

TUESDAY
MARCH 31 2020
10 AM & 11:30 AM

MAKING MUSIC, MAKING MEANING

THE COACHELLA VALLEY SYMPHONY



2019-2020 FIELD TRIP SERIES

BROADEN THE HORIZONS OF YOUR CLASSROOM.
EXPERIENCE THE VIBRANT WORLD OF THE ARTS
AT THE McCALLUM!

EXPANDING THE CONCEPT OF LITERACY

What is a "text"? We invite you to consider the performances on McCallum's Field Trip Series as non-print texts available for study and investigation by your students. Anyone who has shown a filmed version of a play in their classroom, used a website as companion to a textbook, or asked students to do online research already knows that "texts" don't begin and end with textbooks, novels, and reading packets. They extend to videos, websites, games, plays, concerts, dances, radio programs, and a number of other non-print texts that students and teachers engage with on a regular basis.

We know that when we expand our definition of texts to the variety of media that we use in our everyday lives, we broaden the materials and concepts we have at our disposal in the classroom, increase student engagement, and enrich learning experiences.

Please consider how utilizing your McCallum performance as a text might align to standards established for reading, writing, speaking, listening, and language.

How do we help students to use these texts as a way of shaping ideas and understanding the world?

Please use this material to help you on this journey.

NON-PRINT TEXT > any medium/text that creates meaning through sound or images or both, such as symbols, words, songs, speeches, pictures, and illustrations not in traditional print form including those seen on computers, films, and in the environment.

THE WORK OF ART

WHAT IS IT MADE OF? HOW CAN IT SERVE AS A “TEXT” FOR STUDENT STUDY IN THE CLASSROOM?



The lights dim. On stage, instruments, having warmed up in a discordant fabric of stray phrases, fall silent. On strides Maestro John Mario Costanza. Taking his place at the podium he turns briefly to acknowledge the applause. Then he lifts his baton...

Ritual Fire Dance is a movement (that is, section) of the ballet *El amor brujo (The Bewitched Love)* by Spanish composer Manuel de Falla. Composed in 1915, its lightning speed and abundant trills echo Rimsky-Korsakov's *Flight of the Bumblebee*, written five years earlier. Fire dances, featuring leaps through and around a fire, were performed in worship of the god of fire in earlier cultures.

Star Trek Through the Years is a medley of the themes from the various *Star Trek* films as well as the famed TV series, arranged by John Moss. This rousing peon to space exploration may also feature members of the Youth Symphony, and the same is true for the next two selections.

The popular TV series **Game of Thrones** is scored by composer Ramin Djawadi. The music is mostly instrumental and sometimes vocal. There are various themes, among these the “main title theme” that plays during the series’ title sequence. In every season, a soundtrack album was released and beginning in 2016, *Game of Thrones Live Concert Experience*, with composer Ramin Djawadi conducting an 80 piece orchestra and choir, toured the United States and Canada followed by a world tour.

In the Hall of the Mountain King was composed by Norwegian Edvard Grieg in 1875 as incidental music for a scene in Henrik Ibsen's 1867 play *Peer Gynt*. It has gained considerable fame as the final piece in the *Peer Gynt, Suite No. 1*. Its theme is quite familiar to the public even today, because of its appearance throughout popular culture.

March to the Scaffold is the last of five movements of French composer Hector Berlioz's *Symphonie Fantastique*. This symphony, written in 1830, is an important piece in the Romantic period of music. It is an example of program music, that is, music which tells a story through musical elements. In the scenario, a lovesick artist poisons himself with opium. During this musical hallucination, he dreams he has killed his beloved, and is marched to his execution. Listen carefully at the end of the movement for the loud orchestral chord followed by low plucked notes from the strings. What might these illustrate?

Storm, Tempest (Gewitter, Sturm) is the fourth movement of German composer Ludwig van Beethoven's *Symphony No. 6 (Pastoral)*. Written in 1808, it depicts a violent thunderstorm. This beloved symphony is one of Beethoven's few examples of program music. See if you can tell, from the musical sounds, what parts of the storm are being painted.

Toccata and Fugue in D minor is the work of a composer and an arranger who lived 200 years apart. German composer J. S. Bach spent much of his twenties as court organist in Weimar. A spirited young man, he often composed wild music to display his great skill on the organ. His famed *Toccata and Fugue in D Minor*, an energetic, almost maniacal piece that has been featured in more than one late-night horror movie, comes from these years. Two hundred years later, another firebrand accepted a position as an organist in London. This was 20-year-old Leopold Stokowski, whose uninhibited playing of Bach's works on the organ excited audiences into a frenzy. What do you notice about his arrangement of the *Toccata and Fugue in D Minor*?



THE ARTISTS

WHO HAS PRODUCED THIS WORK?

Many years ago, musician and arts patron Jeannette Banoczi helped reorganize and revitalize what is today **The Coachella Valley Symphony**. Under her leadership, the Buddy Rogers Youth Symphony was formed with a generous gift from Buddy and Beverly Rogers. Children of all ages were able to play symphonic music in concerts throughout the year. Well over 1,500 students have passed through this fee-free program, and some have ended up playing with The CV Symphony. Others have gone on to music schools and conservatories, pursuing careers in music and music education. To offset the elimination of music training in public schools, the Beginning Strings Conservatory was launched, providing free violin lessons to children 5 years and up. Violin instructors visited valley schools, and youngsters were able to join the ranks of the Buddy Rogers Youth Symphony.

The Coachella Valley Symphony is made up almost entirely of professional-level musicians who serve on a volunteer basis. Its ranks include doctors, attorneys, teachers, taxi drivers, bankers, chiropractors, accountants, retirees and students who all have one thing in common: they want to share their love of music with valley audiences. It's Coachella Valley Symphony's mission to perpetuate the live performance of symphonic music, as well as enhance culture in the Coachella Desert community.

John Mario, principal tour conductor for two of Jackie Evancho's tours: *Dream with Me* and *Songs of the Silver Screen*, has shown a real affinity for accompanying singers in both the classical and pop music worlds. His engagements include appearances ranging from California orchestras, such as Long Beach Symphony and Marin Symphony, to world-renowned groups such as Atlanta Symphony Orchestra and Pittsburgh Symphony Orchestra.

Maestro Mario has also conducted opera. He has served as Music Director of Tri-Cities Opera of Binghamton New York (the training ground for opera stars such as Plácido Domingo), Artistic Director of Long Island Opera, as well as conducting at Sarasota Opera, Toledo Opera, Syracuse Opera and Opera Southwest.

CONTEXTS

WHAT INFORMATION SURROUNDS THIS WORK OF ART AND COULD HELP MAKE STUDENTS' ENGAGEMENT WITH IT MORE POWERFUL?

It is said that the modern **symphony orchestra** can trace its roots back to ancient Egyptian times. But it first began to take on a look we would recognize today back during the Baroque era, that is, in the 1600s. A style of music flourished in those days that required increased virtuosity from players which in turn demanded refining and grouping of instruments. Instruments were categorized in 'families' – percussion, strings, brass and woodwinds, a feature of symphony orchestras still very much with us today. Some of the premiere symphony orchestras include the London Philharmonic Orchestra, Vienna Philharmonic, New York Philharmonic, Chicago Symphony Orchestra and the San Francisco Symphony. Celebrating its centennial, we have a world class orchestra in our own backyard – the Los Angeles Philharmonic, founded in 1919.

Program (or programmatic) music is classical music that tells a story through musical elements. The children's favorite *Peter and the Wolf* is a good example with the story made more explicit by a spoken narrative. However, most examples of program music ask the listener to follow the story by listening carefully to musical sounds with the guidance from a brief synopsis written in the concert program. Beethoven wasn't wild about the idea of writing program music, even though his *Pastoral Symphony* features bird calls, babbling brooks and storm sounds. In his view, "the whole work can be perceived without description – it is more an expression of feelings rather than tone-painting." Fellow Romantic composer Franz Liszt wrote out narrative content for some of his piano works. And Russian composer Modest Mussorgsky famously depicted ten paintings and drawings he had viewed at a friend's art show in his composition *Pictures at an Exhibition*. Examples from French composer Camille Saint-Saens include *Danse Macabre* and *Carnival of the Animals*. *The Sorcerer's Apprentice* by Paul Dukas falls into this category, as well. And then there is Richard Strauss, whose works include the irrepressible *Till Eulenspiegel's Merry Pranks* – based on exploits of a figure from German legend – and *Symphonia Domestica*, which portrays married life, including putting the baby to bed.

"How can music tell stories, paint pictures... or arouse thoughts and feelings."

> JOHN MARIO COSTANZA
CONDUCTOR

TEACHER-LED CLASSROOM LESSONS

HOW CAN YOUR STUDENTS EXPLORE THIS WORK OF ART IN YOUR CLASSROOM THROUGH ART MAKING, RESEARCH, QUESTIONING AND REFLECTION? TRY TEACHING THESE LESSONS.

LESSON 1 BEFORE THE PERFORMANCE

LINE OF INQUIRY

How do the composers highlighted in The Coachella Valley Symphony's ***Making Music, Making Meaning*** use musical sounds to tell stories and illustrate things like setting, mood, and event?

CONTEXT

Some of the pieces of music in the concert we are going to hear are programmatic music – and others are meant to suggest a setting or event, or set a mood. Programmatic music tells a story using musical sounds. One of these pieces is a movement from Beethoven's *Symphony No. 6* called *Storm, Tempest*.

QUESTIONING: What do we already know about Ludwig van Beethoven?

CONTEXT

He dedicated his third symphony to the French general Napoleon Bonaparte and titled it *Eroica* – heroic. The symphony is full of musical sounds that illustrate the idea of a hero. When he wrote his sixth symphony, he named it *Pastoral*. Its movements (or parts) suggest the countryside and its elements. The German composer loved nature and often took long walks through the countryside. The 4th movement is titled *Storm, Tempest*.

QUESTIONING

What are all the sounds we might hear before, during, and after a storm? What are some things we might see during a storm? What sorts of sounds could represent these in music? (document responses on board.)

ART MAKING

Students listen to *Storm, Tempest* (divided into 5 segments) and draw what they hear in the cells of the graphic novel-style template. The template for use in this activity can be found on the last page of this study guide and can be printed out as a single page. Use this link for the listening aspect of the activity –

www.youtube.com/watch?v=9PrbLsQ_g7s&feature=emb_logo

Cell 1 – play from 0:00 to 0:33

Cell 2 – play 0:33 to 1:35

Cell 3 – play 1:35 to 3:00

Cell 4 – play 3:00 to 3:35

Cell 5 – play 3:35 to 4:13

QUESTIONING

Display the drawings, so that students can view each other's work. Then, gather the students around one or two drawings and ask the following questions: What do we see here? What sorts of lines? What areas are filled in? How is shading used? What seems to be happening in each of the cells? What sorts of sounds are suggested by each of these images? If we wanted to translate the image(s) in a given cell back into sound, what sounds could we make?

REFLECTION

Students write a paragraph (or engage in small group discussions and report back to the whole class): What are your thoughts about music as storytelling?

LESSON 2 AFTER THE PERFORMANCE

LINE OF INQUIRY

How does The Coachella Valley Symphony construct a program which can elicit indelible impressions?

QUESTIONING

How were the instruments arranged on stage? How did the instrumentalists play? How did the conductor interact with them? What stories did these pieces tell – and how? What about mood? Location? Events? Which moments were most memorable for you – and what made them so? How did you respond? Why?

ART MAKING

Print out new copies of the graphic novel page cell template. Students draw in each cell examples of the following:

1. The instrument that most excited you.
2. An image that came into your head as you listened to one of the pieces.
3. The conductor doing something that you noticed.
4. Something at the theater that drew your attention.
5. Yourself listening to the concert, including your facial and/or body expression(s) that demonstrated what you were feeling.

REFLECTION

Students examine each other's work. Gather students around an example and ask for descriptions. What value do you think the performance had for this student? What value did it have for you?

QUESTIONS

PUT THESE QUESTIONS TO GOOD USE HELPING STUDENTS REFLECT ON THEIR PERFORMANCE EXPERIENCE.

- > How were the different instruments arranged in the space, in relationship to each other and to the conductor?
- > How did the instrumentalists collaborate? What did the conductor do to help bring that about?
- > What else did you sense the conductor contributing to the performance?
- > How did the instrumental sounds interact with the acoustics of the room?
- > What did you observe about the soloist instrumentalists?
- > What kinds of stories did these pieces tell – and how?
- > What about mood? Sense of location? Events depicted?
- > What did you notice about pacing or tempo?
- > Which moments were climactic – and what made them so?
- > How was the idea of contrast employed in this performance?
- > What did you observe about the structure of the concert? What about the sequence of pieces?
- > How did you respond? What do you think contributed to that?

EXPLORE & DISCOVER

**ACTIVITY PAGES FOR
THE STUDENT AND FAMILY.**

*“I am a believer
in making learning fun for the
student, and helping them achieve
their individual goals with music
that they are passionate about.”*

**> JOHN MARIO COSTANZA
CONDUCTOR**

The following two pages can be sent home with students as a homework assignment. It has been designed to serve two purposes:

- 1** To inform the people at home about the experience their student is about to have, and give them enough information to dialogue about it.
- 2** To allow the student to become a bit familiar with some of the aspects of the performance before they attend it at the McCallum.

Really young students will need an adult or older sibling/friend to guide them through the pages, and help them with writing, whereas older students can do this on their own. More mature students (middle or high school) might need your to help to understand which activities they can go deep with based on their frame of reference. Ideally there's little bit of follow up in the classroom on students' experiences with these pages prior to going to the show. If not utilized as homework, these pages can be also be distributed and completed in class.

EXPLORE & DISCOVER

ACTIVITIES FOR STUDENTS, FAMILY MEMBERS AND/OR FRIENDS.

You will be going with your class to see **The Coachella Valley Symphony** at the McCallum Theatre. This is a local symphonic orchestra based in our own valley. The Coachella Valley Symphony performs as part of the **McCallum Theatre Education Field Trip Series**. If you want to know more about **The Field Trip Series**, visit this website: www.mccallumtheatre.com/index.php/education/field-trips



IN THIS PERFORMANCE you will experience exhilarating playing by the instruments of a full symphony orchestra with a masterful conductor on the podium.

WHAT IS CLASSICAL MUSIC ANYWAY? Here's a site for you and a friend or family member to visit and research.

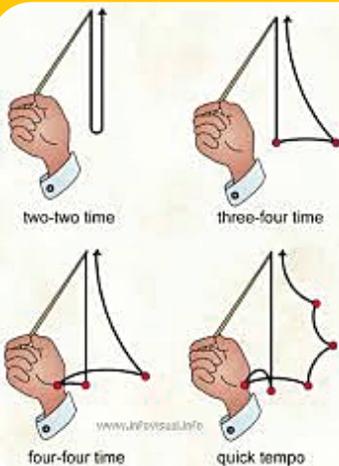
https://kids.kiddle.co/Classical_music

Write here three things you learned:

1 _____

2 _____

3 _____



THE CONDUCTOR

Maestro **John Mario di Costanza** is The Coachella Valley Symphony's resident conductor.

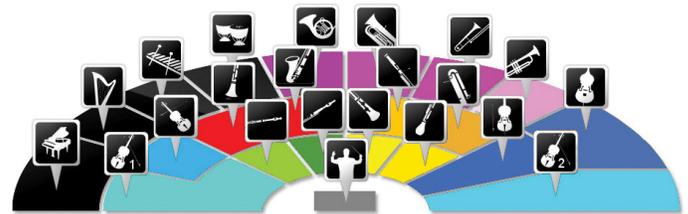
Some people think the conductor is just up there waving his or her hands around. But what are those hand movements telling the players? Sometimes they're keeping the players together

time-wise. For example, if the piece has **two** beats to the measure, or **three** or **four**, you might see the hands make these motions:

Try doing each of them yourself! Can you keep repeating them?

Sometimes the hands say: go faster or go slower! Try the picture-moves fast. Try them slow. Imagine you are guiding an entire orchestra. Should the moves be small or big? Try each size.

Sometimes the hands say: get soft. How would you show that? What about: get loud? Show that too.



ORCHESTRA SEATING

usually looks something like this. Of course, each concert requires slightly different arrangements based on what's being played. Notice where the string players sit. How about the brass? Look where the drums are. And the woodwinds. What ideas do you have about why the different families of instruments are placed as they are in relation to the front of the stage and the audience?

Write your idea here:

EXPLORE & DISCOVER



A STORM IN MUSIC

What might that sound like? On a separate piece of paper, you and your friend or family member list all the elements of a storm. Listen to this movement from Beethoven's *6th Symphony* – www.youtube.com/watch?v=-ZVdVuskkKU

As you listen, each of you jots down the various storm elements that you hear. Afterward compare notes. On which points did you come to similar conclusions – and which different?



LUDWIG VAN BEETHOVEN

Beethoven is considered to be the father of Romantic music. Portraits and paintings of him often look like this one. Examine this portrait and describe what you notice. **If you could ask him a question or two, what would you ask?**

RITUAL FIRE DANCE

by Spanish composer Manuel de Falla is based thematically on fire dances, a cultural event in which performers leap through and around a fire as part of a ritual. **Research this ritual and then use your imagination to draw your own idea of what a fire dance would look like below:**



Listen to de Falla's composition – www.youtube.com/watch?v=y3ZEg_bCw04

What did you hear?

What surprised you?
