

WINTER WONDERLAND

CONCERT GUIDE

Designed for students in grades 1-6





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Preparing for Your Trip



QUESTIONS OR CONCERNS?

Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org.



We want you and your students to have a **GREAT DAY** at Orchestra Hall. Please help us by following these simple guidelines:

BEFORE YOU LEAVE SCHOOL

- 1** Please give a copy of your ticket to every bus driver and group leader on the day of the concert.

Tickets will be emailed to you approximately 2 weeks prior to the concert and will give detailed parking, arrival and seating instructions.

- 2** Please ensure all adults in your group are wearing the nametags provided.

Nametags will be mailed to you prior to the concert. Safety is our first priority at Orchestra Hall and we appreciate your help in ensuring a safe environment.

WHEN YOU ARRIVE AT ORCHESTRA HALL

- 3** Please keep a single file line from your bus to your assigned seats.

HOMESCHOOLERS: Please park private vehicles in nearby parking ramps.

SCHOOLS: Police officers and ushers will greet your bus as you arrive and help you park. You will be directed to your arrival door and led directly to your seats.

SEATING: We have assigned your school to a specific section of Orchestra Hall.

You are seated from front to back according to when you arrive. If anyone in your group needs an assistive listening device, please let one of our ushers know on the way to your seats.

Please note: If your group gets separated, let our ushers know. They will direct you to a holding area so you can gather everyone in your group and enter the auditorium together.

ONCE YOU ARE SEATED

- 4** Please let the usher seat your group **BEFORE**:

- Sending students to the restrooms (must be accompanied by an adult)
- Re-arranging the seating of your students

If you or someone in your group requires assistance during the concert, please contact the ushers located at the back of each section near the auditorium exits.

Preparing for the Concert

Dear Educators,

Thank you for joining us for the first Young People's Concerts of 2023, Winter Wonderland!

We are kicking off the new year by celebrating winter traditions from around the world. From the jingling sleigh bells of Angela Morley's *Snow Ride* to the tango-tinged music of Argentinian composer Astor Piazzolla, the Minnesota Orchestra will play a diverse and energetic program that will have you leaving Orchestra Hall humming! I am excited for you and your students to hear the great variety of orchestrations and instrumental colors that the composers use to share their own personal experiences of winter. Extra special will be graphic illustrations created by artists from from [Juxtaposition Arts](#), a non-profit youth art and design education center, gallery, retail shop, and artists' studio space in North Minneapolis.

Please feel free to contact me if you or your students have questions about the Concert Guide, and we look forward to seeing you at Orchestra Hall!

Sincerely,

Mitra Sadeghpour

Director of Education and Community Engagement

CONCERT ETIQUETTE

Watch this short [Class Notes video](#) from YourClassical Minnesota Public Radio to help students understand some of the expectations for classical audiences.

ACCESSIBILITY



Please contact our Logistics Coordinator at 612-371-5671 or youngpeoples@mnorch.org in advance of your visit if you require any services or amenities.

We also have noise-reduction head phones, fidgets, and other sensory supports available for anyone who needs them. Please ask an usher for assistance once your group is seated.

LISTEN TO THE MUSIC

Use this [Spotify playlist](#) to hear the music being performed on the concert.

When introducing the music on this concert to your students, consider asking the following questions to create an inquiry-based, focused discussion in class. Have students focus on one question at a time as they listen. This will allow them to hear the piece multiple times and gain familiarity with the music.

1. **What did you notice in the music?**
2. **What does the music remind you of?**
3. **How do you think the composer wants to make you feel?**
4. **What would you want to know about the music?**

CHECK OUT THE PREPARATION ACTIVITIES!

All activities are aligned with Minnesota State Standards.

Guide to the Orchestra



Violin

String Family



Viola

String Family



Double Bass

String Family



Piccolo

Woodwind Family



Flute

Woodwind Family



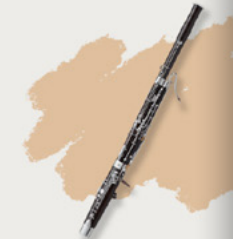
Oboe

Woodwind Family



Clarinet

Woodwind Family



Bassoon

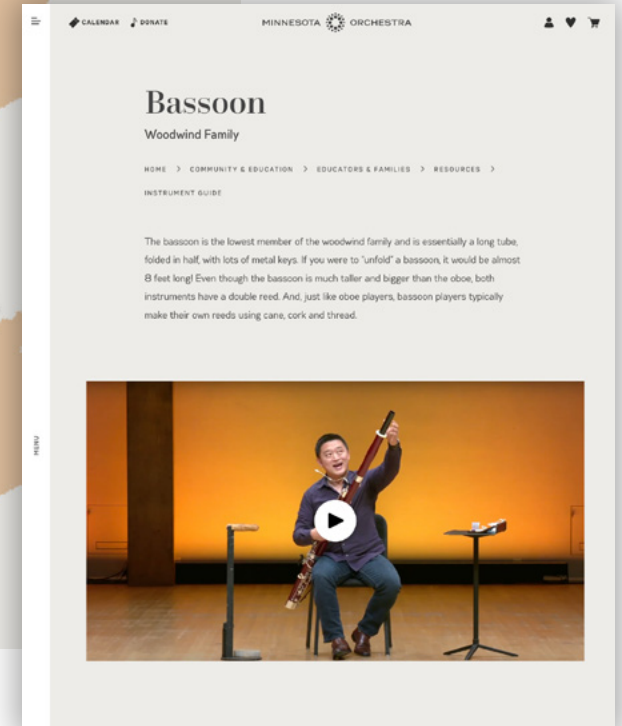
Woodwind Family



Guide to the Orchestra

HOME > COMMUNITY & EDUCATION > EDUCATORS & FAMILIES > RESOURCES

Get to know the instruments that make up an orchestra and learn what makes each instrument special.



Visit our [Guide to the Orchestra](#) to learn about the instruments of the orchestra. You'll see photos of the instruments, descriptions, and short video demonstrations too!

Meet the Performers

The Minnesota Orchestra began as the “Minneapolis Symphony Orchestra” in 1903. Within a few weeks of the orchestra’s first performance on November 5, 1903, baseball’s first World Series was played and the Wright brothers made their first airplane flight.

Re-named “Minnesota Orchestra” in 1968, the ensemble plays nearly 175 performances a year. The orchestra has toured to Australia, Asia, Europe, the Middle East, Canada and Latin America, and the most recent international tours have been to Cuba, England and South Africa.

There are approximately 85 musicians in the Orchestra.

The Minnesota Orchestra won a Grammy Award for “Best Orchestral Performance” in 2014 for their recording of Sibelius’ Symphonies No. 1 and 4.

Our musicians are the best at what they do and dedicate their lives to music making. And that’s not all! They are also athletes, teachers, volunteers, pet-owners, environmentalists, and more.



[Minnesota Orchestra musicians](#)

Winter Wonderland

MORLEY

Snow Ride

PROKOFIEV

Troika, from Lieutenant Kijé Suite

PIAZZOLLA

Invierno Porteño, from The Four Seasons of Buenos Aires (Las Cuatro estaciones Porteñas) for Violin and Orchestra

HO

Nightfall, from Arctic Symphony

NAZAYKINKSKAYA

Selection from Winter Bells

TCHAIKOVSKY

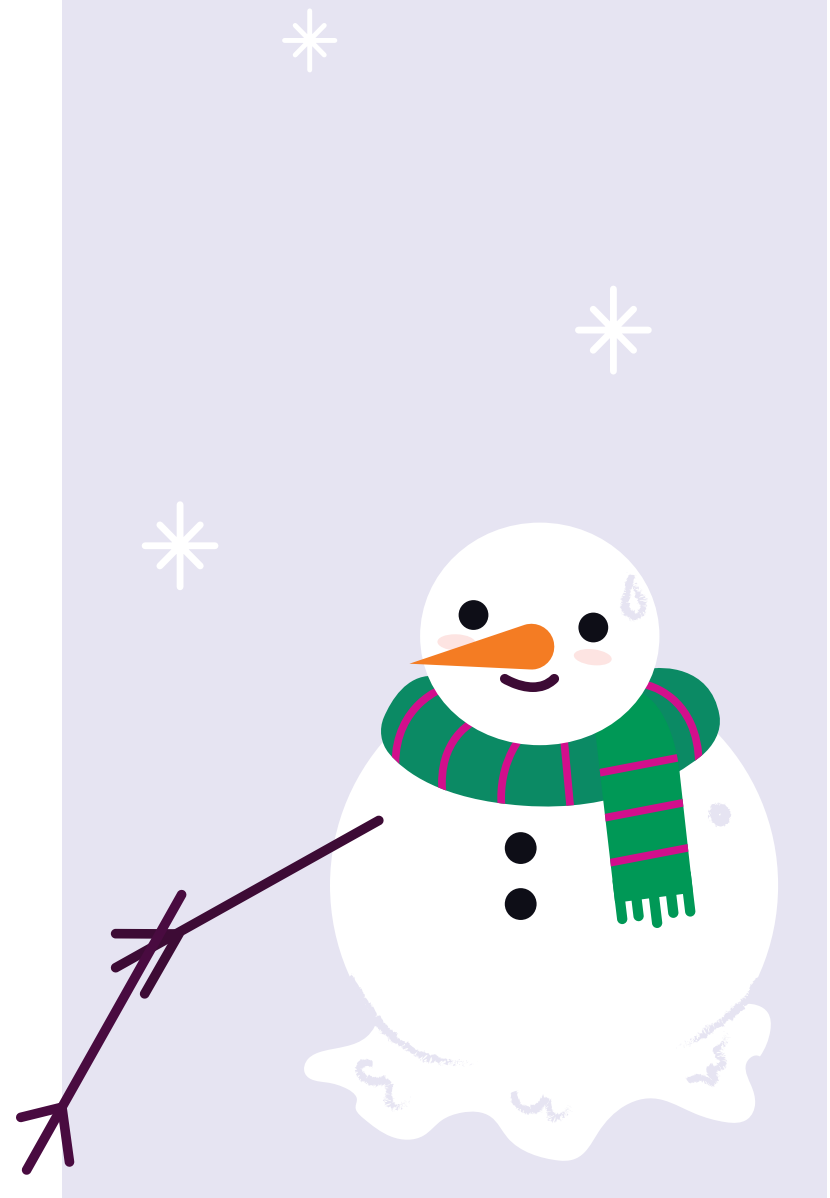
March, from The Nutcracker

TCHAIKOVSKY

Dance of the Sugar Plum Fairy, from The Nutcracker

HUANZHI

Spring Festival Overture





Angela Morley

(1924-2009)

Angela Morley was a British-born composer, conductor, arranger and performer who wrote music primarily for film and television. Morley was also a part of creating one of the most iconic scenes in cinema history. Journalist, Kenneth LeFave interviewed Morley for *The Arizona Republic* where she revealed, “You know the scene in *Star Wars* where Luke descends to the Death Star trench and the voice says ‘Use the Force, Luke?’ “That’s my orchestration.” She was born in 1924 in England and died in Arizona in 2009.

Key Vocabulary

Melody: A sequence of pitches or notes that can move from high to low or vice versa. Also known as the “tune,” or the part of music you can sing along with.

Accompaniment: Music that works together with and supports a melody.

Instrumentation: The instrument or combination of instruments a composer chooses when writing music.

Just Listen

Snow Ride was written to be “library music,” or music that television and film directors could use during a typical winter scene in a movie or tv show. As you listen, notice the pictures and images that run through your imagination. What do you see?

Focus on Melody and Accompaniment

- Explain or remind students that a melody is the tune, or a part of music that you can sing. Remind them that melodies include notes or pitches that can move higher and lower and that a melody can have shape. Explain or remind students that accompaniment is music that goes along with or supports the melody.
- In *Snow Ride*, the melody is constantly passed around the orchestra, moving from one instrument or group of instruments every ten seconds or so. The composer must have considered instrumentation when writing this piece.
- Select two oppositional movements, like hand raised/hand lowered or stand up/sit down. Listen again to *Snow Ride*. Each time students hear the melody passed to a new instrument or instrument family, switch movement. For example, hand up to hand down when they hear the first melody move, and then hand down to hand up when it switches again.
- In some spots, there might be discussion about whether or not the melody actually moves from one instrument of group of instruments to another. In other spots the shape of the melody changes. Does that count? There can be various interpretations—it is the discussion that matters. The timings below reflect one interpretation where the melody moves.

0:02 - Melody starts!	1:11	2:09
0:21	1:17	2:16
0:36	1:33	2:27
0:43	1:42	Notice how at the end, the melody stops and the accompaniment lingers.
0:51	1:47	
1:02	2:01	

Learning Checklist

- I can define melody and accompaniment and explain how they work together.
- I can respond to changes in instrumentation and melody through active listening and movement.



Sergei Prokofiev

(1891-1953)

Sergei Prokofiev was a composer and accomplished pianist. Born in Russia in 1891, he showed musical talent at an early age. Revolution and political turmoil caused him to leave Russia for awhile, living in the U.S. and Europe before returning to Russia, where he died in 1953. He wrote many kinds of pieces of music, including piano music, opera, symphonies and ballets.

Key Vocabulary

Suite: An ordered set of instrumental pieces that are intentionally grouped together.



Timbre: The unique and special sound of any musical instrument.

Just Listen

The *Troika* is a part of the *Lieutenant Kijé Suite*, which was a series of pieces originally composed for a movie. A “troika” is a Russian three-horse sleigh. This music is supposed to sound like a sleigh ride through the snow.

Focus on Sleigh Bells and Steady Beat

- Explain that like many pieces, *Troika* has several different sections. We hear a musical idea, then something new, and then a return to previous ideas.
- In *Troika*, we hear many things, but the piece returns over and over again to a section with sleigh bells playing a steady beat.
- The grid below shows when the sleigh bells play their steady beat. Suggest that this might be when the horses are pulling the sleigh through the snow.
- Encourage students to imagine what might be happening during the sections where we don’t hear sleigh bells. Using the grid in the [PRINTABLES](#) section at the end of this guide, ask them to draw in what they imagine.
- Extend the activity by playing sleigh bells (real sleigh bells/jingle bells or “air” bells) in the sleigh bells sections. Extend further by adding a steady beat movement during the sleigh bells sections.

00:00-00:30	00:30-00:56	00:56-01:04	01:05-01:26	01:27-01:42
				

*All timings are approximate.

Learning Checklist

- I can identify the timbre of the sleigh bells and keep a steady beat.
- I can use my imagination to respond to music.

Activity #3

Invierno Porteño, from *The Four Seasons of Buenos Aires* (Las Cuatro estaciones Porteñas) for Violin and Orchestra



Astor Piazzolla

(1921–1992)

Astor Piazzolla was born in Argentina in 1921. He spent much of his childhood in New York City, where he started playing an instrument called the bandoneon. After moving back to Argentina, he became a world-famous performer and composer of tango, a popular musical style often connected to dance. Piazzolla often combined a variety of elements and styles, like classical and jazz, in his compositions.

Key Vocabulary

Bandoneon: A musical instrument often played in tango music.

Tango: A type of music closely associated with a specific dance, originating from immigrant populations in Argentina and Uruguay.

Tempo: The speed of a piece of music.

Just Listen

The title of this piece translates to “Winter in Buenos Aires.” Buenos Aires is the capital of Argentina, where Piazzolla lived for most of his life. It is part of a larger work called *Estaciones Porteñas*, which translates to “The Four Seasons of Buenos Aires.” It features the violin as a soloist with the orchestra. Notice how the tempo, or speed of the music, often changes.

Focus on Tempo

- Explain that the tempo, or speed, of this piece of music changes a lot. Gather students in a circle and select a colorful prop—a small scarf, a ribbon, or a tennis ball—all will work well.
- Tell students that once the music starts, the person holding the prop gets to move it along with the music. That person decides when to pass it on to the person next to them, and the prop makes its way around the circle.
- Teacher tips: The prop provides focus in this Dalcroze-inspired activity. Dalcroze is a pedagogical practice that emphasizes music learning through movement. Many students will inherently feel when to pass the prop. Hand gestures and eye contact can encourage students who may be reluctant to pass it on. Doing the entire exercise without speaking is very effective. Once the prop has made it all the way around the circle, the activity can be finished.

Learning Checklist

- I can identify changes in tempo and experience moving to various tempos in music.





Vincent Ho

(b. 1975)

Vincent Ho was born in Ottawa, Canada, in 1975, where he still lives. He has worked with many different musical ensembles. He has written music for everything from solo works to symphonies for large ensembles.

Key Vocabulary

Symphony: A piece of music composed for a large ensemble, often an orchestra.

Movement: A distinct piece of music that is part of a larger set or group of pieces.

Just Listen

Composer Vincent Ho took an extended trip into the Arctic region and composed this five-movement piece in response. The fourth movement, titled *Nightfall*, is a response to the environmental sounds he experienced as night time approached. At first we hear stormy gusts of wind and lots of action and intensity. Eventually, the storm calms down and the movement ends with peaceful, prayer-like music in the strings.

Focus on Creativity

- Remind students that this piece of music was created in response to spending time in a specific environment, and it begins by re-creating a storm using musical sound.
- Ask students to think of a time when they experienced a storm. What elements did they hear?
- Create a list of storm elements. Choose between three and six elements.
- Using classroom instruments, found objects and/or body percussion, match each storm element to a sound.
- Organize ideas with a grid. See below for a completed example. Find a blank grid for classroom use in the [PRINTABLES](#) section at end of this guide.

ELEMENT	SOUND
WIND	Blowing sound with mouth
RAIN	Fingertips on hand drum
THUNDER	Foot stomps
HAIL	Wood block

- After decisions about instrumentation have been made, encourage students to think about how their musical storm should start. The following questions can help structure ideas:
 - How does the storm start?
 - Is it loud or soft?
 - In what order do we hear the elements?
 - Will we hear each element by itself, or together, or a combination of alone and together?

(continued >>)



Focus on Creativity

- Students can either improvise their storms or plan them out. Integrate music vocabulary and symbols as appropriate. See below for a completed example. Find a blank grid for classroom use in the [PRINTABLES](#) section at the end of this guide.

A Musical Storm					
WIND	blow quietly (p).....fade with group				
RAIN	rest	8 steady taps, <i>piano</i>	8 steady taps, <i>forte</i>	TEN COUNTS OF SUPER LOUD (but still musical) SOUNDS FROM EVERYONE!	fade with group
THUNDER	rest	rest	8 counts improvised stomping		fade with group
HAIL	rest	rest	rest		fade with group

- This activity can be modified to be an assignment for an individual, small group or entire classroom. Though the composition grid helps to organize ideas, encourage students to work on ensembles skills, such as starting together, staying together and ending together. Remind them that they need to use eye contact and good listening to sound good together and work as a team.
- Musicians have to make decisions, too! It will help to set a steady beat before performing. How fast or slow should that be? If performing in a group, will there be one person to set that beat (count off)? Talk through these decisions and give guidance as necessary.

Learning Checklist

- I can express ideas through musical creation.
- I can demonstrate performance and ensemble skills making music along or together with others.



Polina Nazaykinskaya

(b. 1987)

Polina Nazaykinskaya was born in Russia in 1987. She currently lives in New York City. Her music is influenced and inspired by nature, emotion and memory. Her music was first heard at Orchestra Hall in 2010, when she was chosen to be part of the Minnesota Orchestra Composer Institute. The Institute is intended to help young composers learn more about composing for orchestra and have their music performed in a Minnesota Orchestra concert.

Key Vocabulary

Inspiration: The process of finding creative ideas or being stimulated to create something or do something.

Just Listen

Winter Bells depicts a traveler making his way through a winter blizzard. As you listen, imagine the scene. What does it look like? How does the traveler feel? How does the music help create these images in your mind?

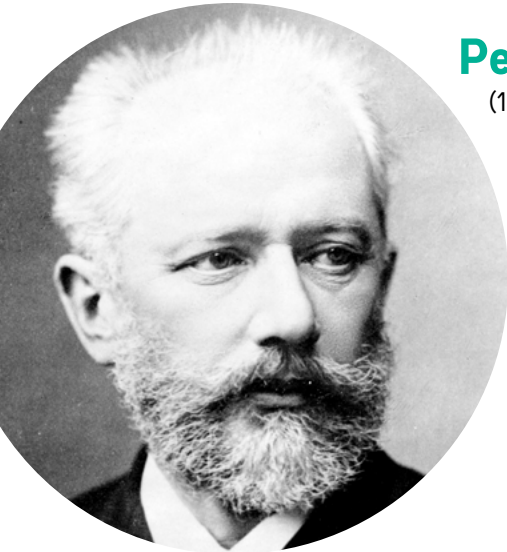
Focus on Emotion, Expression and Inspiration

- When she composes music, Polina Nazaykinskaya is influenced and inspired by both memories and nature.
- Use the following questions to encourage students to think about how they might express themselves through composition. These questions can be used for discussion in a large group, with a partner, or for individual journaling.
 - Can you remember a time you experienced something in nature? What did it look like? How did it make you feel?
 - If you wanted to communicate a memory of nature through music, what instruments would you use? How would the music sound?
 - Nature is a source inspiration for many musicians and artists. Can you think of some examples of art or music that has been inspired by nature?
 - Nature is only one source of creative inspiration. Can you think of other things that might inspire people to compose music?

Learning Checklist

- I can discuss or write about creative inspiration in music and art.





Peter Ilyich Tchaikovsky

(1840-1893)

Peter Ilyich Tchaikovsky was born in Russia in 1840 and died there in 1893. Over the course of his career, he wrote symphonies, concertos, piano music, operas and a lot of music for the ballet. His music was well-known in his lifetime and he influenced many Russian composers.

Key Vocabulary

March: A musical piece with a strong rhythm, often intended to accompany the physical activity of marching.

Fanfare: A short musical flourish, often performed by instruments in the brass family.

Ballet: A theatrical form of dance that is paired with music.

Suite: An ordered set of instrumental pieces that are intentionally grouped together.

Just Listen

This piece begins with a fanfare motif, or theme, played by the trumpet. In the beginning, we hear that motif by itself. Notice that as the piece continues on, layers of sound are added to that theme, adding excitement and energy.

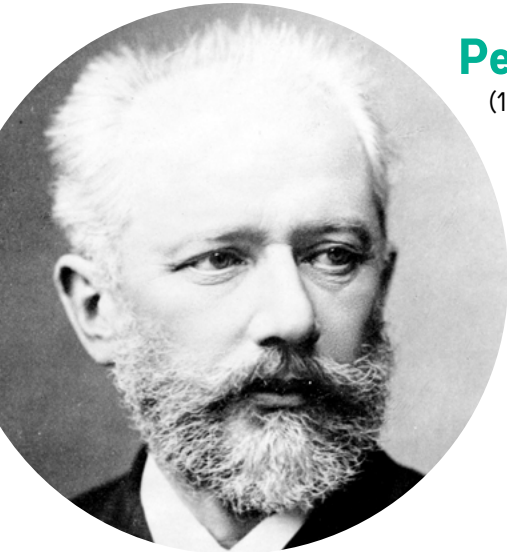
Focus on Rhythmic Moving

- Explain that march music is often intended to help a group of people march and move together. Tchaikovsky's *March* from *The Nutcracker* includes sections that are very rhythmic and suited for dancing, and other sections that flow freely.
- Tell students that you are going to try to find different ways to march for the entire two and a half minutes of the *March* from *Nutcracker*. The tempo is pretty fast, so this may tire them out!
- When the music begins, start marching in place. As you hear sections in the music change, try new ways of marching. Suggestions: finger marching, elbow marching, shoulder marching, etc. Encourage to students to feel like they are marching inside without picking up their feet to help internalize steady beat. Adjust and accommodate as necessary so all students can participate.

Learning Checklist

- I can march and move to a steady beat.





Peter Ilyich Tchaikovsky

(1840-1893)

Peter Ilyich Tchaikovsky was born in Russia in 1840 and died there in 1893. Over the course of his career, he wrote symphonies, concertos, piano music, operas and a lot of music for the ballet. His music was well-known in his lifetime and he influenced many Russian composers.

Key Vocabulary

Ballet: A theatrical form of dance that is paired with music.

Celesta: A keyboard instrument. When a key is pressed on a celesta, it activates a small hammer that taps a steel plate, creating a unique sound, or timbre.

Timbre: The unique and special sound of any musical instrument.

Just Listen

This features the magical-sounding celesta. Notice the unique timbre of the celesta as you listen. In the ballet *The Nutcracker*, this piece is meant to be danced by a ballerina, or one dancer. As you listen, imagine what the ballerina's dance might look like.

Focus on the Celesta

- Explain that the celesta is featured in this piece. Tell students how the celesta works: the player presses a key that activates a small hammer that hits a small steel plate. Each key is connected to its own hammer and steel plate, so each key plates a different note.
- Explain or remind students that this is very similar to how a piano works. In a piano, each key activates a hammer, but the hammer hits a string instead of a steel plate.
- Together with students, look at a picture of the celesta. See the [PRINTABLES](#) section at the end of this guide for a larger image. Compare and contrast the piano and the celesta. How are they similar? How are they the same?



[SOURCE](#)

- Bonus question for students: Do you know another piece of music from a popular movie series that features the celesta? (Answer: Hedwig's Theme from the *Harry Potter* movies.)

Learning Checklist:

- I can identify a celesta by sight and sound.
- I can compare and contrast two keyboard instruments: the piano and the celesta.



Li Huanzhi

(1919–2000)

Li Huanzhi was a composer and professor of music and composition. He was born in 1919 in Hong Kong and died in 2000 in Beijing, China.

Key Vocabulary

Overture: A type of composition that often comes before another larger work.

Dynamics: The volume level in music.

Form: How musical ideas are organized and structured in a piece of music.

Just Listen

This piece is bursting with life and energy, just like spring after a long winter. This piece alternates fast, loud and energetic sections with calmer, quieter sections. As you listen, think about all the signs and symbols of spring. Can you think of some signs of spring that are peaceful, flowing or gentle? Can you think of some elements of springtime that are fast, loud and energetic?

Focus on ABA Form

- Explain that every piece of music has a form, which describes the way that musical ideas are organized and presented.
- One common musical form is called “ABA.” This means we hear one set of musical ideas, then something different, and finally a return to the first set of ideas.
- Tell students that *Spring Festival Overture* follows an ABA form, with each section lasting approximately two minutes (for a total of six minutes).
- Use a listening grid to notice features of each section. In the “Description of musical elements” section, include musical terms that describe tempo, dynamics or instrumentation. In the “Connections to Springtime” section, draw pictures or write descriptions of springtime elements that match the music of that section. Find a larger version of this grid in the [PRINTABLES](#) section at the end of this guide.

Spring Festival Overture Listening Grid			
	A	B	A
Description of Musical Elements			
Connections to Springtime			

Learning Checklist:

- I can identify ABA form in music.
- I can use music vocabulary to describe contrasting sections in a piece of music.

PRINTABLES



TROIKA LISTENING GRID

00:00-00:30	00:30-00:56	00:56-01:04	01:05-01:26	01:27-01:42

01:43-02:05	02:06-02:28	02:29-02:42	02:43-03:03

*All timings are approximate.



STORM ELEMENT GRID

ELEMENT	SOUND

STORM COMPOSITION GRID

<i>A Musical Storm</i>					

CELESTA

[SOURCE](#)



SPRING FESTIVAL OVERTURE LISTENING GRID

Spring Festival Overture Listening Grid

	A	B	A
Description of Musical Elements	<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>
Connections to Springtime	<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>

About Orchestra Hall



WELCOME!

Orchestra Hall, home of the Minnesota Orchestra since 1974, is known as one of the best acoustic spaces in the world. In 2012, the hall was renovated to create long-awaited upgrades and additions throughout the building.

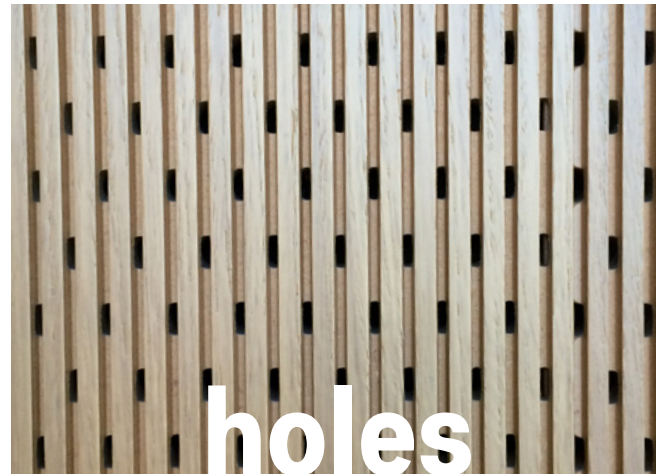
As you walk into the lobby area and into the auditorium, here are some things to look for...

About Orchestra Hall



lockers

Yes, Orchestra Hall has lockers! But instead of putting school books in them, audience members put their coats in them during concerts. We thought about getting rid of them during the renovation but discovered that having coats in the lockers actually helps to sound-proof the auditorium because they soak up sound!



holes

The small holes in the brown paneling on the lobby walls absorb sound so everyone can talk to their friends at the same time without having to shout!



fuzz

Fuzzy carpeting on the walls is another soundproofing element of the ring corridor.



1 inch

Look for a one inch gap as you walk through the lobby doors into the ring corridor. Orchestra Hall is actually two separate buildings separated by a one-inch gap that is filled with a special material to block noise and vibrations from going inside the auditorium.



114 cubes

There are 114 cubes on the ceilings and walls. Instead of absorbing sound like in the lobby, the cubes bounce the sound all over the place so everyone can hear our Orchestra play. But that also means that if you talk from your seats the musicians can hear you too!



Why cubes? Well, when they were first building Orchestra Hall the architects kept envisioning a shape on the walls and ceiling but couldn't decide what to use. Internal legend has it that one of the architects went home to have dinner with his family and as he described the problem with the hall, his kids responded "It could be like Fantastic Four superhero 'The Thing!'" He loved the idea so much that he added cubes on the wall and ceiling, giving the hall its iconic "Thing-inspired" look!