

**The Dallas Symphony Orchestra Presents:
Philharmonia Fantastique
September 29 and 30, 2021**

Dear Fellow Educators,

We hope your school year is off to a great start even as you navigate the current stage of the pandemic. As educators, we know it is as important now as ever to engage with and care for our students as they also navigate the changes of our day. As a music educator, I believe in the ability of music to transform anyone's life, and that is why I am so pleased to welcome you and your students to our first youth concert of the season, *Philharmonia Fantastique*.

We are excited to feature the world premiere of composer Mason Bates' piece and animated film, *Philharmonia Fantastique: The Making of the Orchestra*. Bates' team has this to say about the piece:

“Guided by a magical Sprite, we see violin strings vibrate, brass valves slice air, and drum heads resonate. Imaginatively blending traditional and modern animation styles, it is a kinetic and cutting edge guide to the orchestra. By the film's end, the orchestra must overcome its tribal differences to demonstrate “unity from diversity” in a spectacular finale.”

We will also be featuring two incredible soloists, Xavier Foley and Ruben Rengel, both alumni of the Sphinx Organization, performing Bottesini's *Gran Duo Concertante* for violin and double bass. We open the program with Beethoven's Overture to *The Creatures of Prometheus*.

From everyone here at the Dallas Symphony, thank you for all you are doing to show up for your students.

Jennifer Guzmán, Thomas & Roberta Corbett Director of Education
j.guzman@dalsym.com
214-871-4019

To contact sales, please reach out to Sabrina Siggers at s.siggers@dalsym.com or (682) 477-1511

To see our up-to-date Meyerson safety protocol, please view here: <https://www.dallasymphony.org/welcome-back/>

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:

www.DSOkids.com

<https://www.surveymonkey.com/r/VHGXS77>

Activities for *Philharmonia Fantastique* teacher's guide were prepared by the Dallas Symphony Orchestra's Curriculum Development Team: Linda Arbolino, Jane Aten, Tony Driggers, Jen Guzman, Sarah Hatler, and Kevin Roberts.

This volume of the teacher's guide was produced and edited by Dallas Symphony Orchestra Education Staff Members Sarah Hatler and Jen Guzman. Materials in this teacher's guide can be photocopied for classroom use. If you have any questions about the concerts or material in this guide, please email Sarah Hatler at s.hatler@dalsym.com.





CECIL AND IDA GREEN
Youth Concerts

Table of Contents

Concert specific information

YouTube Playlist	p. 3
Who's Who	p. 4
Composer Biographies	p. 6

Pre-Concert Activity

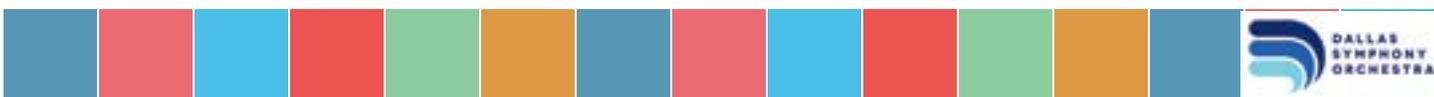
Strategies for Mindful Listening	p. 8
----------------------------------	------

Concert Activities

1. Good Vibrations	p. 9
2. Teamwork! Teamwork! That's What Counts!	p. 11
3. Diverse Doesn't Mean Different	p. 12

Post-Concert Activity

Flat Beethoven	p. 15
Student review	p. 16





YouTube Playlist

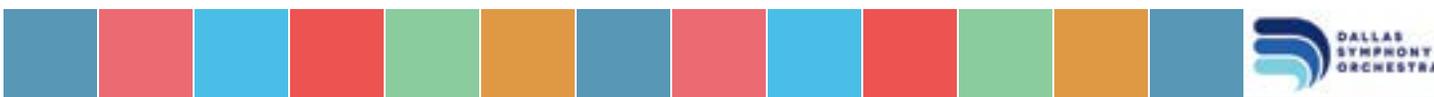
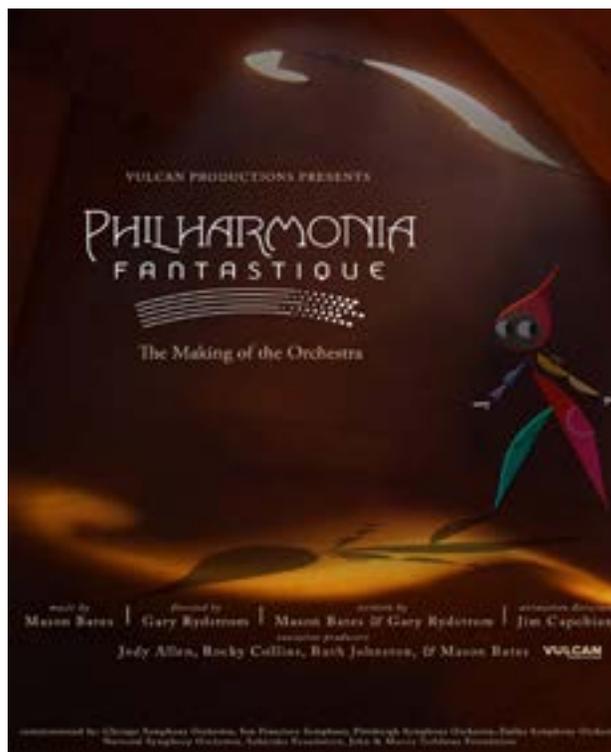
You will notice that we have moved from physical CDs to a digital playlist in an effort to make the music as accessible as possible for you. In the following lessons of this Teacher Guide, the playlist will be referenced and can be found here:

https://youtube.com/playlist?list=PLIn1z_eTQBcFcagYFLf-0J8HauTMJIGBu

The tracks in this playlist include repertoire that will be performed at the Youth Concert you and your students will be watching, so we encourage you to listen to these pieces to familiarize yourselves with the music.

1. Bottesini [*Gran Duo Concertante for violin and double bass*](#)
2. Beethoven [*Overture to The Creatures of Prometheus*](#)

Click [here](#) to visit Mason Bates' website to learn more about *Philharmonia Fantastique*. Scroll down the page to watch videos that show the exciting behind-the-scenes creation of this film!





Who's Who



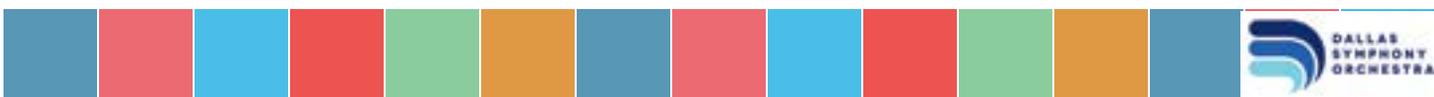
Maurice Cohn joined the Dallas Symphony Orchestra as Assistant Conductor in the 2021/22 concert season. He has served as Cover Conductor for the Atlanta Symphony Orchestra, Assistant Conductor for the National Music Festival, and as a guest assistant at Oberlin Conservatory. A 2020 recipient of the Solti Foundation U.S. Career Assistance Award, Maurice also spent two summers as a conducting fellow at the Aspen Music Festival, where he received the Robert J. Harth Conducting Prize (2019) and the Aspen Conducting Prize (2021). Upcoming engagements include an opera premiere with Chicago's Zafa Collective and a return to the Aspen Music Festival as Assistant Conductor for the 2022 season. He recently received an M.M. from the Eastman School of Music, where he worked frequently with the Eastman orchestras and OSSIA New Music Ensemble. Maurice holds a B.M. in cello performance from Oberlin Conservatory and a B.A. from Oberlin College, where he studied history and mathematics.

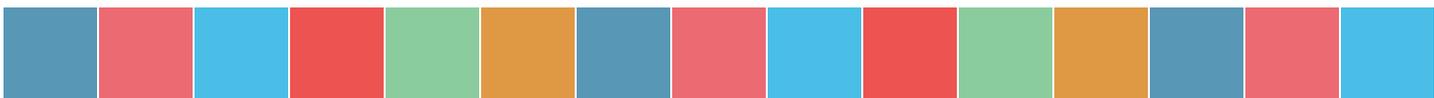
Xavier Foley is known for communicating his virtuosity and passion for music on the double bass, which is rarely presented as a solo instrument. Winner of a prestigious 2018 Avery Fisher Career Grant, he was recently recognized on New York WQXR's "19 for 19" Artists to Watch list, and featured on PBS Thirteen's NYC-ARTs.

Also a composer, Mr. Foley was co-commissioned by Carnegie Hall and the Sphinx Organization for a new work entitled "For Justice and Peace" for Violin, Bass, and String Orchestra, which was recently performed at venues including Carnegie Hall as part of a program designed to promote social justice.

As concerto soloist with orchestra, he has performed with the Atlanta Symphony, Philadelphia Orchestra, Nashville Symphony, Brevard Concert Orchestra, Victoria Symphony, Sphinx Symphony and Sphinx Virtuosi at Carnegie Hall.

Mr. Foley won the 2016 Young Concert Artists International Auditions along with four Performance Prizes and a Paiko Foundation Fellowship, and First Prizes at Astral's 2014 National Auditions, Sphinx's 2014 Competition, and the 2011 International Society of Bassists Competition.





In 2018, he made his acclaimed New York recital debut at Merkin Concert Hall and his Washington, DC debut at the Kennedy Center’s Terrace Theater on the Young Concert Artists Series. The program included two of his own compositions. He has also performed at Carnegie Hall as a Laureate of the Sphinx Competition, at the Young Concert Artists Series at Alice Tully Hall and the Morgan Library, and for Boston’s Isabella Stewart Gardner Museum, Paramount Theatre in Vermont, Harriman-Jewell Series in Missouri, and Buffalo Chamber Music Society. This season, invitations for Mr. Foley to perform include Arizona Friends of Chamber Music, Alys Stevens Performing Arts Center, Shriver Hall Discovery Series, Virtuosi Concert Series of Winnipeg, as well as the Zenith and Bridgehampton Chamber Music Festivals.

An active chamber musician, Mr. Foley has appeared at the Marlboro Music Festival, Tippet Rise Music Festival in Fishtail, MT, Bridgehampton and Skaneateles (NY) Festivals, New Asia Chamber Music Society in Philadelphia, South Mountain Concerts, Wolf Trap, and with New York’s Jupiter Chamber Players.

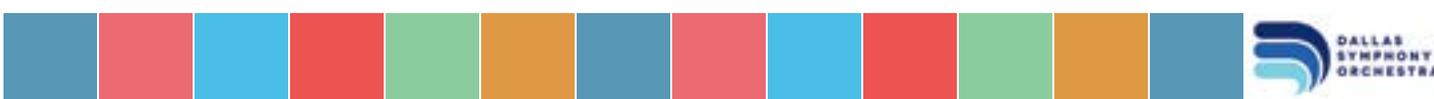
A native of Marietta, GA, Xavier Foley is an alumnus of the Perlman Music Program, and earned his Bachelor of Music from the Curtis Institute of Music working with Edgar Meyer and Hal Robinson. His double bass was crafted by Rumano Solano.

Described as an “excellent soloist” of “great virtuosity” (NY Concert Review), with performances depicted as “thrilling” (Boston Globe), violinist **Rubén Rengel** is quickly gaining recognition as a remarkably gifted artist. Rubén has appeared as a soloist with the Symphonies of Philadelphia, Detroit, Houston, New Jersey, Vermont, Oakland, and Venezuela.



Rubén was the winner of the Robert F. Smith Prize at the 2018 Sphinx Competition and has appeared at Carnegie Hall, Severance Hall, the Kennedy Center, the Isabella Stewart Gardner Museum, and the Library of Congress. As an avid chamber musician, he has performed with artists such as Joseph Silverstein, Pamela Frank, Peter Wiley, David Shifrin, Joel Krosnick, Timothy Eddy, and Gilbert Kalish. He has appeared at the Brevard Music Festival, the Evnin Rising Stars at the Caramoor Center, Music@Menlo, and the Perlman Music Program.

In addition to classical music, Rubén enjoys performing other genres such as Venezuelan folk music and Jazz. He also has a strong interest in conducting and enjoys performing as a violist. Rubén’s teachers and mentors include Iván Pérez Núñez, Jaime Laredo, Paul Kantor, and he currently studies with Mark Steinberg. Rubén plays on a 1723 Carlo Bergonzi violin, and he is a Kun Shoulder Rest Featured Artist.





Composer Biographies



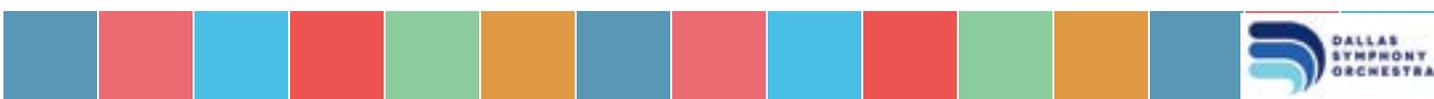
Composer of the Grammy-winning opera *The (R)evolution of Steve Jobs*, **Mason Bates** is imaginatively transforming the way classical music is created and experienced as a composer, DJ, and curator. During his term as the first composer-in-residence at the Kennedy Center for the Performing Arts, he presented a diverse array of artists on his KC Jukebox using immersive production and stagecraft. Championed by legendary conductors from Riccardo Muti to Michael Tilson Thomas, his symphonic music is the first to receive widespread accep-

tance for its unique integration of electronic sounds, and he was named the most-performed composer of his generation in a recent survey of American music. Bates has also composed for films, including Gus Van Sant's *The Sea of Trees* starring Matthew McConaughey and Naomi Watts. A diverse artist exploring the ways classical music integrates into contemporary culture, he serves on the faculty of the San Francisco Conservatory of Music.



Ludwig van Beethoven (1770-1827) grew up in Bonn, Germany, in a very unhappy home. He was forced to practice the piano by his father, who would punish him mercilessly when he made mistakes. By the time he was twelve, he was earning a living for his family by playing organ and composing. He was eventually known as the greatest pianist of his time. One of Beethoven's favorite foods was macaroni and cheese. He also loved strong coffee - exactly 60 coffee beans to one cup.

Beethoven never married (he had a rather nasty temper), but in spite of his unpleasant personality, Beethoven will be remembered forever for his music.





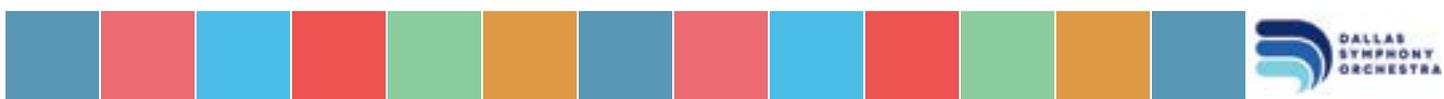
Beethoven's first two symphonies are very much in the same style and form as those of composers that came before him, most notably Franz Joseph Haydn, his teacher. But Beethoven's writing- as seen in his Symphony No. 3- went in new directions. Named Eroica (Italian for "heroic"), his Symphony No. 3 was so different from the ones that had come before that it changed music forever. Its originality and innovation even inspired others to change the way that they composed. It was originally dedicated to Napoleon Bonaparte. But when Beethoven heard that Napoleon had proclaimed himself Emperor, he went into a rage and destroyed the title page.

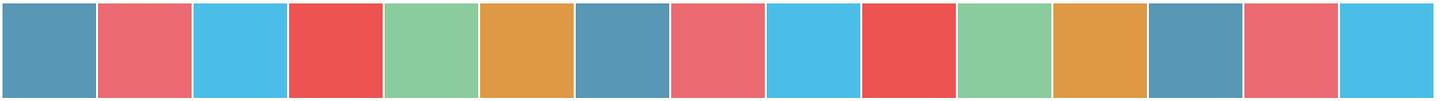
Beethoven conducted the premiere of his Symphony No. 5 in C minor, Op. 67, in 1808 in Vienna, and its opening four note motif may be the most recognizable motif in classical music today. A few years later, his Symphony No. 7 was an immediate success and was performed three times in the 10 weeks following its premiere.

Although Beethoven gradually lost his hearing, he continued composing. He composed many of the most famous musical works of all time, such as his Symphony No. 9 after he had become totally deaf.

Giovanni Bottesini (1821 – 1889), was an Italian Romantic composer, conductor, and a double bass virtuoso. As a child, he initially played violin, but upon learning the Milan Conservatory only had scholarships for double bass and bassoon, he quickly prepared a successful audition on bass. His virtuosic playing earned him the title of "Paganini of the Double Bass," and took him around the world as a soloist.

He was not only an accomplished performer but also a conductor and composer. He conducted at opera houses throughout Europe, including Paris, Palermo, and Barcelona, which allowed him to premiere his own operas at the respective theaters. While conducting operas, he often brought his bass on stage during intermissions and impressed the audiences with his amazing technique on fantasies he composed based on the opera of the evening. Some of those pieces are still played today by talented bass players around the world!





Strategies for Mindful Listening

Adapted from *Settle Your Glitter - A Social Emotional Health Curriculum* by Momentous Institute 2015

What is Mindful Listening?

Mindful Listening helps students choose on which sound their attention should be focused. When a student trains his/her brain to concentrate on specific sounds, sensory awareness is heightened. Monitoring the auditory experience, and noting what they focus on and respond to, helps build self-management and self-awareness skills.

How do I practice mindful listening with my students?

Play a piece (or excerpt) from an upcoming DSO Youth Concert and have the students:

- Sit up tall like a mountain and think of the spine as a stack of coins.
- If seated in a chair or bench, feet are flat on the floor or hanging calmly and still. If seated on the floor, make sure legs and feet are still.
- Hands are resting gently on the lap or knees.
- Eyes are softly closed or their gaze directed downward.

What do I say during the mindful listening activity?

Say things such as, "As you listen, remember to breathe in and out deeply and focus on the music." "What pictures do you see in your mind?" "Does it tell a story?" "Notice how your body feels (in the chair, on the floor...etc.)" "What colors do you see?" "What images?" "If this music was found in a movie, what would be happening?" "What mood does the music evoke?" "How does this music make you feel?"

What do I do if my students have trouble with mindful listening?

This type of activity is very personal and takes a lot of practice. If students seem like their attention is faltering, say, "If your mind wanders, that is ok – that's what minds do...just bring your attention back to the music. Notice how your body feels right now – at this very moment. Again, let your mind see the colors, pictures and moods in the music."

How does the mindful listening end?

After listening for 1-2 minutes, lower the volume of the music slowly and say, "When you are ready, slowly open your eyes."

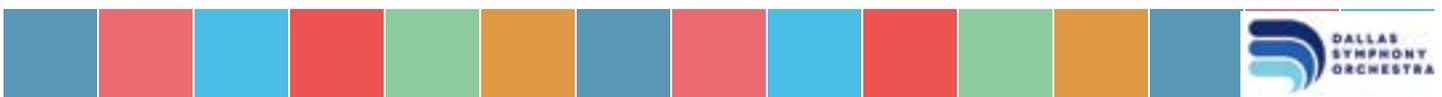
What now?

Talk about all of the student responses. Remember that there are no "wrong" answers – use open-ended questions to expand the activity. Try using these questions in response to your students:

- What did you hear that made you think of that?
- Tell me more about what in the music made you feel (happy, sad, lonely, afraid, etc.).
- Can you add more details to that?
- What did the composer/musician do to make you think of that?

Extension

This mindful practice can be used every day. Have relaxing and calm music playing as your students enter the room each day. Have them learn the mindful listening procedure and eventually it will become natural. This is a great way to start their music learning day – mind sharp, body relaxed, and brain ready for learning.





Good Vibrations

Learning Objective

Students will apply knowledge gained from vibration experiments to the study of instruments in regards to pitch, size, and structural material.

Resources

- [Full STEAM Ahead lesson with demonstration. Scroll to bottom of page and select STEAM video 4. Demo starts at 4:40.](#)
- [DSO instrument family photos with sounds](#)
- A ruler, a yardstick, popsicle stick, tongue depressor, or paint stick
- Rulers made from various materials like plastic, metal, wood

Pre-Assessment

Ask the students the following questions: If you were at a baseball game, what sounds would you hear? If you were in a classroom what sounds would you hear? If you attended a concert, what sounds would you hear?

Teaching Sequence

1. Tell the class that they will soon be attending a concert performed by the Dallas Symphony Orchestra. The orchestra has a unified sound which is created from the blending of all individual instrument sounds. Although we hear the orchestra's unified sound, there is much diversity to be found in the sounds produced by the individual instruments.
2. Tell the class that today they will explore how the size of the instrument and the type of material from which it is made affect its sound.
3. Tell the class that all sound is produced by vibration, and lead the class to discover how size of the vibration and its length will affect sound by doing the following experiment.
 - a. Hold one end of a ruler firmly against a desk with the rest of the ruler extended over the edge. Press downwards on the part of the ruler which is off the desk, then let go, so that the ruler vibrates and makes a sound. Notice the distance the ruler vibrates. Shorten the length of the ruler and repeat the experiment. Summarize by saying that the shorter length of the ruler produces smaller vibrations which result in a higher sound.
 - b. Repeat the experiment with rulers made from different materials (plastic, metal, wood). How does this affect the sound?



4. Have the students verbally analyze the data and draw conclusions.

Culminating Activity

1. Tell the students that the instruments of the orchestra come in a wide array of sizes and materials and this affects their sound in the same way our ruler produced sounds higher and lower depending on its length of vibrations and the material from which it was made.
2. Show a photo of the string family (click [here](#)). Have students predict the type of sound which will be created by these instruments by answering these questions: Which instrument will sound the highest? The lowest? Will the sound produced be loud or soft?
3. Listen to each individual instrument on the DSO website to verify predictions (click [here](#)).

Extension Activity

1. Complete the Culminating Activity by focusing on other families of instruments in the orchestra, such as the [Woodwind Family](#), the [Brass Family](#), and the [Percussion Family](#). Have the students answer the same set of questions about each instrument family. Encourage students to compare the instrument family sounds by asking if the material the instrument was made from affects its sound? Why or why not?
2. Encourage any student who plays a band or orchestra instrument to bring their instrument and play for the class. Can the students determine how the sound is produced for this instrument?

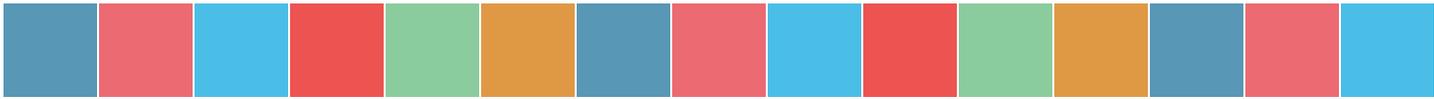
Evaluation

Did the student responses indicate an understanding of vibration, pitch, structural material and their correlation?

TEKS

FA.M.4.b.1B
S.4.6A/D
S.5.2A/F
S.5.6A/D
S.6.8B





Teamwork! Teamwork! That's What Counts!

Learning Objectives

Students will develop an awareness of teamwork and collaboration in orchestral music.

Resources

- YouTube [video](#) of Bottesini *Gran Duo Concertante* for violin and double bass

Pre-Assessment

Ask students to consider the team that sends a rocket into space. Which job is the most important? Accept all answers but ask students to give reasons that support their responses. Help guide students to the conclusion that while some members of the team, like astronauts, get more attention and others, like the technicians or ground crew, get less, each position on a rocket launch is equally important and is dependent on all the others to be successful. Ultimately, they're all working together toward a common goal which can't be accomplished alone. Ask students to think of other examples in which a team is required to accomplish a goal. Some examples might be a rock band, a construction crew, or a football team where the quarterback may get most of the attention, but for them to be successful a huge team is required.

Teaching Sequence

1. Tell students the musical selections they will hear at the upcoming concert by the Dallas Symphony are also examples of teamwork. We will focus on Bottesini's *Gran Duo Concertante* featuring two soloists. Similar to the astronauts going to space, the soloists (a violinist and a double bassist) will get most of the spotlight. But also like the astronauts, they can't accomplish their task without the rest of the 'team' – the orchestra.

Culminating Activity

1. Using the YouTube video in the resources above, have the students watch the performance of the *Gran Duo Concertante* for Violin, Double Bass and Orchestra by Giovanni Bottesini.
2. Ask students to watch the interaction between the orchestra and the soloists.
3. Discuss the various ways they are working as a team. Answers could include making sure they're all going the same speed, matching their volume, starting and stopping together, etc. Notice all the eye contact between the players. Observe all the ways in which they're communicating in this very complicated piece of music. Is there a leader? Who is it? Does the leadership change as the music is being played? Who's deciding?
4. What role does the audience play? Are they only passive observers or are they somehow also part of the performance? Allow the discussion to develop as the students explore the music.

Evaluation

Did student responses indicate an awareness of teamwork and collaboration in orchestral music?

TEKS

FA.M.MS1.5



Diverse Doesn't Mean Different

Learning Objective

Students will demonstrate an understanding of the similarities and differences between instruments in the percussion family.

Vocabulary

Diversity - a range of different characteristics; variety

Family - a group of one or more parents or guardians and their children

Percussion Family - musical instruments that are played by being struck, shaken, or scraped

Resources

- Families [slideshow](#)
- DSO Kids website [orchestra seating chart](#) and [instrument family page](#)
- Double Bubble chart, pg. 14

Pre-Assessment

Show the [slideshow](#) of different types of families. Ask the students to describe what they see? Make a list of all the things that each family has in common (children, adult(s), love, togetherness, caring, etc.) Now make a list of all the things that are different within the families (ethnicity, number of family members, color of hair and eyes, age, etc.) Explain to the students that even though families are made up of basically the same things (a caretaker and children), families can be extremely diverse. Some families may be composed of grandparents and their grandchildren while some families have one uncle or aunt and their nieces and nephews. Some families may have a mother, father, and their children, while another may be made up of two mothers or two fathers and their biological or their adopted children. No matter how we look at families, we see that there is one BIG thing they have in common. They live and work together.

Teaching Sequence

1. Tell the students that much like the way the families above are diverse, the orchestra has four diverse families of instruments. They are strings, woodwinds, brass, and percussion.
2. Using the DSO Kids website, share the [Modern Period seating chart](#) with them.
3. Ask them to create a list of commonalities among the four families of instruments.
 - Examples could include that they all have instruments, they are in the orchestra, they all play music, they use hands to play, etc.
4. Ask students to find the percussion family on the seating chart.
5. Tell the students that even though the instruments in the percussion family are similar (they are all played by being struck, shaken, or scraped), there are characteristics that make each instrument unique.



Culminating Activity

1. Share this [percussion family instrument page](#) with the students.
2. Ask students to compare and contrast two instruments from the percussion family. Click on the instruments chosen to read a description of them and hear them play.
3. Use the Double Bubble chart on page 14 to write the similarities and differences between the two instruments.
4. Discuss the way that this family of percussion instruments is diverse, much like a human family, while also sharing similarities.

Extension Activity

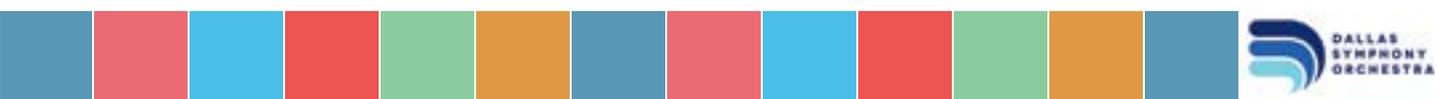
1. Choose one of the Make Your Own Instruments found [here](#) and build with your class. Build a Xylophone, Shakin' Maracas, and Coffee Can Drums are all examples from the percussion family.

Evaluation

Were students able to recognize the differences and similarities between instruments in the percussion family?

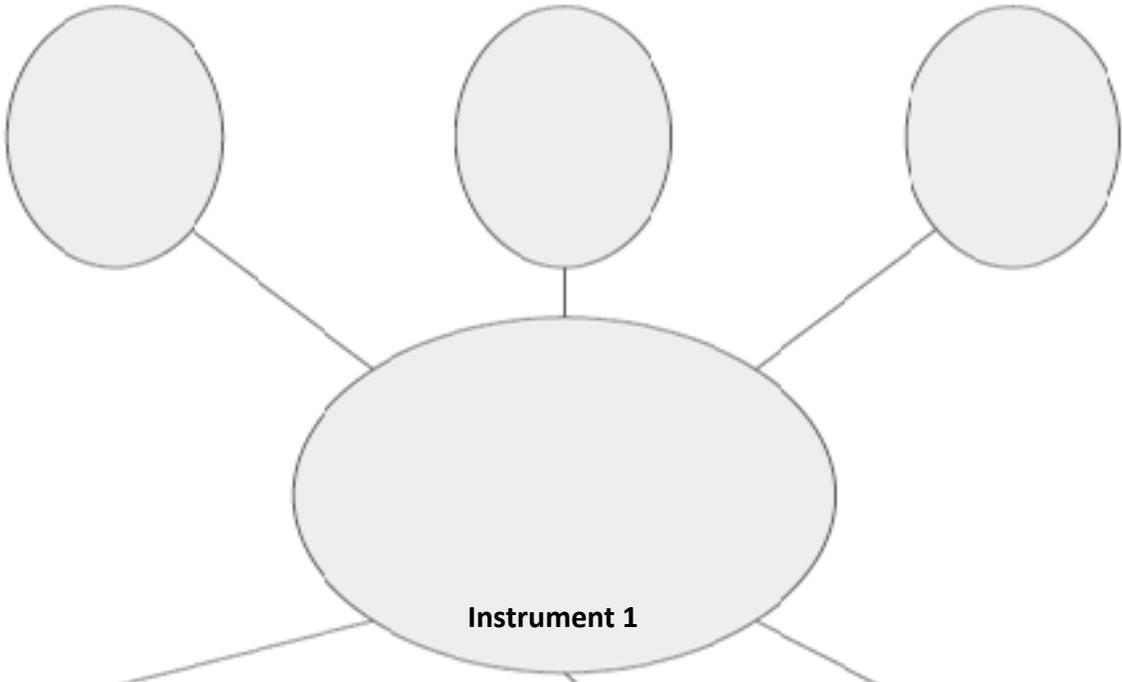
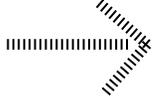
TEKS

FA.M.4.b.5B
FA.M.5.b.1B
FA.M.5.b.5D

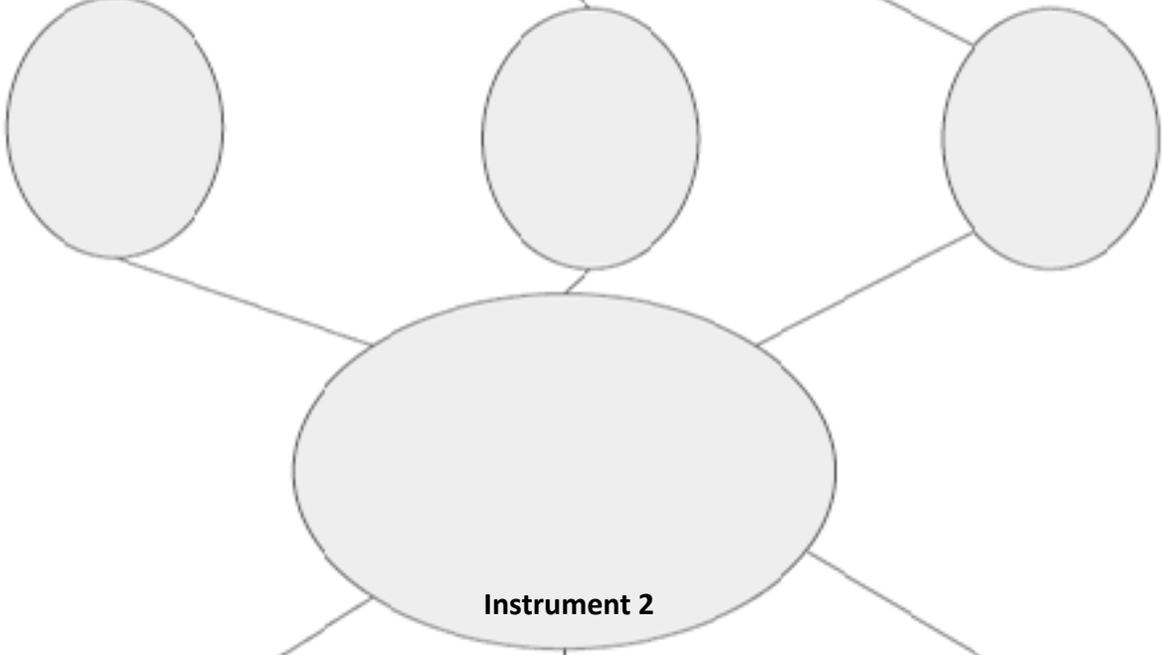
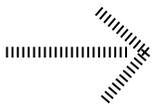




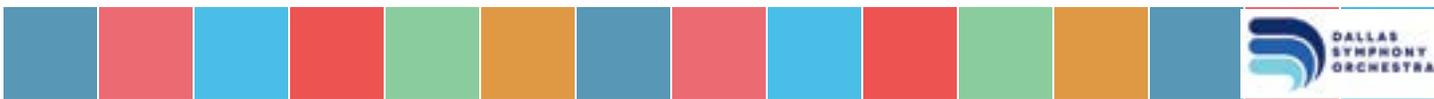
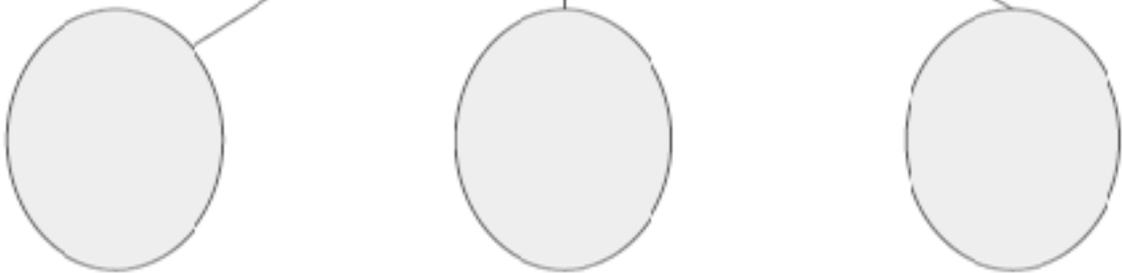
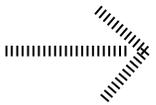
Differences



Similarities



Differences



Flat Beethoven!

Cut out Ludwig van Beethoven and take him with you on all of your adventures! Be sure to snap a picture of Flat Beethoven in his new environs and send them to Sarah Hatler at s.hatler@dalsym.com Your picture could be featured on DSOKids.com Get creative!



Did You Know?

- Beethoven was born on December 16, 1770 in Bonn, Germany
- At age 12, he earned a living by playing organ and composing
- One of his favorite foods was macaroni and cheese
 - His Third Symphony, *Eroica*, was so original that it inspired many others to change the way they wrote music
- He is famous for his unique and innovative musical style
- Many say that Beethoven had a nasty temper and unpleasant personality
- He was deaf when he composed his Ninth Symphony and never got to hear it performed live

DSO
Kids



PHILHARMONIA FANTASTIQUE



DallasSymphonyYouthConcert
Meyerson Symphony Center

3min



We love to see you enjoying our Dallas Symphony concerts. Remember this special moment by drawing and captioning your favorite part of this youth concert, *Philharmonia Fantastique*, in the frame on this page.

If you would like your picture to be shared on DSOKids.com, please ask your teacher or parent to email our drawing to Sarah at S.Hatler@dalsym.com or mail to :

Sarah Hatler
Dallas Symphony Orchestra
2301 Flora St.
Dallas, TX 75201



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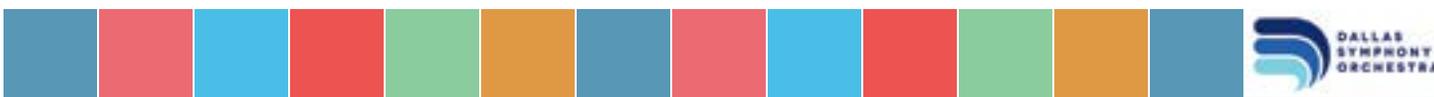
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