle Viertel," *Klein Kammermusik*, Hindemith  
*Rhapsody in Blue*, Gershwin  
(beginning: clarinet solo)  
"Chinese Dance" and "Dance of Mirlitons,"  
*The Nutcracker*, Tchaikovsky (beginning:  
piccolo, flutes, bassoons)  
"Violin Concerto," *Movement II*, Brahms  
(beginning: oboe)

### The Brass Family

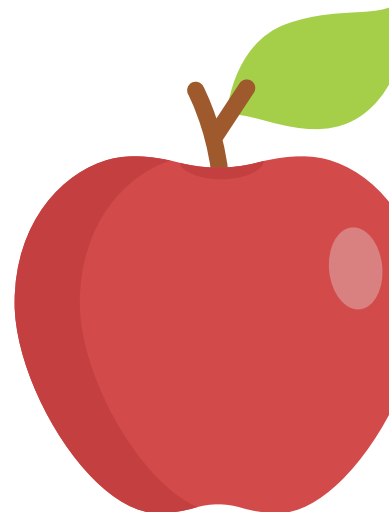
"Fanfare," *La Peri*, Dukas  
"Prelude to Act III," *Lohengrin*, Wagner  
*Prelude and Allegro (Sextet)*, McKay

### The Brass Family (cont.)

*Fanfare for Forces of Latin American  
Allies*, Cowell  
*Fanfare for the Common Man*, Copland  
"Trumpet Tune," Purcell  
*Canzon Duodecimi Toni*, G. Gabrieli  
"Viennese Musical Clock,"  
*Háry János Suite*, Kodály  
"La Forza Del Destino," *Opera*, Verdi  
(opening: trombone)  
"Light Cavalry," *Suppe Overture*  
(beginning: trumpet)  
"Nocturne," *A Midsummer Night's Dream*,  
Mendelssohn (horn)  
"Spanish Dance," *The Nutcracker*,  
Tchaikovsky (beginning: trumpet)  
"Scherza Capriccioso," Op. 66,  
Dvořák (beginning: horn)

### The Percussion Family

*Symphony No. 9*, Beethoven  
(beginning of Scherzo: timpani solo)  
*Overture to Candide*, Bernstein  
*1812 Overture*, Tchaikovsky  
"Radetzky March," J. Strauss, Jr.  
(beginning: snare drum and bass drum)  
"Hoedown," Copland  
*Ionisation*, Varese  
*Toccata for Percussion Instruments*, Chavez  
*October Mountain*, Hovhaness  
*Night Music for Percussion*, Starer  
*Háry János Suite*, Kodály



# HELPFUL SITES & APPS TO INTRODUCE THE ORCHESTRA

## Online Resources:

### San Francisco Symphony Kids

Interactive site that includes an orchestra seating chart, instrument photos and descriptions, and sound demonstrations

<http://www.sfskids.org/classic/templates/instorchframe.asp?pageid=3>

### Philharmonia Orchestra

Includes videos of orchestra members describing and performing on their instruments, in-depth written descriptions of instruments, instrument ranges, and fun facts

<http://www.philharmonia.co.uk/explore/instruments>

### Oregon Symphony

Straightforward descriptions and photos of the instruments

<http://www.orsymphony.org/edu/instruments/strings.aspx>

### Dallas Symphony Orchestra Kids

A wide selection of videos featuring musicians playing a range of instruments

<https://www.mydso.com/dso-kids/learn-and-listen>

## MOBILE APPS

### The Young Person's Guide to the Orchestra (iPad / free)

Full recording of Britten's The Young Person's Guide to the Orchestra with animations, games, quizzes, performance videos, and photos

### Meet the Orchestra (iPad / \$2.99)

Animated characters introduce the orchestra and instruments; quizzes that increase in difficulty

### My First Orchestra App (iPad / \$3.99)

Full album of orchestral repertoire, animated characters demonstrate instruments, narration, quizzes, and conducting examples

### The Orchestra (iPad / \$9.99)

In-depth app including videos, synchronized score reading, beat mapping, musician interviews, and program notes about the included repertoire

# AFTER THE CONCERT

## Reflection

1. Ask students to write a narrative piece about the experience of hearing the Pittsburgh Symphony Orchestra. Emphasize the use of sensory language to help the reader understand their experiences.
2. Have a conversation with your students about how the information they learned about Ellis Island made more sense or was put into perspective by the performance.

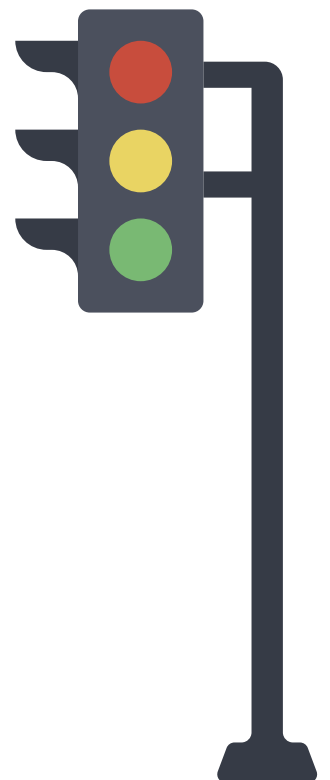
## Musical Extension

Play students a piece of classical music (see recommend listening for ideas). Ask them to write down how it made them feel, and ask them to write down what specific elements of the piece (like instruments, pitch, and rhythm) affected their interpretation.

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Split your class into teams and secretly assign each team an emotion. Ask the groups to compose short pieces and present their compositions to the class. Have other teams guess which emotion each composition was intended to represent. Assign teams points based on their correct answers!

**PA Academic Standards for the Arts and Humanities** 9.1.5.A Know and use the elements and principles of each art form to create works in the arts and humanities; 9.2.5 E Know and demonstrate how arts can communicate experiences, stories or emotions through the production of works in the arts; 9.3.5.A Identify critical processes in the examination of works in the arts and humanities







## PITTSBURGH SYMPHONY ORCHESTRA

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**Learning and Community Engagement Department**

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