

MINNESOTA ORCHESTRA



HERE, THERE, EVERYWHERE: CONCERT GUIDE

Designed for students in grades 1-6

Prepared by Katie Condon and Minnesota Orchestra Education & Community Engagement Department



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Here, There, Everywhere

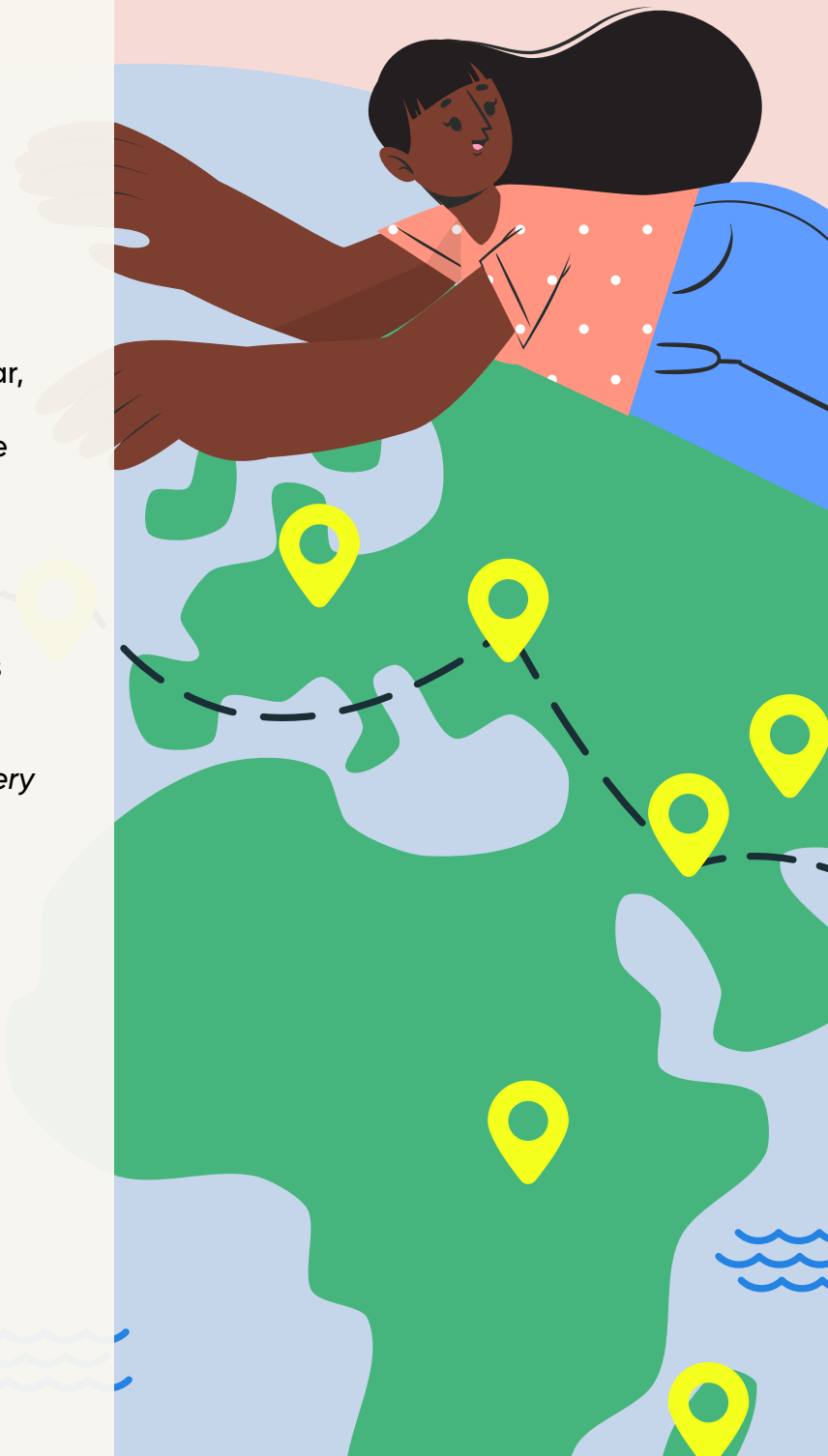
Dear educators,

Thank you for joining us for our final Young People's Concerts of the year, Here, There, Everywhere! In this program, we will fly around the world through music by composers from the United States, Europe, the Middle East and South America, with music also inspired by Antarctica.

Join the Minnesota Orchestra as they fly around the world through music by composers from many different corners of the Earth. Starting here at home in the United States, we will hear movements from James Price Johnson's atmospheric *Harlem Symphony*. And then, to the Andes mountains in Peru with Gabriela Lena Frank's *Leyendas: An Andean Walkabout* and across the pond to Europe with music by Brahms and Shostkaovich. We will also make a stop in Iran to hear Iman Habibi's *Every Tree Speaks*.

Look for the announcement of the 2024-2025 Young People's Concert season and get your tickets early! Have a wonderful rest of your school year, and we'll see you soon!

Sincerely,
Jessica Lowry, Manager of Education Programs



Preparing for Your Trip

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



QUESTIONS OR CONCERNS?

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

1

BEFORE YOU LEAVE SCHOOL

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.

3

WHEN YOU ARRIVE AT ORCHESTRA HALL

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

HOMESCHOOLERS: Please park private vehicles in nearby parking ramps.

SCHOOLS: Security personnel 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.

4

ONCE YOU ARE SEATED

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



QUESTIONS OR CONCERNS?

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

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@mnoch.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



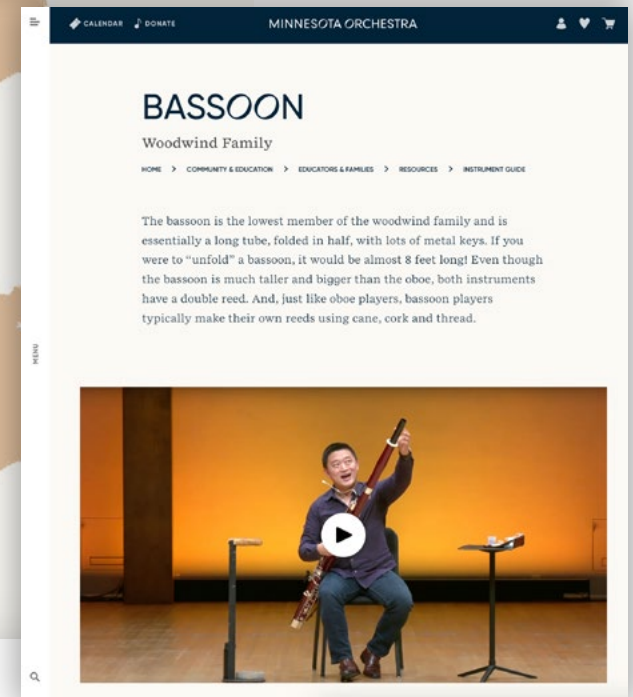
OBOE
Woodwind Family



CLARINET
Woodwind Family



BASSOON
Woodwind Family



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



[MINNESOTA ORCHESTRA MUSICIANS](#)

PHOTO Travis Anderson Photography.

Composer Corner

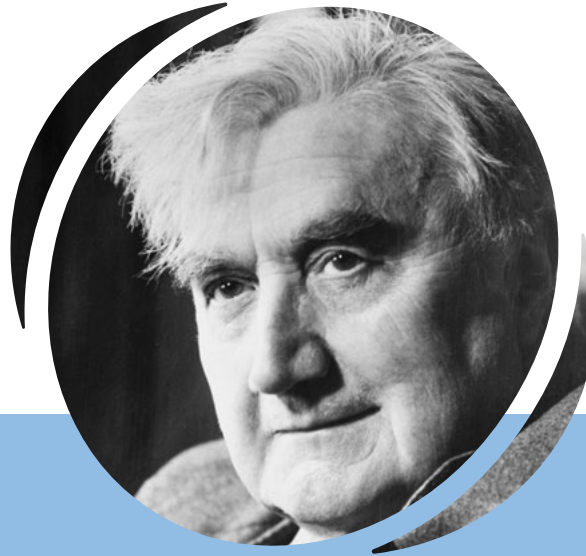


Iman Habibi

(B 1985)

Iman Habibi, who holds a D.M.A. from the University of Michigan, is an Iranian-Canadian composer and pianist, and co-founder of the piano duo ensemble Piano Pinnacle.

He has received commissions from the Philadelphia Orchestra, Boston Symphony Orchestra and Toronto Symphony Orchestra, is a 2022 laureate of the Azrieli Music Prizes and a recipient of dozens of international music awards.



Ralph Vaughan Williams

(1872–1958)

Ralph Vaughan Williams was born in 1872 in Gloucestershire, a small village in southwest England. He studied at the Royal College of Music and Trinity College, Cambridge. At the turn of the century he was among the very first to travel into the countryside to collect folk songs and carols from singers, notating them for future generations to enjoy.

During his long career, his works include operas, ballets, chamber music, pieces for voice and orchestral compositions including nine symphonies, written over 60 years. Vaughan Williams passed away in 1958 at the age of 85.



James Price Johnson

(1894–1955)

James Price Johnson was born in 1894 in New Jersey. Although his name isn't as famous as his most popular music, Johnson played a key part in the Jazz Age and Harlem Renaissance, with his crucial contributions including pioneering the influential Harlem Stride Piano style, composing music for more than 40 musicals and, in 1921, performing what is acknowledged as the first recorded jazz piano solo. As his career progressed, he became increasingly dedicated to melding African American music with symphonic forms, with his eventual output including two symphonies, concertos for piano and clarinet, two ballets, a pair of one-act operas and smaller-form works such as sonatas, suites, tone poems and one string quartet. His active and influential career was cut short by a stroke in 1951 that left him paralyzed.

Composer Corner



Gabriela Lena Frank

(B 1972)

Born in Berkeley, California, in 1972 to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Inspired by the works of Béla Bartók and Alberto Ginastera, Gabriela Lena Frank is something of a musical anthropologist. She has traveled extensively throughout South America and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology and native musical styles into a Western classical framework that is uniquely her own.



Dmitri Shostakovich

(1906–1975)

Dmitri Shostakovich was born in St. Petersburg, Russia in 1906. He composed operas, ballets, concertos, string quartets and 15 symphonies. Shostakovich was frequently denounced by the repressive Soviet state, but also sometimes gained official favor. He never permanently left Russia and, against the odds, managed to pursue a long musical career, walking the tightrope between artistic freedom and imprisonment or worse. Shostakovich passed away in 1975 in Moscow, Russia.



Johannes Brahms

(1833–1897)

Johannes Brahms was born in 1833 in Hamburg, Germany. He was a composer and pianist of the Romantic period who wrote symphonies, concertos, chamber music, piano works, choral compositions and more than 200 songs for voice. Brahms was the great master of symphonic and sonata styles in the second half of the 19th century and bridged the gap between Classical and Romantic periods. He passed away in Vienna, Austria, in 1897 at the age of 64.

Activity #1

Habibi: *Every Tree Speaks*

Listen and Notice — This piece includes some very quiet and peaceful moments, followed by some dramatic and majestic sounds. Nature and climate change influenced composer Iman Habibi when he wrote this work. As you listen, think about connections between what you hear and certain elements of nature.

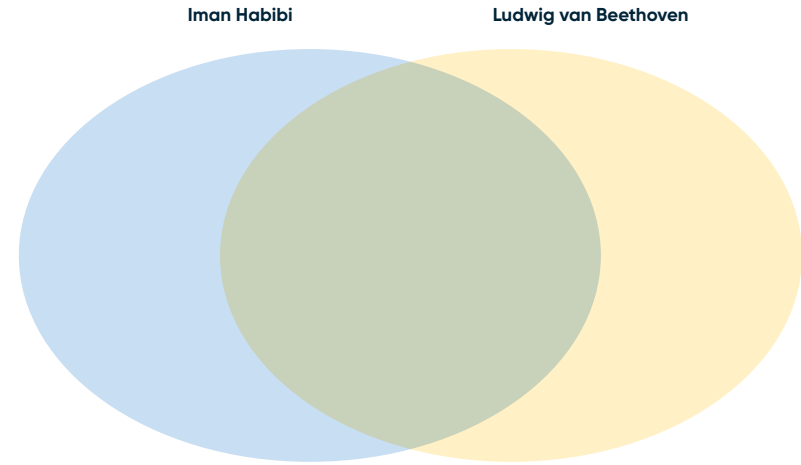
Focus On: Compare and Contrast —

1: The composer Iman Habibi named this piece after a quote by another composer: Ludwig van Beethoven. Beethoven loved nature and felt that “every tree speaks,” or has a unique and special place in the world. *Every Tree Speaks* was also composed to be played on the same concert as Beethoven’s Fifth and Sixth symphonies, so the *instrumentation* for Habibi’s piece is the same as for those two symphonies by Beethoven.

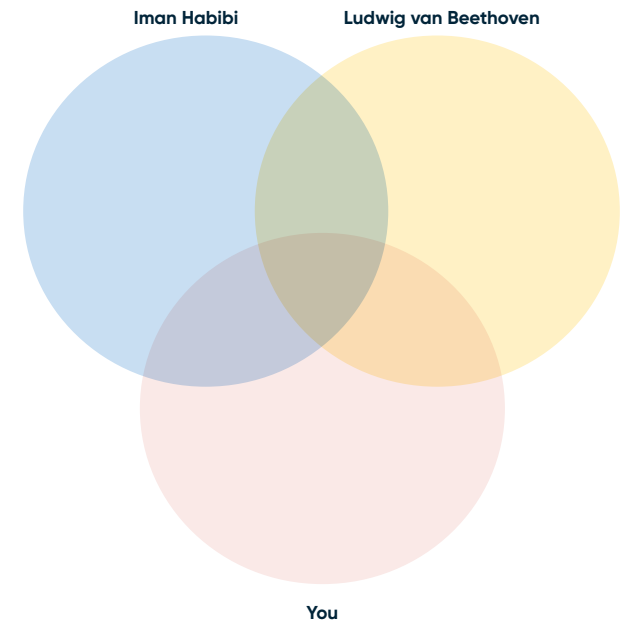
2: Read the information below to learn about Iman Habibi and Ludwig van Beethoven, the source of inspiration for Habibi’s piece *Every Tree Speaks*.

Iman Habibi	Ludwig van Beethoven
Born in 1985	Born in 1770
Born in Iran	Born in Germany
Moved to Canada	Moved to Austria
Plays piano	Played piano
Inspired by climate change	Lost his hearing
Uses music to express his views	Inspired by nature
Plays in a piano duo	Used music to express his views

3: Use the facts above to complete the Venn diagram. In the circle on the left, put the items that apply only to Ludwig van Beethoven. In the circle on the right, write the things that apply only to Iman Habibi. Write the things that they share in common in the space where the circles overlap. You can find a printable version of this diagram at the end of this guide.



4: Think about some facts about yourself. What are some of your sources of inspiration? Discuss or journal your self reflection, or create another circle in the Venn diagram for yourself. Add in some things that are unique to you, and some that you share with each composer. Maybe there are things you all have in common.



Learning Checklist —

I can compare and contrast two different composers.

I can identify and explain influences, sources of inspiration, and issues that are important to me.

Activity #2

Vaughan Williams: Selection from *Sinfonia antartica*

Listen and Notice — Have you ever imagined what a place *sounds* like? If you were asked to imagine what the continent of Antarctica looks like, you might mention snow and ice and mountains and penguins. What if you were asked to imagine what Antarctica sounds like? When a composer tries to depict a place through music and sound, we call that a soundscape. In his *Sinfonia antartica*, composer Ralph Vaughan Williams captured the drama and majesty of Antarctica.

Focus On: Creating a Soundscape —

1: Like Ralph Vaughan Williams, you can create a soundscape.

2: Begin by picking a place. Brainstorm a list of words that describe this place. What do you see? What do you hear? Here is an example:

Place: DESERT
Wind
Sand
Dry
Hot
Rolling sand dunes
Camels

3: Using vocalization, body percussion, or classroom instruments, assign a sound to each item on the list. For example:

Place: DESERT
Wind: "shhhhh" sound (vocalization)
Sand: sandpaper blocks or two pieces of sandpaper rubbed together
Dry: castanets or wood sounds clicking
Hot: "hiss" sound (vocalization)
Rolling sand dunes: Stepwise motion on a keyboard or Orff instrument
Camels: temple blocks or goat hooves

4: Think about how you would like to organize your sounds. What would you like to hear first? Use a grid to organize the sequence of sounds. Add as much detail as possible to each box, noting how long to play a sound, how loud to play a sound, and so on. Integrate music vocabulary and symbols when possible. See below for an example. This example would be best performed by 3–5 players.

DESERT SOUNDSCAPE						
Wind (p) 10 counts	Wind (mp)	Wind (mf)	Wind (f)	Wind (mf)	Wind (mp)	Wind (p) 10 counts
	sand	sand	sand	sand	sand	
	3 steps up on bells (rolling dunes)	3 steps up on bells (rolling dunes)	3 steps up on bells (rolling dunes)	3 steps up on bells (rolling dunes)		
					20 "clip clop" sounds on goat	
					hooves	
Castanets at random intervals throughout						

5: Perform this example or use the blank templates at the end of this guide to create your own soundscape.

Learning Checklist —

I can create and perform a soundscape.

Listen and Notice — What makes music sound like jazz? What makes music sound like classical music? Can a piece of music ever be some of both? As you listen to two movements, or sections, of James Price Johnson’s *Harlem Symphony*, see if you can identify elements that make the music sound like jazz. Can you identify elements that sound like classical music? There are elements of both, and sometimes elements blend together and it is difficult to say whether the music is jazz or if it is classical.

Focus On: Identifying jazz characteristics/ Syncopation —

1: Jazz has several identifying characteristics. One of the most important and noticeable features of jazz music is *syncopation*. “Syncopation” means putting emphasis or stress on the weak beats in a rhythmic pattern.

2: An easy clapping exercise can help us both experience and better understand syncopation. In rhythmic patterns, we tend to feel strong beats grouped in numbers. Try counting to four out loud and clapping along as you say each number with a steady beat.



3: Each “big” beat that has a number to go along with it also has a little space after. We can say the beat is divided in two. We can hear and feel the second half of the big beats by saying the word “and” after each number. Count to four again, but add an “and” after each number. Clap with the numbers again too, but don’t clap on the “and”. Use the chart below to help guide your counting and clapping.



4: To feel and perform a syncopated rhythm, count to four again. But this time clap on the “and,” not the number. It will feel different, and maybe a little jazzy!



Learning Checklist —

I can identify and perform a simple syncopated rhythm.

I can identify syncopation as a characteristic of jazz.

Listen and Notice — In *Leyendas: An Andean Walkabout*, composer Gabriela Lena Frank blends aspects of Indigenous music of the Andes Mountains in Peru with elements of Western classical music. The various *movements*, or sections, of this piece are composed for string instruments, including the violin, viola, cello and double bass. Sometimes, the string instruments are imitating instruments commonly used in the Andes. In the first movement, called “Toyos,” the string instruments make sounds to imitate an Andean instrument called the toyo, which is a kind of panpipe. The sixth movement is called *Coqueteos*. This movement is meant to sound like a singer, accompanied by a guitar. As you listen, see if you can hear the difference between the melody line of the “singer” (played on a string instrument) and the accompaniment.

When you come to Orchestra Hall in April, you will hear the sixth movement, *Coqueteos*.

Focus On: String techniques —

1: String instruments make sounds in several ways. When players pluck a string on a violin, viola, cello or double bass, we call that technique *pizzicato* (pitz-uh-CAH-toe.) When a string player pulls a bow across a string to make a sound, we call it *arco*.

2: Listen to excerpts of *Leyendas*. Notice when you hear a plucked sound and when you hear a bowed sound. Go ahead and do an “air pizzicato” gesture, like you’re plucking, when you hear a pizzicato sound, and move your “air bow” when you hear a bowed, arco sound. Do the pizzicato sounds usually play *melody*, or *accompaniment*? Remember, melody is the tune, or the part you might sing along with, and the accompaniment is a series of notes that support the melody.

Learning Checklist —

I can compare and contrast various technique performed on a string instrument, including *arco* and *pizzicato*.



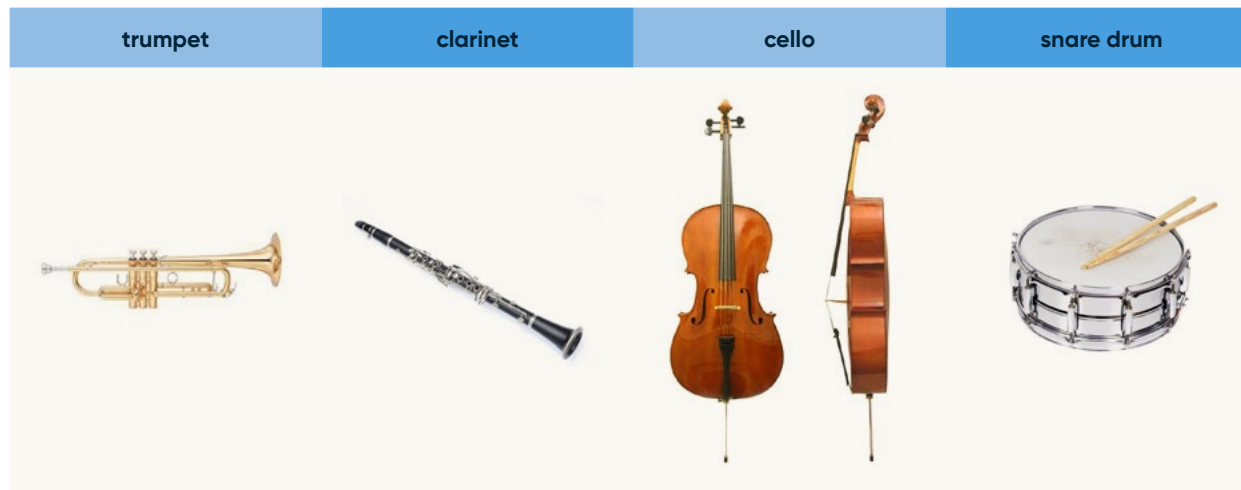
Listen and Notice — In his Festive Overture, composer Dmitri Shostakovich uses different instruments to play the melody. As you listen, notice how different instruments or groups of instruments take over the melody, like runners passing the baton in a race. And like a race, this piece goes fast!

Focus On: Timbre —

- 1: Each instrument has its own sound. We use the word *timbre* (TAM-ber) to describe the special and unique sound of every object, voice, or instrument.
- 2: As you listen to Festive Overture, see if you can identify the timbre of four specific instruments as they take turns playing the melody.

Learning Checklist —

- I can identify the timbre of several instruments, including trumpet, clarinet, cello and snare drum.
- I can name the four main instrument families and identify at least one instrument in each family.



- 3: Using the printable flash cards at the end of this guide, flash the appropriate instrument card when you hear it.

Listen and Notice — The music of Johannes Brahms is often dramatic and expressive. As you listen, notice how he uses *dynamics* to make the music exciting and full of emotion. “Dynamics” means the volume level of the music. Hear how the music moves between loud and soft. Think about other things that Brahms does to make the music exciting.

Focus On: Crescendo —

1: Composers and musicians use different symbols to represent different dynamic levels in music. Remember that “dynamics” means the volume level of the music.

2: There is a symbol for loud music that looks like this:

f

This symbol stands for the word “forte,” which means “loud” or “strong” in Italian. When a musician sees this symbol, they know it means the composer wants them to play loudly or strongly.

3: There is a symbol for soft music that looks like this:

p

This symbol stands for the word “piano” which means “soft” in Italian. When a musician sees this symbol, they know it means the composer wants them to play softly or quietly.

4: When a composer wants the performers to increase their volume from soft to loud, they use this symbol:



It’s called a crescendo (cruh-SHEN-doh).

5: Practice drawing a crescendo symbol. Would you put the *p* symbol on the right or left side of the crescendo symbol? How about the *f* symbol?

6: Practice singing a familiar classroom song with one big crescendo in it. Start soft and don’t get to the loudest part until the very end. It takes practice and control! Try the same thing on a classroom instrument or some found object percussion. See if you can make each note in the sequence just a little bit louder than the one before.

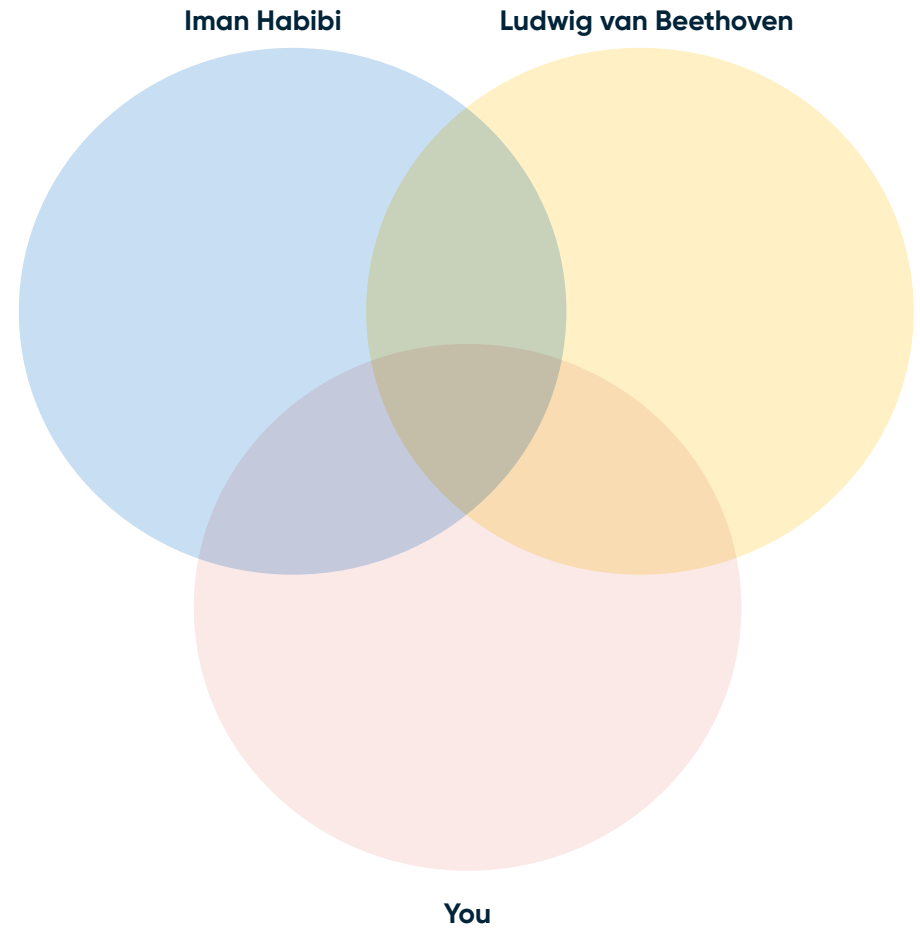
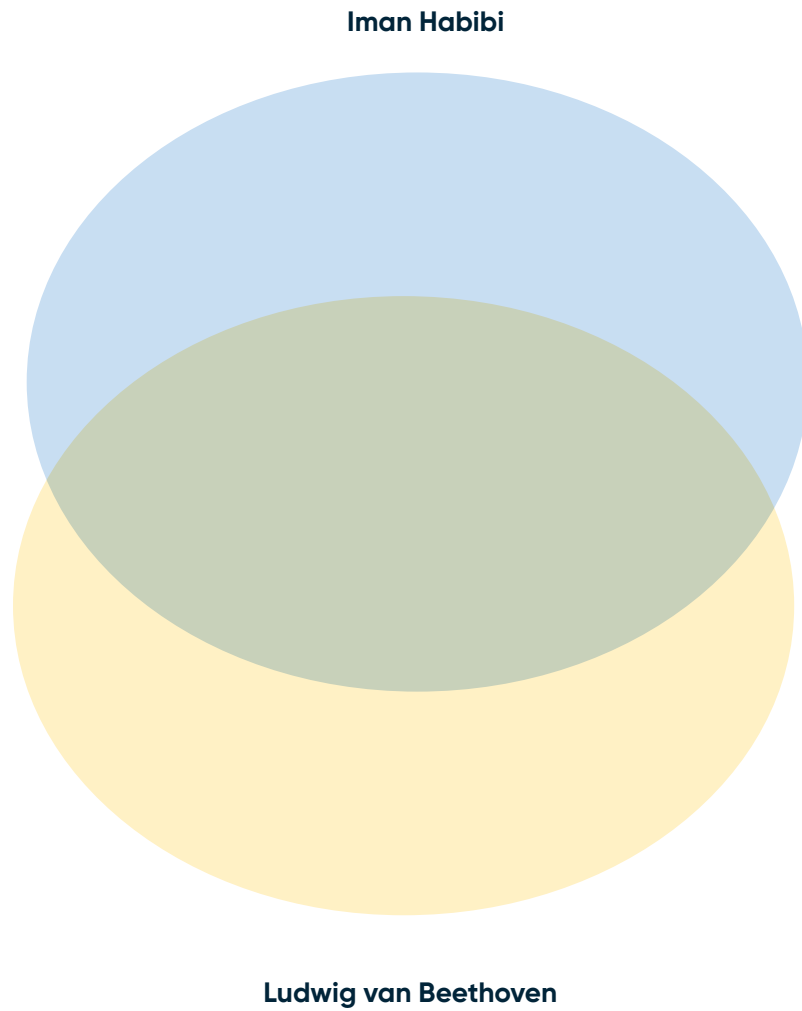
Learning Checklist —

I can identify dynamic markings, including *piano*, *forte* and *crescendo*, and explain their meanings.

I can perform familiar songs or patterns using *dynamics* and a *crescendo*.



PRINTABLES



trumpet



clarinet



cello



snare drum



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.

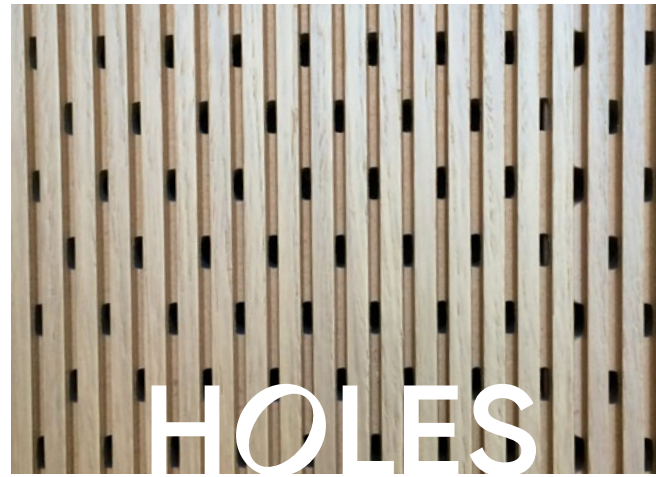
As you walk into the lobby area and into the auditorium, here are some things to look for...

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? 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. 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!