

DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE

DVOŘÁK'S NEW WORLD SYMPHONY

FINDING THE AMERICAN VOICE




WEDNESDAY, NOV. 20, 2019 AT 10:30AM & 11:45AM



SAVE THE DATE

HAPPY BIRTHDAY BEETHOVEN!


Wed., Feb. 26 at 10:30 a.m. & 11:45 a.m.

Thu., Feb. 27 at 10:30 a.m. 

Celebrate Ludwig van Beethoven's 250th birthday with the Detroit Symphony Orchestra! Learn more about this iconic composer and listen to some of his most famous orchestral works.

Teacher Workshop: Friday, January 24th, 2020 at 4:30pm – 6:00pm
Max M. & Marjorie S. Fisher Music Center

NATURE IN MUSIC

Wed., May 13 at 10:30 & 11:45 a.m. 

Thu., May 14 at 10:30 a.m.

Nature is full of fascinating experiences, sights and sounds. Did you know many composers were inspired by the beauty of the outdoors? The Detroit Symphony Orchestra collaborates with the Michigan Science Center with a journey into nature's sights and sounds.

Teacher Workshop: Friday, April 17th, 2020 at 4:30pm - 6:00pm
Max M. & Marjorie Fisher Music Center

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 historic Orchestra Hall and will be part of a long-standing tradition here in Detroit.

What does home mean to you? For many students, it may mean different things – from their house to families, to their neighborhood or the city they live in. This November, we will be learning about composer Antonín Dvořák and his journey across America as he tries to define home in his Symphony.

At the end of the 19th Century, America was on the rise as a new world of possibility and creation. Several successful inventions had come from the young nation: the tractor, the Ferris wheel, and the zipper, to name a few! Traveling across America, you would have heard a patchwork of sound – church hymns, mountain ballads, cowboy songs, and Creole dances.

But where was America's voice in orchestral music? Mrs. Jeanette Thurber, a wealthy musician, decided to find that voice when she created the National Conservatory of Music. She sought out a famous European composer, Antonín Dvořák, to direct the new school and bring musical leadership to the country. But why Dvořák? And what did he find? The answers lie in his "New World" Symphony, which he composed on American soil.



This guide is divided into several units, each including activities for different age groups. 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 into your lesson plans before attending the concert. 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 and 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.

We hope you enjoy the lessons, indulge in listening, and most of all, we sincerely hope you have fun at your Educational Concert Series whether it's at Orchestra Hall or through our live webcasts. See you soon!

A handwritten signature in black ink, appearing to be 'DK' with a long horizontal flourish extending to the right.

Debora Kang
Director of Education

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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 Guides 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

DVOŘÁK'S NEW WORLD SYMPHONY: FINDING THE AMERICAN VOICE

WEDNESDAY, NOV. 20, 2019 AT 10:30AM & 11:45AM

Enrico Lopez-Yanez, *conductor*

DJ Oliver, *host*

Allen Michael Jones, *singer*

Antonín Dvořák Symphony No. 9 in E minor,
(1841 - 1904) Op. 95, [old No. 5] "From the New World"



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

Kimberly Kaloyanides
Kennedy
INTERIM CONCERTMASTER
Katherine Tuck Chair
Hai-Xin Wu
INTERIM ASSOCIATE
CONCERTMASTER
*Schwartz Shapero Family
Chair*
Jennifer Wey Fang
ASSISTANT CONCERTMASTER
*Walker L. Cisler/Detroit
Edison Foundation Chair*
Marguerite Deslippe*
Laurie Goldman*
Rachel Harding Klaus*
Eun Park Lee*
Adrienne Rönmark*
Laura Soto*
Greg Staples*
Jiamin Wang*
Mingzhao Zhou*
Yoonshin Song—
CONCERTMASTER

SECOND VIOLIN

Adam Stepniewski
ACTING PRINCIPAL
The Devereaux Family Chair
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

VIOLA

Eric Nowlin, PRINCIPAL
Julie and Ed Levy, Jr. Chair
James VanValkenburg
ASSISTANT PRINCIPAL
Caroline Coade
Glenn Mellow
Hang Su
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*
*Mary Ann and Robert Gorlin
Chair*
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
Open, 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
Monica Fosnaugh
Open, ASSISTANT PRINCIPAL

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 Nicely 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

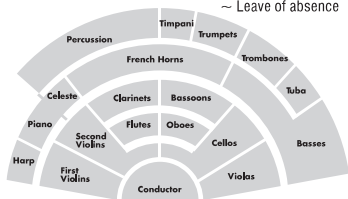
STAGE PERSONNEL

Dennis Rettell, STAGE MANAGER
Ryan DeMarco
DEPARTMENT HEAD
Noel Keesee
DEPARTMENT HEAD
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

~ Leave of absence



ANTONIN DVOŘÁK

(1841-1904)



Above: Unknown photographer. "Antonín Dvořák." Encyclopædia Britannica. Encyclopædia Britannica, Inc., 4 Sept. 2019, www.britannica.com/biography/Antonin-Dvorak/images-videos.

UNIT 1

OLD WORLD COMPOSER, NEW WORLD MUSIC

Composer Antonín Dvořák (1841-1904) was revered in his homeland for giving a voice to the folk music traditions of his people. He did this through expressive orchestral melodies, composing over 200 pieces in total. Austrian conductor Erich Klieber once said, "His music reflects a crystal-clear image of the Czech landscape and the soul of the Czech people ... In all his works ... we will always find places which lift our hearts."

ACTIVITY 1:

MEET ANTONÍN DVOŘÁK

FUN FACTS:

- Dvořák is pronounced “duh-VOR-jacque.”
- Antonín Dvořák was born in 1841 in a small village in Bohemia (now the Czech Republic).
- His village was at the foot of a castle. His family was in the servant class.
- He was the oldest of nine children.
- His father was a butcher and innkeeper.
- He began violin lessons at the age of six.
- His uncle paid for him to move to Prague and study music when he was sixteen.
- He was “discovered” by famous composer Johannes Brahms when he entered a composition contest that Brahms was judging.
- He married and had nine children.
- He lived for three years in the United States before returning to his home country in 1895.
- When humans landed on the moon in 1969, the astronauts played the “New World” Symphony as they stepped onto the lunar surface for the first time.

Discuss:

What surprised you about Dvořák? What do you want to know more about?

Find the Czech Republic on a map below.

Find out more about the Czech Republic here:

<https://www.funkidslive.com/learn/where-the-world/czech-republic/>



Above: "Czech Republic Regions Map." Geology.com. Geology.com, 2019, <https://geology.com/world/czech-republic-satellite-image.shtml>.

ACTIVITY 2:

WHAT IS A SYMPHONY?

A symphony is a large-scale orchestral work usually consisting of four movements. The movements are named based on their tempo. Tempo is the speed of the music, and these terms are usually in Italian. Get familiar with different tempo markings by singing and moving to a familiar song. Write the tempo words on the board as shown in the box below. Choose a familiar song (Baby Shark, for example!) and sing it at different tempos. Students should stay seated and move arms to that speed while they sing. Let a student conduct the class by pointing to tempo words on the board.

MOVE TO THESE TEMPOS:

- **Largo:** A very slow tempo.
In Italian, the word means broad. Large, broad, slow and stately.
- **Adagio:** A slow tempo in a leisurely manner.
- **Andante:** A moderate walking tempo.
- **Allegro:** A fast, lively tempo.
- **Vivace:** A very quick, quick, upbeat tempo. (faster than Allegro)

THE STANDARD STRUCTURE OF A SYMPHONY IS:

- **Movement I:** The **FAST** movement, such as Allegro
- **Movement II:** The **SLOW** movement, such as Adagio
- **Movement III:** The **DANCE** movement (think 1-2-3, 1-2-3 - like a waltz)
- **Movement IV:** The **FINALE** – fast and impressive!

LISTENING ACTIVITY:

ADAGIO EXCERPT (TRACK NO. 5)

Listen to the opening three minutes of the first movement. Dvořák used two different tempo markings in his first movement. You'll hear a change around the two-minute mark.

Can you guess which two tempos he used?*

WHAT IS A SYMPHONY?

Complete this worksheet using the Glossary of Musical Terms found in the back of this guide.

- A symphony usually has _____ parts, called movements.
- Each movement is named after its _____.

Below are Dvořák's four movements from the "New World" Symphony. Define each term, using the Glossary of Musical Terms.

- Adagio-Allegro Molto _____
- Largo _____
- Scherzo: Molto Vivace _____
- Allegro con fuoco _____

*Answer: Adagio-Allegro

ACTIVITY 3:

THE ART OF LISTENING

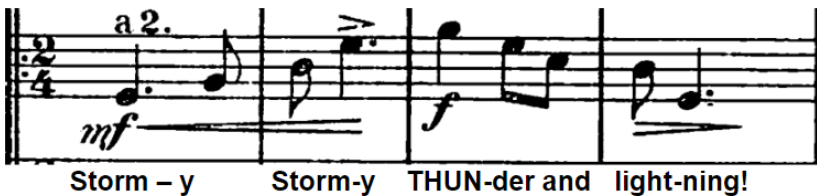
Dvořák sailed with his wife and two of his children across the Pacific Ocean for the new world, America, in September of 1892. Four of his children stayed behind and would join them next summer. He was ready to begin his new position in New York City as the Director of the new National Conservatory of Music and to start a new life. The journey took nine days, spent aboard a huge ship, the S.S. Saale. Three of those days were spent on stormy seas. If you listen, you'll hear the uncertainty and the rocking of the boat in the opening of the symphony.

The art of listening involves focusing on details to illuminate the bigger picture. We focus on a certain aspect when we listen. Each time we listen, we pay attention to a new detail.

LISTENING ACTIVITY:

🎧 STORMY THEME (TRACK NO. 6)

Listen to the first theme in the first movement, the “Stormy Theme.” Every time you hear this theme, sing along using the lyrics below to help you remember it.



The image shows a musical score for the Stormy Theme. It is written on a single staff with a treble clef and a 2/4 time signature. The tempo is marked 'a 2.'. The dynamics are marked 'mf' (mezzo-forte) and 'f' (forte). The melody consists of four measures. The lyrics are: Storm - y Storm-y THUN-der and light-ning!

Discuss:

Which instruments did you hear play this melody?*

*(Answer: French horn, oboe, strings, trombones – in that order)

FOLK DANCE THEME (TRACK NO. 7)

Listen to the second theme in the first movement, the “Folk Dance” theme. This theme is reminiscent of the folk dances Dvořák would have played on his violin in his small village at home.



Discuss:

What songs or sounds remind you of home?

MUSIC EXTENSION:

Theme 3 of the first movement was inspired by the spiritual “Swing Low, Sweet Chariot.” Listen to this spiritual and hum the melody, then listen again to the third theme (first played by the flute) and compare the two melodies.

How are they similar?

How are they different?

Were any of your students familiar with the spiritual?

HARRY BURLEIGH

(1866-1949)



Above: Knight, Thos. Coke. Harry Thacker Burleigh, head-and-shoulders portrait, facing right. Library of Congress. New York World Telegram and the Sun, 1927, <https://www.loc.gov/pictures/item/95513789/>.

UNIT 2

GOIN' HOME

Shortly after Dvořák settled into his new role as the Director of the National Conservatory, young Harry Burleigh arrived as a student. It was 1892, and Harry was 26. Harry grew up in a family that loved music. His grandfather, Hamilton Waters, would sing to him as they worked side by side. Hamilton had been born into slavery and tried to escape several times. He eventually bought his freedom for \$50, because at that point he was almost blind. Grandpa Waters passed on to Harry the songs and spirituals that the people in slavery would sing to each other. These songs were meant to encourage one another, but also to pass on critical information for those traveling on the Underground Railroad. Hamilton had helped several people escape slavery once he was free.

Dvořák taught music composition to Harry at the Conservatory. Harry Burleigh went on to become quite famous, the first African American to combine the melodies of his own heritage with those of formal orchestral music. In an interview with the New York Herald in May of 1893, Dvořák stated that he had found the American voice – “In the African-American spiritual melodies I find all that is needed for a great and noble school of music.” Dvorak stated that spirituals would anchor the “future music of this country.”

Dvořák captured the feeling of longing for home in his second movement, Largo. The melody, played by the English horn, was so beautiful and moving that one of Dvořák's own students, William Arms Fisher, added lyrics years later in 1922. He titled the melody “Goin’ Home,” and to this day the piece is used for military and presidential funerals. Many think that the spiritual came first, but it was the other way around.

ACTIVITY 1:

WRITING A LETTER HOME

The word “home” can have a different meaning for everyone. Home can be the physical house you live in. Home can be where you’re from or the city you live in. Home can be the country you live in.

What does home mean to your students?

Why do they consider that home?

Now, ask your students to imagine a place very different and far away from home.

What would you find in this new place?

What would you miss about home?

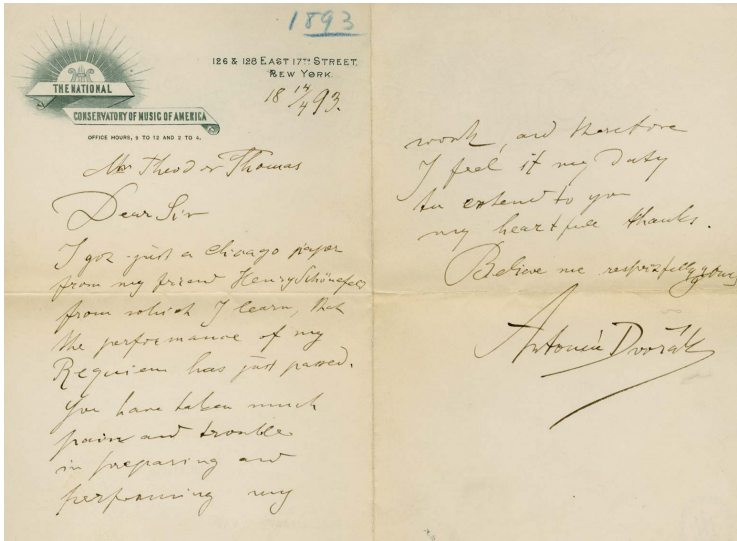
Ask your students to write letters back home from their imagined location.

LISTENING ACTIVITY:

LARGO (TRACK NO. 2)

Listen to Dvořák’s second movement, Largo, in the background as students write their letters home. The “imagined place” that the students describe in their letters could tie into a current class topic, for example, the setting from a book the class has just read. In addition, it could be from a historical time period that the class has studied, or even another planet or galaxy!

Opposite: Letter from Antonín Dvořák to Theodore Thomas, a champion of Dvořák’s music and the director of the Chicago Orchestra, April 14, 1893. www.brittanica.com/biography/antonin-dvorak/images-videos



They should include the following in their letter:

- A greeting (Dear Mom, Dad, Uncle...)
- Descriptions of their imagined place (where they are and what they have seen)
- What they miss about home and why
- How they are feeling about being so far away
- A closing (Sincerely, With love,...)

Discuss :

What does home mean to you? What would you miss if you were far from home?

In Dvořák's time, people who lived in Europe considered America the "New World." Most only heard or read about it. What would it have been like for Dvořák to arrive in a country where almost everything was unfamiliar?

Have you ever been in a situation or a place that was unfamiliar to you? How did you feel and what did you do about it?

ACTIVITY 2:

BE A COMPOSER

The
Great Composer
**Antonin
Dvořák**
LIVED HERE
DURING THE SUMMER OF
1893

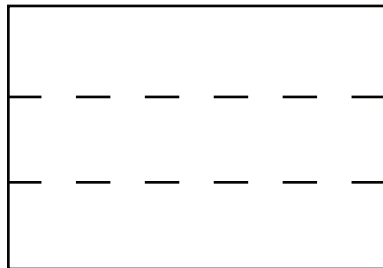
Dvořák was homesick when he was in New York City. He missed his farming village and quiet countryside in Bohemia. He found a vacation spot in Spillville, Iowa, with a community of Czech immigrants. The Dvořáks traveled by train to live in Iowa for the summer of 1892. The feeling of homesickness is captured in the Largo with a soaring melody played by the English horn. Dvořák chose the English horn (a bigger, deeper oboe) because he felt it most closely emulated the human voice.

LISTENING ACTIVITY:

"GOIN' HOME MELODY (TRACK NO. 8)

Listen to the "Goin' Home" melody. Trace the shape of the melody with your hand in the air. If you hear higher pitches, move your hand higher. If you hear lower pitches, move your hand down. This shows the melodic contour visually.

Create a Graphic Score: Divide a piece of paper horizontally into three sections, like the picture below. Students should choose three different colored pencils/ crayons for their drawing.



LISTENING ACTIVITY CONTINUED:

🎧 "GOIN' HOME PHRASE 1" (TRACK NO. 9)

🎧 "GOIN' HOME PHRASE 2" (TRACK NO. 10)

🎧 "GOIN' HOME PHRASE 3" (TRACK NO. 11)

Play each phrase. Draw the shape of the phrase in each section. If the tune goes up in pitch, make your line go up. Teachers can demonstrate by drawing their own version on the board first. Largo means slowly, and students will need to draw slowly to the speed of the music.

One other important rule: They must not take their pen off the page until the music stops!

Discuss:

Do you see parts of your drawing that look similar? Why is that?
(Music often repeats. Phrase 1 and Phrase 3 start the same.)

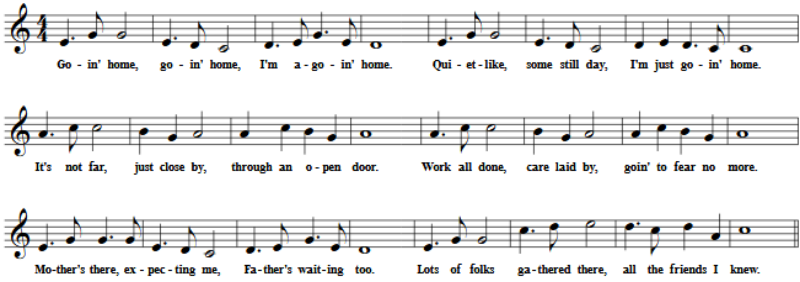


Public domain. Mikoláš Aleš (1852-1913) Dragoun

ACTIVITY 3:

GOIN' HOME

Below are the lyrics to “Goin’ Home,” which Dvořák’s student William Arms Fisher added to the Largo melody in 1922. Read the text aloud as a poem to your class.



Go - in' home, go - in' home, I'm a - go - in' home. Qui - et-like, some still day, I'm just go - in' home.

It's not far, just close by, through an o - pen door. Work all done, care laid by, goin' to fear no more.

Mo-ther's there, ex - pec - ting me, Fa-ther's wait - ing too. Lots of folks ga - thered there, all the friends I knew.

Compare the score for “Goin’ Home” with the graphic scores of the students. Can they find any similarities between their drawings and the real notation?

Sing along to “Goin’ Home” with the lyrics above.

 **“GOIN’ HOME MELODY (TRACK NO. 8)**

MUSIC ED EXTENSION:

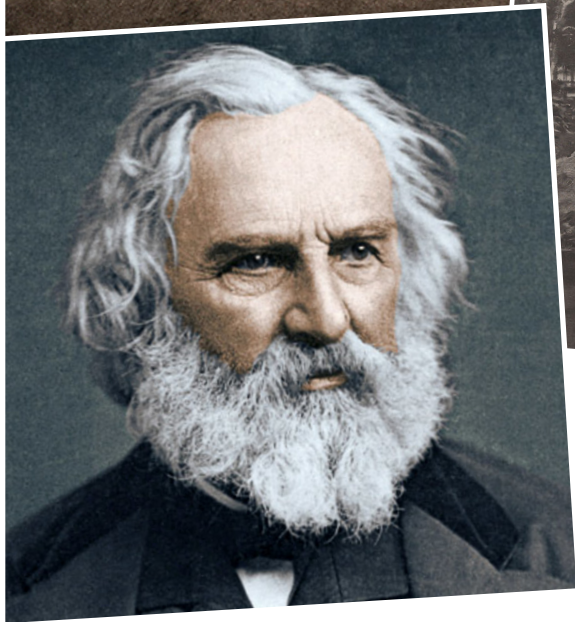
Using boomwhackers, xylophones, or other pitched classroom instruments, play this melody as a class. Create a class arrangement, dividing into groups for different phrases or adding root harmony notes with tonic and dominant.

Students may also want to create a rap using the rhythm of the song but writing new lyrics to describe what home means to them.

MIDDLE/HIGH SCHOOL EXTENSION:

Research more about the influences that spiritual melodies from the African American tradition had on Dvořák's music. Listen to these songs: "Deep River," "Swing Low, Sweet Chariot," and "Old Folks at Home" – especially to Dvořák's arrangement of this melody for orchestra.

What common threads do you hear in these melodies?



Above: Longfellow, Henry Wadsworth. "The song of Hiawatha." The Metropolitan Museum of Art. Frederic Remington (illustrator), Houghton Mifflin Company, 1891, <https://www.metmuseum.org/art/collection/search/738765>.

UNIT 3

LEGENDS AND LEGACY

In order to familiarize Dvořák with American culture, Jeanette Thurber gave him a copy of Henry Wadsworth Longfellow's poem, *The Song of Hiawatha*. She suggested he create an opera from this literature. Instead, he found inspiration for his "New World" Symphony. Here was another echo of the American voice. In an article with the *New York Herald*, Dvořák told the reporters that the third movement, *Scherzo: Molto Vivace*, was inspired by the poem.

Dvořák specifically mentioned the dancing scene at the wedding feast of Hiawatha. A scherzo is a fast dance in triple meter (think 1-2-3, 1-2-3). In this unit, students will use Longfellow's poetry to inspire motions that fit the Scherzo.

ACTIVITY 1:

THE LEGEND OF HIAWATHA

**The Dance of Pau-Puk-Keewis
from The Song of Hiawatha
By Henry Wadsworth Longfellow**

To the sound of flutes and singing,
To the sound of drums and voices,
Rose the handsome Pau-Puk-Keewis,
And began his mystic dances.
First he danced a solemn measure,
Very slow in step and gesture,
In and out among the pine-trees,
Through the shadows and the sunshine,
Treading softly like a panther.
Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.
On he sped with frenzied gestures,
Stamped upon the sand, and tossed it
Wildly in the air around him...
Thus the merry Pau-Puk-Keewis
Danced his Beggar's Dance to please them,
And, returning, sat down laughing...

Read aloud the passage from Hiawatha. Pau-Puk-Keewis is a mischievous character who eventually stirs up trouble. Here he dances a wild dance for Hiawatha and Minnehaha's wedding feast.

Write each verb used in the poem. (spin, whirl, dance, etc.)

LISTENING ACTIVITY:

SCHERZO (TRACK NO. 3)

Use the motion verbs compiled above to create three different gestures that fit the music. Dance the gestures together as a class, choosing a student to lead the class in a dance using the three motions.

Discuss:

What kind of mood does Pau-Puk-Keewis' dance create? What kind of mood does the Scherzo create?

Dvořák believed in representing all people. When searching for the American voice, he looked to many different groups, even those who had been treated very poorly in this country.

If you wrote a piece about America today, what song, poem, or group of people would you want to highlight?

MIDDLE/HIGH SCHOOL EXTENSION:

Middle/High School Extension: Read more from *The Song of Hiawatha*, especially "The Song of Chibiabos," a good friend of Hiawatha, who also comes to the wedding feast.

ACTIVITY 2:

NEW WORLD FINALE

The “New World” Symphony premiered in December 1893 at Carnegie Hall in New York City. The piece had audience members in tears, applauding the humble composer at end of the Largo movement with a standing ovation. Symphonies are usually not interrupted for applause, but the crowd couldn’t help showing their adoration for Dvořák.

The “New World” symphony is a cyclical work, meaning that the themes we’ve learned repeat and are transformed, linking the movements together. Dvořák’s final movement, Allegro con Fuoco, layers several previous themes.

LISTENING ACTIVITY:

🎧 “FINALE THEME” (TRACK NO. 12)



“New wor-ld Sym-phony, Sing us your Song”

Listen and sing along to the Finale Theme

🎧 “ROLLING RHYTHMS THEME” (TRACK NO. 13)



Listen and Move to the Rolling Rhythms Theme.

Roll your arms each time you hear this idea.

Discuss:

How are the two themes above different?

(Finale has long notes, the Rolling Rhythms Theme has fast and short notes. Finale feels like a march, the Rolling motive feels like a whirling jig) Allegro con fuoco means “fast and fiery.” How do those two themes capture that mood?

LISTENING ACTIVITY:

ALLEGRO CON FUOCO (TRACK NO. 4)

Listen to the entire last movement. All of the melodies and themes we discussed return in the final movement. Can you hear these themes? Dvořák also combines some of these themes to create intricate harmonies. Can you hear these themes combined?

- The “Finale Theme” with the “Rolling Rhythms Theme” layered on top
- The “Stormy Theme” in the brass, answered by the “Finale Theme” in the strings

MIDDLE/HIGH SCHOOL EXTENSION:

Choose one theme to track through the entire Finale. Note which instruments play the theme, and how Dvořák tweaks and transforms the theme. Note when it is used as a background sound vs. a foreground sound. Try this with the “Finale Theme” and with the “Goin’ Home” theme especially.

ACTIVITY 3:

POST CONCERT REFLECTION

Dvořák found the American voice by listening to all the groups of people in America. He was the perfect person to do this because he had already lifted up the humble songs of his country, Bohemia (now the Czech Republic). Once he completed his masterwork, Symphony No. 9 “From the New World,” he was eager to return home. There’s no place like home!

Where is home for you? What makes it feel like home?

Draw a picture of what home means to you: a house, a place, or certain group of people, etc. Draw this picture as you listen to the final movement of “From the New World.”

You can create a classroom quilt or a mural with drawings of home, if each student uses a square piece of paper of the same size (ex. 5” X 5”). Attach the drawings in equal rows to form a special quilt. Students can even bring in family pictures and incorporate them into their drawing to make a classroom family quilt.



GLOSSARY OF MUSICAL TERMS

Adagio:	slow and leisurely, literally “at ease”
Allegro:	to play music brisk and happily, sometimes fast
Andante:	moderate tempo or pace of music
Bass:	low, the lowest of the voices and the lowest part of the harmony
Bravura:	to play music boldly
Chord:	when three or more notes are played at the same time; there are many different types of chords or combinations of notes that can be played in music
Coda:	the end, tail, or closing section of a song
Con fuoco:	with fire, fiery
Crescendo:	growing steadily louder
Dissonance:	a combination or quality of sounds that sound unstable
Forte:	to play music loudly or strongly
Harmony:	when several notes or chords come together to create a certain sound

Opposite: Unknown photographer. Antonin Dvorak with family and friends in front of Vysoka chateau. www.antonin-dvorak.cz/en/life/family

GLOSSARY OF MUSICAL TERMS CONTINUED

Improvisation:	making up the song or melody as you play
Key:	a musical key is when the notes of a song are centered around a certain note or class of notes that sound “right” when played
Largo:	slow and stately
Legato:	to play music smoothly, to blend notes together
Measure:	the period or time frame of song that has the entire timing; the measure is then repeated over and over during the song
Meter:	a pattern of strong and soft beats throughout the music
Molto:	much, very
Pizzicato:	when you pluck the strings on a stringed instrument, rather than playing them with a bow
Scherzo:	literally “joke,” a fast dance in triple meter that has a “musical joke” quality
Score:	this is the written-down version of music, generally for a complex piece that shows the music for multiple different instruments
Solo:	played by a single musical instrument or voice
Staccato:	when each music note is played sharply and by itself
Tempo:	timing or speed of the music
Tenor:	a range of voice that is between the bass and the alto
Vivace:	fast and lively

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.

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.



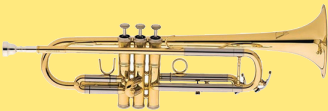
The clarinet looks much a like an oboe — made of a hard wood, with metal keys. The difference is that the clarinet uses a single reed. The clarinet comes in different sizes. The standard Bb clarinet is just over 2 feet long.



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 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.

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.

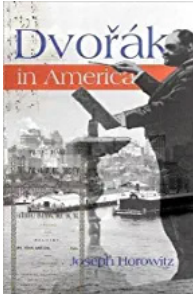


The timpani, often called a kettledrum because of its looks, has a pedal mechanism which allows the musician to adjust the tension of the drumhead. This allows it to play different pitches. The timpani helps the orchestra with harmony, melody and rhythm. Most often, there are four timpani tuned to different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



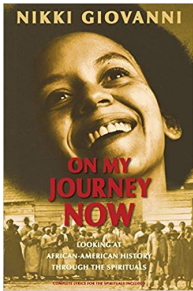
Perhaps the most recognizable and popular musical instrument, you might think the Piano would belong to the string family, but it is actually a member of the percussion family because of how the instrument creates sound. The piano has a keyboard with 88 keys – the black and white bars you see – and each 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.

LITERATURE RECOMMENDATIONS



DVORAK IN AMERICA: IN SEARCH OF THE NEW WORLD BY JOSEPH HOROWITZ

What should the music of America sound like? At the end of the nineteenth century, no one was sure. Should we imitate Europe, or find our own voice? But what would that be? When the great Czech composer Antonin Dvorak came here, he found the answer in the sorrow songs of his African-American student, Henry Burleigh, in the rhythms of the Indian drums, in the church tunes of Spillville, Iowa. Author, critic, and music-educator Joe Horowitz vividly captures the America Dvorak visited, and the brilliant New World Symphony he created. Through the story of one classical composition, Horowitz reveals the many ways in which all Americans have shaped our culture.



ON MY JOURNEY NOW: LOOKING AT AFRICAN-AMERICAN HISTORY THROUGH THE SPIRITUALS BY NIKKI GIOVANNI

With the passion of a poet and the knowledge of a historian, Nikki Giovanni tells the story of Africans in America through the glorious words of spirituals.

ONLINE RESOURCES

<http://www.antonin-dvorak.cz/en/did-you-know>

<https://www.connollymusic.com/stringovation/stories-behind-dvo%C5%99%C3%A1ks-new-world-symphony>

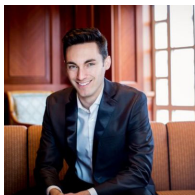
<http://listeningadventures.carnegiehall.org/nws/splash.html> – Adobe Flash Animated

<https://www.youtube.com/watch?v=M8sxaYgZvb0> – Listening Map Mvmt 2

<http://www.nyphilkids.org/ypc-play/dvorak.php> – New World Interactive Variation Playground

<https://www.history.com/this-day-in-history/antonin-dvoraks-new-world-symphony-receives-its-world-premiere-in-new-york-city> – Dvorak & the New York Herald Interview

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.



ALLEN MICHAEL JONES

With a commanding bass voice, Allen Michael Jones has forged a career not only in opera, but also as a professional voice-over and radio artist. A native of Atlanta, Georgia, he received a Master's degree in voice from Georgia State University. His previous roles include Sarastro in *Die Zauberflöte*, Balthazar in *Amahl and the Night Visitors*, Colline in *La Bohème*, Don Basilio in *Il barbiere di Siviglia*, and Commendatore in *Don Giovanni*. In September Allen Michael began as a Studio Artist with Michigan Opera Theatre Studio with this season seeing him perform Zaretski in *Eugene Onegin*, Balthazar in *Amahl and the Night Visitors*, and the Maximilian in *Candide* with Michigan Opera Theatre.

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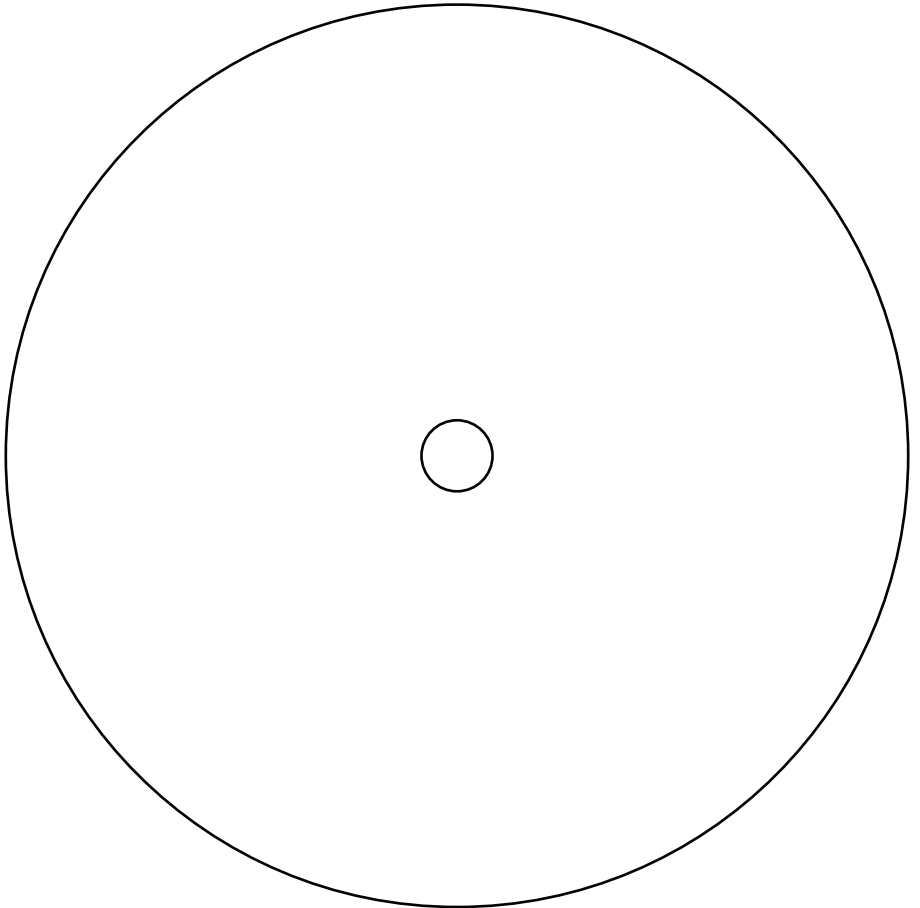
EDUCATIONAL CONCERT SERIES CD TRACK LIST

ANTONÍN DVOŘÁK Symphony No. 9 in E minor,
Op. 95, From the New World

- I. Adagio – Allegro molto
- II. Largo
- III. Scherzo: Molto vivace
- IV. Allegro con fuoco

Teaching Excerpts

- 1. Adagio Excerpt
- 2. Stormy Theme
- 3. Folk Dance Theme
- 4. 'Goin Home' Melody
- 5. 'Goin Home' Phrase 1
- 6. 'Goin Home' Phrase 2
- 7. 'Goin Home' Phrase 3
- 8. Finale Theme
- 9. Rolling Rhythms Theme



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