

DETROIT SYMPHONY ORCHESTRA
TEACHER RESOURCE GUIDE

HAPPY BIRTHDAY, BEETHOVEN!



WEDNESDAY, FEB. 26, 2020 AT 10:30AM & 11:45AM
THURSDAY, FEB 27, 2020 AT 10:30AM



COMING UP

NATURE IN MUSIC

Wed., May 13, 2020 at 10:30 a.m. & 11:45 a.m.

Thu., May 14, 2020 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 17, 2020 at 4:30 – 6:30 p.m.

Max M. & Marjorie S. Fisher Music Center

WELCOME TO THE DETROIT SYMPHONY ORCHESTRA!

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 read 'DK', with a long horizontal stroke extending to the right.

Debora Kang
Director of Education

PLAY ON, BEETHOVEN!

Ludwig van Beethoven (1770-1827) – The name itself brings music to the mind. Music lovers around the world are celebrating his 250th birthday in 2020. Music was a part of Beethoven's life through and through, even after he completely lost his hearing. Fittingly, the motto for the Deutsche Grammophon 2020 Beethoven Campaign is "Play on, play against all odds." Unfettered and unstoppable, Beethoven continued to make music against all odds.

Who and what formed this musical giant? Why is he so famous, and what legacy did he leave behind? Explore Beethoven's influences and inspirations, his sorrow and triumph, as we celebrate his 250th birthday through his compositions.

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EDUCATIONAL CONCERT SERIES

HAPPY BIRTHDAY BEETHOVEN!

WEDNESDAY, FEB. 26, 2020 AT 10:30AM & 11:45AM
THURSDAY, FEB 27, 2020 AT 10:30AM

Sameer Patel, *conductor*

DJ Oliver, *host*

Annelle Gregory, *violin*

Ludwig van Beethoven Symphony No. 5 in C minor, Op. 67
(1770 - 1827) I. Allegro con brio

Franz Joseph Haydn Symphony No. 94 in G major, "Surprise"
(1732 - 1809) IV. Allegro di molto

Wolfgang Amadeus Mozart Violin Concerto No. 1 in B-flat major, K.207
(1756 - 1791) III. Presto
Annelle Gregory, violin

Ludwig van Beethoven Overture to *Fidelio*, Op. 72c
(1770 - 1827)

Ludwig van Beethoven Symphony No. 6 in F major, Op. 68 "*Pastorale*"
(1770 - 1827) II. Scene by the Brook: Andante molto mosso

Gabriela Lena Frank Leyendas: An Andean Walkabout
(b.1972) VI. Coqueteos

Ludwig van Beethoven Symphony No. 7 in A major, Op. 92
(1770 - 1827) IV. Allegro con brio



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. Cister/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

Patrice 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 Knichly 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

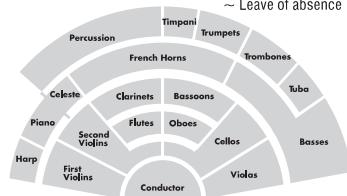
STAGE PERSONNEL

Dennis Rottell, STAGE MANAGER
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



TEACHING AND LEARNING IN THE ARTS

The Detroit Symphony Orchestra strives to follow key elements of the Common Core by providing 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.

LUDWIG VAN BEETHOVEN

(1770-1827)



Above: Anonymous Artist, *Portrait des 13 jährigen Beethoven*, *Wikipedia Commons*, Bonn ca. 1783; früheste bekannte Abbildung Beethovens

UNIT 1

BEETHOVEN'S ROOTS

The name “Beethoven” is synonymous with music, and it has been so for almost 300 years. Even back in the early 1700s, the Beethovens were known as a musical family. His grandfather, also named Ludwig, was a court musician. His father, Johann, was both a court musician and a private piano and violin instructor. Johann began teaching his own son violin and piano at the age of four. Ludwig showed incredible talent, but it was not enough for his father. Johann wanted him to be like the well-known child prodigy, Wolfgang Amadeus Mozart. He forced Ludwig to practice for hours, even into the middle the night. Beethoven loved Mozart’s music, but he felt crushed under his father’s treatment.

At age 17, he was able to move to Vienna, Austria, to study composition with Mozart as his teacher. Unfortunately, just a few months later his mother fell ill, and Beethoven returned home just before she passed away. He hadn’t even had his first lesson with Mozart. By the time he would return to Vienna, Mozart would be dead at the young age of 35. He instead became a student of the famous composer and pianist Fran Joseph Haydn and established himself as a piano virtuoso and sought-after composer.

ACTIVITY 1:

LUDWIG VAN BEETHOVEN

Summarize Beethoven's life in your own words after reading about Beethoven's roots, his life timeline, and the table of his major works. Reflect on his story as a class with the discussion question below.

1770 Born December 16th, in Bonn, Germany



Photo: Universal History Archive/Getty Images

1776 *The Declaration of Independence is signed in the United States*



1778 First public performance on the piano

1782 Writes first composition

1786 Travels to Vienna to study with Mozart



Wolfgang Mozart Photo: Universal History Archive/Getty Images

1789 *The French Revolution begins*

1792 Moves back to Vienna to become a student of Haydn

1798 Tours Europe performing his own piano compositions

1802 Writes the “Heiligenstadt Testament” – a letter to his brothers pouring out his anguish over his hearing loss



A painting of Beethoven in his home working at his piano
Source: Public domain, via Wikimedia Commons

1804 Napoleon crowns himself Emperor of France



High command: Jacques-Louis David's "Napoleon Crossing the Alps," 1802.
Credit...Image from RMN (Château de Versailles)

1809 Becomes the first ever freelance, independent composer—he is paid a stipend to live and compose at will in Vienna by nobles

1812 The War of 1812 begins between the United States and Great Britain



1814-15 The Congress of Vienna, a conference of European leaders, meets to determine the future of Europe after Napoleon

1816 Completely loses all his hearing at the age of 46

1824 Completes his 9th and final Symphony

1826 Finishes his last works and falls seriously ill in December

1827 Dies March 26th; at least 20,000 people attend his funeral in Vienna



BEETHOVEN'S MAJOR WORKS:

EARLY PERIOD

- 1794-95 Three piano trios, first works to appear in print
- 1800 Symphony No. 1
- 1803 Symphony No. 2

MIDDLE PERIOD

- 1804 Symphony No. 3 (*Sinfonia Eroica/Heroic Symphony*)
- 1805 *Fidelio* – Beethoven's only opera
- 1807 Symphony No. 4
- 1808 Symphony No. 5 and
Symphony No. 6 (*Pastorale/Pastoral Symphony*)
- 1813 Symphony No. 7
- 1814 Symphony No. 8

LATE PERIOD

- 1822 *Missa Solemnis*
- 1824 Symphony No. 9 (*Choral Symphony*)
- 1826 Five String Quartets – his final works

Discuss:

What do you think is one of the most important parts of Beethoven's life? Why?

FUN FACTS:

- He lived in 39 apartments in Vienna during his adult life
- Owned five legless pianos
- He composed 722 works over 45 years
- He composed eight out of his nine symphonies after he started to lose or had fully lost his hearing
- Recording technology evolved with Beethoven in mind: the first commercial LP contained the Fifth Symphony in 1931, and the duration of the first-generation CD was fixed at seventy-five minutes so that the Ninth Symphony could play without interruption.
- The metronome was invented in his lifetime (1810s). This delighted Beethoven as it allowed him to write the exact tempo on his scores for performance
- He signed his name with the abbreviation "BTHVN"

ACTIVITY 2:

BEE-THO-VEN-FIVE

Out of the thousands of notes Beethoven wrote, he is often remembered for the four famous notes that begin his Fifth Symphony. It took him four years to finish the work. He was a perfectionist and would write and rewrite before landing on his final score. This piece, Symphony No. 5, was completed in 1808, when he was in his 30s and already partially deaf. Beethoven said the four-note motif – “short-short-short-LONG” – represented “fate knocking at the door.” Fate to Beethoven represented his struggle with hearing loss as a celebrated composer. Ultimately, the Fifth Symphony depicts triumph over adversity, using just four notes that are reworked and varied to create an incredible thread throughout the piece.



LISTENING ACTIVITY:

BEETHOVEN SYMPHONY NO. 5 MOTIF (TRACK NO. 1)

Clap and say: “short-short-short-LONG” (shown above).

Then, clap the same rhythm and instead say “Bee-tho-ven-FIVE”.

These four notes form a motif (mo-teef), or a short musical idea. Beethoven takes his four-note motif and varies it to form the foundation of his Symphony No. 5. This is a rhythmic motif, meaning rhythm is the driving force behind this idea. No matter how Beethoven changes it, the same rhythm of “Short-Short-Short-LONG” is always present.

Discuss:

How could you make changes to this motif?


(Answers could include play it higher, lower, faster, slower, softer)

HERE ARE A FEW WAYS BEETHOVEN VARIES HIS MOTIF:

 **BEETHOVEN SYMPHONY NO. 5 SEQUENCE EXAMPLE (TRACK NO. 2)**


Restating the theme at a higher or lower pitch.



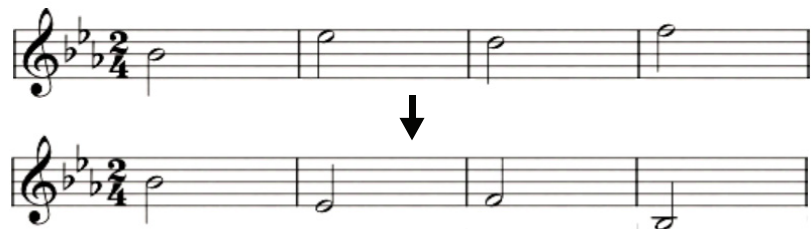
 **BEETHOVEN SYMPHONY NO. 5 MAJOR TONALITY EXAMPLE (TRACK NO. 3)**

A French horn calls out in a new key.



 **BEETHOVEN SYMPHONY NO. 5 RETROGRADE EXAMPLE (TRACK NO. 4)**


From the horn call, Beethoven builds a new theme and then plays the notes backwards, called retrograde.



 **BEETHOVEN SYMPHONY NO. 5 INVERSION EXAMPLE
(TRACK NO. 5)**

Rearrangement of the top to bottom direction of the notes. Instead of moving down, the last note moves up.



 **LUDWIG VAN BEETHOVEN SYMPHONY NO. 5, I.
ALLEGRO CON BRIO (TRACK NO. 13)**

Listen to the first movement of Beethoven's Symphony No. 5 and have students raise a hand every time they hear the "Bee-tho-ven-FIVE" motif.

Move as you listen a second time, finding ways to put the motif in your body (ex: tap head three times and shoulders once). Ask for ideas from the class. This piece is founded on rhythm, and rhythm is movement!

EXTENSION:

Use the "Motivating Motif" worksheet at the back of this guide to compose with a motif like Beethoven.

MUSIC ED EXTENSION:

Use the "Play Beethoven's Fifth" worksheet at the back of this guide to conduct your class in clapping the opening measures to Symphony No. 5 in three parts.

ACTIVITY 3:

BE A CONDUCTOR

LUDWIG VAN BEETHOVEN SYMPHONY NO. 5, I. ALLEGRO CON BRIO (TRACK NO. 13)

Now that you've studied the "Bee-tho-ven-FIVE" motif, listen to the piece for all the dynamic changes. Dynamics are how loud or quiet the music is. Beethoven was a perfectionist as a composer and wrote the exact volume for each note in his pieces, even after he couldn't hear out loud. Write these musical terms for dynamics in Italian on the board:

Pianissimo: very quiet

Piano: quiet

Mezzo Piano: medium quiet

Mezzo Forte: medium loud

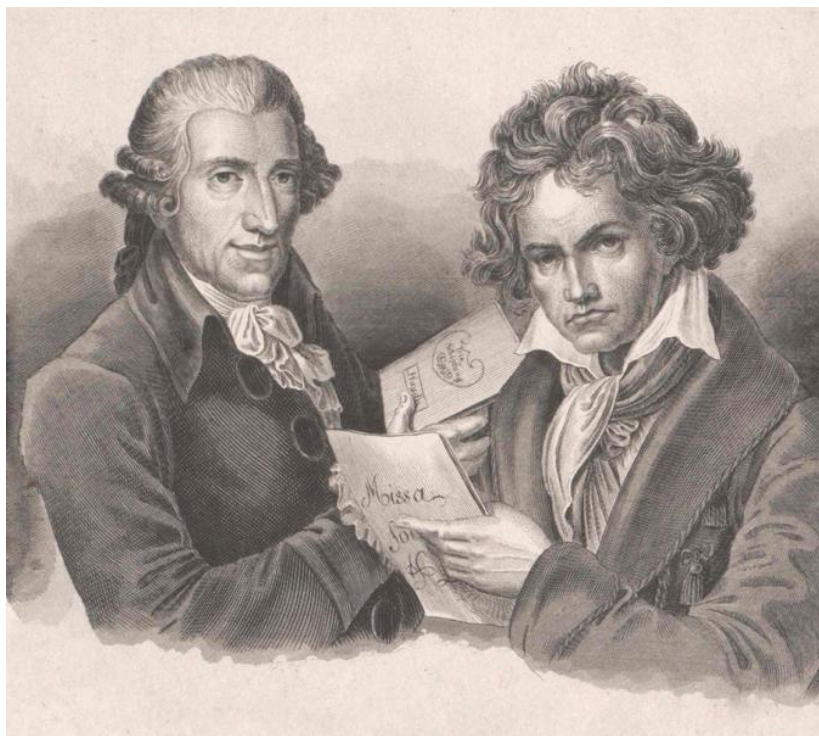
Forte: loud

Fortissimo: very loud



*Beethoven conducting Photo: Katzaroff,
Public Domain*

As you listen to Track 13, hold your hands in the air like a conductor to show the loud and quiet notes. Conductors show the orchestra the difference in dynamics with their arms; wide and spread apart for forte, versus close and held in tightly for piano. A conductor uses motion to communicate instead of words to the orchestra. Beethoven conducted his pieces even after his hearing loss, by watching the movements of the violin bows! Can you conduct (no talking!) while the music is playing?



Above: Franz Joseph Haydn and Ludwig van Beethoven, F. J. Haydn: to the Elector of Cologne, Vienna, November 23, 1793

UNIT 2

BEETHOVEN'S INFLUENCES

When Beethoven began composing, he started with works for solo instruments and small ensembles. His first symphony was completed in 1800, at 30 years old. Beethoven had the ultimate symphony-writing expert for a teacher in Franz Joseph Haydn. Haydn wrote more symphonies than any other composer: 104 in total. He helped the symphony “grow up,” taking the form and perfecting it. He became known as “Papa Haydn,” the Father of the Symphony. Beethoven gained the light, “Viennese” style of composing from his teacher Haydn, which shines through in his early works.

ACTIVITY 1:

THE SYMPHONIC FORM

A symphony is a musical work written for orchestra, usually with four distinct movements following a predictable pattern. The movements of a symphony follow the pattern: (1) Fast, (2) Slow, (3) Dance, (4) Fast. The four parts of a symphony are named for their speed, using the Italian musical tempo terms. Practice these examples of Italian tempo words with your class:

Largo: slow

Adagio: leisurely

Andante: walking speed

Allegro: fast

Scherzo: joke

Presto: very fast

Ask if students can think of something else in life or nature that is a whole with four parts (a tree, the seasons, a novel) and compare and contrast with the four parts of a symphony.

LISTENING ACTIVITY:

FRANZ JOSEPH HAYDN SYMPHONY NO. 94, "SURPRISE," IV. ALLEGRO DI MOLTO (TRACK NO. 14)

Franz Joseph Haydn's symphonies were written for the noble Esterhazy family that employed him, and they constantly wanted new symphonies. Many of his symphonies were given descriptive nicknames; Symphony No. 94 is called the "Surprise" Symphony. It was nicknamed the "Surprise" Symphony because Haydn included an accented, booming chord (a group of notes three or more notes played at the same time) that is played after sixteen measures of quiet, staccato (short) sounds. Tradition says that Haydn saw a gentleman falling asleep in his chair during several London performances, and he wanted to wake him up with his piece! During the fourth movement, Allegro di Molto, we hear tremendous running rhythms paired with genteel melodies.

As you listen to Track No. 7, ask your class to listen for patterns in the piece and have them draw those patterns with lines and shapes on a piece of paper. Listen for possible changes in the pattern. When you hear a change, change the lines and/or shapes to fit the new pattern. This will be an abstract representation of the whole piece.

Discuss:

Compare the symphonies you've heard from both Beethoven and Haydn. What was similar? What was different? (Answers could include recurring motif, big moments of pause called "fermata," groups of instruments alternating back and forth, changes to the motif, changes in dynamics)



Franz Joseph Haydn (1732-1809)

ACTIVITY 2:

INFLUENCE TO INSPIRATION


When Beethoven was 17, he met Mozart in Vienna. He traveled 18 days by carriage from Bonn to Vienna to start lessons with Mozart. At the first meeting, Beethoven asked to play for Mozart. Generally, Mozart was unimpressed by any musician who wanted to play for him. The story goes that once he heard Beethoven improvise, he famously said, *"Pay heed to this boy. He will surely make a noise in the world someday."* Much to Beethoven's dismay, he never had a lesson with Mozart. However, he would study Mozart's scores and copy them down by hand. He was greatly inspired by Mozart and wrote four sets of variations on Mozart's themes. Many say Beethoven drew inspiration for Symphony No. 5 from the late symphonies of Haydn and the Piano Concerto in C minor by Mozart.



BEETHOVEN & MOZART, 1787.

Ludwig van Beethoven at the piano while his teacher, Wolfgang Amadeus Mozart, looks on, at a Viennese salon in 1787. Engraving, 19th century, after a painting by August Borckmann (1827-1890).

LISTENING ACTIVITY:

 **WOLFGANG AMADEUS MOZART VIOLIN CONCERTO
NO. 1 IN B-FLAT MAJOR, K.207 III. PRESTO
(TRACK NO. 15)**

A concerto has one major difference from a symphony: it features a soloist accompanied by an orchestra. A concerto usually has three parts or movements that follow the pattern: (1) Fast, (2) Slow, (3) Fast. Our Educational Concert will feature soloist Annelle Gregory from the Sphinx Organization playing one of Mozart's violin concertos with the Detroit Symphony Orchestra.

Discuss:

Who inspires you? Draw a picture of that person as you listen to Mozart's violin concerto, a composer who inspired Beethoven.

UNIT 3

BEETHOVEN'S TURMOIL

Beethoven's ears began to ring when he was 25 years old and all sounds began to dim. He fought to keep his hearing and struggled to perform and conduct his pieces. He turned to any methods doctors suggested, including pouring milk and ground nuts in his ears. He frequently used an ear trumpet to amplify sounds and carried a notebook to communicate through written word with friends. He left behind a forceful letter, written to his two brothers and the world, called the *Heiligenstadt Testament* of 1802. The letter begins:

"O you men who believe or declare that I am malicious, stubborn...how greatly you wrong me!...Therefore, you must forgive me if you see me draw back when I would gladly mingle with you...I must live like an exile. When I do venture near some social gathering, I am seized with a burning terror, the fear that I may be placed in the dangerous position of having to reveal my condition...Patience, they say, is what I must now choose for my guide, and I have done so."

ACTIVITY 1:

CONFLICT AND RESOLUTION

Beethoven wrote only one opera, *Fidelio*, in 1805. It wasn't well received at the first performance in Vienna, but Beethoven was proud of his work. He re-staged it to great success almost 10 years later in 1814.

Usually, an opera begins with an overture, or musical introduction. Beethoven wrote four different versions of the overture before finding the right one for this opera. *Fidelio* is a type of "rescue opera," very popular at the time, in which the main character must fight against cruel people in order to rescue a loved one.

SYNOPSIS OF *FIDELIO*

Fidelio tells the story of Leonore, who disguises herself as a prison guard to rescue her husband Florestan from prison where he is being held unjustly. As Leonore goes undercover in the prison, she discovers an evil plot by Don Pizarro, the prison's governor, to destroy her husband. She saves him at the last moment, before Don Pizarro can hurt Florestan. Once they reunite, she sets the other prisoners free. As the heroine, her courage and daring nature are captured in the overture to the opera.

LISTENING ACTIVITY:

BEETHOVEN OVERTURE TO *FIDELIO* EXCERPT (TRACK NO. 6)

The Overture to *Fidelio* is full of conflict and resolution. Conflict is shown both in the unjust imprisonment of Florestan and in Leonore's quest to stop Don Pizarro's evil plot. In the Overture to *Fidelio*, conflict is represented by dissonance, which is when two notes or musical ideas are working against each other to create tension; just like when there are moments in life when things work against each other. Listen closely to the opening measures. What do you hear that represents conflict? What represents resolution?

Example of Conflict and Resolution from *Fidelio*:



(Conflict is found in the slashing, aggressive sound of the full orchestra as well as a very dissonant chord in the winds and brass near the end of the excerpt. Resolution is heard in the quiet, gentle notes of the French horns and clarinets.)



LUDWIG VAN BEETHOVEN OVERTURE TO *FIDELIO* (TRACK NO. 16)

Now, listen to the full Overture to *Fidelio*. Think of a problem you've had to overcome in your life. Divide a paper into four sections and label each section as shown below. As you listen to Beethoven's heroic music, fill in these blocks. Take a moment as a class to share together what you wrote down.

1. WHAT IS THE PROBLEM?

2. HOW DID THE PROBLEM MAKE YOU FEEL?

3. HOW DID YOU SOLVE THE PROBLEM?

**4. HOW DID YOU FEEL AFTER THE PROBLEM
WAS SOLVED?**

ACTIVITY 2:

SOLACE IN SOUND

Beethoven sought refuge in the countryside as he mourned his hearing loss. He loved spending time in nature and once said, “How happy I am to be able to walk among the shrubs, the trees, the woods, the grass, and the rocks — no one can love the countryside more than I do — for the woods, the trees, and the rocks give a man the inspiration he needs.”

The Sixth Symphony, the *Pastorale*, written at the same time as the Fifth Symphony, was Beethoven’s ode to nature. He captured sounds he loved that he knew he would miss hearing. The Sixth Symphony is the only one of Beethoven’s symphonies to have descriptive names for each of the movements instead of tempo names. In it, Beethoven evokes the brook, the rain, a thunderstorm, and the calm after a storm.

LISTENING ACTIVITY:

Using the listening map below, listen and get to know the musical ideas. Then, listen to the entire movement and see if you can identify each of them.

BEETHOVEN SYMPHONY NO. 6 OPENING THEME (TRACK NO. 7)

The strings start by gently singing “Walk-ing in the coun-try.” Try singing along!



Walking in the coun-try

Walking in the coun-try

Walking in the coun-try

 **BEETHOVEN SYMPHONY NO. 6 BABBLING BROOK
(TRACK NO. 8)**

The strings introduce a low, repeating melody like water flowing over rocks.



 **BEETHOVEN SYMPHONY NO. 6 PASTORALE THEME
(TRACK NO. 9)**

Listen. The melody below sounds like an idea coming to Beethoven as he walks in nature! Sing this melody, too.



Soft ---- like a breeze I can hear it, Soft ----like a breeze I can hear it, Soft ----like a breeze I can hear it!

 **BEETHOVEN SYMPHONY NO. 6 BIRD CHORUS
(TRACK NO. 10)**

Just before the end, the music pauses for a bird-like chorus of wind instruments.





FLUTE
NIGHTINGALE
"HELLO, HELLO!"




OBOE
QUAIL
"LOOK AT ME!"



CLARINET
CUCKOO
"CUCK—OO!"

Try imitating Beethoven's bird chorus with these words.

 **LUDWIG VAN BEETHOVEN SYMPHONY NO. 6, II.**
SCENE BY THE BROOK (TRACK NO. 17)

As you listen to the entire second movement, Scene by the Brook, try to listen for each theme!

ACTIVITY 3:

WHAT IS AUDIATION

How was Beethoven able to compose if he couldn't hear? The fact is, Beethoven could hear. He had the ability to hear music inside his head, without it being out loud. The term for this inner hearing is called "audiation," and was coined by Dr. Edwin Gordon in 1976. Beethoven was a master of audiation, thinking through incredibly complex orchestral scores and writing them down for others to enjoy. We can all experience the power of audiation by starting a song out loud, thinking the middle inside our heads (no humming!), and then finishing out loud. Test your class by singing "Twinkle Twinkle Little Star," a melody that has been around since Mozart's time. Those who can audiate are able to stay in tune and start singing again at the right time after only thinking of the middle of the song.

Sing: Twinkle, twinkle little star, how I wonder what you are.

Audiate: *[Up above the world so high, like a diamond in the sky]*

Sing: Twinkle, twinkle little star, how I wonder what you are.



GABRIELA LENA FRANK

There are many other composers who have followed in Beethoven's path, making music despite losing some or all their hearing. Our concert includes a dazzling and bright piece by Gabriela Lena Frank, a composer who also has hearing loss. Beethoven inspired her as well as many others to share the music inside of them with the world.

Frank describes the unrelated hearing loss discovered when she was a child as "high-moderate to profound hearing impaired." Blessed with perfect pitch and naturally sensitive to sound, she is matter of fact. "I'm just missing volume, but music is about so much more than that, which is just an entry point. I do lip-reading, which helps me a great deal."

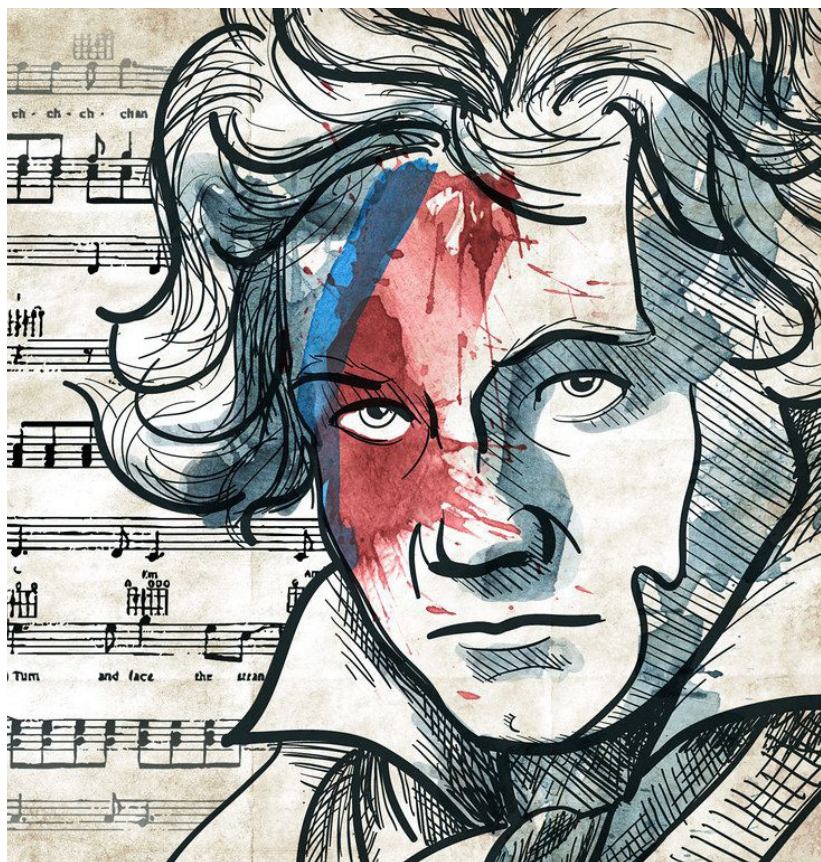
GABRIELA LENA FRANK'S DESCRIPTION OF HER PIECE:

Leyendas: An Andean Walkabout (2001) mixes elements from the western classical and Andean folk music traditions. It draws inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer Jose María Arguedas, wherein cultures co-exist without the subjugation of one by the other. "Coqueteos" is a flirtatious love song sung by men known as *romanceros* and is direct in its harmonic expression, bold, and festive. The *romanceros* sang in harmony with one another against a backdrop of guitars, which I think of as a *vendaval de guitarras* (storm of guitars).

GABRIELA LENA FRANK LEYENDAS: AN ANDEAN WALKABOUT, VI. COQUETEOS (TRACK NO. 18)

Discuss:

The strings use a certain technique in this piece called pizzicato, meaning "to pluck the strings." Listen for the contrast between the separated pizzicato notes and connected legato (smooth) notes in this dancing melody. Can you find both a pizzicato and legato motion in your arms as you listen to match the music?



UNIT 4

BEETHOVEN'S TRIUMPH

As we have learned in the previous units, Beethoven faced many difficulties, but he was able to overcome those hardships eventually. It was difficult to truly embrace his hearing loss but he learned to deal with it and was able to work around the situation.

To celebrate and pay tribute to Beethoven, orchestras and musicians all around the world will be playing his music throughout the year. To find out more about Beethoven's birthday and celebrations, you can visit <https://www.bthvn2020.de/en>

What is your favorite piece by Beethoven? Why?

ACTIVITY 2:

DESCRIBING MUSIC

LUDWIG VAN BEETHOVEN SYMPHONY NO. 7, IV. ALLEGRO CON BRIO (TRACK NO. 19)

Now listen to the entire fourth movement. Try to pick out any other parts of the music that make you think of a celebration. While you listen, write down words to describe those other themes. What adjectives can you use? Do the themes remind you of anything?

After you are done listening, look at the words you have used to describe the music. Share out what you wrote down.

WRITING EXTENSION:

Pick one theme you heard and described. Write a short paragraph describing the theme to a friend who hasn't listened to it yet. Use at least three different details, and try to include at least one musical term.

Try using analogies to things or activities in your life that you think are celebratory. Musically, use aspects like the dynamics (volume), tempo (speed), articulation (how each note sounds), or types of instruments to tell your friend why the music sounds like a celebration.

Use our [Glossary of Musical Terms on Pages 33-34](#) for help!

PLAY BEETHOVEN'S FIFTH!

Show the score image below to your class and tell them they are going to perform the opening measures from the first movement of Beethoven's Fifth Symphony, with body percussion.

1. Listen to the opening, Track ____, and trace the notation as students listen in order to show the three parts.
2. Divide the class into three groups. Practice with all groups clapping their part, measures 1-12 separately from measures 13-20.
3. Have each group choose a body percussion sound for their part. Perform the rhythm using these different sounds.
4. Perform the rhythm alongside the recording.

Students are encouraged to conduct the class if they are comfortable with the three parts. Beethoven often conducted his own symphonies.

RHYTHM FROM LUDWIG VAN BEETHOVEN'S SYMPHONY NO. 5, I. ALLEGRO:

The image displays a musical score for three parts (Part 1, Part 2, and Part 3) of the opening of Ludwig van Beethoven's Symphony No. 5, I. Allegro. The score is written in 2/4 time and consists of three systems of staves. Each system has three staves, one for each part. The notation includes quarter notes, eighth notes, and rests, with some notes beamed together. The first system covers measures 1-8, the second system covers measures 9-14, and the third system covers measures 15-20. The score is marked with a double bar line at the end of measure 20.

MOTIVATING MOTIFS

Beethoven created a motif from four notes with the rhythm:
"Short-Short-Short-LONG."



Often the simplest motifs are the most memorable.

Create your own motif using four to six notes. Make sure to include a mixture of long and short sounds.

Write your rhythm here using the letters "S" for short and "L" for long.
(Example: Beethoven's rhythm would be written S-S-S-L)

Choose a way to perform this rhythm: clap, tap, snap, stomp, brush, or a mixture!
Write down the exact way you'll perform your motif.
(Example: stomp-stomp-stomp-clap)

Practice performing your motif with body percussion,
then perform it for a partner!

Now, be like Beethoven, and think of at least one way to change your motif.

How will you change it? _____

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
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
Concerto:	a work for a solo instrument to be accompanied by orchestra, usually consisting of three movements (Fast-Slow-Fast)
Con brio:	with spirit
Dissonance:	a combination or quality of sounds that sound unstable
Forte:	to play music loudly or strongly
Fortissimo:	a very loud playing volume, louder than forte
Harmony:	when several notes or chords come together to create a certain sound
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
Metronome:	a device used by musicians that marks time at a selected rate by giving a regular tick
Mezzo forte:	a medium playing volume, quieter than forte but louder than mezzo piano
Mezzo piano:	a medium playing volume, quieter than mezzo forte but louder than piano
Motif:	a short musical idea
Molto:	much, very
Piano:	a quiet playing volume
Pianissimo:	a very quiet playing volume, quieter than piano
Pizzicato:	when you pluck the strings on a stringed instrument, rather than playing them with a bow
Presto:	a very fast tempo
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
Symphony:	a musical work for orchestra that often has four movements in the following pattern: fast, slow, dance, fast
Tempo:	timing or speed of the music

HOW TO HAVE A GREAT DAY AT ORCHESTRA HALL

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

BEFORE THE CONCERT:

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

ON STAGE:

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

NEXT, THE CONDUCTOR WILL WALK ON THE STAGE.

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

WHAT TO LISTEN FOR:

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

GROUPS AT ORCHESTRA HALL:

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

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 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

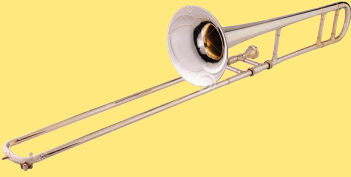
Brass Family instruments produce their sound when the player buzzes his/her lips while blowing air through a metal, cup-shaped mouthpiece. The mouthpiece connects to a length of brass tubing that ends in a bell. The smaller instruments have less tubing and produce a higher sound. The bigger instruments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

ORCHESTRA BIOS



SAMEER PATEL

Internationally recognized for his deep musicianship and passionate communication, Sameer Patel is one of America's most exciting young conductors.

In the 2019-2020 season, Sameer begins his role as the Artistic Director of the Hot Springs Music Festival and continues as Associate Conductor of the Sun Valley Music Festival. He recently concluded an acclaimed tenure as Associate Conductor of the San Diego Symphony, where he reinvigorated the orchestra's programming and connection with its community. Upcoming engagements include conducting a production of Puccini's *Tosca* with Houston's Opera in the Heights, along with concert performances with the Detroit Symphony, Savannah Philharmonic, Chicago Sinfonietta, and the La Jolla Symphony. Recent appearances include the orchestras of Toronto, St. Louis, Detroit, New Jersey, Phoenix, Sacramento, La Jolla, Toledo, New Hampshire, Bozeman, Fresno, Knoxville, Pacific, Alabama, Naples, Reading, and Jacksonville, as well as the National Symphony in Washington, D.C, the Los Angeles Chamber Orchestra, and the Chicago Sinfonietta. Abroad, he has conducted acclaimed performances with the Orchestra Sinfonica di Sanremo, the Orchestra Giovanile Italiana, the Leipziger Sinfonieorchester, and others. With an unending enthusiasm for understanding the music of our time, Sameer has curated programs and has championed music by living composers such as Adam Schoenberg, Anna Clyne, Mason Bates, Ellen Reid, Hannah Lash, Tan Dun, and others.

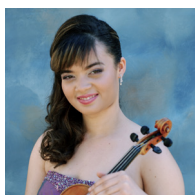
Sameer's impressive work spans three continents and has led to recognition from the Solti Foundation U.S., which granted him three consecutive Career Assistance Awards and an Elizabeth Buccheri Opera Residency with North Carolina Opera. In 2016 he was recognized by Daniele Gatti as a top conductor at the Accademia Chigiana in Siena, Italy, which led to his acclaimed professional debut with the Orchestra Sinfonica di Sanremo. In 2013, Kurt Masur, the late Music Director of the New York Philharmonic, recognized Sameer's talents with a prize from the Felix Mendelssohn-Bartholdy Foundation, which allowed him to study with and assist Maestro Masur in his appearances with the Leipzig Gewandhaus Orchestra and the Finnish Radio Symphony Orchestra. That same year, Sameer was one of only six conductors selected by the League of American Orchestras for the Bruno Walter National Conductor Preview with the Jacksonville Symphony Orchestra, which led to subsequent, multiple engagements with that orchestra. In the early stages of his career he held conducting positions with the Chicago Sinfonietta and the Fort Wayne Philharmonic.

A graduate of the University of Michigan, Sameer furthered his training across Europe with some of the greatest conductors of our time, including Gianandrea Noseda, Daniele Gatti, the late Kurt Masur, Bernard Haitink, David Zinman, and Neeme and Paavo Järvi. Born and raised in Michigan, Sameer is an enthusiastic advocate for music education and in his spare time pursues his passions for literature, languages, traveling, history, and geopolitics. He makes his home in Southern California with his wife, Shannon, and their young son, Devan.



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 industrial 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.



ANNELLE GREGORY

American violinist Annelle K. Gregory is a laureate of international competitions, concert soloist, and recording artist. She is the 1st Prize & Audience Choice Award winner of the 2017 National Sphinx Competition and Laureate of the 2013 Stradivarius International Violin Competition.

Annelle’s love of Russian music has led her to discover and revive forgotten works of great Russian composers, presenting these works in concert and in recordings. Her most recent project was the release of the first-ever CD of Rachmaninoff’s complete violin/piano works, recorded with Russian pianist Alexander Sinchuk (Bridge Records 2017). The CD has received international acclaim and aired on radio stations across the U.S. and Europe. In 2018 she will be recording her next album with Dmitry Yablonsky and the Kiev Virtuosi Orchestra, featuring little-known works by Rimsky-Korsakov and Taneyev.

As a soloist, Annelle has performed with the symphonies of Chicago Sinfonietta, Detroit, Fort Bragg, Houston, Kiev Virtuosi, La Jolla, Nashville, San Diego, Santa Monica, Torrance, and the California Chamber Orchestra, working alongside such conductors as Mei-Ann Chen, Robert Franz, Tomasz Golka, Andrew Grams, Ken-David Masur, Anthony Parnter, Thomas Wilkins, and Dmitry Yablonsky. She has performed in such venues as Carnegie Hall, Walt Disney Hall, and the Kennedy Center, as well as abroad in England, Germany, Portugal, Russia, and Ukraine. She has been featured on BBC, NPR, KUSC, and WQXR radios as well as on German television and Detroit PBS.

Annelle graduated first in her class, *summa cum laude* from USC’s Thornton School of Music, where she studied under Glenn Dicterow. Other teachers include Michael & Irina Tseitlin and Alexander Kirov. She was awarded the 2017 Isaac Stern Award and the 2014 Glenn Dicterow Music Scholarship, and has received scholarships from the Musical Merit Foundation and the League of Allied Arts. Other awards include 1st Prizes in the 2017 “Grand Prize Virtuoso” International Competition, the 2017 NANM National Strings Competition, the 2016 American Protégé International Concerto Competition, and the 2017 Beverly Hills National Auditions. She was a featured soloist for the 2018 International Easter Festival (Kiev Conservatory), the 2017 Sphinx Virtuosi National Tour, and the 2016 iPalpiti Festival of International Laureates, and in 2013 opened for the Moscow Ballet, performing a solo with the principal ballerina.

In addition to violin, Annelle also performs on viola and has played piano, drumset, guitar, and bass guitar and performed tap, jazz, flamenco, and Japanese classical dance. In her spare time, she enjoys reading Russian classics, cooking, and playing with her two cats.

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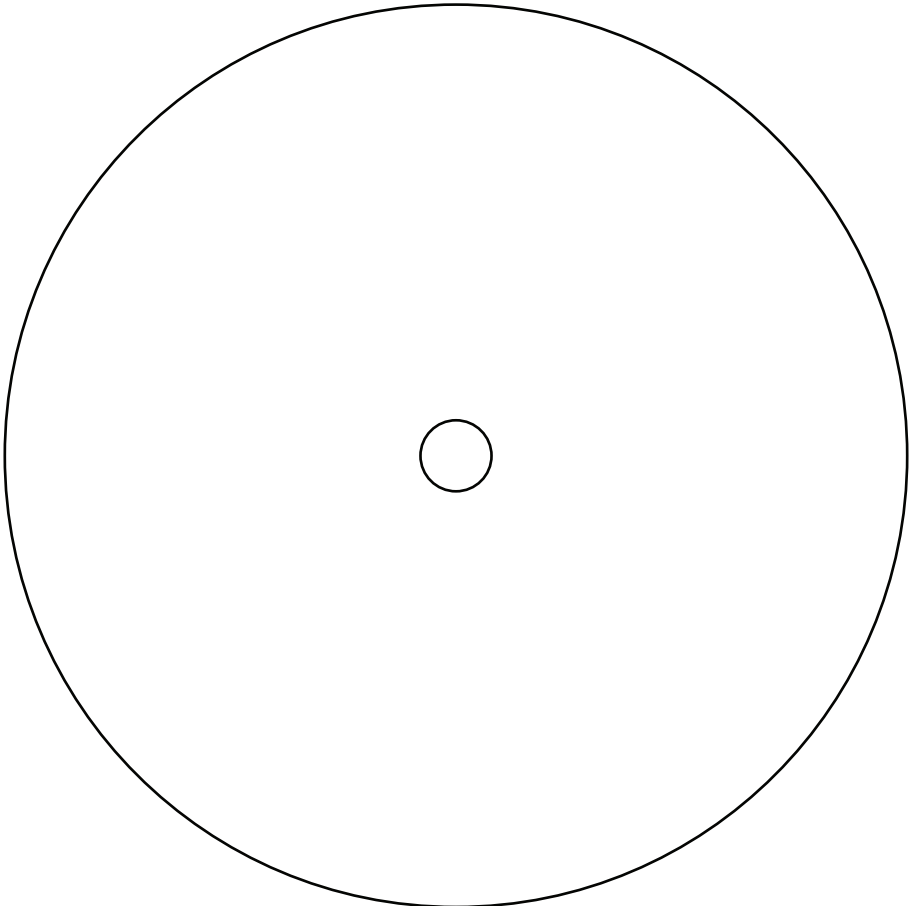
EDUCATIONAL CONCERT SERIES CD TRACK LIST

Learning Tracks

1. Beethoven Symphony No. 5 Motif
2. Beethoven Symphony No. 5 Sequence Example
3. Beethoven Symphony No. 5 Major Tonality Example
4. Beethoven Symphony No. 5 Retrograde Example
5. Beethoven Symphony No. 5 Inversion Example
6. Beethoven Overture to *Fidelio* Excerpt
7. Beethoven Symphony No. 6 Opening Theme
8. Beethoven Symphony No. 6 Babbling Brook
9. Beethoven Symphony No. 6 *Pastorale* Theme
10. Beethoven Symphony No. 6 Bird Chorus
11. Beethoven Symphony No. 7 Excerpt 1
12. Beethoven Symphony No. 7 Excerpt 2

Program Tracks

13. Ludwig van Beethoven Symphony No. 5, I. Allegro con brio
14. Joseph Franz Haydn Symphony No. 94, IV. Allegro di molto
15. Wolfgang Amadeus Mozart Violin Concerto No. 1 III. Presto
16. Ludwig van Beethoven Overture to *Fidelio*
17. Ludwig van Beethoven Symphony No. 6, II.
Scene by the Brook
18. Gabriela Lena Frank *Leyendas: An Andean Walkabout*,
VI. Coquetteos
19. Ludwig van Beethoven Symphony No. 7, IV. Allegro con brio



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