

GRADES K - 3
EDUCATION CONCERT SERIES
**SYMPHONIC
STORYTELLING!**



Classroom Study Guide and Activities
May 1, 2 and 7, 2018 – Winspear Centre



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ABOUT THIS GUIDE

Welcome from your ESO

Dear Friends,

Welcome to this season's Grades K-3 concert – *Symphonic Storytelling*. We are excited to explore the aspects of story through an exciting variety of orchestral music. This special concert will include classical masterpieces, as well as an original composition made up on the spot with the help of your students.

As the concert approaches, we hope you will take advantage of the materials inside this guide. It is intended to be a resource for your classroom both before and after you attend *Symphonic Storytelling*. You'll find information on the Edmonton Symphony Orchestra, the concert programme, and concert etiquette, as well as lessons and activities designed to maximize your experience at the symphony. In addition to learning about the upcoming program through cross-curricular activities, students and teachers are invited to participate in post-concert surveys and reviews.

We'd like to thank Imperial Oil for their support of these concerts. We're very much looking forward to seeing you at the Winspear Centre for this special concert exploring the magic and mystery of the night sky.

Musically Yours,

Conductor Alexander Prior
aprior@winspearcentre.com

Teaching Activities 2, 3, 5, 6

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Teaching Activity 4

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Editors:

Alyssa Paterson & Alison Kenny-Gardhouse

Contributing Authors:

Alison Kenny-Gardhouse, ESO

Colette Bischoff, ESO

Alyssa Paterson, ESO

Catherine West, Connexionarts



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CONCERT PROGRAMME

**Please note that program is subject to change.*

Alexander Prior, Conductor

COPLAND

Hoedown (from *Rodeo*)

SMETANA

Die Moldau (excerpt)

TCHAIKOVSKY

Finale (from *Swan Lake*)

RIMSKY-KORSAKOV

The Flight of the Bumblebee (from *Tsar Saltan*)

GRIEG

In the Hall of the Mountain King (from *Peer Gynt*)

BARTÓK

Hungarian Sketches

2. Bear Dance



IMPORTANT INFORMATION

Answers to frequently asked questions

BUSES

Where should buses drop-off and pick up students?

- **Due to LRT construction, 102 Ave. and 99th St. are both currently closed, south and west of the Winspear Centre. We are confirming a bus parking location and will contact you as soon as possible with details and arrival instructions.**
- Many schools “mark” their buses by placing their school t-shirt or a sign in the window to help locate their buses after the concert.

Student Safety

- Please move as a group to your bus, with supervisors at either end, to help maintain safety.
- **After the concert, buses are expected to wait until ALL passengers from ALL buses/schools are loaded before they may begin to drive.** Let your bus driver and bus company know about the loading procedure well before you come to the concert so they will be prepared to do this. With everyone’s cooperation, we can continue to provide a safe environment for all.
- If your bus must exit more immediately, please arrange for alternate drop-off and pick up points with the bus company.

If I’m not taking a bus, where do I park?

- Vehicular parking is available underground at the Stanley Milner Library and Canada Place parkade. Several above ground Imperial Parking and Diamond lots are available East of 97th Street and directly behind the Winspear Centre. Please note that there are no reduced rates at these privately owned lots.
- Many concert patrons use Edmonton Transit and LRT, exiting at Churchill Station.



CONCERT & SEATING INFORMATION

How long is the concert?

- The concert is 50 minutes long, without an intermission. Education Concerts begin promptly at the scheduled time. Latecomers will not be seated until a break in the performance.

Where are our seats?

- We will provide you with your specific seats on the day of the concert. If you have special seating requests, please let us know as soon as possible. We do our best to accommodate requests, with priority given to special needs.

What do we do with coats and bags?

- The Winspear will **not** have coat check or a designated area for coats and bags available. Please leave any items you do not need on the bus or in your vehicle. **Please do NOT bring food, drinks, cameras or recording devices of any kind into the hall.**

TICKETS

- Tickets are not issued for Education Concerts. Upon arrival at the front entrance of Winspear Centre, Front of House staff will greet and guide groups to assigned seats.
- Please know the total number of people in your group. The usher will ask you this question upon your arrival. This ensures that the number of seats we have reserved for you is correct, and it helps us get everyone to their seats quickly and efficiently.
- There are no refunds for unused seats. Some teachers choose to arrange for some extra supervisors to be on “stand by”, in case some students are absent and there are empty spots to fill.



Teaching Activity 1: Concert Etiquette

Preparing students for their ESO experience

Teaching Objective

Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities

- Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.
- Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.

Teaching Sequence

- Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they've learned.
- Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.
- Have each group discuss they reacted to the audience while performing. How did the audience's actions affect how they felt and how well they performed?
- The Winspear Centre is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity

Talk to the students about the upcoming Edmonton Symphony concert. Discuss with them what they should expect to happen (see pg. 20) and how they can appropriately show their appreciation and respect for the symphony.

Evaluation

Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of the Edmonton Symphony Orchestra?



Teaching Activity 2: Country Dance

Copland's Hoedown

Teaching Objective

Students will create and perform a country dance for an old-fashioned hoedown.

Music and Visual Arts Curriculum Connections

Music

- Form – Understandings #1, 4, 5, 6
- Moving – Skills #2, 5, 8
- Creating – Skill #6

Materials

- Adequate space for dancing

Listening Resource

“Hoedown” by Aaron Copland

- [Naxos Music Library](#) – Username: esopatron – Password: symphony
- Click on “Playlists” and select “Symphonic Storytelling!”

Lesson Map

Imagining and Listening:

- Ask “What do you think of when you hear the word ‘hoedown’?” Record ideas and then share the information below, as appropriate for your class:
 - *“Hoedown” is the word for a country party where there is dancing. During settler times, hoedowns were usually held in the biggest buildings available – barns – furnished only with bales of hay for seating and roughly hewn trestle tables for food. Families would come from the farms nearby to share an evening of eating, dancing, games, contests, and socializing. Country fiddlers played until late into the evening as a “caller” called out the steps so that everyone could join in the dancing. Many dances that are still performed today are based on dances from this time.*
- Play the music and pat the fast beat on your knees as you listen, inviting the children to copy you. Change the way you keep the beat every time the music changes, e.g., pat your head, the floor, clap, wave, etc.
- *This Hoe-Down was written by a famous American composer called Aaron Copland for a ballet called Rodeo. A ballet tells a story through dance; in this scene the cowboys and girls are having a party and dancing together.*

Learning the Dance: *Bonaparte's Retreat*:

- Copland used authentic nineteenth-century fiddle tunes in his “Hoe-Down.” The first is called *Bonaparte's Retreat*.
- Get into a *longways set* (2 lines, with partners facing each other, separated by an “alley.”)



- Ask the students to suggest ways to show the beat. Create an 8-beat pattern (e.g., stamp twice, pat knees twice, clap hands twice, pat heads twice). This is the A section of the dance.
- Practise “crossing the street” in 8 steps: partners trade places with each other in 8 steps. Now go back to the starting position taking 8 steps. This is the BB section of the dance.
- Practice the whole dance. This is the form, with each letter representing eight beats:
AABB
AABB
BBAAA
- Now try it with the music (0:45-1:43). Use the last few seconds of the music to get into a big circle.

Learning the Dance: *McLeod’s Retreat* and *Gilderoy*:

- The next part of “Hoe-Down” is made up of two fiddle tunes, and ends with another reference back to *Bonaparte’s Retreat*.
- Learn this sequence, starting in a big, single circle, hands joined:
 - Take 8 baby steps into the circle, then 8 steps back out again
 - Sashay or walk counter-clockwise 8 steps, then clockwise 8 steps
 - Repeat the steps in and out of the circle (16 steps)
 - Perform this pattern, twice: 4 stamps, 4 claps
 - Perform the pattern twice more, adding a turn on the spot during the steps.
 - Rolls arms for 6 counts, then throw arms up into the air shouting “yee-haw!”
- Practise the whole sequence with the music (1:43-2:12).

Showtime!

- Line up outside your classroom door. Do a walk-through of the whole piece before performing with the recording:

Hoe-Down Dance Map

Section	Dance Instructions	Timing on Playlist
Arrival	Enter the class as if entering the barn for a hoe-down party. Line up in the longways set.	0 – 0:16
Show the beat	Teacher leads the beat, students copy	0:16 - 0:35
Bonaparte’s Retreat	Longways set: AABB AABB BBAAA Get into a circle at the end	0:35 – 1:29
McLeod’s Reel and Gilderoy	Circle dance, sections of 8 beats: <ul style="list-style-type: none"> • Into the circle • Out of the circle • Counter-clockwise • Clockwise • Into the circle • Out of the circle • 4 stamps, 4 claps (x2) • 4 stamps, 4 claps (x2, turning) • Roll arms, yeehaw! 	1:29 – 2:12



Enjoy the party!	Walk around the room, eat some food, wave at your friend, make up a little dance...	2:12 – 2:27
Time to go home	Leave the room and make a line in the hall by the time the music ends!	2:37 – 3:23

Teacher Tip: the dance instructions can be elaborated or simplified to align with the experience level of your students. Consider incorporating traditional square dance elements such as do-si-do, swing with a partner, casting-off, peel-the-orange, wring the dishrag, “lasso” the air etc.



Teaching Activity 3:

Die Moldau

by Bedrich Smetana

Teaching Objective

Students predict what they will hear by viewing a listening map of Smetana's *Die Moldau* and then confirm their predictions after listening.

Music Curriculum Connections

- Listening – Skills #2, 4, 8, 13, 18
- Moving – Skill #8

Materials

- World map or map of Europe (optional)
- *Die Moldau* [Listening Map](#) – projected
- *Die Moldau* [Listening Map](#) – student copies

Listening Resource

Die Moldau by Bedrich Smetana

- [Naxos Music Library](#) – Username: esopatron – Password: symphony
- Click on “Playlists” and select “Symphonic Storytelling!”

Lesson Map

Viewing and Predicting:

- Share: *The music we are listening to today tells the story of a river called the Moldau which is also called the Vltava. It is a great river in the Czech Republic, which is in Europe.* If you have a map of Europe available, post or display it, and show students the route of the Moldau/Vltava River.
- Look at the Moldau [Listening Map](#) and ask students to identify the various elements. Ask them to predict what kind of music the composer has written for each part of the music. Write key words from predictions beside each item on the Listening Map.
- *Smetana, the composer, loved his country very much. When he wrote this piece, his country was not free. He wrote this piece of music to express his love of his country and his hope that it would someday get its freedom. It did, a century later.*

Listening and Confirming:

- Listen to the pieces, following each section using the Listening Guide below. Stop occasionally to compare student predictions with the actual music. Highlight correct predictions, rub out wrong predictions and add in correct information using key words.
- Ask students: *What was your favorite part of the music? Why?* Encourage students to use musical vocabulary.

Historical Background

One of the Czech national symbols is the Vltava or Moldau River; it flows through Bohemia and runs into the Elbe, flowing through Germany and emptying into the North Sea. The river runs through the historical part of the capital city of Prague, dividing the city in two. It was this river that was responsible for inspiring the beautiful symphonic composition *Die Moldau* by Bedrich Smetana, the world-famous Czech composer. Smetana wrote the composition as part of *Má vlast* (The Fatherland), a cycle of six symphonic poems written in the 1870s to express his love of his country and his longing for a Czech state.



Listening and Phrasing:

- Use the entry of the main theme at 1:07 to explore phrasing. Have students draw the phrases in the air overhead (4 beats to each phrase). Add scarves.
- This is a lovely piece of music to have playing as your class enters each day. You can vary the starting point each day and ask them to identify where the music is on the listening map.

Listening Guide

0	First source, second source (flute, clarinet)
1:07	Main theme
3:00	Woods, hunt
3:58	Peasant's wedding
5:41	Nymphs in the moonlight (harp)
7:47	Castles on the high banks (muted brass fanfare)
8:39	Main theme returns – daylight
9:33	St. John's rapids – main theme – thundering dissonance
10:44	Prague – melody in a major key –
11:15	Passing ruins of Vyšehrad where the legendary castle of Prague's 1 st kings stood
12:04	The river moves on



Teaching Activity 4: Swan Lake

Pyotr Ilyich Tchaikovsky

Teaching Objective

Students learn about the story of the ballet *Swan Lake*, and listen to the music while following a pictorial listening map.

Music Curriculum Connections

- Listening – Skills #8, 9, 18

Materials

- [Clipart images of the characters](#), printed on cardstock, with either magnetic tape or popsicle sticks on the back (optional)
- Images of *Swan Lake* dancers
- *Swan Lake* [Listening Map](#) – student copies

Listening Resource

Swan Lake by Pyotr Ilyich Tchaikovsky

- [Naxos Music Library](#) – Username: esopatron – Password: symphony
- Click on “Playlists” and select “Symphonic Storytelling!”

Lesson Map

Thinking and Relating:

- Share: *We will soon be attending an Edmonton Symphony concert where we were going to hear some of the music from a ballet called Swan Lake.*
- Elicit prior knowledge using guided questions:
 - Do any of you take ballet lessons?
 - Has anyone heard of *Swan Lake*?
 - The story of *Swan Lake* is a fairy tale – what do you know about fairytales?
- Provide a basic framework for the ballet’s story and music
 - The story is in four main acts or scenes, which are like chapters in books.
 - Play the music while reading (or telling in your own words) the synopsis of the ballet, below. If you have printed images of the characters, use these to help your students follow the story.

The Origin of *Swan Lake*

It is thought that Tchaikovsky himself may have written a version of the story line, but the story does have similar characteristics to German, Russian, and various other fairy tales from different cultures. There are several versions of the ending.



Story Synopsis:

ACT I takes place a long time ago in a palace garden. It is Prince Siegfried's 21st birthday celebration and his mother, the queen, tells him it is time for him to get married. Siegfried is not too excited about this, so when a flock of swans is seen in the distance, Siegfried and his friends go off to hunt them.

ACT II takes place at the side of a beautiful lake. Seeing the swans close up, Siegfried is struck by their beauty and stops his companions from shooting them with their arrows. Siegfried meets Odette, the Queen of the Swans. He learns that Odette is really a princess, and the other swans are her handmaidens who have all had an evil spell cast on them by the evil wizard, Von Rothbart. The girls are swans by day and humans by night. The spell may only be broken when eternal love is sworn to Odette. Prince Siegfried does so, promising to be faithful to her forever. In the ballet, the Prince and Odette dance the *pas de deux* (a dance for two people) as a way to demonstrate their growing love for each other.

ACT III takes place back at the Palace Ballroom where Siegfried's mother, the Queen, has invited several princesses from all over the land to meet her son. Siegfried is tricked into thinking that the evil Von Rothbart's daughter, the Black Swan, Odile, is the White Swan, Odette. Siegfried declares his love to Odile by mistake causing him to break his promise to Odette. When the Prince realizes what he has done, he rushes to the lake to find Odette.

ACT IV begins at the side of the lake. There are several versions of the Swan Lake story, not all ending in the same way. In some versions, one or both of the lovers die. In other versions, they live happily ever after.

- Think and share: Ask students how they want the story to end.

Listening and Following:

- Introduce the term: musical phrase. *A musical phrase is similar to a word phrase/sentence: it expresses a complete thought in music. Often a musical phrase is 8 beats long.*
- Listen to the first 4 phrases (0-0:28) of Swan Lake, tapping and counting the beats up to 8 on fingers quietly. Listen to the short excerpt again showing the melodic contour with hand levels. *This is the main melody and we will hear it many times as we listen to the music.*
- Display the [Listening Map](#) and show the progression/instrumentation/dynamic levels of the music while students listen to the audio recording. Stop and check for understanding as needed.



Teaching Activity 5: Flight of the Bumblebee

Teaching Objective

Students learn the story behind *Flight of the Bumble Bee* and reenact the related scene from the opera *Tsar Sultan*. They listen for and describe the different ways the music elements are used to tell the story.

Music Curriculum Connections

- Expression – Understandings #1, 2, 3, 4
- Listening – Skills #8

Materials

- Character labels and props (see chart below)

Listening Resource

“Flight of the Bumblebee” from *Tsar Saltan*, by Rimsky-Korsakov

- [Naxos Music Library](#) – Username: esopatron – Password: symphony
- Click on “Playlists” and select “Symphonic Storytelling!”

Lesson Map

Listening and Responding:

- Play “Flight of the Bumblebee” without mentioning the title of the work. Ask students to listen with eyes closed and to pay attention to the images and thoughts that are going through their minds.
- Draw a 3-column chart on the board with the headings: See | Feel | Hear
- Ask students to share words to describe their reactions to the music under each of the three categories. Chart the responses.

Telling the Story:

- Share: *The music you have just heard is from the opera Tsar Sultan. It was written by the Russian composer Nicolai Rimsky-Korsakov. The story of Tsar Sultan is a well-loved fairy-tale in Russia, much as Cinderella is to us. I’m going to read the story to you and we’ll have some volunteers act it out. Then we’ll go back and look at all of the words on the board.*
- Ask for volunteers and give out a character label and a prop for the following characters:

Character	Prop
Tsar Saltan	Crown
Tsaritsa Militrisa	Crown
Tkachikha	Crown/fabric
Povarikha	Wooden spoon
Barbarikha	Crown (sinister looking)
Prince Guidon	Crown/bee antennae



Evil Magician cape Swan Princess	Cape White fabric/crown
-------------------------------------	----------------------------

- Designate one side of the room as “Tsar Saltan’s Kingdom” and one side as “A Magical Island”. Actors relocate as the story unfolds.
- Read aloud “The Tale of Tsar Saltan”. Students create an impromptu performance as the story is being read. Adapt the storyline and activity as appropriate to the grade level.

The Tale of Tsar Saltan, as adapted from Alexander Pushkin by Rimsky-Korsakov:

Once upon a time in Old Russia there lived a good ruler called Tsar Saltan. He had heard of a family of three sisters and their mother who wanted to come to court, so he sent for them. The mother’s name was Barbarikha and she was a dreadful old witch. The oldest daughter’s name was Povarikha and the Tsar made her the Royal Cook. The second daughter’s name was Tkachikha and the Tsar made her the Court Weaver. The youngest daughter’s name was Militrisa and the Tsar fell in love with her and married her, which meant that she was called Tsaritsa Militrisa after that.

They had not been married for long when the Tsar was called far away to lead his army to war. Now the Tsaritsa Militrisa’s evil sisters and mother plotted against her. She had given birth to a baby boy called Prince Guidon. The sisters and mother sent a message to Tsar Saltan saying that Prince Guidon was a monster. When he heard this Tsar Saltan sent a return message saying that the baby and his mother should be thrown into the sea in a barrel to drown. This was not a nice thing to do but in those days people thought that if you looked like a monster you were very evil and dangerous and the mother that had you must be evil too.

Guidon and Militrisa did not drown. In fact, Guidon grew up in that barrel. He grew to full size in a single day, growing not by days, but by hours. When he was a young man - that is to say, by that evening - they came to a magical island. The island was very beautiful and they were very happy to live there.

One day Guidon saved a beautiful Swan from an evil magician disguised as a bird that was attacking it cruelly. The Swan knew that Guidon was still very sad about losing his father and his home when he was a baby. She wanted to thank Guidon for saving her life. So she turned Guidon into a bee so that he could fly to the court of Tsar Saltan, and visit in disguise.

You can imagine how emotional it was for Guidon, to be disguised as a bee and to not be able to talk with his own father. He heard some sailors telling Tsar Saltan about the wonders of his island. Tsar Saltan declared his intentions of visiting the magical island where everyone was happy. The evil mother Barbarikha tried to stop him from going and this is when Guidon stung her to make her be quiet.

Guidon went back home to the magic island. He hoped that the sailors' stories of the island would tempt his father to visit. In due course, Tsar Saltan did come. He recognized his wife and son, and the family was re-united. Even the sisters and mother were pardoned for their wickedness. And - I am sure that you have already guessed - the beautiful Swan turned into a princess. She was so



beautiful that you could not take your eyes off her during the day and at night she lit up the earth. She and Guidon fell in love with each other and got married. And - as all good fairytales end - everybody lived happily ever after.

Listening and Relating:

- Play “The Flight of the Bumblebee” again, this time trying to imagine the scene on the boat where Guidon is disguised as a bumblebee and tries to sting the evil Barbarikha.
- Ask: *What emotions was Prince Guidon feeling when he was disguised as a bee? How has Rimsky-Korsakov used the music to suggest these emotions? Encourage students to describe changes in tempos, dynamics and pitch. What instruments are prominent?* [violin and flute]
- Play the piece once more and invite students move to the music.

Extensions:

- Compare and contrast *The Tale of Tsar Saltan* with a well-known fairytale such as *Cinderella*. Use a Venn diagram to illustrate common elements (disguised nobility, magical transformations, evil sisters, etc.) and dissimilar elements.
- Retell (in writing or as part of a story-telling circle) the story of Tsar Saltan from the point of view of one of the characters.
- An amazing rendition of “The Flight of the Bumblebee” by vocalist Bobby McFerrin and cellist Yo-Yo Ma can be found on the CD *Hush* (Sony, 1992, SK 48177). McFerrin actually sings the incredibly fast passages of music. Students will be riveted by this recording and will ask for it (and for the rest of the CD) repeatedly.



Teaching Activity 6:

In the Hall of the Mountain King

Teaching Objective

Students will explore “In the Hall of the Mountain King” by Grieg through listening, drawing, and viewing.

Music Curriculum Connections

- Melody – Understanding #1, 2, 3
- Expression – Understandings #8, 9, 10
- Reading and Writing – Skills #1, 2, 11

Materials

- Blank paper
- Charcoal
- [Elements of Music cards](#)
- [Thought Bubble cards](#)
- [Listening map – student copies](#)

Listening Resource

“In the Hall of the Mountain King” from *Peer Gynt* by Grieg

- [Naxos Music Library](#) – Username: esopatron – Password: symphony
- Click on “Playlists” and select “Symphonic Storytelling!”

Lesson Map

Listening, Describing, and Drawing:

- Draw a 3-column chart on the board with the headings: See | Feel | Hear
- Listen to “In the Hall of the Mountain King”.
- Ask, and chart responses: *What images did you see in your mind as you were listening to the music? How did the music make you feel? What did you hear?*
- Once students have responded, draw their attention to the chart the ways in which their responses were similar. *I wonder how the composer got us all thinking and imagining the same things.*

Telling the Story:

- Read the synopsis of *Peer Gynt*.

The Legend of *Peer Gynt*:

Peer Gynt is the name of a character in an old Norwegian folk tale. Peer is a young man who always manages to get into a great deal of trouble and ends up having some rather scary adventures. If he were invented today he would probably be in a TV series or comic book!



One of the most famous Peer Gynt escapades took place deep inside a mountain where a group of trolls lived. Peer had met a mysterious woman who took him into the mountain to meet her father. As it turned out, her father was the King of the Trolls. The King of the Trolls decided that he wanted Peer to marry his daughter and become a troll like the rest of them. This would mean that Peer would have to live underground for the rest of his life. He refused. The trolls became angry and began to close in around him. Peer began edging his way out of the room, until suddenly the furious trolls started to chase him. Peer ran for his life, dodging the trolls and trying to find his way out of the darkness of the mountain. Faster and faster he ran....

Listening and Relating:

- Listen again to the music and ask students to think about how the story might end and what the music suggests.
- After listening, turn and tell a partner how you think the story ended.
- Share a few ideas and let them know that Peer Gynt got away and came tumbling down the mountainside.

Imagining and Drawing:

- Distribute paper and charcoal (or pencils for younger students). Play the piece as students draw. They may wish to draw the images suggested by the music, or a more literal representation of the Peer Gynt story. Caution them that they have only the length of the excerpt (2:40) to complete their drawing.
- In partners, students share their pictures and verbally describe their imagine end to the story.
- Have a gallery walk around the classroom while the music plays.

Teacher Note: The charcoal drawings created in this lesson look wonderful when mounted and displayed on black construction paper. Students can accompany their drawings with a paragraph written in the voice of Peer Gynt, describing what is happening at the moment and how he is feeling.

Further Exploration: The Elements of Music (suggested for Grades 2 and 3)

Listening and Analyzing:

- Share the following:
What is music made up of? Does music just happen randomly or is it made up out of something? Just as mathematics is made up of operations like addition, subtraction, multiplication, music is made up of its own set of “operations” or “elements”. These elements are like building blocks and can be put together in a wide variety of ways to create the desired sound. The elements we will be thinking and talking about today are Rhythm, Tempo, Dynamics, Melody and Tone Color. Each one of these elements is described on a card which will be given to a different group in the class. Your job is to look at the description, and answer the questions on the card as they relate to the music we have been listening to today. When you have your answers, you will share them with the class.



- Divide the class into five groups and assign one [music element card](#) to each group. Play the recording and have students discuss as they listen. Let them know that you expect them to be talking while the music plays.
- Groups present and share what they noticed about their element.
- Upgrade student responses with musical terminology when possible.

Teacher Notes:

Rhythm – The same rhythmic pattern repeats through the whole piece until the final section. Check the accompanying Listening Map to see how this pattern is notated.

Tempo – The tempo is quite slow at the beginning and very gradually speeds up throughout. By the end of the piece, the tempo is very fast and driving. The musical term for tempo gradually getting faster is “*accelerando*” (pronounced “achelerando”).

Dynamics – The dynamics gradually increase from very soft (“*pianissimo*”) to very loud (“*fortissimo*”). The musical term for the dynamics growing gradually louder is “*crescendo*”.

Melody – The melody begins at a very low pitch and is heard in progressively higher keys until the end.

Tone Color – The melodic theme moves from one section of the orchestra to another. Students will be able to identify strings, woodwind, brass and percussion sections, as well as the more prominent individual instruments.

Further Exploration: Guided Listening (suggested for Grades K and 1)

Imagining and Drawing:

- Use the [Thought Bubble Cards](#) to model listening to a piece of music.
- The cards can be used in whatever order you find helpful. As you hold up the cards and read aloud, you can ponder the answers aloud and ask students to help you.

Teacher Notes:

Card 1: Peer Gynt is the main character in the story. He is on a journey around the world and ends up visiting an underground kingdom called The Kingdom of Trolls.

Card 2: Composers use melody, harmony, rhythm, form, and timbre (various instruments/tone colours) to tell the story or ‘paint a picture’ in our minds. Edvard Grieg used his imagination to recreate the story Henrik Ibsen wrote about Peer Gynt.

Card 3: The trolls are sneaking up on Peer Gynt.

Card 4: The trolls are getting closer and closer.



Card 5: The Mountain King is the King of the Trolls.

Card 6: The music of the Hall of the Mountain King from the Peer Gynt Suite opens with bassoons, bass drum, cello, double basses. Horns come in then flute, clarinet, oboe, violin, viola can be heard. When it starts to get louder, you'll hear horns, timpani, trumpets, trombones, tuba and cymbals crashing. You may also detect a piccolo! The full orchestra is playing at the end!

Card 7: No, Peer gets away 'by the skin of his teeth'!

Listening and Understanding:

- Distribute student copies of the [Listening Map](#)
- Look at the map and predict:

Why is the same troll figure used again and again?
[It represents the melody that continuously repeats]

Why does the troll differ in size?
[It represents the repeated melody getting gradually louder]

What happens at the bottom of the page / the end of the music?
[Accents, a drum roll, a big finish]

- Read and clap the rhythm of the theme in the middle of the listening map.
- Play the music again and encourage students to follow the "trolls" (melody) with the pointer finger of one hand, and the rhythm in the middle of the page with the pointer finger of the other hand.
- Debrief by asking students what they liked about using the listening map and what it helped them understand.



Teaching Activity 7: Concert Reviewer

Reflecting after the concert

Imagine you are the critic for *The Edmonton Journal*. You've been assigned the job of writing a review about *Symphonic Storytelling!*. Write a review that includes what you thought was interesting, surprising, exciting or worth sharing with others. Be as specific as you can, especially about the music. Try to convey through your words what the music sounded like and how it felt to be in your seat at the Winspear Centre. You can also include illustrations.

Send your reviews to the ESO!

Email: musicalcreativity@winspearcentre.com

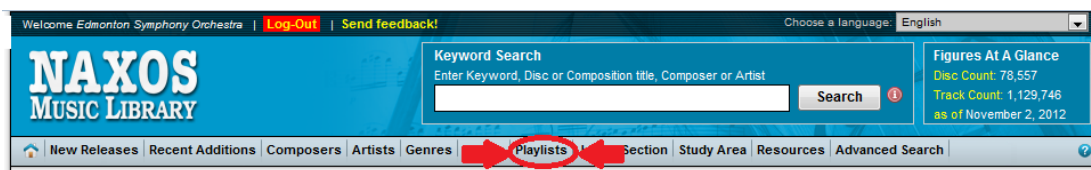


OTHER RESOURCES

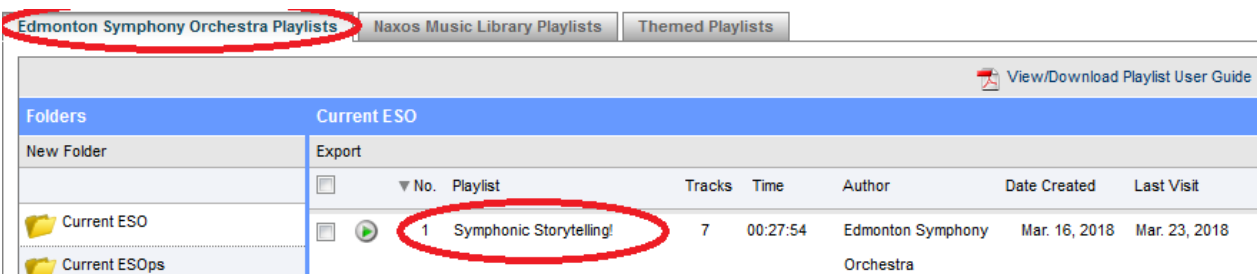
To help you in your teaching

Naxos Music Library

- Log in to [Naxos Music Library](#) with the following account information:
 - Username: ESOpatron
 - Password: symphony
- Click on “Playlists”



- Ensure that “Edmonton Symphony Orchestra Playlists” is selected, and click on “Symphonic Storytelling!”



- Some of the selections that the ESO will play as part of *Symphonic Storytelling!* are included in this playlist. Feel free to use them in order to prepare your students for their visit.



IT'S CONCERT DAY

Some tips on concert etiquette

You are coming to the Winspear Centre to see and hear the Edmonton Symphony Orchestra! Wondering what to expect? Here are some guidelines about the concert and what to do when you get there.

Students, classroom teachers, parent helpers and chaperones should be aware of these rules of etiquette as well. If you are a music specialist, go over this in music class, but consider providing this information to classroom teachers as well so that they can further review it with their class.

- Consider setting expectations about what to wear on the field trip. Some teachers request nice pants and shirts, no t-shirts or sweat pants. It is amazing how what we wear determines our behaviour.
- Walk into the Winspear Centre and allow an usher to help you find your seats. Remove your outdoor clothing so you can be more comfortable - you may want to sit on your jacket. Look around the Winspear Centre from your seat.
- Visit the washrooms before and after, not during the concert. Moving about the hall can distract the musicians as well as your fellow audience members.
- Please don't make any noise or talk during the music. It disturbs those around you. The Winspear Centre is a hall with incredible acoustics — all sounds carry very well.
- If required, an usher can direct you and your student(s) to the Viewing Room (a soundproof room located on the second floor) where you can hear the performance but others cannot hear you. Standard etiquette rules must still be followed.
- **Please do NOT bring food, drinks, cameras or recording devices of any kind into the hall, and please make sure that all phones are turned off.**
- Please note during the event, picture taking and videotaping may occur and may be used in promotional materials, print and online publications and on the ESO website.
- Wait quietly for the ESO to assemble on stage. Watch and listen as they “warm-up.”
- Look for the concertmaster to stand. At this point, silence is vital, as he is leading the orchestra in their tuning process. He will remain standing and signal the oboe player for an “A” to tune the orchestra. First the strings tune, then the winds, and then the brass. After the orchestra has tuned, the concertmaster will sit down and wait for the conductor and the concert will begin!



Meet Your ESO!

2017/2018

Chief Conductor – Alexander Prior

STRINGS

Violin I

Robert Uchida
 (Concertmaster)
 Eric Buchmann
 (Associate Concertmaster)
 Virginie Gagné
 (Assistant Concertmaster)
 Broderick Olson
 Richard Caldwell
 Joanna Ciapka-Sangster
 Laura Veeze
 Anna Kozak
 Aiyana Anderson-Howatt
 Neda Yamach (5)
 Yue Dang



Violin II

Dianne New (1)
 Susan Flook (2)
 Heather Bergen
 Pauline Bronstein (5)
 Zoë Sellers
 Robert Hryciw
 Tatiana Warszynski
 Murray Vaasjo



Cello

Rafael Hoekman (1)
 Ronda Metszies
 Gillian Caldwell
 Derek Gomez
 Victor Pipkin

Viola

Stefan Jungkind (3)
 Clayton Leung (4)
 Kerry Kavalo
 Rhonda Henshaw



Double Bass

Jan Urke (1)
 John Taylor (2)(5)
 Janice Quinn
 Rob Aldridge
 Max Cardilli
 Andrew Lawrence

WOODWINDS

Flute

Elizabeth Koch (1)
 Shelley Younge (2)



Oboe

Lidia Khaner (1)
 Paul Schieman (2)



Clarinet

Julianne Scott (1)
 David Quinn (2)



Bassoon

William Harrison (1) (5)
 Matthew Howatt (3)
 Edith Stacey (2)

BRASS

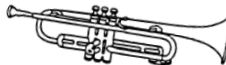
Horn

Allene Hackleman (1)
 Megan Evans (2)
 Gerald Onciul (2)
 Donald Plumb (2)



Trumpet

Robin Doyon (1)
 Frédéric Payant (2)



Tuba

Scott Whetham (1)

Trombone

John McPherson (1)
 Kathryn Macintosh (2)

Bass Trombone

Christopher Taylor (1)



PERCUSSION

Timpani

Barry Nemish (1)



Percussion

Brian Jones (1)



Harp

Nora Bumanis



Librarian

Christopher Hawn

Orchestra Personnel Manager

Eric Filpula

(1) Principal

(2) Assistant Principal

(3) Acting Principal

(4) Acting Assistant Principal

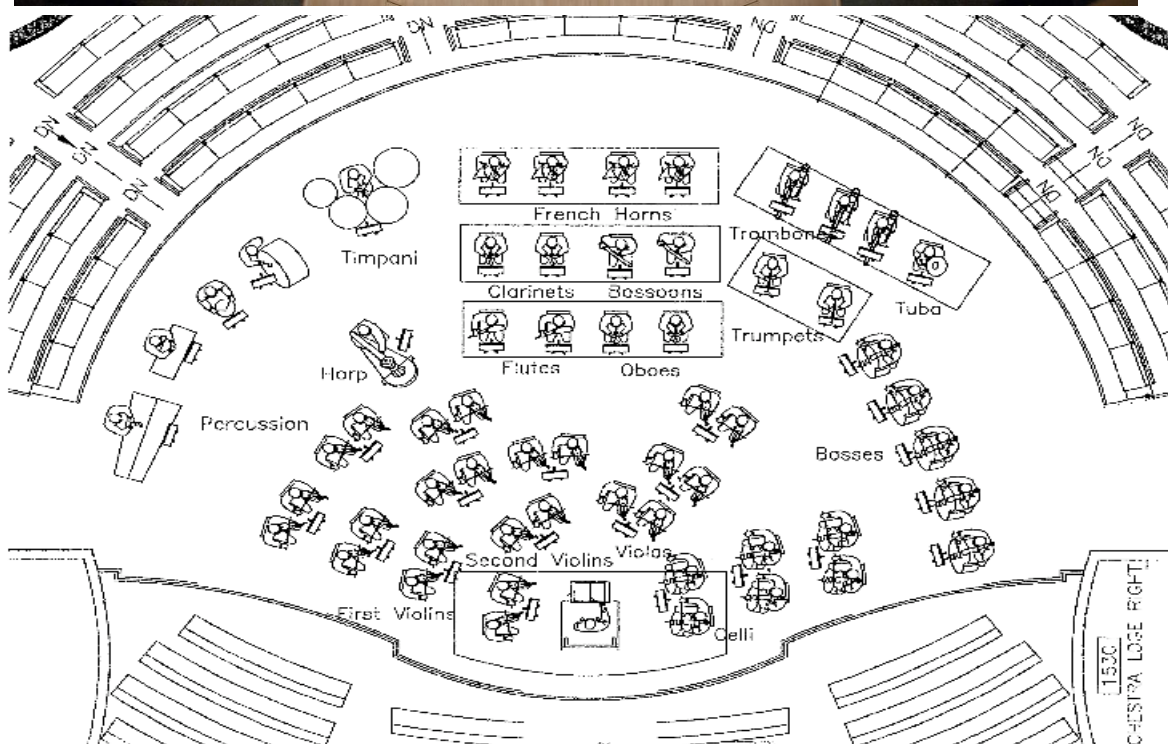
(5) On Leave



SEATING PLAN

Edmonton Symphony Orchestra

Here are two ways that you may see an orchestra sit on stage. The first way is how the ESO will likely sit during this concert. Orchestras sit in these formations in order to make sure that make the best sound possible. Why do you think they sit like this?





ALEXANDER PRIOR

Conductor



Alex Prior, who sparked an uncommonly deep relationship with Edmonton's symphony and its audiences during several acclaimed guest appearances since 2014, is the new Chief Conductor of the Edmonton Symphony Orchestra beginning with a five-year contract.

The London-born, 24-year-old's exuberance, vision, and musical excellence have taken him to orchestras from Munich to Seattle, Hong Kong to St. Petersburg. He will return to Edmonton to assume his new role in the 2017/2018 season, during which he will conduct several concerts on various ESO series.

Prior said his decision to choose Edmonton over other suitors was made easy by several factors: "The (ESO's) players are among the best in North America. The Winspear Centre is among the best venues on the continent. I felt a special chemistry, with those players and in that room, and with Edmontonians. That intangible feeling of making excellent music with like-minded artists in a wondrous place; it's what a conductor lives for, isn't it?"

Prior said he was struck during previous stays by Edmonton's energy, its big spaces, the beauty of its River Valley, and the intelligence of its classical music audiences. His arrival coincides with the Winspear Centre's push to complete its \$53-million addition, a project that fulfills Dr. Francis Winspear's original vision for the organization with music participation, learning, and performance spaces for all Edmontonians. "I'm thrilled to join an organization that is so intentional about inviting all Edmontonians, from every background and circumstance, to experience music, to play it, to be transformed by it." Winspear Centre CEO Annemarie Petrov said Edmontonians are in for an extended treat when Prior leads the orchestra in 2017/2018 and beyond.

"He's a remarkable musician, he's gregarious and exceptionally well-spoken, and a lot of fun. And he already has this marvelous connection with the musicians," Petrov said.

"Put simply, he's one-of-a-kind. Edmonton music lovers will look at this era with Alex with fondness and wonder, just as they look at (Music Director Emeritus) Bill Eddins' tenure here."

Alexander Prior has amassed an impressive list of accomplishments, both as a conductor and composer. At the age of 13, his ballet *Mowgli*, commissioned by the Moscow State Ballet, received international critical acclaim. He was the youngest student since Sergei Prokofiev to graduate with distinction as a conductor from the Conservatoire in St. Petersburg at the age of 17. He has been awarded Conducting Fellowships at the Boston Symphony's Tanglewood Music Center and the Aspen Music Festival and has conducted numerous orchestras, including the Seattle Symphony, the Victoria Symphony, and the New World Symphony.