

The Dallas Symphony Orchestra Presents:
Brassy Brass
January 26 and 27, 2022

Dear Fellow Educators,

Music has been a part of every culture in human history. From an orchestral lens, we can see how our four main instrument families - brass, woodwinds, percussion, and strings - have evolved into the instruments we play today. Predecessors to and current day brass instruments in particular have played an important role in many cultural traditions. The modern trumpet, French horn, trombone, euphonium, and tuba have many instrumental predecessors of various shapes, sizes, and materials. From the African gourd trumpet to the Australian didgeridoo, the Jewish shofar to the military bugle, these instruments were used to mark, mourn, and celebrate.

We look forward to seeing you at the Morton H. Meyerson Symphony Center for a concert featuring the Dallas Symphony Orchestra's fantastic brass section! We are also offering this concert virtually if you are not in north Texas or cannot take field trips.

Musically yours,

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.dallassymphony.org/updated-covid-19-protocols/>

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

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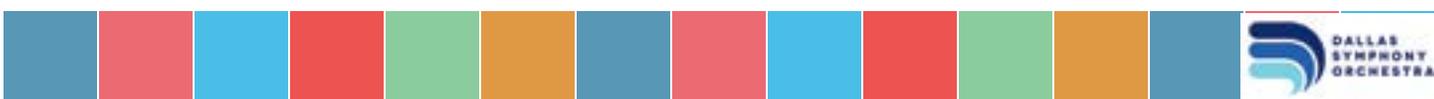
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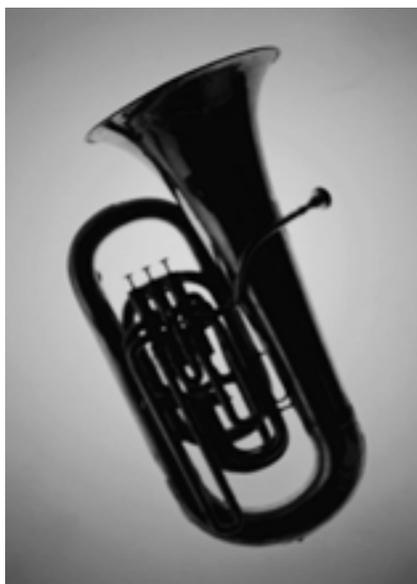
YouTube Playlist

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_eTQBcGDwhdWBk_gOEKfQajVXMvN

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. COPLAND: Fanfare for the Common Man
2. GABRIELI: Canzon Septimi, No. 2
3. MARQUEZ: Mvt. I. Son de luz from Concierto de Otoño for trumpet
4. DUKAS: Fanfare to precede La Peri
5. SCHUMANN: Mvt II, from Konzertstück in F for Four Horns and Orchestra
6. DUBENSKY: "Toccata" from Concerto Grosso for Three Trombones and Tuba
7. ELLINGTON: Beige from Black, Brown, and Beige Suite
8. GABRIELA LENA FRANK: Three Latin American Dances, III. The Mestizo Waltz





Concert Guidelines for Teachers

Before the Concert

Please contact Sabrina Siggers, (s.siggers@dalsym.com or 214-981-2974) at least one week prior to your Youth Concert experience if you need to confirm or make changes to a reservation. Inform her if you do not need to use our bus parking. Please prepare your students by using materials in this book.

Students should be briefed on concert etiquette in advance.

Please contact Sabrina Siggers 214-981-2974 at least one week before the concert if your group includes any students or teachers with special needs, including wheelchairs, or if you are in need of infra-red headsets for the hearing impaired.

The Day of the Concert

Before leaving school, please allow time for students to visit the restroom.

Learn your bus driver's name and be sure you can recognize him/her.

Plan to arrive at the Meyerson at least thirty minutes before concert time.

Upon Arrival at the Meyerson

If you arrive by bus, please **DO NOT UNLOAD BUSES UNTIL YOU ARE GREETED BY A DSO STAFF MEMBER**. Also, please be sure you and your driver have been given matching numbers by a DSO staff member.

Check in with a volunteer in the main lobby; a volunteer will guide your group to your seating area. (Seating sections are assigned on the basis of group size).

All students should be in their seats at least five minutes before the concert time.

No food or drink, including chewing gum, is permitted in the concert hall.

During the Concert

The use of cameras and recorders is prohibited.

Please turn off cellular phones and any other electronic devices.

Students and teachers should remain in their seats for the entire concert.

Restrooms are located on all levels and should be used for urgent needs only. If students must visit the restroom, please have an adult accompany them.

Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.

After the Concert

Please remain in your seats until your school is dismissed.

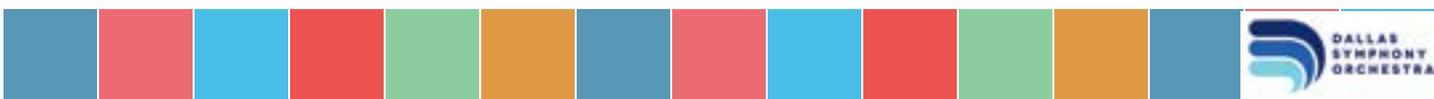
Upon dismissal, listen carefully and follow instructions for departing the building.

Back at School

Refer to this guide or www.DSOkids.com for follow-up activities.

Student letters/artwork expressing reactions to the concert are appropriate. Email to S.Hatler@dalsym.com.

Mailing Address:
Attn: Youth Concerts
Dallas Symphony Orchestra
2301 Flora St., Schlegel Administrative Suites
Dallas, TX 75201





BUS PARKING MAP

The Dallas Symphony is located at the
Morton H. Meyerson Symphony Center
2301 Flora Street | Dallas, TX | 75201

Pilgrim Rest Missionary Baptist Church
is located at 1819 N. Washington Avenue,
Dallas, TX | 75204

TEACHERS

Please give these directions to bus drivers for drop off, parking and pick up directions.

It is important for drivers to follow these directions in order to keep traffic flowing smoothly and quickly.

Buses will be called back to the Meyerson in order of School dismissal. Drivers **must** stay with their buses.

MAP KEY

 Arrival/Drop Off

 Parking

- Turn Left on Pearl

- Turn Left on Ross

- Turn Left on Washington

- Turn Left on Roseland

- Parking Lot is on your right

 Pick up

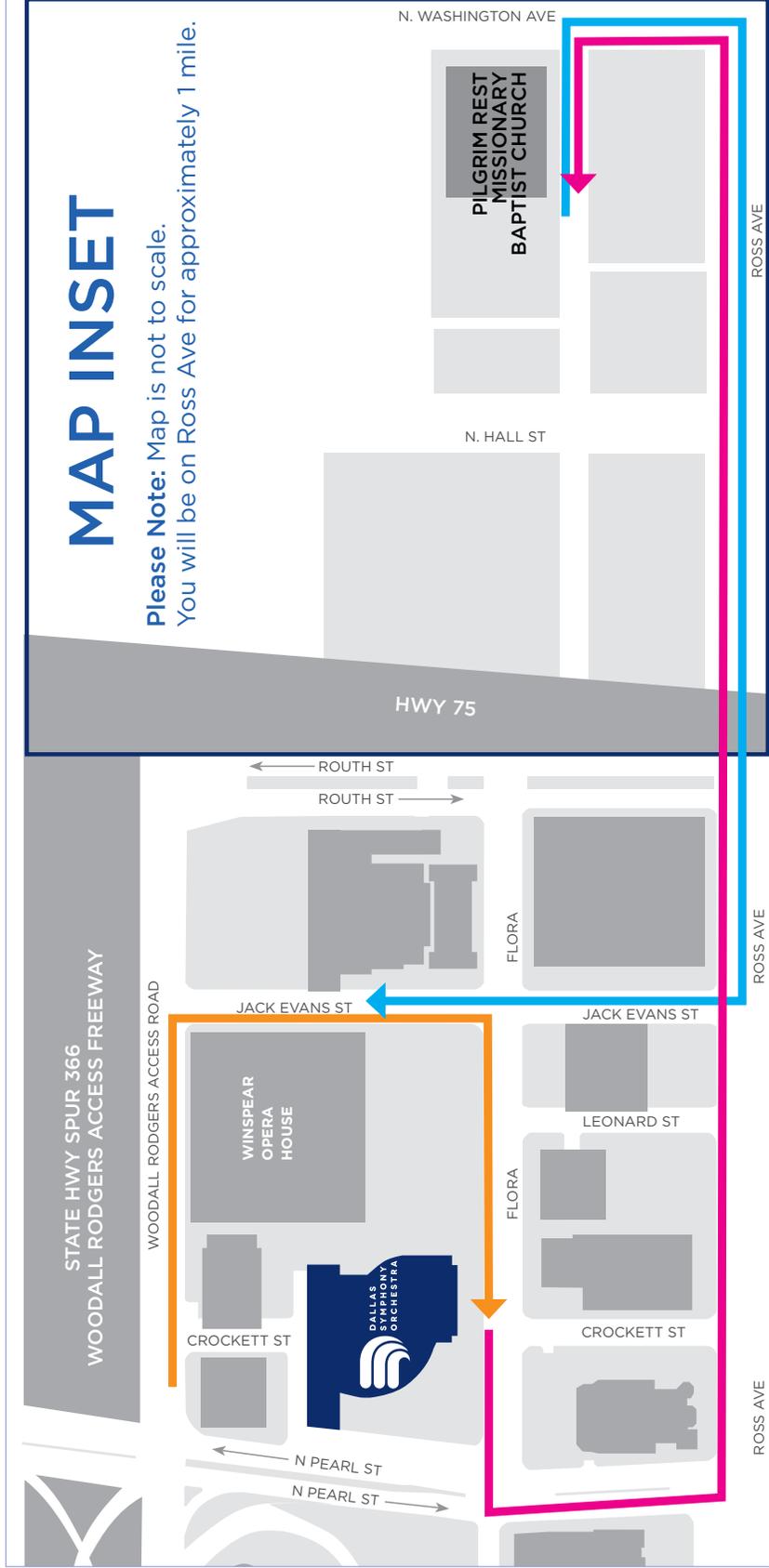
- Turn left out of Parking Lot

- Turn Right on Washington

- Turn Right on Ross

- Turn Right on Jack Evans

- Officers will be on Jack Evans staging the buses for pick up

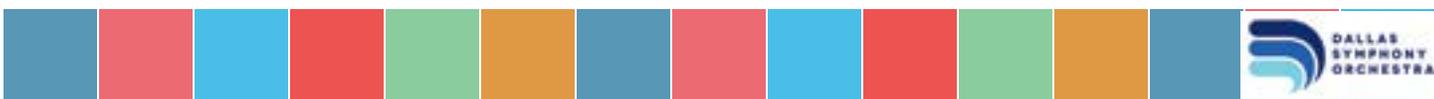




Who's Who



Maurice Cohn joined the Dallas Symphony Orchestra as Assistant Conductor in the Marena & Roger Gault Chair 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.





Composer Biographies



Aaron Copland (1900-1990) was an American Composer who began writing music when he was only eleven years old. Born into a family of merchants, young Copland received his first music lessons on piano from his sister, Laurine. During 1917, Copland moved to Paris to study with Nadia Boulanger, an influential French composer, to perfect his composing skills. Upon his return to America, Copland began composing many different types of music such as operas, symphonies and ballets. Interestingly, Copland actually conducted the Dallas Symphony Orchestra twice!

Born in Viatka, Russia in 1890, **Arcady Dubensky** (1890-1941) studied violin and composition at the Moscow Conservatory. After spending a year playing piano in hotels in Constantinople, he immigrated to the United States in 1921. He was a member of the New York Philharmonic until 1935 when he retired and focused on composing.



Paris born **Paul Dukas** (1865-1935) had a surprisingly late musical start. Dukas, unlike many of his musical colleagues, did not show any promising music abilities until he was thirteen years old. At the age of sixteen, he entered the Conservatoire de Paris to study piano and became interested in orchestration and composition. As a composer Dukas was often his worst critic. He destroyed over ten of his own compositions!

By far the best known composition by Dukas is the symphonic scherzo *L'Apprenti Sorcier*. The music was recently popularized by Walt Disney, when he included a pictorial version of it in *Fantasia* with Mickey Mouse as the naughty apprentice.

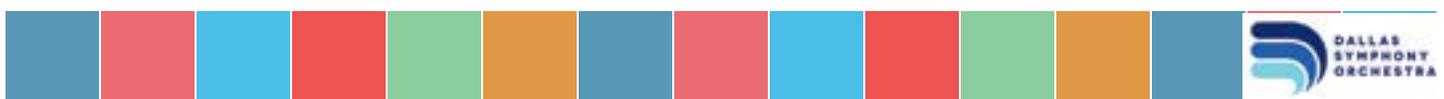


American composer, musician, and big band leader **Edward “Duke” Ellington** (1899-1974) was born in Lincolnnton, North Carolina, on April 29, 1899. He began piano lessons at the age of 7 and started composing music by ear in his early teenage years. He went on to take piano and composition lessons to further his music abilities, and in 1917 launched his music career as a solo performer and big band leader. In the 1930’s Ellington put out his most famous hits such as Caravan, Mood Indigo, It Don’t Mean a Thing, and Take the “A” Train. Ellington was nominated for the Nobel Peace Prize in 1965, awarded the Presidential Medal of Freedom in 1969, received the Grammy Lifetime Achievement Award in 1966, and is one of only 5 jazz musicians to have been featured on the cover of Time magazine.



Identity has always been at the center of the music of composer/pianist **Gabriela Lena Frank** (b. 1972), who was included in The Washington Post's 2017 list of the 35 most significant women composers in history. Born in Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. Moreover, she writes, "There's usually a story line behind my music; a scenario or character."

Winner of a Latin Grammy and nominated for Grammys as both composer and pianist, Gabriela also holds a Guggenheim Fellowship and a USA Artist Fellowship given each year to fifty of the country’s finest artists. In 2017, Frank founded the Gabriela Lena Frank Creative Academy of Music in Boonville, California, which provides mentorship, readings-to-premieres residencies, and commissions for emerging composers from diverse backgrounds in addition to fostering public school programs in low-arts rural public schools. She is a graduate of Rice University in Houston, BA and MA, and the University of Michigan, DMA in Composition.





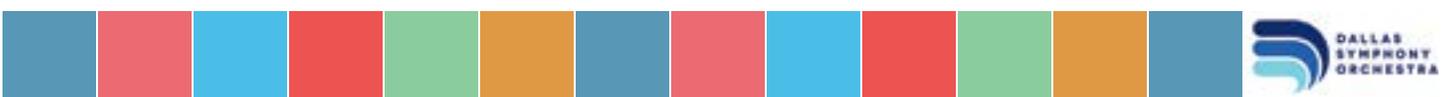
Giovanni Gabrieli (1555-1612) was born in Venice, Italy and was raised and influenced by his uncle, organist and composer, Andrea. Gabrieli went on to become organist and principal composer at St. Mark's in Venice, for which he wrote many works utilizing more than one choir. He was the first composer to use dynamic markings in his scores!

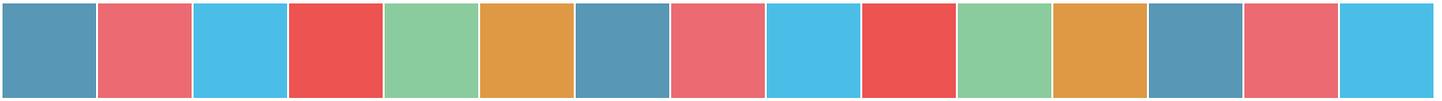


Arturo Márquez (b. 1950) is a Mexican composer who uses musical forms and styles of his native Mexico and incorporates them into his compositions. Marquez was born in Álamos, Sonora, Mexico, the first of nine children, and the only one to become a musician. His interest in music was due to his exposure to a variety of musical styles by his father, a Mariachi musician, and his grandfather, a Mexican folk musician. He started composing at the age of 16 in a music conservatory in Mexico then continued his studies later as a Fulbright scholar in California. His Danzones are the most widely-known compositions of his and are often used in ballet productions and symphonic concerts.



German born **Robert Schumann** (1810-1856) was an incredibly gifted and talented composer. After attending law school, he dropped out and became a live-in student of acclaimed piano German piano teacher Friedrich Wieck. He fell in love with Wieck's daughter, Clara, who was a famous pianist in her own right. Her father refused them permission to marry so they went to court to get legal permission. After Robert injured his ring finger, he became a full-time composer. His most famous musical compositions were for piano. He was also a writer and published a music magazine called *Neue Zeitschrift Fur Musik* (New Journal for Music). In it, he wrote about music and composers of the day, encouraging some and criticizing others. He was an intensely hard worker and suffered a nervous breakdown in 1844. After many attacks of depression and exhaustion, he asked to be sent to an asylum outside the city of Bonn where he died in 1856.





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."

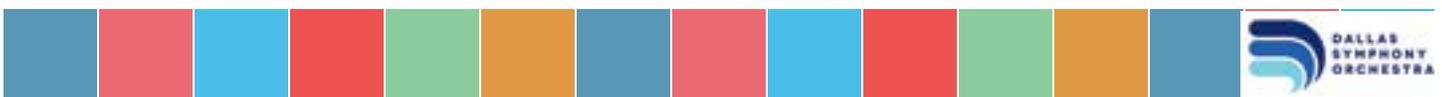
What now?

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.



What's Up With Brass Instruments?

Learning Objective

Students will explore the uses of brass instruments throughout history.

Pre-Assessment

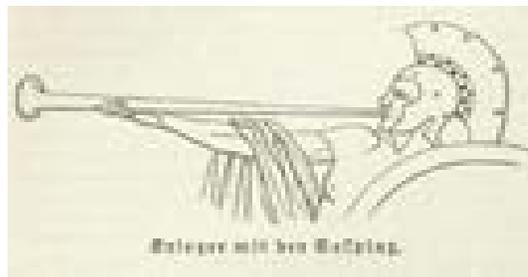
Ask students to try and think of something they know that has more than one use. For example, a coffee cup might hold a beverage, but can also go on your desk to hold pencils and pens. Tell students that brass instruments are similar. They are mostly used for playing music, but throughout history they have been used in some pretty interesting ways and in virtually every country in the world. Not only that, but they weren't always made of brass. Ask students to speculate what other materials brass instruments might be made of beside metal. Accept all answers.

Teaching Sequence

1. Tell the class that through the years, brass instruments have been made of many materials including gourds, wood, bronze, copper, silver, animal horns, sea shells, bamboo, elephant tusks and clay.
2. Tell the class that although there are far too many to list them all, here are a few examples of how brass instruments and their ancestors have been used throughout history.

The oldest surviving examples of metallic trumpets are the two instruments that were discovered in the tomb of Tutankhamun (King Tut) in Egypt in 1922. He lived from around 1341 BC to 1323 BC. That's about 3500 years ago!

In ancient Greece, trumpet playing was actually an Olympic event and winners were chosen by loudest volume. The ancient Roman salpinx was used as a military signaling device. More recently the bugle was used to relay instructions from Cavalry officers to soldiers during battle and to indicate daily routines during camp. Today it's still used for this purpose in the military.





Alphorns are used to play music, but as early as medieval times were used as signaling devices between villages.



Trumpets made of gourd, called gourd trumpets, have been played in Africa for centuries.



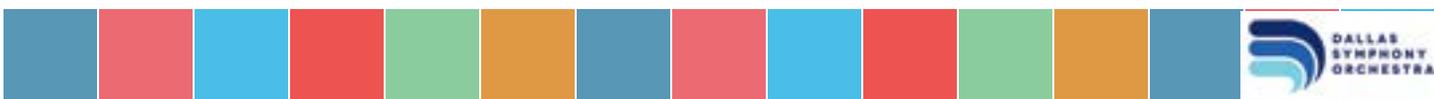
The Shofar, often referred to as the ram's horn, is made from an animal horn and used in Jewish religious ceremonies. It's mentioned in many ancient texts and is a key feature in many ancient stories and legends.



The didgeridoo is a 'trumpet' instrument played in Australia. It's unusual droning sound is very distinctive. Didgeridoo players are well known for actually being able to take a breath without having to stop playing! It's called circular breathing.



The conch shell has been played for at least 5000 years all over the world as a signaling device and a musical instrument. In some examples, the intention was to ward off evil spirits or disconcert one's enemies. More recently it has even been played in jazz ensembles and orchestras.





Culminating Activity

1. As a fun exercise, assist the students in making a list of daily activities such as assembling for morning announcements, recess, lunch, leaving at the end of the day, etc. Make up a (pretend) trumpet signal for each task and try using them for a few days or a week instead of using words. If you want to use a real "instrument," try blowing a whistle in various ways to achieve the same results. Have fun!

Evaluation

Did students explore the uses of brass instruments throughout history?

TEKS

FA.M.3/4/5.b.1B

FA.M.3/4/5.b.5C





Getting Down to Brass Tacks

Learning Objectives

Students will identify the instruments of the brass family by common characteristics and sound production.

Students will use their knowledge to create a brass instrument of the future.

Resources

- YouTube Playlist, page 3
- Drawing paper and pencils, markers, crayons
- Poster of the Brass Family Instruments, page 15
- Listen and Learn from the DSO Kids website found [here](#)

Pre-Assessment

Lead the students in a discussion of how school has changed in this time of Covid. What was school like before Covid? What was school like this past year? What is school like this year? How has it changed over time?

Teaching Sequence

1. Tell the students that some of the instruments of today's orchestra look very different from when they were first created. Some of them changed their shape. Some developed into other instruments not found in today's orchestra.
2. Tell the students that today we will be exploring the Brass Family instruments of the orchestra which they will see and hear at the upcoming concert. Show a poster of the Brass Family instruments. Ask students if they know the names of any of these instruments. If so, which one? Ask if any student has a family member who plays a brass instrument. Which one?
3. Ask the students to identify the characteristics which are common to all brass instruments. (All are made of brass. All have a cup-shaped mouthpiece. All end in a bell-shaped flare.) Tell the student that their sound is produced by buzzing the lips and blowing into the instrument as the keys, called "valves", are pressed down in various combinations to produce different pitches. Notice that the trombone does not have any valves, but instead has a slide. Various pitches are produced by the position of the slide.
4. Listen to the sound of each of the instruments as found online at the DSO website [here](#). Hear the individual sound of each instrument as it plays alone and with the orchestra. Then read the information given for each instrument. Notice the length of each instrument uncoiled. What connection can be made between the sound of the instrument and its length? (The longer the instrument, the lower its sound.)

5. Tell the students because the brass instrument sound can be heard over long distances, these instruments were originally used for sending messages, announcing events, and for playing various charges in battle. Discuss with the class how the instruments are used today. (As a solo instrument to enjoy the sound and talent of the performer; as a part of a larger ensemble like a brass quintet, the symphony, a Jazz band, a military band, a marching band, and/or a drum and bugle corps, a Mariachi band, etc.)
6. Have the students discuss how these instruments might be used in the future. Would they look the same or would their shape change? How would this affect their sound?

Culminating Activity

1. As the students listen to one of the musical selections from the concert, have the students draw their version of a brass instrument of the future. The instrument must have:
 - a. a mouthpiece to blow into
 - b. a bell where the sound comes out
 - c. keys, valves, slides, or some other way to change the pitch.
2. Have the students share their drawings and tell what purpose the instrument may have and if its sound is high or low.

Extension Activity

1. Post the student drawings around the room, to represent an art gallery of futuristic brass instrument.

Evaluation

Were students able to identify the instruments of the brass family by common characteristics and sound production?

Were students able to use their knowledge to create a brass instrument of the future?

TEKS

FA.M.3/4/5.b.1B

FA.M.3/4/5.b.5C

FA.A.3/4/5.2A

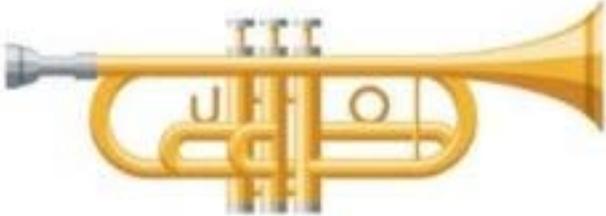




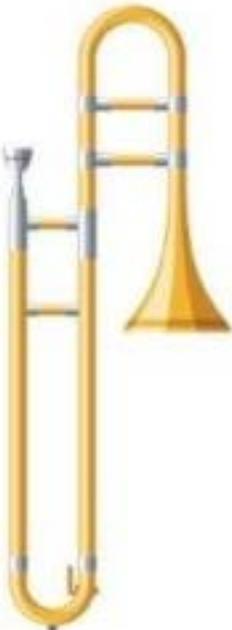
Brass Family



French horn



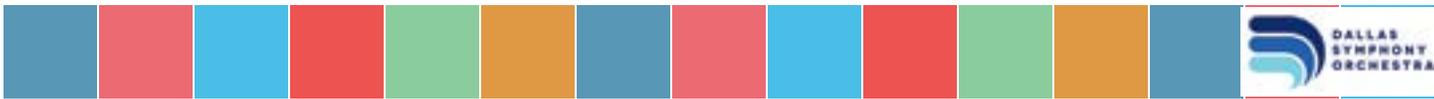
Trumpet



Trombone



Tuba





What Language(s) Do You Speak?

Learning Objective

Students will demonstrate understanding that musical instruments can “speak” a variety of languages.

Vocabulary

Trumpet- a wind instrument that produces sound when a column of air passes through the musicians’ lips (“buzzing”) and into a conical (like a cone, flared) shaped brass tube. It is the highest voice in the brass family. It often has the melody.

Melody- the tune in music

Classical- Western instrumental, orchestral, choral, and vocal music created for sacred (religious) and secular (non-religious) purposes. Often featuring strings, woodwinds, brass, and percussion. Examples include symphonies (long pieces of music for orchestra) and concertos (soloists performing with orchestras).

Jazz- a type of popular music from Black American origin from the early 1900s that uses improvisation (creating music on the spot), energetic rhythms, and features winds, brass, and percussion instruments.

Mariachi- a type of traditional Mexican folk music that features singers, trumpets, guitars, and violins.

Resources

- Trumpet example in DSO kids.com [here](#)
- [YouTube playlist](#) tracks, pg. 3:
 - Classical style: Schumann, Mvt II from Konzertstuck in F for four horns and orchestra
 - Jazz style: Ellington, Beige from Black, Brown, and Beige Suite
 - Mariachi style: Marquez, Son de luz from Concierto de Otoño for trumpet
- Worksheet pg. 19, (project for the class or print one per student) - How Many Languages Can This Trumpet Speak?

Pre-Assessment

Explore students’ experience/understanding that people in different parts of the world speak different languages. Ask whether any of them speaks more than one language, or know someone who does. If anyone does, let him/her demonstrate for the class.



Teaching Sequence

1. Tell students that just as individuals from different backgrounds often speak different languages, musical instruments play in different styles—i.e., speak in different languages—in different settings.
2. Using the examples from DSO Kids, introduce the trumpet.
3. Describe classical, jazz, and Mariachi musical characteristics and history.

Culminating Activity

1. Distribute or display “How Many Languages Can This Trumpet Speak?”
2. Play one minute each of the classical, jazz, and Mariachi examples. Then go back to the first example and play it again, asking students to pick which style of music they think it is, and make notes in that category. Notes can include the composer’s name, or any observations about the style of music (“I hear string instruments” or “this music is fast and energetic”, or simply drawing pictures of what they hear). Discuss as a class which category - classical, jazz, or Mariachi - students selected. Confirm the correct answer. Repeat with excerpts 2 and 3.
3. Let students discuss where they might have heard/seen trumpets in one or more of the three settings.

Extension Activity

1. Invite students to name/describe other settings where they have heard the trumpet, and describe the “language” it played.
2. Invite students to describe other instruments that “speak” in a variety of languages.

Evaluation

Did student responses indicate understanding that the trumpet can “speak” in a variety of languages?

TEKS

FA.M.3/4/5.b.1B
FA.M.3.b.5B/5C
FA.M.4/5.b.5C/D



How many languages can this trumpet speak?

JAZZ



MARIACHI



Classical





Fanfare Poetry

Learning Objective

The students will learn about fanfares and their history. They will listen to a fanfare and make a word bank to use in writing a poem to explain the purpose of the fanfare.

Vocabulary

Fanfare- a short ceremonial tune or flourish played on brass instruments, typically to introduce something or someone important.

Pre-Assessment

Share the definition of fanfare with the students. Ask them when fanfares are typically used? (wedding, coronation, Olympics)

Teaching Sequence

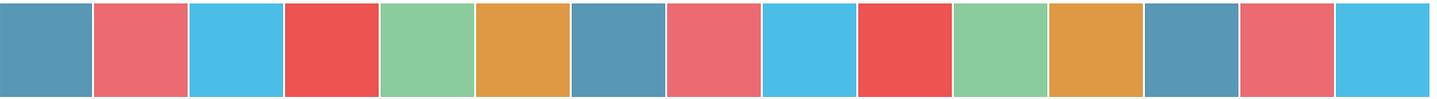
1. Tell students that throughout history, composers have used fanfares to signal that something important is happening. Some of the first fanfares date back over 2000 years ago and were played on the shofar, an instrument made out of the horn of a ram. In 1241, a bugle played a fanfare to announce every hour in the Market Square of Krakow, Poland. Fanfares were used along with drums on the battlefield to signal troops. When you hear the DSO youth concert, you will hear the Fanfare to precede La Péri, which is from a ballet.
2. Play the [Fanfare to precede La Péri](#). Ask students to imagine what this music might be announcing. Please remind them that there are no right or wrong answers.
3. Challenge the students to make two lists – one that describes the music (loud, soft, fast, slow, instruments used, etc.) and one that describes what the students think is happening. Play the music again.
4. In small groups, have students write a short poem that uses some of the words they listed while listening to the piece.

Culminating Activity

Have each group share their poem with the rest of the class.

Extension Activity

1. Play other fanfares for the students. Examples that may be found on YouTube are:
 - Mendelssohn's Wedding March – play the first 9 seconds
 - Olympic Fanfare by John Williams – play the first 25 seconds
 - Procession of Nobles by Rimsky-Korsakov – play the first 30 seconds
2. Ask students to compare these fanfares with the one they will hear the DSO play. Are the instruments the same? Is the mood similar or different? Do they like one more than another?



Evaluation

Did student responses indicate understanding of fanfares and their history?

TEKS

FA.M.3/4/5.b.1B
FA.M.3.b.5B/5C
ELAR.3/4/5.12A
FA.M.4/5.b.5C/5D



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



BRASSY BRASS 

 **DallasSymphonyYouthConcert** 3min
Meyerson Symphony Center



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, Brassy Brass, 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




 Like  Comment 



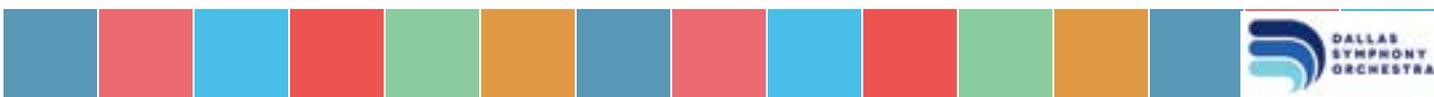


Full STEAM Ahead

Check out our [virtual Full STEAM Ahead](#) series to find out how making music is connected to science, technology, engineering, and math. You'll hear DSO musicians performing and speaking about their musical experiences, and see interesting visual demonstrations of sound.



Full STEAM Ahead was founded by women business leaders from AT&T, Capital One, NCJW Dallas and Texas Instruments to promote arts education and equal opportunity for girls in the world of STEAM.





About the Morton H. Meyerson Center

One of the world's greatest concert halls, the Meyerson Symphony Center was made possible through the efforts of the citizens of Dallas. Over ten years were spent in the planning and construction of the Meyerson, which opened on September 6, 1989.

World-renowned architect and major arts supporter I.M. Pei was chosen to design the building, working closely with acoustician Russell Johnson. Pei's design combines basic geometric shapes, with a rectangle (the concert hall) set at an angle within a square (the outer walls). Segments of circles also enclose the building.

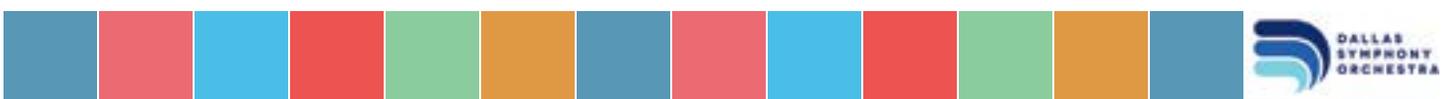
In the concert hall, every detail was designed to make the sound or acoustics as perfect as possible for orchestral music. For example, the heating and air conditioning system is located in a different building so that no vibrations from the machinery can be felt in the concert hall. Acoustical features include:

- Double sets of doors at all entrances
- Terrazzo and concrete floors
- Mohair fabric on the seats
- Walls covered with African Cherrywood
- Sound-absorbing curtains which can be drawn over the walls
- A reverberation chamber with 72 acoustical doors used to "tune" the hall
- The canopy over the stage, which can be raised and lowered to enhance the sound

Fun Facts about the Meyerson!

The Meyerson Symphony Center has:

- 2,056 seats
- 30,000 sq. ft. of Italian travertine marble
- 22,000 limestone blocks from Indiana
- 35,130 cubic yards of concrete
- 918 panels of African cherrywood around the concert hall
- 216 panels of American cherrywood around the stage
- 62 acoustical curtains
- 4 canopies with a combined weight of 42 tons
- 72 concrete acoustical doors, each weighing up to 2.5 tons
- 50 bathrooms
- An 85 foot high ceiling in the concert hall
- A 40 foot hollow area under the stage to increase resonance
- An organ with 4 keyboards, 61 keys, 32 pedals, 84 ranks, 65 stops and 4,535 pipes





The Dallas Symphony Orchestra is grateful to



For their comprehensive support of the DSO Education Programs.

Additionally, the Dallas Symphony Orchestra wishes to express its appreciation to the following donors for their generous contributions to the DSO's education initiatives:

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