



EDUCATIONAL  
CONCERT SERIES

DETROIT SYMPHONY ORCHESTRA  
TEACHER RESOURCE GUIDE

# Mozart and Saint-Georges

THURSDAY, MAY 27, 2021 AT 10:30 AM



**Live from Orchestra Hall**

*Classroom Edition*

## Welcome to the Detroit Symphony Orchestra

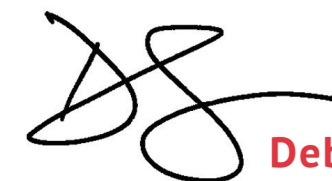
The DSO has been offering the Educational Concert Series to school audiences for over 80 years. In a normal season, thousands of students would be flooding into our building and filling in every single seat in Orchestra Hall. Although it's not the same without our student audiences, we're grateful to be able to put together these virtual performances curated and performed just for you.

In the beginning of the season, we celebrated Beethoven's 250th birthday by playing some of his greatest compositions. Last month, we welcomed Jazz at Lincoln Center and Wynton Marsalis for an amazing performance and introduction to "What is Jazz" - our first jazz focused Educational Concert Series. Our final virtual concert features music of Wolfgang Amadeus Mozart and Chevalier Saint-Georges.

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 watching 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.

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!



**Debora Kang**  
*Director of Education*

INTRODUCTION

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## Educational Concert Series

# Mozart and Saint-Georges

THURSDAY, MAY 27, 2021 AT 10:30 AM

**Wolfgang Amadeus Mozart**

(1756 – 1791)

*Eine Kleine Nachtmusik*, K. 525

I. Allegro

**Wolfgang Amadeus Mozart**

(1756 – 1791)

Piano Concerto No. 20 in D minor, K. 466

III. Rondo: Allegro assai

**Wolfgang Amadeus Mozart**

(1756 – 1791)

Twelve Variations on *Ah vous dirai-je, Maman*

**Wolfgang Amadeus Mozart**

(1756 – 1791)

Violin Concerto No. 5 in A major, K. 219

I. Allegro aperto

**Joseph Boulogne**

**Chevalier de Saint-Georges**

(1745 – 1799)

Symphony No.1 in G major, Op.11, No.1

I. Allegro

**Wolfgang Amadeus Mozart**

(1756 – 1791)

Symphony No. 1 in E-flat major, K. 16

I. Molto allegro



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

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# Substitute musician

## INTRODUCTION

# Meeting Mozart

**W**olfgang Amadeus Mozart is probably one of the most famous – if not the most famous – classical composers of all time. What makes him so famous is not only his music, but also the fact that he was a child prodigy – having started composing when he was only 5 years old! Mozart was born into a family of musicians. His father, Leopold Mozart, was a respected musician even before Mozart was born. W.A. Mozart's sister, Nannerl, also a child prodigy, often referred as one of the most skillful keyboard players of the time. Both Wolfgang and Nannerl received their music education from their father, and Wolfgang learned to play both the violin and the piano. Leopold embarked on a three-year European tour with his children – showing off their skills to royalty when Wolfgang was just six years old. Wolfgang would perform musical tricks such as sight reading a piece of music or improvising a piece on the spot. As we think in words and create sentences easily, Mozart could think in music and create melodies easily. Throughout his life, W.A. Mozart wrote more than 600 pieces of music.

Mozart lived in Europe when America was just becoming a nation. In 18th Century Europe, composers were hired by royalty or a church and considered servants, writing music for all types of royal events and church services.



This was the only option for a musician during what is called the “Classical Period” of music. Because the music written was always for an event or purpose, Classical Period music can sound like there are many restraints on it – something that is following a set form or pattern. Mozart's genius allowed him to follow the “rules” of Classical composing, and still create unexpected musical surprises!

ACTIVITY

# Making Connections

**What do you know about Classical Period music?** Fill out the KWL chart below. What do you know about classical music, what you want to know about Classical Period music, and what you learned about classical music. You can fill these out as you progress through the units.

**1. KNOW**

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**2. WANT TO KNOW**

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**3. LEARNED**

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## UNIT 1

# The Perfect Shape

**I**f you had entered a beautiful palace or church in the late 1700s in Europe, you would have heard Classical music. Composer and conductor Leonard Bernstein once said it is “*music which tries more than anything else to have a perfect shape - like a beautiful ancient Greek vase.*” A perfect shape in music means that a piece has a form - a set plan for the music which makes it sound balanced and whole. Think of the balance in nature. For example, each day our planet has a sunrise, a midday, and a sunset. Can you think of something that has balanced form in nature?

To achieve this balance, a composer must write music following a specific form. A form is a way of ordering things. For example, in literature, a form is a framework for telling a story. The contents vary but the framework is usually following a certain form: Introduction, Plot, Climax, Resolution and Ending.

In Mozart’s time, the following forms were often used in music: the theme and variation, the sonata form, the concerto, and the symphony. In the following units, we’ll explore how each of these forms differ.

## Listening Activity : THEME AND VARIATIONS

Watch and listen to the theme and variations by Mozart on “Ah, vous dirai-je, Maman”. Mozart made this French folk song famous with his theme and variations. Mozart used the theme, “Twinkle, Twinkle Little Star” and changed it by creating multiple variations to the theme.



### MOZART - TWINKLE TWINKLE LITTLE STAR

(12 variations on Ah vous, diraj-je, Maman)

 <https://www.youtube.com/watch?v=hCKBI-TpRzc>

After you listen, choose your own way to respond with variations on a theme:

**Greeting Variations:** How many ways can you say “Hello”?

**Movement Variations:** Walk to the beat while listening to the theme. Choose a new way to move your feet for each variation. (Ex: Jump, Slide, Tiptoe)

**Cookie Variations:** Make a cookie dough base [with this recipe](#). Split the cookie dough into three separate batches. To create different variations, add mix-ins such as chocolate chips, nuts, sprinkles, etc. Yum!

**Drawing Variations:** While listening, draw a new star for each variation, adding a face, arms and legs. Make the star match the sound for each variation - will it be a surprise face or a sad face?

**Music Making Activity:** Use a popular tune and make your own variation. How will you change the tune? Start by listing the changes you heard in Mozart’s music. (Ex: slow, fast, soft, loud, separated, connected, new rhythms) Use two elements to add into your song of choice to make your own variation. You can turn your variation into a different type of piece (Ex: add spoken word, recorders, body percussion, etc).



## UNIT 2

# A Little Night Music

One of Mozart's most famous pieces wasn't published until after his death, *Eine Kleine Nachtmusik*. When translated, the title means "A Little Night Music." The title was scrawled across the top of the piece in Mozart's handwriting. It was intended to be known as its more serious name, Serenade in G Major, but Eine Kleine stuck. *Eine Kleine Nachtmusik* is written in sonata form.

A Sonata has three distinct parts, just like a great piece of literature:

1. Exposition (beginning)
2. Development (middle)
3. Recapitulation (ending)

## Writing Activity

Compare a sonata to a story. Use a familiar story to identify the elements below:

Sonata Element	Story Element	Your Example
Exposition: Introduces the theme and the primary keys	Introduces characters and setting.	Characters: Setting:
Development: changes and expands the theme, explores new sounds	Characters meet and face conflict, a problem is introduced.	Problem:
Recapitulation: the theme comes back to the original key; the music is resolved.	Characters come back home, and the problem is resolved.	Resolution:

Mozart didn't intend for the piece to tell a story, but it is so compelling that we can imagine one that might go along with the music. What characters do you hear? What is your conflict and resolution? **Listen and imagine!**



### EINE KLEINE NACHTMUSIK

by Wolfgang Amadeus Mozart



<https://www.youtube.com/watch?v=oy2zDJPIgwc>

## UNIT 3

# What is a Concerto?

**M**ozart loved creating the sound of instruments talking to each other. His melodies bounce back and forth across the orchestra almost like a conversation. Musical conversations are especially heard in his concertos. A concerto is a piece written for a solo instrument and the orchestra. The soloist and the orchestra take turns sharing ideas, and sometimes talk (play) at the same time! Concertos also follow sonata form, beginning with an exposition. Mozart composed his first concerto when he was just six years old!

## Listening Examples



### PIANO CONCERTO NO. 20, K. 466

by Wolfgang Amadeus Mozart

<https://www.youtube.com/watch?v=yM8CFR01KwQ>



### VIOLIN CONCERTO NO. 5, K. 219

by Wolfgang Amadeus Mozart

<https://livefromorchestrahall.vhx.tv>

A concerto (pronounced **con-cher-to**) is a genre of musical composition that features an orchestra and one or more solo instruments. There are two plural forms of “concerto”: “concerti” and “concertos.”

Concertos evolved into their present form around the middle of the 18th Century, during the Classical period of music. Just like the symphony (another popular genre of the Classical era), the concerto is written in multiple movements, with each movement named after its tempo (speed). However, while symphonies often have four movements (following a fast-slow-dance-fast pattern), concertos usually have three movements (following a fastslow-fast) pattern.

Both the orchestra and the soloist play in every movement. Composers use this soloist/orchestra structure in a variety of ways to develop musical themes. The three main methods are:

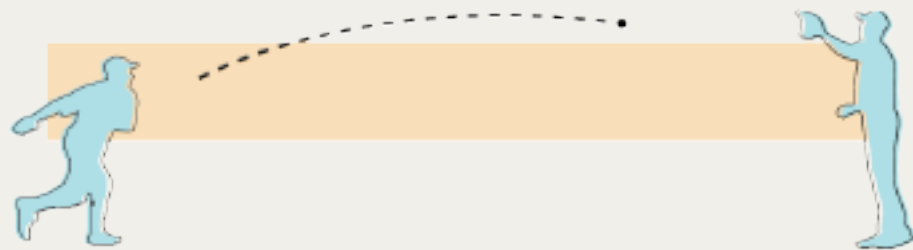
- ALTERNATION**     the soloist and orchestra playing back-and-forth to develop a theme
- COMPETITION**     the soloist and orchestra “compete” to develop different themes
- COMBINATION**     the soloist and orchestra play at the same time and develop a theme together

**WHAT IS A CONCERTO? CONTINUED >**

Composers typically use all three of these methods in some way in a concerto. Here is a way to picture how alternation, competition, and combination work:

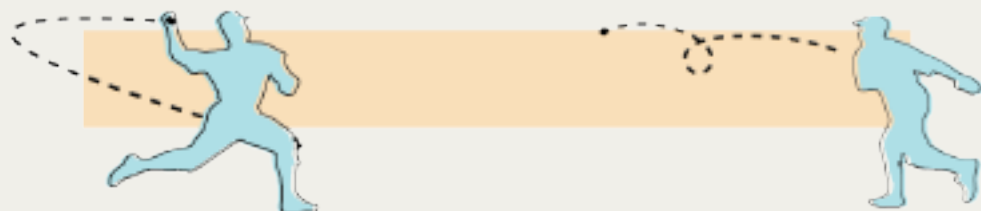
1. Picture two friends playing with a baseball. They start by throwing the ball back and forth in a game of catch. They're working together, but only one friend at a time is tossing the ball. This is just like alternation in a concerto: the orchestra and soloist "toss" a theme back and forth to each other!

#### ALTERNATION



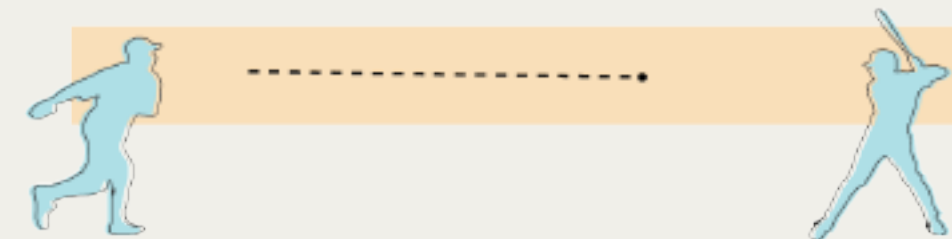
2. Then, they grab a second ball and both start pitching to see who can throw better. One friend pitches a fastball and one friend pitches a curveball, which move very differently. This is just like competition in a concerto: the orchestra and soloist are each "pitching" completely different themes and trying to see whose theme is better!

#### COMPETITION



3. Finally, the two friends grab a baseball bat. One friend pitches while the other friend swings, and they want to see how far the batter can hit the ball. In order to hit the ball as far as possible, the pitcher must throw well and the batter must swing well. This is like combination in a concerto: the soloist and orchestra work together to develop a theme!

#### COMBINATION



Composers can use these methods to develop themes in symphonies and other compositions as well, but they're particularly easy to pick out in concerti because of the soloist.

**Reflect:** How do composers develop musical themes in a concerto?

**Make Connections:** Are there any other activities you can think of that use alternation, competition, and combination?

# The Symphony

The largest piece a composer can write is a symphony. A symphony is a composition for a full orchestra. It usually consists of four parts or movements. The first movement is usually fast and in sonata form. The second movement is usually an adagio or slow tempo. The third movement is usually a minuet or scherzo (which means a joke in Italian). The last movement or the finale is usually the fastest tempo.

## Listening Activity

Now that we know what a sonata is, listen to the first movement of Saint-Georges Symphony No. 1.

Can you identify the exposition, development and recapitulation?



### SYMPHONY NO. 1 IN G MAJOR, OP. 11, NO. 1: I. ALLEGRO

by Joseph Boulogne, Chevalier de Saint-Georges

<https://www.youtube.com/watch?v=5JKa97TNBNw>

## 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.



### FILL IN THE BLANK

A symphony usually has \_\_\_\_\_ parts, called movements.  
Each movement is named after its \_\_\_\_\_.

### MAKE A MATCH

Below are Dvorak's four movements from the "New World" Symphony.  
Draw a line to match each name with the correct term.

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

Joke Very Quick  
Fast with Fire  
Slow  
Slow Very Fast



presented by Detroit Symphony Orchestra  
For more education resources, visit [www.dso.org](http://www.dso.org)

# What is Tempo?

Tempo is the speed of the music. Get familiar with different tempo markings by singing and moving to a familiar song!

## Tips for Teaching Tempo:

Write the vocabulary on the board.

Choose a familiar song and sing it in 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.

## 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, quick, upbeat tempo.  
(faster than allegro)



## MEET

# Meet Joseph Boulogne, Chevalier de Saint-Georges

**J**oseph Boulogne, Chevalier de Saint-Georges was born in the French then-colony of Guadeloupe in 1745. He was born to George de Boulogne de Saint-Georges, a wealthy French planter and slave-owner, and Anne (called “Nanon”), a teenage slave girl owned by the family. Joseph Boulogne avoided many of the horrors and injustices of slavery in the Americas because his father acknowledged him as a part of his family, which was very uncommon for children born to slave owners and their slaves.

Joseph Boulogne was ineligible to inherit his family’s titles of nobility due to his African ancestry. However, his father invested heavily in his education. His family moved to France when Joseph was three years old and he grew up learning many of the skills of the French aristocracy, most notably music and fencing. He was an accomplished violinist (like Mozart) and harpsichord player in addition to conducting and composing.

Joseph Boulogne, Chevalier de Saint-Georges was remarkably accomplished in many fields despite French laws and social rules designed to keep People of Color like him from succeeding. He did not only succeed because of his



father or his natural talent, but because he worked relentlessly against the barriers thrown up against him. If not for those barriers, we would likely have many more composers of different races and ethnicities from the same time period. That is why it is so important for us to recognize artists like Saint-Georges while also supporting today’s many artists of different backgrounds, races, and ethnicities.

Learn more about Joseph Boulogne, Chevalier de Saint-Georges, and many other important musicians of Color here:

<https://chevalierdesaintgeorges.homestead.com/page1.html>

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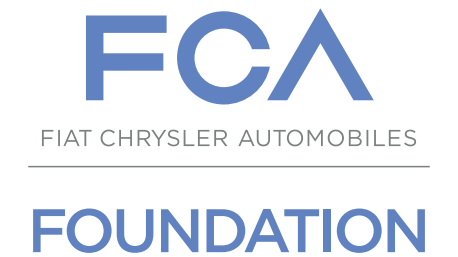
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