

Teacher Resource Information Packet for

When Sound Hits! - From Sound to Feeling

A Concert for Children

Presented by

The Baylor University Symphony Orchestra

March 5, 2026

A Note About the Teaching Packet

This year's Children's Concert, "When Sound Hits! - From Sound to Feeling" is designed as a journey through our emotions, with music as the guide. In today's world, helping young audiences recognize, name, and understand their emotions is essential, and this concert will help students explore how music can express, shape, and ultimately transform those feelings. Each selection represents a core emotional state, using clear musical contrast, recognizable themes, and engaging orchestral colors to make these ideas accessible and meaningful to the students. It should be noted that most of the selections will be **EXCERPTS** of the titles listed. Many thanks to Jeffrey Grogan, conductor and Director of Orchestral Studies at Baylor, for his commitment to continuing the tradition of presenting the children's concert for the students of Central Texas. Additionally, thanks to the Waco Symphony Council, who continue to support this program with many volunteer hours to assure our students are able to enjoy this incredible event.

The resources shared in this packet are to be used to introduce the students to the music they will hear at the concert. The intent is to engage and guide students to listen for specific moments in each selection. A study of the instrument families and individual instruments of the orchestra is greatly encouraged. Not all the materials should be copied and placed in students' hands, but are intended to assist teachers in music lessons. You are encouraged to preview all the materials and choose what is best for your students. In no way is the file a complete collection of all available resources. The internet is rich with further information and videos of orchestras playing these compositions. Each teacher is encouraged to research and plan lessons appropriate for his/her students.

Please take the time to learn, discuss and practice audience etiquette. Be sure both your students AND adults are prepared to enjoy the concert and allow others to do the same. Remind the adults who attend the concert to turn their phones to "silent" or "off" during the concert.

I hope you find this material useful and that your students' anticipation for symphony day will build as March 5th approaches. See you at the concert!

Paula Hoover, Music Specialist

Hillcrest Professional Development School, Waco Independent School District

paula.hoover@wacoisd.org

Baylor Children's Symphony Concert Checklist

Reservation Details	
	Complete and mail the Waco Symphony Council Reservation Request Form (you may also send payment at this time, if possible)
	Complete district/campus field trip requests
	Submit payment request and/or collect money for \$1.00 fee for students AND adults
	Secure completed permission slip/medical release forms required by your school district for all students attend the concert
Concert Preparation with Students	
	Teach/review the families of instruments and individual instruments
	Present the individual musical selections that will be played at the concert
	Teach/review symphony concert audience etiquette with students and adults who will attend the concert.
Day of Concert	
	Confirm your bus schedule to assure your school will arrive at Waco Hall on time
	Bring copies of all student permission slips and medical release forms with you to the concert
	Encourage your students and adults to be great audience members. Remind adults to put phones on silent mode.
	Enjoy the concert!

When Sound Hits! - From Sound to Feeling

**A Concert for Children Presented by
The Baylor University Symphony Orchestra
Jeffrey Grogan, Conductor
Jacob Campos, Conductor
Amadeus Twu, Conductor**

Thursday, March 5, 2026

9:15 a.m.

11:15 a.m.

1:00 p.m.

Waco Hall, Baylor University

(excerpts of the following music will be played)

Farandole from L'Arlésienne.....Bizet

The Pines of Villa Borghese from Pines of Rome.....Respighi

Symphony No. 5.....Tchaikovsky

I. Andante - Allegro con anima

II. Andate cantabile

IV. Andante maestoso - Allegro vivace

Symphony No. 5.....Bcethoven

I. Allegro con brio

Festive Overture.....Shostakovich

Montagues and Capulets from Romeo and Juliet.....Prokofiev

Symphony No. 8.....Dvořák

I. Allegro con brio

IV. Allegro ma non troppo

THE CONDUCTOR

DOWN AND FRONT...

In France, the title of conductor is translated as "chef d'orchestre." In many ways a conductor is like a talented chef who makes everything taste or sound better by blending the correct amounts of the right ingredients together at the right time. Small groups of musicians can play together beautifully by relying on their own teamwork, but a large symphony orchestra of 85 to 105 players needs a leader - the conductor!

Back in the 17th century a large stick, like a cane, was sometimes used to beat time. This was clumsy and made a lot of noise; it was also sometimes dangerous. A French composer named Lully once hit his foot while conducting with a large cane. His foot became infected and he died!

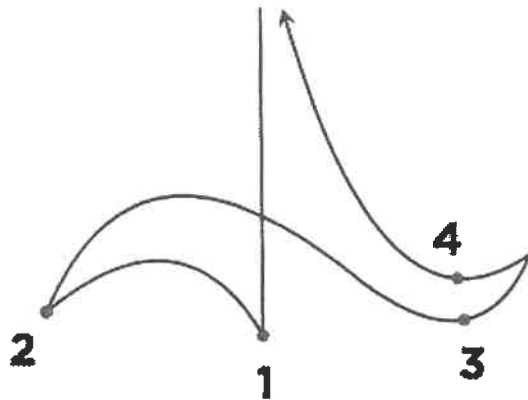
A French composer named Lully once hit his foot while conducting with a large cane. His foot became infected and he died!

In the 18th century the leader of the violins would sometimes use his bow to beat time. Sometimes the person playing the harpsichord with the orchestra would beat time by nodding his head, or by waving one arm. When the orchestra got bigger in the 19th century, it was necessary to have a leader stand in the front where all of the players could see. This person did not play in the orchestra; his job was to conduct. At first he used a violin bow to conduct, and then a heavy rod. Now conductors use a light wooden stick, usually painted white, which is called a baton.

The conductor has three main jobs: choosing a well-balanced and interesting program, interpreting the composer's intentions, and rehearsing the orchestra. This means that the conductor always studies the musical score in advance, and often memorizes all of the composition on a program. The conductor tries to guide the orchestra so that they play the music the way the composer intended it. S/he is in charge of how fast or slow the orchestra plays, how loud or soft each of the sections plays, and s/he also gives directions to different instruments when they have an important part.

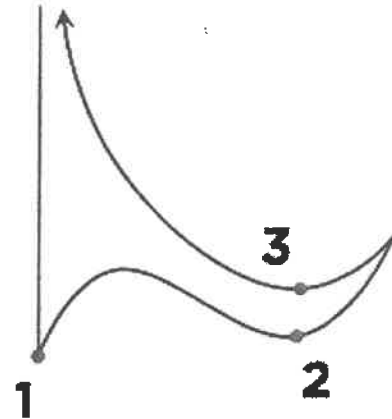
CONDUCTING MUSIC

The conductor is probably most known for being the person in the middle of the orchestra waving their arms around to the beat. There are specific patterns that all conductors use depending on the TIME SIGNATURE that the music is in. Some common time signatures you might see a conductor use are:



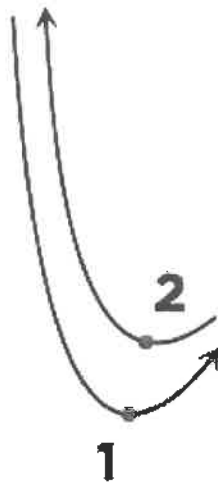
IN 4

It is fairly common to find music that is in 4. In fact, it is sometimes referred to as "common time" because it is used so often!



IN 3

Historically, music in 3 was used often in dances, and it is sometimes referred to as "waltz time". Try dancing around while you are conducting!



IN 2

Music in 2 is often referred to as "march time", because many military marches were written in 2/4. Try marching around while conducting!



IN 1

Music is usually conducted in 1 when it is too fast to be conducting in 3. Make sure you just put the downward motion in time with the downbeat of the measure!

Jeffrey Grogan, Conductor

Jeffrey Grogan is an internationally acclaimed conductor and music educator, recognized for his passionate dedication to young musicians and transformative work in music education. In the fall of 2025, he returned to Baylor University as the Mary Franks Thompson Professor of Orchestral Studies in the School of Music—coming full circle to the university where he taught from 1997 to 2002.

Grogan most recently served as Director of Orchestral Activities at Oklahoma City University's Bass School of Music and Artistic Director of the Oklahoma Youth Orchestras. Under his leadership, both programs flourished, earning reputations for artistic excellence, collaboration, and community engagement.

His conducting career has taken him to many of the world's great stages, including the Musikverein in Vienna, the Sydney Opera House, Harpa Concert Hall in Reykjavik, and major venues in Bangkok and Singapore. He has led performances at national festivals and collaborated with Gustavo Dudamel and the LA Philharmonic's YOLA program at Walt Disney Concert Hall.

A committed advocate for music education, Grogan founded TeachMusic, a national initiative to recruit and support future music educators. This coalition—backed by over 40 leading music companies and organizations—addresses the growing shortage of music teachers nationwide. He is also a Yamaha Master Educator and serves on advisory boards and committees of the Midwest Clinic, Music for All, ASTA, and the League of American Orchestras.

Grogan has worked closely with composers such as Omar Thomas, Eric Whitacre, Amanda Harberg, Lowell Liebermann, and Scott McAllister, and with renowned performers including clarinetist Richard Stoltzman, flutist Stefán Ragnar Höskuldsson, violinist Sheryl Staples, the Canadian Brass, the Boston Brass, and the Ahn Trio. His recording of Mark O'Connor's *March of the Gypsy Fiddler*—featuring the Ahn Trio and the New Jersey Youth Symphony—has been featured on classical radio stations nationwide.

Earlier in his career, Grogan spent more than a decade as Education and Community Engagement Conductor of the New Jersey Symphony Orchestra and directed three major youth orchestra programs in the New York/New Jersey region. He has also held faculty appointments at the University of Michigan and Ithaca College.

Whether in a rehearsal room or on a global stage, Grogan brings an infectious enthusiasm to every ensemble he leads. His return to Baylor marks a new chapter in a career defined by creativity, connection, and a deep belief in the power of music to shape lives.

Jacob Campos, Graduate Student Conductor

Jacob Campos is a graduate conducting student at Baylor University and a native of Nashville, Tennessee. He previously served as Director of Bands at Franklin High School in the Williamson County School District and also served as Corporate Engagement Manager for the Nashville Symphony. He earned his undergraduate degree in Music Education and Clarinet Performance from DePaul University.

Mr. Campos brings extensive experience as a conductor, music educator, and arts leader, with ensembles under his direction performing at national conferences and festivals, including the Chamber Music National Festival. He has held leadership roles with the Tennessee Music Educators Association and the Tennessee Bandmasters Association and has received national recognition for excellence in music education from Metro Nashville Public Schools, the Country Music Association, and Yamaha Corporation of America.

Amadeus Twu, Graduate Student Conductor

Amadeus Twu is currently pursuing a Master of Music in Conducting at Baylor University, where he studies with Jeffrey Grogan and serves as the Co-Director of the Baylor Campus Orchestra. Originally from Michigan, Amadeus holds a Bachelor of Music Education degree from Michigan State University and was mentored by Kevin Noe. Prior to his graduate studies, Amadeus served as Orchestra Director at Eversole Run Middle School in Dublin, Ohio, and Co-Director of the Dublin Youth Strings Orchestra. As a cellist, Amadeus has performed with several ensembles, including the Worthington Chamber Orchestra and Central Ohio Symphony.

Concert Audience Etiquette

When you go to a symphony concert there are special manners that should be observed. Here are some hints to make it more enjoyable for you and those seated near you:

1. Because the orchestra uses no amplification, it is **important** for **all** audience members to be **very quiet** while the music is being played.
 - √ keep hands and feet still
 - √ no talking or whispering
 - √ no singing or humming, unless you are invited to do so by someone on stage
 - √ no moving in or out of the concert hall as the music is being played
2. Watch the conductor and the musicians. Look for your favorite instruments.
3. The musical selection is over when the conductor drops his/her hands and turns around to bow.
4. Show your enjoyment of and appreciation for the music by applauding vigorously and enthusiastically. **Whistling, hooting and yelling is considered discourteous and displays poor manners at a symphony concert.**
5. Make restroom breaks before coming to the concert.

"Quiet"

*When you listen to music,
To behave just right,
Be as quiet as a whisper
And as still as the night.*

4 A's of an AWESOME AUDIENCE!

Allow

Be quiet and still so everyone can focus.

Attend

Keep your eyes and ears
on the performers.

Appreciate

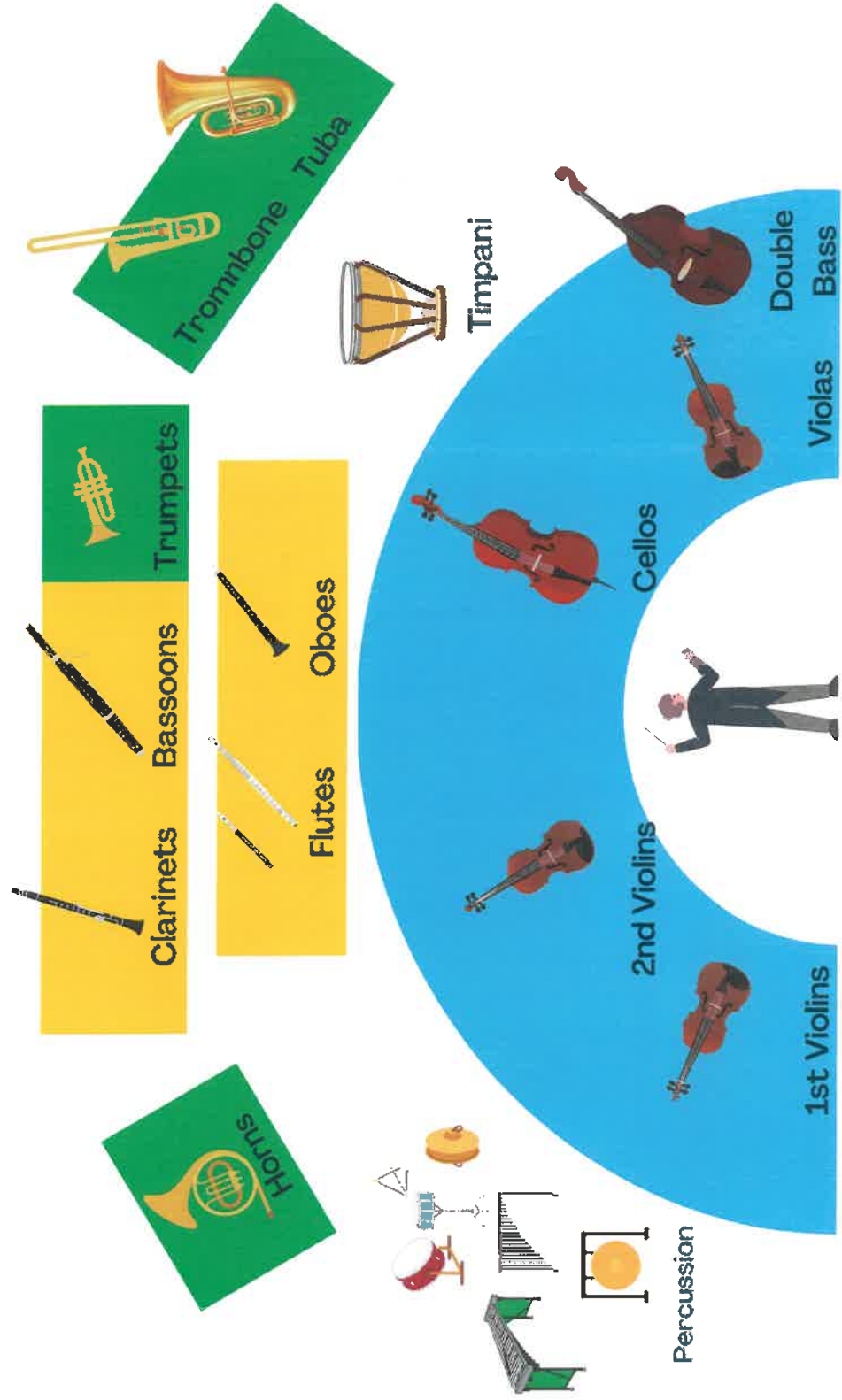
Notice the skills and
efforts of the performers.

Applaud

Clap your hands to show your thanks!

Meet The Baylor Symphony Orchestra

Key:



Instruments in the Orchestra

There are four sections in a typical symphony orchestra: strings, woodwind, brass and percussion.

String Section:



Violin

Viola

Cello

Double Bass

Harp

Woodwind Section:



Piccolo

Flute

Clarinet

Oboe

Bassoon

Brass Section:



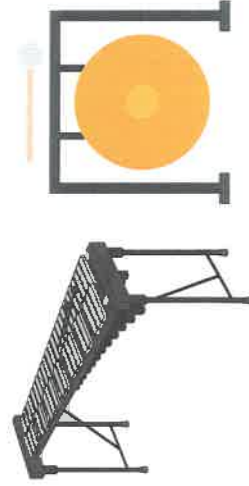
Trumpet

Trombone

French Horn

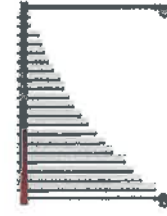
Tuba

Percussion Section:



Xylophone

Tam Tam/Gong



Tubular Bells



Bass Drum



Snare Drum



Cymbals



Triangle



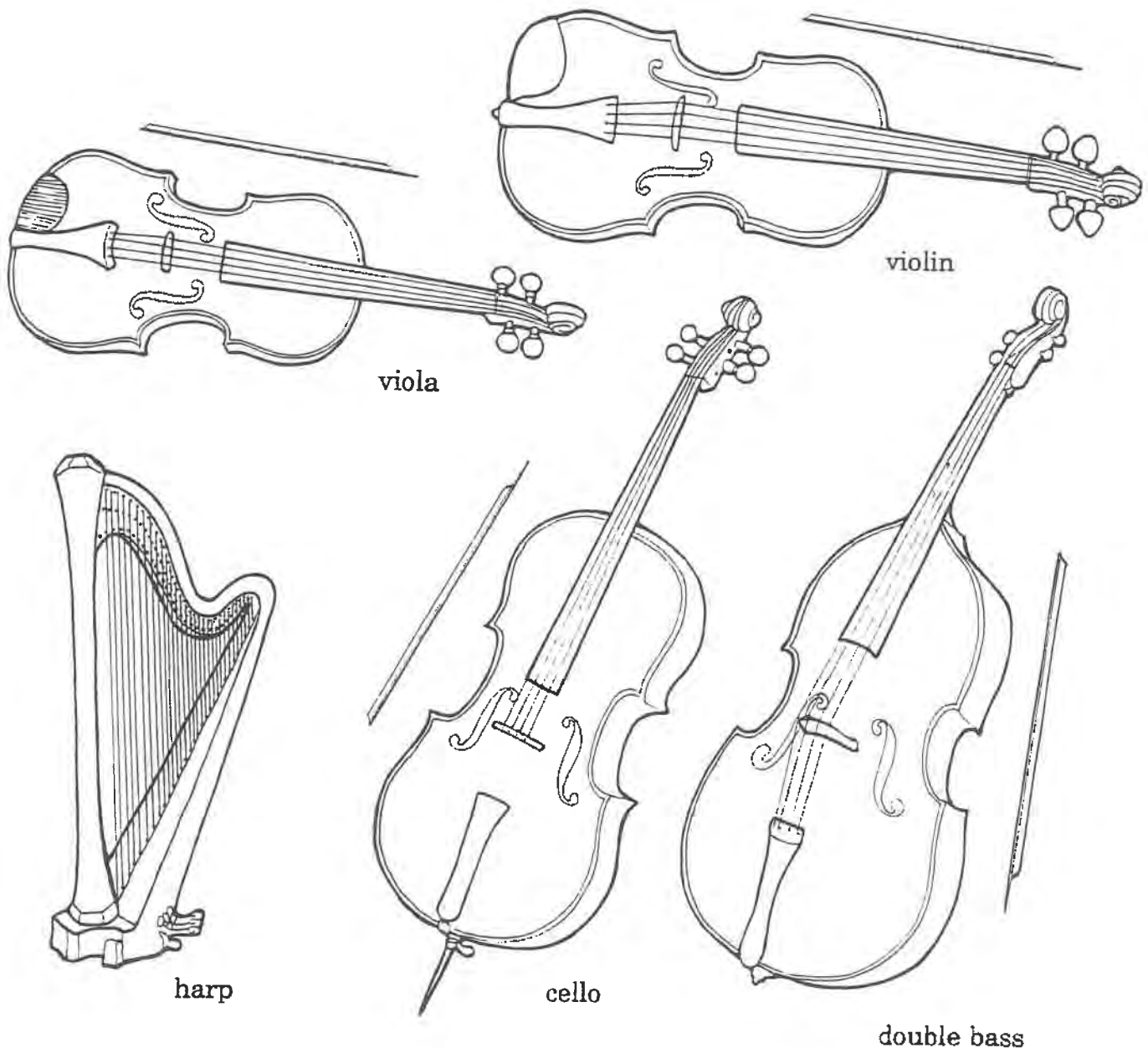
Timpani

Orchestral Instruments

A modern symphony orchestra has about one hundred players. The instruments are in four groups or families: string, woodwind, brass, and percussion. The orchestra is led by a **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all the players from a book called a **score**.

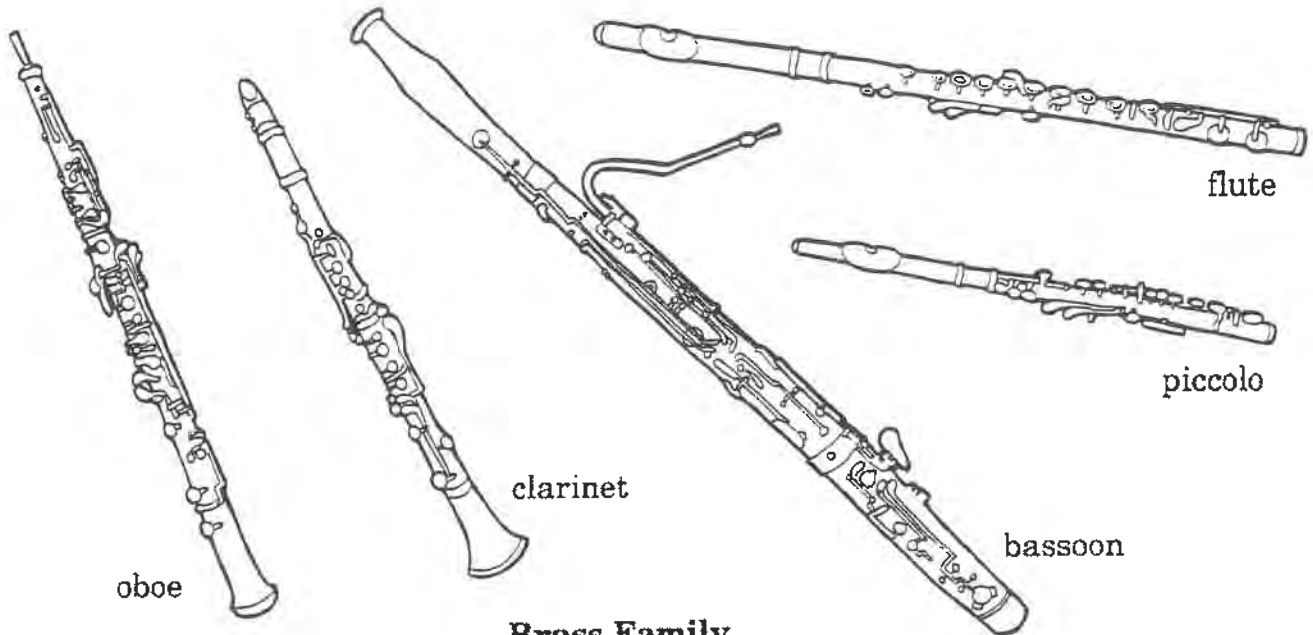
String Family

These instruments are made of wood and produce sound when they are plucked or bowed. The four viols are the same shape but come in four sizes. It is important to remember that the smaller instruments have higher voices. The harp has forty-seven strings. The player must pluck the strings to produce a sound. It is the largest family in the orchestra. Here are the string instruments:



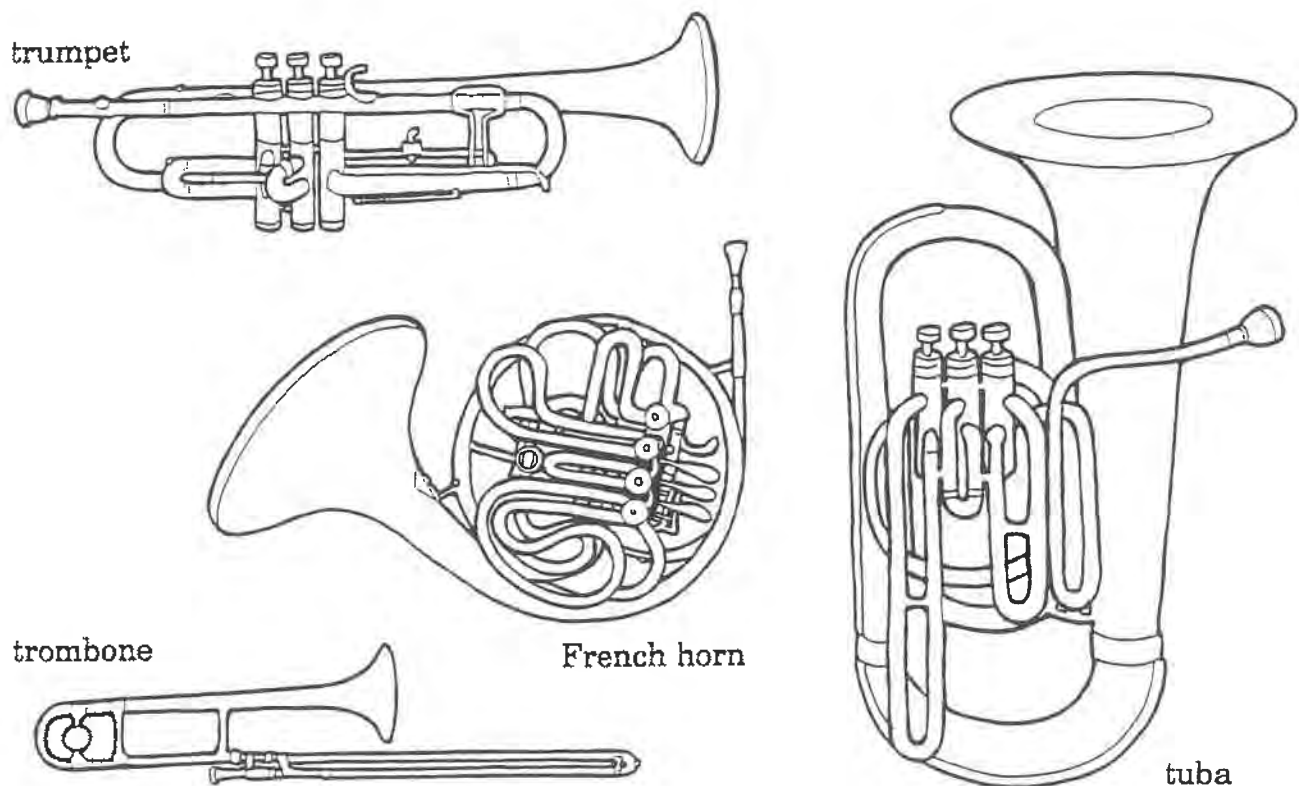
Woodwind Family

These are tube-shaped instruments that produce a sound when air is blown into them. In most cases (except for the flute), the air passes over a reed. Modern instruments are not always made of wood. These are the woodwind instruments:



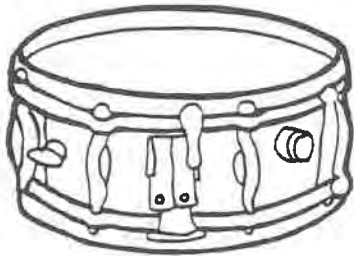
Brass Family

This family of instruments is made of metal. Air is blown into a tube and the pitch is changed by pressing keys or moving a slide. Each instrument has a bell and a removable mouthpiece. Here are the brass instruments:

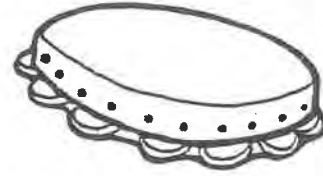


Percussion Family

These instruments are made of a variety of materials. All of them are played by shaking or striking. They are primarily rhythm instruments and usually do not play melodies. These are percussion instruments:



snare drum



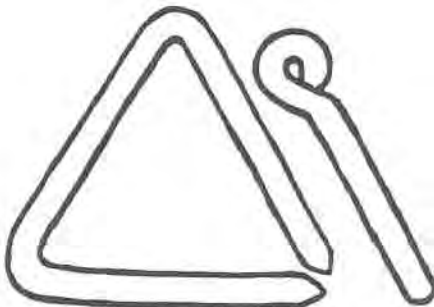
tambourine



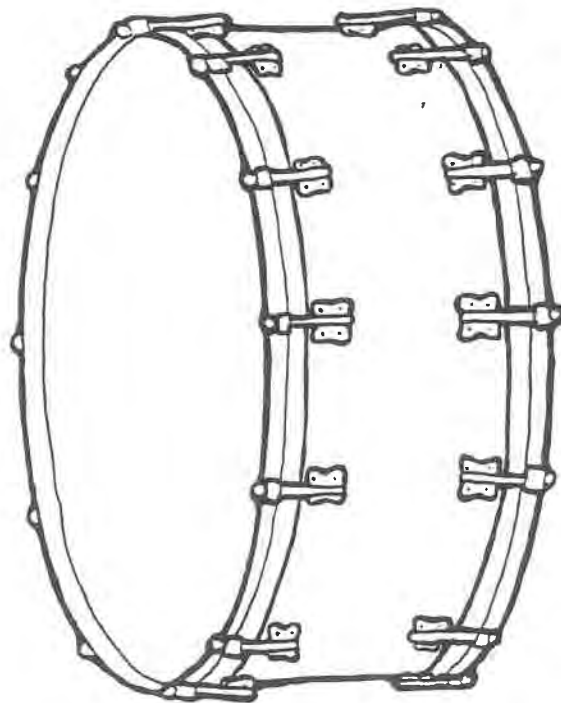
timpani



cymbals



triangle



bass drum

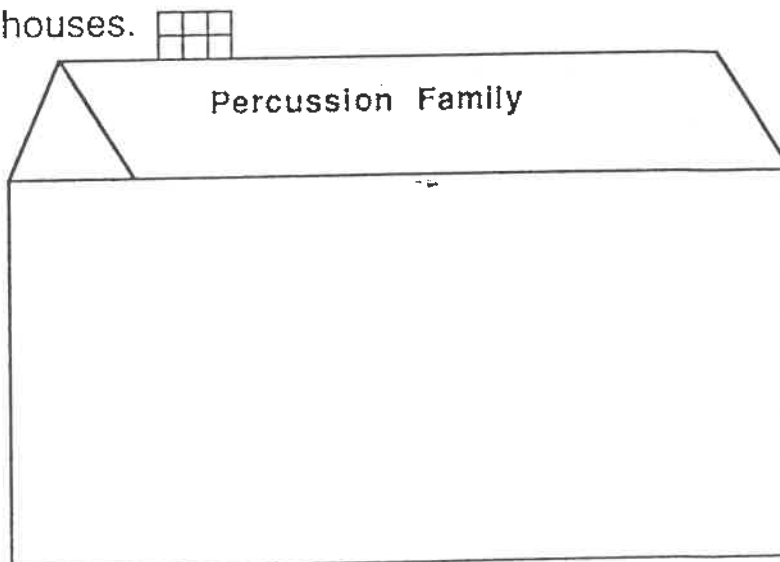
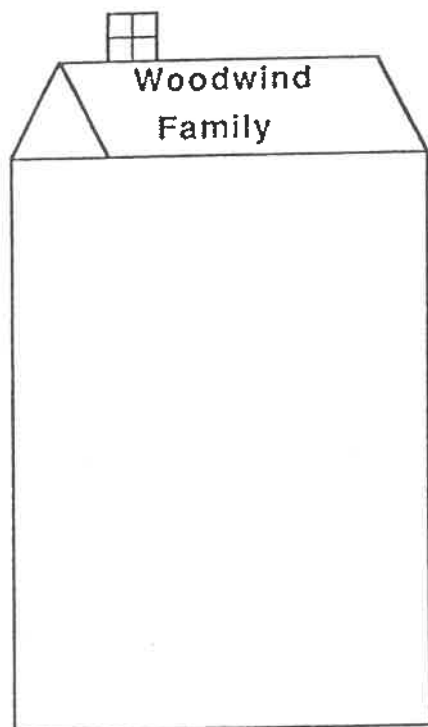
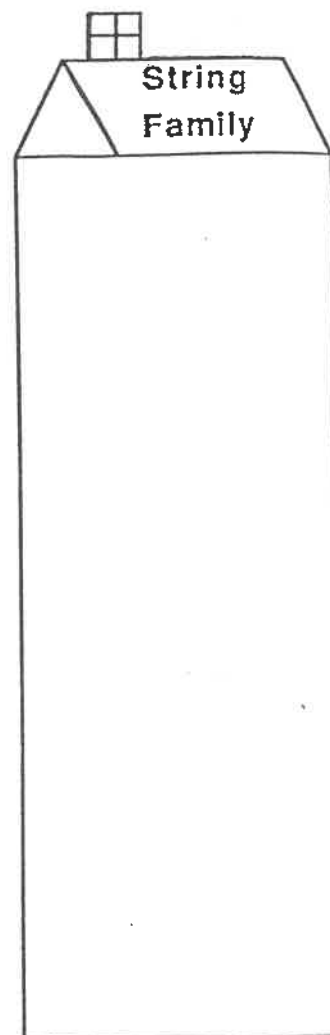
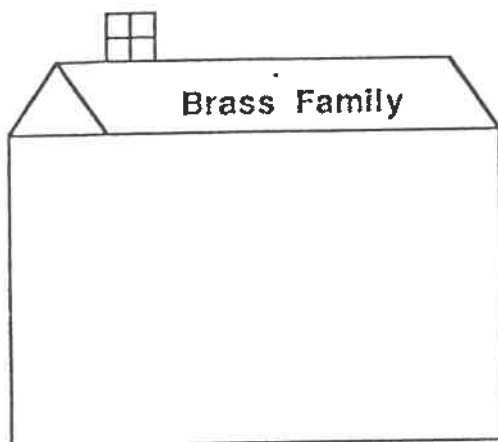
ENRICHMENT

LET'S VISIT A SYMPHONY NEIGHBORHOOD

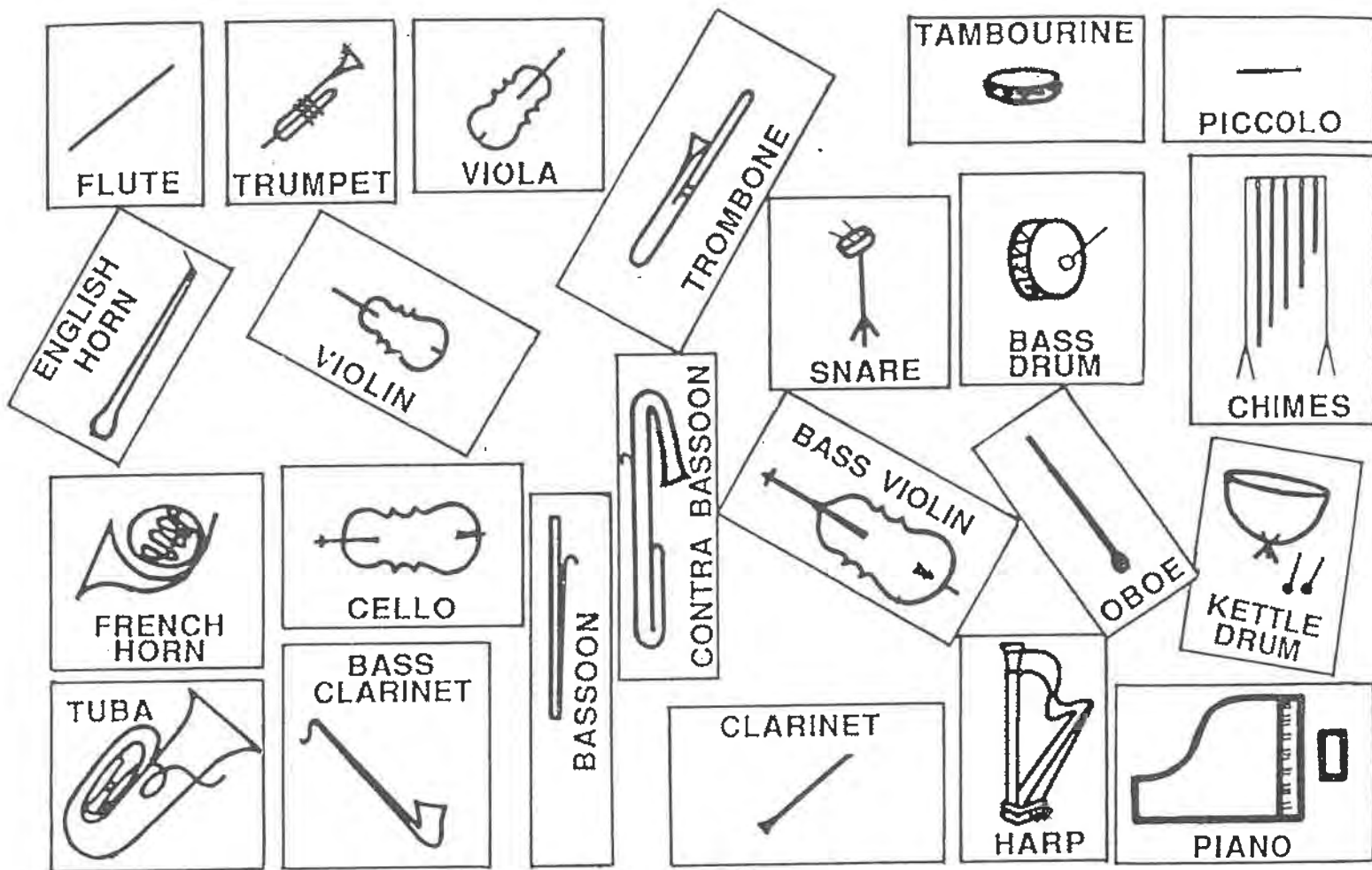
The orchestra instruments are recognized as being members of certain families. You live in a family where your relatives are alike in some ways. But the family who lives across the road may seem to be quite different. Families work together to achieve a happy neighborhood.

In an orchestra, the families work together to produce beautiful harmonies. The four orchestra families' names are BRASS, STRING, WOODWIND, and PERCUSSION.

List names, draw, or outline the instruments found on the opposite page in the correct family-houses.



These pictures with titles can be written on the instrument-family houses.
Write the name of each instrument in the appropriate house.



THE TALENT SHOW

Choose an instrument to imitate short sounds. ~
Then choose another instrument to imitate long sounds.
Hop, slide, jog, gallop, or skate to your musical tempos.



INSTRUMENTS

SEEK AND FIND

I	F	R	E	N	C	H	H	O	R	N	T	C	L	V
M	A	A	S	K	T	B	O	V	N	R	B	L	A	G
I	U	B	T	S	L	I	N	A	G	T	R	A	S	U
S	M	U	R	D	V	E	N	O	B	M	O	R	T	I
E	E	T	R	U	M	P	E	T	S	I	G	I	R	T
A	T	N	T	G	R	O	O	B	T	S	L	N	I	A
T	R	U	V	O	G	I	B	Z	U	W	I	E	N	R
P	N	A	L	T	V	I	O	L	I	N	I	T	G	P
E	D	L	E	F	I	E	C	T	I	L	R	P	B	W
R	E	P	E	L	O	L	O	C	C	I	P	R	A	H
C	V	K	C	O	L	B	D	O	O	W	T	I	S	A
U	H	I	A	P	A	K	L	O	N	D	S	P	S	I
S	B	T	V	S	T	R	I	N	G	S	Z	T	R	A
S	R	E	S	S	A	R	B	A	D	N	T	A	L	B
I	G	O	L	B	S	D	N	I	W	D	O	O	W	C
O	O	L	T	L	I	A	P	P	U	N	T	S	H	I
N	R	O	H	H	S	I	L	G	N	E	A	V	C	L

VIOLIN
VIOLA
CELLO
HARP
STRING BASS
STRINGS
BRASS
TUBA

FRENCH HORN
WOODWINDS
FLUTE
CLARINET
BASSOON
OBOE
PICCOLO
PERCUSSION

DRUMS
WOODBLOCK
BELLS
PIANO
GUITAR
TRUMPET
ENGLISH HORN
TROMBONE

Georges Bizet

1838 - 1875

In letters to friends Bizet often wrote about what he called "natural genius" and "rational genius." In the first category he placed the painter Raphael and the composers Mozart and Rossini, in the second Michelangelo, Beethoven and Meyerbeer. At different times he preferred one group or the other; his constant problem was where to place himself.

He was never in doubt about the "genius" part. The son of a not-very-successful singing teacher (his mother was also a talented pianist), Bizet began to learn music when he was only four. By the time he was eight he could repeat long pieces of music by memory (he used to listen to his father's singing lessons behind closed doors); at ten he entered the Paris *Conservatoire*. There he distinguished himself as both pianist and composer. If he had any problem, it was waiting till he was old enough to be taken seriously by adults. The brilliant symphony which he wrote when he was seventeen was put aside (it was first performed in 1935); he was awarded second prize rather than first in the *Prix de Rome* competition the next year because the judges thought he was too young. The year after that he won the *Prix* almost automatically and went off to spend two years making music in Rome.

That may have been where his troubles began. Usually an amazingly rapid composer — a "natural genius" he would have said — in Rome Bizet began hesitating on his work. This was partly because he was expected to produce masses, Italian operas and other works uncongenial to him. But he was also beginning to have doubts about his own gifts. Instead of letting music bubble up out of himself, as he had always done, he began to think that he should carefully construct pieces that would express a particular idea. In his time in Rome he left a symphony, an opera and a cantata unfinished.

When he returned to Paris in 1860, it might have seemed that Bizet no longer had the luxury of choosing whether to carry out a particular piece or not. He had to work to support himself and he worked very hard. The few works of his that had already been performed had made him a leader of the younger school of French composers — disciples of Gounod and possibly of Wagner — but this hardly guaranteed that new pieces would get a hearing. There were few regular orchestral concerts in Paris in those days and the main theaters, the *Opéra* and the *Opéra-Comique*, were resolutely hostile to innovations. In the next ten years, Bizet stayed alive doing arrangements and other hackwork for music publishers and theater directors.

The operas he did manage to have staged (*The Pearl Fishers* in 1863, *The Fair Maid of Perth* in 1867 and *Djamileh* in 1872) were all unsuccessful, but Bizet was always at work on a new one. Hampered by poor librettos, unhelpful theater managers and uncertainty about how he wanted to compose, he tinkered with thirty possible operas in his lifetime. It took over a decade, during which his mother died, he married and fathered a son and Paris was occupied by the Germans in the Franco-Prussian War, before he regained the "natural genius" for music he had enjoyed in his teens. As he weaned himself from the influence of Meyerbeer, Gounod and Wagner, he found that he didn't have to fashion his music around a nonmusical idea.

When he kept away from opera, he also found that he could be quite successful. The suite Bizet took from the music for the play *L'Arlesienne* (1872), the overture *Patrie* (1874) and the orchestral version of the *Children's Games* suite (1873) were all immediately popular. And in 1873 he began to write music for the first first-rate opera libretto he had ever handled, the story of the Spanish gypsy *Carmen*.

After so many uncertainties, Bizet seemed to know exactly what to do with this material. He revised the libretto ruthlessly and even wrote new words himself to fit the tunes he needed. As the opening of *Carmen* at the *Opéra-Comique* approached, it seemed that Bizet might finally enjoy the great success everyone had always expected. On March 3, 1875, the morning of the premiere, he was awarded the Legion of Honor.

But *Carmen* was only slightly more successful than his earlier operas. On June 3, exhausted by years of overwork, Bizet died. It was several years before *Carmen* established itself in the repertory of other opera companies. In the 100 years since then, it has become the most popular opera ever written.

Georges Bizet





Georges Bizet

"Farandole"

from *L'Arlesienne* Suite No. 2

Georges Bizet
Born: October 25, 1838
Died: June 3, 1875

Georges Bizet was born in Paris, France. Both his parents were musicians, and they actually wanted their son to become a composer when he grew up! Bizet loved music, but he also loved to read books. His parents wound up hiding his books so that he would spend more time on his music.

When Georges was 10 years old, his father enrolled him in the Paris Conservatory. While there, he wrote his only symphony, but it wasn't performed until many years after he died. Bizet graduated from the Conservatory with awards in both composition and piano.

Bizet also composed operas, the most famous of which is *Carmen*. When *Carmen* first opened in Paris, the reviews were terrible. Many critics said there were no good tunes in it,

so audiences stayed away. During the first round of *Carmen* performances, Bizet died. He was only 36. Four months later, *Carmen* opened in Vienna, Austria, and was a smash hit. It is now one of the most popular operas ever written. Bizet never knew that audiences would come to consider it his masterpiece.

Bizet was also very good at writing dramatic music. The music he wrote for the play *L'Arlesienne* (*The Girl from Arles*) is still enjoyed today, especially the "Farandole" from the *L'Arlesienne* Suite No. 2. A farandole is a dance from Provence, an area in Southern France. Bizet used two traditional French tunes in his "Farandole." One is a dance; the other is the "March of the Kings," a traditional French Christmas Carol.

1



Bailey and Emily are going to go for a sled ride. The music begins with a march. Can you hear them march up the long hill?

2



Emily goes first. She glides down the hill to a new tune. What fun!

3



Bailey joins in and follows Emily down the hill. Can you hear both melodies? They are following each other.

4



Down at the bottom of the hill, a snow couple have a musical conversation.

5



The kids and the snowman play together. Can you hear both melodies at the same time? Listen for the cymbals as they play in the snow.

Snow Fun!

Write two sentences about each of the snowmen pictured below. Choose one of your ideas to develop into a story. How did the snowman come to be pictured this way? What is going to happen next? Think about the kind of musical instruments you could use for the telling of your story. Compose a theme for your snowman and use your instrument of choice. You could even write your own song and record it on a tape recorder. It's snow much fun!



Where do giant Eskimos
live?
In Bigloos



Knock, Knock
Who's there?
Tuba
Tuba who?
Tuba Toothpaste

Where does Santa swim?
In the North Pool

Listen Up - circle the correct answer

1. The music begins with a march dance
2. This melody is a pop song carol
3. The dynamic stays the same changes

Why not create your own original piece
of art while listening to "Farandole."

Draw a picture, or write your own story,
if you wish, on blank 8 1/2" x 11" paper.
Send us your art and we may post it on our
Classics for Kids website for you
to share with others.

Our address is:
Classics for Kids
c/o WGUC
1223 Central Parkway
Cincinnati, OH 45214

Or E-mail us at mail@classicsforkids.com



Ottorino Respighi

(1879 - 1936)

Ottorino Respighi was born in Bologna, Italy on July 9, 1879. A reserved boy of obvious musical talent, he began studying the violin when he was eight. By the age of twenty, he was an accomplished violinist, violist and pianist. He began studying composition at the age of thirteen and composed his first major work in 1900. The same year, he visited Russia and studied orchestration with the Russian composer Rimsky-Korsakov.

Respighi was a versatile composer who wrote in diverse forms and styles and is considered one of the best masters of orchestration in modern Italian music. He composed eight operas and wrote much piano and chamber music. His most famous works are the tone poems, *The Fountains of Rome* (1917), *The Pines of Rome* (1924) and *Roman Festivals* (1929).

Respighi died April 18, 1936 at the age of 56 of a bacterial infection that was incurable at that time. He was survived by his wife Elsa who was also a gifted composer. She died in 1996 at the age of 101.



Ottorino Respighi
1879-1936

Pines of Rome

by Ottorino Respighi

Pines of Rome had its premier performance in 1924 in Rome Italy. Two years later it was performed in the United States at Carnegie Hall with Respighi conducting the Philadelphia Orchestra. It consists of four movements played continuously and is an excellent example of program music - music that is written to represent specific events, places, or ideas. Respighi included descriptions of each movement's intentions at the beginning of the score.

First Movement - *The Pines of Villa Borghese* - allegretto vivace

Listen as the opening fanfare in horns and cellos, with swirling upper strings and flutes, announces the festive atmosphere of children at play. The initial fanfare is repeated by other instruments for oboe to clarinet and back to the brass section. Pizzicato (plucking) strings create a sense of skipping and jumping, while the horns and trumpets trade blaring jests. The movement builds in excitement until the cacophony is abruptly cut short.

Peter Ilyich Tchaikovsky

(1840–1893)



Peter Tchaikovsky was the most important Russian composer of the Romantic era. He wrote symphonies, concertos, and program music with beautiful melodies and rich harmonies that reflected his love for Russia and appealed to a wide audience.

He was born in Votkinsk, a small town in the Ural Mountains of Russia. At the age of eight, he was sent to school in Saint Petersburg so that he would have better cultural and educational opportunities. He studied piano, but did not decide on a career in music until he was twenty-three years old. He attended the Saint Petersburg Conservatory and graduated in three years. Tchaikovsky then

joined the newly-opened Moscow Conservatory as professor of harmony. His first piano concerto was a success.

Tchaikovsky had a long relationship with a wealthy widow, Nadejda von Meck, who gave him enough money so that he could compose music without financial worries. The two never met, but carried on their friendship with letters for fourteen years.

In 1877, he had a brief, unsuccessful marriage to one of his students, Antonina Milyukova. His ballet *Swan Lake* was first performed that year. When his marriage ended, Tchaikovsky left the Conservatory and produced some of his most popular works: *The 1812 Overture*, *Romeo and Juliet*, and the opera *Eugene Onegin*. He toured the United States and Europe from 1888 through 1893 and led four concerts at the opening of New York's Carnegie Hall. It was during this time he wrote his famous ballets: *The Sleeping Beauty* and *The Nutcracker*. Tchaikovsky became sick with cholera after drinking unboiled water. He died on November 6, 1893.



TCHAIKOVSKY, 1886

Symphony No. 5

by Tchaikovsky

Tchaikovsky composed his Symphony No. 5 during the summer of 1885 and conducted its premiere in St. Petersburg on November 17, 1888.

Tchaikovsky insisted that his Fifth Symphony did not contain programmatic elements. However, the progression of the Symphony No. 5—with its presentation, frequent reappearance, and dramatic metamorphosis of a central leitmotif—certainly seems to hint at some extra-musical significance. And among Tchaikovsky's sketches for the Fifth are words from the composer suggesting the Symphony depicts a confrontation with Fate.

The Symphony opens with a slow-tempo introduction (*Andante*). The clarinets present an ominous theme that will appear as the central leitmotif in each of the Symphony's four movements. The theme soon becomes the basis for the opening melody of the ensuing *Allegro con anima*. The slow-tempo second movement (*Andante cantabile, con alcuna licenza*) features a radiant outpouring of melody, twice interrupted by savage outbursts of the central leitmotif. The third movement *Waltz (Valse. Allegro moderato)*, in A—B—A form, concludes with a rather insinuating repetition of the central leitmotif, capped by six *fortissimo* chords. The *Finale* opens with a slow-tempo introduction (*Andante maestoso*), with the central leitmotif transformed to the major key. After a protracted struggle and dramatic pause, the leitmotif returns for the last time—now cast as a triumphal march (*Moderato assai e molto maestoso*).

Movement 2, *Andante Cantabile*

Using the Listening Map

1. Have students listen to ***Symphony No. 5, Movement 2*** by Tchaikovsky, while following along with the listening map. Tell students to think about what emotions they are feeling while they listen.
2. Have students discuss or write about what emotions they felt while listening to the music. If needed, break down the music using the suggested time marks below. Students should explain these emotions using music vocabulary, for example:
"I felt excited during this part because the music was fast and loud."

3. Play the opening to the movement: 0:00 - 0:43.
4. Ask students what emotion they felt in the music. Try to elicit feelings other than happy/sad. For example, if students say this music is sad, suggest other words like heartbroken, mournful, sorrowful, sorry or gloomy.
5. Ask students to explain what musical elements they heard in the music that describes the emotion.
6. Repeat the above steps for the remaining sections of the listening map.
0:43 - 2:05
2:05 - 2:45
2:45 - 3:12
3:12 - 3:38
3:38 - 4:18
7. Listen to each except again. This time, have students draw emoticons (facial expressions) on the listening map that matches each section of the music.
8. After the students have completed their listening maps, have them share their work with the class, explaining their reasoning for their chosen emotions.

Name: _____

Tchaikovsky Listening Map Symphony No. 5, Mvt. 2

0:00

Start

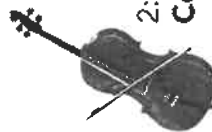
WHAT EMOTIONS DO YOU FEEL AS YOU LISTEN TO THE MUSIC?

In the balloons below, draw emoticons that represent the emotions that you feel when you listen.



0:43-2:05

French Horn



2:45-3:12

Cello



3:12-3:38

Strings



2:05-2:45

Oboe



3:38-4:18

Strings



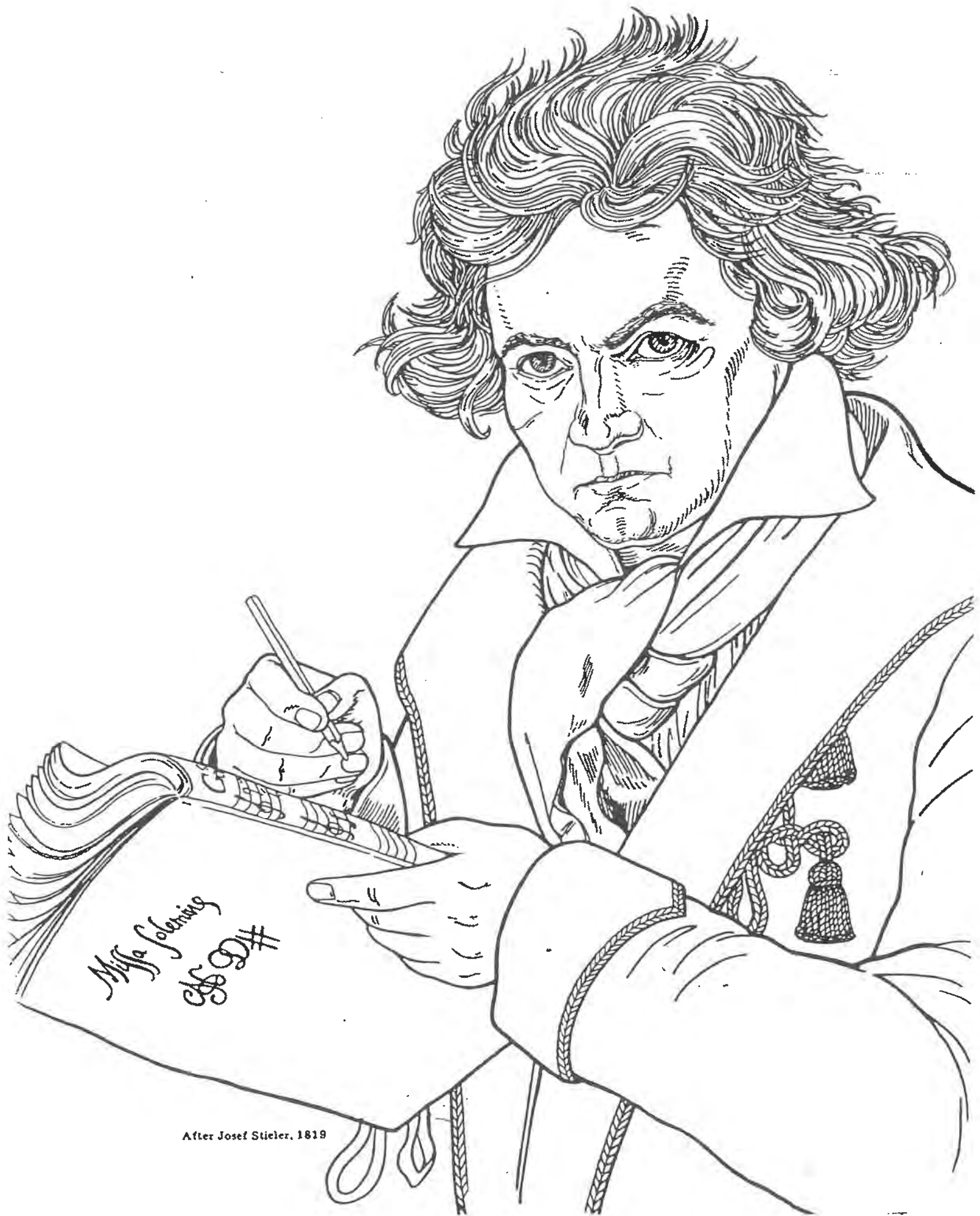
Ludwig van Beethoven
(1770-1827)

Ludwig van Beethoven was born in Bonn, Germany. Both his father and grandfather were musicians at the court of Max Friedrich, the Elector, or ruler of the German Empire. Thus, music was very much a part of the van Beethoven family's everyday life. By the time he was fourteen, Ludwig was appointed assistant organist in the royal court. When he was seventeen, the Elector sent him to Vienna, Europe's musical capital, to study with Mozart. Beethoven was forced to return home after only a short period in Vienna because his mother died. He had to support and care for his two brothers and his young sister.

Five years later, Beethoven returned to Vienna. His work was encouraged by such great musicians as Mozart and Haydn. The young composer enjoyed a happy, successful life. His music was growing in strength and recognition throughout Vienna. His works began to sell. Soon his fame spread beyond Vienna to other centers of Europe. He produced many beautiful pieces, mostly for the piano and violin. These years in Vienna allowed him the opportunity to study with many great composers. Haydn, Salieri and Schenk all made their mark on the talented young composer.

At the age of 28, Beethoven began to lose his hearing. Although he could still "hear" the music in his head and compose it as well as ever, he could no longer enjoy its performance. This period proved to be a difficult one for Beethoven. The hearing loss was a great hardship on the composer, but it did not stop him. His desire to create music did not decline. He continued to expand and the results of his efforts during this period are some of his finest exercises in musical composition.

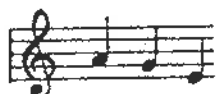

Throughout his life, Beethoven could always turn to nature for solace and peace. His feelings for the lovely meadows, woods, and streams around Bonn and Vienna come out in many of his works. Beethoven's works include symphonies, sonatas, concertos, and an opera. He was one of western Europe's greatest composers. His career spanned both the classical and romantic periods. The intensity of his compositions and his blending of orchestral and vocal music have never been equaled and even today are proof of his greatness.





After Josef Stieler, 1819


The Composer

In the town of Bonn, Germany, there once lived a small but talented boy. His musical

talent showed at an early . He would get out of  very early


to practice his piano and violin. He loved his mother very much, but his  was

mean and forced him to work harder. In fact, his  forced him to give his first


concert when he was seven. At thirteen years of  he was a court organist. To


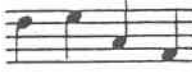
earn money to help the family, he gave music lessons and played in a theater orchestra. Peo-

ple liked his music so much that they would  him to play more. Often, he was


hired for a  to write a piece of music for a special person. He played for many

important people.

As he grew older, his hearing began to , but he kept writing beautiful

music. At last he had to  the fact that he was . His com-

positions  up to several hundred, but he never heard many of his works.

The people of the world were sad when they heard he was  at the

 of 56.

Do you know his name?

Symphony No. 5

Movement 1

by Beethoven

Beethoven's Symphony No. 5, Movement 1 (Allegro con brio) is one of the most widely performed orchestral works in the world. It is defined by its iconic "fate" motive (short-short-short-long) that dominates the entire movement, creating intense drama and rhythmic drive through sonata form. This powerful, condensed opening leads to a full-orchestra outburst, developing the motive relentlessly through imitation and new material, contrasting briefly with a hopeful horn call and lyrical second theme before returning to the relentless struggle, embodying conflict and the struggle of the individual against larger forces, often interpreted as a journey from darkness to light.

Further information, including a lesson and listening map, can be found in the "2025 - 2026 Music Memory" Teacher Guide published by Mighty Music Publishing.

SYMPHONY NO. 5
by Ludwig van Beethoven

Ludwig van Beethoven's Fifth Symphony is the most famous symphony of them all. Its first four notes, three shorts and a long, sound the main theme of the symphony. According to one story, Beethoven was asked the meaning of this opening theme. He is supposed to have said: "It is Fate knocking at the door." This symphony seems to be about the struggle of human beings against fate. And it seems to be saying that through struggle human beings can achieve victory over the forces of nature and tyranny.

The first movement develops the theme and is repeated at different levels of the scale. People who claim that this theme is a call to victory over tyranny point to a fascinating coincidence. Beethoven finished writing his Fifth Symphony in 1808, decades before the invention of the telegraph. Yet his three short one long theme is also the international Morse code symbol for the letter "V" — for Victory!

The first movement of the Fifth Symphony develops the theme with great energy and speed. The second movement is much slower, gentler and more like a song. At the end of the second movement is another call to victory. The third movement repeats the opening theme, signaling that triumph is at hand. The fourth and final movement is a celebration of victory.

Beethoven was losing his hearing as he completed this symphony. Surely he knew what it meant to struggle against fate!

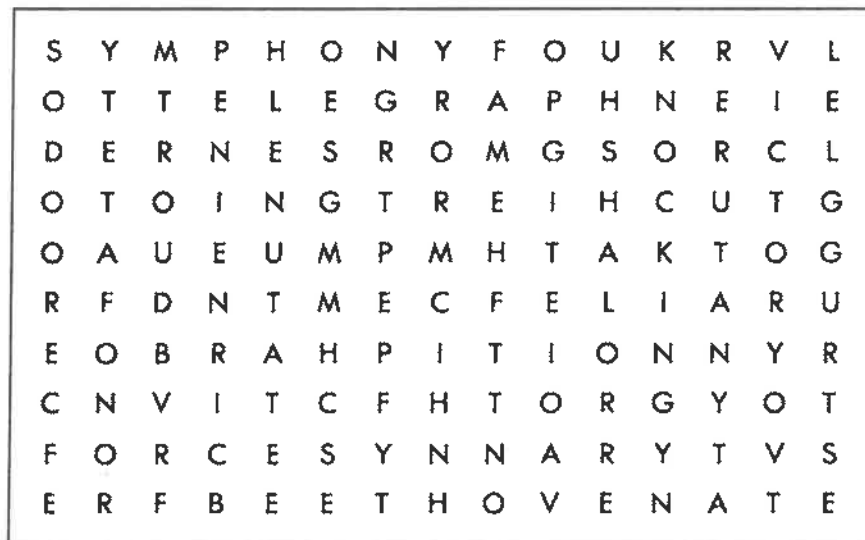
Directions: Find the words listed below in the word search puzzle. Words may be spelled left to right, right to left, top to bottom, bottom to top, and slanted in all directions. Use a pencil to darken each letter in every word. Then place the unused letters in the blanks at the bottom. Be sure to bring the letters down in order, left to right, line by line, from top to bottom.

BEETHOVEN
FIFTH
SYMPHONY
THEME

FATE
KNOCKING
DOOR
STRUGGLE

TRIUMPH
VICTORY
FORCES
NATURE

MORSE
CODE
TELEGRAPH
TYRANNY



From its first _ _ _ _ notes,

Three shorts and one _ _ _ _ ,

To its slow second movement

Gentle as a _ _ _ _ ,

Then, again, the _ _ _ _ _ state

The _ _ _ _ _ of

_ _ _ _ _



HEY KIDS, MEET DIMITRI SHOSTAKOVICH

Russian Modern Era Composer (1906-1975)

Dimitri Shostakovich was born in 1906 to Dmitri Boleslavovich Shostakovich and Sofiya Vasilievna Kokoulina, the second of three children. He was born in St. Petersburg, Russia, during the beginnings of the Russian Revolution. As a child, he was a prodigy as both a pianist and composer. His talent became

apparent after beginning piano lessons with his mother at the age of eight.

In the midst of a government that strongly enforced the style and elements of symphonic music, the works that Shostakovich produced as an adult reveal significant genius. Not only do they show great depth, but also his struggle to make his music fresh and original without overstepping the boundaries established by the former Soviet Union. The government insisted that composers use folk and folk-like elements, straight forward rhythms, minimal dissonance and simple harmonies. Not adhering to these expectations, especially in years of Stalin's regime, may have literally meant death.



Dimitri Shostakovich died on August 9, 1975. Many people feel that Shostakovich was one of the greatest composers of the mid-twentieth-century.



Festive Overture

by Shostakovich

The story behind the creation of the Festive Overture is one of those fantastic tales which reveals the true nature of a composer's genius, leaving all of the eye-witnesses shaking their heads in wonder. Shostakovich's friend Lev Lebedinsky related the story of how one time, when he was hanging out at the composer's apartment one day in the fall of 1954, they were visited by a conductor from the Bolshoi Theater Orchestra. Due to mysterious political maneuverings and bureaucratic snafus, the orchestra needed a new work to celebrate the October Revolution, and the concert was in three days.

Shostakovich had his friend Lebedinsky sit down next to him and began to compose. Lebedinsky relates:

"The speed with which he wrote was truly astounding. Moreover, when he wrote light music he was able to talk, make jokes and compose simultaneously, like the legendary Mozart. He laughed and chuckled, and in the meanwhile work was under way and the music was being written down."

There is not a trace of haste or carelessness in the vibrant Festive Overture. Shostakovich always composed at a fast pace, writing down the notes with superhuman facility. We will never know whether or not he employed musical ideas which were already lurking in his imagination, or whether the entire work was simply an instantaneous flash of inspiration. It is amusing however to think of Shostakovich "laughing and chuckling" as he composed, for it is easy to imagine the pervasiveness of the composer's good humor driving this energetic, truly festive work.



Festive Overture

Call Sheet



1. 0'0" = Trumpet (B)
2. 0'20" = Majestic (A)
3. 0'46" = Subito (B)
4. 1'09" = Presto (D)
5. 1'25" = Piano (A)
6. 1'48" = Brass (C)
7. 2'03" = No Change (C)
8. 2'31" = Decrescendo (B)
9. 2'40" = Pianissimo (A)
10. 3'03"
11. 3'34" = Heard Before (B)
12. 3'47" = String (A)
13. 4'14" = Forte (D)
14. 4'47"
15. 5'22" = Presto (D)

NAME: _____

CLASS: _____



Pre-listening Brainstorming

Overtures are typically introductory pieces of music used in larger forms of music, such as operas. However, overtures can also be standalone pieces of music for orchestra. Before listening to *Festive Overture*, complete the brainstorming below.

What are some synonyms for the word "festive"?

What images come to mind when you hear the word "festive"?

Based on your answers to the questions above, what do you anticipate on hearing in this piece of music? Consider the dynamics, tempo, instruments, mood...

Listening Guide

As you listen to *Festive Overture*, use the music to answer the following questions.

1. Which brass instrument is performing the melody?



2. How would you describe the mood of the music?

A. Majestic B. Peaceful C. Somber D. Frightening

3. How is the tempo (speed) of the music changing?

A. poco a poco (little by little) B. subito (sudden change) C. no change

4. What is the new tempo of the music?

A. Largo (slow) B. Andante (walking speed) C. Allegro (fast) D. Presto (very fast)

5. What is the dynamic (volume) of the music?

A. Piano (quiet) B. Mezzo Piano (medium quiet)
C. Mezzo Forte (medium loud) D. Forte (loud)

6. Which instrument family is performing the melody?

A. String B. Woodwind C. Brass D. Percussion

7. How has the tempo of the music changed?

A. Accelerando (speeding up) B. Ritardando (slowing down) C. No change

8. What is happening to the dynamics of the music?

- A. Crescendo (getting louder) B. Decrescendo (getting quieter) C. No change

9. What is the dynamic of the music?

- A. Pianissimo (very quiet) B. Piano (quiet)
C. Mezzo Piano (medium loud) D. Mezzo Forte (medium loud)

10. Write an adjective that describes the mood of the music.

11. Is this melody new, or have we heard it earlier in the music?

- A. New Melody B. Heard Before

12. Which instrument family is performing the melody?

- A. String B. Woodwind C. Brass D. Percussion

13. What is the dynamic of the music?

- A. Piano (quiet) B. Mezzo Piano (medium quiet)
C. Mezzo Forte (medium loud) D. Forte (loud)

14. At what point in the music have we already heard this melody?

15. What is the tempo of the music?

- A. Largo (slow) B. Andante (walking speed) C. Allegro (fast) D. Presto (very fast)

Sergei Prokofiev

(1891–1953)



As a young child, Prokofiev played the piano and wrote down music that could not be understood. When other children were drawing pictures, he was attempting to notate his tunes. His mother was a fine pianist and encouraged him. By the time Sergei was twelve, he had written two operas, twelve piano pieces, and a symphony for four hands.

At thirteen, he entered the Saint Petersburg Conservatory, where he remained for ten years. He studied with Rimsky-Korsakov (*Scheherazade*) and for a period of time experimented with unusual tonalities and harmonies. Later he met Diaghilev, the director of the Ballet Russe, and wrote several popular ballets.

During the Russian Revolution, Prokofiev became disillusioned with the regime. They did not approve of his music. In 1918, he left for a tour of America. After that, he settled in Paris.

Eventually, he returned to Moscow and took up Soviet citizenship in 1933. He continued writing at his home in the country until his death in 1953.

Prokofiev's music is neo-classical in style. It is rhythmic, tuneful, and well-orchestrated. His compositions include seven symphonies, five piano concertos, a cello concerto, nine piano concertos, eight operas, and five ballets.

Montagues and Capulets
from
Romeo and Juliet
by Sergei Prokofiev

Prokofiev completed writing the ballet, ***Romeo and Juliet*** in 1935, but it was not performed for the first time until 1938. The ballet tells the classic story of the couple and their families with a variety of music and dancing to accentuate the personality of each of the characters in the story.

Montagues and Capulets using a variety of instruments and meter changes to powerfully depict Verona's feuding families with its famous, striding string theme and haughty horn countermelody, establishing the violent world where young love blossoms, contrasting the menacing, armor-clad atmosphere with the tenderness of young love, often featuring woodblocks for a driving, inexorable pulse before quieter sections for romantic scenes, all reflecting the "new simplicity" Prokofiev sought to convey.

HEY KIDS, MEET ANTONIN DVORAK

Czech Romantic Era Composer (1841-1904)

Antonin Dvorak was born on September 8, 1841 in a small village in Bohemia, which is now part of the Czech Republic. He was one of seven children. Antonin's parents recognized his musical talent, and at the age of six he began his musical training. He studied music in Prague and graduated as an accomplished violin and viola player before he was 20 years old.



As a young adult Antonin played viola in the Bohemian Provisional Theater Orchestra. When it became necessary to supplement his income with a teaching job, he left the orchestra to allow himself time to compose. While teaching, he fell in love with one of his students. In an attempt to win her heart, he wrote a song cycle called, *Cypress Trees*.

In 1875 Dvorak composed his second string quintet. A performance of this work attracted the attention of German composer Johannes Brahms. Brahms contacted a music publisher in Vienna who commissioned Dvorak to write his first set of *Slavonic Dances*. This work was published in 1878 and became an immediate success.

In 1892 Dvorak moved to America to accept a position as head of the National Conservatory of Music. While in America he wrote his Symphony No. 9 "*From the New World*." The New York Philharmonic's premiere performance created a sensation at Carnegie Hall in 1893.

Antonin Dvorak died in Prague, Czechoslovakia on May 1, 1904. His most successful works include *Carnival Overture*, *Humoresque in Eb Minor*, *Slavonic Dance in E Minor*, and his *Symphony No. 9 "From the New World."*



SYMPHONY NO. 8

By Antonín Dvořák

Dvořák composed his Symphony No. 8 during the period just before his time in America. The year was 1889; he had just been elected to the Bohemian Academy of Science, Literature and the Arts, and spent just a bit over two months — from the end of August to the beginning of November — writing a symphony to express his gratitude and pleasure in receiving this honor. He conducted the premiere the following February in Prague.

In contrast with the stormy Romanticism of Dvořák's previous symphony, No. 8 is bright and optimistic in tone. The folk-like melodies come in abundance, especially in the first movement, which is structured almost like a rondo — with the initial theme repeated every time a new melodic idea comes along. Though all these ideas are meticulously crafted, there is an air of spontaneity about them. And of course — as in all Dvořák's music — the dance rhythms are so prevalent that it's all we can do to keep still as we listen.

The second movement alternates (as does the first movement) between major and minor keys, though in both movements a warm glow prevails. These flow into a waltz in the third movement, which leads to a dramatic final movement introduced by a brassy fanfare and culminating in a strong assertion of sheer goodness. It all sounds simple, but in music nothing is more difficult than simplicity.

Post Concert Reflection

Student's Name: _____

I remember hearing or seeing these three things at the concert:

1. _____

2. _____

3. _____

Something I learned at the concert that I didn't know before is:

I would like to know more about:

If I could ask a member of the Baylor Orchestra one thing, I would pick someone from the

_____ **instrument family and ask them this question:**
