

# BSO YOUTH CONCERTS

*Inspire the Imagination*



## 2022 Boston Symphony Orchestra Youth Concert Classroom Materials for Educators

*So Now What: A Musical Look at  
Anticipation, **Expectation**, and a New Certainty  
Towards the Fulfillment of Our **Promise***

### Thomas Wilkins

*Artistic Advisor for Education and Community Engagement and  
Germeshausen Youth and Family Concerts Conductor*

Peter BOYER	<i>Silver Fanfare</i>
LISZT	Excerpt from <i>Les Préludes</i> , Symphonic poem
GROFÉ	Sunrise, from the <i>Grand Canyon Suite</i>
BRITTEN	Storm, from Four Sea Interludes from <i>Peter Grimes</i>
MASCAGNI	Intermezzo from <i>Cavalleria rusticana</i>
SCHUMAN	Chester, from <i>New England Triptych</i>
PRICE	3rd movement (Juba dance) from Symphony No. 1
LISZT	Three excerpts from <i>Les Préludes</i>



Youth and Family Concert Sponsor

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The BSO 2022 Youth Concert experience has been designed for use in a range of educational settings: remote, in person, or hybrid. Along with our Educators Advisory Council, the Education and Community Engagement Department has designed materials to help introduce your students to the repertoire and engage with our musicians and orchestra.

The materials are designed to be as flexible as possible so that they can be used to fit a variety of different classroom contexts and situations. Inside this packet you'll find:

- Helpful information about BSO Artistic Advisor for Education and Community Engagement and Germeshausen Youth and Family Concerts Conductor Maestro Thomas Wilkins
- Lesson plans and curriculum materials tailored to pieces on the Youth Concert program, designed to be used not only in the music classroom but across a range of academic contexts and subjects

We encourage teachers (and students!) to visit the [Boston Symphony Orchestra website](#) before your concert attendance, to learn interesting facts about the history and unique design of Symphony Hall.

Thank you to the educators who helped create our lessons:

Stephen Bloom (Lynnfield Public Schools)

Jacqueline Carvey (Stoughton Public Schools)

Janna Comeau (North Reading Public Schools)

Maria Doreste Velazquez (Boston Public Schools)

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Stephanie M. Riley (Dennis-Yarmouth Public Schools)

Kimberly Tower (Lowell Public Schools)

Blake Siskavich (Lincoln Public Schools)

We hope these materials are helpful in creating meaningful and lasting educational experiences for your students. We also hope that their Youth Concert experience is the start of a long-term relationship with the BSO and orchestral music.

With thanks for all you do,

The Boston Symphony Orchestra's Educators Advisory Council and  
The Education and Community Engagement Department

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## EXPLORE THE THEME

### Setting the Stage with Word Wheels

Depending on grade and skill level, you can talk through this vocabulary activity as a class or have students work in small groups or independently. You could also break into teams to work on each word and then share definitions as a class.

## ANTICIPATION

### STEP 1: Define “anticipation”

**See if students can come up with their own definitions before looking up the word.**

Anticipation is when you look forward to something that is going to happen in the future.

### STEP 2: Determine the Part of Speech

A noun is a person, place, or thing. Some nouns are things you can hold like a ball or a cup. Some nouns are feelings or ideas – that is what anticipation is! Anticipation is a noun, but you can’t physically hold on to it.

### STEP 3: Breaking Down the Parts

**Root:** Anticipate is a verb meaning that you are looking forward to something that is going to happen in the future.

**Suffix:** The suffix “tion” turns the verb “anticipate” into the noun “anticipation.”

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## **STEP 4: Synonyms**

Synonyms are words that have the same or almost the same meaning. How many **synonyms** can you think of for the word “anticipate”?

## **STEP 5: Antonyms**

Antonyms are words that have opposite meanings. How many **antonyms** can you think of for the word “anticipate”?

## **EXPECTATION**

### **STEP 1: Define “expectation”**

**See if students can come up with their own definitions before looking up the word.**

Expectation is when you are eager for something specific to happen.

### **STEP 2: Determine the Part of Speech**

A noun is a person, place, or thing. Some nouns are things you can hold like a ball or a cup. Some nouns are feelings or ideas – that is what expectation is! Expectation is a noun, but you can’t physically hold on to it.

### **STEP 3: Breaking Down the Parts**

**Root:** Expect is a verb meaning that you are looking forward to something specific that you believe is going to happen.

**Suffix:** The suffix “tion” turns the verb “expect” into the noun “expectation.”

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## **STEP 4: Synonyms**

Synonyms are words that have the same or almost the same meaning. How many **synonyms** can you think of for the word “expectation”?

## **STEP 5: Antonyms**

Antonyms are words that have opposite meanings. How many **antonyms** can you think of for the word “expectation”?

## **STEP 6: Make a Sentence**

Share sentences that correctly use the word “anticipation.”

## **STEP 7: Write Your Own Definition**

Define “anticipation” in your own words.

## **PROMISE**

### **STEP 1: Define “promise”**

**See if students can come up with their own definitions before looking up the word.**

### **STEP 2: Determine the Part of Speech**

Promise is a word with many jobs. It can be a noun or a verb. For the concert, we will focus on “promise” as a noun.

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## STEP 3: Breaking Down the Parts

**Root:** Promise is a root word.

## STEP 4: Synonyms

Synonyms are words that have the same or almost the same meaning. How many **synonyms** can you think of for the word “promise”?

## STEP 5: Antonyms

Antonyms are words that have opposite meanings. How many **antonyms** can you think of for the word “promise”?

## STEP 6: Make a Sentence

Share sentences that correctly use the word “promise.”

## STEP 7: Write Your Own Definition

Define “promise” in your own words.

### Some helpful thoughts:

- We often use *promise* as a verb. When we *promise*, we are giving our word that we will follow through, and offering a personal guarantee that a certain event or action will happen.
- Promise as a noun: When we give someone a *promise*, we give them our word that we will follow through on an action.
- There is another meaning for *promise* as a noun. Your *promise* is your potential, like there is a seed of possibility in you that you can help grow into something good in your future. That is the *promise* you will hear about in the concert.



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## EXPLORE YOUR MUSICAL HISTORY!

### Some questions to think about:

- How has music been important to you during your childhood?
- How is music important in your family?
- How was music important in your family's past?
- What musical traditions from the past do you talk about or carry on today?

**Talk** to Family, Friends, and Teachers

**Listen, Watch, and Read**

**Reflect**

**Share**

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## *Silver Fanfare*

by Peter Boyer (b. 1970)

### About the Composer

American composer **Peter Boyer** (b.1970) was born in Providence, Rhode Island, and earned music degrees in his home state and in Connecticut, studied privately in New York with the Pulitzer Prize-winning composer John Corigliano, and studied film music in Los Angeles. He has written for many major orchestras. In 2010, the Boston Pops Orchestra and conductor Keith Lockhart commissioned Boyer's *The Dream Lives On: A Portrait of the Kennedy Brothers* as part of their 125th anniversary season.

### About the Piece

Peter Boyer's 2004 *Silver Fanfare* is a powerful and rousing concert opener. It is popular for special occasions, such as season-opening concerts by the Hollywood Bowl Orchestra (led by conductor Thomas Wilkins!) and the Boston Pops, and the "President's Own" United States Marine Band performed it on tour. Fanfares mark the beginning of something, and in fact Boyer originally wrote the *Silver Fanfare* as the first movement of a larger piece to commemorate the Pacific Symphony's 25th (or "silver") anniversary.

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## Excerpts from *Les Préludes*, *Symphonic poem*

by **Franz Liszt (1811-1886)**

Lesson Plan Designed by Maria Doreste Velazquez, Boston Public Schools

### About the Composer

The Hungarian composer Franz Liszt (1811-1886) was known as the best, showiest, most virtuosic pianist of his time, and perhaps of all time. He was the model of the Romantic era European artist, at home in virtually any country on the continent as a touring pianist. He was very well-traveled and fantastically well-connected: he counted among his friends the composers Hector Berlioz, Frédéric Chopin, Clara and Robert Schumann, Camille Saint-Saëns, and many others. He eventually became father-in-law to the opera composer Richard Wagner, who married Liszt's daughter Cosima. Outside of music, Liszt was also acquainted with many writers and artists and members of the nobility.

Liszt wrote music mostly for his own instrument, the piano. Many of the most popular pieces he performed were his own piano fantasies on works by other composers, such as Ludwig van Beethoven's symphonies, Franz Schubert's songs, and music from famous operas by Giuseppe Verdi and Gioachino Rossini. Like many Romantic composers, Liszt based many of his own original works on ideas and characters from literature, like William Shakespeare's *Hamlet* and the epic poem *Commedia* by Dante Alighieri, calling these works "symphonic poems." But his most recognized pieces by far are his Hungarian Dances for piano.

### About the Piece

Franz Liszt's *Les Préludes* ("The Preludes") is characteristic of the composer's music in being inspired by a literary source. The music that became *Les Préludes* was originally written as an overture to choral settings of "The Four Elements," poems by the French poet Joseph Autran, and is connected thematically to that piece. In writing *Les Préludes* as an independent orchestral work—the first piece to which he, or anyone else, ever applied

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the name “symphonic poem”—he was also influenced by the French poet Alphonse de Lamartine. The poetic connection is evidently reflected in the variety of moods in the piece, from passionate and lyrical to stormy. Liszt was an innovator in creating very different moods using the same basic musical material.

Please click on the links below to access the Mood Wheel and Melodic Motif lesson plans:

["Les Preludes" Mood Wheel](#)

["Les Preludes" Melodic Motif](#)

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## ***Grand Canyon Suite***

**by Ferde Grofé (1892-1972)**

Lesson Plan Designed by Paul J. Pitts, Boston Public Schools

### **About the Composer**

**Ferde Grofé** (1892-1972) was born in New York City and studied music in Germany as a child, learning to play several instruments. He left home as a teenager and did odd jobs before earning his living solely through music, playing with the Los Angeles Philharmonic and with cabaret bands as well as on movie sets. He became famous for orchestrating George Gershwin's *Rhapsody in Blue* in 1924.

Grofé's career encompassed virtually every aspect of musical life. He performed and recorded as a pianist, conducted frequently, and even formed his own orchestra. He composed prolifically in an American populist style with similarities to both George Gershwin and Aaron Copland. Many of his works were unapologetically pictorial; in addition to the *Grand Canyon Suite* he wrote a *Niagara Falls Suite*, a *Death Valley Suite*, and a *Mississippi Suite*, among others. He was also active as a film composer in Hollywood and was nominated for an Academy Award. Walt Disney made a live-action documentary film of the Grand Canyon using music from Grofé's *Grand Canyon Suite*. Due to its use by Disney, in cartoons, and in television commercials, the "On the Trail" movement of the suite became familiar to generations of Americans.

### **About the Piece**

*The Grand Canyon Suite*, composed by Ferde Grofé between 1929 and 1931, is by far his best-known original work. It was first performed publicly by Paul Whiteman and his orchestra at the Studebaker Theater in Chicago on November 22, 1931. The suite,

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originally titled *Five Pictures of the Grand Canyon*, illustrates five “views” of the canyon in five movements: “Sunrise,” “The Painted Desert,” “On the Trail,” “Sunset,” and “Cloudburst.”

Standards or Categories Addressed in this Plan:

1. Responding, Connecting and Performing
  - a. Listening to, analyzing, and describing music
  - b. Understanding music in relation to history and the natural world

## [Grand Canyon Suite: I. Sunrise](#)

Boston Pops - Arthur Fielder

(This is the recording for timing cues, as indicated in **red** in the **Instruction** section below.)

### **Lesson Objectives**

1. Students will describe what natural sounds and musical imagery they are hearing, i.e. birds chirping, birds singing, sun rising, etc.
2. Students will identify the instruments they hear.
3. Students will discuss how the music makes them feel.
4. Students will identify the two main themes and motifs of Sunrise.
5. Students will try to sing or hum the main theme with the flute after it is played by the English horn.

### **Materials and Resources**

1. Audio system with computer access to YouTube.
2. Video display is needed for some parts of the lesson if you choose to use the video images on YouTube.

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## Lesson Introduction

### Option A.

*The Grand Canyon Suite* (1931) by Grofé reflects a strain of American composition in the 1930s where orchestral works depicted scenes of American life in a modern world. Students will be introduced to programmatic music and be told the name of the piece they are listening to and asked to write down or remember the natural sounds they are hearing in the music (birds, crickets, dark, sunrise, etc.).

### Option B.

Students will be told nothing, and asked to write what they think they are hearing a piece about. (This would be in their own “mind’s eye.” This is more fun, but it will take more class time.)

## Instruction

1. The piece will be played a second time, and (with the teacher’s help) students will try to name the different instruments they hear as they enter.
  - Timpani 0:00
  - High Strings 0:08
  - Clarinets 0:15
  - Muted trumpets (crickets) 0:23
  - Piccolo (main motif followed by bird calls) 0:30
  - French Horn Motif 0:40
  - Piccolo introduces Sunrise Variation #2 0:57
  - English horn plays the main theme at Rehearsal #4 1:13
  - It is written below in C for the flute, which comes in 1:33  
after the English horn with the main theme

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- After the flute solo on the main theme Part 1, the English horn plays the main theme Part 2 at Rehearsal #5, which is similar. **1:51**
- The orchestra bells and celeste introduce a Part 2 motif **2:04**
- It is then answered by the flute playing the main theme Part 2 **2:11**

After the variation of the theme is presented, the motifs pass all around the orchestra with the strings and woodwinds trading ideas and the bells, harp, and celeste adding some bright colors to the mix, almost like bright beams of light.

- At Rehearsal #8, the upper woodwinds and upper strings restate the main theme and its variation as the piece starts to head towards an exciting climax, with the horns in unison playing another, shorter motif that modulates up by whole steps, until it builds to the magnificent ending where the whole orchestra is in the mix at Rehearsal #10. **3:48**  
**5:17**

It then speeds up to the giant, full-orchestra *fortissimo* ending.

2. After they hear the piece the second time, students may listen one more time to the English horn and flute play the main theme, and then try to sing or hum along with the flute solo near the beginning of the piece.



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## Evaluation/Student Product

1. The class will watch the YouTube [video and recording of the Detroit Symphony](#), and raise their hand when they hear the Main Theme #1, played by the English horn or the flute.
2. After playing the video, the teacher will discuss the Grand Canyon pictures along with the natural sounds and orchestra instruments that they just heard.
3. The teacher will play the piece for a third time, stopping it in several places and asking students to write down what instruments they are hearing, and or what natural sound the instrument is trying to create.

**If you have more time**, you and your students may watch [this short film](#) made by Disney in 1958 in [CinemaScope](#) format directed by [James Algar](#). It features color film footage of the Grand Canyon accompanied by the *Grand Canyon Suite*, though the order of the movements has been somewhat altered. In the manner of [Fantasia](#), there is no story and no dialogue. The film won an [Academy Award](#) in 1959 for [Best Short Subject](#). This film has the best video images of the Grand Canyon.

## Additional Information

[Interview with Ferde Grofé on \*Grand Canyon Suite\*](#)

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## **Storm, from Four Sea Interludes from *Peter Grimes* by Benjamin Britten (1913-1976)**

### **About the Composer**

Benjamin Britten (1913-1976) showed prodigious musical talent as a child. He studied piano and viola and was already a prolific composer by his teens. Strongly encouraged by his mother, in his mid-teens he began studying seriously with the prominent composer Frank Bridge in London. At age 16 he entered the Royal College of Music, graduating at 19, at which point he had already attracted attention for his *Sinfonietta*, Op. 1.

From 1939 until 1942 Britten was in the U.S., where his contact with Boston Symphony Orchestra Music Director Serge Koussevitzky led to the commission for Britten's opera *Peter Grimes*. This opera was an immense success and established him, in his early 30s, as one of England's most important composers. He was known primarily for his stage works, including the operas *Albert Herring*, *Billy Budd*, and *Death in Venice*, but many of his concert works also involved the voice, such as his *Spring Symphony* and the *War Requiem*. He wrote concertos for piano, violin, and cello.

### **About the Piece**

Britten's opera *Peter Grimes* is based on characters created by the 18th-century English poet George Crabbe. The title character is a fisherman with his own boat whose boy apprentice dies in an accident... and then his second apprentice dies in an accident, as well. Grimes is distrusted and considered strange by many of the people in his village. The opera takes place in on the coast of Suffolk, England, where the fisherman and villagers are exposed to the difficulties of the seafaring way of life. The Four Sea

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Interludes from the opera depict the environment in and around the village at different points in the opera. Using all the forces of a large orchestra, the Storm episode reminds us of the dispassionate violence that Nature can sometimes unleash.

## **The Story of *Peter Grimes* – A Summary**

**Act I** – Peter Grimes is a fisherman in a seaside village in Suffolk County, England. The opera opens with a magistrate’s hearing regarding the death of a boy apprentice on Grimes’s boat. The verdict is “accidental circumstances,” but the villagers already regard Peter as strange and arrogant. The apprentice’s death gives them more reason to distrust him.

Peter, meanwhile, is hoping for a huge catch that would bring him enough money to marry with dignity the schoolmistress, Ellen Orford. She and Captain Balstrode are Peter’s only allies in the town. Arrangements are made for another apprentice or “work-house brat” to help Grimes on his boat. Ellen volunteers to bring the boy. She returns with him during the height of a storm (depicted in the orchestral selection played at this concert).

**Act II** – After the apprentice has been with Peter for some time, Ellen notices a bruise and fears Peter has beaten or neglected him. Her interference enrages Peter; he strikes her and takes the boy back to his hut. News of his hitting Ellen leads a group of the villagers to go to Peter’s hut to confront him. Meanwhile, Peter has spotted a shoal of fish and hastily urges the boy to climb down the cliff to the boat. The boy slips and falls to his death.

**Act III** – The townspeople were calmed by the picture of order and skill at Peter’s hut, but one or two still distrust him. He has been missing for days; Ellen and Captain Balstrode fear the worst. One of the villagers urges the others to form a mob to hunt Peter down. After they’ve gone, he appears on the scene, still in a state of shock at the death of his second apprentice. Balstrode urges him to take his boat out to sink it, and himself with it, to avoid the judgment of the villagers once and for all. In the final scene someone reports a boat sinking out at sea.

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**Note:** Two unique lesson plans follow, each offering creative ideas for facilitating student engagement with Britten’s “Storm.”

**Stephanie M. Riley’s** lesson plan is focused on visual connections with the music, and identifying how the music conveys a story (with a focus on identifying instruments and dynamics).

The lesson plan by **Eva Ostrovsky-Kaminsky** focuses on emotional responses to music, personal narrative, and movement/dance.

Lesson Plan Designed by Stephanie M. Riley, Dennis-Yarmouth Public Schools

## Objectives

1. Based on what they have heard, students will be able to describe a story that is happening during the music using inferences of instruments, tempo, and dynamics.
2. Students will be able to create their own visual “storm scene” using what they heard while listening to the music.
3. Students will be able to compose their own percussion “storm scene” using inspiration and knowledge of Britten’s Storm from the Four Seas Interludes using either standard notation or images appropriate to their composition

**Lesson Duration:** 4-6 class periods

**Grade Level:** grades 2-4 with possible adjustments for grades K-1 and 5-8

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## Materials

1. Art materials such as paper and crayons for each student
2. Picture or painting of a “storm scene”
3. Picture or chart of a symphony orchestra
4. Picture or chart of the percussion family of instruments
5. Percussion instruments varying in size, color, texture, timbre, and both pitched and unpitched percussion instruments to be used for composition
6. Projector, smartboard, or chart paper to document notation for the class’s collaborative composition

## Terms

**Form:** the shape or pattern a piece of music takes

**Rondo:** a type of form that has a recurring theme ( A B A C A )

**Fortissimo:** the dynamic designation used to indicate the sound should be very loud

**Piano:** the dynamic designation used to indicate the sound should be soft

**Percussion:** instruments that are both pitched (xylophone, bells, chimes, timpani, etc.) and unpitched (shakers, snare drums, blocks, etc.) used in an orchestra to add effect of varying timbres and textures within a piece of music

**Motif:** a short musical idea or phrase that recurs during a piece of music

## Procedure

### Day 1

1. Begin by having the students listen to the piece and describe what scenes or events they hear or see in their minds as they listen.
2. After the initial listen, write down on a piece of chart paper, white/chalk board, smartboard, what they heard – this can include instruments, sounds, dynamics, and descriptions of a scene.

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3. After the brainstorm of sounds and potential stories, have the students create their own art titled “Storm Scene” while listening to the piece 2 or 3 more times to allow for ample creativity.
4. Collect artwork from students.

## Day 2

1. Listen to “Storm Scene” again while displaying an image(s) of a painting(s) or a storm scene(s).
2. Review the descriptions that the students gave of the scene (focus on story descriptions).
3. Listen again and ask the students to determine an actual storyline based on what they hear. Ask them to be ready to describe why they think a certain part of the story is happening with what they hear in the music (instruments, dynamics, rhythms, etc.).
4. Brainstorm as a class the story they think is happening by writing it down on chart paper, smartboard, etc. **\*\*NOTE:** Be sure to save this, as you will want to refer back to it in another lesson.
5. Listen one final time to see if their story matches with what they hear.
6. After discussion of their storyline, discuss and give background on Benjamin Britten’s *Four Sea Interludes*, with the emphasis on the “Storm” movement. Be sure to describe Peter Grimes’s character and place in the story.

## Day 3

1. Begin by reviewing Britten’s storyline for the “Storm” movement of the *Four Sea Interludes*.
2. Listen again asking the students to keep 2 things in mind: 1) Is there a form or pattern that Britten follows to tell his story? And 2) How does Britten use instruments and dynamics to tell this story?

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3. As a class, map out the form (**rondo**). This can be done as a new document or working with and labeling the storyline that they have previously created/discussed as a class.
4. Next, ask the students to add the instruments they hear in each section as well as the dynamics/description of each section.
5. Finally, give each section a “name” or “title” to help show the form and recurring themes or motifs.

## Day 4

1. Begin by asking students how they would compose their own storm scene:
  - What instruments would they use?
  - If they had to choose percussion instruments, which would they choose and why?
  - What form would they choose?
  - What would their “storyline” be?
2. After the discussion, focus on the form they’d like to use and write out the sections on the board or chart paper (ex. A B A, etc.).
3. Next, have students describe what they would like to happen in each section, keeping any repeating sections in mind, and fill in their story next to each part of the form.
4. Discuss **motifs** with the students. Using percussion instruments (both **pitched** and **unpitched**), start developing motifs for each section.
5. Once the motif(s) have been written, have students decode and write their motifs in traditional form on the chart/board for each section of their composition.
6. Have students play through each motif using the notation.

**\*\*NOTE:** This portion of the lesson can easily be done by splitting the class into groups and assigning each group a section of the piece.

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## Day 5/6

1. Review each section of the class's composition and the motifs that will go with each section.
2. Perform/record the composition.
3. Listen to and critique the class's composition. This can be done individually or as a class.

## Ways to further expand

1. When listening to the *Four Seas Interludes: "Storm,"* you could have the students create a listening map instead of drawings, using basic icons or characters, if time and supplies don't allow for the creation of artwork.
2. Create a narration for the story and have student(s) present the narration during the performance
3. Scan the artwork that students have created and have a "slideshow" of the artwork displayed in the background during the performance.
4. Create an official "score" of the music in traditional notation or in "listening map" form. Display for other classes to view and play!



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Lesson Plan Designed by Eva Ostrovsky-Kaminsky, Melrose Public Schools

## **Lesson Overview**

In a process of familiarizing themselves with Britten's music, students create personal narratives inspired by the music, then work in small groups to design mini-ballets that express the emotions the music has evoked. This lesson may be adapted for students in Grades 3-5.

## **Educational Standards**

5.1 Perceive, describe, and respond to basic elements of music, including beat, tempo, rhythm, meter, pitch, melody, texture, dynamics, harmony, and form

5.2 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context

5.3 Use appropriate terminology in describing music, music notation, music instruments and voices, and music performances

5.4 Identify the sounds of a variety of instruments, including many orchestra and band instruments, and instruments from various cultures, as well as children's voices and male and female adult voices

5.6 Describe and demonstrate audience skills of listening attentively and responding appropriately in classroom, rehearsal, and performance settings

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## Goals and Objectives

1. Students will make a connection between their understanding of the story of *Peter Grimes* and the emotional response that Britten's music invokes
2. Students will be able to create a personal narrative about their past experience that could be illustrated by Britten's piece
3. Students will be able to create a mini-ballet to classify and express their intensified emotions evoked by Britten's Storm from *Peter Grimes*

## Introduction

Share the story behind *Peter Grimes* (See **The Story of *Peter Grimes* – A Summary** on p. 19)

- Discuss the content of the story
- Listen to Storm
- Discuss how the music makes you feel, and how it impacts the story
- Share your personal experience of music pieces affecting your feelings or understanding of the story behind it

## Development

Listen to Storm for a second time

- Create a personal story inspired by the piece, answering the questions:
  - What memories did it awaken?
  - What was your emotional response? (How did it make you feel?)
- Share your personal story

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## Evaluation

- Working in a small group, create a mini-ballet using interpretive movement to express a story inspired by Storm and based on your group's personal stories
- Using Storm recording as a background, present your piece to the other groups
- Facilitate a discussion reflecting your piece's compositional and expressive connections to Storm

**\*\* NOTE:** You may use or adapt this [Story Form](#) with your students.

## Extension Activity

- Listen to the Storm from Vivaldi's *Seasons* (Summer, final movement) and compare to Britten's Storm
  - Answer questions about the instrumentation and form in each of these pieces
  - Create a Venn diagram that identifies similarities and differences between these two highly charged pieces

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## **Intermezzo from *Cavalleria rusticana***

**by Pietro Mascagni (1863-1945)**

### **About the Composer**

Despite considerable fame and success during his own lifetime, Pietro Mascagni (1863-1945) is today known outside of Italy for one single piece, his one-act opera *Cavalleria rusticana* (“Rustic Chivalry”), which is still performed frequently throughout the world – often in a double-bill with Ruggero Leoncavallo’s *I pagliacci* (“The Clowns”). That early work, first staged in 1890, is the purest example of so-called “verismo” opera, that is, opera that draws on real life and “ordinary” people for its source material, rather than larger-than-life historical or legendary figures and stories (e.g., Giuseppe Verdi’s *Don Carlo* or Richard Wagner’s *Flying Dutchman*). Mascagni showed brilliant talent as a child and attended the Milan Conservatory, where he was briefly the opera composer Giacomo Puccini’s roommate, but he quickly established a professional career as a composer and conductor. He rode a wave of successes following *Cavalleria rusticana* for several years, but attempts to branch out into other styles, such as operetta and operas on more fanciful subjects, led to some mediocre works and some outright failures in the opera house. Returning to the romantic and lyrical themes of his earlier work led to further hits, but musical style was moving into new, modern territory, and Mascagni’s work was increasingly seen as outmoded.

### **About the Piece**

Pietro Mascagni’s *Cavalleria rusticana* (“Rustic Chivalry”) centers on a Sicilian love triangle among Turiddu, Lola, and Alfio. Turiddu and Lola were lovers until he went into military service; when he returned, she was married to Alfio. Turiddu seduces

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Santuzza to get back at Lola; Lola jealously decides to have an affair with Turiddu. Santuzza, spurned by Turiddu, tells Alfio of the affair. At the end of the opera the two are preparing for a duel to the death. The famous orchestral Intermezzo describes the tranquil and lovely scene of the village square, empty of people, contrasting sharply with the conflict and violence of the scenes before and after.

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## **“Chester” from *New England Triptych***

**by William Schuman (1910-1992)**

Lesson Plan Designed by Stephen Bloom, Lynnfield Middle School

### **STANDARDS:**

Responding, Connecting (main activities)

Creating, Performing (advanced activity)

### **VOCABULARY**

**Triptych:** An artistic or creative work that is divided into three sections. In art or photography, it consists of three paintings or photos that are attached together. In music, it is three pieces with a common unifying theme.

**Reinterpretation:** The action of interpreting something in a new or different way. In music, it may be writing or performing music in a different style or with different instruments.

**Theme and Variations:** A compositional technique where a composer begins with a musical idea called a theme. From there, the theme is repeated in altered forms called variations. The melody, rhythm, or other musical elements may be changed but can always be traced back to the original musical theme.

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**ABOUT THE COMPOSER:** William Schuman was born and raised in New York City. Among his many honors included the first Pulitzer Prize for Music as well as becoming president of both the Juilliard School of Music and, later, Lincoln Center. He composed for orchestra, chorus, and concert band, completing eight symphonies as well as a violin concerto, choral music, ballet music, and film scores.

**ABOUT THE MUSIC:** *New England Triptych* was premiered by the Miami University Symphony Orchestra in 1956 thanks to a commission by its conductor André Kostelanetz. It is a three-movement work incorporating the melodies of William Billings, often regarded as America's first composer.



William Billings (1746-1800) was born in Boston and, at first glance, seemed to defy many of the characteristics of a typical composer from the time. William Bentley, a Salem minister, described Billings as “a singular man, of moderate size, short of one leg, with one eye, without any address and with an uncommon negligence of person. Still, he spoke and sung and thought as a man above the common abilities.”

Billings became known for writing both *a cappella* hymn songs and patriotic anthems, most of which were published in large collections like *The New England Psalm Singer* and *The Continental Harmony*. He was also a music teacher, teaching in singing schools that used a unique notational system to teach basic sightreading. Sadly, the singing school teaching

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method fell out of favor in Boston and Billings died in poverty, though both singing schools and his music continued their popularity in the Southern United States.

CHESTER . . . L. M.

And, Strive, dank her gallig charus.      New-England; God forever reigns.

Let tyrants make their ironrod.      We fear them not we trust in God.

*Home and Burgoyne and Clinton too,  
With Prescott and Cornwallis join'd,  
Together plot our overthrow  
In one Infernal league combin'd.  
When God inspir'd us for the fight,  
Their ranks were broke, their lines were join'd,  
Their Ships were Shatter'd in our sight,  
Or swiftly driven from our Coast.*

*The foe comes on with haughty stride,  
Our troops advance with martial noise,  
Then let him fly before our Assault,  
And Gen'rals yield to hard-fought Boats.  
What precious Off'ring shall we bring,  
What shall we render to the Lord?  
Loud Halleluiahs let us sing,  
And praise his name on every Chord.*

The song “Chester” first appeared in a collection of songs called *The New England Psalm Singer* in 1770. A second version of “Chester” appeared in Billings’ *The Singing Master’s Assistant* in

1778. “Chester” became Billings’ most popular song and was frequently sung by soldiers during the American Revolution.



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Like many songs from the time, the title “Chester” was simply named for an arbitrary town and had nothing to do with the subject of the song. The song told the story of how American soldiers responded in battle to British atrocities. The first verse calls the British “tyrants” and their treatment of the American colonists “slavery.”

“Let tyrants shake their iron rod,  
And Slav’ry clank her galling chains,  
We fear them not, we trust in God,  
New England’s God forever reigns.”

## **ACTIVITY 1: Reinterpretation! Making something new out of something old!**

### **MATERIALS:**

Copy of “Chester” sheet music (attached)

YouTube recordings:

- “Cross Road Blues”-Robert Johnson:  
<https://www.youtube.com/watch?v=hRfw5LiO-II>
- “Crossroads”-Cream: <https://www.youtube.com/watch?v=PE9HvSdcaL4>
- “Got to Get You into My Life”-The Beatles: <https://www.youtube.com/watch?v=r95-7zfgtLw>
- “Got to Get You into My Life”-Earth, Wind & Fire:  
<https://youtu.be/MKskYvTGEHE?t=57>

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- William Billings' "Chester": [https://www.youtube.com/watch?v=t7S\\_07E-9CA](https://www.youtube.com/watch?v=t7S_07E-9CA)
- William Schuman's "Chester" from *New England Triptych*:  
<https://www.youtube.com/watch?v=ktVJcwby-ag>

**1. INTRODUCTION:** Sometimes musicians like to create new versions of older songs. While some musicians try to make the music sound just like the original version, others have a different way of doing it. They reinterpret the music!

**2. EXAMPLES OF REINTERPRETATION:** Here are two examples of songs that were reinterpreted by other musicians. I'll first play the original version, followed by a reinterpretation of each song!

"Cross Road Blues"



This is "Cross Road Blues," a song by Robert Johnson. Robert Johnson was a blues musician from Mississippi, and he recorded the song with an acoustic guitar in 1936.

<https://www.youtube.com/watch?v=hRfw5LiO-II>



Here is the same song performed by the British band "Cream" in 1968.

<https://www.youtube.com/watch?v=PE9HvSdcaL4>

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How did the second recording reinterpret the song? What made it different from the original version?

Answer: The second version of the song was performed with rock instruments. It included electric guitar, bass guitar and drums and was played in a rock style.

Which version did you prefer?

“Got to Get You into My Life”



This is the original recording of “Got to Get You into My Life.” It was recorded in 1966 by The Beatles, a British rock band.

<https://www.youtube.com/watch?v=r95-7zfgtLw>



Here’s the same song performed by Earth, Wind & Fire, an American band that played rhythm and blues and funk music. This version was made in 1978.

<https://youtu.be/MKskYvTGEHE?t=57> (starts at 0:57)

How did the second recording reinterpret the song? What made it different from the original version?

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Answer: The second version of the song was performed by a much larger group of instruments. They also changed some of the rhythms around!

Which version did you prefer?

**3. THE BIG QUESTION:** Why do musicians reinterpret other people's music?

Answer: It lets a musician or group add their own ideas and style to the music while honoring or paying tribute to the original version!

**4. DISTRIBUTE SHEET MUSIC:** Distribute the "Chester" music at the end of this lesson. Students can sing or follow along with the song.

**5. "CHESTER":** One of the pieces you'll be hearing at the BSO Youth Concert is also a reinterpretation! It's called "Chester," and it was written by a Boston composer named William Billings who lived during the American Revolution. The song first appeared in 1770 and was very popular with American soldiers who longed to be free from British rule.

**6. PLAY WILLIAM BILLINGS' "CHESTER":**

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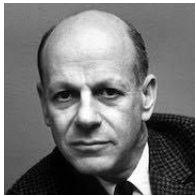
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“Chester” by William Billings:

[https://www.youtube.com/watch?v=t7S\\_07E-9CA](https://www.youtube.com/watch?v=t7S_07E-9CA)

**7. PLAY WILLIAM SCHUMAN’S “CHESTER”:** William Schuman was a 20th Century composer from New York. He wrote his own version of “Chester” to be played by a full orchestra.



“Chester” from *New England Triptych*-William Schuman:

<https://www.youtube.com/watch?v=ktVJcwbv-ag>

How did the second recording reinterpret the song? What made it different from the original version?

Possible answers:

1. It’s instrumental, played by an orchestra instead of sung by a chorus.
2. The music is much more complex than the original version. After the orchestra plays most of the song, Schuman plays with different parts of the melody. This is called a “theme and variations”!

Which version did you prefer?

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**8. ADDITIONAL ACTIVITY:** Have students raise their hand when they hear statements or pieces of the original “Chester” melody. Schuman breaks down much of the original song into much smaller pieces!

0:00 Statement of original “Chester” theme.

0:48 Fast statement of “let tyrants shake” melody after a drum-like introduction.

1:00 Fast variations on “forever reigns,” the last four notes of the original song.

1:34 Statements of different parts of the original song that jump around the orchestra.

1:55 Trumpets play the “we fear them not” melody with percussion accompaniment.

2:28 Final statements of “let tyrants shake” melody played in brass.

**9. ADVANCED ACTIVITY:** In groups, have students come up with their own reinterpretation of “Chester.” Students may:

1. Rewrite the original lyrics.
2. Play the song on different classroom instruments.
3. Perform the song in different tempos or with different rhythmical ideas.

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## CHESTER

William Billings

Let ty - rants shake their i - - ron rod,

5 And Slav' - ry clank her gal - ling chains.

9 We fear them not, we trust in God,

13 New Eng-land's God for - ev - er reigns.

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## **Symphony No. 1 in E minor: III. Juba Dance**

**by Florence Price (1887-1953)**

Lesson Plan Designed by Kate Ferris Richardson

### **About the Composer**

Florence Price was the first African American woman to have a composition played by a major orchestra. She was a classical composer, pianist, organist, and music teacher. Born in Little Rock, Arkansas, she studied music at New England Conservatory in Boston at age 16. She moved to Chicago with her family in 1927 as part of the Great Migration.

### **About the Composition**

Symphony No. 1 was premiered by the Chicago Symphony Orchestra in 1933, as part of the World Fair. This is a big deal in itself, but it is made even more important because Price is the first African American woman composer who had classical music performed by a major symphony orchestra.

Juba Dance is the 3rd movement of the symphony. Juba is a musical tradition where body percussion is used to accompany singing and dancing. It is named from social dances of enslaved West African people who were forced to work on plantations. Plantation owners were afraid that enslaved people were sharing secret codes in the rhythm of their drums so they banned instruments!



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## **Classroom Activity: Learn about the Juba Tradition**

### **Materials**

You can access an accompanying slide deck [here](#). The slide deck contains lesson elements. Choose the activities that best suit your grade level(s). Slides include listening activities for Florence Price's music, YouTube videos of teaching artists sharing Juba and Hambone traditions, and classroom body percussion activities.

### **Objective:**

Students will be able to describe the importance of body percussion in the Juba tradition.

Students will explore body percussion by performing an established rhythm.

Students will compose their own 4-measure body percussion piece.

### **Extension:**

Students will connect the Juba tradition to historical and contemporary social dance in America.