

**DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE**

LOOK. LISTEN. CONNECT.



WEDNESDAY, MAY 15, 2019 AT 10:30AM & 11:45AM

Through the ages, visual artists and composers have shared many of the same sources of inspiration, reflecting history, tradition and their community as well as looking toward the future. Join the DSO in collaboration with the Detroit Institute of Arts to learn what visual art and symphonic music can share in common.



SAVE THE DATE!

2019-2020 EDUCATIONAL CONCERT SERIES

Wednesday, November 20, 2019 at 10:30 AM & 11:45 AM

* available to stream live

Wednesday, February 26, 2020

10:30am and 11:45am

Thursday, February 27, 2020

10:30am

Wednesday, May 13, 2020

10:30am and 11:45am

* available to stream live

Thursday, May 14, 2020

10:30am

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.

“Look.Listen.Connect.” is a theme that will help students understand the inspirations behind creative works. Students will learn to observe, listen, and describe what they are listening to and what they are seeing. Simultaneously, they will learn to bridge music to visual art by learning the history of the artist or composer, different elements and styles of music and art and identifying different cultures.

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 provided in this guide for your students and incorporate a few activities in your lesson plans before attending the concert. This concert will be webcasted live and will be available to view on demand online on www.dso.org/classroom a few weeks after the concert.

Additionally, all the artwork you see in this guide are available to view at the Detroit Institute of Arts. For groups in Wayne, Oakland and Macomb counties, the DIA provides free field trip admission and complimentary bus transportation as a benefit of the tri-county millage. Students outside the tri-county area have a discounted admission fee of \$5. Please visit www.DIA.org for more information.

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!

A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right.

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. Through 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.



EDUCATIONAL CONCERT SERIES

LOOK. LISTEN. CONNECT.

WEDNESDAY, MAY 15, 2019 AT 10:30AM & 11:45AM

Enrico Lopez-Yañez	conductor
DJ Oliver	host
Rebekka Parker	Detroit Institute of Arts
Rubén Rengel	violin

Emil Nikolaus von Reznicek Overture to Donna Diana
(1860 - 1945)

Claudio Giovanni Anotnio Toccata from *L'Orfeo*
Montverdi
(1567 - 1643)

Wolfgang Amadeus Mozart Symphony No. 41, K. 551 "Jupiter" IV: Finale, Molto Allegro
(1756 - 1791)

Maurice Ravel Riguaodon from *Le Tombeau de Couperin*
(1875 - 1937)

William Grant Still The Blues from *Lenox Avenue*
(1756 - 1791)

Henryk Wieniawski Polonaise Brilliante No. 1 in D Major
(1835 - 1880)

Adam Shoenberg Yellow from *Finding Rothko*

Jacques Offenbach Can-Can from the Overture to *Orpheus in the Underworld*
(1819 - 1880)

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

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 Fang
 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 Stepniewski
 ACTING 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*
*Drs. Doris Tong
 and Teck Soo Chair*
 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
 Glenn Mellow
 Hang Su
 Shanda Lowery-Sachs
 Hart Holliman
 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
 ACTING PRINCIPAL
*Bernard and Eleanor
 Robertson Chair*
 Amanda Blaikie
*Morton and Brigitte Harris
 Chair*
 Jeffery Zook
 Open, 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. Semple 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 Knickely Chair
 James Ritchie

TIMPANI

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

LIBRARIANS

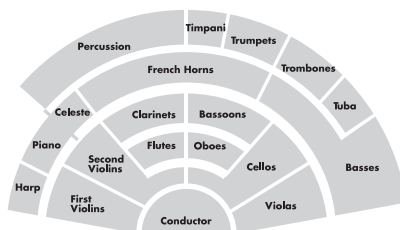
Robert Stiles, PRINCIPAL
 Ethan Allen

PERSONNEL MANAGERS

Heather Hart Rochon
 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



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



Florine Stettheimer, *Love Flight of a Pink Candy Heart*, 1930, oil on canvas. Detroit Institute of Arts, Gift of Miss Ettie Stettheimer, DIA No. 51.12

UNIT 1

INSPIRED BY YOUR ENVIRONMENT

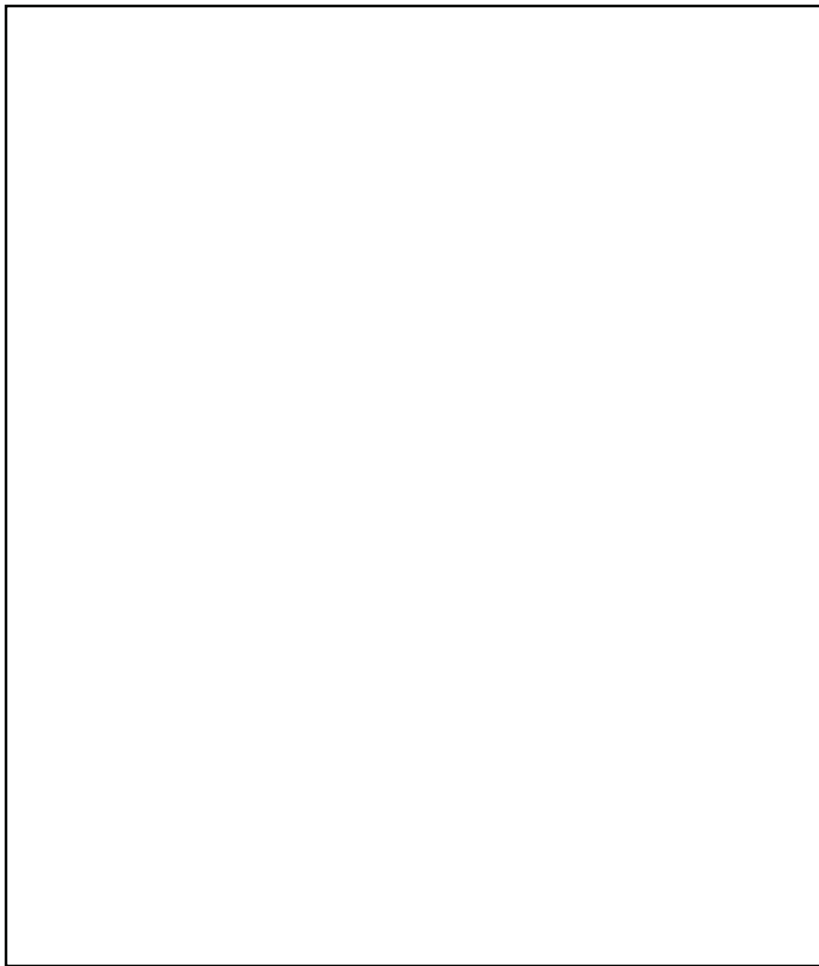
Music and art can be used to share a message or tell a story without using any words. Often these messages and stories are inspired by one's surroundings or environment. Emil von Reznicek and Claudio Giovanni Antonio Monteverdi are composers born three hundred years apart but both composers depict wealth and riches through their music.

LOVE FLIGHT OF A PINK CANDY HEART (1930)

FLORINE STETTMEIER (1871-1944)

Florine Stettmeier was an American painter. She painted her friends, people she knew, and even herself into the painting. You can find her on the balcony and on the lower right corner, dancing with another one of her friends.

Create a drawing of yourself and the people in your life and use your imagination. If you could be anywhere in the world, where would you be, and what would you do?



ACTIVITY 1: REZNICEK'S *DONNA DIANA*

Composer Emil von Reznicek was born in Vienna, Austria in 1860. He lived in many different cities in central Europe, including Graz, Leipzig, Prague, and Berlin. He is best known for his opera, *Donna Diana*, which he composed in 1894 while living in Prague.



The story of *Donna Diana* takes place in the castle of Don Diego in Barcelona, Spain. Princess Diana is sought after by three princes who all want to marry her. Two of the princes try to win her love by charming her. The third prince, Don Cesar, decides to hide his feelings by pretending to not like princess at all! Princess Diana becomes confused at Don Cesar's attitude and sets out to win him over. During this process, she ends up falling in love with him and chooses Don Cesar as her husband.

A very important element of storytelling is the setting of the story. In the opera *Donna Diana*, the setting is "told" by the orchestra playing the Overture to *Donna Diana*. An overture is music played by an orchestra before an opera begins. It helps create a setting for the story.

LISTENING ACTIVITY:

Listen to the following excerpts from the Overture to *Donna Diana*. What do you think each motive represents?



OVERTURE TO *DONNA DIANA* MOTIVE 1 (TRACK 1)



OVERTURE TO *DONNA DIANA* MOTIVE 2 (TRACK 2)



OVERTURE TO *DONNA DIANA* MOTIVE 3 (TRACK 3)

Listen to the entire Overture to *Donna Diana*

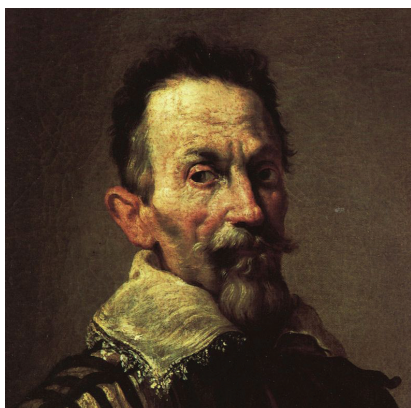


EMIL VON REZNICEK - OVERTURE TO *DONNA DIANA*
(TRACK 4)

ACTIVITY 2: POWERFUL FAMILIES

Claudio Giovanni Antonio Monteverdi was born in 1567 and lived in Italy. In those days, powerful families ruled whole cities and the city of Mantua was ruled by the Gonzaga Family for whom Monteverdi eventually ended up working as a composer.

The Gonzagas were huge supporters of the arts and sciences and transformed Mantua into a vibrant cultural center. Monteverdi composed many works for the family, including his opera *L'Orfeo*.



Opera was a new genre and Monteverdi set a precedent by beginning *L'Orfeo* with an overture, a short instrumental work he titled "Toccata." A fanfare is sounded by trumpets and is repeated two more times adding more instruments. It gets everyone's attention and announces the beginning of the performance.

LISTENING ACTIVITY:

Listen to the Toccata from *L'Orfeo*. Monteverdi was surrounded by luxury and affluence because of his employment with the Gonzaga Family. **How do you think his surroundings affected the music he composed? Do you think his music depicts the environment he was living in? How?**



CLAUDIO MONTEVERDE - "TOCCATA" FROM *L'ORFEO* (TRACK 5)

ART CONNECTION

ELEONORA OF TOLEDO AND HER SON (1545-1550)

AGNOLO BRONZINO, ITALIAN (1503-1572)

Reznicek and Monteverdi were both inspired by a setting – whether it was creating a castle in Barcelona for an opera or actually living with the rich and being surrounded by wealth and abundance. The painting below is a portrait of Eleonora Medici and her child. Historically, portraits primarily memorialized the rich and powerful. Eleonora was a member of the Medici family who ruled Florence in the 15th and 16th centuries.

Observe the painting carefully. What elements of this piece represent wealth and riches? Perhaps Eleonora's extravagant dress and jewels illustrate a lavish lifestyle. What are some similarities between Reznicek's and Monteverdi's music and the painting of Eleonora of Toledo and her son?



ACTIVITY 2: WHAT'S YOUR STORY?

Separate your students into groups. Each group will create their own story using the city that you live in as the setting. Use the directions below.

1. On top of a piece of paper, the first person writes one sentence to start a story.
2. The second person continues the story from what the previous person wrote. When the second person finishes the sentence, fold over the top so that only one sentence is shown.
3. Pass the paper to the next person, and the next person continues. When done, fold over the top of the paper so that only one sentence is shown.
4. Repeat until everyone has participated, and the last person opens the paper and reads the story from the beginning.

Opposite:

Agnolo Bronzino, *Eleonora of Toledo and Her Son*, between 1545 and 1550, oil on wood panel. Detroit Institute of Arts, Gift of Mrs. Ralph Harman Booth in memory of her husband Ralph Harman Booth, DIA No. 42.57



Kehinde Wiley, *Officer of the Hussars*, 2007, oil on canvas. Detroit Institute of Arts, Museum Purchase, Friends of African and African American Art, DIA No. 2008.3

UNIT 2

INSPIRED BY HISTORY

In this unit, we will learn how music from Mozart's time connects and is relevant to contemporary art like Andy Warhol's "Double Self Portrait". There are obvious differences but you'll be surprised of similarities, despite having been created 200 years apart. Composers and artists sometimes combine old and new techniques and traditions to create something entirely new.

ACTIVITY 1: SOMETHING BORROWED, SOMETHING NEW

Joseph Maurice Ravel was a French composer, pianist and conductor, born in 1875 in Ciboure, France. Ravel composed a piece called *Le Tombeau de Couperin* between 1914 and 1917. Tombeau in the title means “a piece written as a memorial,” in which each movement is dedicated to a friend who had in World War I. Ravel liked to incorporate old elements such as baroque music and new elements like jazz in his compositions. Rigaudon is the fourth movement of *Le Tombeau de Couperin* and it imitates a Baroque dance suite and celebrates the tradition of François Couperin, another French composer who was born 200 years before Ravel. A rigaudon is a folk and court dance in duple meter, with repeated sections.



LISTENING ACTIVITY:

Ravel borrowed and imitated a Baroque dance by Francois Couperin similar to *Le Tic-Toc-Chocou Les Maillotins*. Can you hear similarities in Ravel's Rigaudon?



FRANCOIS COUPERIN - *LE TIC-TOC-CHOC OU LES MAILLOTINS* EXCERPT (TRACK 6)



MAURICE RAVEL - *LE TOMBEAU DE COUPERIN* RIGAUDON (TRACK 7)

Listen to a clip of Rigaudon by Georg Bohm (1661-1733) who was born about 200 years before Ravel. Then listen to a clip of Ravel's Rigaudon. What are the main similarities and differences? Do they seem like the same type of dance to you?



GEORGE BOHM *RIGAUDON* EXCERPT (TRACK 8)

ART CONNECTION

OFFICER OF THE HUSSARS (2007)

KEHINDE WILEY, AMERICAN, BORN 1977

Kehinde Wiley painted people he met on the street, mostly from New York. He combined everyday people in the style of 18th century portraits to create his work. In the painting "Officer of the Hussars," he recreates French painter Théodore Géricault's "The Charging Chasseurs" (1812). Just as Ravel incorporated older musical elements in his music, Wiley borrows components from Géricault's painting.



Kehinde Wiley, *Officer of the Hussars*, 2007, oil on canvas. Detroit Institute of Arts, Museum Purchase, Friends of African and African American Art, DIA No. 2008.3

Compare and contrast Wiley's painting to Géricault's painting. What similarities do you see? What are some differences? Why do you think Wiley chose to create his painting in this way?



Theodore GERICAULT (Rouen, 1791 - Paris, 1824) Officer of Horse Hunters of the Imperial Guard charging, 1812
Salon

ACTIVITY 2: REINVENTING THE OLD



Wolfgang Amadeus Mozart was a prolific and influential composer, born in 1756 in Salzburg, Austria. He composed more than 600 works. Mozart's Symphony No. 41 (nicknamed "The Jupiter") was completed at the age of 32 and is the longest piece Mozart wrote.

Before Mozart's time, music was very complex and almost mathematical. One style baroque composers used often was

the fugue. A fugue is a compositional technique in which themes are introduced at the beginning, then repeated throughout the course of the piece.

Mozart was considered an innovative and inventive composer of his time but in the final movement of Symphony No. 41, he ends with a five-voice fugue, a technique in music used before Mozart's time. Mozart uses five major themes throughout the movement, but maintains his clear and structured style.

LISTENING ACTIVITY:

Listen to the five themes of Mozart's fugue and see how they return back later in the piece in a different way but still sounding similar to the original theme.



**WOLFGANG AMADEUS MOZART SYMPHONY NO. 41
"JUPITER": IV FINALE (TRACK 13)**



MOZART THEME 1 (TRACK 14)



MOZART THEME 2 (TRACK 15)



MOZART THEME 3 (TRACK 16)



MOZART THEME 4 (TRACK 17)



MOZART THEME 4 (TRACK 18)



MOZART THEMES COMBINED (TRACK 19)



ART CONNECTION

DOUBLE SELF PORTRAIT (1967)

ANDY WARHOL, AMERICAN (1928–1987)



Andy Warhol took his self-portrait and reproduced a series of silk-screen paintings based on the same photograph. Even though it is still identifiable as his face, detailed features are minimized, and different painting color schemes produce unique effects creating variations of the original.

Andy Warhol, Self Portrait, 1967, screenprint in paint on canvas. Detroit Institute of Arts, Founders Society Purchase, Friends of Modern Art, DIA No. 68.292.1

Andy Warhol, Self Portrait, 1967, screenprint in paint on canvas. Detroit Institute of Arts, Founders Society Purchase, Friends of Modern Art, DIA No. 68.292.2

PABLO PICASSO, SPANISH, 1881-1973



Portrait of Manuel
Pallares (1909)



Woman Seated in an
Armchair (1923)



Sylvette (1954)

Pablo Picasso is famous for his “cubic” style of painting, or cubism. In these paintings, original features of the objects are barely there, but distorted “cubes” create a whole new point of view. In these portraits, the artists took a traditional and common form of art and reinvented the concept in their own way. Mozart, Warhol, and Picasso all created very different types of art and music in different eras, but they were all revolutionary in the way they reinterpreted past techniques.

Discuss: Can you think of a time you or someone you know took something old and created something new from it? For example, your grandmother may have made peach jam out of ripe old peaches or you created a new song by using loops or a sequence of rhythms from an existing tune.

Pablo Picasso, Portrait of Manuel Pallares, 1909, oil on canvas. Detroit Institute of Arts, Gift of Anne and Henry Ford II, DIA No. 62.126

Pablo Picasso, Sylvette, 1954, oil on canvas. Detroit Institute of Arts, Founders Society Purchase, Metropolitan Opera Benefit Fund, DIA No. 62.141

Pablo Picasso, Woman Seated in an Armchair, 1923, oil on canvas. Detroit Institute of Arts, Bequest of Robert H. Tannahill, DIA No. 70.193



UNIT 3

INSPIRED BY CURRENT EVENTS

Composers and artists can be inspired by the world around them to create their work. In fact, all artists are, at one point, “contemporary” artists. This means each artist is influenced by the time and era that they are living in, contemporary events, or people. What influences you to think a certain way? What events triggered a strong emotion?

ACTIVITY 1: THE HARLEM RENAISSANCE

William Grant Still (1895-1978) was an American composer who wrote more than 150 works, including five symphonies and eight operas. He was the first black composer to conduct a major American orchestra and the first to have an opera produced by the New York City Opera.

William Grant Still grew up surrounded by music. He played many instruments, including the violin, clarinet, oboe, cello, double bass, viola and saxophone! His step-father would often bring him to operas and brought him recordings of symphonies. His grandmother sang African-American spirituals.

William Grant Still is considered to be part of the Harlem Renaissance movement. The Harlem Renaissance was a period during the 1920s when African-American achievements in art, literature, and music flourished. Many in the Harlem Renaissance were part of the early 20th century Great Migration out of the South into the Northeast and Midwest. African Americans sought a better standard of living and relief from institutionalized racism in the South.

Still composed *Lenox Ave Suite* in 1936. It was a series of pieces for orchestra, piano soloist, chorus and narrator, inspired by street scenes in Harlem. Still's diverse personal and musical background brought together many contrasting styles, almost like a puzzle made up of many unique and surprising pieces. Still once said, "For me there is no White music or Black music, there is only music by individual men that is important if it attempts to dignify all men, not just a particular race."

**STILL'S LENOX AVENUE:
THE BLUES COMBINES
ELEMENTS OF JAZZ,
BLUES, AND SPIRITUALS
WITH INSTRUMENTS
AND SOUNDS OF A
SYMPHONY ORCHESTRA.**



LISTENING ACTIVITY:

Listen to William Grant Still's *Lenox Avenue: The Blues* and try to hear the story of a new arrival to Harlem that reflects the experience of many black people who left oppression in the South to start a new life in a new place.



WILLIAM GRANT STILL - LENOX AVENUE THE BLUES (TRACK 9)

ART CONNECTION

SAVOY BALLROOM (1931)

REGINALD MARSH, AMERICAN (1898-1954)



This work depicts the Great Depression and a range of social classes whose division was accentuated by the economic crash. Savoy Ballroom was a music and public dancing venue located on Lenox Avenue, Harlem, New York. This painting shows the vibrant and lively character of the dancers, and a very realistic scene of public dancing.

Discuss: Pinpoint a current event in your life. What emotions do they make you feel? Express your thoughts and feelings in any form - write a poem, draw a picture, or compose a piece of music.

Above: Reginald Marsh, *Savoy Ballroom*, 1931, tempera on Masonite. Detroit Institute of Arts, Gift of Mrs. Lillian Henkel Haass, DIA No. 48.11



Mark Rothko, No. 5/No. 22 (detail) , 1950, oil on canvas. ©1998 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York

UNIT 4

ART INSPIRING ART

Being inspired does not mean that you create a carbon-copy version of the original object. Inspiration allows you to have different perspectives, and artists can freely express what they feel, see, or hear, even if the artist does not fully know what the original author intended. This then becomes a whole new dimension of creative activity. Composer Adam Schoenberg was inspired by artist Mark Rothko's art. Artist Edgar Degas was inspired by many composers. Composer Jacques Offenbach was inspired by dance. Composer Henryk Wieniawski was inspired by fellow composer Frédéric Chopin. You can be inspired by most anything!

ACTIVITY 1: MUSIC INSPIRED BY ART

Adam Schoenberg is an American composer born in 1980. He wrote *Finding Rothko* in 2006. Schoenberg was inspired by the artwork of the artist Mark Rothko titled *No. 5/ No. 22, 1950*, (previous). Schoenberg uses his imagination to express himself after being inspired by the artwork. What's interesting about Schoenberg's piece *Finding Rothko*, is that the music doesn't necessarily describe the painting. Rather, Schoenberg's music describes his own feelings when he came across Rothko's piece.



LISTENING ACTIVITY:

Listen to *Finding Rothko*, mvt. Yellow and see if you can feel how Adam Schoenberg must have felt while observing Mark Rothko's painting.



**ADAM SCHOENBERG *FINDING ROTHKO* YELLOW
(TRACK 10)**

ART CONNECTION

ORANGE, BROWN 1963, NO. 202 (ORANGE, BROWN)

MARK ROTHKO



This is another work by Mark Rothko titled “Orange, Brown.” Instead of finding specific meanings, symbols, or ideas, notice the color itself, and how it plays out on the canvas.

Have your students observe Rothko’s painting “Orange, Brown” and have them write down their observations. Discuss: What emotions do you feel about this painting? Have the students create a poem or perhaps a haiku describing their reactions to the painting.

Opposite: Mark Rothko, No. 5/No. 22 (detail) , 1950, oil on canvas. ©1998 Kate Rothko Prizel & Christopher Rothko/Artists Rights Society (ARS), New York

Above: Mark Rothko, Orange, Brown, 1963, oil on canvas. Detroit Institute of Arts, Founders Society Purchase, W. Hawkins Ferry Fund, DIA No. 65.8

ACTIVITY 2: ART INSPIRED BY MUSIC

BALLERINAS IN THE GREEN ROOM

EDGAR DEGAS, FRENCH, 1834-1917



As much as painters inspire composers, it can also work the other way around. During Edgar Degas' time, he was surrounded by many musicians, such as Georges Bizet, Claude Debussy, Pablo de Sarasate, Jules Massenet, Camille Saint-Saëns and Jacques Offenbach. Degas personally knew Massenet closely and often attended Offenbach's performances. Influenced by his musician friends, Degas was fascinated by the theatrical scenes and elegance, especially ballet. He created many paintings and sculptures that depict ballerinas, as shown in *Ballerinas in the Green Room*.

Edgar Degas was not only friends with composers but with writers as well. He developed a long friendship with Ludovic Halévy who was a writer and librettist that wrote many opera librettos for composer Jacques Offenbach, who was also friends with Degas. Libretto are the words/lyrics to an opera. Halévy wrote the libretto for Offenbach's *Orpheus and the Underworld*, an opera that depicts a Greek mythology story, where the hero Orpheus travels to the underworld to save his lover, Eurydice.

Offenbach, like Degas, enjoyed dance so much, he incorporated it into his opera. In the *Overture to the Orpheus in the Underworld*, he includes a can-can. A can-can is a lively, high-kicking stage dance originating in 19th-century Parisian music halls and performed by women in long skirts and petticoats.

LISTENING ACTIVITY:

Listen to Offenbach's can-can. Have you heard this melody before? Where have you heard it before? Do you think you can perform the can-can together as a class?



JACQUES OFFENBACH *ORPHEUS AND THE UNDER WORLD* OVERTURE - CAN-CAN EXCERPT (TRACK 11)

Opposite: Edgar Degas, *Dancers in the Green Room*, ca. 1879, oil on canvas. Detroit Institute of Arts, City of Detroit Purchase, DIA No. 21.5

ACTIVITY 3: MUSIC INSPIRED BY MUSIC

Born in 1835 in Poland, Henryk Wieniawski was a violinist and composer who was known as a child prodigy. At an early age, Wienawski was surrounded by music and began performing the violin in concerts by the age of seven. At the age of 8, he moved to Paris, France with his mother to attend the prestigious Paris Conservatoire to continue his studies in violin and became the youngest student there. He graduated at the age of 11! It was in Paris, France he met French composer Frédéric Chopin and was inspired to pursue and start composing music for the violin and orchestra.

Wieniawski composed *Polonaise No. 1 in D Major, Op. 4* for solo violin and orchestra when he was just 17 years old! The Polonaise is now considered a standard in violin repertoire. To perform this piece, we have Rubén Rengel, winner of the 2018 Annual Spinx Competition.



Venezuelan violinist Rubén Rengel, 22, was the Winner of the 2018 Annual Sphinx Competition. He is currently pursuing his Master's degree at the Shepherd School of Music, at Rice University, under the remarkable guidance of Paul Kantor. He earned his Bachelor's degree at the Cleveland Institute of Music as a student of world-renowned violinist Jaime Laredo. Rubén's early education was centered at the Emil Friedman Conservatory and School in Caracas, where he studied with Maestro Iván Pérez Núñez for eleven years. Rubén was the winner of the CIM Concerto Competition in 2014, recipient of the Anna Y. Tringas Award for excellence in violin performance at CIM in 2013, and was the winner of the Juan Bautista Plaza National Violin Competition of Venezuela in 2011.

Rubén began his violin studies at the age of three at the National System of Youth Orchestras of Venezuela, "El Sistema," where he was until the age of six. In addition to classical music, Rubén has extensive experience performing Venezuelan folk music and Jazz. This has allowed him to develop important abilities in the area of improvisation, and he has recorded and toured with distinguished Venezuelan ensembles. Rubén also has a strong interest in the art of conducting.

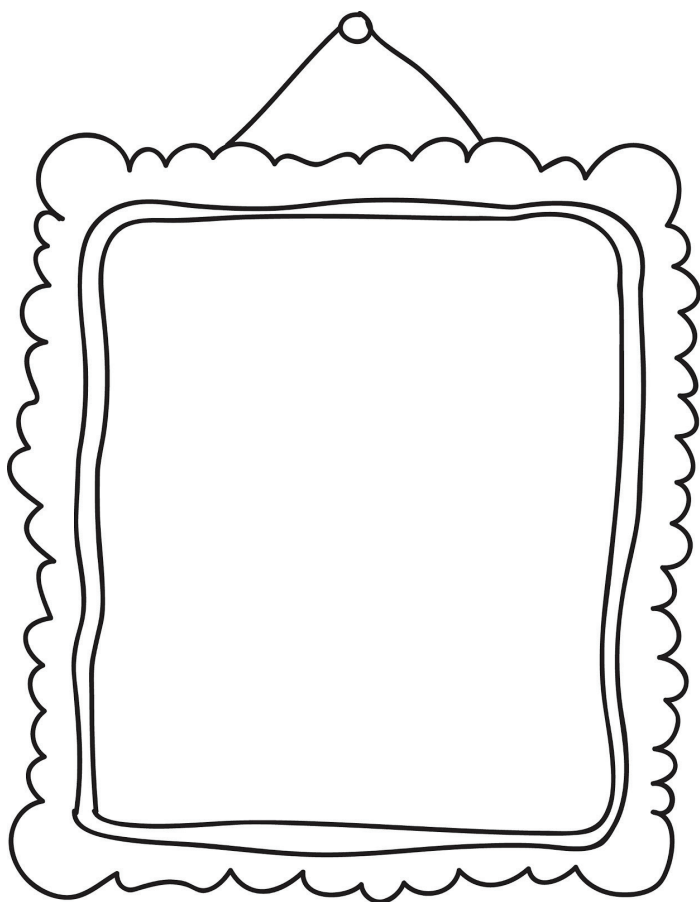


LISTENING ACTIVITY:

What are you inspired by? Are you inspired by Wieniawski's motivation to play and compose at such an early age? What motivates you? As you listen to Wieniawski's Polonaise, draw your inspirations in the frame below. After you're done, share your creations with a classmate or family member at home!



**HENRYK WIENIAWSKI POLONAISE NO. 1 IN D MAJOR,
OP. 4 (TRACK 12)**



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

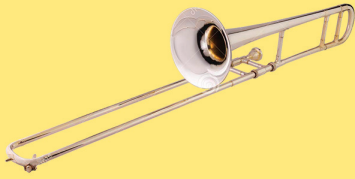
Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments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

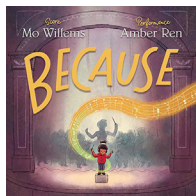
WHAT TO LISTEN FOR:

- Observe and watch the conductor and see whether you can guess which instruments will play by where the conductor is looking or pointing.
- See you 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.

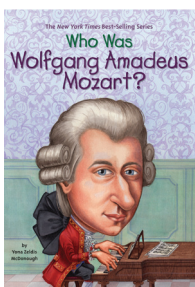
LITERATURE RECOMMENDATIONS



BECAUSE

BY MO WILLIAMS

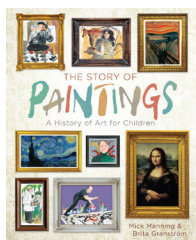
Mozart was already writing music by the age of five, and when he was still very young, he traveled all over Europe and played for the Emperor of Austria, the King of France, and the Queen of England. Children who know songs from different countries, or who have tried writing songs of their own, they'll find that they have much in common with Mozart. The CD contains recordings of some of his most famous works and the narration of the story.



WHO WAS WOLFGANG AMADEUS MOZART?

BY YONA ZELDIS MCDONOUGH

Born in Austria in 1756, Wolfgang Amadeus Mozart composed his first piece of music, a minuet, when he was just five years old! Soon after, he was performing for kings and emperors. Although he died at the young age of thirty-five, Mozart left a legacy of more than 600 works. This fascinating biography charts the musician's extraordinary career and personal life while painting a vivid cultural history of eighteenth-century Europe. Black-and-white illustrations on every spread explore such topics as the history of opera and the evolution of musical instruments. There is also a timeline and a bibliography.

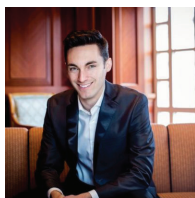


THE STORY OF PAINTINGS: A HISTORY OF ART FOR CHILDREN

BY MICK MANNING (AUTHOR),
BRITA GRANSTRÖM (ILLUSTRATOR)

Get ready to feast your eyes on an exhibition of fantastic art! Kids can time-travel through the centuries and learn all about 39 paintings, from a galloping horse drawn in the Lascaux Caves during the Stone Age, to Botticelli's The Birth of Venus and Velázquez's Las Meninas, to masterpieces by Dalí, Picasso, Kahlo, and Basquiat. Each spread showcases a different painting, along with a profile of the artist, kid-friendly cartoons, and fun prompts that encourage children to ask questions (like, "What do you think Mona Lisa is smiling about?") and spot details in each work. ty of listening, looking, imagining, and -- most of all -- playing!

ORCHESTRA BIOS



ENRICO LOPEZ-YAÑEZ

Enrico Lopez-Yañez is the Assistant Conductor and Principal Pops Conductor Designate of the Nashville Symphony. He leads over 50 performances annually on the Symphony's Pops Series, Family Series, Young People's Concerts and Community Concerts. Since working with the Nashville Symphony, Lopez-Yañez has conducted concerts with a broad spectrum of artists, including Toby Keith, Jennifer Nettles, Renée Elise Goldsberry, Megan Hilty, the Marcus Roberts Trio, Hanson, and Kenny Loggins. During the 2018/19 season, Lopez-Yañez will make appearances with the Detroit Symphony, Utah Symphony, Sarasota Orchestra, Oklahoma City Philharmonic and Symphony NH, as well as return appearances with the Rochester Philharmonic and Omaha Symphony. His international appearances have included guest conducting with the Orquesta Filarmónica de Zacatecas (Mexico), the Orquesta Sinfónica de Aguascalientes (Mexico), and at the Festival de Musica in Londrina, Brazil.

As Artistic Director and Co-Founder of Symphonica Productions, LLC, Lopez-Yañez curates and leads programs designed to cultivate new audiences. An enthusiastic proponent of innovating the concert experience, he has created exciting education, classical and pops concerts that have been performed by orchestras across the United States. Lopez-Yañez previously held the position of Assistant Conductor with the Omaha Symphony. He holds a Master's in Music from the University of Maryland and received a Master's in Music and Baccalaureate from UCLA, where he graduated summa cum laude.



DJ OLIVER

A Detroit native, DJ. Oliver attended Wayne State University and received a Bachelor of Fine Arts. DJ. has worked as a lead performer for Carnival and Norwegian Cruise Lines. In addition to his theatre and live performances, DJ. 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". DJ. is thankful and humble to return to the DSO.



REBEKKA PARKER

Rebekka Parker is an Associate Educator at the Detroit Institute of Arts. In this role, she leads programs and partnerships for K-12, teen, and university audiences at the DIA. Ms. Parker has been a DIA staff member for ten years and her current work is focused on teen programs, curriculum resource development, and learning experience design. She is a Visual Thinking Strategies (VTS) trainer and coach. Ms. Parker supports the DIA's professional development offerings for a range of audiences in this role. She graduated with High Distinction from The University of Michigan-Dearborn and earned her dual Bachelor of Arts in Art History-Museum Studies and Anthropology. Ms. Parker earned her Master of Science in Education at the Leadership in Museum Education program at Bank Street College of Education in New York City.

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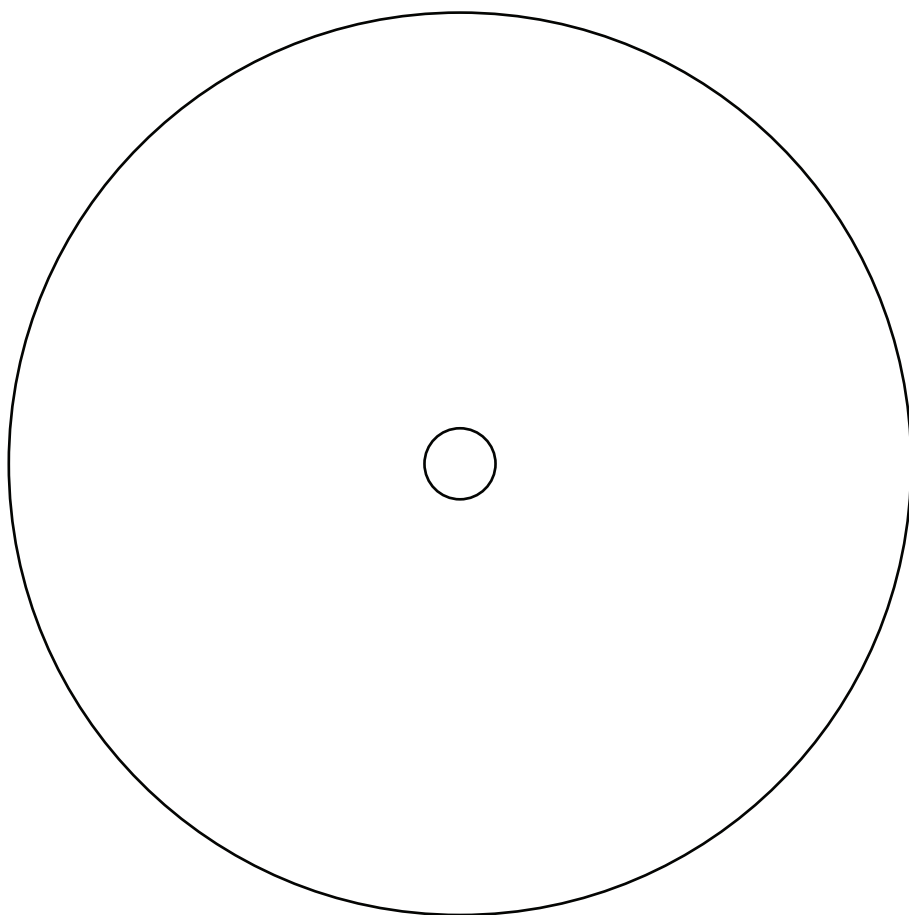
Debora Kang, *Education Manager*

DESIGN:

Wes Larsen

EDUCATIONAL CONCERT SERIES CD TRACK LIST

- | | |
|--|---|
| 1. Overture to <i>Donna Diana</i> Motive 1 | 12. Henryk Wieniawski <i>Polonaise No. 1 in D Major</i> , Op. 4 |
| 2. Overture to <i>Donna Diana</i> Motive 2 | 13. Wolfgang Amadeus Mozart Symphony No. 41 "Jupiter" |
| 3. Overture to <i>Donna Diana</i> Motive 3 | IV; Finale |
| 4. Emil von Reznicek - Overture to <i>Donna Diana</i> | 14. Mozart Theme 1 |
| 5. Claudio Monteverde - "Toccata" from <i>L'Orfeo</i> | 15. Mozart Theme 2 |
| 6. Francois Couperin - <i>Le Tic-Toc-Choc ou Les Maillotins</i> (Excerpt) | 16. Mozart Theme 3 |
| 7. Maurice Ravel - <i>Le Tombeau de Couperin Rigaudon</i> | 17. Mozart Theme 4 |
| 8. George Bohm <i>Rigaudon</i> (Excerpt) | 18. Mozart Theme 5 |
| 9. William Grant Still <i>Lenox Avenue The Blues</i> | 19. Mozart Themes Combined |
| 10. Adam Schoenberg <i>Finding Rothko Yellow</i> | |
| 11. Jacques Offenbach <i>Orpheus and the Underworld</i>
Overture, Can-Can Excerpt | |



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