

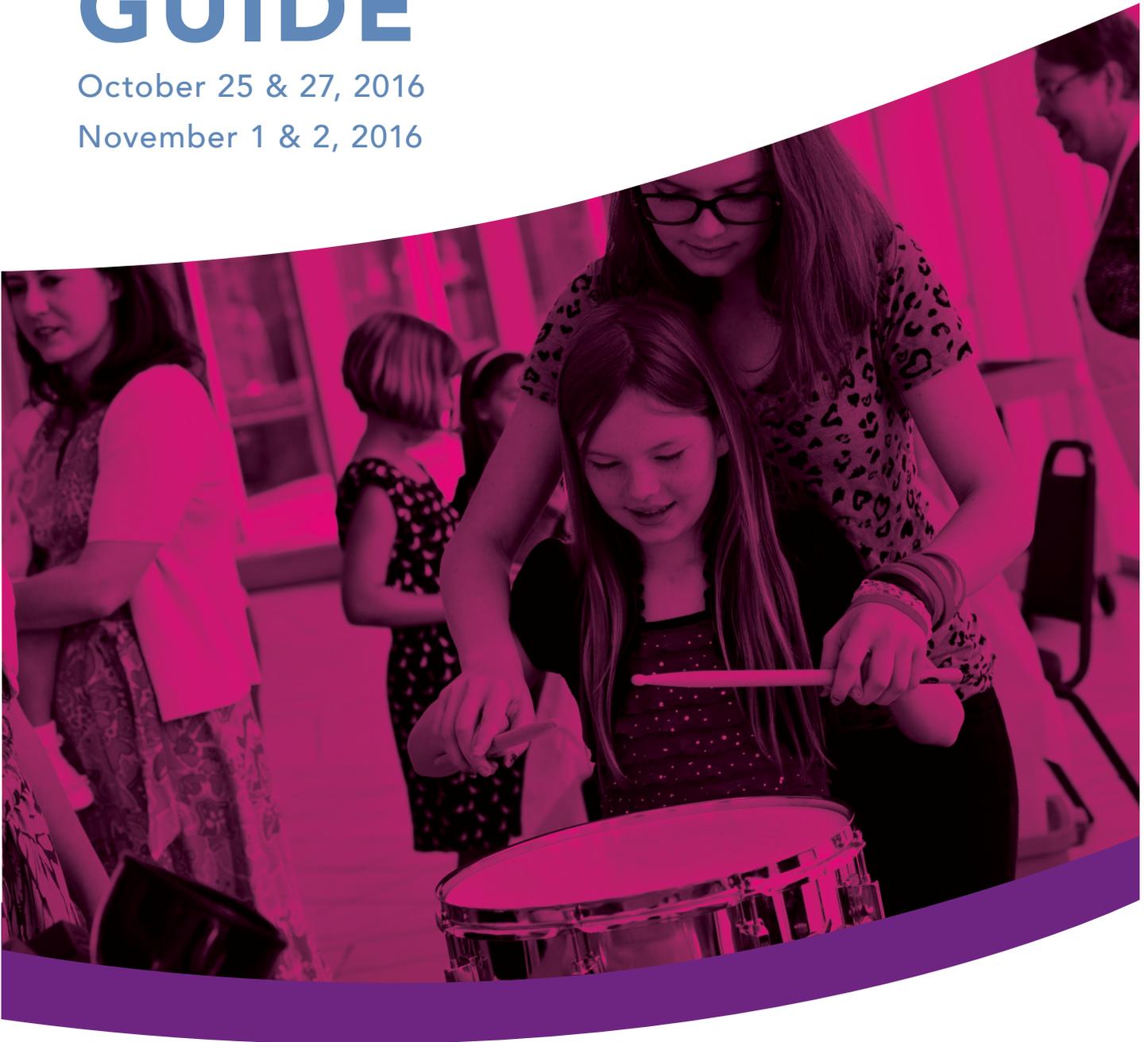
2016 - 2017
Preludes Concerts
Nathan Aspinall, Conductor

Robert E. Jacoby Symphony Hall
Times-Union Center for the
Performing Arts
Jacksonville, Florida

TEACHER'S GUIDE

October 25 & 27, 2016

November 1 & 2, 2016



Student Education Series presented by:

The Weaver Family Foundation
and Duval County Public Schools

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ABOUT THIS GUIDE

Welcome to the Jacksonville Symphony's 2016-2017 Season Preludes Concerts! We are excited that you will be joining us for another fun week at Jacoby Symphony Hall. Thank you for making music and the Symphony part of your students' education. Our concert this year, Peter and the Wolf, features a woodwind quintet, a small ensemble of five musicians playing oboe, flute, clarinet, bassoon, and an added French horn, that have an important role in telling the story through their unique sounds and recurring motifs. Students will enjoy identifying the appearance of each of the characters of the story by their own special melody. We are thrilled to be joined by Narrator and First Lady Molly Curry.

Students will also be introduced to the instrument families of the orchestra and basic musical concepts. This concert might be the first symphony concert experience for many of your students. We have programmed familiar music, audience interaction and a narrator/actor to make the concert going experience more memorable.

The program will be conducted by Nathan Aspinall. In order to maximize everyone's enjoyment of the concert, we have provided some background information on the composers and their compositions. When you go over this material with your students, we would also appreciate it if you would review the brief section on concert etiquette. Students should know in advance what is expected of them in terms of conduct.

Thank you for your cooperation and for all the great work you do in preparing your students for the symphony orchestra experience. If you have any questions or comments about Jacksonville Symphony education programs, please call me at 904-354-5657, or email me at krudolph@jaxsymphony.org.

Sincerely,



Kathryn Rudolph
Director of Education and Community Engagement
Jacksonville Symphony

PREPARING FOR THE CONCERT

A concert is a very special event and many people have worked hard to make it a GREAT experience for everyone. Please wear some nice, special clothes for your visit to Jacksonville's magnificent concert hall.

BEFORE THE CONCERT

- You will not receive tickets for this event.
- Please review proper concert etiquette with your students prior to the performance. Information can be found below and on page 15 of this guide.
- Please make sure to arrive at Jacoby at least thirty (30) minutes before the concert starts to give yourself time to find your seat, use the restroom, and to get settled in.

AT THE CONCERT

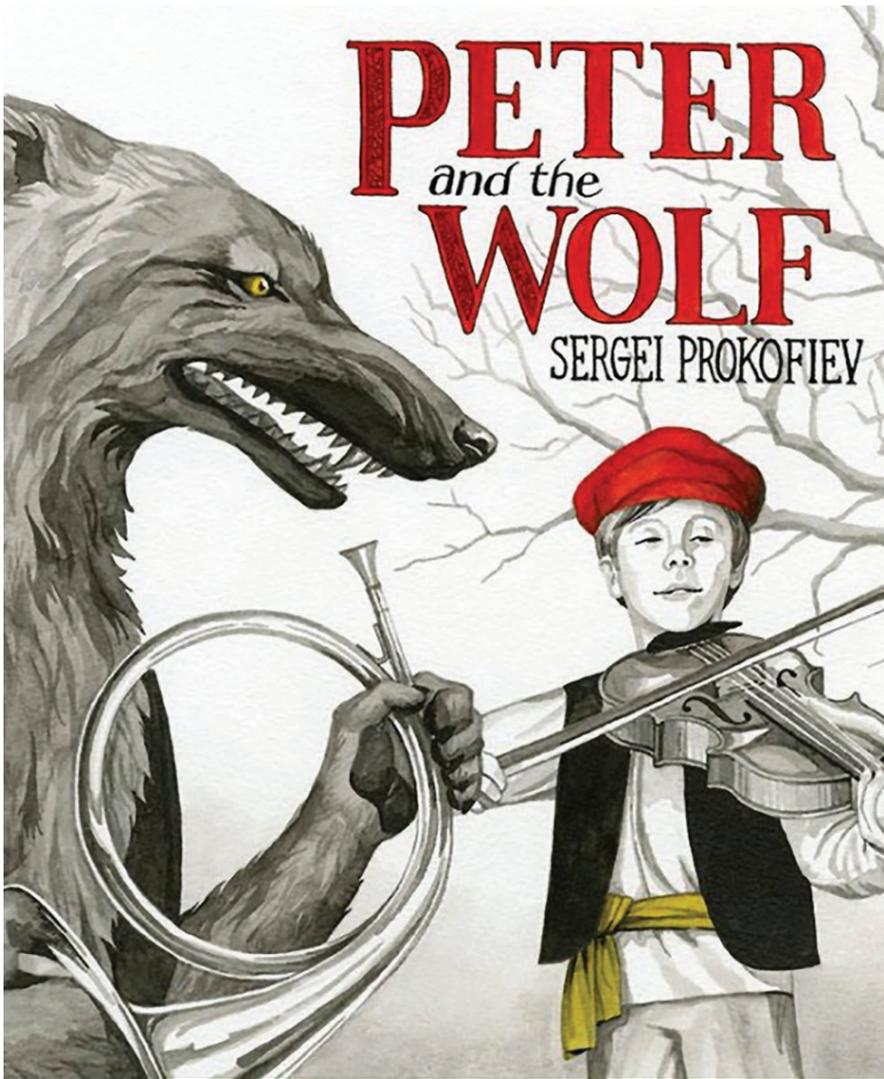
- Your group will be seated by Jacksonville Symphony volunteers. Please plan to be in your seats at least five (5) minutes before the concert begins.
- Please do not bring food, drink, gum, candy, or electronic games to the concert. Flash photography, audio recording and video recording are not permitted during the concert. Please make sure all electronic devices are switched off for the performance.
- Out of courtesy to your neighbors, please do not talk during the performance.

DURING THE CONCERT

- When you arrive in the hall, you will see musicians warming up on stage. When it is time for the concert to begin, the lights will dim.
- When you see the principal violinist (concertmaster) walk onto the stage, CLAP. When the concertmaster comes on stage, it is customary to applaud as a sign of appreciation and welcome. The concertmaster is considered to be a leader within the orchestra. The concertmaster will bow as a way of acknowledging your applause, and then the orchestra will tune their instruments.
- The conductor will enter and ask the orchestra to stand. Applause for the conductor and orchestra are welcome at this time.
- While there is plenty to watch at a Preludes concert, LISTENING is the most important thing you will do. Throughout the concert, applause is also welcomed after each piece. You will know when it is time to applaud when the conductor lowers his arms and turns to face the audience.
- Students may also be asked to participate at various times throughout the concert. Please listen closely to instructions given from the stage.

AFTER THE CONCERT

- Please remain in your seats until your group is dismissed.
- Listen closely to dismissal instructions and be aware that your bus may be parked in a location different than where you were dropped off.
- Students will be escorted to their parked bus.



PETER *and the* WOLF

SERGEI PROKOFIEV

2016 PRELUDES CONCERT PROGRAM

Viet Cuong
The Wild Woods

Instrument Demonstrations

Sergey Prokofiev
Peter and the Wolf, Op. 67

VOCABULARY

Here is a list of some common words and their definitions that we use to describe the symphonic music.

CHARACTER

a person in a story or play

COMPOSER

the person who imagined and wrote down the music for musicians to play

DYNAMICS

the varying and contrasting degrees of intensity or loudness in musical tones

MAESTRO

refers to any great composer, conductor, or teacher of music

QUINTET

a small ensemble of five musicians playing alone, or featured along with the orchestra

NARRATOR

a reader who conveys the story to the audience as the storyteller

MOTIF

a recurring subject, theme or idea in a musical work

PROLOGUE

A literary idea, it is an introduction or explanation of what is to come

PROGRAM MUSIC

music intended to convey an impression of a series of images, scenes or events

SCORE

a written or printed piece of music with all the vocal and instrumental parts arranged in staves, one under the other

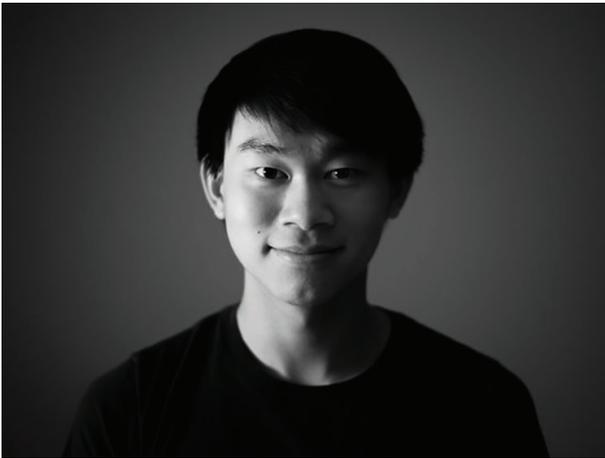
THEMES

a melodic, or sometimes harmonic, idea presented in a musical form

VIET CUONG

BORN: 1990 in Flushing, Queens, NY

DIED: n/a



A 25-year-old composer whose music “leaves you breathless” (Philadelphia Inquirer), Viet Cuong has had works performed on six continents in diverse venues such as Carnegie Hall, the Aspen Music Festival, Gamper Festival of Contemporary Music at the Bowdoin Music Festival, US Navy Band International Sax Symposium, International Double Reed Society Conference, Boston GuitarFest, Midwest Clinic, and the WASBE and CBDNA conferences. Cuong’s music has been performed or commissioned by a number of soloists and chamber musicians. He is currently a Naumburg and Roger Sessions Fellow at Princeton University, where he received his MFA and is currently a PhD Candidate. Cuong also holds Bachelor and Master of Music degrees from the Peabody Conservatory of the Johns Hopkins University. While at Peabody, he received the Peabody Alumni Award (the Valedictorian honor), as well as the Gustav Klemm Award for excellence in composition. Cuong was a winner of the ASCAP Morton Gould Composers Award, Suzanne and Lee Ettelson Composers Award, Theodore Presser Foundation Music Award, Cortona Prize, Dolce Suono Ensemble Young Composers Competition, Boston GuitarFest Composition Competition, Walter Beeler Memorial Prize from Ithaca College, Atlantic Coast Conference Band Directors Association Grant, National Band Association Young Composer Mentor Project, the Prix d’Été Composition Competition, and the Trio Composition Competition.

For a full bio, please visit vietcuongmusic.com.

THE WILD WOODS

Rising composer, Viet Cuong’s, new piece, *The Wild Woods*, is a prologue to the Peter and the Wolf story, set the night before the events of Prokofiev’s piece and presents the scene from the Grandfather’s perspective. Prokofiev’s timeless tale is of a brave boy, his grandpa, and their quirky animal companions. Each character is represented by a different instrument and melody, from the bird’s flourishing flute to the grandpa’s grumpy bassoon, creating a classic that listeners of all ages will remember for the rest of their lives.

“I set out to write a piece that would flow smoothly in a dramatic, story-telling arc with the Prokofiev, but would otherwise act as a satisfying counterpart,” said Cuong. “As a result, my piece is set in a contrasting musical world, with night vs. day, old vs. young, and reality vs. fantasy being the main dichotomies. The work was musically inspired by the sounds of the night. *Peter and the Wolf* is brilliant for its use of what I think of a “musical onomatopoeia,” and I strove to take this a step further by creating even more literal translations of natural sounds.

POINTS TO LISTEN FOR

- Horns howl at the moon, violins chirp and croak, cellos hop on lily pads, and the whole orchestra slowly transforms into an aviary as the sun slowly rises in the horizon.

POINTS TO COVER

- *The Wild Woods* was completed in January 2016 - 80 years after Prokofiev’s *Peter and the Wolf*.

PROGRAM GUIDE

The musical pieces selected for your students are iconic, familiar and engaging.

CHARACTERS:

Bird – flute

Duck – oboe

Cat – clarinet

Grandfather – bassoon

Wolf – French horns

Peter – strings

Rifle shots – timpani and bass drum

SERGEI PROKOFIEV

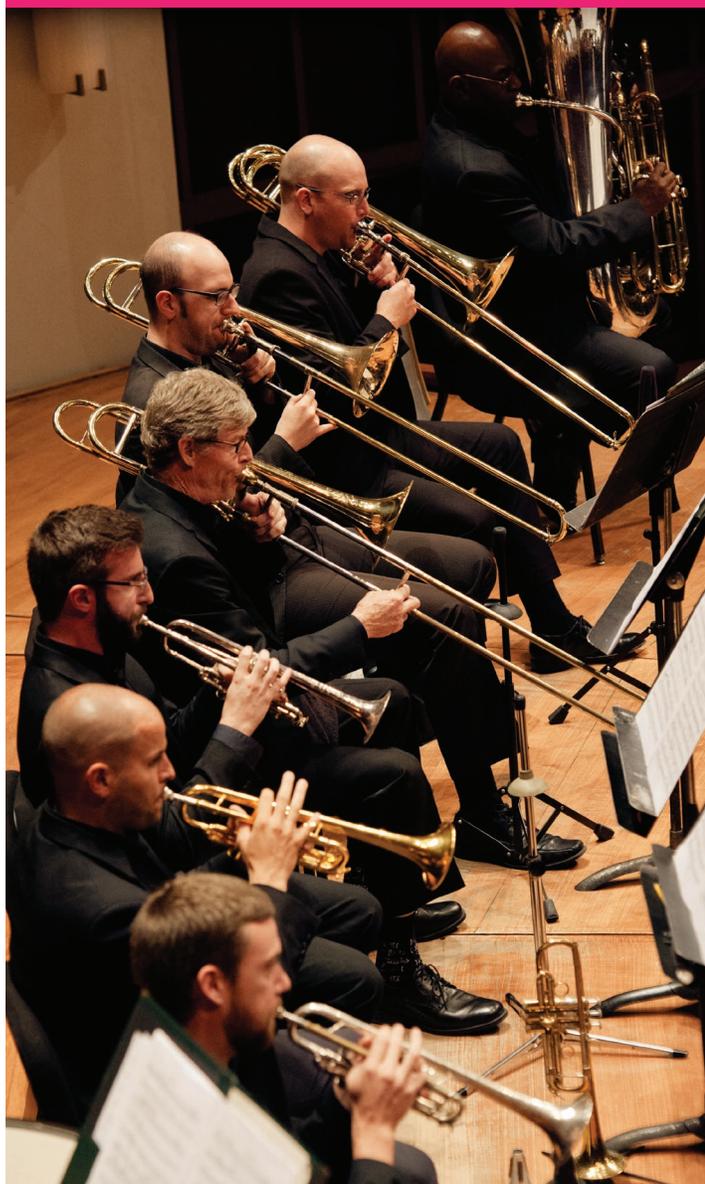
BORN: April 23, 1891

DIED: March 5, 1953

Sergei Prokofiev was born during the last years of the Russian Empire in what is now the region of Donetsk, Ukraine. His mother was a talented pianist, and Prokofiev often watched and heard her play as a young boy. By age 5, he was playing the piano himself and beginning to compose short pieces of music. In 1902, Sergei's mother arranged for Reinhold Glière to teach Sergei at their country home during the summer. Glière was a talented young musician and a gold medal winner in composition from the Moscow Conservatory of Music. Two years later, at age 13, young Sergei was accepted into the St. Petersburg Conservatory. There he studied piano, composition, conducting and later organ while receiving growing praise for his many original works. In 1914, he won a piano competition with a performance of his own First Piano Concerto. Prokofiev stayed at the Conservatory during World War I to avoid being sent off to war, but soon found success with his Scythian Suite, First Symphony, First Violin Concerto and music for a ballet called Chout ("The Fool"). His music to Chout attracted the attention of two older famous composers, Igor Stravinsky and Maurice Ravel, who praised Prokofiev for it. The new communist government in Russia and an ongoing civil war hindered his creative expression, however, and Prokofiev decided to leave for America in 1918. There he was commissioned to write an opera for the Chicago Opera, The Love for Three Oranges, which he first conducted there in 1921. He later moved to Germany where he married a Spanish singer, Carolina Codina, and then to France while continuing to find success as a composer and a concert pianist. Prokofiev eventually returned to Russia, settling his family in Moscow. In the following years before and during World War II and leading up to his death in 1953, he wrote many of his most famous works. These include Peter and the Wolf for orchestra and narrator, ballet music to Cinderella and Romeo and Juliet, and his last three symphonies among many others. Today Prokofiev is regarded as one of the most important and influential composers of the 20th century.

POINTS TO LISTEN FOR

- Melodies that identify each character. Ask students why a flute sounds like a bird or an oboe sounds like a duck.
- As the predicaments of the animals grow the music becomes more dramatic or faster or louder. This story could be acted out by children in a classroom setting simply by careful listening to the melodies representing the characters.



PETER AND THE WOLF, Op. 67

Prokofiev wrote Peter and the Wolf as a commissioned work for the Central Children's Theatre in Moscow in 1936 to cultivate musical tastes in children from the first years in school. He said, "What was important to me was not to tell a story, but to have the children listen to the music. The story was merely a pretext." But it's a good story just the same.

The Story (paraphrased from Prokofiev's piece)

One morning, a young boy named Peter opened his gate and walked out into the big green meadow that was beyond it. On a branch of a big tree in the meadow sat a little bird that was Peter's friend. "All is quiet!" the bird chirped. A duck came waddling around. She was glad that Peter had not closed the gate and, seeing that it was open, decided to take a nice swim in the deep pond in the meadow. The little bird saw the duck and flew down upon on the grass. The bird settled next to her and shrugged his shoulders. "What kind of bird are you if you can't fly?" said the bird. The duck replied, "What kind of bird are you if you can't swim?" and dove into the pond. The bird and the duck kept arguing, and the duck swam around the pond while the little bird hopped along the edge of the pond. Suddenly, something caught Peter's attention. He looked around and noticed a sly cat crawling through the grass. The cat thought; "That little bird is busy arguing with the duck, I'll just grab him while he is busy!"

Very carefully, on her little velvet paws, she crept towards him. "Look out!" shouted Peter and the little bird flew up into the tree for safety, while the duck quacked as loud as he could at the cat, from the middle of the pond. The cat walked around the tree and thought, "Is it worth using up so much energy and climbing up so high into the tree? By the time I get there the bird will have flown away." Just then, Peter's grandfather came out of their house. He was upset because Peter had gone in the meadow without his permission. "The meadow is a dangerous place! If a wolf should come out of the forest, then what would you do? You would be in great danger!" But Peter paid no attention to his grandfather's words. Boys like him are not afraid of wolves. Grandfather took Peter by the hand, locked the gate and led him home.

No sooner had Peter gone back into his house, than a big gray wolf came out of the forest. In a second, the cat climbed up the tree. The duck quacked, and leapt out of the pond. But no matter how hard the duck tried to run, she just couldn't outrun the wolf. He was getting closer and closer and catching up with her! Then, he grabbed her with his teeth and with one gulp, swallowed her. And now, this is how things stood: the cat was sitting on one branch, the bird on another, not too close to the cat. And the wolf walked around and around the tree, looking at the cat and the bird with very hungry eyes. In the meantime, Peter, without the slightest fear, stood behind the closed gate

and watched everything that was happening. He ran home, got a strong rope, and climbed up the high stone wall that divided his yard from the meadow. One of the branches of the tree around which the wolf was walking stretched out way beyond the stone wall. Grabbing hold of the branch, Peter carefully and quietly climbed onto the tree. Peter said to the bird: "Fly down and circle over the wolf's head. Try to distract him! But, be careful that he doesn't catch you." The bird flew around the wolf and almost touched the wolf's head with his wings while the wolf snapped angrily at him with his jaws, from this side and that.

Oh, how the bird annoyed the wolf - how he wanted to catch him! But the bird was clever and very quick, and the wolf simply couldn't do anything about it. Meanwhile, Peter made a lasso with the rope and carefully let it down from the tree, catching the wolf by the tail. Peter pulled on the rope with all his might! Feeling himself caught by the rope, the wolf began to jump wildly trying to get loose. But Peter tied the other end of rope to the strong tree, and the wolf's jumping only made the rope round his tail tighter. Just then, two hunters came out of the woods, following the wolf's trail and shooting their guns as they went. But Peter, sitting in the tree, said: "Don't shoot! Birdie and I have caught the wolf. Now help us take him to the zoo." Then came the triumphant procession. Peter was at the head. After him came the two hunters leading the wolf. And winding up the procession were Grandfather and the cat. Grandfather shook his head discontentedly. "Well, what would have happened if Peter hadn't caught the wolf? What then?" Above them flew Birdie chirping merrily. "My, what brave fellows we are, Peter and I! Look what we have caught! A giant wolf!" And perhaps, if you listen very carefully, you will hear the duck quacking inside the wolf, because the wolf, in his hurry to eat her, had swallowed her alive.

POINTS TO COVER

- "Peter and the Wolf" is a free form symphonic piece in the key of C Major featuring a woodwind quintet and with added brass, strings, timpani, and percussion. The themes for the various solo instruments are chosen for their sounds. Clever, too, is the interweaving of the motives into the narrative texture, as in the quarrel of the bird and the cat or Peter's theme used in the sassy Russian march that serves for the finale.
- "The Wild Woods" was written as a prologue, taking place the night before the day of Peter's adventures, from the perspective of Grandfather.
- Programmatic music is used to help paint a picture or tell a story.



INSTRUMENT FAMILIES

The instruments of the orchestra can be categorized into families. Instruments in a specific family have similar traits but may sound, look, or be used differently than other members of the same family. There are four families of instruments in a symphony orchestra: strings, woodwinds, brass, and percussion.

FUN FACTS ABOUT WOODWINDS

The earliest known flutes were made from swan bones.

Professional oboe players usually make their own reeds out of a piece of cane.

The flute is considered a member of the woodwind family because it used to be made out of wood.

The bassoon has 12 or more keys that can be played only by thumbs!

The French horn got its name from the hunting horn that appeared in France around 1650.

STRINGS

violin, viola, cello, double bass, and harp

The STRING family is made up of the violin, viola, cello, double bass, and harp. Instruments in this family produce sound by vibrating strings. Musicians use two different techniques to cause the string to vibrate. One way to produce vibrations is to rub the strings with a bow. The bow is a long stick with horsehair stretched across it. When the bow is drawn across the strings, it causes the strings to vibrate which produces a sound. Another way strings vibrate is by plucking them with your finger. This technique is called pizzicato. Whether bowing or plucking, the pitch on a string instrument is changed by adjusting the length of the string. This is accomplished by putting fingers down on the string to shorten the length of the portion that is vibrating. String instruments have a very mellow, rich sound. There are many string players in an orchestra because each instrument alone does not produce a very loud sound compared to other instrument families.

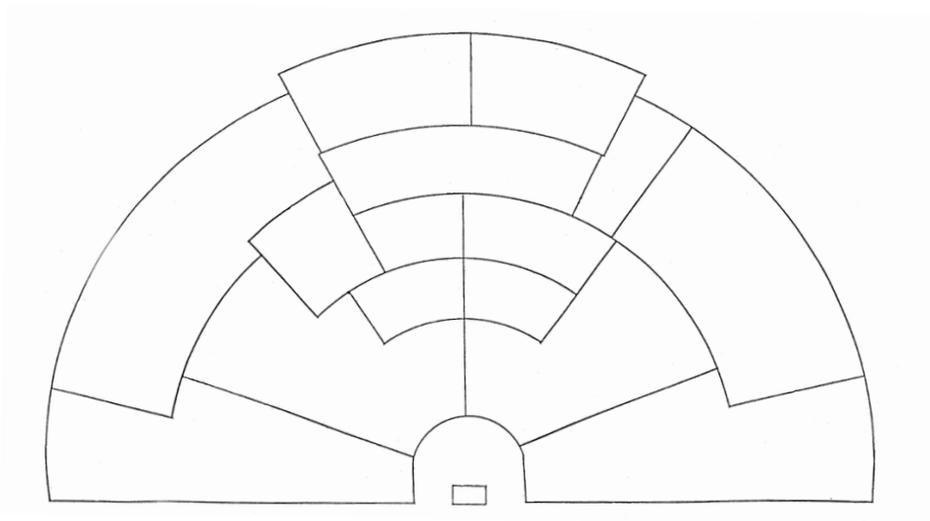
WOODWINDS

flute, piccolo, oboe, clarinet, and bassoon

The WOODWIND family includes the flute, oboe, clarinet, and bassoon. These instruments produce sound by players blowing a vibrating column of air inside some form of tube. As the name suggests, all woodwind instruments have been made out of wood at one time in their existence. The flute has since evolved into being made of metal. All woodwind instruments create the vibrating column of air in different ways. Flutists blow across the top of an open hole. Clarinetists blow between a reed – usually a small, flat piece of bamboo – and a fixed surface. Oboists and bassoonists blow between two reeds that vibrate against each other. Woodwinds usually change the pitch of their instruments by changing the length of tube they are blowing through by opening or closing holes using keys on their instruments. A modern orchestral woodwind section generally consists of three of each of the instruments in the family.

Fill in the following
orchestral instruments
on this chart:

- Cellos
- Tuba
- Harp
- Violas
- First Violins
- Trombones
- Percussion
- Piano
- Clarinets
- Second Violins
- French Horns
- String Basses
- Flutes
- Trumpets
- Bassoons
- Oboes



BRASS

trumpet, French horn, trombone, tuba

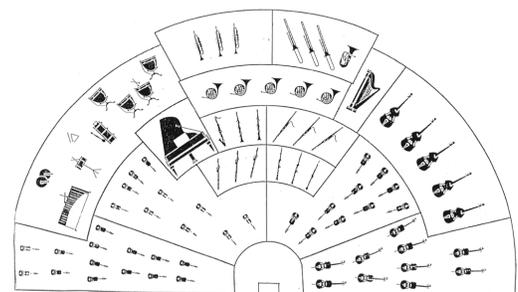
The BRASS family includes the trumpet, French horn, trombone and tuba which are all made of brass. The brass family is one of the oldest families of the orchestra. Sound is produced when the musician “buzzes” his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. In order to change pitch, brass players use two techniques.

The first is to change the speed that they buzz their lips -- a fast buzz produces a higher pitch and a slower buzz produces a lower pitch. They are also able to change the length of tubing — trumpet, French horn and tuba players have keys that may be pressed to lengthen or shorten the tubing and trombone players increase or decrease the length of tubing by using a slide. The brass section is generally found toward the back of the orchestra because of their ability to produce louder sounds. A modern orchestral brass section traditionally consists of four horns, two trumpets, three trombones and one tuba.

PERCUSSION

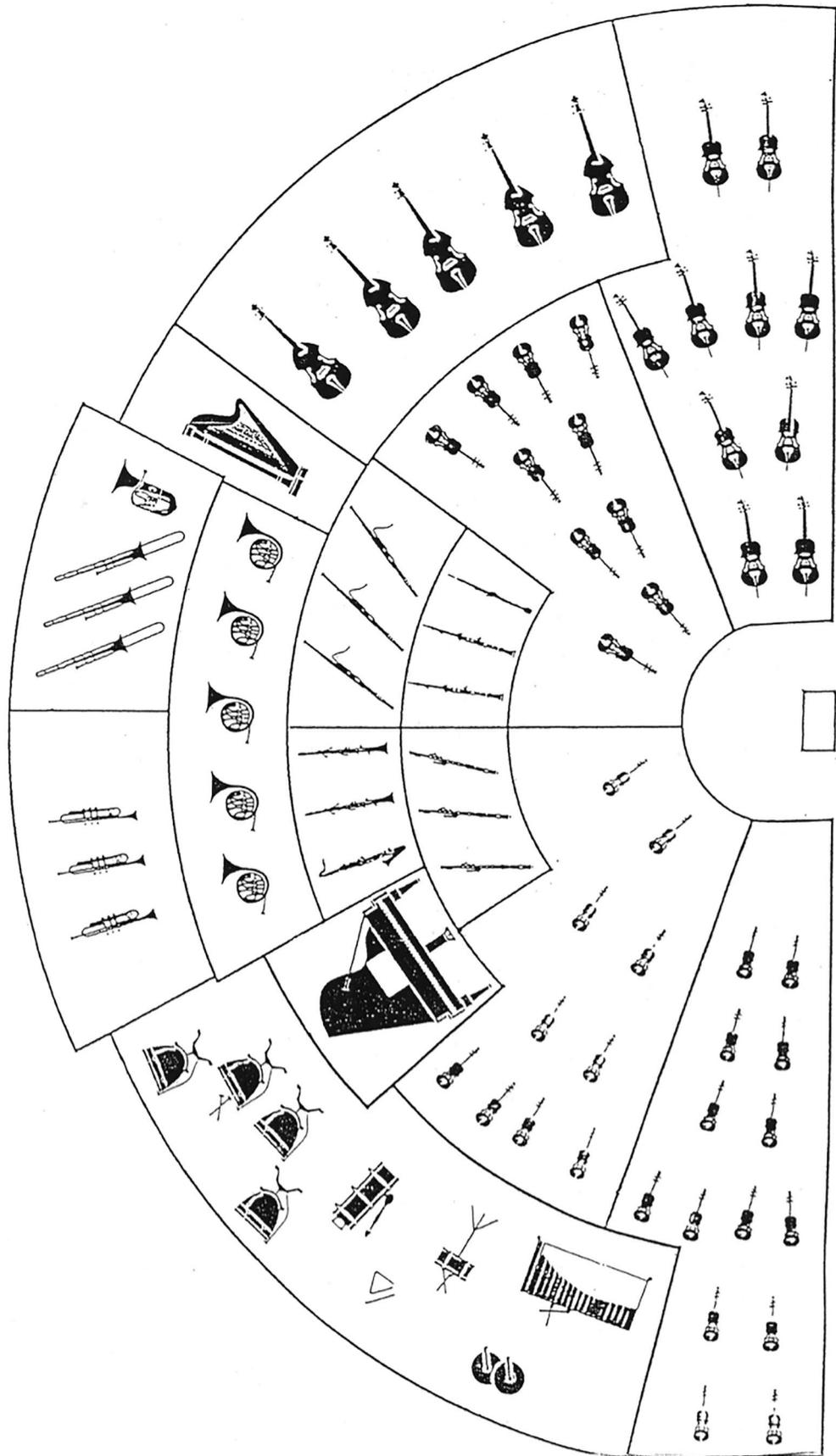
timpani (kettle drums), snare drum, bass drum, cymbals, triangle, bells, and many more!

The PERCUSSION family is the most varied family in the orchestra. Percussion instruments include the cymbals, drums, maracas, xylophone, marimba, and many more. Sound on percussion instruments is created by physically striking, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. In the past, membranes have been made of animal skins but most of today’s drums use a synthetic material. There are many different kinds of percussion instruments used in an orchestra that produce many different types of sounds. They are usually used to provide rhythm for the music.



JACKSONVILLE SYMPHONY

SEATING PLAN





TEACHING ACTIVITY: INSTRUMENT FAMILIES

TEACHING OBJECTIVE

Students will learn to identify and understand the families of orchestral instruments and their roles in the orchestra.

MATERIALS

1. Instrument Families Information Sheet (page 8-9)
2. Orchestra Map (page 9)

PREPARATORY ACTIVITIES

1. Discuss with the class the meaning of "family." Discuss different types of families; their immediate and extended family, the "family" of the school or class, etc.
2. Discuss how families are defined and how certain characteristics are shared and others are not shared within a "family."
3. Discuss the four families of instruments found within an orchestra.

TEACHING SEQUENCE

1. Hand out copies of the Orchestra Map and, using the Instrument Families information sheet, talk about the characteristics of each family (Where do they sit? Who do they sit with or near?)
2. Discuss what characteristics each instrument and family has that makes them "related." (How do they look? How are they played? What sounds do they make?)
3. Divide the class into four groups, each representing an instrument family.
4. Ask the students to arrange themselves where they would be in an orchestra.
5. Play a recording of an orchestral piece. Instruct the students to listen specifically to their instrument family. Have them note when they hear their family, what kind of sounds they made, how often they played, etc.
6. Before attending Preludes, remind the students of their instrument families and instruct them to watch and listen closely to their family.

EXTENDED ACTIVITIES

After completing the activity, you may assign students the role of specific instruments within the four families and repeat the above sequence, asking students to represent specific instruments rather than more general families.

CULMINATING ACTIVITY

After the concert, discuss the way their instrument family looked and sounded at the concert. Discuss how it met or did not meet their expectations.

2

TEACHING ACTIVITY: CREATE A THUNDERSTORM



TEACHING OBJECTIVE

Students will create the sounds of a thunderstorm using their bodies. This helps students understand how different sounds can be used to create character in a piece.

PREPARATORY ACTIVITIES

Listen to the “Storm” section of William Tell Overture.

TEACHING SEQUENCE

1. Discuss the style of a thunderstorm: wind – raindrops – heavy rain – thunder – heavy rain – raindrops – wind.
2. Discuss different ways we can create the sound of a thunderstorm by using our bodies. Preferred suggestions include: rubbing hands together to create wind; snapping fingers to create rain drops; patting hands on thighs to create heavy rain; stomping feet to create thunder.
3. Create a thunderstorm by cycling through each of these actions as a class.
4. Tie this activity back to Peter and the Wolf by discussion how each character’s theme is reflected by the music.

EXTENDED ACTIVITIES

1. Practice making more subtle changes in sounds (ex: light winds can be created by rubbing hands together slowly, and heavier winds by rubbing hands faster. Start raindrops slowly by snapping fingers slowly and then increase in speed.)
2. Incorporate different actions (perhaps adding sounds of lightning, tornados, etc.)
3. Create a moving storm by starting the activity on one side of the room and moving to the other side before going on to the next sound.

CULMINATING ACTIVITY

Students can identify different character themes in the live performance.



TEACHING ACTIVITY: RECALLING BIOGRAPHICAL INFORMATION

TEACHING OBJECTIVE

Students will read or hear the biography of Prokofiev and answer questions.

PREPARATORY ACTIVITIES

Read or have children read the biography in this program guide.

TEACHING SEQUENCE

1. Discuss the highlights of his life and how his education centered around music.
2. Discuss a timeline and highlights of his life, and do the math in "Composer Stats."

EXTENDED ACTIVITIES

Have students use dictionaries or library resources to find facts about Russia and the Ukraine.

CULMINATING ACTIVITY

Students will take the quiz (p.14) on paper, or as a classroom game with teams.

COMPOSER STATS:	Prokofiev
BORN:	April 23, 1891 (how many years ago was that? _____)
DIED:	March 5, 1953 (how many years ago was that? _____ How old was he? _____)
NATIONALITY:	Russian
MOSTLY LIVED IN:	Moscow, Russia
MOST FAMOUS WORKS:	<i>Lieutenant Kije, Peter and the Wolf, Scythian Suite, The Love for Three Oranges, Romeo and Juliet, Symphony No. 5</i>

Peter and the Wolf - Prokofiev Biography Quiz

1. Which of the following is NOT a famous work by Sergei Prokofiev?
 - a. *The Love for Three Oranges*
 - b. *The Rake's progress*
 - c. *Lieutenant Kije*
 - d. *Romeo and Juliet*
2. Who encouraged Prokofiev to take music lessons as a child?
 - a. His mother
 - b. Igor Stravinsky
 - c. Maurice Ravel
 - d. Carolina Codina
3. Where did Prokofiev go to study music?
 - a. Moscow Conservatory
 - b. Paris Conservatory
 - c. Chicago University
 - d. St. Petersburg Conservatory
4. Prokofiev had the opportunity to study with which composer as a young man?
 - a. Maurice Ravel
 - b. Sergei Rachmaninov
 - c. Reinhold Gliere
 - d. Igor Stravinsky
5. Which was a reason for Prokofiev to leave Russia for America in 1918?
 - a. Ongoing civil war in Russia
 - b. An invasion from Finland
 - c. Poor reception for his music
 - d. A warrant for his arrest
6. Which important composers were impressed with his music to *Chout*?
 - a. Stravinsky and Rachmaninov
 - b. Debussy and Ravel
 - c. Debussy and Rachmaninov
 - d. Stravinsky and Ravel
7. Which of the following is NOT the name of a Prokofiev ballet?
 - a. *Cinderella*
 - b. *Romeo and Juliet*
 - c. *Billy the Kid*
 - d. *Chout*
8. Which famous work for orchestra and narrator did Prokofiev write?
 - a. *Lincoln Portrait*
 - b. *Peter and the Wolf*
 - c. *The Composer is Dead*
 - d. *Young Person's Guide to the Orchestra*
9. Prokofiev lived during which World Wars?
 - a. World War I
 - b. World War II
 - c. Both W.W. I and W.W. II
 - e. He was not alive during either World War
10. Which is the name of an opera by Prokofiev?
 - a. *Madame Butterfly*
 - b. *Boris Godunov*
 - c. *The Love for Three Oranges*
 - d. *The Tale of Tsar Saltan*
11. At what age did young Sergei start playing piano and composing short pieces of music?
 - a. Two
 - b. Five
 - c. Twelve
 - d. Fourteen
12. What was his main instrument?
 - a. Violin
 - b. Accordion
 - c. Piano
 - d. Harp

4

TEACHING ACTIVITY: CONCERT ETIQUETTE



TEACHING OBJECTIVE

Students will examine, discuss, and practice appropriate concert behavior in different settings.

PREPARATORY ACTIVITIES

1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, movie theater, etc. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings would be different. Discuss how different venues or activities have different expectations for audience behavior. Discuss how an audience can positively or negatively affect the performer, athlete and other audience members.

TEACHING SEQUENCE

1. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
2. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the “audience” to show their appreciation for the performers/athletes pretending in front of the class.
3. Critique the “audience” behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
4. Ask the performers to tell the class how the “audience” behavior affected their efforts.
5. Repeat this activity with all examples of activities (i.e. rock concert, chess match, ballet, football game, etc.).

CULMINATING ACTIVITY

Talk to the students about the upcoming Jacksonville Symphony concert. Discuss what they should expect to happen and how they can appropriately show their appreciation for the symphony. Students should know that it is appropriate to clap for an orchestra after each piece. The conductor will indicate when each piece is over by putting his hands down by his side.

EVALUATION

Were students able to understand how and why audience behavior might be different in different settings and venues? Did they understand the importance of their role as an audience member?

ABOUT THE JACKSONVILLE SYMPHONY



One of the nation's top regional orchestras, the Jacksonville Symphony offers live symphonic variety in the acoustically superb Jacoby Symphony Hall at the Times-Union Center for the Performing Arts, and engages the community in many ways throughout the First Coast and statewide.

The Jacksonville Symphony is the largest nonprofit provider of youth music education programs in North Florida.

Each season, nearly 70,000 young people and adults benefit from the Orchestra's diverse educational and community engagement opportunities. Bringing the orchestra out of the concert hall and into the community makes a big impact. It's just one of many ways that the Jacksonville Symphony provides for young people, and citizens of all ages.

The Jacksonville Symphony announces a historic new era as Courtney Lewis takes the baton as Music Director in his inaugural season in 2015-2016. Lewis brings to the podium a number of exciting new initiatives, including a Symphony in 60 series of three happy hour concerts, a Symphonic Night at the Movies series featuring three films accompanied by the Symphony, six Signature Sunday Masterworks and Pops concert, a week-long residency in Clay County and three days of free community concerts to open the season.

Founded in 1949, the Jacksonville Symphony's performance history had featured such renowned artists as Isaac Stern, Benny Goodman, Duke Ellington, Marilyn Horne, Luciano Pavarotti, and Itzhak Perlman.



NATHAN ASPINALL, CONDUCTOR

Nathan Aspinall, a native of Brisbane, Australia, has fulfilled his dream of pursuing a career overseas when he was named Assistant Conductor of the Jacksonville Symphony. Previously he held the position of Young Conductor with the Queensland Symphony Orchestra. While in that role, Aspinall worked closely with the symphony's Chief Conductor Johannes Fritzsh, visiting guest conductors and conducting concerts for the symphony's education series which provides musical education and introduction to the classics to young musicians and their families.

Aspinall studied at the University of Queensland majoring in both French horn and conducting. Following his graduation, he continued his studies at the Aspen Music Festival with Robert Spano and Hugh Wolff. Always eager to learn more, Aspinall admitted to Australian Stage Online that in his spare time he enjoys reading the

biographies of great conductors and finding their performances on YouTube. His discovery of a YouTube clip of Bernard Haitink led to his dream to conduct.

Aspinall has made appearances with many orchestras including the Sydney Symphony Orchestra and Adelaide Symphony Orchestra. This past summer he attended the Tanglewood Music Center's Conducting Workshop. For the last two years he has studied in Boston at New England Conservatory with Hugh Wolff.

Although deeply devoted to his career, Aspinall has admitted that he enjoys reading travel and cook books as well as playing a round of golf in Victoria Park with his mates. Look for him at the Jacksonville Symphony and our area golf courses this year.



WHAT DOES A CONDUCTOR DO?

The conductor keeps all the members of the orchestra playing together at the same time, helps indicate difficult entrances, and decides how loud or soft the orchestra plays throughout the piece. The conductor also inspires the orchestra to create beautiful, expressive phrases. Conductors are a little like the coach of the Jacksonville Jaguars. The coach takes all the different personalities and positions of the team and helps them work together as a group. The coach doesn't go out on the field, but he comes up with the game plan and calls the plays as the game proceeds. The conductor looks at a score that has every part played by the musicians, and waves a baton to cue the orchestra to play. The conductor stands upon a podium so that he or she is visible to every musician in the orchestra.



JACOBY SYMPHONY HALL

Robert E. Jacoby Symphony Hall, home of the Jacksonville Symphony, is located at the Times-Union Center for the Performing Arts in downtown Jacksonville. Opened in 1997, Jacksonville's world-class symphony hall is designed for orchestral performance. In fact, the Jacksonville Symphony is among a narrow list of American orchestras with their own dedicated concert hall.

SEATING CAPACITY: 1,800

DESIGN TEAM: Designed by KBJ Architects; Rothman, Rothman & Heineman architects and internationally acclaimed acousticians Kirkegaard & Associates, Jacoby Hall offers an intimate and acoustically superior concert experience. Jacoby Hall was completed within the 1997 renovation of the Civic Auditorium, built in 1963 with two performance venues. The addition of Jacoby Symphony Hall was dubbed as the "three-hall solution."

CLASSIC DESIGN: Jacoby Symphony Hall is constructed in a "shoebox" shape, a design seen in classic European concert halls, as well as our country's prominent halls, like Boston's venerable Symphony Hall. The design keeps the sound alive by reflecting, sustaining and distributing symphonic tones to the audience in equal proportions.

BEHIND THE SCENES: The spacious backstage musicians' lounge, with instrument lockers, is the envy of many professional counterparts. The Klacsmann Music Library, with customized moveable shelving, is a comfortable environment for storing and reviewing orchestral scores. To eliminate virtually all external sounds, Jacoby Symphony Hall has 12-inch thick pre-cast walls. The air conditioning system allows air to move quietly through four-foot diameter ducts without distorting the acoustics.

MOLLY CURRY, NARRATOR



Molly Curry, a certified public accountant who practiced for eight years with an international accounting firm, credits her family as the greatest asset of her life. A full-time mother to three children, ages 7 to 11, Molly enjoys serving and supporting the educational and recreational interests of her children. In addition to serving as a member of the PTA, she volunteers in classrooms throughout Duval County, where she promotes literacy, the arts, nutrition, and youth development activities.

In addition, Molly assists her husband, City of Jacksonville Mayor Lenny Curry, an avid youth football coach on community engagement programs and initiatives that build safer, healthier and vibrant families and communities throughout the city. She has led and participated in events and activities hosted by Duval County Public Schools, Blessings in a Backpack, the Jacksonville Children's Commission, Generation WORKS, Rethreaded, the Cultural Council of Greater Jacksonville, Nemours Children's Specialty Care, and the Jacksonville Zoo and Gardens. In addition, she is as equally active in her church, Southside United Methodist Church, where she has lead a young girls group and coordinated Vacation Bible School.

An alumnus of the University of Florida, Molly enjoys running, reading and caring for her family and their 10 pets.

SUNSHINE STATE MUSIC STANDARDS

Enduring Understanding 2

Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

MU.2.O.1.1

Identify basic elements of music in a song or instrumental excerpt.

MU.2.O.1.2

Identify the form of a simple piece of music.

Enduring Understanding 1

Cognition and reflection are required to appreciate, interpret, and create with artistic intent.

MU.3.C.1.1

Describe listening skills and how they support appreciation of musical works.

MU.3.C.1.3

Identify families of orchestral and band instruments.

Enduring Understanding 3

Every art form uses its own unique language, verbal and non-verbal, to document and communicate with the world.

MU.3.O.3.1

Describe how tempo and dynamics can change the mood or emotion of a piece of music.

MU.3.F.1.1

Enhance the meaning of a story or poem by creating a musical interpretation using voices, instruments, movement, and/or found sounds.

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For more information visit:

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Robert E. Jacoby Symphony Hall

Times-Union Center for the
Performing Arts
Jacksonville, Florida
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Student Education Series presented by:

The Weaver Family Foundation
and Duval County Public Schools

