



CONCERT REPERTOIRE RESOURCE GUIDE

QUAD CITY SYMPHONY ORCHESTRA

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CONTENTS

Message from Benjamin Klemme, Symphony Day <i>Storyteller</i>	3
Symphony Day Description	4
“Orchestral Storytelling” Program Overview	5
Repertoire Resource Guides	
William Kraft: A Simple Introduction to the Orchestra	6
Leonard Bernstein: Overture to <i>Candide</i>	9
Sergei Prokofiev: The Montagues and Capulets, from <i>Romeo and Juliet</i>	12
Georges Bizet: March of the Toreadors, from <i>Carmen</i>	15
Manuel de Falla: Final Dance, from <i>The Three-Cornered Hat</i>	18
Bibliography and Selected Resources	21
Education Engagement Programs of the Quad City Symphony Orchestra	23

MESSAGE FROM BENJAMIN KLEMME, SYMPHONY DAY *Storyteller*

Dear Educator,

I am delighted to partner with you for this year's Symphony Day concert: "Orchestral Storytelling." Having first participated in Symphony Day as a fourth-grade audience member, then as a Youth Symphony Orchestra performer, and now as its conductor, I am keenly aware of this event's artistic and educational legacy, and am committed to giving your students a meaningful musical experience that they will remember for years to come.



This year's Symphony Day event is designed to explore how composers use musical devices and techniques to tell stories and convey elements of drama. How does music introduce characters, represent a setting, and illustrate incidents of plot? Just as individual authors demonstrate unique approaches to storytelling, so do composers, and this year's program will highlight the music of composers who possessed extraordinary abilities to evoke people, places, and events with sound.

The following information and resources are intended to help familiarize your students with the music that will be performed on Symphony Day, and to prepare them for their concert experience at the Adler Theatre. You will notice that some of the information is intended specifically for you, in other places the language is purposefully written in such a way as to preview how information will be delivered throughout the concert. Plans for classroom activities have been included for each of the five Symphony Day pieces; I hope you will consider making use of them as they are, or teaching them with adjustments in your classroom to meet the unique needs of the students at your school. As you know, the more familiar our listeners are with the music we are preparing to share with them, the more lasting their learning will be.

I invite you to contact me by email or telephone should you have any questions about the following materials, or about Symphony Day in general. Each year we strive to build upon the successes of past Symphony Days, and find new ways of communicating as effectively as possible with you and your students. I hope you will share ideas you have for making next year's event an even greater success; opportunities to share feedback will be presented to you following the performance. Thank you for your partnership in this important event. I look forward to working with you and your students.

Musically Yours,

Benjamin Klemme

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DESCRIPTION

Symphony Day is a pillar of the Quad City Symphony Orchestra's nationally recognized music education program. Since its inception in 1988, over 150,000 young people have attended the event. Every year on Symphony Day, nearly 6,000 fourth- and fifth-grade students travel to Davenport's Adler Theatre to experience a live orchestra performance. These students represent approximately 30 school districts and nearly 200 public, private and home-study classrooms within a 45-mile radius of the Quad Cities.

The event introduces students to the symphony orchestra and classical music through an engaging program performed by the Quad City Youth Symphony Orchestra. The instruments and sections of the orchestra are featured throughout the performance, and the conductor's engaging commentary is intended to draw each listener's focus to the music and the musicians. The youth orchestra members—who are only a few years older than their audience members—serve as positive musical role models for the elementary school students in attendance.

The program is carefully designed to enrich the elementary school general music experience for ten and eleven-year-old students, and incorporates fourth- and fifth-grade National Core Arts Standards. In advance of the Symphony Day performances, each partnering classroom music teacher is provided a resource guide to help familiarize his/her students with the music they will experience during the concert. This guide contains recordings of the Symphony Day repertoire, as well as information about the music, composers, orchestra, performers, theatre, and experience. Additionally, it offers adaptable plans of classroom activities for use by general music teachers. Symphony Day is offered at no cost to partnering schools.

THE PERFORMERS

The Quad City Symphony Youth Ensembles (QCSYEs) program is comprised of five performance groups (four youth orchestras and a youth choir) for students in grades two through twelve. Under the direction of the outstanding QCSYEs conducting staff, members have the opportunity to perform great orchestral and choral repertoire with the most talented young musicians in the area, and learn from rehearsals and coaching sessions with professional musicians from throughout the region. Ensemble members come from the greater Quad Cities, as well as other communities in southeast Iowa and northwest Illinois.

The Youth Symphony Orchestra (YSO) was founded in 1958 as a training ensemble for school-aged musicians. YSO, a full symphony orchestra comprised of approximately 90 members, is now the most advanced of the four QCSYEs orchestras, and is under the direction of Music Director Benjamin Klemme. Students perform several times throughout the year in a variety of rewarding performance settings, including a Side-by-Side concert with the Quad City Symphony Orchestra. Current YSO membership consists of students between eighth and twelfth grade.

THE CONCERT HALL

The Adler Theatre is a 2,400-seat performing arts center that opened as the RKO Orpheum on November 25, 1931. The Art Deco style theater was designed by A.S. Graven of Chicago. Henry Dreyfuss of New York City designed the interior. Restoration of the old RKO Orpheum began in 1981, and was renamed the Adler after newspaper publishers E.P. Adler and his son Philip. Renovations, which included increasing the size of the stage, took place in 2005 and 2006. The theater is home to the Quad City Symphony Orchestra and hosts Broadway touring companies and other productions and performances.



PROGRAM OVERVIEW

This year, Symphony Day will feature a program that likens a composer's use of fundamental musical components to a storyteller's ability to bring characters, places, and plots to life with words. Through the exploration of the musical selections listed below, students will begin to understand how musical components interact with one another to express complex ideas and emotions.

Composers and Titles

WILLIAM KRAFT: A Simple Introduction to the Orchestra

LEONARD BERNSTEIN: Overture to *Candide*

SERGEI PROKOFIEV: The Montagues and Capulets, from *Romeo and Juliet*

GEORGES BIZET: March of the Toreadors, from *Carmen*

MANUEL DE FALLA: Final Dance, from *The Three-Cornered Hat*

Symphony Day concerts are presented using an interactive, theatrical format that will invite audience members to engage with the music in aural, visual, and kinesthetic ways. Your students are certain to leave the concert hall with many stories to tell!





WILLIAM KRAFT (b. 1923): **A Simple Introduction to the Orchestra**

COMPOSER BIOGRAPHY

William Kraft has had a long and active career as composer, conductor, percussionist, and teacher. In the summer of 2002, he retired as chairman of the composition department and holder of the Corwin Chair at the University of California, Santa Barbara. From 1981-1985, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Mr. Kraft had previously been a performing member of the Los Angeles Philharmonic for 26 years—8 years as percussionist, and the last 18 as Principal Timpanist. He also served the Philharmonic as assistant conductor, and, thereafter, made frequent appearances as guest conductor. Mr. Kraft's award-winning compositions have been performed by orchestras throughout the United States and around the world, including in Europe, Japan, Korea, China, Australia, Israel, and the former Soviet Union. Mr. Kraft received his bachelor's degree *cum laude* (1951) and his master's degree (1954) from Columbia University.

Adapted from: Theodore Presser Company, s. v. "William Kraft", accessed November 20, 2014, <http://www.presser.com/composer/kraft-william/>.

WILLIAM KRAFT FAST FACTS

- In addition to being a professional composer, William Kraft was a professional percussionist and conductor with the Los Angeles Philharmonic.
- William Kraft is a living American composer whose career has been marked by a dedication to teaching composition.

***A SIMPLE INTRODUCTION TO THE ORCHESTRA* FAST FACTS**

- *A Simple Introduction to the Orchestra* is based on the French nursery melody "Frère Jacques."
- *A Simple Introduction to the Orchestra* introduces listeners to every instrument in the symphony orchestra; each instrument takes a turn performing the familiar melody in a unique style.
- The Los Angeles Philharmonic, the orchestra for whom Kraft worked as percussionist, timpanist, and assistant conductor, commissioned *A Simple Introduction to the Orchestra*.

DRAMATIC MUSICAL ELEMENT: CAST OF CHARACTERS

A cast is a group of actors who portray the characters in a story.

One of the most important aspects of any story is its cast of characters. Who is involved in the drama? What are the qualities of each character? Will we get to know certain characters better than others as the story unfolds? In music, composers often assign a particular musical trait to each character so that the audience knows who is involved in the story at any given moment. Sometimes listeners are led to associate a character with a specific instrument or a repeated melody. With *A Simple Introduction to the Orchestra*, Symphony Day audience members will be introduced to all the “characters” (or instruments) of the orchestra!

CLASSROOM ACTIVITY #1: *Melody in Canon*

National Core Arts Standards MU:Pr6.1.4a, MU:Re7.2.4a

Objective: The students will be able to define the terms “melody” and “canon,” and sing the traditional French song, “Frère Jacques,” in a round.

Materials: piano/keyboard (or a recording of “Frère Jacques” with playback device); Orff keyboard instruments and mallets (or unpitched drums such as bongos or congas)

Process:

1. Write the word “melody” on the board and ask the students to define the musical term using their own words. After they have done so, share the following definition: a melody is a series of notes (each having a definite length) that comprise a distinguishable tune.
2. Teach the students to sing the melody and French lyrics to “Frère Jacques.”



3. Share and sing the English version of the lyrics with the students:
*“Are you sleeping? Are you sleeping,
Brother John? Brother John?
Morning bells are ringing.
Morning bells are ringing.
Ding, ding, dong.
Ding, ding, dong.”*
4. Teach the students the definition of the musical term “canon”: two or more voices perform the same melody in succession.

5. Divide the class into two groups and sing “Frère Jacques” as a canon. Group #2 should begin singing when Group #1 arrives at measure three. Both groups should sing the melody (at least) two times.
6. If Orff keyboard instruments are available, ask individuals to softly provide a steady quarter-note pulse on tonic alone, or alternating between tonic and dominant. If you do not have access to keyboard instruments, you may wish to ask individuals to do the same using bongos or congas.
7. Optional Divide the class into three groups and sing “Frère Jacques” as a canon. Group #2 should begin singing when Group #1 arrives at measure three; Group 3 should begin singing when Group #2 arrives at measure three. All groups should sing the melody (at least) three times.
8. Review the following terms and their definitions: melody, canon

CLASSROOM ACTIVITY #2: *The “Characters” of the Orchestra*

Objective: The students will be able to identify and describe the orchestra’s four instrumental families, and the individual instruments that belong to each.

Materials: pictures of the orchestral instrument families; internet connection and mode of projection

Process:

1. Ask volunteers from among the students to name the four instrumental families of the orchestra (woodwind, brass, percussion, and string).
2. For each family in turn, show a picture of the family (or of the individual instruments) and ask the students to:
 - Name the instruments that comprise the family
 - Describe: 1) characteristics that instruments of that family share, and 2) characteristics that make certain instruments unique among the members of its family
 - Raise their hand if they have begun learning to play one of the instruments in that family; ask a volunteer who has done so to describe how sound is produced on his/her instrument
 - Project the corresponding instrument family video demonstration from the list below:
 - Woodwind, <http://www.youtube.com/watch?v=KEuMm8sSkA>
 - Brass, <http://www.youtube.com/watch?v=yEoaSxziNdY>
 - Percussion, <http://www.youtube.com/watch?v=xGKpngesISI>
 - String, http://www.youtube.com/watch?v=MP2_6OLummA
3. Display a diagram of the orchestra and show where in the orchestra each family is typically situated.



LEONARD BERNSTEIN (1918-1990): Overture to *Candide*

Listening Link: <http://www.youtube.com/watch?v=6ZPF5mPipXU>

COMPOSER BIOGRAPHY

Composer, conductor, pianist, teacher, thinker, and adventurous spirit, Leonard Bernstein (1918-1990) transformed the way Americans and people everywhere hear and appreciate music. Bernstein's successes as a composer ranged from the Broadway stage *West Side Story*, *On the Town*, *Wonderful Town*, and *Candide* to concert halls all over the world, where his orchestral and choral music continues to thrive. His major concert works include three symphonies, as well as countless works for the stage and screen.

As a conductor, Bernstein was a dynamic presence on the podiums of the world's greatest orchestras for almost half a century, building a legacy that endures and continues to grow through a catalogue of over 500 recordings and filmed performances. Bernstein became Music Director of the New York Philharmonic in 1958, a position he held until 1969. Among the world's great orchestras, Bernstein also enjoyed special relationships with the Israel Philharmonic and Vienna Philharmonic, both of which he conducted extensively in live performances and recordings. He won eleven Emmy Awards for his celebrated television work, including the Emmy award-winning Young People's Concerts series with the New York Philharmonic.

As teacher and performer, he played an active role with the Tanglewood Festival from its founding in 1940 till his death, as well as with the Los Angeles Philharmonic Institute and Pacific Music Festival (both of which he helped found) and the Schleswig Holstein Music Festival. Bernstein died on October 14, 1990.

Adapted from: Boosey & Hawkes Website, s. v. "Leonard Bernstein", accessed November 16, 2015, http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2730&type=BIOGRAPHY&title=Biography.

LEONARD BERNSTEIN FAST FACTS

- Leonard Bernstein enjoyed tremendous success not only as a composer, but also as a conductor, teacher, and advocate for the arts.
- Leonard Bernstein was a world-class pianist, often performing as soloist with his orchestras and conducting works from the keyboard.
- Maestro Bernstein's "Young People's Concerts" are lauded still today as being among the greatest introductions to classical music for audiences of all ages ever produced.

CANDIDE FAST FACTS

- *Candide* originally opened on Broadway as a musical in 1956. Bernstein later revised the piece, which is now considered a comic operetta (completed in 1989).

- *Candide* is based on the famous novella by Voltaire.
- The New York Philharmonic performed Overture to *Candide* without a conductor at the memorial concert for Leonard Bernstein in 1990.

DRAMATIC MUSICAL ELEMENT: SYNOPSIS

A synopsis is an outline of a story's plot.

Have you ever been asked to describe what your favorite movie is about? Maybe you have had to write a report about a book you read for school. If so, then you know what it is like to summarize a story. "Synopsis" is a term we use for a brief outline or summary of a story. It usually includes names of characters, a description of where the story takes places, and important events that occur throughout the story. Musical works written for the stage often begin with an overture, which sometimes include a sort of musical synopsis of the entire piece. Overture to *Candide* features musical highlights taken from throughout the entire operetta, and can be considered a brief preview or synopsis of the piece.

CLASSROOM ACTIVITY: *An Overture as a Musical Synopsis*

National Core Arts Standard MU:Pr4.2.3a

Objective: The students will be able to define the term "synopsis," and distinguish between the five main themes from Bernstein's Overture to *Candide*.

Materials: internet connection and mode of projection/playback; chalkboard/whiteboard/Smart board

Process:

1. Write the word "synopsis" on the board and ask the students to define the term using their own words. After they have done so, share the following definition: a synopsis is an outline of a story's plot.
2. Draw a chart on the board that has five columns labeled "A," "B," "C," "D," and "E." Write "Overture to *Candide*" at the top of the chart.
3. Introduce Leonard Bernstein's biographical information and details surrounding Overture to *Candide*. Explain that overtures are often a sort of synopsis for the larger works to which they belong.
4. Play the following musical excerpt from Bernstein's Overture to *Candide* (stop the recording at 39 seconds).
 - <http://www.youtube.com/watch?v=6ZPF5mPIpXU>
5. As they listen, ask the students to come up with a body motion that represents the music they hear. Lead a time of sharing during which individual students share and describe their representative motions. Write some of the words the students use in their verbal description in the corresponding column on the board chart.
6. Repeat items 4 and 5 using the following links for columns B through E:
 - <http://youtu.be/6ZPF5mPIpXU?t=39s> (column B; stop the recording at 1 minute, 06 seconds)
 - <http://youtu.be/6ZPF5mPIpXU?t=1m21s> (column C; stop recording at 2 minutes, 15 seconds)
 - <http://youtu.be/6ZPF5mPIpXU?t=3m23s> (column D; stop recording at 3 minutes, 44 seconds)

- <http://youtu.be/6ZPF5mPIpXU?t=3m43s> (column E; let recording play to the end)
7. Prepare the students to hear Overture to *Candide* in its entirety. Now that the five main themes of this musical synopsis have been identified, students can follow along with the full recording using the following listening map: A B C A B C D E. Consider choosing some of the students' movements and choreographing a "dance" to be performed along with the recording in its entirety.
 - <http://www.youtube.com/watch?v=6ZPF5mPIpXU>
 8. Review the following terms and their definitions: synopsis and overture.
 9. Review Leonard Bernstein's biographical details.



SERGEI PROKOFIEV (1891-1953): The Montagues and Capulets, from *Romeo and Juliet*

Listening Link: http://www.youtube.com/watch?v=pt_JUTAOoSA

COMPOSER BIOGRAPHY

Sergei Prokofiev was born in Sontzovka, Russia on April 23, 1891. His music studies began as a piano student of his mother, and his first composition was written at the age of seven. At age thirteen, he began lessons at the St. Petersburg Conservatory, where he studied piano with Anna Essipova, harmony and counterpoint with Anatol Liadov, orchestration with Nikolai Rimsky-Korsakov and conducting with Nikolai Tcherepnin. As a student he excelled at both piano and composition and he graduated from the Conservatory in 1914.

In part due to the turmoil of the Russian Revolution, Prokofiev moved to America in 1918; he would not return to Russia for seventeen years. In the early 1920s he married the Spanish-born singer, Lina Llubera, and established himself in Paris, composing between international tours as a pianist.

In 1936 Prokofiev made the fateful decision to return to the Soviet Union. With his initial sympathy for the goals of Soviet society, he felt that the composer ought to offer something directly relevant to the people, and he cast around for suitably Soviet subjects. Although a committee of Soviet censors rejected his massive Cantata for the 20th anniversary of the October Revolution, Prokofiev enjoyed considerable success as a composer of film scores, such as those he composed for *Lieutenant Kijé* (1934) and *Alexander Nevsky* (1938-39). For a few years he found renewed favor with a 1940 staging of his now-classic ballet *Romeo and Juliet*, completed four years earlier but in February 1948 his career came to a crashing halt when the 'Zhdanovshchina' that heralded a tightening of state control over cultural affairs condemned him, Shostakovich and several others as 'formalists.'

Prokofiev suffered a severe concussion in a fall in 1945, which resulted in permanent effects on his health; his precarious physical condition combined with political disfavor to make his last years unhappy ones, despite the championship of some courageous young musicians. He continued to compose right up to his death on March 5, 1953.

Adapted from: Boosey & Hawkes Website, s. v. "Serge Prokofiev", accessed November 16, 2015, <http://www.boosey.com/cr/composer/Serge+Prokofiev?type=BIOGRAPHY>.

SERGEI PROKOFIEV FAST FACTS

- Prokofiev was a leading composer in the Soviet Union during the twentieth century.
- In addition to his successful career as a composer, Prokofiev was a virtuoso pianist and often performed as soloist for performances of his five piano concertos.
- Many of Prokofiev's most celebrated pieces are works composed for dramatic performances of one genre or another, though he composed seven symphonies, five piano concertos, and two violin concertos.

ROMEO AND JULIET FAST FACTS

- Prokofiev composed the music for a ballet production of *Romeo and Juliet*, which was adapted from and based upon the play by William Shakespeare, in September 1935.
- Though orchestral performances of excerpts from the ballet were performed in 1938, the ballet was not produced in its entirety until 1940.
- *Romeo and Juliet* is composed for very large orchestra and includes 130 minutes of music.

DRAMATIC MUSICAL ELEMENT: SETTING

The setting is the place and time in which a story takes place.

Stories can take place anywhere in (or beyond) the world, and can occur in the past, present, or future. The time and place in which a story occurs is called the setting, which can also involve important feelings or ideas associated with the plot. In “The Montagues and Capulets” from Prokofiev’s *Romeo and Juliet*, Symphony Day audiences will get to explore the setting of Shakespeare’s famous tragedy, and consider how music is especially well suited to represent the ideas of love and conflict throughout the story.

CLASSROOM ACTIVITY: A “Formal” Setting

National Core Arts Standard MU:Pr4.2.4a

Objective: The students will be able to understand the concept of ABA form, and distinguish the “A” section from the “B” section of Prokofiev’s “The Montagues and Capulets,” from *Romeo and Juliet*.

Materials: internet connection and mode of projection/playback; chalkboard/whiteboard/Smart board; paper and drawing utensils for each student

Process:

1. Write the word “setting” on the board and discuss the term as it applies to a story. The setting is where and when a story takes place.
2. Write the word “form” on the board and ask the students to define the musical term using their own words. After they have done so, share the following definition: form is the structure of a piece of music.
3. Introduce Sergei Prokofiev’s biographical information and details surrounding “The Montagues and Capulets,” from *Romeo and Juliet*.
4. Play the following musical excerpt from “The Montagues and Capulets” (stop the recording at 3 minutes and 22 seconds). Ask the students to draw a picture on one side of a piece of paper of the setting they imagine as they listen to this “A” section of the piece. They may also write musical or non-musical terms that describe what they hear.
 - http://www.youtube.com/watch?v=pr_JUTAOoSA
5. Lead a time of sharing during which individual students share and describe their pictures.
6. Now allow the recording of “The Montagues and Capulets” to continue. Ask the students to draw another picture to represent this different setting they hear (on the other side of the piece of paper) as they listen to the “B” section of the piece (stop the recording at 4 minutes and 28 seconds).
7. Lead a time of sharing during which individual students share and describe their pictures. Now discuss musical differences between the “A” and “B” sections.

8. Project this ballet recording of the piece, which illustrates the actual setting Prokofiev was trying to evoke with the music:
 - <http://youtu.be/cFkZQ84YDIk?t=2m35s>
9. Review the following terms and their definitions: form and setting.
10. Review Sergei Prokofiev's biographical details.



GEORGES BIZET (1838-1875): March of the Toreadors, from *Carmen*

Listening Link: <http://www.youtube.com/watch?v=esWuwSNoFNc>

COMPOSER BIOGRAPHY

Georges Bizet was born on October 25, 1838 in Paris, France; his father was a singing teacher and his mother a gifted amateur pianist. His musical talents declared themselves so early and so unmistakably that he was admitted to the Paris Conservatory before he was ten years old. There, his teachers included the accomplished composers Charles Gounod and Fromental Halévy, and he quickly won a succession of prizes, culminating in the Prix de Rome in 1857. This prize carried with it a five-year state pension, two years of which musicians were bound to spend at the French Academy in Rome.

Bizet returned to Paris in the autumn of 1860. He was immature in his outlook on life and was plagued by an artistic conscience that accused him of preferring the facilely charming in music to the truly great. Stories of his moodiness and readiness to pick a fight suggest a profound inner uncertainty, and the cynicism and vulnerability of adolescence hardly yielded to a mature emotional attitude of life until his marriage, on June 3, 1869, to Geneviève Halévy, the daughter of a composer.

Between his engagement in 1867 and his marriage, Bizet was himself aware of undergoing “an extraordinary change.” Adverse criticism of certain features of his opera *La Jolie Fille de Perth* prompted him to concentrate his attention on the two elements that had always been the strongest features of his music—the creation of exotic atmosphere and the concern with dramatic truth. Besides the happiness of his marriage, which was crowned by the birth of a son in July of this same year, his letters show that he was deeply stirred by the events of the Franco-Prussian War, and during the siege of Paris—he served in the national guard.

It was at the beginning of this new emotional maturity, but with the ardor and enthusiasm of his youth, that Bizet wrote his masterpiece, *Carmen*, based on a story by the contemporary French author Prosper Mérimée. The realism of the work, which caused a scandal when it was first produced in 1875, began a new chapter in the history of opera. The scandal caused by *Carmen* was only beginning to yield to enthusiastic admiration when Bizet suddenly died on June 3, 1875, in Bougival, France (near Paris).

Adapted from: Encyclopædia Britannica Online, s. v. “Georges Bizet”, accessed November 20, 2015, <http://www.britannica.com/biography/Georges-Bizet>.

GEORGES BIZET FAST FACTS

- Both of Bizet’s parents were musicians and Georges’ natural musical aptitude showed itself very early; he entered conservatory before he was ten.
- Bizet lived only 36 years.
- Bizet’s main instrument was piano, an instrument at which he excelled greatly.

CARMEN FAST FACTS

- *Carmen* is set in Spain, but sung in French, Bizet's mother tongue.
- *Carmen* was composed in 1873 and received its premiere on March 3, 1875 in Paris.
- The premiere performance of *Carmen* received harsh criticism, in part because of the piece's realism and tragic ending, but the 4-act opera has become Bizet's most successful piece, and one of the most popular operas of all time.

DRAMATIC MUSICAL ELEMENT: DIALOGUE

Dialogue is conversation between two or more characters in a story.

Conversation between characters is an important way for storytellers to help listeners get to know the characters, and to move a story's plot forward. The spoken interaction between characters is called dialogue. One musical genre that makes important use of dialogue is opera, in which singers play characters that interact through song. *Carmen* is one of the most famous operas of all time, and with "March of the Toreadors," Symphony Day audiences will learn musical dialogue that describes a bullfighter's adventures in the bullring!

CLASSROOM ACTIVITY: *Musical Dialogue*

National Core Arts Standard MU:Pr6.L.1

Objective: The students will be able to perform sung dialogue along with the second theme of "March of the Toreadors" from Bizet's *Carmen*.

Materials: internet connection and mode of projection/playback; piano (as needed)

Process:

1. Discuss the word "dialogue" as it applies to a story. Dialogue is conversation between two or more characters of a story.
2. Explain that opera is a musical genre that employs dialogue between characters through song.
3. Introduce Georges Bizet's biographical information and details surrounding "March of the Toreadors," from *Carmen*.
4. Play the following recording of "March of the Toreadors." Encourage the students to imagine a group of bullfighters entering the arena at the beginning, then singing of their adventures in the second (middle) section.
 - <http://www.youtube.com/watch?v=esWuwSNoFNc>
5. Teach the class the following lyrics for the melody in the B section of the piece:
 - Toreador! Be ready!
Toreador! Toreador!
Dream of a single voice among the crowd;
Dream of two flashing eyes !
Dream that her love is yours, Toreador.
Her love, her love is yours!
 - Refer to m. 37 of the document found at the link below:
<http://www.epoc.co/sites/default/files/Toreador%20Song%20Sheet%20Music.pdf>

- Sing along to the recording cued here; the lyrics can be sung twice (stop the recording at 1 minute and 53 seconds):
<http://youtu.be/esWuwSNoFNc?t=1m>
6. Now perform along with the entire recording of “March of the Toreadors,” from *Carmen*. Prompt the class to march in place during the A and A' sections of the form, and sing the learned lyrics for the B section:
 - <http://www.youtube.com/watch?v=esWuwSNoFNc>
 7. Review the following term and its definition: dialogue.
 8. Review Georges Bizet’s biographical details.



MANUEL DE FALLA (1876-1946):
Final Dance, from
The Three-Cornered Hat

Listening Link: http://www.youtube.com/watch?v=e_kGIPwdneY&feature=youtu.be&t=35m17s

COMPOSER BIOGRAPHY

Manuel de Falla was born on November 23, 1876 in Cádiz, Spain, and was the most distinguished Spanish composer of the early 20th century. In his music he achieved a fusion of poetry and passion that represents the spirit of Spain at its purest. Falla took piano lessons from his mother and later went to Madrid to continue the piano and to study composition with Felipe Pedrell, who inspired him with his own enthusiasm for 16th-century Spanish church music, folk music, and native opera.

In 1907 he moved to Paris, where he met Claude Debussy, Paul Dukas, and Maurice Ravel (whose orchestration influenced his own) and published his first piano pieces and songs. In 1914 he returned to Madrid, where he wrote a series of masterpieces for the ballet. These works established Falla internationally as the leading Spanish composer.

Falla then retired to Granada, where his style became Neoclassical instead of Romantic. After 1926 he wrote little, living first in Mallorca and, from 1939, in Argentina. Falla died on November 14, 1946 in Alta Gracia, Argentina.

Adapted from: Encyclopædia Britannica Online, s. v. “Manuel de Falla”, accessed November 20, 2015, <http://www.britannica.com/biography/Manuel-de-Falla>.

MANUEL DE FALLA FAST FACTS

- Falla’s first piano teacher was his mother.
- Falla was uniquely able to capture movement and drama in his music, and many of his most successful pieces were composed for the ballet.
- Along with Albeniz and Granados, Falla was one of the most important Spanish composers of the twentieth century.
- Falla’s face appears on Spain’s 1970 100-pesetas banknote.

***THE THREE-CORNERED HAT* FAST FACTS**

- *The Three-Cornered Hat* is a ballet that was commissioned by the famous ballet impresario Sergei Diaghilev.
- *The Three-Cornered Hat* was completed and premiered in 1919 in London. Pablo Picasso created the set and costumes for the premiere performance of the piece.

DRAMATIC MUSICAL ELEMENT: ACTION

The action of a story is the events that occur from its beginning to end.

A story is not complete without descriptions of the events that transpire as the drama unfolds. Events can be vividly portrayed in music, and few composers were more skilled at bringing actions to life than Manuel de Falla. His ballet *The Three-Cornered Hat* is filled with excitement, and in its “Final Dance,” Symphony Day audiences will see how Falla brought the antics of a Spanish miller to life with sound.

CLASSROOM ACTIVITY: *Music In Action*

National Core Arts Standards MU:Pr6.L.4a, MU:Re8.L.4a

Objective: The students will become familiar with Falla’s “Final Dance” from *The Three-Cornered Hat* by playing percussion instruments along with a recording of the piece.

Materials: internet connection and mode of projection/playback; chalkboard/whiteboard/Smart board; auxilliary percussion instruments (castanets, shakers, guiros, maracas, tamourines, woodblocks, or cowbells, etc.)

Process:

1. Discuss the word “action” as it applies to a story. The action of a story is the events that occur from its beginning to end.
2. Give every student an auxiliary percussion instrument. Lead a time of musical experimentation by prompting the group with action images (e.g. horse galloping, leaf falling, dancer twirling, snail crawling, etc.) and allowing the students time to experiment using their percussion instrument to musically depict each action. Ask individuals to share their ideas.
3. Introduce Manuel de Falla’s biographical information and details surrounding “Final Dance,” from *The Three-Cornered Hat*.
4. Play the following excerpts from “Final Dance.” This is the main thematic music of the piece; it occurs three times. Lead the students to perform sixth eighth notes per measure (6/8 time signature) along with the percussion section during each excerpt (each excerpt begins a few measures before the students should begin playing).
 - <http://youtu.be/PCgM4oeHf6U?t=33m53s> (stop the recording at 34 minutes, 22 seconds)
 - <http://youtu.be/PCgM4oeHf6U?t=37mois> (stop the recording at 37 minutes, 28 seconds)
 - <http://youtu.be/PCgM4oeHf6U?t=38mi4s> (stop the recording at 38 minutes, 53 seconds)
5. Now project this ballet recording of the piece, and lead the students in their eighth-note playing during the three iterations of the main theme:
 - http://youtu.be/e_kGIPwdneY?t=35mi7s
6. Review the following term and its definition: action.
7. Review Manuel de Falla’s biographical details.

BIBLIOGRAPHY AND SELECTED RESOURCES

BIOGRAPHICAL INFORMATION FOR SYMPHONY DAY COMPOSERS

Adapted from: Theodore Presser Company, s. v. “William Kraft”, accessed November 20, 2014,
<http://www.presser.com/composer/kraft-william/>.

Adapted from: Boosey & Hawkes Website, s. v. “Leonard Bernstein”, accessed November 16, 2015,
http://www.boosey.com/pages/cr/composer/composer_main.asp?composerid=2730&type=BIOGRAPHY&title=Biography.

Adapted from: Boosey & Hawkes Website, s. v. “Serge Prokofieff”, accessed November 16, 2015,
<http://www.boosey.com/cr/composer/Serge+Prokofieff?type=BIOGRAPHY>.

Adapted from: Encyclopædia Britannica Online, s. v. “Georges Bizet”, accessed November 20, 2015,
<http://www.britannica.com/biography/Georges-Bizet>.

Adapted from: Encyclopædia Britannica Online, s. v. “Manuel de Falla”, accessed November 20, 2015,
<http://www.britannica.com/biography/Manuel-de-Falla>.

ONLINE RECORDINGS OF SYMPHONY DAY REPERTOIRE

Leonard Bernstein: Overture to *Candide*

<http://www.youtube.com/watch?v=6ZPF5mPIpXU>

Sergei Prokofiev: The Montagues and Capulets, from *Romeo and Juliet*

http://www.youtube.com/watch?v=pr_JUTAOoSA

Georges Bizet: March of the Toreadors, from *Carmen*

<http://www.youtube.com/watch?v=esWuwSNoFNc>

Manuel de Falla: Final Dance, from *The Three-Cornered Hat*

http://www.youtube.com/watch?v=e_kGIPwdneY&feature=youtu.be&t=35m17s

TOREADOR SONG RESOURCE FROM ENGLISH POCKET OPERA COMPANY:

<http://www.epoc.co/sites/default/files/Toreador%20Song%20Sheet%20Music.pdf>

GENERAL RESOURCES

National Core Arts Standards Music Standards Matrix

<http://nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2010-2-14.pdf>

Classical Music Glossaries

<http://dictionary.onmusic.org> (includes audio pronunciation of terms)

<http://www.naxos.com/education/glossary.asp>

<http://www.classicsforkids.com/terms/index.asp>

Concert Attending Guides

http://www.naxos.com/education/enjoy_jobdesc.asp

http://www.naxos.com/education/enjoy2_concertmanners.asp

http://www.naxos.com/education/enjoy2_concertrituals.asp

QUAD CITY SYMPHONY RESOURCES

Official Quad City Symphony Orchestra website

<http://www.qcso.org/>

The QCSO on Facebook

<https://www.facebook.com/quadcitysymphonyorchestra>

A biography of the Quad City Symphony Orchestra

<http://www.davenportlibrary.com/genealogy-and-history/local-history-info/the-people/quad-city-symphony/>



QUAD CITY SYMPHONY ORCHESTRA
100 YEARS
MARK RUSSELL SMITH, MUSIC DIRECTOR AND CONDUCTOR

EDUCATION PROGRAMMING

SYMPHONY DAY

Symphony Day is the largest, single-day music education program available in the Quad Cities. An extensive classroom curriculum, including a teacher's guide, classroom materials, and music selections, is offered at no charge to teachers throughout the region. Instructors use the curriculum materials prior to the concert to provide students with an introduction to classical music, composers, history, musical instruments, and more. After completion of the classroom instruction, nearly 6,000 students attend one of three, free classical music concerts performed by the Quad City Youth Symphony Orchestra. *Sponsored by Arthur J. Gallagher, & CO.*

QUAD CITY SYMPHONY YOUTH ENSEMBLES

The Quad City Symphony Youth Ensembles (QCSYE) program is comprised of five performance groups (four youth orchestras and a youth choir) for students in grades two through twelve. Under the direction of the outstanding QCSYE conducting staff, members have the opportunity to perform great orchestral and choral repertoire with the most talented young musicians in the area, and learn from rehearsals and coaching sessions with professional musicians from throughout the region. Ensemble members come from the greater Quad Cities, as well as other communities in southeast Iowa and northwest Illinois. *This year's QCSYE concert season is sponsored by Wells Fargo and Co.*

CLASSROOM ENGAGEMENT PERFORMANCES

The QCSO annually provides hundreds of school performances featuring brass, woodwind, string, and percussion ensembles and soloists. These professional musicians have been traveling to schools in eastern Iowa and western Illinois for over 50 years, inspiring thousands of Quad City students from pre-school through twelfth grade with interactive presentations. *Sponsored by the Hubbel-Waterman Foundation, John Deere Foundation, Rock Island Community Foundation, Doris and Victor Day Foundation, Amy Helpenstell Foundation Fund, and Bettendorf Rotary Club.*

STUDENTS@SYMPHONY

The QCSO invites students to go "behind the scenes," to see how the conductor and musicians interact during the rehearsal process. Students attend a rehearsal, and then during the break are encouraged to interact with the players and talk with artists for personal encouragement in their own music education.

INSTRUMENTS FOR KIDS

"Instruments for Kids" is a program that provides free musical instruments to Quad City children. This program collects used musical instruments from throughout the community and makes them available to students who have an interest in performing music but are unable to purchase/prent appropriate instruments. If you have an instrument you would like to donate, please contact the QCSO office.

To find out how your student or class can participate in any of these education programs, please contact Marc Zyla, QCSO Coordinator of Education and Community Engagement and QCSYE General Manager, at mzyla@qcsso.org.