

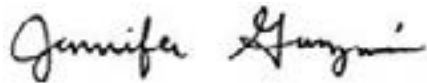
**The Dallas Symphony Orchestra Presents:**  
***History of the Orchestra in 45 minutes***  
**April 12 and 13, 2023**

Dear Fellow Educators,

With a little over a month until the end of the school year, I imagine many of us are feeling both amazed at how fast the year has gone while also wishing summer break would be here already. Even our students are feeling how fast and slow time can simultaneously feel! Music is one of those things that can make us experience time in a different way, and so for our last youth concert of the year, we invite you to travel back in time for a tour through the history of the orchestra. But don't worry! With the Dallas Symphony as our guide, we will be able to fit hundreds of years of history in just 45 minutes, seeing and hearing the changes that led to the orchestra as it is today. You and your students will hear pieces by contemporary composers Carlos Simon and Gabriela Lena Frank as well as classics by Tchaikovsky and Brahms.

Before we say goodbye to another school year, we at the Dallas Symphony are so glad to host you and your students for one more youth concert of the season. We hope these handy lessons are helpful to you in the coming weeks and look forward to seeing you at the Meyerson.

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

VISIT THE DALLAS SYMPHONY ORCHESTRA'S EDUCATIONAL WEB SITE:  
[www.DSOkids.com](http://www.DSOkids.com)

Activities for this 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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## YouTube Playlist

We have moved from physical CD's 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\\_eTQBcHaiwybqOq\\_Y6OO4rrBkHn](https://youtube.com/playlist?list=PLIn1z_eTQBcHaiwybqOq_Y6OO4rrBkHn)

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 in advance to familiarize yourselves with the music.

1. Gabriela Lena Frank: [Leyendas, An Andean Walkabout](#), mvt. 6
2. Joseph Bologne (Chevalier de Saint-Georges): [Symphony No. 2](#), mvt. 3
3. Mozart: [Symphony No. 41](#), mvt. 4
4. Brahms: [Symphony No. 2](#), mvt. 4
5. Tchaikovsky: [Violin Concerto](#), mvt. 3
6. Piazzolla: [Sinfonietta](#), mvt. 3
7. Simon: [Fate Now Conquers](#)

## Concert Etiquette

1. The use of cameras and recorders is prohibited.
2. Please turn off cellular phones and any other electronic devices.
3. Students and teachers should remain in their seats for the entire concert.
4. 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.
5. Students not maintaining acceptable standards of behavior will be asked to leave, and may jeopardize their school's future attendance at DSO events.





## 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](http://www.DSOkids.com) for follow-up activities.

Student letters/artwork expressing reactions to the concert are appropriate. Email to [S.Hatler@dalsym.com](mailto: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

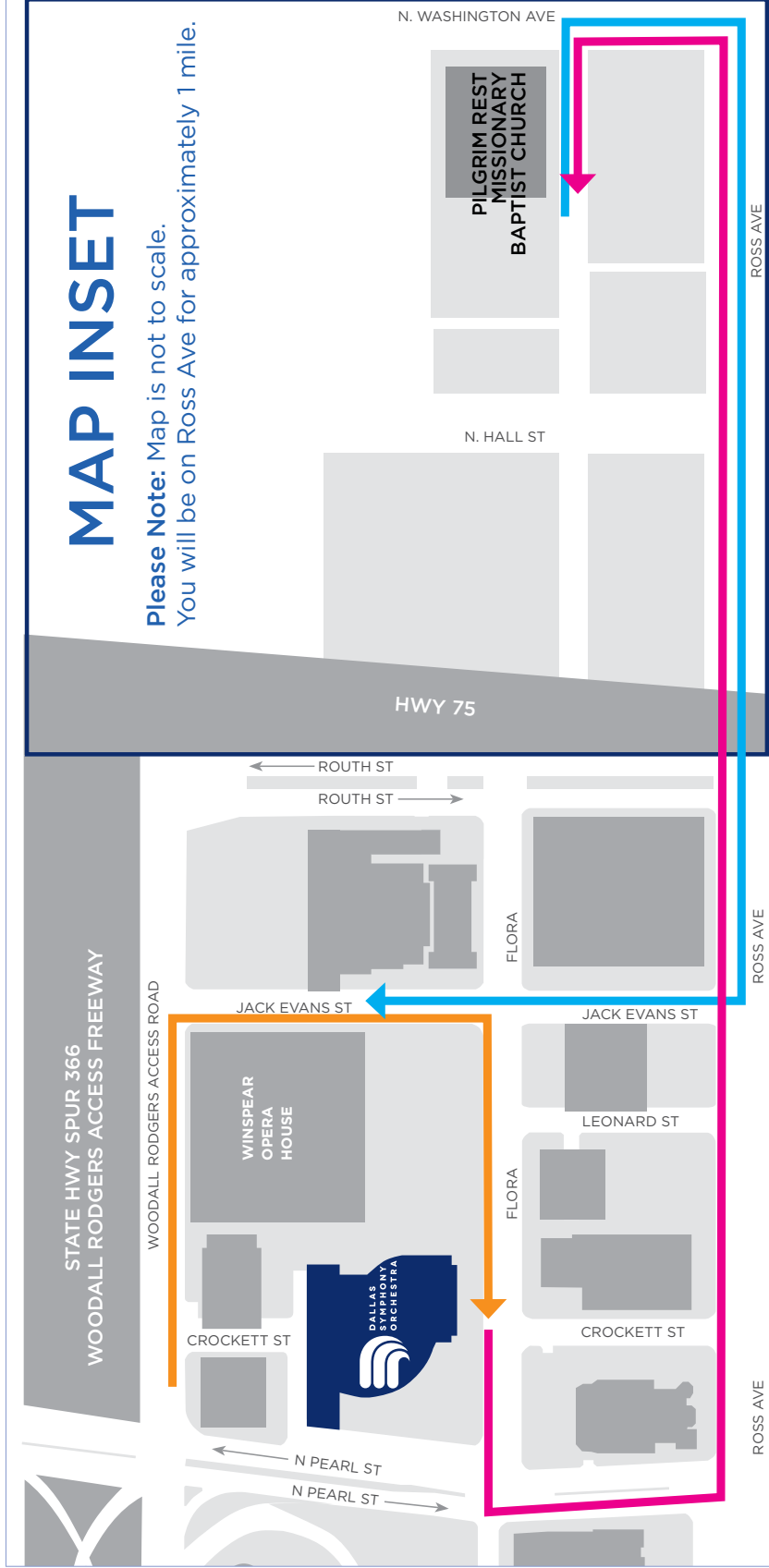
 Parking

- 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.

## Soloist Biography



**Calvin Alexander**, 17, is currently a junior at Caddo Magnet High School in Shreveport, Louisiana. Calvin began studying the violin at the age of four with Mrs. Angela Russell, and he currently studies with Mrs. Laura Crawford, founder and director of the Centenary Suzuki School. Calvin also began to study with Mr. Jan Sloman of the Cleveland Institute of Music in 2017. Calvin has performed in masterclasses for several acclaimed musicians including Itzhak Perlman, Robert Lipsett, Li Lin, Catherine Cho, Alexander Kerr, Martin Beaver, Paul Kantor, Jinjoo Cho, Tessa Lark, Francisco Fullana, and more.

Calvin was one of three violin students accepted into the Perlman Music Program in 2020, and he will continue attending the Summer Music School at PMP for the next three years. Through this program, Calvin receives the opportunity to work with many distinguished musicians through lessons, chamber music coachings, orchestra, and more. In 2018 and 2019, Calvin attended the ENCORE Chamber Music Summer Academy.

In 2021, Calvin was awarded the Grand Prize in the Lynn Harrell Concerto Competition, and he performed the Tchaikovsky Violin Concerto with the

Dallas Symphony Orchestra in June 2021. In past years, Calvin represented the South-Central Region at the National MTNA Junior Strings Competition. In 2020, he was fortunate to win second place nationally in the Junior Strings Competition after winning an Award of Merit the previous year. This year, Calvin represented Louisiana at the South-Central Region MTNA Senior Strings competition, winning second prize. Last year, Calvin won first prize in the ENKOR International Violin Competition.





Calvin is grateful to have been given the opportunity to solo with many different orchestras. Calvin has performed the Waxman Carmen Fantasie and Vitali Chaconne with the Shreveport Symphony, and he has played the third movement of the Tchaikovsky Violin Concerto with the Centenary Youth Orchestra. He is looking forward to performing the Sibelius Violin Concerto with the Marshall Symphony this April. Calvin has also performed with the Louisiana Philharmonic Orchestra twice after winning their Young Artists' Competition in 2018 and 2020. In 2020, Calvin won the Grand Prize at the Marjorie Stricklin Emerging Artists Competition, giving Calvin the invitation to perform with the Monroe Symphony Orchestra. He hopes to play with the MSO post-COVID. In 2018, Calvin performed at the National Biennial Suzuki Conference in Minnesota, and he also won the Red River Radio Young Artists Competition.

Calvin has toured the United States, Canada, and Brazil acting in three Broadway musicals. Billy Elliot, A Christmas Story, and Matilda from 2012 through 2015. At school, Calvin serves as a Lieutenant Governor in the LaMissTenn Key Club Division and participates in Tri-M Music Honor Society, National Honor Society, TED-Ed Student Talks, and National History Day. When not playing the violin, Calvin also likes to learn German and philosophy with friends, relax with his dogs, and play Ping-Pong.

## Composer Biographies

**Joseph Bologne, Chevalier de Saint-Georges**, (1745 – 1799) was a French Creole virtuoso violinist and composer and was conductor of the leading symphony orchestra in Paris.

He was born in the Caribbean on the then-French colony of Guadeloupe to a wealthy planter and an enslaved Senegalese woman, the maid to his father's wife. He was taken to France at seven years old and had music and violin lessons. His parents joined him two years later in Paris, and Joseph was enrolled in fencing school. He excelled quickly as a master swordsman and was appointed an officer of the king's bodyguards (gendarme du roi) and later, a chevalier (honorary knighthood).

In 1769, he joined a new orchestra in Paris, Le Concert des Amateurs, and was appointed concertmaster two years later. His violin technique amazed the public when he was a featured soloist, and he was appointed conductor in 1773. While there, he began composing and developed the symphonie-concertante. He was quite prolific and wrote string quartets, sonatas, symphonies, operas, and concertos to critical acclaim. Under his direction, the orchestra rose to be considered one of the finest in all of Europe.

Since Saint-Georges was of mixed heritage, he faced racism throughout his life in pre-Revolutionary France and supported the Revolution. In 1790, he was the first to volunteer for the newly-formed National Guard in Lille and was one of the first Black colonels in the French army. During his involvement in the Revolution, he continued to perform and compose. He went on to be Marie Antoinette's music teacher and was said to be quite close to her.

Though some of his works sadly did not survive the Revolution, we remember him today as not just the first known Black classical composer but also as a brilliant violinist, leader, and swordsman.





**Johannes Brahms** (1833-1897) was a German composer and pianist who wrote symphonies, concerti, chamber music, piano works, and choral compositions.

Widely considered one of the 19th century's greatest composers and one of the leading musicians of the Romantic era, Johannes Brahms was born May 7, 1833, in Hamburg, Germany.

He was the second of Johanna Henrika Christiane Nissen and Johann Jakob Brahms' three children. Music was introduced to his life at an early age. His father was a double bassist in the Hamburg Philharmonic Society, and the young Brahms began playing piano at the age of seven.

By the time he was a teenager, Brahms was already an accomplished musician, and he used his talent to earn money at local inns, in brothels and along the city's docks to ease his family's often tight financial conditions.

In 1853, Brahms was introduced to the renowned German composer and music critic Robert Schumann. The two men quickly grew close, with Schumann seeing in his younger friend great hope for the future of music. He dubbed Brahms a genius and praised the "young eagle" publicly in a famous article. The kind words quickly made the young composer a known entity in the music world.



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.





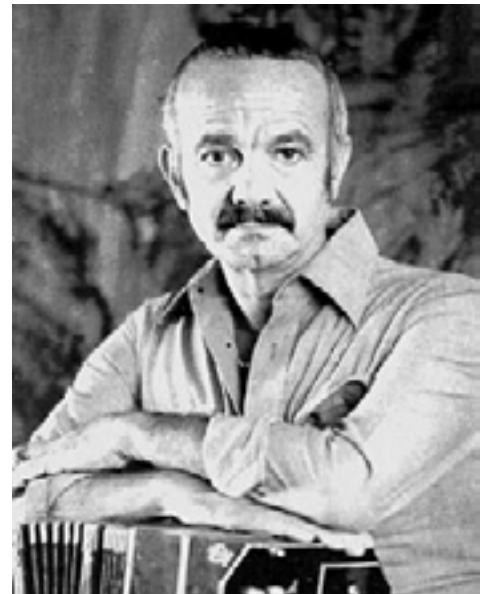


**Wolfgang Amadeus Mozart** (1756-1791) was no doubt the greatest child star that ever lived. He was traveling all over Europe playing music by the time he was six. Because of his constant travels, Mozart eventually learned to speak fifteen different languages. He wrote his first sonata for the piano when he was four and composed his first opera when he was twelve! Mozart could compose anywhere - at meals (he loved liver dumplings and sauerkraut), while talking to friends, while playing pool and even while his wife was having a baby. He composed very quickly and wrote huge amounts of music. It would take over 8 days to play all of his music, one piece after the next, without stopping. One famous piece that he wrote was Variations on "Twinkle, Twinkle Little Star."



During his lifetime, Mozart was very well-known but spent money faster than he could earn it. He was poor and in debt when he died of kidney failure at the age of 35 and was buried in an unmarked grave. Mozart is considered by some to be the greatest composer who ever lived. While most composers specialize in certain kinds of pieces, Mozart created masterful works for almost every category of music - vocal music, concertos, chamber music, symphonies, sonatas, and opera.

**Astor Piazzolla** (1921-1992) was born in Argentina to Italian immigrant parents. He spent much of his childhood in New York City, and he learned to take care of himself on the dangerous streets while his parents worked hard to provide for him. He was exposed to classical and jazz music and enjoyed listening to his father's tango records as a child. Piazzolla composed his first tango in 1932 and then began taking music lessons later that year. At 17 years old, he moved to Argentina and played the bandoneon, an instrument played in a similar way to the accordion and found in typical tango ensembles, in what would become one of the most famous tango orchestras in the country. He continued to arrange and play bandoneon or piano in various tango orchestras, and he studied composition and orchestration with Alberto Ginastera for five years.



Piazzolla won a composition contest in 1953 in Buenos Aires which allowed him to study on a grant from the French government with famed composer Nadia Boulanger in Paris. The following year, he and his wife left their two children behind in Argentina with his parents and moved to Paris where he studied composition and counterpoint with Boulanger, a great influence on his later tango writings. He moved between New York City and Buenos Aires throughout his adult life and created various tango ensembles wherever he went which included Octeto Buenos Aires, the Jazz Tango Quintet, Nuevo Octeto, and Conjunto9.

He is celebrated today for his unique style of composition, Nuevo Tango, which is a fusion of traditional tango with elements of jazz including extended harmonies and improvisation and classical music including the use of passacaglia or repeating bass lines.





**Carlos Simon** was born in 1986. That makes him a modern day, real life composer! Audiences identify with his music not only because of its quality, but because his influences, being current, are familiar to them.

Simon was born in Washington, D.C., but was raised in Atlanta, GA. His father was a preacher in a long line of preachers and wanted his son to grow up to also be in the church. Simon is quoted as saying, "My dad, he always gets on me. He wants me to be a preacher, but I always tell him, 'Music is my pulpit. That's where I preach.'"

Growing up, Simon was only allowed to listen to gospel music.

It wasn't until he was older that he gained experience with other genres. At 10, he started piano lessons and also played piano at his father's church services. Later, after leaving home he became a professional musician, playing keyboard with Grammy Award winner R&B artists Angie Stone and Jennifer Holiday. It was soon after this that he attended Morehouse College and Georgia State University, followed by doctoral studies at the University of Michigan. After earning his doctorate, he worked on the music faculty of Spelman College and Morehouse College, then became an assistant professor at the Georgetown University Department of Performing Arts. Because of his childhood experiences, Simon's compositions are heavily influenced by gospel music (which he admires partly because of its improvisatory nature), as well as hip hop, classical and Latin music. He is also heavily influenced by social justice issues.

Simon is in high demand as a composer. He is composer in residence at multiple nationally renowned symphonies and receives commissions from many others to write music. He has been awarded many honors including the 2021 Sphinx Medal of Excellence and a Grammy nomination for his latest album Requiem for the Enslaved.

**Peter Tchaikovsky** (1840-1893) was the son of a wealthy mining engineer stationed in Russia. Although Piotr was taken care of by a French governess, Fanny Duback, he remained very close to his mother. At the age of 6, he began piano lessons. When he was 8, he was sent to a boarding school and missed his family greatly. His mother died when Piotr was 14 and this loss brought great sorrow to Piotr. By 19, he completed his law studies and was appointed to a job with the Ministry of Justice.

The pull of music never left him and he consequently gave up his government job and turned to the study of music at the age of 23. After two years of study he was appointed a professor of composition at the St. Petersburg Conservatory and began writing music in earnest. His Piano Concerto in B-flat is one of the most famous pieces ever written for the piano. His music was very popular and he was in great demand as a conductor.

In 1891, he traveled to America where he was invited to conduct the New York Symphony at the opening of Carnegie Hall. Tchaikovsky died from cholera in St. Petersburg on November 6, 1893.





## 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.





## Classical Period vs. Romantic Period

### Learning Objectives

Students will be able to correctly label musical changes and characteristics of the Classical Period and Romantic Period.

### Resources

- [Google Slide Presentation](#)
- Printable worksheet, pg. 14

### Vocabulary


18th century- 1700-1800  
19th century- 1800-1900

### Pre-Assessment

1. Open the “Classical vs. Romantic Period Music” presentation and go to slide 2. (You can also print the pictures if you choose not to use the slides).
2. Tell the students, “Here you see a grand hallway in a building from the 1750's. What do you notice about the room?” (Very symmetrical, pattern in the black and white flooring, not many decorative elements, not much color, etc.)
3. Discuss the piece of furniture. Tell the students, “Now look at the piece of furniture from the same time period. What do you see?” (Lots of brass, symmetrical, brown, etc.) Do you think this piece of furniture would be appropriate for the grand hallway? Why or why not?
4. Now go to slide 3. Now you will discuss the room and the chairs with the students. Say, “Look at the room from the late 1800's. What do you see in this room?” (Lots of furniture, colorful, many patterns, a mixture of different textures and patterns, etc.) Now ask the students, “How does this room differ from the grand hallway? Would this furniture and décor be appropriate for the hallway? Why or why not?”
5. Discuss the chairs. Tell the students, “Look at the pair of chairs from 1870. Do you see a part of the chair that is not symmetrical? Would the owner of the grand hallway choose these chairs for their room? Why or why not?”

### Teaching Sequence

1. Tell students that now we will be discussing music and the changes to the orchestra in the Classical Period and the Romantic Period.
2. Tell the students that the changes in the music reflect the changes in art, architecture, literature, and clothing of each time period.
3. Open the “Classical vs. Romantic Period Music” slide show. Read the fourth slide and discuss the characteristics and changes in the Classical Period.

- 
4. Play Mozart's Symphony Number 41, movement 4. Discuss the characteristics of the music. (Strict attention to beat, balance and clarity, notes in succession, not many leaps)
  5. Now move on to Slide 5 "Romantic Period". Read the slide and discuss the characteristics and changes in the Romantic Period.
  6. Play Tchaikovsky's Violin Concerto, movement 3. Discuss the characteristics in the music. (Very Dramatic, fluctuating tempo, great dynamic contrast, emotional, etc.)
  7. Tell students that the changes that were happening in the world can be seen in the art, literature, architecture, styles, and clothing of each period. It can be felt and heard in the music. Change is difficult, but the changes made to the music and orchestras of the Classical and the Romantic Periods helped inspire composers and musicians to create and perform some of the most cherished music ever written.

### **Culminating Activity**

1. Using the final slide in the presentation, place the characteristics and information in the appropriate period. There is also a printable assessment included in this lesson. Students cut out and glue the characteristics and information in the ovals marked Classical Period or Romantic Period.

### **Evaluation**

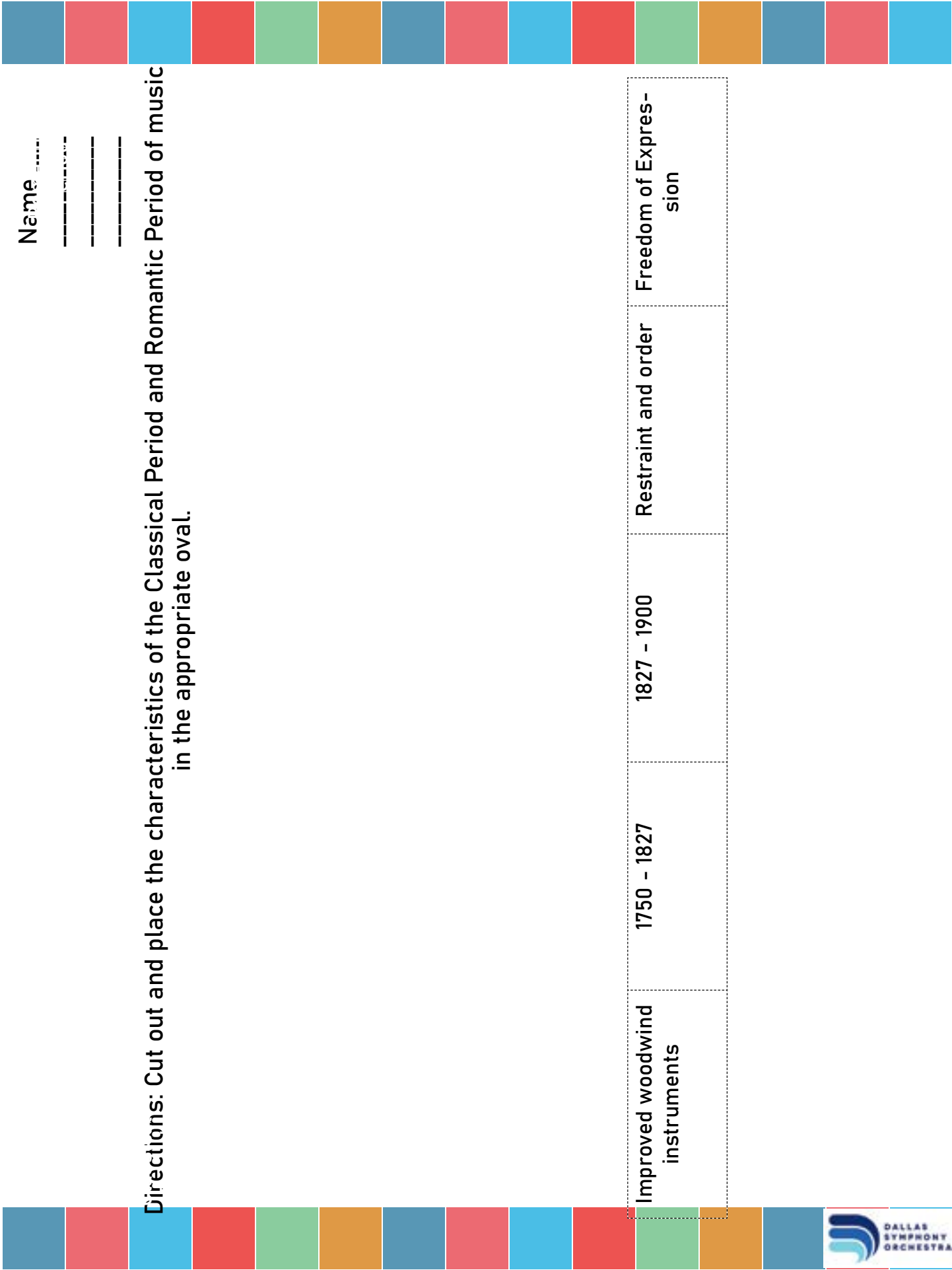
Were students able to correctly name the characteristics and information for the Classical and Romantic Periods?

### **TEKS**

FA.M.3.b.5B

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

FA.M.3/4/5.b.6E



Name \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

**Directions: Cut out and place the characteristics of the Classical Period and Romantic Period of music in the appropriate oval.**

Improved woodwind instruments	1750 - 1827	1827 - 1900	Restraint and order	Freedom of Expression
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## The Rise of the Symphony Orchestra, Part 1

### Learning Objective

The students will compare and contrast how the orchestra has grown over the course of time and describe why the term “symphony” became associated with the orchestra.

### Resources

- [Orchestra Seating Chart](#)
- Orchestra timeline, pg. 17
- DSO Playlist

### Vocabulary

*Orchestra* - a large instrument ensemble typically containing four major groups of instruments: strings, woodwinds, brass, and percussion. The number of musicians varies depending on the type of music being played and the instruments chosen by the composer.

*Baroque* - a historical period of time, early 1600-1750, in which the musical ensemble was relatively small in size. It was typically composed of strings and harpsichord, but could also include a flute, an oboe, and a trumpet.

*Classical* - a historical period of time, 1750-1820, in which the orchestra experienced much growth. Strings were expanded to include a first and second violin section. Instruments added included the bassoon, the French horn, and the tympani.

*Romantic* - a historical period of time, 1820-1900, in which the orchestra instruments and expanded even further to include the harp, piccolo, clarinet, tuba, trombone, snare drum, and auxiliary percussion such as the triangle and cymbals. The number of musicians grew as well.

*Modern* - a historical period of time, 1900-present, in which the orchestra now fluctuated in size depending on the composer’s choice of instruments. The piano was the new instrument added.

*Symphony* - A musical form consisting of four movements (or parts). Each movement can stand on its own, but are played together, one after the other, as a full composition. The movements are usually patterned in this order: A fast movement – a slow movement – a dancelike movement – and a fast final movement.

*Movement* - an independent segment of music with its own beginning and ending that is part of a larger composition written for an orchestra.

*Minuet* - The third dance-like movement in symphonic form.

*Scherzo* - The third movement in symphonic form usually playful in character.



## Pre-Assessment

Can the students name something that has changed over the course of time? For example: have they seen a photo of themselves as a baby? As a toddler? As an elementary aged student? Have the students discuss what changes may have occurred, such as size, height, glasses, braces, clothing etc. Any response is valid.

## Teaching Sequence

1. Show a [seating chart of the orchestra](#) showing the main instruments from the Baroque period of time. (See definition pg. 15). Tell the class that during the Baroque period, musical ensembles were not standardized, and there were differences in size and instrumentation. These musical ensembles were usually small with one player to a part. They were not officially known as a symphony orchestra at this time. Tell the class that the earliest musical pieces called “symphonies” were compositions which usually had three contrasting movements: a fast movement – a slow movement -ending with a fast and dance-like movement.
2. Tell the class that during the Classical period, the orchestra began to grow in size. Display a seating chart of the orchestra showing the main sections of instruments. As the students listen to Mozart’s [Symphony No. 41, Mvt. 4](#), have the students name the new instruments added during this period and list them on their Orchestra timeline chart, page 17.
3. Tell the students that the musical compositions written for this new ensemble also expanded to include four movements or parts (see definition pg. 15): a fast movement – a slow movement – a dance like minuet or a playful scherzo in 3 meter – and a fast, ending movement. This new format was called a “symphony.”
4. Show a seating chart of the orchestra displaying the main sections of instruments during the Romantic period of time. Play the excerpt by Brahms, [Symphony No. 2, Mvt. 4](#). As the students listen, ask them to list the names of the new instruments on their chart. Because of its popularity with composers writing for orchestra, the newly created compositional form, known as “symphony,” became synonymous with the orchestra itself.
5. Show a seating chart of the orchestra displaying the main instrument sections from the Modern period of time. Play the excerpt by Astor Piazzolla, [Sinfonietta, Mvt. 3](#). As the students listen, ask them to list the name of the new instrument added into the orchestra.

## Culminating Activity

Lead the students to compare and contrast how the orchestra has grown over the course of time and describe why the term “symphony” became associated with the orchestra.

## Evaluation

Did the students compare and contrast how the orchestra has grown over the course of time and describe why the term “symphony” became associated with the orchestra?

## TEKS

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





## The Symphony Orchestra Through Time

<b>Baroque Period</b> <small>(Early 1600-1750)</small>	<b>Classical Period</b> <small>(1750-1820)</small>	<b>Romantic Period</b> <small>(1820-1900)</small>	<b>Modern Period</b> <small>(1900- present)</small>
Instrument sections	Newly Added instruments	Newly Added instruments	Newly Added instruments
<u><b>Strings</b></u> Violin Viola Cello Double Bass Harpsichord			
<u><b>Woodwinds</b></u> Flute Oboe			
<u><b>Brass</b></u> Trumpet			
<u><b>Percussion</b></u> None			





## The Rise of the Symphony Orchestra, Part 2 “Fate Conquers All”

### Learning Objectives

Students will discuss how contemporary composers can deviate from the standard symphonic form and demonstrate this by creating a visual representation to Simon’s Fate Now Conquers.

### Resources

- [Interview with composer](#), Carlos Simon
- [Fate Now Conquers recording](#)
- Carlos Simon Bio, pg. 6

### Vocabulary

*Fate* - event(s) beyond a person’s control.

### Pre-Assessment

1. Ask the students if they have ever been in a situation where the outcome is not what they expected. Examples could be the outcome of a sporting event, a competition, or even a test. What did this look like? All responses are valid.

### Teaching Sequence

1. Tell the class that Carlos Simon, one of the composers represented in this youth concert, is a contemporary composer, born in Washington, D.C. in 1986. Read Carlos Simon’s biographical information to the class, page 6.
2. Tell the class that in a previous lesson we learned that the standard musical form of a symphony is characterized by four movements or independent parts (a fast movement - a slow movement - a dancelike of playful sounding movement - and an ending final fast movement). However, contemporary composers have broadened their perspective on composing and experiment with how best to represent what has inspired them. Share the interview with Carlos Simon (see resources, view 00:00-1:22).
3. Tell the class that when Carlos Simon was asked to compose a response to Beethoven’s symphonies, he was inspired by an entry from Beethoven’s personal journal written in 1815. “Fate now conquers; I am hers; and yet not she shall share in my renown; that life is left to every noble spirit and that some great deed shall beget that all lives shall inherit.” (Homer’s Iliad and Beethoven personal Journal, 1815.) Ask the class what they think this quote means? What do you think it meant to Beethoven that he included it in his journal?
4. Tell the class that while Beethoven strived to overcome many obstacles, in the end, it seems that he surrendered to his fate, losing his hearing. And so the concept of a person striving hard, doing great things, but in the end accepting their fate, was put to music. Simon used free-flowing running string passages to depict the uncertainty of life. The biggest obstacle Beethoven dealt with was his ever-growing deafness, yet he still strived to notate on paper the music he heard in his head, leaving his legacy for others to hear. (Taken from Program Notes by Dr, Michael Fink, RIPHIL, Nov. 2, 2022)



### **Culminating Activity**

1. Tell the students to listen to Simon's composition, *Fate Now Conquers*, and create a visual representation of what is happening in the music. They may use various colors to define the sound of the music, assorted shapes and lines, ascending and descending, broken and as well as elongated to represent what they hear.
2. Listen to *Fate Now Conquers* several times as the students work on visual representations. When completed, ask students to explain how their visual representations represent *Fate Now Conquers*.

### **Evaluation**

Were students able to discuss how a contemporary composer might deviate from the standard symphonic form and demonstrate this by creating a visual representation of Simon's *Fate Now Conquers*?

### **Extension Activity**

1. Tell the class that Carlos chose to score his composition for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.
2. As the students listen again to *Fate Now Conquers*, ask them to draw a seating chart showing the instruments Simon chose for his composition.
3. Ask students to compare and contrast their seating charts with the seating charts of the orchestra in other time periods.

### **TEKS**

FA.M.4/5.b.5D

FA.A.3/4/5.3D



## What's Up With Brass Instruments?

### Learning Objective

Students will explore the uses of brass instruments throughout history.

### Pre-Assessment

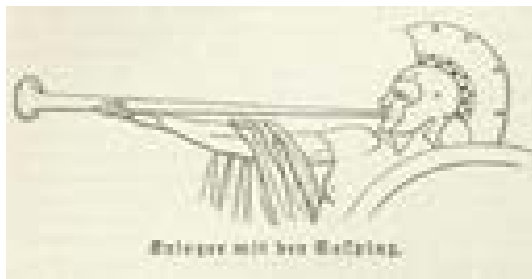
Ask students to try and think of something they know that has more than one use. For example, a coffee cup might hold a beverage, but can also go on your desk to hold pencils and pens. Tell students that brass instruments are similar. They are mostly used for playing music, but throughout history they 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





## Instrument Innovation

### Learning Objectives

Students will demonstrate an understanding of the development of brass instruments.

### Resources

Teacher note: As a prerequisite to this lesson, it might be helpful to look at the previous lesson entitled “What’s Up With Brass Instruments?”.

### Pre-Assessment

Ask students if anyone can define the word innovation. Take all answers, then summarize by saying that innovation is the process of making improvements to something over time, especially by introducing new methods or ideas. Innovation is usually a response to some kind of need. A few examples are computer programs getting updates to improve functions or to fix a bug, or an improvement to a model of car that makes it safer or more functional than the previous model. Tell students that innovation to musical instruments happens similarly.

### Teaching Sequence

1. Like many instruments, horns were originally used non-musically by the military, hunters, or tribes to communicate or signal across long distances. They were also used to make announcements and give instructions, using various patterns to indicate a given message. Horns in endless varieties of lengths and shapes, made of materials ranging from wood and metal to animal horns and conch shells, were used all over the world in this way. When people started using them for music, they noticed several things. Long/big horns generally made low pitches and shorter/smaller horns made higher pitches. Also, a given horn could only play fewer than 10 pitches or so. If you wanted to play another set of notes, you had to use a different size horn.
2. Ask the students if they can name the innovation that was needed to make a single horn able to play more notes. The answer is, there was a need for the horn to somehow be able to change sizes. The first version of this in the 15th century, called a sackbut was similar to our modern trombone, which has a slide which is used to extend (lower notes) and reduce (higher notes) its length. The first time that a modern trombone was used in an orchestra was by Beethoven in 1809 in his Fifth Symphony.





3. Another innovation which achieved the goal of being able to change the horn's length, and therefore its pitches, was the invention of valves like in the trumpet, tuba, and french horn. With this innovation, by pressing buttons, the sound can be directed into shorter and longer tubes in order to change the notes.



### Culminating Activity

Point out to students that pitches and range aren't the only ways that the brass family developed. Similar to all instruments, tinkering with its slide, bell, mouthpieces and other various parts and materials, musicians have achieved a wide range of sounds to suit almost any demand.

### Evaluation

Did student responses demonstrate an understanding of the development of brass instruments?

### TEKS

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

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





# 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](mailto:s.hatler@dalsym.com) Your picture could be featured on [DSOKids.com](http://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**



## HISTORY OF ORCHESTRA IN 45 MINS.



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 in the frame on this page.

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## 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





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