



Aram Demirjian, Music Director

Symphonic Stories:

Featuring: The Remarkable Farkle McBride



Very Young People's Concerts

Maryville: Wednesday, February 27, 2019

Knoxville: Thursday, February 28, 2019

Teacher's Guide

Teacher's Guide



Please refer to a related Activity to prepare your students for the concert.



Please teach your students to sing a song that they will sing with the orchestra during the concert.



Please listen to a suggested piece or excerpt to help your students hear specific sounds or ideas.

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PROGRAM REPERTOIRE

WAGNER	Prelude to Act III from <i>Lohengrin</i>
GRIEG	In the Hall of the Mountain King
BRAHMS	Scherzo from <i>Serenade No. 1</i>
HERBERT	March of the Toys from <i>Babes in Toyland</i>
HOLST	Mars, the Bringer of War from <i>The Planets</i>
ELLIOTT	The Remarkable Farkle McBride

Please note that this publication and the accompanying CD may be copied and used for educational purposes only. You are encouraged to copy the concert program on pages 19-20 for use with your students in the classroom.

MEET THE CONDUCTOR

Aram Demirjian moved to Knoxville from Kansas City, where he was associate conductor of the Kansas City Symphony. He was born into a musical family in Lexington, Massachusetts, and he learned to play the cello and sing at a young age. Aram was seven years old when his mother first taught him how to conduct a 4/4 pattern, and he always enjoyed being the line-leader in elementary school. His desire to be a conductor began when he played cello in his high school orchestra. On his 18th birthday, one week before he graduated from high school, Aram conducted his first orchestra, the Lexington High School Orchestra. He attended Harvard University where he first studied government, but switched to music after two seasons conducting the Harvard Bach Society Orchestra. He then attended the New England Conservatory in Boston.

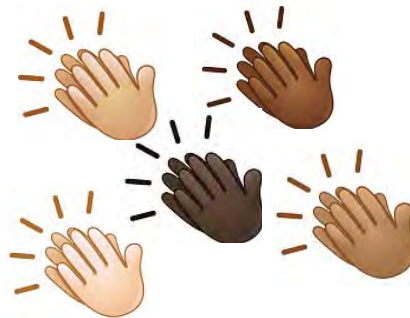


Aram loves sports, especially football, baseball and basketball! His favorite teams are the New England Patriots, Boston Red Sox and Boston Celtics.

AUDIENCE JOB DESCRIPTION

Please help make this a good performance by being a good audience:

- Be quiet as the lights dim and the concert begins.
- Clap when the concertmaster enters to lead the orchestra in tuning.
- Clap when the conductor enters to begin the concert.
- Clap to welcome any soloists during the concert.
- Watch the conductor during the concert. When he puts his hands down and turns to face the audience, the piece is finished. You may clap to let the musicians know you liked it.
- Remember that the orchestra is in the same room with you, not in a movie or on TV. If you talk or make other noises, they can hear you. If you get up and leave in middle of the concert, they can see you. Please be quiet and still so that the musicians can play their best for you and everyone can enjoy the concert.



ABOUT THE PROGRAM

RICHARD WAGNER

BORN: *May 22, 1813*

DIED: *February 13, 1883*

FAMOUS WORKS: *“Ride of the Valkyries”, Tristan und Isolde, Bridal Chorus from Lohengrin (‘Here Comes the Bride’)*



Richard Wagner was a composer from Germany. As a young boy, he did not show talent in music and, in fact, his teacher said he would "torture the piano in a most abominable fashion." But he was determined to become a musician. When he was 11 years old, he wrote his first drama. By age 16, he was writing musical compositions.

He is most famous for writing very long operas. His longest work, *The Ring Cycle*, is four operas meant to be performed together over four days. It is over 15 hours long! Wagner helped invent a new instrument—the Wagner Tuba—in order to create new sounds for this opera. His inspiration for many of his operas came from the myths of his homeland, Germany. Unlike most composers of opera, Wagner wrote the words, or Libretto, and the music himself.

The Prelude you will hear is played just before the third act of his opera, *Lohengrin*. Wagner was unable to be present for the premier of this opera. His good friend, famous composer Franz Liszt, was the conductor for the first performance. Wagner was the first composer to give each character a theme in the music so that each time you hear a character's music you know they are in the story.

Q. What is a **Leitmotif**?

A. A **Leitmotif** is a recurring short melodic phrase or theme used to represent a character or theme.

Q. Can you describe the **Leitmotif** used for Lohengrin? What about Elsa?

A. Lohengrin's **Leitmotif** occurs first, and represents a heroic knight. (Track 1 00:00 - 1:09) The music features a bold triple pattern that leads into a bold and heroic brass fanfare. Elsa's **Leitmotif** is much more delicate. The woodwinds depict Elsa as gentle and beautiful. (Track 1 1:21 - 2:12)

In the story of *Lohengrin*, the maiden Elsa is falsely accused of killing her brother, the rightful heir to the throne. The knight Lohengrin arrives to defend Elsa's honor. However, Lohengrin can not reveal his name to Elsa, or he will lose his magical powers. The Prelude to Act III occurs right before the wedding ceremony of Elsa and Lohengrin.



Listen for two themes: the theme of a heroic knight, and the theme of a beautiful maiden.

ABOUT THE PROGRAM

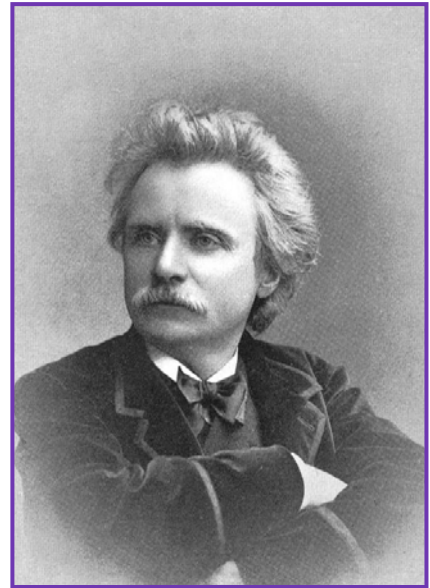
EDVARD GRIEG

BORN: June 15, 1843 in Bergen, Norway

DIED: September 4, 1907

FAMOUS WORKS: Piano Concerto in A minor, music from Peer Gynt

Edvard Grieg was first taught music by his mother, a very gifted pianist. Edvard must have inherited her talents, because at age 15 he was sent to the Leipzig Conservatory in Germany to study music. He performed all over Europe as a pianist, but always returned home to Norway to write music, because he was inspired by the stories and songs from his homeland.



Grieg and his wife lived in Copenhagen, Denmark for a number of years and toured Europe performing his music. Then in 1885 they returned to his beloved Norway to build a cabin in a villa called Troldhaugen, which means "Hill of the Mountain Men". From this cabin overlooking the mountains, Grieg wrote some of his greatest compositions.

He was heavily influenced by Richard Wagner, another composer on this program. Grieg was present for the premiere of Wagner's Ring Cycle. While Grieg never completed an opera, he did start one based on a Scandinavian folk legend. The music he wrote for this opera is very similar to Wagner's music.

Grieg is best known for the music that he wrote for Henrik Ibsen's play, Peer Gynt. Peer Gynt is a tale about one man's epic journey to the four corners of the globe. Grieg's "In the Hall of the Mountain King" describes Peer Gynt's adventure in the underground Kingdom of the Trolls. Can you hear the trolls creeping up on Peer? They are coming faster and faster!

Q. How did he make it sound as if the trolls are chasing Peer? (What did he do to the speed of his music?)

A. Grieg used an accelerando, or a gradual increase in speed, to make it seem like the trolls were gaining speed!



Please refer to the Activity related to "In the Hall of the Mountain King" on pages 14-15.

ABOUT THE PROGRAM

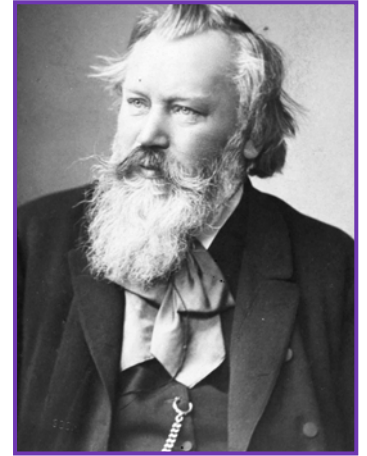
JOHANNES BRAHMS

BORN: *May 7, 1833, in Hamburg, Germany*

DIED: *April 3, 1897, in Vienna, Austria*

FAMOUS WORKS: *Serenade No. 1 in D, Symphonies 1 and 4, Cradle Song, German Requiem, choral preludes for organ, Hungarian Dances*


Johannes Brahms' father gave him his first piano lessons and at age 10, Johannes gave his first piano concert. When he was only 12, he composed his first piece of music for piano. Even as a boy, he helped support his family by playing piano in restaurants and theaters.



Brahms was a big fan of Beethoven and thought Beethoven's symphonies were so great that he spent more than 20 years writing his own. In the meantime, he wrote works for piano, organ, voice, smaller ensembles like string quartets, and smaller works for the orchestra. One of his pieces has been sung by mothers all over the world: "Wiegenlied" ("Cradle Song") is commonly called "Brahms' Lullaby." He was one of the few composers who was so successful that he didn't have to teach or take other jobs to make a living. In fact, he was considered wealthy, but he lived a simple life and wore inexpensive clothes. Brahms paid so much attention to his music and so little to his appearance that he sometimes forgot to wear suspenders and had to hold his pants up with one hand while conducting with the other!

Many people consider Brahms to be one of the best composers who ever lived. With Bach and Beethoven, he is known as one of the "Three B's." He never married or had children, but he had many friends and would keep small candies in his pockets to give children when he went for long walks in the woods around Vienna.

In 1889, the famous American inventor Thomas Edison visited Brahms in Vienna and asked him to perform for an experimental recording. Brahms played a short version of Hungarian Dance No. 1 on the piano; it was one of the earliest recordings ever made by a major composer.



The KSO concert will feature a movement from Johannes Brahms' first composition for orchestra, Serenade No. 1 in D. At our concert you'll hear the fifth movement of the serenade, a scherzo. Listen for **call and response** between the French horns and strings. Does your classroom have a call and response song or saying that you use?

Q. What is a *scherzo*?

A. A *scherzo* is a short piece that is usually light and playful, and written as one section of a larger work.

Q. What is *call and response*?

A. Call and response is two different phrases of music that follow each other. The first phrase asks a question and the second phrase answers.

ABOUT THE PROGRAM

VICTOR HERBERT

BORN: *February 1, 1859, in Dublin, Ireland*

DIED: *May 24, 1924, in New York City, NY, U.S.A.*

FAMOUS WORKS: *Cello Concerto No. 2 in E minor, 43 operettas (including “The Serenade,” “Babes in Toyland,” “and Eileen”), Broadway musicals*

Although **Victor Herbert** was born in Ireland, his father died when he was a little boy, so he and his mom moved to England to live with her parents. A few years later his mom remarried and Victor moved to Germany where his new stepfather lived. He went to a very good school in Germany and musical training was included in his education. He wanted to be a doctor when he grew up, but his family could not afford medical school so he focused on music instead.

Victor’s first musical instruments were piano and flute, but it was the cello that became his primary instrument. After he graduated from a music conservatory in Germany, he played for orchestras in both Germany and Austria, and began composing music. Herbert married an opera singer and they were both hired by the Metropolitan Opera in New York. They moved to the United States and remained here permanently.

He composed music for orchestra, piano, and other solo instruments, but he was best known for his operettas and music performed on Broadway. He played for the Pittsburgh orchestra for six years, but spent the rest of his life conducting his very own Victor Herbert Orchestra.



You will hear Victor Herbert’s “March of the Toys” at the KSO concert. It is one of the pieces from his well-known operetta *Babes in Toyland*, a Christmas-themed musical show that brings together characters from Mother Goose nursery rhymes. The original version of “March of the Toys” included kazoos being played by members of the cast. The music was played as toy soldiers and dolls marched around. This is still a popular piece of music, especially at Christmas time.

Q. What is an *operetta*?

A. An *operetta* is a short opera, usually based on a funny story. While an opera is sung throughout, an operetta has lines that are spoken by the characters in between musical numbers.



Listen to “March of the Toys” by Victor Herbert. Can you imagine a big stage full of toy soldiers and dolls marching around? Do you hear the toy drummers?

ABOUT THE PROGRAM



GUSTAV HOLST

BORN: *September 21, 1874*

DIED: *May 25, 1934*

FAMOUS WORKS: *Tune for “In the Bleak Midwinter” and “Wassail Song,” Tune (Thaxted) for “I Vow to Thee my Country” which is taken from the “Jupiter” movement of The Planets*

Gustav Holst was an English composer who wrote over 200 works including operas, ballets, hymns, and songs. Holst learned to play

the piano and violin, and he began composing when he was about 12. Holst hoped to become a pianist, but he had a nerve condition that affected the movement of his right arm. In the end, he gave up piano to study the trombone. His father insisted upon the change because he thought that it may help manage Gustav’s asthma. Gustav took to the trombone and played with the Carl Rosa Opera Company and the Scottish Orchestra.

Gustav’s younger brother Emil became a Hollywood film actor under the name Ernest Cossart. Gustav, however, hated publicity. He would not answer questions for the press and would not sign autographs. Instead, he would give a card that read, “I do not hand out my autograph.”

Q. What is a *movement*?

A. A *movement* is A section of a symphony or concerto, which may make musical sense by itself, but requires the other *movements* to complete the composer’s thoughts. You may think of a *movement* as a chapter in a longer book.



Listen to “Mars.” What does it sound like is happening in this song? Use your imagination to create a story as you listen to the music.

The Planets includes seven **movements**:

Mars, the Bringer of War

Venus, the Bringer of Peace

Mercury, the Winged Messenger

Jupiter, the Bringer of Jollity

Saturn, the Bringer of Old Age

Uranus, the Magician

Neptune, the Mystic.

Pluto is not included in this work because it was not discovered until 1930. Which other planet is left out?

The Planets was first performed in 1920 and was recorded with the composer conducting in 1922. Holst was one of the first composers to record his music.

ABOUT THE PROGRAM



BILL ELLIOTT

BORN: *October 2, 1951, in Wayland, MA, U.S.A.*

AGE: *67 years old*

FAMOUS WORKS: *original music and orchestrations for film, television, Broadway musicals and Disney videos*

Bill Elliott grew up near Boston and played clarinet in his high school band. He wrote his first high school orchestrations when his band director asked him to arrange music for the halftime shows at football games. He

also played piano and quickly became popular as an accompanist for artists in the Boston area. He loved pop music and chose not to attend college. He said, “I was impatient. I just wanted to be a musician.”

Mr. Elliott went to Los Angeles at age 18 to perform on a recording. He soon moved to L.A. and became a studio pianist, recording with such singers as Stevie Nicks, Smokey Robinson, Donna Summer, and Bette Midler. He moved away from the pop music scene when he began orchestrating music for films, television and then Broadway musicals. When he was 42 he formed The Bill Elliott Swing Orchestra, which has performed on movie soundtracks and on record albums for famous artists.

Since 2004, Elliott has been on the faculty of Boston’s Berklee College of Music, in spite of never having attended college himself. He has written more than 50 arrangements for the Boston Pops Orchestra and has been guest conductor for the symphony orchestras of several cities. He has been nominated for and won several awards including: a Tony for best orchestration for the Broadway musical *An American in Paris* (2015) and a Drama Desk Award for his work on the musical *Bandstand* (2017).

Famous actor John Lithgow wrote a book to introduce young students to the instruments of the orchestra. The book, *The Remarkable Farkle McBride*, with its illustrations by C. F. Payne, will be presented at the KSO concert with Bill Elliott’s orchestration. A narrator will take you through the story of Farkle McBride, a musically talented young man who begins his journey playing the violin. After a while he tires of the violin and trades it in for the flute, the trombone and then, the drums. It seems that no matter which instrument he learns to play, he is never satisfied for a long time... until he discovers the joy of bringing all the instruments together at once! You will hear in Mr. Elliott’s orchestration many musical styles and familiar themes that help to tell the story.

Q. What is a *orchestration*?

A. *Orchestration* is a musical arrangement for symphonic instruments. A composer might *orchestrate* music written by someone else, deciding which instruments will play which notes, or might write brand new music to tell a story.

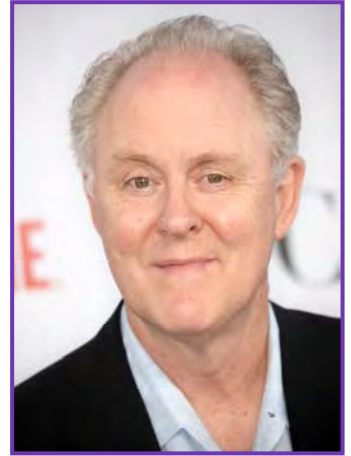
ABOUT THE PROGRAM

JOHN LITHGOW

BORN: *October 19, 1945, in Rochester, NY, U.S.A.*

AGE: *73 years old*

FAMOUS WORKS: *television roles in 3rd Rock from the Sun, Dexter, and the Crown; film roles in Footloose, Santa Claus: The Movie, and Shrek; poetry, short stories and books for children, including The Remarkable Farkle McBride*



John Lithgow's mom was an actress and his dad a theatre producer and director, so he had lots of exposure to acting even before choosing it as his own career. He studied history and literature at Harvard University, and that is where he was inspired to study acting by a Gilbert & Sullivan production. His awards include two Tony Awards and six Emmy Awards. He's also been nominated for two Oscars and four Grammys.

In addition to a very successful acting career, Mr. Lithgow has authored children's books and recorded a children's music album. *The Remarkable Farkle McBride* is one of those books!



C. F. PAYNE

BORN: *May 1, 1956, in New York, NY, U.S.A.*

AGE: *62 years old*

FAMOUS WORKS: *covers of Time Magazine, Readers Digest, Boys Life, Sports Illustrated, MAD Magazine, The Atlantic Monthly; postage stamps of famous singers for the U. S. Postal Service; illustrations for children's books, including The Remarkable Farkle McBride*

C. F. Payne remembers drawings that he did before he had even begun kindergarten. All through elementary school, his assignments and tests were covered with drawings. He was not athletic or strong, but he had a passion for drawing, and it's a gift that he still tries to improve every day after 40 years as a professional illustrator.

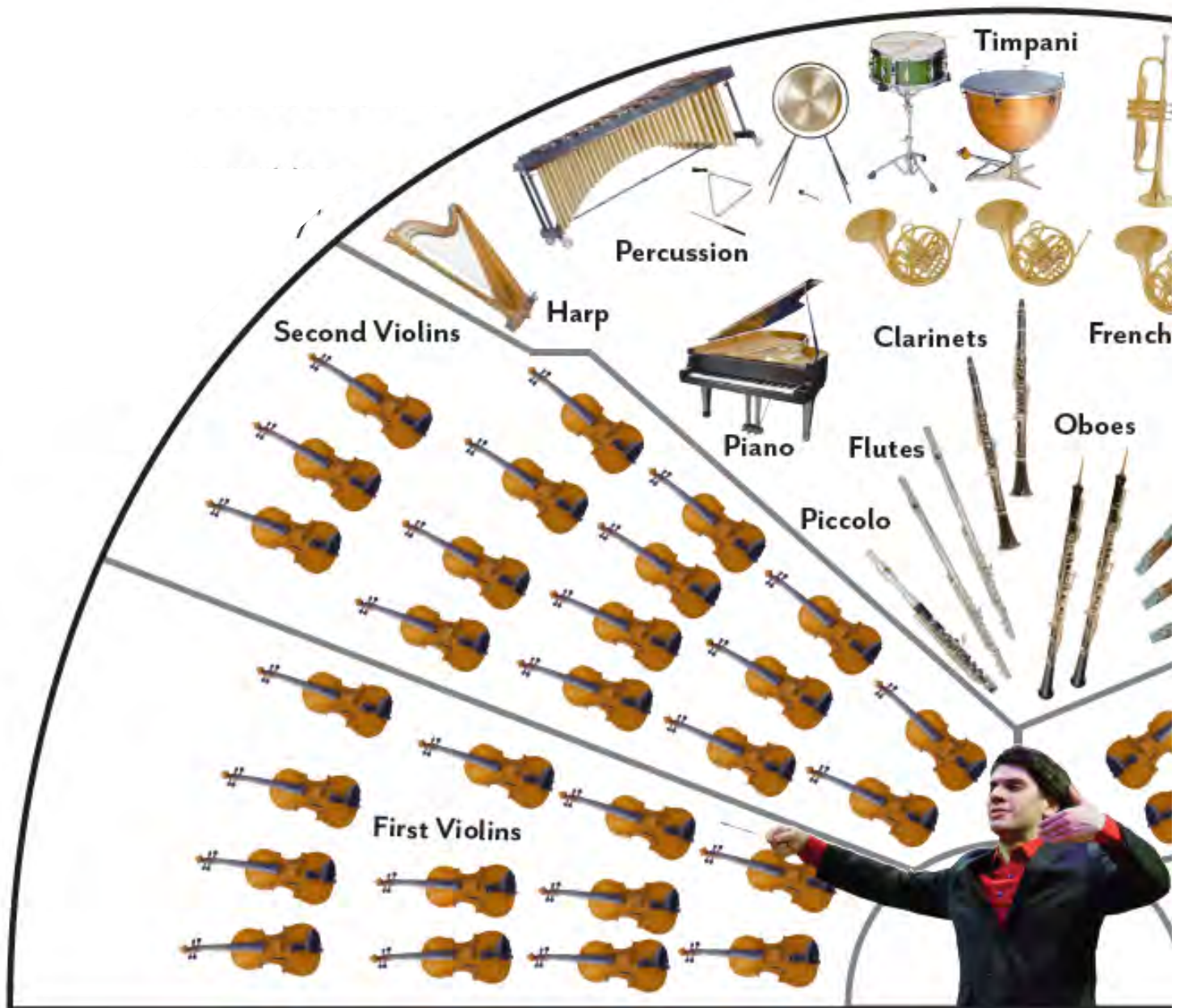
Mr. Payne had never met John Lithgow when *The Remarkable Farkle McBride* was being created, but Mr. Lithgow had seen some of his work and asked him to do the illustrations. The models for Farkle's dog, his mom, and Farkle himself were from Mr. Payne's own family--his dog, his wife, and his son Evan were the models for the book's characters. The Cincinnati Symphony Orchestra provided inspiration as well, and Mr. Payne worked from photos of his son Evan on stage with the real orchestra to create the wonderful images in the book!



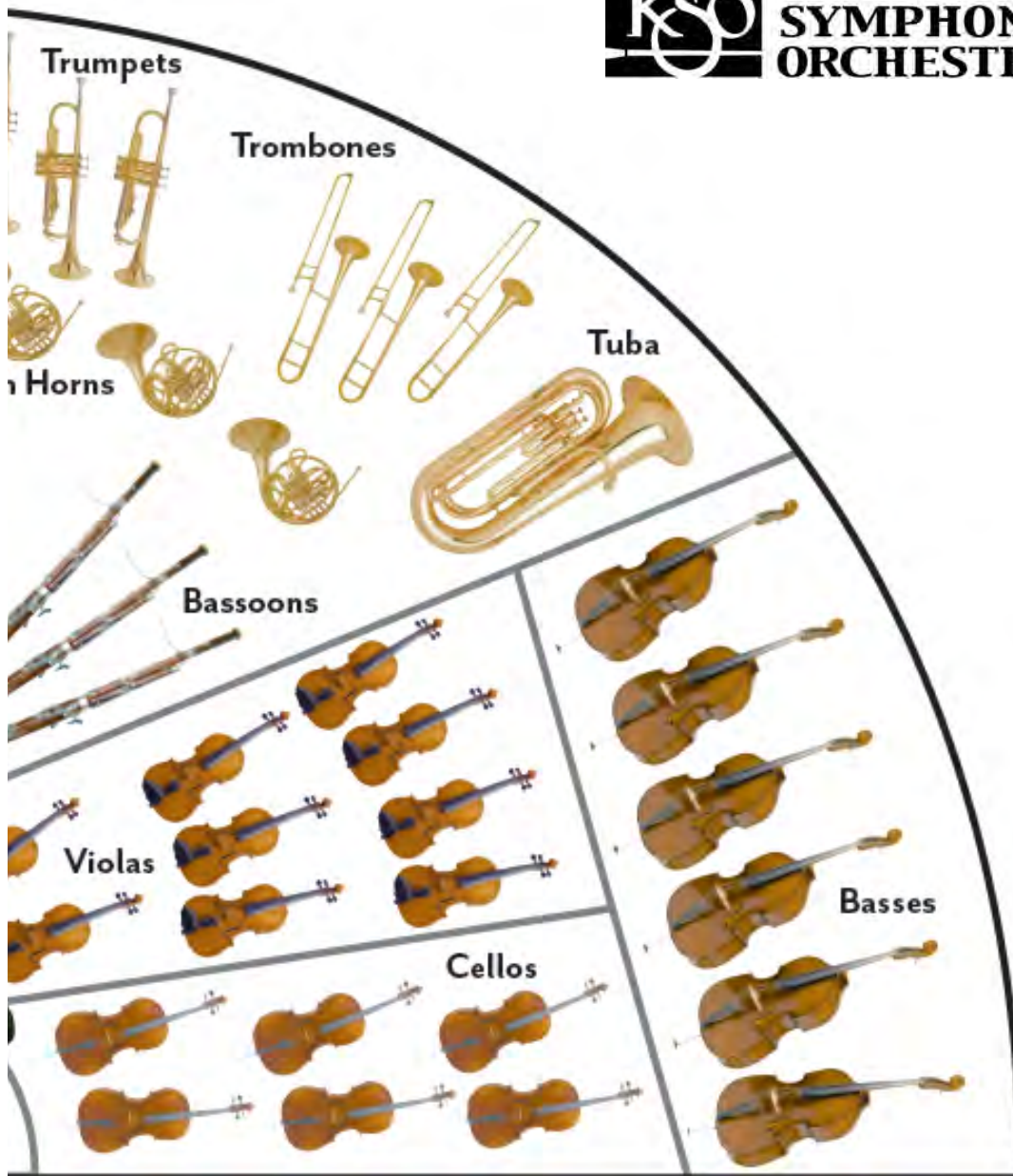
Learn the chorus found on page 18. You will be invited to sing along with the orchestra each time the chorus is heard in the performance of *The Remarkable Farkle McBride*.

ANATOMY OF A SYMPHONY ORCHESTRA

This seating chart shows how you might see the Knoxville Symphony Orchestra arranged when you come to the Very Young People's Concert. The players are seated in a semicircle facing the conductor.



Today's symphony orchestra varies in size from one place to another, but usually has about 100 players. The string section has about sixty musicians and is the largest section in the orchestra. The woodwind section usually has twelve or more players, and the brass section typically has ten. Finally, the percussion section varies greatly, depending on the number of percussion parts used in a musical work.



MEET THE PERFORMERS AND MUSICIANS

Lisa Hall McKee is the artistic director of *GO! Contemporary Dance Works*, a contemporary ballet and modern dance ensemble. Lisa studied classical ballet, jazz and modern dance while performing with the New Repertory Dance Company. She has toured the southeastern United States, performing concerts and giving lecture demonstrations at universities, theatres and schools. Lisa performed with the Oak Ridge Civic Ballet for four years, dancing the lead character role in *Coppelia*, the Snow Queen and the Spanish dancer in *The Nutcracker*, and was principal dancer for the ballet *Cinderella*.



Since opening her school in 1991, Lisa has had numerous students accepted to prestigious dance programs in the United States. Lisa is a recipient of the Outstanding Teacher Award given by the Tennessee Governor's School for the Arts.

The Remarkable Farkle McBride has been orchestrated to be performed in the concert hall. The KSO performance will feature a **Narrator** telling the story of Farkle and his instruments!

COMING SOON

William Shaub is the Concertmaster, or the leading first violin player, of the Knoxville Symphony Orchestra. He has been with the Knoxville Symphony for two seasons. William played his first solo with an orchestra at age 12! He is a graduate of the famous music school, The Juilliard School in New York City.

William performs on a violin made by Jean-Baptiste Vuillaume in 1865—it is 150 years old!



MEET THE PERFORMERS AND MUSICIANS

Mark Tucker holds degrees from the University of Tennessee and the Manhattan School of Music, where he studied clarinet and saxophone. Mark joined the Knoxville Symphony Orchestra as bass clarinetist in 1988 and became second clarinet in 1994. In addition to playing in the orchestra, he serves as the Personnel Manager and Music Librarian. Mark also plays with the Knoxville Jazz Orchestra.



Kelsey Bentley plays French horn with the KSO. She is originally from Atlanta and as a student, learned about the French horn with teachers from the Atlanta Symphony Orchestra. She received her Master of Music degree in Horn Performance at the University of Colorado Boulder College of Music. Her Bachelor of Music degree was earned from the University of Cincinnati College-Conservatory of Music. Kelsey has attended music festivals all over the United States. When she is not playing her horn, Kelsey enjoys spending time with her family, hiking, watching baseball and playing Minecraft.

Andy Adzima is a percussionist in the KSO. He attended Western Michigan University and after graduating with a double major in Music Education and Percussion Performance he came to the University of Tennessee as a Graduate Teaching Assistant. Shortly after arriving in Knoxville, Andy began playing with the KSO.

After graduating with a Masters degree from UT, he began teaching elementary general music. He taught music for many years at Inskip Elementary School, and this year is the music teacher for both Chilhowee Intermediate and Sunnyview Primary Schools.

Andy lives in Knoxville with his wife Lora-Joy and their two sons. They enjoy kayaking, hiking and spending time in downtown Knoxville.



TEACHING ACTIVITIES AND LESSONS



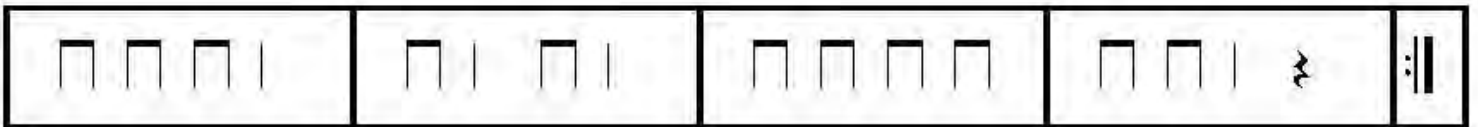
In the Hall of the Mountain King—Storytelling with Tempo and Dynamics

(adapted from Lesson's by Tracy Ward)

1. Without revealing the title or story, have students listen to the musical example. Ask them what they can tell about the plot of the story from the sounds in the music. “What do you think is happening in this story? What is it about the music that makes you think that?” (someone running away, gets faster, gets louder, etc.)
2. Now read the story of the music to the students (on the next page). Have students give more specific information about the tempo (starts slowly and gets faster) and dynamics (soft parts sound sneaky, getting louder creates excitement).
3. Play a short section of the music again and ask the students to show you “how the music goes” by singing along on neutral syllable (bm, bm, bm)
4. Next have the students quietly keep the steady beat of the music by patting their knees. Keep going and see if the music changes in any way. (they will tell you that it gets faster!)
5. At this point, follow the listening map (pg. 19) and listen to the whole piece (if listening map cannot be projected, it can be omitted). Have students follow along using their fingers as a pair of “legs” and lead the students in acting out Peer’s actions as he enters the cave (i.e. tiptoeing, running, walking). Can you hear in the music where Peer hits the wall of the Mountain?

Additional Activities:

- ⇒ While listening to the music again, show the tempo and dynamic changes as you pat the eighth note (alternating hands) and clap the quartet notes of the rhythm.



- ⇒ Can students imagine a different story as they listen to this music? Can they draw a picture to show what's happening in their story?
- ⇒ Act out the story. Some students can be sleeping trolls, one the troll king, another Peer Gynt tiptoeing over the trolls...all sorts of possibilities for fun with this!
- ⇒ Here is a link to a great activity sheet about this music on the Classics for Kids website: <http://www.classicsforkids.com/activitiesheets/October2009.pdf>

The Story of Peer Gynt and the Troll King as told by Susan Ramsay:

Peer was a young and handsome man from Norway. He and his mother Ase lived in a small house and were very poor. Peer had a wild imagination—he made up stories about fantastic adventures that never happened. He often pretended to be rich, and sometimes fibbed so well that people believed him.

One day Peer was walking far from his home near two beautiful mountains. He tripped, hit his head on a rock, and fainted. When he woke up a beautiful girl was standing over him. She said that she was a princess, and her father was the king of the mountain beside them. Peer introduced himself as a prince and said his father was the king of the other mountain. The princess offered to take Peer to her father. They walked to the mountain. The girl struck the mountain with her hand and it opened to form a cave.

As they walked through the cave, Peer asked about the strange looking people he saw sleeping by the walls. She explained that they were trolls, who lived in the mountain and were her father's subjects. They entered a large room in the center of the mountain, where her father waited on his throne.

On one side he had a huge pile of gold and silver, and on the other a pile of diamonds and precious stones. Peer decided he'd like to marry the princess. He made a good impression on the king, so when he asked for her hand, the king said he would agree if Peer would meet three conditions.

First, Peer must dress like the trolls, including wearing a tail. Peer didn't like the idea, but looked at the beautiful girl, the gold and silver, and he agreed. The king said that Peer must also eat what the trolls eat. Peer found that the trolls ate rocks and dirt, but he figured he could manage somehow, so he agreed.

The king said that the trolls were almost completely blind, and that if Peer married his daughter, they would put something in his eyes to make him blind. Peer looked again at the princess and the wealth of the king, but decided it wasn't worth it. He said "NO" and began to leave.

The king was furious! He ordered the trolls to grab Peer and beat him, but Peer took off running down the cave to escape.

He found the trolls in the cave still sleeping, so he walked on tip-toe at first, stepping over the trolls. He heard the King coming so he began to walk faster. Eventually he was running for his life. He came to the end of the cave, but the opening had closed. He struck the mountain like the Princess had done, but nothing happened. The trolls caught up and began to bite and scratch him. Desperately, he beat on the mountain again, and tried to push the trolls away. He hit the wall a third time. He heard a rumbling deep within the mountain, and the walls began to shake. The ceiling caved in and everything went dark. When Peer opened his eyes he was lying on the ground, on the very spot where he met the Princess. His head was hurting. Did he get out of the cave by magic, or did he dream the whole thing?



Peer Gynt Suite: In the Hall of the Mountain King

Edvard Grieg

The image shows a musical score for the piece "In the Hall of the Mountain King" from the Peer Gynt Suite by Edvard Grieg. The score is presented in a circular arrangement, following the shape of a mountain silhouette that frames the top and sides of the page. The notation includes various symbols such as 'X', 'h', and 'f' (forte), along with repeat signs and dynamic markings. At the top of the mountain, there is an illustration of a hammer and anvil, and a small drum-like object with a zigzag line above it. At the bottom of the mountain, there are illustrations of a French horn, a violin, and an oboe. The text "Chord" is placed above the French horn, and "Pizzicato" is placed below the violin. The word "Orchestra" is written on the left side, and "Trumpet" is written above the first staff. The word "Oboe" is written above the second staff. The word "Strings" is written above the third staff. The word "Chord" is written above the French horn illustration. The word "Pizzicato" is written below the violin illustration.

TEACHING ACTIVITIES AND LESSONS

Brahms Scherzo from Serenade No. 1 in D—A Call and Response Lesson

1. If you use clapping or a saying to get the students' attention, do that first. If you don't try:

“Have you ever heard the theme song to the movie Ghostbusters? The lead singer asks, “Who you gonna call? And the other singers reply, “Ghostbusters!”

-or- teach students to respond with the mascot name after you call out the school name

-or you can use the saying, “When I say xxxx, you say zzzz. Xxxx, zzzz. Xxxx, zzzz.”

Explain that these are examples of call and response. “The Ghostbusters song is a modern example of a very old technique in music known as **call and response**. “

“Notice that in the Ghostbuster's song the singers are not singing the same words; one is asking a question, the other is answering. If they were singing the same thing, it would be an echo. For it to be call and response, the second part or the response must be different. Often one person sings the call and many singers, or a chorus, responds.”

2. Now try clapping or snapping in patterns and have the students repeat the patterns. Using familiar songs and beats.

Call and response can also be done with instruments.

3. Listen to the Brahms Scherzo. Listen for sections of call and response between the French horns and the strings. You might choose to incorporate a movement for when the students hear the call and another movement for the response section.

Beginning - 00:05 French horn call

00:05 - 00:10 String response

The strings play chase

00:24 - 00:36 Two note/chord call and response pattern in horn and then strings

00:36 - 00:59 Woodwinds call, strings overlap the call with the response; The strings play chase

00:59 - 1:10 Repeat two note/chord call and response

1:12 - 1:19 Woodwinds call, strings overlap

1:20 - 1:55 horn calls and answers with its own response

1:55 - 2:05 French horn call and strings respond

The strings again play chase.

2:19 - 2:30 Two note call and response

2:30 - end Woodwinds call, strings overlap

4. Have students create their own call and response rhythms, songs, or sayings. They can work in small groups or pairs to demonstrate their compositions.



TEACHING ACTIVITIES AND LESSONS

Imagine Mars—Creative Activities for Holst’s “Mars”

1. Imagine Mars is a national arts, science and technology initiative that challenges young people to imagine and design a livable Mars community of the future.
2. Go to: <https://mars.nasa.gov/imagine/students/>
3. At the bottom of the page there is a gallery of images of Mars. Do these images tell a story about the red planet?
4. Listen to “Mars” (Track 5) and use it as inspiration to draw a comic strip or picture about what you might see on Mars.
5. Teachers can upload student art to the Imagine Mars website to share with other students.



TEACHING ACTIVITIES AND LESSONS



ACTIVITY: Teach your students this chorus to sing it at the KSO concert during the performance of *The Remarkable Farkle McBride*.



"Play on! Play on! Play on!" the voice cried, "Play
on with per - sis - tence and pas - sion and pride! Play
on from your heart and the rest will take part! Play
on, you re - mark - a - ble Far - kle Mc - Bride! Play
on, you re - mark - a - ble Far - kle Mc - Bride!"



The lyrics change slightly for the fifth and final return of the chorus:



"Lead on! Lead on! Lead on!" the voice cried, "Lead
on with per - sis - tence and pas - sion and pride! Lead
on from your heart and the rest will take part! Lead
on, you re - mark - a - ble Far - kle Mc - Bride! Lead
on, you re - mark - a - ble Far - kle Mc - Bride!"

For their generous support of our
Very Young People's Concerts,
the Knoxville Symphony Orchestra

gratefully acknowledges:

The Boyd Family

City of Knoxville

Knox County

MacLean Foundation

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ORNL Federal Credit Union

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- ◆ Tracy Ward, Sequoyah Elementary School, for activities
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- ◆ KSO Education Advisory Council



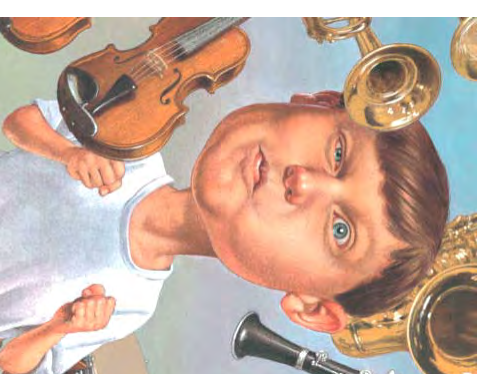
Aram Demirjian, Music Director

presents

Symphonic Stories

featuring

The Remarkable Farkle McBride



Very Young People's Concerts

Maryville: Wednesday, February 27, 2019

Knoxville: Thursday, February 28, 2019

The Knoxville Symphony Orchestra

presents

Symphonic Stories

featuring

The Remarkable Farkle McBride

WAGNER

Prelude to Act III from *Lohengrin*

GRIEG

In the Hall of the Mountain King from *Peer Gynt Suite*

BRAHMS

Scherzo from Serenade No. 1

HERBERT

March of the Toys from *Babes in Toyland*

HOLST

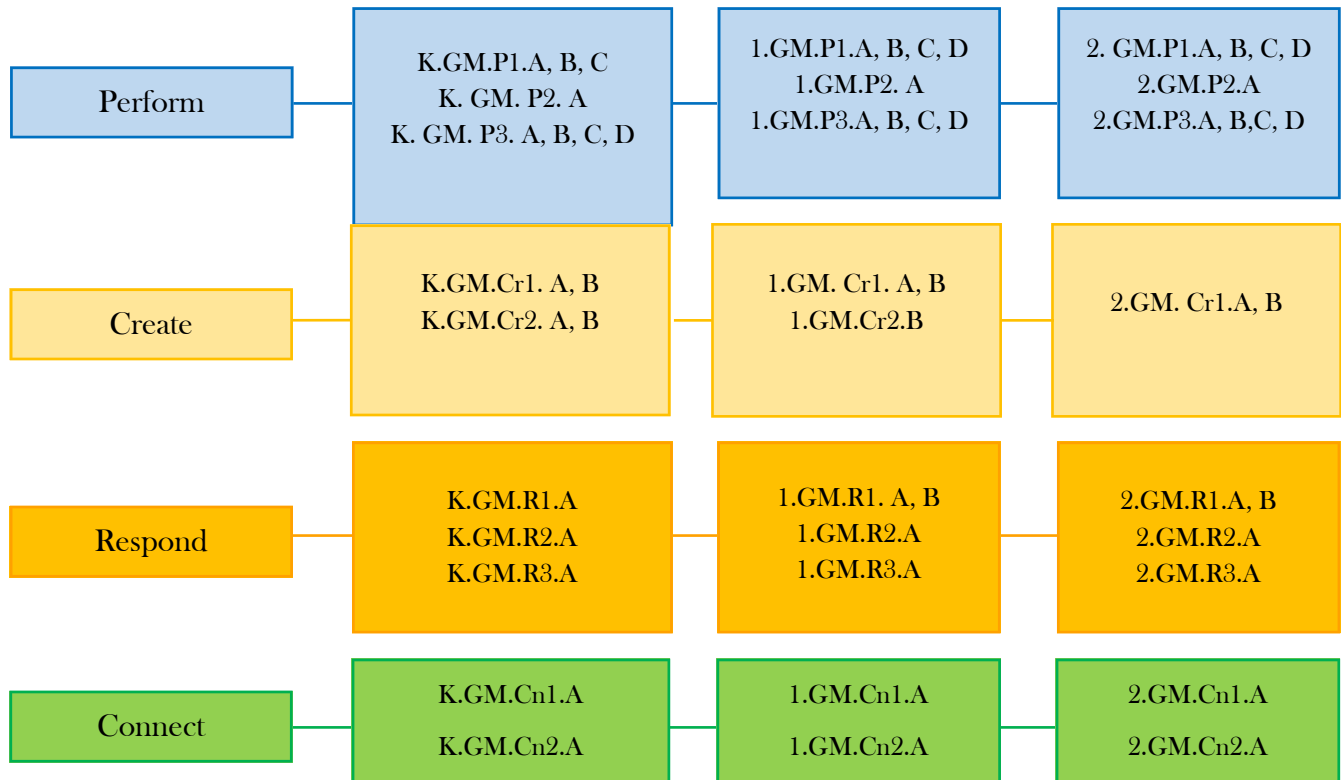
Mars, the Bringer of War from *The Planets*

ELLIOTT

The Remarkable Farkle McBride

CURRICULUM REINFORCEMENT

TN Music Standards (2019) addressed by the concert and/or activities in this Teacher’s Guide:



ACTIVITIES FROM MUSIC TEXTBOOKS

- Share the Music—Grieg: In the Hall of the Mountain King, Gr. 2, 308 (CD6:28)
- Share the Music—Herbert: March of the Toys from *Babes in Toyland*, Gr. K, T217 (CD5:21), Gr. 1 T288 (CD6:18)

ADDITIONAL RESOURCES

- www.knoxvillesymphony.com/education-community/education-links
- www.classicsforkids.com

ACKNOWLEDGEMENTS

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THE BOYD FAMILY



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