

# TEACHER RESOURCE GUIDE



## HAPPY, SAD, SILLY, SCARY: THE MANY MOODS OF MUSIC



Live from Orchestra Hall

*Classroom Edition*

The Detroit Symphony Orchestra

2017-2018 Education Concert Series Teacher Resource Guide

Supported by the Mandell and Madeleine Berman Foundation



DETROIT SYMPHONY ORCHESTRA  
LEONARD SLATKIN *Music Director*

A COMMUNITY-SUPPORTED ORCHESTRA

Leonard Slatkin, Music Director  
Jeff Tyzik, Principal Pops Conductor  
Neeme Järvi, Music Director Emeritus

Educational Concert Series

## Happy, Sad, Silly, Scary: The Many Moods of Music

Wednesday, October 25, 2017 at 10:30 a.m. in Orchestra Hall

Michelle Merrill, *conductor*  
DJ Oliver, *host*  
Ifetayo Ali, *cello*

Anatol Liadov (1855 - 1914)	<i>Baba-Yaga</i> , Op. 56
John Williams (b. 1932)	Theme from <i>Jaws</i>
Antonín Dvořák (1841 - 1904)	Carnival Overture, Op. 92
Wolfgang Amadeus Mozart (1756 - 1791)	Overture to <i>Le nozze di Figaro</i> , K. 492 (The Marriage of Figaro)
Dmitri Kabalevsky (1904 - 1987)	“Galop” from <i>The Comedians</i> , Op. 26
Camille Saint-Saëns (1835 - 1921)	Cello Concerto No. 1 in A minor, Op. 33 <i>Ifetayo Ali, cello</i>
Edvard Grieg (1843 - 1907)	Suite No. 1 from <i>Peer Gynt</i> , Op. 46 II. Ase’s Death
Sergei Prokofiev (1891 - 1953)	Suite No. 1 from <i>Romeo and Juliet</i> , Op. 64a VII. The Death of Tybalt
Piotr Ilyich Tchaikovsky (1840 - 1893)	<i>Romeo and Juliet</i> Fantasy Overture
John Williams (b. 1932)	<i>Star Wars</i> Suite for Orchestra Throne Room and End Title





# DETROIT SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director  
*Music Directorship endowed by the Kresge Foundation*

JEFF TYZIK  
*Principal Pops  
 Conductor*

TERENCE BLANCHARD  
*Fred A. and Barbara M. Erb  
 Jazz Creative Director Chair*

NEEME JÄRVI  
*Music Director  
 Emeritus*

MICHELLE MERRILL  
*Associate Conductor, Phillip and Lauren  
 Fisher Community Ambassador*

## FIRST VIOLIN

Yoonshin Song  
 CONCERTMASTER  
*Katherine Tuck Chair*  
 Kimberly Kaloyanides  
 Kennedy  
 ASSOCIATE CONCERTMASTER  
*Alan and Marianne  
 Schwartz and Jean  
 Shapero (Shapero  
 Foundation) Chair*  
 Hai-Xin Wu  
 ASSISTANT CONCERTMASTER  
*Walker L. Cisler/Detroit  
 Edison Foundation Chair*  
 Jennifer Wey  
 ASSISTANT CONCERTMASTER  
 Marguerite Deslippe~  
 Laurie Landers Goldman\*  
 Rachel Harding Klaus\*  
 Eun Park Lee\*  
 Adrienne Rönmark\*  
 Laura Soto\*  
 Greg Staples\*  
 Jiamin Wang\*  
 Mingzhao Zhou\*

## SECOND VIOLIN

Sujin Lim  
 ACTING PRINCIPAL  
*The Devereaux Family Chair*  
 Adam Stepniewski  
 ASSISTANT PRINCIPAL  
 Ron Fischer\*  
 Will Haapaniemi\*  
*David and Valerie  
 McCammon Chair*  
 Hae Jeong Heidi Han\*  
*David and Valerie  
 McCammon Chair*  
 Sheryl Hwangbo\*  
 Hong-Yi Mo\*  
 Alexandros Sakarellos\*  
 Joseph Striplin\*  
 Marian Tanau\*  
 Jing Zhang\*

## VIOLA

Eric Nowlin  
 PRINCIPAL  
*Julie and Ed Levy, Jr. Chair*  
 James VanValkenburg  
 ASSISTANT PRINCIPAL  
 Caroline Coade  
 Hang Su  
 Glenn Mellow  
 Shanda Lowery-Sachs  
 Hart Hollman  
 Han Zheng

## CELLO

Wei Yu  
 PRINCIPAL  
*James C. Gordon Chair*  
 Robert Bergman\*  
 Jeremy Crosmer\*  
 David LeDoux\*  
 Peter McCaffrey\*  
*Joanne Danto and  
 Arnold Weingarden Chair*  
 Haden McKay\*  
 Úna O'Riordan\*  
 Paul Wingert\*  
*Victor and Gale Girolami  
 Chair*  
 Open  
 ASSISTANT PRINCIPAL  
*Dorothy and Herbert  
 Graebner Chair*

## BASS

Kevin Brown  
 PRINCIPAL  
*Van Dusen Family Chair*  
 Stephen Molina  
 ASSISTANT PRINCIPAL  
 Linton Bodwin  
 Stephen Edwards  
 Christopher Hamlen

## HARP

Patricia Masri-Fletcher  
 PRINCIPAL  
*Winifred E. Polk Chair*

## FLUTE

Sharon Sparrow  
 ACTING PRINCIPAL  
*Bernard and Eleanor  
 Robertson Chair*  
 Amanda Blaikie  
*Morton and Brigitte Harris  
 Chair*  
 Jeffery Zook  
 David Buck~  
 PRINCIPAL  
*Women's Association for  
 the DSO Chair*

## PICCOLO

Jeffery Zook

## OBOE

Alexander Kinmonth  
 PRINCIPAL  
*Jack A. and Aviva  
 Robinson Chair*  
 Sarah Lewis  
*Maggie Miller Chair*  
 Brian Ventura  
 ASSISTANT PRINCIPAL  
 Monica Fosnaugh

## ENGLISH HORN

Monica Fosnaugh  
*Shari and Craig Morgan  
 Chair*

## CLARINET

Andrea Levine†  
 ACTING PRINCIPAL  
 Jack Walters  
*PVS Chemicals Inc./Jim  
 and Ann Nicholson Chair*  
 Laurence Liberson  
 ASSISTANT PRINCIPAL  
 Shannon Orme  
 Ralph Skiano~  
 PRINCIPAL  
*Robert B. Semple Chair*

## E-FLAT CLARINET

Laurence Liberson

## BASS CLARINET

Shannon Orme  
*Barbara Frankel and  
 Ronald Michalak Chair*

## BASSOON

Robert Williams  
 PRINCIPAL  
 Victoria King  
 Michael Ke Ma  
 ASSISTANT PRINCIPAL  
 Marcus Schoon  
 Alexander Davis  
*African-American  
 Orchestra Fellow*

## CONTRABASSOON

Marcus Schoon

## HORN

Karl Pituch  
 PRINCIPAL  
 Johanna Yarbrough  
 Scott Strong  
 Bryan Kennedy  
 David Everson  
 ASSISTANT PRINCIPAL  
 Mark Abbott

## TRUMPET

Hunter Eberly  
 PRINCIPAL  
*Lee and Floy Barthel Chair*  
 Kevin Good  
 Stephen Anderson  
 ASSISTANT PRINCIPAL  
 William Lucas

## TROMBONE

Kenneth Thompkins  
 PRINCIPAL  
 David Binder  
 Randall Hawes

## BASS TROMBONE

Randall Hawes

## TUBA

Dennis Nulty  
 PRINCIPAL

## PERCUSSION

Joseph Becker  
 PRINCIPAL  
*Ruth Roby and Alfred R.  
 Glancy III Chair*  
 Andrés Pichardo-Rosenthal  
 ASSISTANT PRINCIPAL  
*William Cody Knicely Chair*  
 James Ritchie

## TIMPANI

Jeremy Epp  
 PRINCIPAL  
*Richard and Mona Alonzo  
 Chair*  
 James Ritchie  
 ASSISTANT PRINCIPAL

## LIBRARIANS

Robert Stiles  
 PRINCIPAL  
 Ethan Allen

## PERSONNEL MANAGERS

Heather Hart Rochon  
 ORCHESTRA PERSONNEL  
 MANAGER  
 Patrick Peterson  
 ASSOCIATE ORCHESTRA  
 PERSONNEL MANAGER

## STAGE PERSONNEL

Dennis Rottell  
 STAGE MANAGER  
 Steven Kemp  
 DEPARTMENT HEAD  
 Matthew Pons  
 DEPARTMENT HEAD  
 Michael Sarkissian  
 DEPARTMENT HEAD

## LEGEND

\* These members may voluntarily revolve seating within the section on a regular basis

† substitute musician

~ extended leave



DSO ECS Fall 2017

# Happy, Sad, Silly, Scary: The Many Moods of Music

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Go to [dso.org/classroom](https://dso.org/classroom) to for activities  
and to watch the concert again!

# WELCOME

**W**elcome to the Detroit Symphony Orchestra's third installment of the 2016-2017 Educational Concert Series. The Detroit Symphony Orchestra is committed to providing students an experience that will increase their understanding of music and the many ways that music plays a central role in the lives of all people. We want each audience member, whether you are live at Orchestra Hall or are part of our much larger *virtual audience* viewing in classrooms throughout Detroit, to feel connected with the music through this program. The musical selections were designed specifically in collaboration with an advisory board of leading educational experts in order to provide strategic educational opportunities, and to be consistent with national music education standards.

The program themes selected for the DSO's Educational Concert Series, while seemingly traditional, are comprised of music that represents a blend of the familiar and novel. The inclusion of traditional educational works, such as Rimsky-Korsakov's "Flight of the Bumblebee" and Strauss' "Perpetuum Mobile" are juxtaposed with works less frequently heard on educational programs, such as Bottesini's Concerto for Double Bass, No. 2 in B Minor. Based on the experiences of your students, these programs are designed to allow for the exploration of simple and single elements of music, or multi-faceted and cross-curricular components.

Many programs targeted toward school-age students are designed to be entertaining with an educational component, but our aim is to create something that is first wholly educational so that through preparation, exploration and inquiry, the experience will be incredibly entertaining as a result of active engagement and learning. The flexibility afforded by these materials will allow you to combine a live concert experience along with any number of educational components.

Through the study of the connections between these pieces of music, the similarities and differences of the composers and their goals, and the relationships



of these works to other disciplines, students will be able to participate in individual and group projects and discussions that will lead to a culminating event: hearing a live performance as a more informed, intelligent listener.

The Teacher Resource Guide includes biographical information about the composers and historical information about each work. This will provide some insight into the unique relationships of the composers and works, despite their seemingly diverse historical, cultural and social differences. This guide will also contain many things you may already know, but will hopefully serve to frame the information in a way that will allow you to determine how to best include the facts into your existing curriculum when applicable. There are also several levels of activities for students that are designed to be practical, yet provide multiple opportunities for students to transition from simple concepts and skills to more advanced explorations of music and other core content subjects.

We look forward to having you join us live or via webcast in this season's Education Concert Series, and hope that this will be a highlight for your classroom this year.

## MEET THE CONDUCTOR

### Michelle Merrill

Rapidly rising conductor Michelle Merrill currently serves as the Associate Conductor of the Detroit Symphony Orchestra where she also carries the title of Phillip and Lauren Fisher Community Ambassador. A passionate and dynamic artist, Ms. Merrill was named as one of Hour Detroit Magazine's 3 Cultural Organization Leaders to Watch, and was recently profiled by the Ford Motor Co. for their website [fordbetterworld.org](http://fordbetterworld.org). She is also a recipient of a 2016 Solti Foundation U.S. Career Assistance Award.



Recent and upcoming engagements include the Toronto Symphony Orchestra, Jacksonville Symphony, Toledo Symphony Orchestra, Louisiana Philharmonic, Symphoria (Syracuse), Sacramento Philharmonic & Opera, Boise Philharmonic, Orlando Philharmonic, New Music Detroit, and the Northeastern Pennsylvania Philharmonic, where she formerly served as Assistant Conductor before coming to Detroit. As the Associate Conductor of the Detroit Symphony Orchestra, she helps plan and conduct over 30 concerts per season, including the renowned educational webcasts, which have reached over 100,000 students to date in classrooms throughout the nation. Ms. Merrill also gives pre-concert lectures, leads adult music education seminars, engages with students in and around Metro Detroit, speaks on behalf of the DSO throughout the community, and participates in hosting Live from Orchestra Hall, the DSO's free concert webcast that launched in 2011 and is now watched in more than 100 countries. She made her classical subscription debut with the DSO in April 2016.

In March of 2014, Ms. Merrill stepped in on short notice with the Meadows Symphony Orchestra for their performance of Shostakovich's Symphony No. 4, which music critic Scott Cantrell of the Dallas Morning News described as "stunning" and later named to his list of Top Ten Classical Performances of 2014. She was awarded in 2013 the prestigious Ansbacher Conducting Fellowship by members of the Vienna Philharmonic and the American Austrian Foundation, which enabled her to be in residence at the world-renowned Salzburg Festival. Recent praise came from her classical debut with the DSO conducting Beethoven's Symphony No. 6: "from the off this was a heavenly 'Pastoral'...Merrill (conducting from memory) certainly has an ear for focused inner parts, and her meaningful flexibility was welcome...There was something reassuringly old-world about this performance (reminding of but not emulating such views of the music as Böhm, Boult and Klemperer) yet with a New World bloom that trod

freshly-mown grass and also looked skywards..."

A strong advocate of new music, Ms. Merrill recently conducted the world-premiere performance of Gabriela Lena Frank's "Walkabout: Concerto for Orchestra" with the Detroit Symphony Orchestra. She also worked with composer Gabriela Lena Frank and soprano Jessica Rivera in 2015 on Frank's work "La Centinela y la Paloma" (The Keeper and the Dove), as a part of numerous community programs related to the Diego Rivera and Frida Kahlo exhibition at the Detroit Institute of Arts. This past fall, Ms. Merrill collaborated with New Music Detroit for their annual marathon Strange Beautiful Music 9, which featured David Lang's "are you experienced?" and the world-premiere of Andrew Harrison's "Hum" based on the poetry of Detroit native Jamal May. In June 2015, she made her debut at the St. Augustine Music Festival conducting the world-premiere performance of Piotr Szewczyk's "St. Augustine Suite" which was written in honor of that city's 450th anniversary. The highly praised performance was later featured nationwide on NPR's "Performance Today." Additionally, her work in the 2011-12 season with Voices of Change, Dallas' professional contemporary music ensemble, was part of a program later named as one of Dallas Morning News critic Scott Cantrell's Top Ten Classical Performances of 2011.

Born in Dallas, TX, Ms. Merrill studied conducting with Dr. Paul C. Phillips at Southern Methodist University's Meadows School of the Arts, where she holds a Master of Music Degree in conducting and a Bachelor of Music in performance. Apart from music, she loves cooking, running, hiking, and spending time outdoors with her husband, Steve Merrill, who serves as the principal percussionist of the Jacksonville Symphony.

## MEET THE HOST

### D.J. Oliver

A Detroit native, D.J. Oliver attended Wayne State University and received a Bachelor's of Fine Arts. D.J. has worked as a lead performer for Carnival and Norwegian Cruise Lines. In addition to his theatre and live performances, D.J. has booked many Commercials and Industrials films as well TV shows. His most recent credit was on the ABC show Detroit 187. He currently hosts the Detroit Public Television Series "Detroit Performs." D.J. is thankful and humble to return to the DSO.



## MEET THE GUEST ARTIST

### Ifetayo Ali

Ifetayo Ali, 14, began her musical studies on violin when she was able to stand. At age 3, she decided that she preferred the mellow sounds of the cello and begged her mother to switch. She was allowed to switch at age 4. Her teachers and coaches have been Lucinda Ali Landing, Megan Lauterbach, and Martine Benmann at the Hyde Park Suzuki Institute, Tahirah Whittington, Oleksa Mycyk, and Hans Jørgen Jensen. She has also studied with teachers at summer music camps at Suzuki-Deerfield, Illinois Wesleyan, Sphinx Performance Academy, and Meadowmount.

Ifetayo is the Junior Division 1st Place Laureate of the 2017 Annual Sphinx Competition and performed as soloist with the Sphinx Symphony Orchestra at Orchestra Hall in Detroit. She is also the Junior Division 2nd Place Laureate of the 2016 Sphinx Competition. She was selected as one of the winners of the 2016 DePaul Concerto Festival for Young Performers competition and performed as soloist with the Festival's Oistrakh Symphony Orchestra. Over the years, she has placed or received honorable mentions for the Society of American Musicians (SAM) competition, Depaul Concerto Festival for Young Musicians competition, and the Music Festival in Honor of Confucius competition.

Ifetayo was honored at the Friends of the IPO (Illinois Philharmonic Orchestra) Rising Stars Showcase in 2013 at age 10, when she recorded the 1st movement of the Saint-Saëns Cello Concerto No. 1 in A minor. To date, this video has over 48,000 YouTube views and over 8 million Facebook views. She also recorded "Celtic Hymn" from Northern Skies for cello and piano by James MacMillan who discovered the video and complimented Ifetayo via Twitter. Her most recent YouTube recordings are Cello Concerto No. 1, 1st Mvt by Dmitri Shostokovich (2016) and Pampeana No. 2 for violoncello and piano, Op. 21 by Alberto Ginastera (2017)

Ifetayo also enjoys singing, dancing, and playing piano.



**2017 JUNIOR WINNER,  
IFETAYO ALI-LANDING,  
PERFORMING WITH THE SPHINX  
SYMPHONY ORCHESTRA**

[https://www.youtube.com/watch?v=6Etqu8\\_xjAQ&feature=youtu.be](https://www.youtube.com/watch?v=6Etqu8_xjAQ&feature=youtu.be)

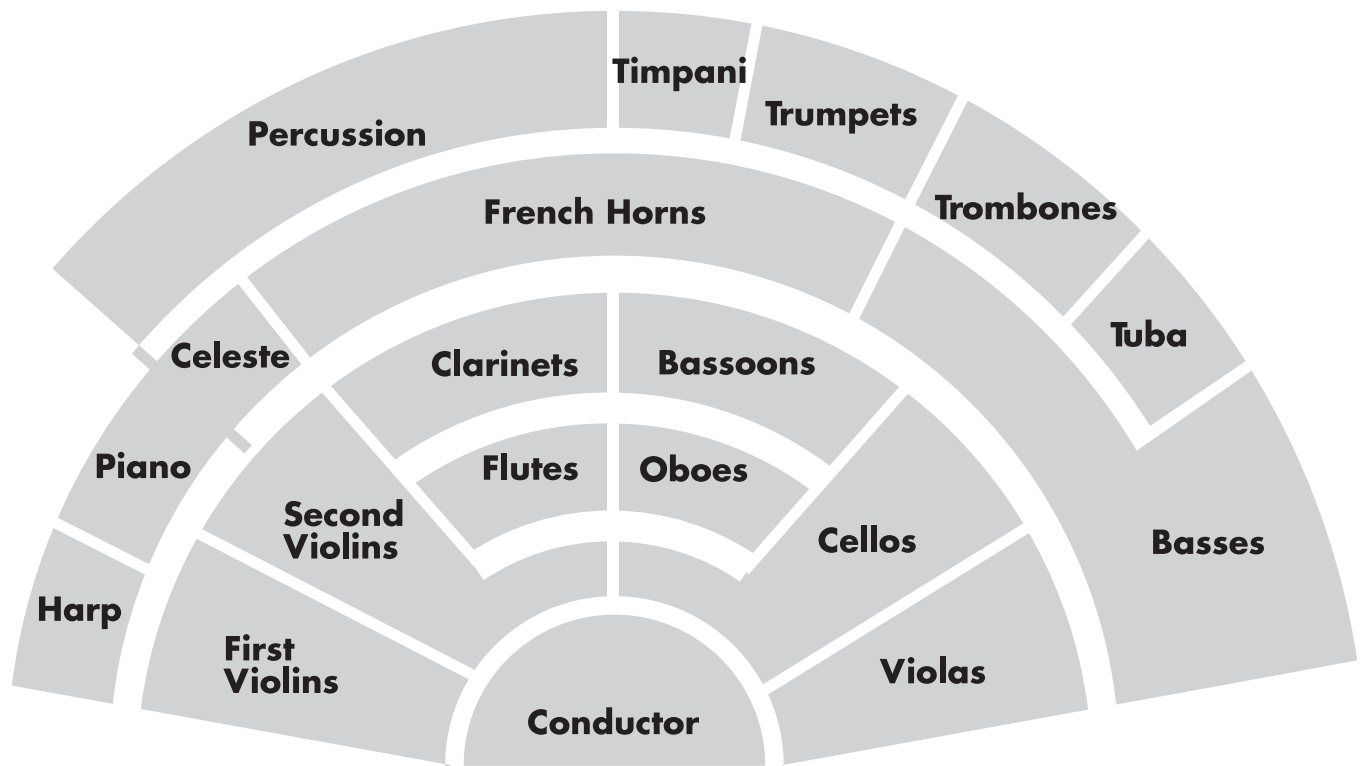
# CONCERT ETIQUETTE PRE AND POST QUIZ

1. You should enter the performance space
  - As loudly as possible.
  - Quietly.
  - Walking backwards.
2. It is always a good idea to arrive
  - A bit early.
  - Just as the performance is beginning.
  - Only in time to catch your favorite piece on the program.
3. If you must arrive late, it is best to enter
  - Whenever you arrive.
  - During the performance.
  - Between musical selections, following the ushers' directions.
4. During the concert, it is a good idea to
  - Discuss the performance with a friend sitting next to you.
  - Sit quietly and enjoy the music.
  - Eat lunch.
5. For cell phone usage during a performance it is best to
  - Answer your phone quickly and speak quietly.
  - Leave the hall to use the phone.
  - Turn the phone off, or better yet, put it away and enjoy the performance.
6. Applause should be given when
  - The performance is completed and the conductor faces the audience.
  - Your friend sitting next to you tells you to.
  - Any time something is done well.
7. After the performance is over
  - You should leave your seat and rush up to the stage.
  - Exclaim loudly how hungry you are.
  - Sit and wait until everyone has cleared the stage and the ushers dismiss your class.
8. To show how much you enjoyed the performance you should
  - Loudly call out your favorite musician's name.
  - Enthusiastically clap at the end of the performance.
  - Do nothing and sit silent.





# ORCHESTRA SEATING CHART



# INSTRUMENTS OF THE ORCHESTRA

## STRING FAMILY

The strings have made up the backbone of the western orchestra for more than three hundred years. The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood, which are glued — never nailed — together. The bodies of the instruments are hollow, making them a resonating box for sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches. The body of the violin alone consists of over 70 parts that must be put together by a master craftsman.



The **violin** is the smallest member of the string family and is known for its extraordinary musical versatility. Its versatility along with its four-octave range has inspired composers to write extensively for the instrument. It is played with a bow and held under the chin. It plays the highest notes and is recognized by its beautiful singing tone.

The **viola** is slightly bigger than the violin and is also played with a bow and held under the chin. The sound of the viola can be distinguished from that of the violin because of its darker, warmer and richer tone qualities.

The **cello** is also played with a bow. Unlike the violin or viola, it is too large to be placed on the shoulder, so it is played sitting down, resting on its “end pin.” Because of its size and the thickness of its strings, the cello can produce beautiful, rich deep tones.

The **double bass** is the largest and lowest-pitched bowed string instrument and must be played standing up. In orchestras and other musical ensembles it has a rather special role — it is often given the job of being the “foundation of the orchestra.”

One of the oldest instruments, the **harp** dates back as early as 3500 BC. The modern concert harp typically has 47 strings and is six feet tall. It has pedals around its base that allows the performer to alter the pitch of the strings so different notes be played on the same string. Smaller harps, and even lyres, are still used today in the performance of folk music around the world.

## WOODWIND FAMILY

The woodwind family got its name because they were originally all made of wood (the flute is now made of metal) and air, or wind, is needed to play them. Woodwind instruments make sounds in three different ways. The flute makes a sound by blowing air through an opening in the head joint. The clarinet uses a single reed, made of one piece of cane, to produce sound. When air is blown against the reed, which is attached to a mouthpiece, it vibrates to make sound. The oboe and bassoon use a double reed, or two pieces of cane vibrating against each other, to make a sound.



The **flute** was originally made of wood. It has no reed and sound is produced when air is blown against a hole in the headjoint (opening). This sends vibrations into the attached tube to produce sound. A shorter version of a flute, about half of its size, is called a piccolo. It plays the highest notes of all of the woodwinds.

The **oboe** is smaller than the clarinet and uses a double reed. It is made of a hard wood and has metal keys. The oboe is responsible for tuning the orchestra before each concert.

A larger version of the oboe, called the **English horn**, is frequently used in the orchestra. Like the oboe, it has a double reed and uses many of the same fingerings. The instrument has a slightly lower range than the oboe.

The **clarinet** looks much like an oboe — made of a hard wood, with metal keys. The difference is that the clarinet uses a single reed. The clarinet comes in different sizes. The standard Bb clarinet is just over 2 feet long.

The **bassoon** uses a double reed and is about four times the size of an oboe. If the curved tubes in the bassoon were straightened, it would be about nine feet long! The bassoon sounds in the tenor and bass registers.

The **contrabassoon** is a larger version of the bassoon that can play many of the same notes as a bassoon, but sounds them one **octave** lower.

## BRASS FAMILY

Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments have more tubing, which produces a lower sound. Most of the brass instruments have valves, which open up different lengths of tubing, changing the pitch. The members of the brass family are the loudest in the orchestra and can trace their ancestry back to herald trumpets, hunting horns and military bugles.



The **trumpet** plays the highest notes in the brass family. Some types of trumpet-like instruments were some of the earliest human artifacts! Trumpets come in many different sizes and keys.

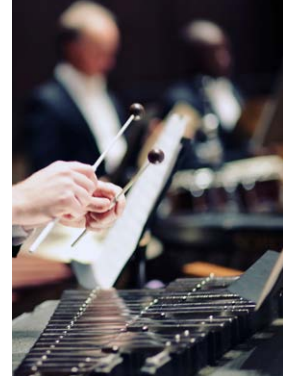
The **horn** consists of up to 18 feet of narrow tubing wound into a circle. It evolved from 16th century hunting horns.

The **trombone** is played with a mouthpiece, larger than the trumpet, and shortening or lengthening a large slide controls pitch. Its sound is lower than a trumpet but higher than a tuba. The trombone has about nine feet of tubing!

The **tuba** is the lowest in the brass family and can have up to 18 feet of tubing! It is played by buzzing one's lips into a mouthpiece. Along with the string bass, it helps provide a foundation for the orchestra.

## PERCUSSION FAMILY

The instruments in the percussion family are played by being struck, shaken, or scraped. There are two types of percussion instruments, tuned and untuned. The tuned notes play specific pitches, like the timpani. The untuned produce a sound with an indefinite pitch, like the cymbals. Percussion instruments add much color, variety and excitement to the orchestra. Drums are among the earliest instruments. Their ancestors can be found in Africa, Asia, the Americas, Europe and the Middle East.



The **snare drum** has two drumheads, one on the top and one on the bottom. Bands of metal wires are pulled across the bottom head to produce a buzzing or snapping sound when the drum is struck, giving it a rattling sound. The snare is an untuned instrument and is played using a variety of techniques.

The **bass drum** is built like a snare drum but without the metal snares. It is a very big instrument and produces a very low sound. The mallet is usually large and covered with a soft material, like sheep's wool or felt. The bass drum has been with the orchestra since 1782.

**Cymbals** are two large, metal discs that can be played by crashing one against the other or by hitting or scraping one or both with sticks or mallets. Cymbals come in different sizes and can produce a large variety of sound effects. Cymbals are an untuned percussion instrument.

The **timpani**, often called a kettledrum because of its looks, has a pedal mechanism which allows the musician to adjust the tension of the drumhead. This allows it to play different pitches. The timpani helps the orchestra with harmony, melody and rhythm. Most often, there are four timpani tuned to different pitches, played by one person.

In addition, in contemporary music, virtually anything can be used as a percussion instrument, including water glasses, scrap metal, car horns, and much more! Virtually anything that is struck with mallets or one's hands or body, whether pitched or unpitched, is considered a percussion instrument.

Perhaps the most recognizable and popular musical instrument, you might think the **piano** would belong to the string family, but it is actually a member of the percussion family because of how the instrument creates sound. The piano has a keyboard with 88 keys — the black and white bars you see — and each key is attached to a small, felt covered hammer. When a key is pressed, the hammer pops up and strikes the strings, which then vibrate creating specific pitches.

# Unit 1: The Composers and Their Music!

## LEARNING OBJECTIVES

- Students will be able to describe techniques that composers use to depict different moods in their compositions
- Students will be able to identify how feelings expressed as stories in literature are reimagined (or re-told) through music to achieve the same emotional responses
- Students will be able to describe and define programmatic music

## HAPPY SAD SILLY SCARY: COMPOSERS CREATING EMOTIONS!

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### SCARY

#### ANATOLY LIADOV (1855-1914)

**Musical Time Period:** Late Romantic/20th Century



**ON THE PROGRAM:** *Baba Yaga Op. 56*  
<https://www.youtube.com/watch?v=-HpYaeJ600U>

Baba-Yaga represents a Slavic myth of a supernatural gnomish witch and is one of the most recognizable folk legends of Eastern Europe. You also might remember Mussorgsky's *Baba Yaga* from our Classroom Edition 'Musical Tales' performance. *Baba Yaga* is copied in American folklore, too, and Liadov's music, as it whirls and shrieks, certainly reminds us of the Wicked Witch of the West from *The Wizard of Oz*.

#### WHAT TO LISTEN FOR:

Major and minor keys can effect the types of emotions we feel when we hear music, but instruments can make music seem scary, too. In *Baba Yaga*, there are the "witch on a broom stick" fast swirls - but also listen for the contrabassoon - which is the lowest voice in the orchestra. It, along with other low instruments, can really make the music sound scary.



#### CONTRABASSOON DEMONSTRATION

<https://www.youtube.com/watch?v=FkQVO67hTT0>

#### ACTIVITY

It's almost Halloween! Can you draw a scary picture for that special occasion that is based on the scary emotions you might have from Liadov's *Baba Yaga*?

### HAPPY

#### ANTONIN DVORAK (1841-1904)

**Musical Time Period:** Romantic

Dvořák was a Czech composer in the Romantic Era who also spent time in America. His career started playing the organ, but it didn't work out, so he began his music career as a violist, playing in dance bands and orchestras, and teaching piano lessons. During this time, he began composing lots of music, including symphonies, string quartets and songs.



**ON THE PROGRAM:** *Carnival Overture*  
<http://site-323590.bcvp0rtal.com/detail/videos/outstanding-overtures/video/4830610758001/dvořák-carnival-overture?autoStart=true>

#### WHAT TO LISTEN FOR:

The *Carnival Overture* was written in 1892 right before Dvorak moved to America and it was an immediate success. He wanted the audience to be able to feel like they dropped right into the middle of a big, happy party where people were singing and dancing and surrounded by instruments and shouts of joy. One way Dvorak achieves this feeling is through the use of percussion instruments - listen carefully for the tambourine and other instruments in the percussion family.

#### ACTIVITY

Have you ever been to a carnival, circus or fair? Have a group brainstorming activity and write down a list of all the images, sounds and even smells you remember. How many of those can you imagine while listening to Dvorak's *Carnival Overture*?

## HAPPY

### WOLFGANG AMADEUS MOZART (1756-1791)

#### Musical Time Period: Classical

One reason Mozart is widely recognized as a great composer is because he was prolific (which means he wrote LOTS of music) even from an early age, and he composed every type of music available. His first works were composed when he was only 5 years old, and at the age of 8 he wrote an entire symphony.



**ON THE PROGRAM:** Overture to *The Marriage of Figaro*

[https://www.youtube.com/](https://www.youtube.com/watch?v=iUVG8slth-c)

[watch?v=iUVG8slth-c](https://www.youtube.com/watch?v=iUVG8slth-c)

The Marriage of Figaro is one of Mozart's most famous and most popular operas. It is also a very funny story about two servants, Figaro and Susanna, and their plans to get married – but at the same time trying to keep their employer, Count Almaviva from stealing Susanna away!

#### WHAT TO LISTEN FOR:

##### Major Chords and Minor Chords

Much of what helps music sound happy or sad is based on how a composer decides which chords, or groups of notes that sound together, are used. The two common chord types are major, which will probably sound happy to you, and minor chords, which will probably sound sad. This overture by Mozart portrays the happiness and humor so really listen for how he uses lightning fast notes and major chords to help make the music create a feeling of happiness.



##### MAJOR CHORD:

[https://www.youtube.com/](https://www.youtube.com/watch?v=UtqtBev2zMA)

[watch?v=UtqtBev2zMA](https://www.youtube.com/watch?v=UtqtBev2zMA)



##### MINOR CHORD:

[https://www.youtube.com/](https://www.youtube.com/watch?v=81AUZGUPtYA)

[watch?v=81AUZGUPtYA](https://www.youtube.com/watch?v=81AUZGUPtYA)

#### ACTIVITY:

Think of one of your favorite pop songs that makes you feel happy. Listen to the examples of major and minor chords again, then listen to your favorite songs – is your happy song full of major chords? Do you think the major chords work the same way in pop music as they do in Mozart?

## SILLY

### DMITRI KABALEVSKY (1904-1987)

#### Musical Time Period: 20th Century

Kabalevsky was a very important Russian composer, and he is best known for his efforts to connect children to classical music – just like this concert program is trying to do for you! He developed ways to teach students how to listen to music, and he even wrote music specifically for music education.



**ON THE PROGRAM:** 'Galop' from *The Comedians*

[https://www.youtube.com/](https://www.youtube.com/watch?v=wGYdeXRCD1c)

[watch?v=wGYdeXRCD1c](https://www.youtube.com/watch?v=wGYdeXRCD1c)

Because Kabalevsky worked so much with children, he knew that they often like to play, have fun and just be silly. It is no surprise that he would be able to write music that sounds fun and silly, and 'Galop' from *The Comedians* is super-silly in a musical sense. You can hear and imagine the clip-clop of horse hooves, clowns laughing, and of course happy major chords. You might think all pieces of classical music are long, but this one really flies by!

#### WHAT TO LISTEN FOR

Listen for an instrument that doesn't get a lot of solos in the orchestra – the xylophone. A member of the percussion family, in this piece, Kabalevsky uses the instrument to help the music sound light and humorous.

## SAD

### CAMILLE SAINT-SAËNS (1835-1921)

#### Musical Time Period: Romantic

Like Mozart, Saint-Saëns was recognized for his musical talents at an early age. He began composing at the age of 6, and was giving full piano recitals when by the age of 10. He enjoyed a very long life and career, and wrote operas, symphonies, concertos and many smaller works. One of his most famous pieces, *Carnival of the Animals* is a great example of how his music could create emotions. On our program you will hear a Cello Concerto, but first watch this video of a young child perform and talk about the emotions he feels when performing or hearing *The Swan* from *Carnival of the Animals*.



**ON THE PROGRAM:** Cello Concerto No. 1 in A Minor  
<https://www.youtube.com/watch?v=kNLC8ROAXjI>

Most concertos, or pieces of music for a solo instrument performed with an orchestra, are divided into three separate movements or smaller pieces, but this concerto is one single movement. It is also a very famous piece of music written for the cello. Go back to the instruments of the orchestra section and review the cello. It is the only string instrument that has to be played while sitting down – so our soloist will use a special chair and podium. The cello can also play beautifully no matter how high or low the music is, so it is a versatile solo instrument.

#### WHAT TO LISTEN FOR: CELLO SOLOIST, MINOR KEY

The performer that plays the main melodies alone in a concerto is called the soloist. For concert etiquette we treat the soloist like the conductor and applaud when they walk out and after they finish and take a bow. This concerto is in a minor key, so even before you listen, you can probably guess how the music might make you feel.

#### ACTIVITY: OVERCOME YOUR NERVES!

How do you think it might feel to go onstage and play all alone, or with a music ensemble? It would probably make you nervous. Do you think being nervous is the same for musicians as it might be for athletes that need to make a free throw or for someone that has to give a speech? I bet you even get nervous sometimes! One way to begin to overcome those nerves is to start with something fun. Write a short paragraph about your favorite thing: it can be playing a game, listening to your favorite song or watching your favorite movie – just make sure it is something you really love. After you write a paragraph, take turns standing in the front of your class, like a soloist and read it to everyone, but remember, make sure you help everyone know it is something you really enjoy by speak clearly, loudly and with confidence!

## SAD

### EDVARD GRIEG (1843-1907)

#### Musical Time Period: Romantic

Grieg, a Norwegian composer and pianist, was an important composer in the Romantic Era, especially because of his use of folksong. Like Dvorak, Grieg was passionate about music from his homeland, so his music is usually full of emotional connections.



**ON THE PROGRAM:** 'Ase's Death' from *Peer Gynt Suite No. 1*

<https://www.youtube.com/watch?v=AB4m885sTeE>

#### WHAT TO LISTEN FOR

Peer Gynt, the main character from a stage work about whom this music is written, is challenged with facing the consequences of his life choices, which were not always good ones. He returns from travels only in time for his mother, Ase's death. The music, written with lots of minor chords sounds very sad, but Grieg writes much of the music so the melodies go higher instead of lower – when many composers write music about death the music actually goes lower. Also notice how Grieg writes the music softly and slowly, which also contributes to a feeling of sadness.

#### ACTIVITY

Review the major and minor chord videos. Can you really hear the difference between music in a minor key? Grieg wanted this music to be very sad – do you think he achieves this emotional connection when you listen? Discuss if you think Mozart or Grieg does a better job of creating an emotional response in the Overture to *The Marriage of Figaro* or 'Ase's Death'.



**MAJOR CHORD:** <https://www.youtube.com/watch?v=UtqtBev2zMA>



**MINOR CHORD:** <https://www.youtube.com/watch?v=81AUZGUPtYA>

## ACTIVITY: DO INSTRUMENTS REALLY MATTER



<https://www.youtube.com/watch?v=umq3EBsGHOg>

Many pieces in this Classroom Edition contain moments in which composers have specifically and intentionally selected instruments to help create powerful emotional connections with listeners. Do you think an instrument's timbre, or tone color can have a great impact on how we respond to music we hear? Listen to a completely different version of 'Ase's Death' with different timbres.

How do the different sounds contribute to the overall effect Grieg tries to create with his music?

## ACTIVITY: EXPLORING TIMBRE

Timbre is the physical property that allows us to distinguish different sounds from one another, and is also called tone-color. *Timbre is also what makes individual sounds unique.* This is how you can identify the voice of people you know when you hear it, or you can tell the difference between a trumpet and a violin.

Listen to each of the following settings of Copland's *Simple Gifts*. Which version do you feel uses timbre to the greatest effect?



<https://www.youtube.com/watch?v=fYi9Vr8bHJY>



<https://www.youtube.com/watch?v=FMtCh0VuoKg>



<https://www.youtube.com/watch?v=1mviewRB9CN4>

## Other Emotions in Music – Feelings Tell the Story!

Programmatic music is intended to tell a specific story or represent people or places. In the case of traditional art music, programmatic works provide the listener with stories and images to think about while they listen. In film scores, or the music that accompanies a movie, the music is designed to help highlight the action on the screen and add drama to the story. If you listen to Darth Vader's theme from Star Wars, or the heroic march theme from William Tell your mind will likely conjure many specific and vivid images. When we combine the emotional connections a composer can create by using certain instruments and major and minor chords, when we add a story, the music can create very powerful emotional responses.

## ANGER

### SERGE PROKOFIEV (1891-1953)

#### Musical Time Period 20th Century

Prokofiev was a very popular Russian composer and served as an important leader of Russian culture, even though he moved away from his homeland in 1917. We explored his music in a previous performance, and you might remember his happy and colorful sleigh ride 'Troika' from Lt. Kije Suite. [For a reminder of how happy that music sounds, click on the link below and listen to the section from 10:30 to 14:00.]



<https://www.dso.org/ClassRoomPastPerf.aspx?videoid=4868315463001>

The story of Romeo and Juliet has captured imaginations for hundreds of years, but the story is even older than when Shakespeare famously created the most common version. It has since been recreated many times over from the Broadway stage and West Side Story, to films such as the silly *Gnomio and Juliet*. Two families that are mortal enemies have children that fall in love – and the story, as you may know, doesn't always end well.



**ON THE PROGRAM:** 'Death of Tybalt' from *Romeo and Juliet Suite No. 1*  
<https://www.youtube.com/watch?v=d1tU8SysCMU>

#### WHAT TO LISTEN FOR:

Listen to how Prokofiev uses loud sounds and percussion instruments to create a battle scene. The music is very fast and frantic at times, and you can hear the timpani create sword strikes. How many sword strikes do you hear? Do you think the composer used these sounds effectively to make the music sound angry?

## LOVE

### PYOTR TCHAIKOVSKY (1840-1893)

#### MUSICAL TIME PERIOD: ROMANTIC

Before becoming a famous Russian composer, Tchaikovsky first worked as a lawyer. He wrote famous tone poems that tell programmatic stories, like *Capriccio Italian*, the *1812 Overture*, and the *Romeo and Juliet Fantasy Overture*. He wrote many other famous pieces including symphonies and concertos. He is recognized as one of the great Russian composers.



**ON THE PROGRAM:** *Romeo and Juliet Fantasy Overture*

Click on the link below and listen to the section from 7:20 to 10:30

<http://site-323590.bcvp0rtal.com/detail/videos/outstanding-overtures-new/video/4370558427001/tchaikovsky-romeo-juliet-fantasy-overture>

#### WHAT TO LISTEN FOR:

Two special instruments that may not always play solos feature in Tchaikovsky's Love Theme: English horn and viola. These instruments are the alto voices of their instrument families, so they don't often play the melodies in the orchestra. You will notice they have a very warm sound. You might also notice that the love theme is very beautiful, but it is not always happy. This is Tchaikovsky's way of retelling the story of tragic love.

#### ADVANCED ACTIVITY:

In this Classroom Edition performance, you will hear two versions of music inspired by the story of Romeo and Juliet. A third popular musical retelling of the same story is by American composer Leonard Bernstein. If we consider the love themes, Tchaikovsky's from the Romantic Era, and Bernstein's from the 20th century, how do these 2 composers craft music that intends to portray tragic love? Listen to Bernstein's *Maria*. Does he create the same emotional connection of tragic love that Tchaikovsky did? Why or why not?



Original 1957, *Maria* from *West Side Story*  
<https://www.youtube.com/watch?v=Tgy0uUTu8wc>

## TRIUMPH

### JOHN WILLIAMS (1932-)

#### Musical Time Period 20th Century

John Williams has written some of very recognizable music. We all have probably heard the shark theme from *Jaws*, the main theme from *Star Wars*, the magical themes from *Harry Potter*, or many of the fanfares for the Olympic Games. His collaborations with producers Steven Spielberg and George Lucas are two important artistic relationships of the 20th century.



**ON THE PROGRAM:** *Star Wars* Throne Room and End Title

<https://www.youtube.com/watch?v=ppqp2Ms5JDI>

#### WHAT TO LISTEN FOR:

Brass instruments have been used for fanfares and triumphant music for hundreds of years. When you hear this music it might sound like a royal procession of heroes, which is exactly what John Williams intended. The composer uses the brass and percussion as the primary instruments with the strings and woodwinds providing accompaniments to help the music sound like a triumphant celebration.

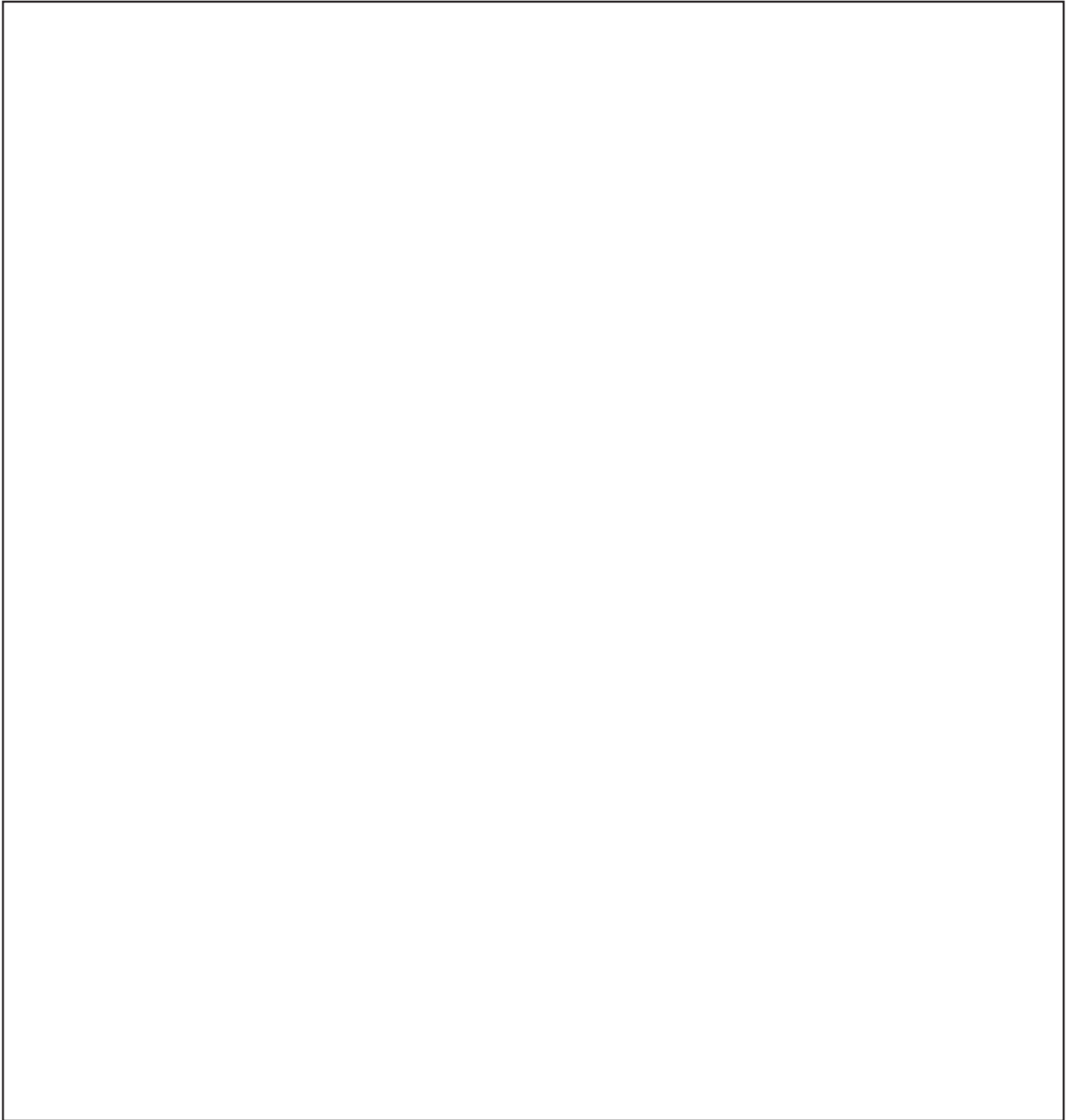
## ACTIVITY

Which types of music and instruments do you think composers might use to help represent emotions of triumph? John Williams chooses a march with lots of brass instruments and percussion. Can you think of other movies that have scenes of victory or triumph? How is the music in those situations similar or different from *Star Wars*?



# ACTIVITY

It's almost Halloween! Can you draw a scary picture for that special occasion that is based on the scary emotions you might have from Lidaov's *Baba Yaga*?



# Live from Orchestra Hall: Classroom Edition

## Bringing the concert experience to your students

Even though your students may not be attending our performance at Orchestra Hall, we want to try and help your students feel as if they are indeed part of a live performance. Great detail has gone into planning the webcast to include the many viewers beyond the concert hall. You will notice the conductor and musicians will often even direct questions or statements directly to you – our virtual audience! It is, in fact, for you and your students that this project is designed! It is absolutely appropriate to encourage students to participate, just as if they were in the live audience. There are many ways to help recreate a concert atmosphere in your school, and some or all the following points can be used to help encourage the students to participate and engage in active listening.

### Transform your school into Orchestra Hall

*Make copies of the specially designed program provided in the appendix for your students. You can even select students to serve as “ushers” and hand programs to students as they enter the room where you will view the webcast. This will help the students follow along during the performance and allow for them to have a keepsake that will hopefully encourage them to discover these pieces of music again on their own.*

*Explain in advance that it is traditional for the concert hall lights, or the “house lights” to be dimmed during performances to help listeners concentrate on the music. As the opening moments of the webcast begin, if possible dim the lights in the room where you will be viewing to allow for the same concert atmosphere.*

*Review the concert etiquette sheet with your students, and the following would be appropriate to include at your school:*

Times/situations when it is appropriate to clap:

- When the concertmaster (violin) walks onto the stage
- When the conductor walks onto the stage
- After the completion of each piece and at the end of the performance

*Several moments in the webcast will be directed specifically to your students. Speak with the students in advance, and encourage them to actively participate as the conductor and musicians engage them through asking questions or asking participation in structured activities such as making specific sounds with their voices, clapping, feeling their vocal chords vibrate with their hands, and even conducting along with some music.*



**Live from Orchestra Hall**

*Classroom Edition*

# Unit Two: Welcome to Orchestra Hall!

## Learning Objective:

- Students will discuss and demonstrate an understanding of appropriate audience behaviors in a variety of settings.
- Students will be able to define terms such as audience, concertmaster, etiquette, usher, tuning conductor, baton, podium, house lights, principal player.

## LESSON 1 ACTIVITY:

### Materials:

Pre-Assessment Quiz found in the Teacher Resource Guide Appendix

**Pre-Assessment Quiz: Before your concert etiquette discussion have students fill out the Concert Etiquette Pre & Post Quiz found in the Appendix. Ask students to describe what kind of behavior is appropriate at a symphony concert.**

### Discussion

1. Begin explaining that the students will soon be hearing the Detroit Symphony Orchestra live either through our live webcast or by attending a concert at Orchestra Hall.
2. Engage the students by asking open ended questions such as: *What will they see at the concert? What kind of music will they hear? What will they do as an audience member?*
3. Ask students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the board.
4. Discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a golf tournament be different from a football game?
5. Ask students why we are expected to behave differently in certain places. Record their answers on the board.
6. Explain to students that at an orchestral performance, the expectation and tradition is to applaud when the conductor puts her/his hands and baton down. If there is doubt as to when to clap, tell your students to watch what everyone else does or when the conductor turns around on the podium to take a bow.


Post-Assessment Quiz: After this etiquette discussion have students fill out the Concert Etiquette Post Quiz or discuss each question again. Note any changes in student answers based on elements learned in the lesson.

## LESSON 2 ACTIVITY:

### A CONCERT IN YOUR CLASSROOM!

#### MATERIALS:

Printed Program found on page 2 of the Teacher Resource Guide

Links to listening examples found in Unit 1 of this teacher guide by clicking the headphone icon. 

CD/mp3 playback device

#### DISCUSSION:

1. Explain to your students that they will soon be taking a fieldtrip Orchestra Hall or will be watching of the Live from Orchestra Hall: Classroom Edition Webcast and will be hearing and seeing the Detroit Symphony Orchestra.
2. Ask students to describe what they expect to see and hear at the performance. Aid students in creating a list of questions they may have about the day and post them on the board. Record any answered or conclusions made during the lesson.

#### TASKS:

3. Explain to students that they will be role playing a concert in their classroom. Divide the class in half and assign one half to be the orchestra and the other half to be the audience. If possible, arrange each group's desks to face the other group.
4. From your group of orchestra musicians ask for volunteers to play the role of the concertmaster, conductor, and the stage manager and ask them to stand "off-stage".
5. From your group of audience members ask for one or two volunteers to act as ushers and have them stand by the door with programs in hand to pass out to the audience.
6. Ask the audience to wait outside the door reminding them to wait quietly until the ushers direct them to their seats. Have ushers pass out program to each audience member as they enter the door.

7. Explain to students that the orchestra will be on stage warming up on their instrument. Encourage each student in the orchestra to choose an instrument and pretend to play it.
8. Once the audience is seated in their seats, ask the stage manager to turn out the lights. Explain to students that when the house lights are lowered, that is the sign that the concert is about to begin and that everyone is to sit quietly.
9. Have the concertmaster to enter the room, stand in front of the orchestra and take a bow while the audience applauds. Explain that it is the concertmaster will signal to the principal oboe to play a tuning note, which will allow the orchestra to tune their instruments and sound good together. Once the orchestra is tuned he or she will join the orchestra.
10. Direct the conductor to enter the stage, stand in front of the orchestra and take a bow while the audience applauds. Remind the audience that the conductor uses gestures to guide the orchestra through the music and that a piece of music is finished when the conductor lowers her/his arms and baton.
11. Play the end of a listening example from the Educational Concert Series repertoire. Have the conductor and the orchestra pretend to play along and encourage the audience to hold their applause until the conductor finishes, turns around and bows.
12. Congratulate performers and audience members on a job well done.

#### REFLECT:

13. Look back at the student questions that were written down during the discussion portion of this lesson. Guide students in making new conclusions after their experience in this lesson.

# NATIONAL STANDARDS AND MICHIGAN STANDARDS

## NAFME NATIONAL STANDARDS

While the National Association for Music Education (NAfME) has now adopted new core standards, there are many similarities between the content in the “old” standards and the new standards. The most striking difference is the new National Core Arts Standards are easily aligned into Anchor Standards, which are organized in four major areas:

*Creating*

*Performing/Presenting/Producing*

*Responding*

*Connecting*

No matter which set of standards your specific school system uses, it is easy to align the criteria into these four new categories. Based on feedback from you, the teachers, we are using the four broad areas above to inform the curricular units contained in this resource guide. Specific information about these standards, and the Anchor Standards that fit within these categories can be found at:

► [nationalartsstandards.org](http://nationalartsstandards.org)

## National Standards for music education

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

## Michigan Standards for music education

1. All students will apply skills and knowledge to perform in the arts.
2. All students will apply skills and knowledge to create in the arts.
3. All students will analyze, describe and evaluate works of art.
4. All students will understand, analyze, and describe the arts in their historical, social and cultural contexts.
5. All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.



# THE DETROIT SYMPHONY ORCHESTRA COMMUNITY AND LEARNING DEPARTMENT

In support of the Detroit Symphony Orchestra's mission to embrace and inspire individuals, families and communities through unsurpassed musical experiences, the department of Community and Learning strives to reach new, young, and diverse audiences with innovative programs and concerts like those shown below.

## Educational Concert Series

Wednesday, October 25, 2017  
10:30 a.m. and 11:45 a.m.

Wednesday, March 6, 2017  
10:30 a.m. and 11:45 a.m.

Thursday, March 7, 2017  
10:30 a.m.

Wednesday, April 18, 2018  
10:30 a.m. and 11:45 a.m.

Thursday, April 19, 2018  
10:30 a.m.



## Live from Orchestra Hall

*Classroom Edition*

### Live From Orchestra Hall: Classroom Edition

Wednesday, October 25, 2017  
10:30 and 11:45 a.m.

Thursday, April 19, 2018  
10:30 a.m.

## Young People's Family Concerts at 11 a.m. in Orchestra Hall

Tiny Tots Series at 10 a.m. in The Cube

Oct. 28, 2017  
**TINY TOTS CONCERT SERIES**  
**ROCK O'WEEN**  
**YOUNG PEOPLE'S FAMILY CONCERTS**  
**HALLOWEEN IN HOLLYWOOD**

Nov. 18, 2017  
**TINY TOTS CONCERT SERIES**  
**JAZZ, WIGGLE AND GIGGLE**  
**YOUNG PEOPLE'S FAMILY CONCERTS**  
**PETER AND THE WOLF**

Mar. 24, 2018  
**TINY TOTS CONCERT SERIES**  
**UNCLE GERRY AND FRIENDS**  
**YOUNG PEOPLE'S FAMILY CONCERTS**  
**THE CONDUCTOR'S SPELLBOOK**

May 5, 2018  
**TINY TOTS CONCERT SERIES**  
**GEMINI PRESENTS GOOD MISCHIEF**  
**YOUNG PEOPLE'S FAMILY CONCERTS**  
**MOZART'S MAGNIFICENT VOYAGE**

## Neighborhood Concert Series

In its pursuit to be the most accessible orchestra on the planet, the Detroit Symphony Orchestra extends its reach into the community on an ongoing basis with the goal to be an active, energetic, and relatable participant in the lives of area residents, students, organizations and community partners. The William Davidson Neighborhood Concert Series brings full orchestral programs to your own backyard to unique venues across the Metro Detroit area. Visit [dso.org/neighborhood](http://dso.org/neighborhood) to learn more.

## THANK YOU TO OUR GENEROUS PARTNERS

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[www.sphinxmusic.org](http://www.sphinxmusic.org)

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