

DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE

THE TALE OF THE FIREBIRD



WEDNESDAY, NOVEMBER 28, 2018
10:30 AM AND 11:45 AM



WELCOME TO THE DETROIT SYMPHONY ORCHESTRA!

The DSO has been offering the Educational Concert Series to school audiences for over 80 years. Your students will get to experience a live orchestral performance at the historic Orchestra Hall and will be part of a long-standing tradition here in Detroit. We also offer this series worldwide by offering Classroom Edition: Live from Orchestra Hall, a free live streaming of the concert, so that any classroom can have access to the DSO through this series.

Our first concert of the season features Jennifer Higdon's *Fanfare Ritmico* and Igor Stravinsky's *The Firebird Suite*. It is the first time we introduce a whole ballet suite in its entirety and really dig into the history, the story and the process of how this piece was composed. We challenge our students to explore a new culture, to hear and to see as a composer and to create fantastical stories of their own!

This guide is divided into several units, each including activities and extensions. To make the most of your Educational Concert Series experience, we encourage you to play the music in this guide for your students and incorporate a few activities in your lesson plans before the concert. We hope you enjoy the lessons, indulge in listening, and most of all, we sincerely hope you have fun at your Educational Concert Series.

See you soon!

Debora Kang, *Education Manager*

TEACHING AND LEARNING IN THE ARTS

The Detroit Symphony Orchestra strives to follow key elements of the Common Core by providing a Teacher’s Resource Guide to supplement and enhance the viewing of the Educational Concert Series. Though the introduction of orchestral music, your students will learn to observe, describe, and to compare and contrast. During these lessons, your students will make music, develop musical creativity, learn the history of composers and the source of their works and explore connections with other disciplines.

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:

<http://www.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.



DETROIT SYMPHONY ORCHESTRA
LEONARD SLATKIN *Music Director Laureate*

A COMMUNITY-SUPPORTED ORCHESTRA

EDUCATIONAL CONCERT SERIES

THE TALE OF THE FIREBIRD

WEDNESDAY, NOVEMBER 28 AT 10:30 AM & 11:45 AM

Leonard Slatkin, Music Director Laureate

Jeff Tyzik, Principal Pops Conductor

Neeme Järvi, Music Director Emeritus

Rei Hotoda, Conductor

D.J. Oliver, Host

-

JENNIFER HIGDON

(b. 1962)

Fanfare Ritmico

IGOR STRAVINSKY

(1882-1971)

Suite from *The Firebird* [1919 version]

I. Introduction and Dance of the Firebird

II. Dance of the Princess

III. Infernal Dance of King Kastchei

IV. Berceuse

V. Finale



DETROIT SYMPHONY ORCHESTRA

LEONARD SLATKIN, Music Director Laureate
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

FIRST VIOLIN

Yoonsin 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. Cister/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

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

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
Mike Chen

CELLO

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

BASS

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

HARP

Patricia Masri-Fletcher
PRINCIPAL
Winifred E. Polk Chair

FLUTE

Sharon Sparrow
ASSISTANT PRINCIPAL
*Bernard and Eleanor
Robertson Chair*
Amanda Blaikie
*Morton and Brigitte Harris
Chair*
Jeffery Zook
PRINCIPAL
*Women's Association for
the DSO Chair*
Adam Sadberry
*African-American
Orchestra Fellow*

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

Ralph Skiano
PRINCIPAL
Robert B. Sample Chair
Jack Walters
*PVS Chemicals Inc./Jim
and Ann Nicholson Chair*
Laurence Liberson
ASSISTANT PRINCIPAL
Shannon Orme

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

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
Michael Gause
*African-American
Orchestra Fellow*

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*

LIBRARIANS

Robert Stiles
PRINCIPAL
Richard and
Ethan Allen

PERSONNEL MANAGERS

Heather Hart Rochon
DIRECTOR OF ORCHESTRA
PERSONNEL
Patrick Peterson
MANAGER OF ORCHESTRA
PERSONNEL

STAGE PERSONNEL

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

LEGEND

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

UNIT 1

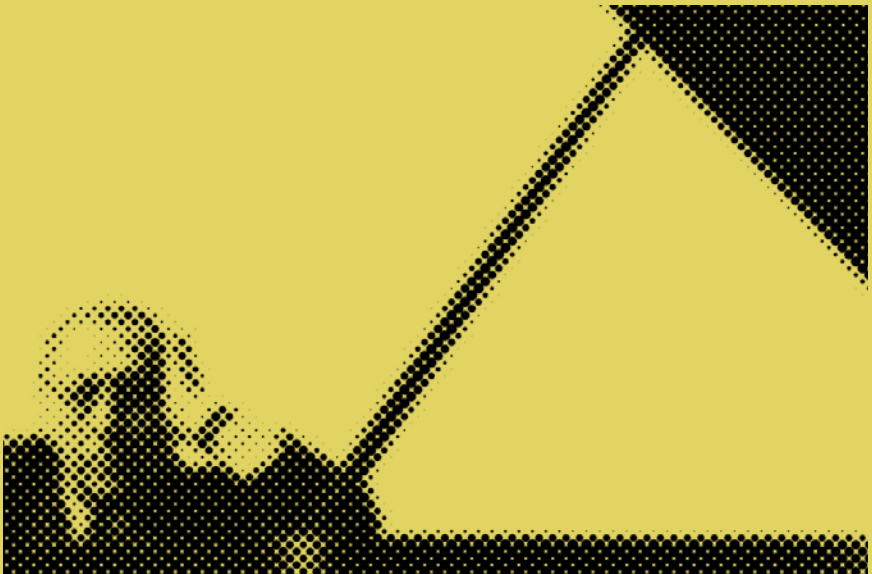
IGOR STRAVINSKY, THE COMPOSER

WHAT IS A COMPOSER?

The term composer comes from the Latin word *compoñio* meaning, “one who puts together”. A composer puts together their own musical ideas to form new pieces, like an author writing a new book. In the 1850’s, composers in St. Petersburg, Russia were inspired to use folk music and legends to identify their music with their native land.

Igor Stravinsky was one of the composers who followed in this new and strong tradition when he composed the music for the Russian folktale, *The Firebird*.

In this unit, learn more about our featured composer Igor Stravinsky and the traditional Russian folktale of *The Firebird*.



ACTIVITY 1: THE LIFE OF IGOR STRAVINSKY (1882 – 1971)

1. HIS FULL NAME WAS IGOR FYODOROVICH STRAVINSKY
2. IGOR HAD 4 CHILDREN
3. HE OFTEN CONDUCTED HIS OWN PIECES
4. IGOR LIVED IN RUSSIA, SWITZERLAND, FRANCE AND THE UNITED STATES
5. IGOR WAS BORN IN ST. PETERSBURG, RUSSIA IN 1882
6. IN 1962, HE RECEIVED THREE GRAMMY AWARDS FOR HIS MUSIC AND IN 1987, HE WAS AWARDED THE GRAMMY LIFETIME ACHIEVEMENT AWARD
7. IGOR'S FATHER WAS A SINGER AND HIS MOTHER WAS A PIANIST. HIS PARENTS WANTED HIM TO BECOME A LAWYER BUT HE CHOSE TO BECOME A MUSICIAN INSTEAD.
8. HE IS CONSIDERED ONE OF THE MOST IMPORTANT AND INFLUENTIAL COMPOSERS OF THE 20TH CENTURY
9. HE DIED IN NEW YORK, NEW YORK IN 1971
10. IGOR WROTE THREE BALLETS, *THE FIREBIRD*, *PETRUSHKA* AND *THE RITE OF SPRING*
11. HIS *LE SACRE DU PRINTEMPS* (THE RITE OF SPRING) WAS ONE OF THE FIRST PIECES OF MODERN CLASSICAL MUSIC

ELEMENTARY EXTENSION

Listen to an excerpt of *The Firebird*. If you'd like, invite the students to draw while they listen to the recording. Ask your students: What do you imagine as you listen to the music? We know that Stravinsky is trying to depict the story of *the Firebird*. How do you think his music reflects his vision?

MIDDLE & HIGH SCHOOL EXTENSION

Igor Stravinsky was lucky to be in a musical family that had resources and connections. Although both of his parents were professional musicians, they didn't want Igor to become one and encouraged him to study law instead. How would you compare your life to Igor Stravinsky's? What aspects of his life would you like to incorporate in yours?

Take one aspect of life during the early 1900's, such as travel, communication, government, or daily life, and research how people lived. Do you think it is an advantage or disadvantage to have all the technology we have today?



Igor Stravinsky



DISCUSSION:

What do you think are the most interesting facts about Igor Stravinsky? If you had one question for Igor, what would it be?

ACTIVITY 2: STRAVINSKY'S INSPIRATIONS

Igor Stravinsky was often inspired by his birthplace and its traditions when composing. Encourage your students to learn more about Russia, its geography, people and culture. Begin with three columns on the board and label them "I know/I think I know/I want to know". Have students complete the chart as a class and discover what they would like to learn more about.



Additional Resource: Russian landscape slideshow:
<http://www.dso.org/classroom>

ELEMENTARY EXTENSION

The Firebird is told completely through music and movement. Have your class act the story out as the main musical themes play in the background. Pick 4 students at a time to act out the story as the class participates as the audience.

UPPER ELEMENTARY/MIDDLE & HIGH SCHOOL EXTENSION

Create a portrait of your hero and write a brief descriptive summary of your illustration.

Discuss: What is a hero? Who is your own personal hero? Who are your heroes in history, today's society and even art? Can you identify a common theme amongst all the heroes you discussed?

THE TALE OF THE FIREBIRD

Prince Ivan is hunting near an enchanted castle, which belongs to a wicked magician named Kashchei the Immortal. While hunting, Ivan sees a magical golden bird—the Firebird. Ivan catches the magical bird while she is taking golden apples from a nearby tree, and she begs for her freedom. In exchange, the Firebird offers Prince Ivan a magic feather from her golden tail that will protect him in times of trouble. Prince Ivan accepts the feather and sets the Firebird free. Whenever Ivan waves the magic feather, the Firebird will come to his rescue. Meanwhile, the evil magician Kashchei is having a good time capturing beautiful young women and turning handsome young men into stone statues.

Ivan sees a beautiful princess and twelve maidens outside the enchanted castle. Prince Ivan falls immediately in love with the princess. He wants her to go away with him, but the princess tells Ivan that she and her friends are captives of the evil magician Kashchei. If anyone tries to rescue them, they will be turned into stone. The maidens are forced to return to the sorcerer's castle, but the prince follows them.

Ivan goes into the castle to fight the magician. He is captured, and just when the magician is going to turn him into stone, Prince Ivan remembers the magic feather and waves it. The Firebird returns and makes the magician and his servants do a wild dance, forcing them to dance faster and faster until they all collapse. The dance makes the servants and the evil magician too tired to hurt Ivan. The Firebird then sings them to sleep with a lullaby. The Firebird whispers to Ivan to look for a magic egg, which is the source of all of the evil magician's power. The prince finds the egg and smashes it, and the spell is broken. The princess, her friends, and all the stone statues come back to life. Ivan and the princess live happily ever after.

UNIT 2

MUSICAL CONNECTIONS

Igor Stravinsky's job is to tell a story through the music he composes. As you listen to *The Firebird*, you will find that it sounds very mysterious and brings a feeling of uncertainty, brooding and darkness right from the first note. When we read a book, words and illustrations help create a setting and mood. How does Stravinsky use the sound of the orchestra and its instruments to depict the story? What emotions do you feel when listening to *The Firebird*?



In this unit, you'll learn how the music relates to the story of *the Firebird*, the uniqueness of Stravinsky's work, and different elements of music that relate to storytelling and portraying in image or emotion

ACTIVITY 1: RHYTHMS AND MELODIES

What's so unique about Igor Stravinsky is his use of distinctive rhythm and technique throughout the whole piece. *The Firebird* is divided into five movements. Each movement in the Suite reflects a rhythmic element that is also depicting the story and mood of the piece. Listen to the sound examples below and focus on the rhythm and sounds of the orchestra.



FREE GLISSANDO (TRACK #9)

How does free glissandos in the string section make you feel?

A musical score for a string section, likely violins, showing a series of straight quarter notes. The notation includes a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. The tempo/mood marking is 'unis.'. The score is marked with 'dim.' and features a series of straight quarter notes. There are circled numbers 205 and 206. The tempo/mood marking is 'Doppio valore. Maestro'.



FINALE EXCERPT (TRACK #10)

In this example, Stravinsky uses straight quarter notes in succession but it's how he places the melody and the bars, in 7/4 time, that makes this work so exciting. The rhythm works against the meter, so it sounds as though the music is fighting something.

ACTIVITY 2: RHYTHMIC FANFARE

Rhythm is also a key element in Jennifer Higdon's *Fanfare Ritmico*. It is the perpetual element that brings the whole piece together and pushes the music forward at the same time. Here is the story behind *Fanfare Ritmico* shared by Jennifer Higdon:

Fanfare Ritmico celebrates the rhythm and speed (tempo) of life. Writing this work on the eve of the move into the new Millennium, I found myself reflecting on how all things have quickened as time has progressed. Our lives now move at speeds much greater than what I believe anyone would have ever imagined in years past. Everyone follows the beat of their own drummer, and those drummers are beating faster and faster on many different levels. As we move along day to day, rhythm plays an integral part of our lives, from the individual heartbeat to the lightning speed of our computers. This fanfare celebrates that rhythmic motion, of man and machine, and the energy which permeates every moment of our being in the new century.



LISTEN TO *FANFARE RITMICO* (TRACK #1)



JENNIFER HIGDON

Jennifer Higdon is one of America's most acclaimed figures in contemporary classical music, receiving the 2010 Pulitzer Prize in Music for her Violin Concerto, a 2010 Grammy for her Percussion Concerto and a 2018 Grammy for her Viola Concerto. One of her coolest moments in her career has been hearing her name called from the Grammy stage! She lives in Philadelphia very close to where Ben Franklin first flew his kite. Jennifer has a cat named Beau, who runs sideways whenever he runs and he loves to get into photos, so you may have seen him in some of her pictures. Her other cat, Squeak, is very shy and doesn't like photos. Jennifer loves to travel and has hiked across the Grand Canyon (24 miles)! Jennifer has more than 60 recordings of her own music and loves all kinds of music including rap, folk, and bluegrass.

ACTIVITY 3: THE ART OF LISTENING

How much we enjoy and interpret music is affected by what we pay attention to as we listen. With our world engulfed in a constant din of buzzes, bings, and pings, we need to consciously develop our listening habits. Using an exercise in mindful listening will allow students to focus on what they are hearing. When we listen, we hear with understanding.

Play a listening game called “Focus Frame”. Choose something to observe in the classroom with your “focus frames” or ask the students to find something green, or something rectangle shaped. Notice the circles and/or the things that plug in (besides lights). Suggesting more challenging items will help students look deeper than they are used to.

Discuss: Did you notice something you've missed before? Were you trying to find things that your classmates would not be able to find?

The second time through, observe using your ears, perhaps with their eyes closed or heads down on their desks. Notice sounds that are far away, or muffled, or repetitive. You may need to open the classroom door to do this with everyone listening so quietly! Now apply this mindful listening to music. Pick one area to focus on while listening to *The Firebird*. Focus areas for music can include: tempo (speed), dynamics (volume), instrument families, melody line, repetition, and many more!

LOWER ELEMENTARY EXTENSION

Try these Listening Exercises/Focus Points:

Listen to the *Dance of the Firebird* (Track #) and focus on tempo (the speed of the music). Raise your hand every time you hear a change in tempo!

Listen to the Infernal Dance of Kastchei (Track #) and focus on the dynamics (volume). Move your hands up and down to show the changes in dynamics (arms up for forte/loud, arms down low for piano/soft)

UPPER ELEMENTARY EXTENSION

Listen to the Finale from *The Firebird Suite*. Focus on the melody line (show notation). Listen to it a few times and try singing it as a class.

How many times can you hear the melody line repeated in the finale?

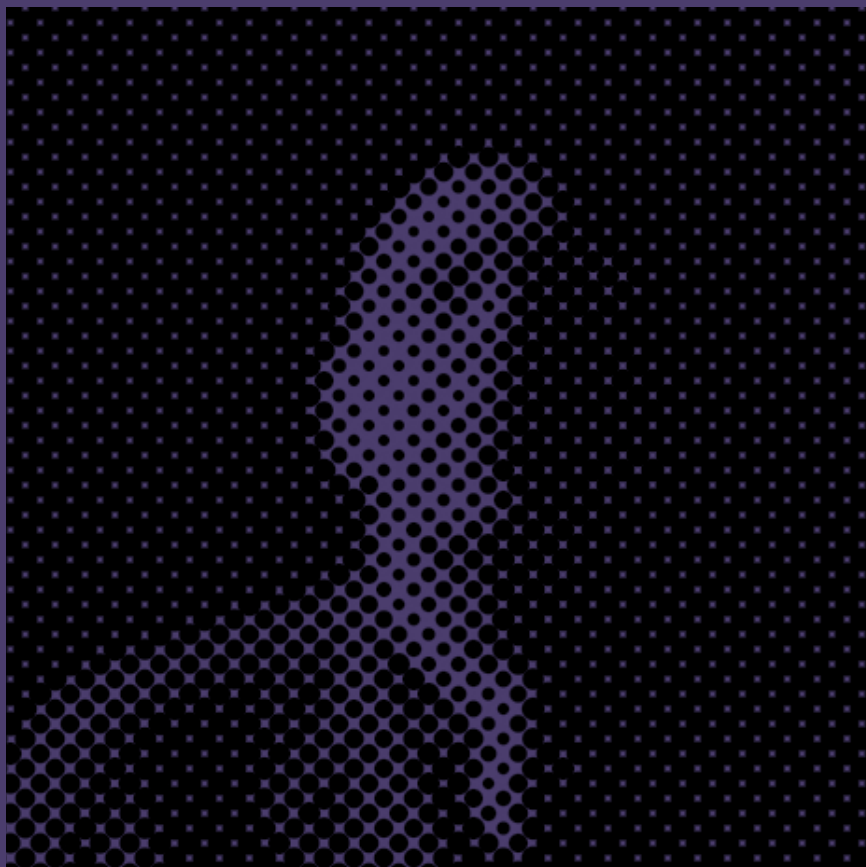
Which instrument plays the melody line first (French Horn).

How does the melody line change?

UNIT 3

MUSIC AND MOVEMENT

"I love ballet and am more interested in it than in anything else... For the only form of scenic art that sets itself, as its cornerstone, the tasks of beauty, and nothing else, is ballet." – *Igor Stravinsky*



ACTIVITY 1: A STORY WITHOUT WORDS

The light, graceful and fluid movements of ballet were first developed almost 400 years ago from formal dances held in palaces in France and Italy. King Louis XIV set up the very first ballet company in 1661, including himself as a dancer. By the 18th century, ballet was performed in public places and the costumes and scenery became more and more elaborate. Marie-Anne de Cupis known as “La Camargo” was one of the first to wear ballet slippers (instead of heeled shoes), tights, and a slightly shorter ballet dress. Early ballets were based on Greek and Roman legends. Today, many famous ballets are based on fairytales like Pyotr Tchaikovsky’s Sleeping Beauty, Swan Lake and The Nutcracker. Ballet began to change radically in the early 20th century with new themes, costumes, and sounds. The Russian Ballet Company, Ballets Russes, blazed the trail in these changes to ballet. Igor Stravinsky, only 27 years old and with much experience, composed the music for *The Firebird* after he was recruited by the Manager of the Ballets Russes. The company first performed *The Firebird* in 1910 and overnight, Stravinsky became an instant success.

*Ask your students “Is it possible to tell a story without using any words?” Discuss what you could use to tell a story instead of words (body, motions, sounds). In *The Firebird*, we learn the story of the Firebird, Prince Ivan and the evil sorcerer through ballet and music. Share with students a brief history of ballet in the unit introduction above.*



WATCH A CLIP OF THE INFERNAL DANCE

<http://www.dso.org/classroom>

PLAY "CHARACTER CHARADES"

1. Write the four main characters on the board:

THE FIREBIRD

PRINCE IVAN

EVIL SORCERER

PRINCESS KATERINA

2. Students will experience these characters through the eight Laban movement efforts (write these on the board):

WRING

PRESS

FLICK

DAB

GLIDE

FLOAT

PUNCH

SLASH

3. Allow students to do each movement, either as a class, group, or individual demonstrating for the class.

Discuss: Which motion fits each character? Encourage students to participate one at a time to act out one of the characters of their choice using the movement they think fits them. Class guesses who they are and what motion they were using.

ACTIVITY 2: EARS NOT EYES

When you read a book, you know to expect to learn about the setting, characters, plot and mood of the story. Just as authors use words to describe and tell the story, composers uses instruments and musical notes. To enhance a story-book, illustrators create artwork to help you imagine the story.

What can supplement orchestral music to help you imagine the story on a stage? How about dance?

In this next activity, try to identify the characters by just listening, and then connecting the characters to movements or gestures. Use your imagination and be creative just as you might be when you are reading a book! Could you recognize the character with just your ears and not your eyes?

1. Play the excerpts for each main character in *The Firebird* without telling them which character it is.
2. Let them move in their seats using the Laban movements on the board and make their best guess on which character they are listening to!
3. Focus on the listening here by giving students a motion to use for each piece if needed

THE FIREBIRD:	<i>FLICK</i>
PRINCE IVAN:	<i>PRESS</i>
PRINCESS KATERINA:	<i>GLIDE</i>
KASTCHEI:	<i>PUNCH</i>



THE FIREBIRD



PRINCE IVAN



PRINCESS KATERINA

LOWER ELEMENTARY EXTENSION

Create your own choreography for *The Firebird* as a class. Students decide a shape to start in and end in for their Firebird and get to improvise a dance for 8 bars (8 groups of 4 beats) while students drum on their bodies, or on a drum. Each Firebird will look different!

UPPER ELEMENTARY EXTENSION

Watch an interview with Misty Copeland and how she became the first African American Female Principal dancer with the prestigious American Ballet Theatre.

<https://www.youtube.com/watch?v=KD1SWt8-GhA>

MIDDLE/HIGH SCHOOL EXTENSION

Research the life of Arthur Mitchell, founder of the Dance Theater of Harlem. Arthur Mitchell said "I am a fighter. And I fight with my art." Find out what he meant by that and how he used *The Firebird* to reach even more audiences with his version in 1982.

The Firebird, a magical and fantastical bird who resembles a beautiful woman. She has powers that allow her to help Ivan when he is in danger.



MUSICAL THEME: DANCE OF THE FIREBIRD (TRACK #11)

Prince Ivan, a prince from a distant land who is so mesmerized by the Firebird that he captures her, but because he has a kind heart, he releases her. In exchange, she gives him a magic feather that allows him to call her for help whenever he might need it.



MUSICAL THEME: PLAY THE INTRODUCTION - WHEN IVAN APPROACHES HIS CASTLE & ENTERS GARDEN (TRACK #12)

Princess Katerina, the most beautiful of the 13 princesses who are trapped in the forest belonging to the Evil Sorcerer Kotschei. Prince Ivan falls in love with her at first sight and wants to rescue her and the rest of her friends.



MUSICAL THEME: ROUND DANCE OF THE PRINCESSES. (TRACK #13)

SUBMISSION PROJECT

We will be accepting videos of classes or small groups of students performing their interpretation of the Infernal Dance from The Firebird. To create your dance, use any of the suggested Laban movements or surprise us with one of your own interpretations! Go to dso.org/classroom and use Track #14, film your students (any group size is okay) and send in your video. Selected submissions will be featured at the concert.

Visit dso.org/ecs and click on “Concert Submissions” to fill out a submission form, including permission to exhibit the video and directions for uploading your file.

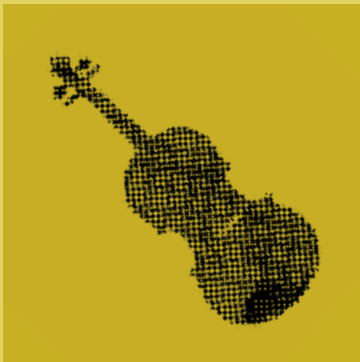
INSTRUMENTS OF THE ORCHESTRA

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 includes the violin, viola, cello and double bass. 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 a string instrument 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 larger 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.

THE WOODWIND FAMILY

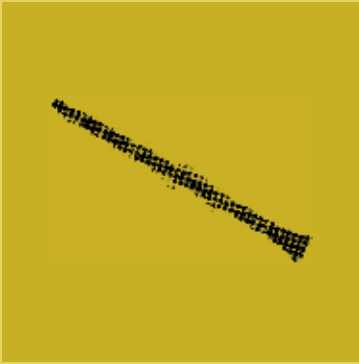
The woodwind family got its name because they were originally all made of wood (the flute is now made of metal) and air, or wind, is needed to play them. Woodwind instruments make sounds in three different ways. The flute makes a sound by blowing air through an opening in the head joint. The clarinet 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 head-joint (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 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.



The clarinet looks much a 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 BRASS FAMILY

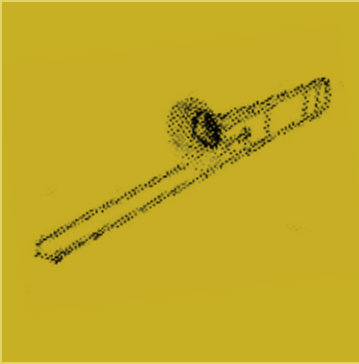
Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments 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 artifacts of man! Trumpets come in many different sizes and keys.



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



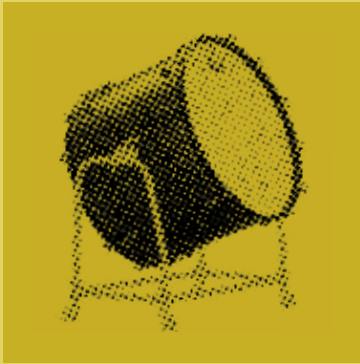
The trombone is played with a mouth-piece, larger than the trumpet, and shortening or lengthening a large slide controls pitch. Its sound is lower than a trumpet but higher than a tuba. The trombone has about nine feet of tubing!



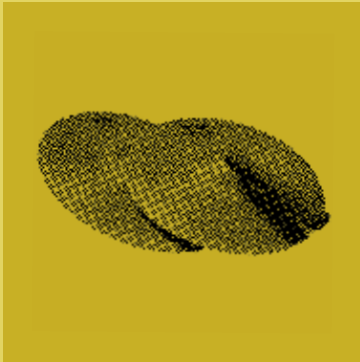
The tuba is the lowest in the brass family and can have up to 18 feet of tubing! It is played by buzzing one's lips into a mouth-piece. Along with the string bass, it helps provide a foundation for the orchestra.

THE PERCUSSION FAMILY

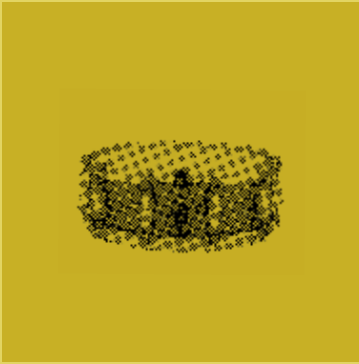
The instruments in the percussion family are played by being struck, shaken, or scraped. There are two types of percussion instruments, tuned and untuned. The tuned notes play specific pitches, like the timpani. The untuned produce a sound with an indefinite pitch, like the cymbals. Percussion instruments 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.



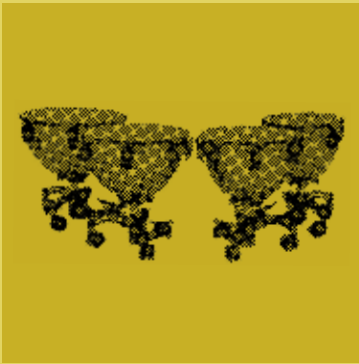
The bass drum is built like a snare drum but without the metal snares. It is a very big instrument and produces a very low sound. The mallet is usually large and covered with a soft material, like sheep's wool or felt. The bass drum has been with the orchestra since 1782.



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 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 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.



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.

HOW TO HAVE A GREAT DAY AT ORCHESTRA HALL

Attending or viewing a concert is an exciting experience. If you are watching live at Orchestra Hall, or live via webcast, the following guidelines will help make this event more enjoyable for you and other viewers.

BEFORE THE CONCERT:

- Be sure to turn off any electronic devices.
- Use the restroom before the performance begins so you don't miss any of the music or disturb other listeners.

ON STAGE:

- The orchestra will start to gather on stage and will begin to warm up.
- The concertmaster – the violinist who sits in the first seat on the conductor's left hand side – will enter last. When you see him/her enter, quiet down right away. The orchestra will begin to tune their instruments. It's quite a magical sound and a tradition to the start of an orchestra concert.

NEXT, THE CONDUCTOR WILL WALK ON THE STAGE.

- How do you know when a piece ends? Watch the conductor. When he/she turns around toward the audience, then that piece is finished, and you can show your appreciation by applauding.

WHAT TO LISTEN FOR:

- Observe and watch the conductor and see whether you can guess which instruments will play by where the conductor is looking or pointing.
- See if you can name the instruments that are playing.
- Listen for melodies that you learned in your classroom.
- Choose a favorite moment in the music to share with a friend or family about later.

GROUPS AT ORCHESTRA HALL:

- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable. Take off your coats and put it under your seat.
- If you get separated from your group, ask an usher to help you.

POST-CONCERT REFLECTION

Choose a main character and fill in the blanks to create your poem. Use at least two new music words you've learned in your description!

Character Name:	
3 Descriptive Words:	
Who loves:	
Who fears:	
Who feels:	
Who accomplishes:	
Who sounds:	
Who dances:	
Character name:	

“MY FIREBIRD POEM”

EXAMPLE:

*Firebird
sparkling, magical, powerful
loves freedom and soaring high
fears being captured by Prince Ivan
sends the evil sorcerer into a wild dance
sounds like a bassoon singing a lullaby
dances quick and graceful
Firebird*

LITERATURE RECOMMENDATIONS



THE FIREBIRD

by Jane Yolen
ill. by Vladimir Vagin

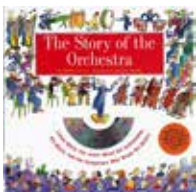
Jane Yolen's rich, mystical narrative is based on both the well-known Russian folktale and the famous Balanchine/Stravinsky ballet. Enhancing that theme, Vladimir Vagin has created exquisite paintings with a double focus: The folktale takes center stage, while intricate vignettes of the ballet serve as a border. The result is a seamlessly woven multi-layered tapestry of story and art that will make this book a treasure for ballet lovers new and old.



THE TALE OF THE FIREBIRD

by Gennady Spirin

Someone is stealing the Tsar's golden apples. When Ivan-Tsarevitch, the ruler's youngest son, is sent to watch, he discovers that the culprit is the magnificent firebird. Able to snatch only a single feather, he embarks on a quest to find the bird, accompanied by a faithful wolf with magical powers. In the course of the quest, he is also required to search for a horse with a golden mane, and battle Koshchei the Immortal to rescue Yelena the Beautiful. Spirin has blended versions of three different traditional Russian tales to create what the author's note refers to as an "original composition."



STORY OF THE ORCHESTRA

By Robert Levine
& Meredith Hamilton

Eye-catching illustrations and an accompanying 70-minute CD make this an exciting and educational introduction to the world of classical music—from composers and music history to the instruments of the orchestra—for elementary age children (and parents, too!).



THE FIREBIRD

by Demi

A lush, appealing adaptation of a popular folktale. When Dimitri finds a feather from the fabled Firebird, evil Tsar Ivan orders him to capture the bird. He is also commanded to fetch the beautiful fairy princess Vasilissa, to retrieve her wedding dress from a golden cask at the bottom of the sea, and eventually to jump into a vat of boiling water. In the end, Tsar Ivan gets what he deserves and Dimitri wins Vasilissa's hand in marriage. In an afterword, Demi acknowledges the influence of Alexander Afanasiev and Arthur Ransome upon her retelling. Her version conveys the magic of Russian folklore, and her pen-and-ink, watercolor, and gouache illustrations are extraordinary. The myriad small details will fascinate young readers, making this an ideal book to share one-on-one or in small groups.



FIREBIRD

by Misty Copeland

ill. By Christopher Myers

In her debut picture book, Misty Copeland tells the story of a young girl--an every girl--whose confidence is fragile and who is questioning her own ability to reach the heights that Misty has reached. Misty encourages this young girl's faith in herself and shows her exactly how, through hard work and dedication, she too can become Firebird.

COMING UP!

MOZART AND THE OPERA

Wednesday, February 27, 2019 at 10:30 AM & 11:45 AM

Thursday, February 28, 2019 at 10:30 AM

LOOK. LISTEN. CONNECT.

Wednesday, May 15, 2019 at 10:30 AM & 11:45 AM

* available to stream live

Register at <http://www.dso.org/ecs>

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Wes Larsen



BERMAN TEACHER OF THE YEAR AWARD 2018-2019

The Detroit Symphony Orchestra is excited to recognize and encourage teacher excellence and creativity in serving Detroit students through the Detroit Symphony Orchestra's Classroom Edition program.

-

Congratulations to Ms. Kimberley Whittaker of Foreign Language Immersion and Cultural Studies and Ms. Samar Atallah of Munger Elementary School, the recipients of the Berman Teacher of the Year Award for the 2017-2018 academic year!

-

Nominations now open for the 2018-2019 academic school year.

<http://www.dso.org/ecs>



D.J. OLIVER, HOST

A Detroit native, D.J. Oliver attended Wayne State University and received a Bachelor 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 as 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.



REI HOTODA, CONDUCTOR

Currently serving as the Music Director of the Fresno Philharmonic, is widely considered one of America's most sought after and dynamic artists. She has appeared as a guest conductor with many of today's leading ensembles, including the Symphony Orchestras of Baltimore, Chicago, St. Louis, Dallas, Toronto, Utah, Fort Worth, Winnipeg, and Colorado as well as the Civic Orchestra of Chicago, among others. She is a tireless advocate for the music of our time, and is equally at home leading the orchestra from the piano as well as from the podium.

Community engagement and inspiring the next generation of musicians coupled with a deep commitment to showcasing artistic diversity and collaborating with a wide array of artists defines Rei's artistic philosophy. Her 2018-19 masterworks concert season in Fresno will focus on the power of music with a deep connection to storytelling and community engagement. Works by John Corigliano, Missy Mazzoli, Zhao Jiping, Aaron Jay Kernis, Benjamin Boone (local Fresno composer), and a world premiere of a new work by Dinuk Witjeratne co-commissioned by the Fresno Philharmonic outline the season.

With repertoire spanning Beethoven's Symphony No. 6 to Shostakovich's Symphony No. 8 and from Toyama's Rhapsody for Orchestra to Jennifer Higdon's Percussion Concerto, Rei will make several exciting debuts this season when she appears as guest conductor with the Symphony Orchestras of Spokane, Portland, Detroit, Hilton Head, and Hawaii and a welcome return to Dallas.

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