



Second Grade Schooltime Supplementary Materials

2019-2020 SEASON



SUPPORTED, IN PART, BY:





Second Grade Schoolltime

MEET THE ORCHESTRA

Earl Lee, Conductor

April 29, 30, May 5, 6, 12, 13, 2020 • 10:30 a.m. • Heinz Hall

Muzquiz	<i>Auburn Run-Out</i>
Dukas	Fanfare to precede <i>La Péri</i>
Williams	"Nimbus 2000" from <i>Harry Potter and the Sorcerer's Stone</i>
Shostakovich	Symphony for Strings in C minor, Opus 110A II. Allegro molto
Tchaikovsky	"Waltz of the Flowers" from <i>The Nutcracker</i>
Strauss	<i>Radetzky-March</i> , Opus 228
Bizet	"Les Toréadors" from Suite No. 1 from <i>Carmen</i>
Bizet	"Danse bohème" from Suite No. 2 from <i>Carmen</i>

Program subject to change

MEET THE CONDUCTOR

A dynamic and energetic figure on stage, Canadian musician **Earl Lee** pursues a diverse career both as a conductor and a cellist. Lee currently holds the Associate Conductor position at the Pittsburgh Symphony Orchestra, and the Principal Conductor position of the Pittsburgh Youth Symphony Orchestra. Lee frequently appears on the podium at the Roy Thomson Hall leading the Toronto Symphony Orchestra, as well as making guest conducting appearances throughout the world. Highlights from this year include his South Korean debut in August leading the Gangnam Symphony Orchestra at the prestigious Seoul Arts Center. He has also recently been announced as the Music Director & Conductor of the Yeosu International Music Festival and Ensemble in Korea in its inaugural season this August.

Earl Lee was the only Canadian, and one of seven conductors out of over two hundred applicants, selected by renowned conductor Bernard Haitink as an active participant in the 2016 Haitink Masterclass at the Lucerne Easter Festival. A two-time participant at the prestigious Kurt Masur Conducting Seminar in New York, Lee was one of two 2013 Felix Mendelssohn Bartholdy Scholarship recipient chosen by Maestro Masur. As a Mendelssohn Scholar Lee traveled to Leipzig, Germany, to study with Masur the music and life of Felix Mendelssohn. Lee received a 2013 Ansbacher Conducting Fellowship Award, selected by the American Austrian Foundation and members of the Vienna Philharmonic, and spent six weeks at the Salzburg Festival in Austria.

A graduate of the Curtis Institute of Music and the Juilliard School with degrees in cello, Earl began his conducting studies in 2010 studying with Ignat Solzhenitsyn. In 2013, Lee received his Masters in Conducting from the Manhattan School of Music, studying with George Manahan. Lee continued his post-graduate conducting studies at the New England Conservatory with Hugh Wolff prior to starting his tenure with the Toronto 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, introduce your students to the instruments that make up the orchestra, the role the conductor serves, and how the orchestra compares to other types of music ensembles.

Have a conversation with your students about what they already know about the orchestra. Feel free to use the following guiding questions to start the conversation:

- What kind of music do you listen to? When and where do you listen to music?
- Have you ever been to a concert before? Have you ever seen an orchestra perform?
- What types of instruments did you see?
- What kind of music did you hear?
- How did people behave at the concert? How might people behave differently when they see an orchestra perform?

You can use the KWL chart below to have a conversation with your students about orchestras before and after the concert.

MEET THE ORCHESTRA KWL

K	W	L
What do you KNOW about music from around the world?	What do you WANT TO KNOW about music from around the world	What did you LEARN about music from around the world?
	Before the Concert:	
	After the Concert:	

MUSIC

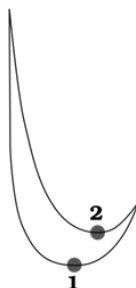
Select a piece of music and listen to it being played in different styles and by different ensembles. Have students provide formal and intuitive criticism about the way the pieces are performed. Have students share their criticism of the piece and respond to others' criticism. For example, "Ode to Joy" can be discussed using the following arrangements:

- Ode to Joy Orchestral Flashmob: <https://youtu.be/kbJcQYVtZMo>
- Ants Marching/Ode to Joy by the Piano Guys: https://youtu.be/17GLE-16_3g
- Ode to Joy performed by Beaker from the Muppets: <https://youtu.be/VnT7pT6zCcA>

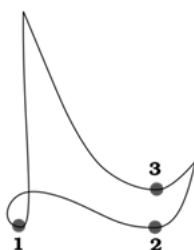
PA Academic Standards for the Arts and Humanities 9.1.3.J Know and use traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others; 9.3.3.A Recognize critical processes used in the examination of works in the arts and humanities; 9.3.3.B Know that works in the arts can be described by using the arts elements, principles and concepts; 9.3.3.E Recognize and identify types of critical analysis in the arts and humanities; 9.3.3.F Know how to recognize and identify similar and different characteristics among works in the arts

Practice conducting using the following exercises:

1. Begin by patting/walking/clapping the beat while listening to musical examples.
2. Learn about strong/weak beats and meter.
3. Use the following video to teach students the basics of conducting:
Sesame Street: People in your neighborhood – conductor
<https://youtu.be/MJ4UGtDLLYc>
4. Draw the following patterns on the board and have students trace these patterns in the air:
 - **2/4 Time Signature**
Pomp and Circumstance March No. 1 in D Major "The Graduation Song"

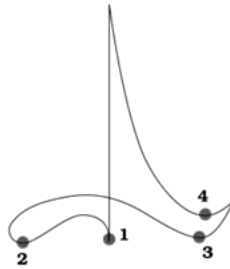


- **3/4 Time Signature**
The Star-Spangled Banner



- **4/4 Time Signature**

Beethoven's Symphony 9. Presto "Ode to Joy"



PA Academic Standards for the Arts and Humanities 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities; 9.1.3.C Recognize and use fundamental vocabulary in each of the art forms; 9.1.3.J Know and use traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others

VISUAL ARTS

Play students music performed by instruments from each of the instrument families. Ask them to draw a visual representation of what they hear. Compare the results and explore your students' opinions about how those sounds would look.

PA Academic Standards for the Arts and Humanities 9.1.3.E Demonstrate the ability to define objects, express emotions, illustrate an action or relate and experience through creation of works in the arts; 9.1.3.J Know and use traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others; 9.4.3.B Know how to communicate an informed individual opinion about the meaning of works in the arts

Have students watch the following video of a kinesthetic art piece based on Waltz of the Flowers (<https://www.youtube.com/watch?v=GCTyFp0PpHE&feature=youtu.be>) and answer the questions:

1. What materials did the artist use for this piece?
2. What are other materials we could use to produce multi-media art that goes with music?

Consider having students create their own work to match with this piece.

PA Academic Standards for the Arts and Humanities: 9.1.3.J Know and use traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others; 9.1.3.A Know and use the elements and principles of each art form to create works in the arts and humanities.



LANGUAGE ARTS

Split students into groups and assign them instrument families (strings, woodwinds, percussion, brass and brass). Ask them to research an instrument in that family and present the information to the class. They will be the resident experts on those instruments during your trip!

PA Academic Standards for English Language Arts CC.1.2.4.E Use various text features and search tools to locate key facts or information in a text efficiently; CC.1.4.2.A Write informative/ explanatory texts to examine a topic and convey ideas and information clearly; CC.1.4.2.C Develop the topic with facts and/or definitions.

Ask students to write about their favorite songs. Where did they first hear that song? Do they like to dance or sing to it? Have students share with the class!

PA Academic Standards for English Language Arts CC.1.4.2.M Write narratives to develop real or imagined experiences or events; CC.1.4.2.O Include thoughts and feelings to describe experiences and events to show the response of characters to situations. CC.1.4.2.R Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

Ask students to write about a time that they practiced something and learned a new skill. What activity was it? Do they still practice that activity? What other skills might they like to learn?

PA Academic Standards for English Language Arts CC.1.4.2.M Write narratives to develop real or imagined experiences or events; CC.1.4.2.R Demonstrate a grade appropriate command of the conventions of standard English grammar, usage, capitalization, punctuation, and spelling.

Suggested Reading

Ada's Violin: The Story of the Recycled Orchestra of Paraguay by Susan Hood

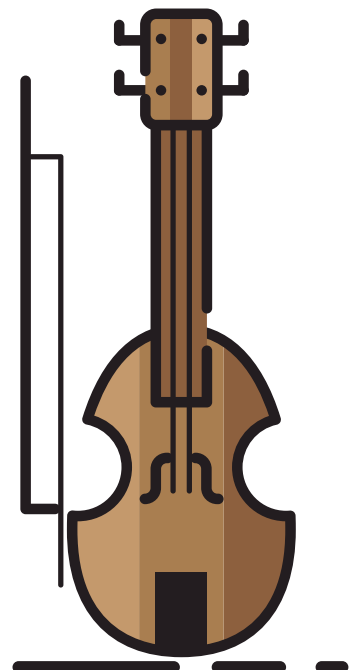
Meet the Orchestra by Ann Hayes

Zin! Zin! Zin! A Violin by Lloyd Moss

MOVEMENT

Teach students a basic Waltz Box Step and dance along to Tchaikovsky's "Waltz of the Flowers."

PA Academic Standards for the Arts and Humanities 9.1.3 Recognize, know, use, and demonstrate a variety of appropriate arts elements and principles to produce, review, and revise original works in the arts



MATH

Make a list of instruments in the orchestra by family (strings, winds, brass, and percussion). Count the number of families and the number of instruments in each family. Visually compare the numbers of instruments in the orchestra families.

PA Academic Standards for Mathematics CC.2.4.2.A.4 Represent and interpret data using line plots, picture graphs, and bar graph

Ask students to hire an orchestra! Give students a hypothetical amount of money and minimum payment per musician. Calculate how much it would cost to hire a full orchestra.

PA Academic Standards for Mathematics CC.2.1.2.B.3 Use place-value understanding and properties of operations to add and subtract within 1,000

SCIENCE

Have students make instruments out of everyday objects. How can they get those objects to produce sound? Show your students the following videos for inspiration:

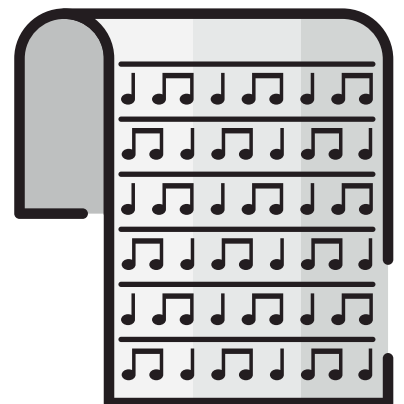
- CBS feature on Vienna's Vegetable Orchestra: <https://youtu.be/pwOXFOTagSE>
- Wintergatan's Marble Machine: <https://youtu.be/lvUU8joBb1Q>

PA Academic Standards for Science and Technology and Engineering Education 3.4.3.C.1 Recognize design is a creative process and everyone can design solutions to problems

SOCIAL STUDIES

Have students create posters or slide shows about a composer featured in the concert. Include information about where they're from, when they lived or if they're still living, other music they composed, if they have a main instrument, and any fun facts!

PA Academic Standards for History 8.1.2.B Identify documents relating to an event; 8.1.2.C Apply sources of historical information.



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 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

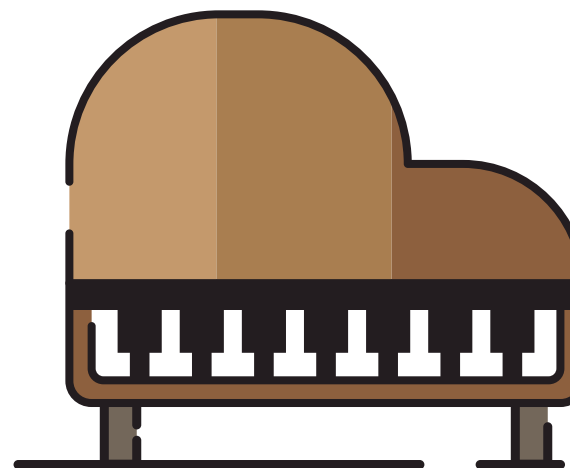
"Fanfare," *La Peri*, Dukas
"Prelude to Act III," *Lohengrin*, Wagner
Prelude and Allegro (Sextet), McKay

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, Hovhanness
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

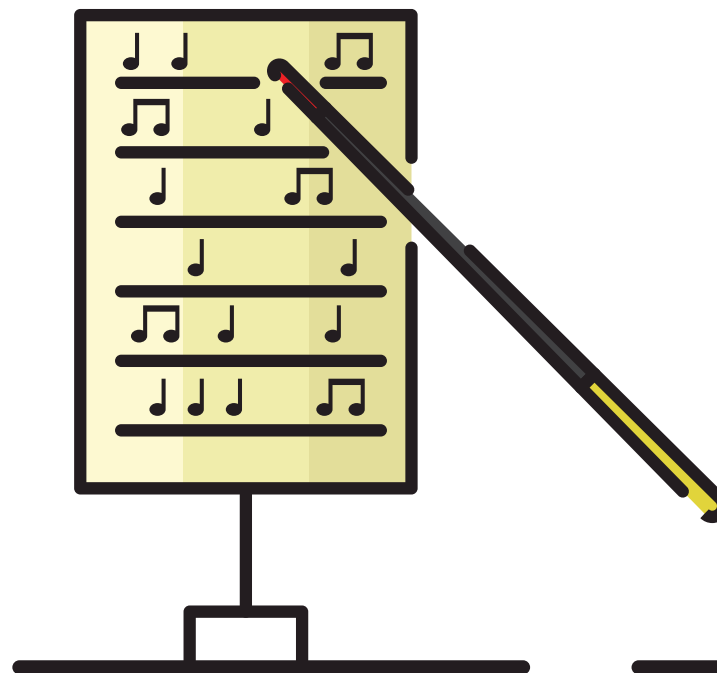
Reflection

1. Have students write an essay comparing and contrasting their classroom to Heinz Hall. How are the colors different? How is the size different? Why is a classroom suitable for learning and Heinz Hall suitable for listening to an orchestra?
2. Have students pick their favorite instrument from the orchestra. Write a letter to the musician that played that instrument at the concert and tell them why you want to learn the instrument they play!

Expansion

1. Have students pick their favorite song from the concert and listen to other performances of that song on YouTube. Have them write about which performance is their favorite and why. Encourage them to compare and contrast the different versions of the song.

PA Academic Standards for the Arts and Humanities 9.1.3.J Know and use traditional and contemporary technologies for producing, performing and exhibiting works in the arts or the works of others; 9.3.3.A Recognize critical processes used in the examination of works in the arts and humanities; 3.3.F Know how to recognize and identify similar and different characteristics among works in the arts; 3.3.G Know and demonstrate what a critic's position or opinion is related to works in the arts in the humanities





PITTSBURGH SYMPHONY ORCHESTRA

Heinz Hall for the Performing Arts
600 Penn Avenue, Pittsburgh, PA 15222
412-392-4900

Learning and Community Engagement Department

pittsburghsymphony.org/community
education_outreach@pittsburghsymphony.org