

TEACHER'S GUIDE



SURPRISE PARTY!

CSO SCHOOL CONCERTS

Friday, November 20, 10:15 & 12:00



**negaunee
music
INSTITUTE**

at the Chicago Symphony Orchestra



TABLE OF CONTENTS

<u>Letter from the Staff of the Negaunee Music Institute</u>	1
<u>Program Information</u>	2
<u>Lesson 1: Let's Plan a Celebration</u>	3
<u>Lesson 2: Invitation to a Surprise Party</u>	19
<u>Postconcert Reflection</u>	29
<u>Composer History</u>	31
<u>Additional Resources</u>	35
<u>Acknowledgments</u>	36



Dear Teachers,

Welcome to the Chicago Symphony Orchestra's 2015/16 School Concert season. We are excited that once again we can offer a robust set of lesson plans to help you prepare your students for their concert experience at Symphony Center. Based on the feedback we received last year, this season we've streamlined the materials to include two lesson plans that can be easily executed by a classroom teacher, plus a reflection page for you and your students to complete after attending the concert.

It is our hope that you will find these plans an indispensable resource as you anticipate your day at Symphony Center. We know from talking to teachers and from observing children at Orchestra Hall, that the better prepared a child is before coming to a concert, the more engaged they are during the performance. We've seen this engagement when teachers have used our [Orchestra Explorers®](#) materials to prepare their students for a concert: students sitting on the edge of their seats during the performance of *The Firebird*, spontaneously singing "Simple Gifts" at the performance of *Appalachian Spring* or pointing to the musicians because they know them from the *Pastoral* Symphony curriculum. This is the kind of engaged experience that we would like all of our patrons to have when they attend a CSO School Concert, and it is our belief that with your skilled teaching and these resources, your students will find a new level of enjoyment when they come to hear and see the Chicago Symphony Orchestra.

Please take some time to look through this document and consider how and when you will use the lesson plans with your students. Some activities may require you to gather materials, so please plan adequate time to prepare. Also included in this document are additional resources and historical content that will help you as you teach these lessons.

For additional support preparing your students for their concert experience, please request a free classroom visit from one of our skilled [Docents](#).

Finally, we hope that you will provide feedback about these materials by completing a short [survey](#). It is our plan to continually refine these resources by taking your input into consideration.

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,

Staff of the Negaunee Music Institute
at the Chicago Symphony Orchestra



SURPRISE PARTY!

ABOUT THE CONCERT:

Let's celebrate! Music is an essential part of the celebrations that mark the course of our lifetimes. Birthdays, anniversaries and other holidays are incomplete without the festive spirit of great music, inspiring family and friends to sing, dance and play together. As the world-renowned Chicago Symphony Orchestra celebrates its 125th anniversary season, join us for this program that will explore how, when and why music is used as part of our celebration.

On Friday, November 20, Members of the Chicago Symphony Orchestra and conductor Alastair Willis will guide you through the sights and sounds of our **Surprise Party**. This concert will honor the incredible musical legacy and future of our orchestra.

The program includes excerpts and selections from the following:

SHOSTAKOVICH *Festive Overture, Op. 96*

HAYDN *Symphony No. 94 in G Major (Surprise)*

WALTON *Fanfare for a Great Occasion*

BARTÓK *Concerto for Orchestra*

DUKAS *Fanfare from La Péri*

MUSSORGSKY, ORCH. RAVEL *Pictures from an Exhibition*

STRAUSS *Waltz from Die Fledermaus*

GLINKA *Overture to Ruslan and Ludmila*

BERNSTEIN *Mambo from West Side Story*

WILLIAMS *Happy Birthday Variations*


BEETHOVEN *Symphony No. 5 in C Minor, Op. 67*

Through listening and playing the activities on the following pages, your students will be prepared for a fun and rewarding visit to Symphony Center. ➡➡

LESSON 1 Let's Plan a Celebration

Students will listen to specific pieces of music that will help them plan a special celebration.

FEATURED REPERTOIRE

-  **Shostakovich** [Festive Overture](#)
-  **Haydn** [Symphony No. 94 \(Surprise\), Mvt. 2](#)
-  **Strauss** [Waltz from Die Fledermaus](#)
-  **Dukas** [Fanfare from La Péri](#)
-  **Williams** [Happy Birthday Variations](#)
-  **Beethoven** [Symphony No. 5, Mvt. 4](#)



Click this icon throughout the document to listen to tracks on Spotify®!*

*Free account required

OBJECTIVES

Students will be able to:

- Use details to describe, through writing and/or drawing, an imaginary celebration
- Listen to and analyze the expressive qualities of music (tempo, dynamics and mood)
- Apply knowledge of the expressive qualities of music in order to select music for a specific purpose
- Analyze the roles that music plays in enhancing celebrations (e.g., bringing people together, planting and recalling memories, inspiring surprise, joy, etc.)

ESSENTIAL QUESTIONS

- How are celebrations unique from community to community?
- How does music convey joy or depict celebration?

EVALUATION

Successful achievement of this activity would result in the planning of a celebration with music at the center. Students will describe their celebration using details and then listen to and describe excerpts from the music that they will hear at the CSO concert. Students will use the descriptions of their celebration and those from the listening activity to make choices regarding the various elements of their celebration.

KEY VOCABULARY

- **Celebration:** an enjoyable social activity to mark an important event or occasion
- **Tempo:** the speed at which a passage of music is played
- **Dynamics:** how loudly or softly the music is played
- **Mood:** the feeling or emotion that is expressed through the music

MATERIALS

- *Let's Plan a Celebration worksheet* (differentiated for grades K–1 and 2–3)
- **PDF signs** of composers and titles of compositions
- **Musical recordings** of the featured repertoire listed above
- **Sound system** for playing musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)

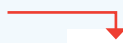
Introduction

1. **Tell** students that they are going to plan a celebration.
2. **Ask**, "What is a celebration?" Discuss answers and different types of celebrations. If there is time, discuss cultural influences and the similarities and differences between cultural celebrations.
3. **Tell** students to imagine a celebration with their own family and friends. What are they celebrating? What does it look like? Sound like? Smell like? What are people doing?

TEACHING STEPS

Part I.

1. **Hand out** the *Let's Plan a Celebration* worksheet that is most appropriate for your students. See pages 9–12.
2. Using details that they imagined in the introductory conversation, have students **title** their celebration and **draw** and **write** a description of their celebration on the first page of their worksheet ([Step #1](#) and [Step #2](#)). Guide students as necessary as they work.
3. **Tell** students that they are going to choose music for their celebration. *"No celebration is complete without music. We are going to listen to each piece we'll hear at the Surprise Party concert and describe it. But first, let's talk about how we describe music."*
 - a. Without any music, **ask** students to creatively move their arms to silently show fast/slow (tempo) and loud/soft (dynamics). *"Show me what 'fast' looks like. Show me what 'soft' looks like."* (See [Extension A](#) for ways to include musical vocabulary in this lesson.)
 - b. **Ask** students to show various feelings (mood) through their facial expressions. Model appropriate movements and facial expressions for students, but give them as much freedom as necessary.
 - c. **Ask** students to stand in an open space. **Play** an excerpt from each piece of music. Have students **demonstrate** their newly discovered movements for tempo, dynamics and mood. **Tell** students that their movements should look like the music sounds.

- 
- 🎵 **Shostakovich** [Festive Overture](#)
 - 🎵 **Haydn** [Symphony No. 94 \(Surprise\), Mvt. 2](#)
 - 🎵 **Strauss** [Waltz from Die Fledermaus](#)
 - 🎵 **Dukas** [Fanfare from La Péri](#)
 - 🎵 **Williams** [Happy Birthday Variations](#)
 - 🎵 **Beethoven** [Symphony No. 5](#)

4. **Play** the excerpts again. Students will **write** a description of each musical element—tempo, dynamics and mood—on the chart in **Step #3** of the worksheet (students using the K-1 worksheet will circle describing words/icons).
5. Have students **share** their descriptions with a partner. Tell them to **compare** their descriptions and notice what is different. *Emphasize that more than one answer can be correct and that they should not change their answers.* Discuss how people can hear the same music in different ways.







Part II.

6. **Ask** students to think about the description of their celebration that they wrote/drew on **Step #2** of the worksheet. **Tell** them that they will use the details from that description to make their plans on the checklist for **Step #4** on the worksheet.
7. **Discuss** each of the celebration elements on the checklist and have students write or draw their plans for each element.
 - a. Explain that, when they get to the "Music" element, they should describe the music that they *want* to hear at their celebration.
 - b. Students should think about what people would be doing and what type of music would be most appropriate for that activity (i.e., dancing, listening to a ceremony, praying, eating, playing games).
 - c. As students complete their celebration checklist, **conference** with individuals or small groups to determine the thinking being used in making their choices, and when necessary, guide them to deeper thinking.

8. **Listen** to each piece of music again. **Ask** students to look at their description of the music that they would like to hear at their celebration and compare it with the descriptions of the music that they listened to. (Refer to **Step #3** in the worksheet)

"Which pieces of music **BEST** match your description?"

Ask students to write down the title of the piece that best matches. Then ask them to write down the title of the second-best match (students using grades 2–3 worksheet only).

-  **Shostakovich** *Festive Overture*
-  **Haydn** *Symphony No. 94 (Surprise), Mvt. 2*
-  **Strauss** *Waltz from Die Fledermaus*
-  **Dukas** *Fanfare from La Péri*
-  **Williams** *Happy Birthday Variations*
-  **Beethoven** *Symphony No. 5*

9. **Print** and **tape** the composer PDF signs on the walls of your classroom (or do this ahead of time). See pages 13–18.
- Ask** students to stand under the title of the piece of music that BEST matches their description. (Play the music again, if necessary).
 - Give** students a chance to notice which students picked which pieces of music.
See *Extension B* for making a bar graph in this activity.
10. Have students **share** what made the piece of music that they chose the best one for their celebration (this can be done in groups or individually). Use the Essential Question, "How are celebrations unique from community to community?" and "How does music show joy or celebration?" as a discussion prompt to end the lesson.

Assessment

- **Examine** students' writing/drawing samples in [Step #2](#) of the worksheet for details.
- **Check** listening charts in [Step #3](#) of the worksheet for accurate analysis of the music.
- **Observe**, through conferencing during [Step #4](#) of the worksheet, students' application of musical knowledge to the purpose of their celebrations.
- **Observe**, through discussion of Essential Questions, students' understanding of the roles of music in celebrations.

Extensions

- A. Explain that musicians use different vocabulary words to describe music, which are usually in Italian. Teach students the Italian terms below and encourage them to use these terms in their descriptions. This chart is also included in the *Let's Plan a Celebration!* worksheet for students in grades 2–3.

TEMPO	DYNAMICS
<i>Allegro</i> [ahl- leg -roh] = Fast	<i>Forte</i> [fawr -te] = Loud
<i>Moderato</i> [mod-eh- rah -toh] = Medium	<i>Mezzo-forte</i> [met -sō fawr -te] = Medium Loud
<i>Largo</i> [lahr -goh] = Slow	<i>Piano</i> [pyan -oh] = Soft

- B. Record the number of students who chose each piece of music for their celebration and create a bar graph to compare the numbers. You could do the same thing with the different types of celebrations.
- C. Plan a celebration as a class using the same process outlined in Part II of this lesson. Execute the celebration according to the plan, and invite members of your school community to attend (parents, administrators and/or other teachers). Play recordings selected by students during the celebration.

Common Core State Anchor Standards: CCSS-ELA.CCRA.W3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

National Core Arts Standards

Anchor Standard 7: Perceive and analyze artistic work

Kindergarten

- **MU:Re7.1.K** With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others
- **MU:Re7.2.K** With guidance, demonstrate how a specific music concept is used in music

1st Grade

- **MU:Re7.1.1** With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes
- **MU:Re7.2.1** With limited guidance, demonstrate and identify how specific music concepts are used in various styles of music for a purpose

2nd Grade

- **MU:Re7.1.2** Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes
- **MU:Re7.2.2** Describe how specific music concepts are used to support a specific purpose in music

3rd Grade

- **MU:Re7.1.3** Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences or purposes
- **MU:Re7.2.3** Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music and context



Anchor Standard 9: Apply criteria to evaluate artistic work

Kindergarten MU:Re9.1.K With guidance, apply personal and expressive preferences in the evaluation of music

1st Grade MU:Re9.1.1 With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes

2nd Grade MU:Re9.1.2 Apply personal and expressive preferences in the evaluation of music for specific purposes

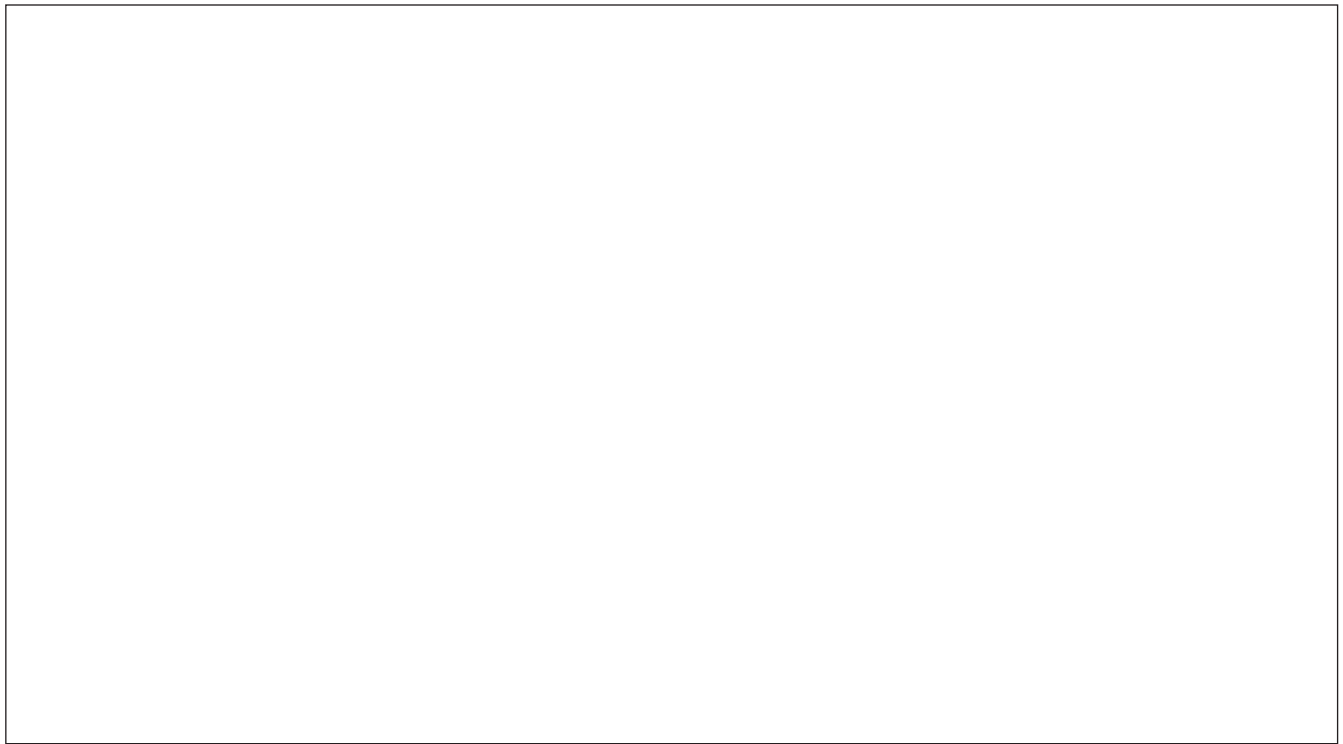
3rd Grade MU:Re9.1.3 Evaluate musical works and performances, applying established criteria and describe appropriateness to the context

Name: _____ Date: _____



LET'S PLAN A CELEBRATION!

1. My Celebration Title _____

















































2. A Picture of My Celebration



Words that describe how my celebration...






Looks	
Sounds	
Smells	









3. Describe the Music

Title	Tempo		Dynamics		Mood			
<i>Festive Overture</i>								
<i>Surprise Symphony</i>								
<i>Waltz from Die Fledermaus</i>								
<i>Fanfare from La Péri</i>								
<i>Happy Birthday Variations</i>								
<i>Symphony No. 5</i>								

FAST SLOW LOUD SOFT HAPPY CALM SAD EXCITING

4. My Celebration Plan

<input type="checkbox"/> Food 	<input type="checkbox"/> Drink 	<input type="checkbox"/> Clothing 	<input type="checkbox"/> Place 	<input type="checkbox"/> Decorations 

<input type="checkbox"/> Music								
--------------------------------	---	---	---	---	--	---	---	---

FAST SLOW LOUD SOFT HAPPY CALM SAD EXCITING

Write down the title from the chart in #3 that BEST matches the music that you described:

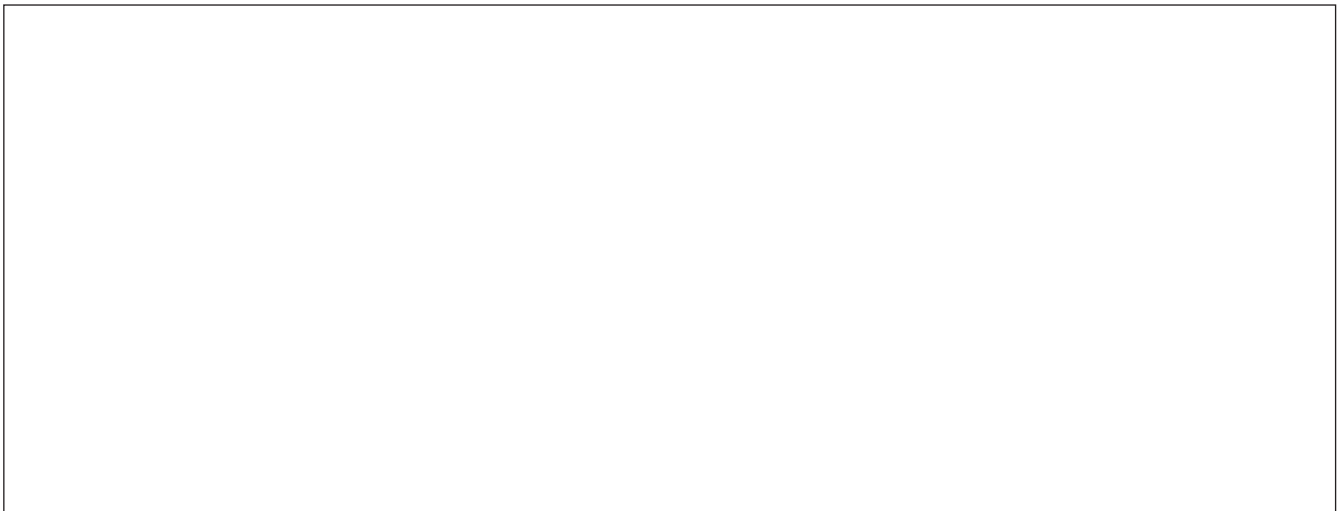
Name: _____ Date: _____

LET'S PLAN A CELEBRATION!

Your family and friends are having a very special celebration, and you are in charge of planning every detail. You have a lot of work to do, so let's get started!

1. First, give your celebration a title that tells us what is being celebrated:

2. Next, describe your celebration by drawing a picture in the box below and then writing about it on the lines or on another paper. Include lots of details. Describe what we will see, hear and even smell at your celebration. Describe what people will be doing. We should be able to feel like we are there.



3. Listen to each piece and describe it so that you will be able to choose the best ones for your celebration. In the chart below, describe the tempo (*speed*), dynamics (*volume*) and mood (*feelings*) that you hear. Try out the musical terms below for tempo and dynamics and feel free to use mood words below or any others that you can think of.

Tempo	Dynamics	Moody Words			
Allegro = Fast Moderato = Medium Largo = Slow	Forte = Loud Mezzo-forte = Medium Loud Piano = Soft	Happy Playful	Calm Dreamy	Sad Serious	Majestic Excited

Title	Tempo	Dynamics	Mood
<i>Festive Overture</i>			
<i>Surprise Symphony</i>			
Waltz from <i>Die Fledermaus</i>			
Fanfare from <i>La Péri</i>			
<i>Happy Birthday Variations</i>			
Symphony No. 5			

4. Now it's time to really get down to planning. Any good planner has a detailed checklist like the one below. Go back and read or look at your description in #2 and decide exactly what you will want at your celebration. Fill in the details below and check off each item as you complete it.

<input type="checkbox"/>	Food			
<input type="checkbox"/>	Beverages			
<input type="checkbox"/>	Music	Tempo	Dynamics	Mood
<input type="checkbox"/>	Attire			
<input type="checkbox"/>	Location			
<input type="checkbox"/>	Decorations			
<input type="checkbox"/>	Other			

Write down the title of the music from step 3 that BEST matches your description in step 4.

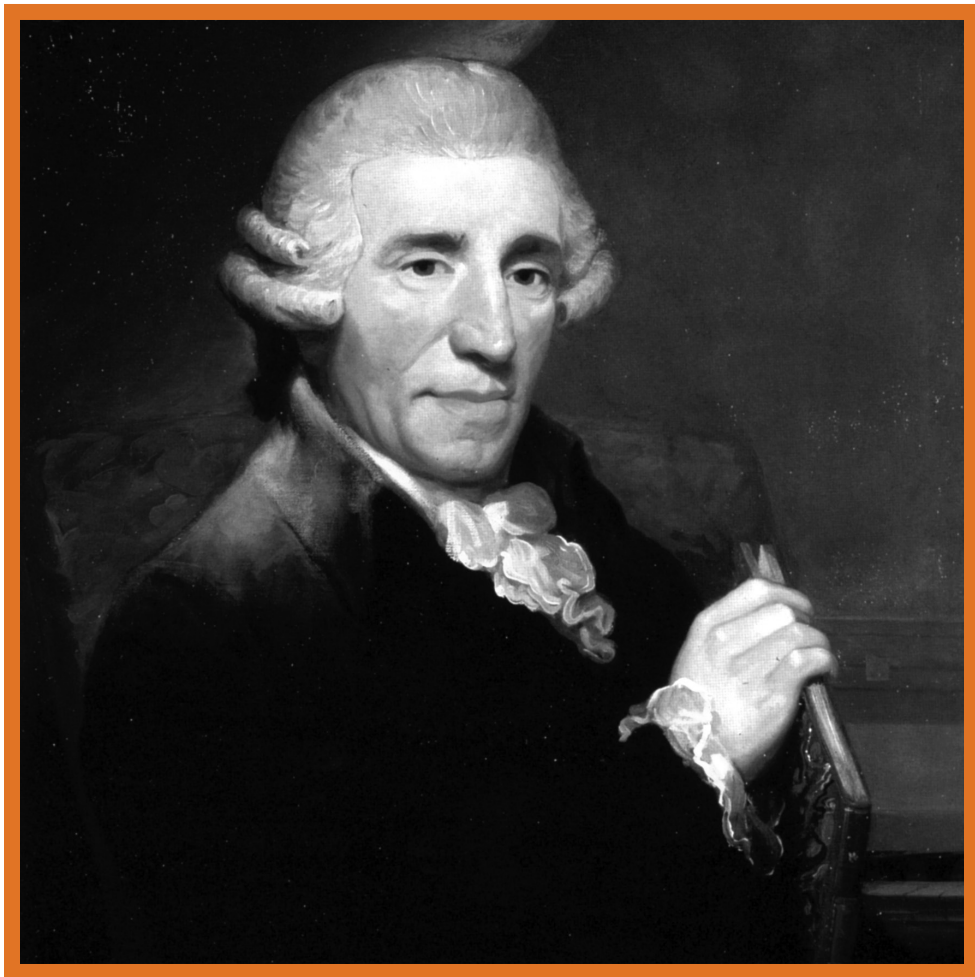
Write down the title of the second best match.

FESTIVE OVERTURE



Dmitri Shostakovich

SYMPHONY NO. 94 *(SURPRISE)*



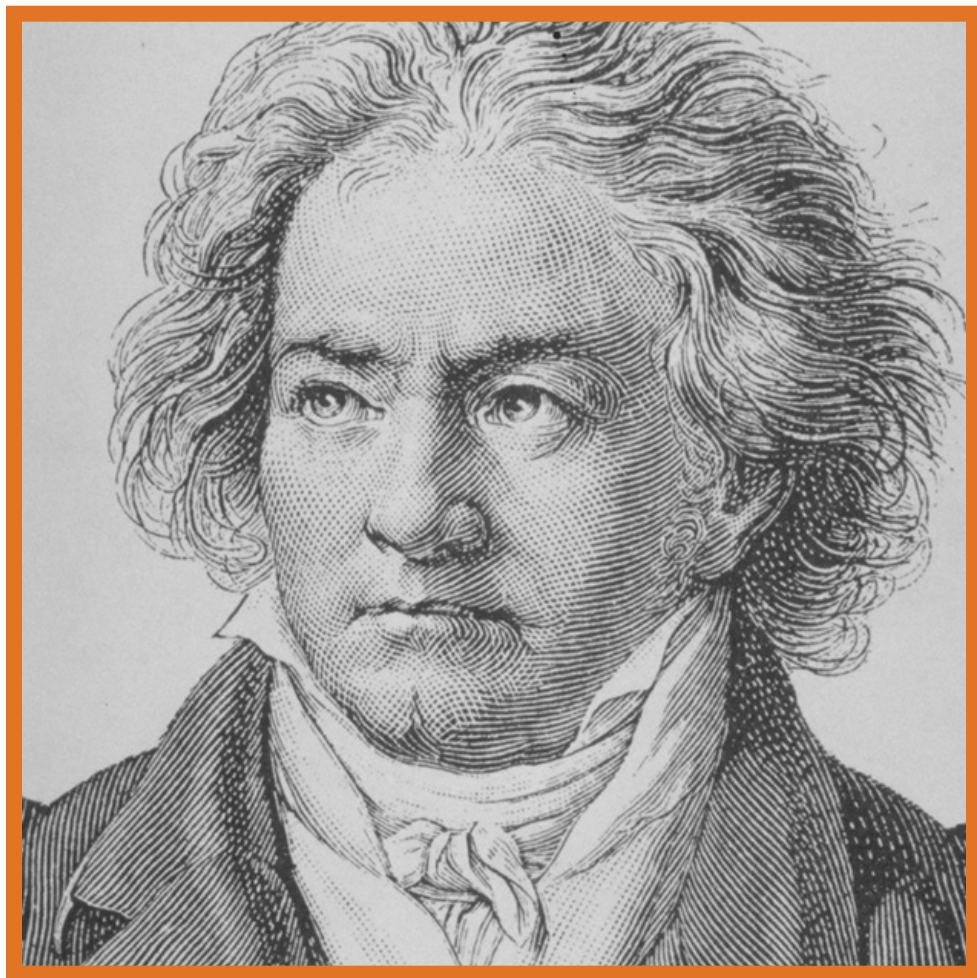
Franz Joseph Haydn

WALTZ FROM *DIE FLEDERMAUS*



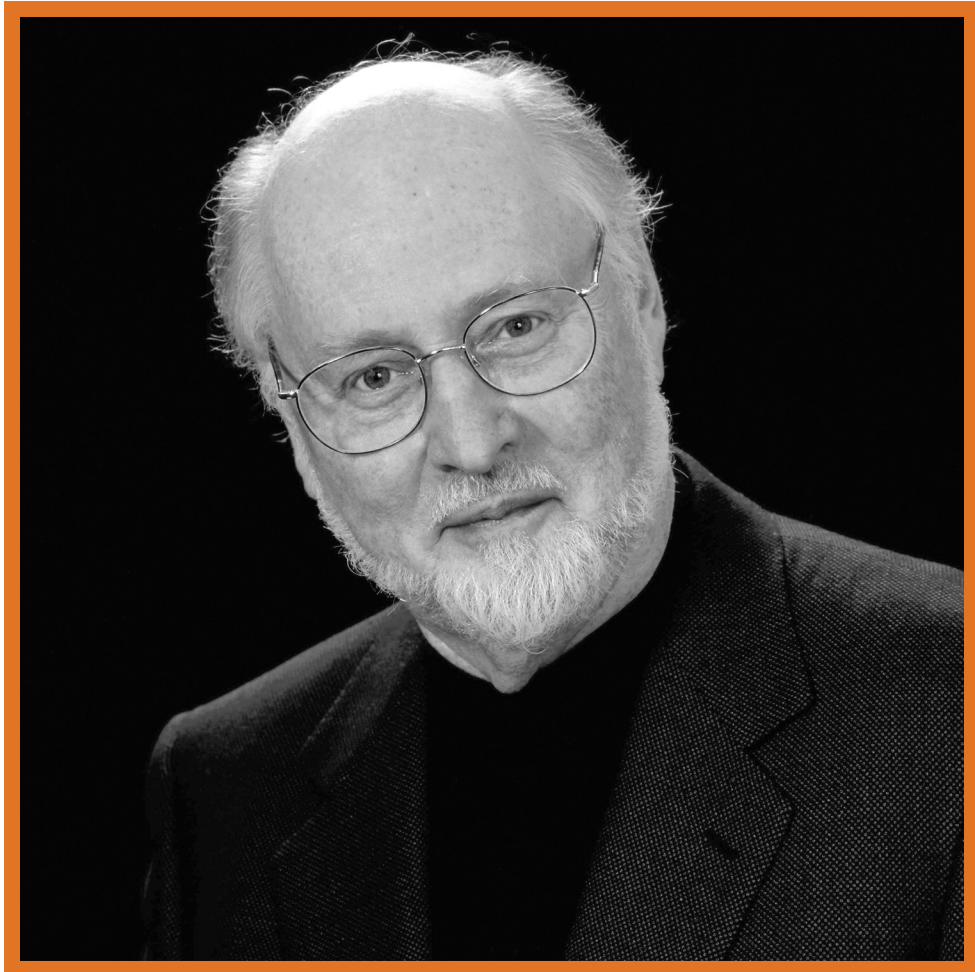
Johann Strauss II

SYMPHONY NO. 5



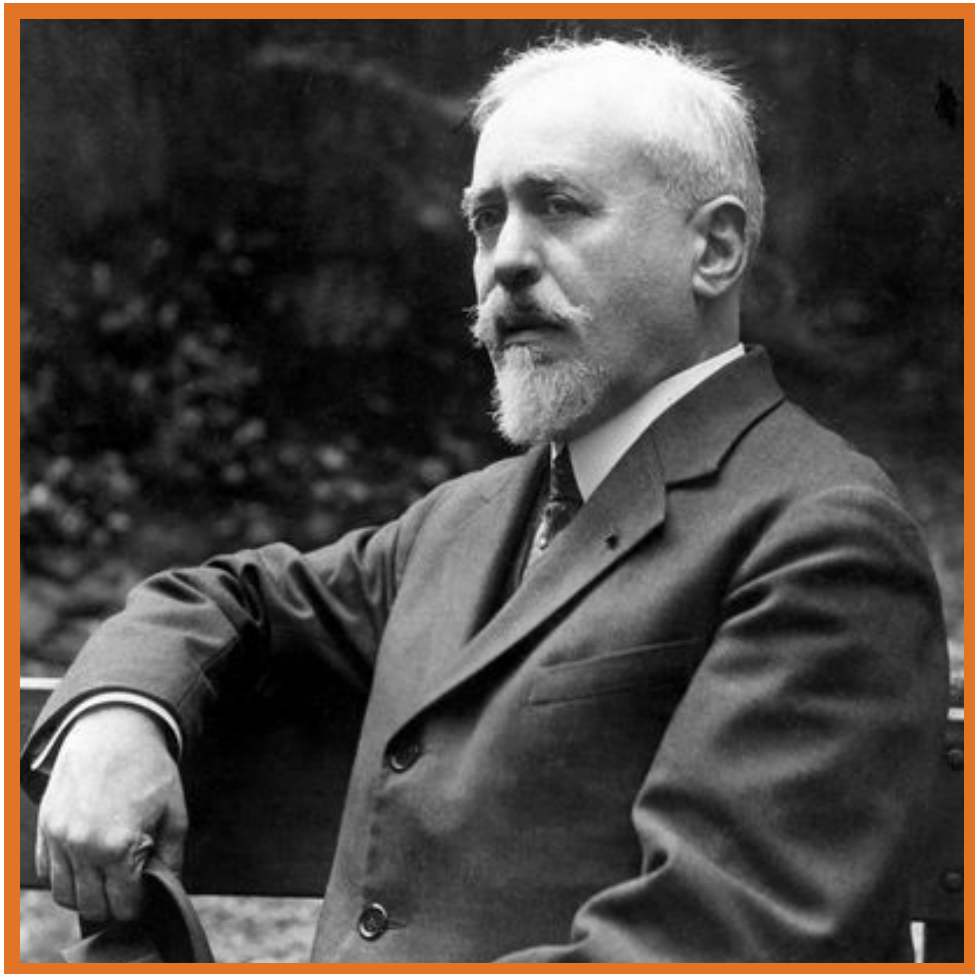
Ludwig van Beethoven

HAPPY BIRTHDAY VARIATIONS



John Williams

FANFARE FROM *LA PÉRI*



Paul Dukas

LESSON 2 Invitation to a Surprise Party

Students will create a birthday card for the Chicago Symphony Orchestra celebrating the important role that the orchestra plays in our community.

FEATURED REPERTOIRE

- 🎵 **Shostakovich** [*Festive Overture*](#)
- 🎵 **Haydn** [*Symphony No. 94 \(Surprise\), Mvt. 2*](#)
- 🎵 **Strauss** [*Waltz from Die Fledermaus*](#)
- 🎵 **Dukas** [*Fanfare from La Péri*](#)
- 🎵 **Williams** [*Happy Birthday Variations*](#)
- 🎵 **Beethoven** [*Symphony No. 5, Mvt. 4*](#)

OBJECTIVES

Students will be able to:

- Describe the key ideas and details in an invitation.
- Differentiate between a neighborhood and community.
- Define what an orchestra is and the roles of its members, including the conductor.
- Identify the important role of arts organizations within a community.
- Identify the families of instruments in an orchestra.

ESSENTIAL QUESTIONS

- How do community organizations contribute to your community? Why is it important?
- Why is the CSO an important part of our community as Chicagoans? What does it give to our community as a whole?

EVALUATE

Successful achievement of this activity includes a rich discussion of the importance of community organizations in students' neighborhoods, as well as the importance of the CSO as a member of the Chicago community. By examining students' birthday cards created for members of the CSO, teachers will see the extent to which students understand and value the role of community organizations.

KEY VOCABULARY

- **Neighborhood:** A place where people live, work and play
- **Community:** A group of people living in the same place or having a particular characteristic in common
- **Quasquicentennial:** 125th anniversary or birthday
- **Instrument families:** Strings, woodwinds, brass, percussion
- **Orchestra:** A group of musicians, especially one combining instruments in the string, woodwind, brass and percussion families, led by a conductor

MATERIALS

- *John Williams Happy Birthday Variations* **listening map**
- **Map** of Chicago neighborhoods
- **Birthday Card** template
- CSO concert **invitation**
- Musical **recordings** of the featured repertoire listed above
- **Sound system** for playing musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)


Introduction

1. Share the special invitation from the CSO for the *Surprise Party* concert celebrating the orchestra's 125th anniversary season. See page 24.
2. Lead a discussion about the elements of an invitation—who, what, where, when, why.
3. Ask students what they might hear at a concert celebrating the CSO's 125th (quasquicentennial) birthday.
 - If students guess "Happy Birthday," tell them they are correct!
 - Listen to *Happy Birthday Variations* by John Williams.
 - **Follow the listening map** to highlight the instrument families in the orchestra on page 25.
 - Using the listening map, **discuss** with students how each instrument family creates a whole, beautiful, orchestral sound.
 - **Define** what an orchestra is for students and **explain** the role of the conductor.

TEACHING STEPS

Part I.

1. **Lead** students in a discussion to define the words "community" and "neighborhood."
2. **Project** the map of Chicago (see page 30).
 - a. **Ask** students to find their house on the map of Chicago, and then circle the neighborhood or community where they live.

- 
- b. **Ask** students to find the neighborhood or community where the CSO “lives” and circle the neighborhood.
- c. **Ask** students if they can identify or draw famous Chicago landmarks on the map.
3. **Emphasize** that people often work together and help each other in a community.
See Extension A for a related reading activity.
4. **Challenge** students to think of ways they could help their community (*class, school, neighborhood*).
- a. Have students **write or draw** their ideas on a sheet of paper.
- b. Have students **share** their ideas within a small group or with the whole class.
See Extension B for more activities.
5. **Tell** students that organizations can also help the community. Divide the class into small groups or pairs. Display or write the following questions on the board and instruct students to **interview** each other:
- a. *What is an important organization in the community in which you live?*
- b. *Why is it important?*
- c. *Why is the CSO an important part of our community as Chicagoans?*
- d. *What does the CSO give to our community?*
- When finished, have students share their interview results with the rest of the class.
Use Extension C as another in-class activity or homework assignment.

Part II

7. **Lead** students in a discussion using the following prompts:
- a. What do we like to give people or organizations to celebrate their birthday or anniversary?
- b. Why is giving a birthday card important?

8. As students **listen** to the musical excerpts for this concert, they will **create** a birthday card for the orchestra. See page 26–27.

Each birthday card should include:

- A birthday greeting to the orchestra
- Why the orchestra is important to our community
- What excites them most about attending the concert
Is it the music? A certain instrument family? Being in Orchestra Hall?
- What piece of music they are most excited to hear and why
What is it about the music that excites you?


Teachers! Your students are invited to share their birthday cards with our musicians onstage at the Surprise Party Concert. Please submit photos or scans of student cards to Katy Clusen at clusenk@cso.org by November 4, 2015. If selected, your student will read their card onstage during the concert as a surprise for our musicians. More details will be shared about rehearsals after the selection process concludes.

Assessment

- **Observe** students in interviewing activity in Part I, Step 6 of the lesson.
- **Examine** students' birthday cards in Part II, Step 8 of the lesson.

Extensions

- A. Read the story *Humphrey the Lost Whale: A True Story*, by Wendy Tokuda (Scott Foresman, 1992).
1. After the story, **discuss** how the people came together for a common purpose. They formed a community of people who cared about helping this whale—people from the neighborhoods, scientists and whale watchers, people with many different talents. They worked together and grew to care for each other, too.
 2. **Redefine** a community as: a group of people who come together for a common purpose. They do not need to live near each other.
 3. **Challenge** the students to think of other communities of people who work together for a common purpose (e.g., families, classes, faith organizations, sports teams, hunger-awareness groups, environmental organizations, animal-rights groups, etc.).

- 
4. **Tell** the students that a person can be a member of many different communities at the same time. **Ask** them to name the communities to which they belong.
- B.** Have students **trace their hand**. On each finger, have students write or draw a way they can help a community to which they belong.
- C.** Have students **write** a newspaper article that uses the interview questions and answers from Part I, Step 6.

Common Core Anchor Standards:

CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively

CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing

CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others

National Core Arts Standards:

Anchor Standard 7: Perceive and analyze artistic work

Kindergarten MU:Re7.1.K

With guidance, list personal interests and experiences and demonstrate why they prefer some music selections over others.

1st Grade MU:Re7.1.1

With limited guidance, identify and demonstrate how personal interests and experiences influence musical selection for specific purposes.

2nd Grade MU:Re7.1.2

Explain and demonstrate how personal interests and experiences influence musical selection for specific purposes.

3rd Grade MU:Re7.1.3

Demonstrate and describe how selected music connects to and is influenced by specific interests, experiences, or purposes.

(National Core Arts Standards continued)

Anchor Standard 11: Relate ideas and works with societal, cultural and historical context to deepen understanding.

Kindergarten MU:Cn11.0.K

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

1st Grade MU:Cn11.0.1

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

2nd Grade MU:Cn11.0.2

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

3rd Grade MU:Cn11.0.3

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Shhh...don't tell!
You are cordially invited to attend a

SURPRISE PARTY!

A concert celebration for the 125th birthday of the

Chicago Symphony Orchestra

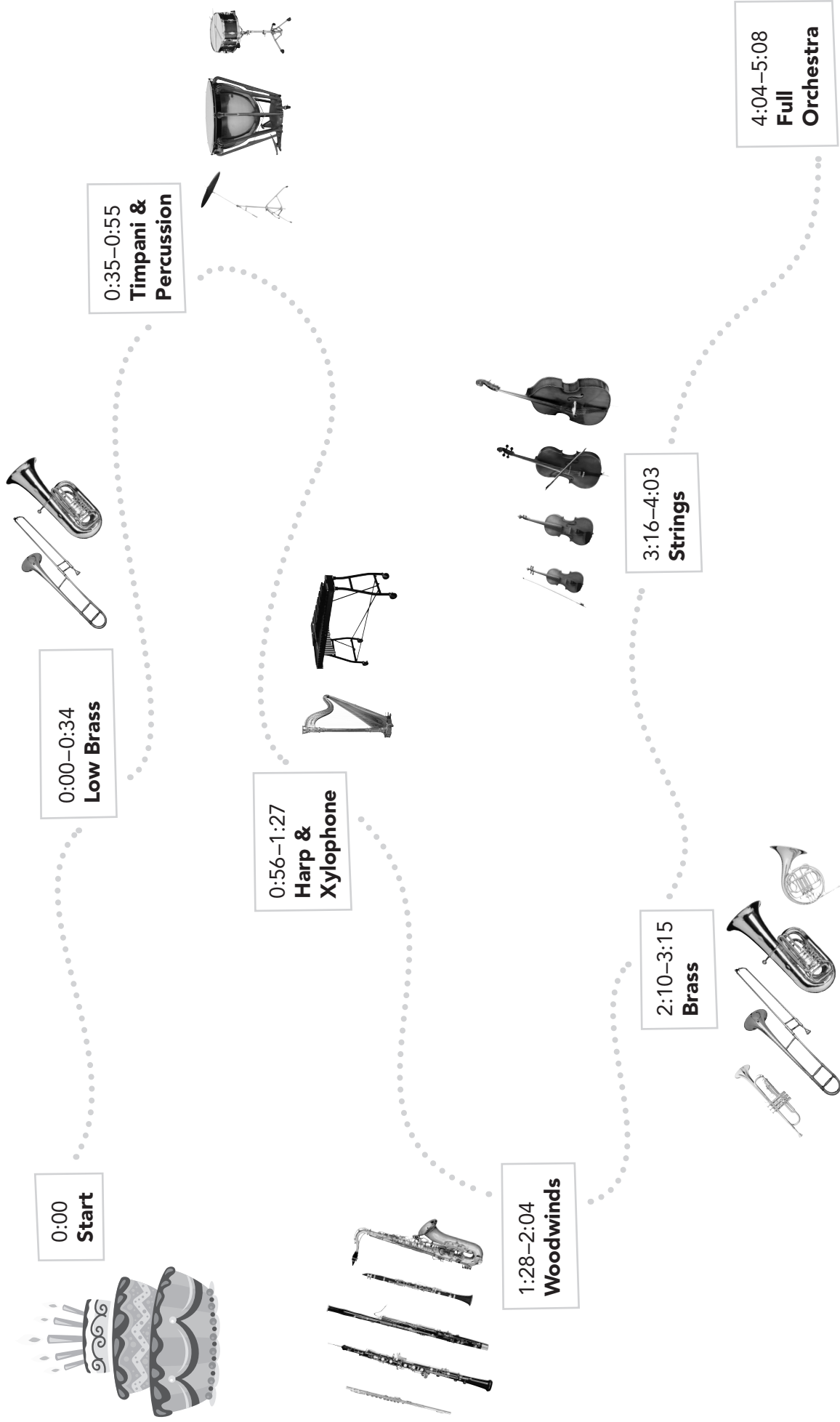
Please keep this big surprise a secret!
November 20, 2015

Orchestra Hall | 220 South Michigan Avenue | Chicago, Illinois 60604

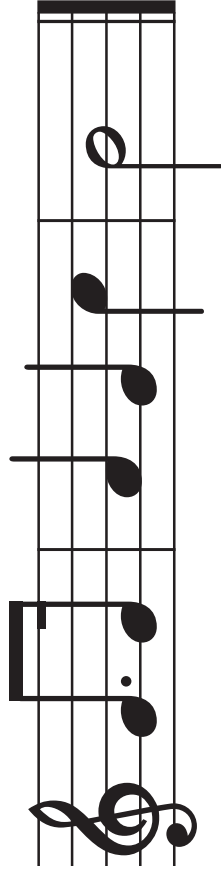
Please RSVP by November 1, 2015

Name: _____

John Williams *Happy Birthday* Variations Listening Map

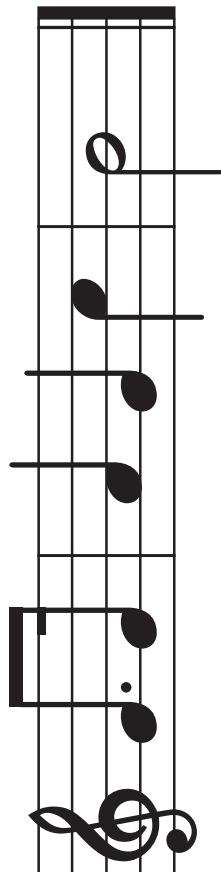


HAPPY BIRTHDAY



Hap-py birth-day to you

HAPPY BIRTHDAY



Hap-py birth-day to you

Happy Birthday to the
Chicago Symphony Orchestra

Happy Birthday to the
Chicago Symphony Orchestra

Name: _____ Date: _____

SURPRISE PARTY Post-Concert Reflection

My class went to the Surprise Party concert and heard the Chicago Symphony Orchestra perform.

I remember hearing or seeing these three things:

1. _____
2. _____
3. _____

This is something I learned at the concert that I didn't know before:

I would like to know more about:

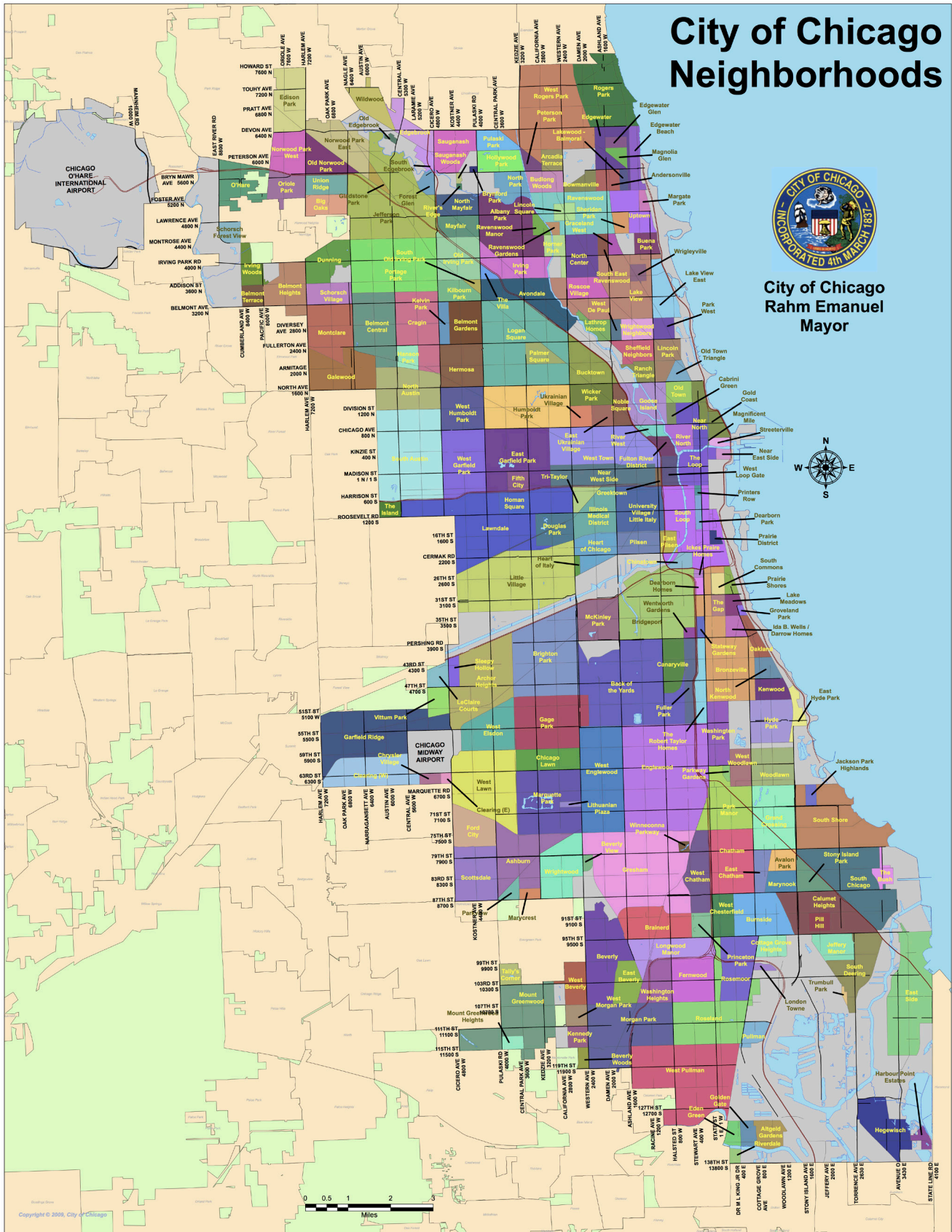
If I could ask a Chicago Symphony Orchestra musician one thing, I would ask:

Write or draw something special that you heard or saw at the Surprise Party concert.

City of Chicago Neighborhoods



City of Chicago
Rahm Emanuel
 Mayor



SURPRISE PARTY Composer History

DMITRI SHOSTAKOVICH In 1918, when Dmitri Shostakovich was just 12 years old, he wrote a funeral march to honor two soldiers who had died during the Russian Civil War. By the age of 19, he had completed his first symphony. For many years Shostakovich wrote music that was well received by audiences; however, in 1936 he got into trouble with the leader of the Soviet Union, Joseph Stalin, by writing an opera called *Lady Macbeth of Mtsensk*. Shostakovich now had to compose “safe” music in order to stay out of jail. *Festive Overture* is one such piece of music.

The story behind the creation of the *Festive Overture*, as related by Shostakovich’s friend Lev Lebedinsky, describes a day in the fall of 1954 when he was hanging out at the composer’s apartment, and they were visited by a conductor from the Bolshoi Theater Orchestra, requesting a new work to celebrate the October Revolution at a concert that was in three days.

Lebedinsky sat down next to Shostakovich as he began to compose. Lebedinsky relates:

“The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down.”

The result of his quick work is a piece that contains a lively tempo and a memorable melody.

FRANZ JOSEPH HAYDN For composer Franz Joseph Haydn, writing and playing around with music is what he enjoyed most. Whether “painting a picture” with his music or writing a musical joke, Haydn had fun finding new ways to create music. Haydn especially liked to write symphonies—he enjoyed it so much that he wrote 104 in his lifetime! This feat made him known as the “father of the symphony.”

Born in Austria in 1736, Haydn was the most famous composer of his time. After completing school, he got a job with the Esterházy family. Haydn composed symphonies, operas, string quartets and other music for performance for this rich and powerful family.

Haydn also sold his compositions to music publishers, making him and his music known all over Europe. When he died at the age of 77, Haydn was one of the most celebrated composers in Europe.

JOHANN STRAUSS II was born in 1825 to a father who was a highly famous musician. In fact, his father decided that Johann would not be a musician, but would instead be a banker. Fortunately, Johann’s mother encouraged him to pursue music and secretly helped him learn to play the violin.

At age 19, Johann Strauss Jr. started his own orchestra and conducted his first public concert. Soon everyone realized that the younger Strauss was a better musician than his father.

Strauss toured internationally with his orchestra, and everywhere he went he wrote music in honor of the places he had visited. Strauss is known for his many marches and waltzes, as well as operettas.

Strauss continued to have musical success at the end of his life, largely because his third wife Adele Deutsch encouraged his creative talents to flow. At the time of his death at age 73, Strauss was still composing his ballet *Aschenbrödel*.

PAUL DUKAS was born on October 1, 1865, in Paris, France. As a young child, Dukas did not show any musical talent, but at the age of 14, he began composing music while recovering from an illness. At the age of 16, he entered the Conservatoire de Paris where he studied with Claude Debussy. When Dukas became an adult, he also taught at the Conservatoire. As a composer, Dukas was very critical of his compositions, and actually destroyed many of his works after they were finished. After 1912, Dukas stopped publishing his compositions, except for a piece he wrote in memory of his former teacher Claude Debussy. His most famous surviving piece of work is *The Sorcerer's Apprentice*, which was featured in Disney's *Fantasia*.

JOHN WILLIAMS moved to Los Angeles to work as a film studio orchestrator after graduating from The Juilliard School. Even though John Williams is one of the most famous composers in the world, he originally wanted to be a concert pianist. After hearing other piano students at Juilliard, he thought, "if that's the competition, I think I better be a composer!" In 1965, Williams composed the theme for the television series *Lost in Space* and years later he created some of the best music for film, including, *E.T. the Extra-Terrestrial*. John Williams has conducted orchestras all over the world, and in May of 2012 he conducted the Chicago Symphony Orchestra and the Chicago Symphony Chorus for the soundtrack to the movie *Lincoln*. In his variations on *Happy Birthday*, Williams celebrates each family of instruments in the orchestra.

LUDWIG VAN BEETHOVEN was born in Bonn, Germany in 1770. His father, who was also a musician, was his first teacher. As a boy, Beethoven became a traveling performer, and soon he was supporting his entire family.

By the time he was in his early twenties, Beethoven moved to Vienna where he lived for the rest of his life. Beethoven was a crucial figure in the transition between Classical and Romantic eras and was one of the first European composers to make a living without being employed by the church or nobility.

Known originally as a brilliant pianist, Beethoven realized around the age of 30 that he was going deaf. Although he could no longer hear, he could still compose music, and in fact, composed some of his best music after he became deaf.

Beethoven is known as one of the world's greatest musical geniuses. He is famous for his nine symphonies, and his Symphony No. 5 is one of the most recognizable pieces of music ever written.

SIR WILLIAM WALTON, born in 1902, was an English composer who wrote classical music for sixty years in several genres and styles ranging from film scores to operas. As a young boy William Walton was recognized for his musical talents. He took lessons playing the piano and violin, but didn't master either of those instruments. As a member of his father's choir, he found much more success as a singer. At the age of sixteen, Walton became one of the youngest undergraduates at Christ Church Cathedral School in Oxford. Walton excelled in his musical studies, but was unable to pass his examines in Greek and algebra, which were required for graduation. Without a degree or any firm plans, Walton ended up living with the Sitwell siblings. Edith Sitwell's patronage allowed Walton to experience quite a few musical successes.

By the 1930's Walton and the Sitwells parted ways. It was during this time that he wrote one of his most famous pieces the First Symphony. The performance of this piece by the BBC Symphony Orchestra gave him international recognition.

During the Second World War, Walton composed music for wartime propaganda films. During this time he also wrote a comedy overture, *Scapino*, for the fiftieth anniversary of the Chicago Symphony Orchestra. In 1947 he wrote a Fanfare for a Great Occasion.

In 1948 William Walton married Susan Gil Passo. From the beginning of their marriage, the couple spent half the year on the Italian island of Ischia, and by the mid-1950s they lived there permanently.

Walton's legacy has lived on through the Walton Trust, which has run arts education projects, promoted British music and held annual summer masterclasses on Ischia for gifted young musicians.

LEONARD BERNSTEIN was born in Lawrence Massachusetts in 1918 and grew up in the Boston area. His father sold wigs and wanted his son to help with the business, but when Bernstein wrote the class song for his high school graduation, it soon became clear that he would not be a wig salesman. Bernstein went on to attend Harvard University and majored in music.

When Bernstein was only twenty-five years old, he got his big break as the assistant conductor for the New York Philharmonic. One evening, Bernstein was asked to step in and conduct a concert in Carnegie Hall. This concert was broadcast live over the radio and the audience in the hall loved him. The next day the headlines in the newspapers all over America were celebrating him and his outstanding debut!

Bernstein went on to be named the music director of the New York Philharmonic and became the first American to hold that title at a major American orchestra. Bernstein used television, which was a new way to be entertained at home, to bring the orchestra to a wide audience through his "Young People's Concerts."

In addition to conducting, Bernstein loved to compose for musical theater. The piece, "Mambo" is from his musical "West Side Story."

MIKHAIL GLINKA was born in 1804 in Novospasskoye, Russia. He was the first Russian composer to win international attention and is known as the founder of the Russian nationalist school. This school of music is identifiable in terms of national origin. Glinka became interested in music around the age of 10 or 11 after hearing his uncle's private orchestra. His interest in music led him to take piano lessons with the Irish pianist and composer John Field. Glinka worked for four years as a civil servant, but that work did not suit him, and he soon found himself studying music in Italy, focusing on the Italian composers, Bellini and Donizetti. Being homesick while in Italy, eventually led him to the idea to write music that had a Russian national sound.

For six months, Glinka seriously studied music in Berlin, but upon the death of his father, he was called to come back home. After returning to Russia, Glinka married and found fame by writing an opera entitled Ivan Susanin. In 1842 his second opera, *Ruslan and Lyudmila*, was produced. Unfortunately this opera was not well received by audiences.

Feeling rejected and suffering the loss of a broken marriage, Glinka left Russia for Paris and then Spain and then back to Paris again. In these places he composed and thrived until the outbreak of the Crimean War in 1854 forced him to return to Russia.

Although Glinka did not produce a wealth of musical compositions, he laid the foundation for future Russian composers and the highly identifiable sound of Russian national music.

BÉLA BARTÓK is considered one of the greatest composers of the 20th century, but he was also interested in the folk music of his native country, Hungary. He and Zoltán Kodály traveled throughout Hungary and other neighboring countries recording thousands of songs. Bartók then used this music in his own compositions.

The Concerto for Orchestra is a five-movement musical work for orchestra composed in 1943. It is one of his best-known, most popular works. It was premiered on December 1, 1944, in Symphony Hall, Boston, by the Boston Symphony Orchestra conducted by Serge Koussevitzky. Although concertos usually feature a solo instrument with orchestral accompaniment, Bartók said that he called the piece a concerto rather than a symphony because of the way each section of instruments is featured in a virtuosic way.

Bartók's music was not well known during his lifetime, but since his death he has become one of the most well-known composers of the 20th century.



Additional resources about Surprise Party

Books:

Good Night Chicago

Written by Adam Gamble, Illustrated by Joe Veno

The Story of the Orchestra

Written by Robert Levine, Illustrated by Meredith Hamilton

Happy Birthday to You!

By Dr. Seuss

The Night Before My Birthday

Written by Natasah Wing, Illustrated by Amy Wummer

My Neighborhood: Places and Faces

Written by Lisa Bullard, Illustrated by Brandon Reibelng

On the Town: A Community Adventure

By Judith Caseley



Acknowledgments

The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:

Ellen Oberto, *General music teacher, Dewitt Clinton Elementary School, Chicago Public Schools*

Heidi Jo Stirling, *General music teacher, Hannah G. Solomon Elementary School, Chicago Public Schools*

Project team:

Jon Weber, *Director of Learning Programs*

Katy Clusen, *Coordinator of Learning Programs*

Alyssa Crance, *Coordinator of School and Family Programs*

Emma Bilyk, *Senior Designer*

Ellen Purtell, *Relationship Marketing Assistant*

Special thanks to:

Alastair Willis

© 2015 The Negaunee Music Institute at the Chicago Symphony Orchestra

—

The CSO thanks John Hart and Carol Prins for their support of our family concerts.

CSO School concerts receive additional generous support from Abbott Fund, Milne Family Foundation, and Michael and Linda Simon.

Adventures in Music, a project of the League of the Chicago Symphony Orchestra Association, is generously sponsored by an anonymous donor.