BACH TO
THE FUTURE

JOHANN SEBASTIAN BACH

WOLFGANG AMADEUS MOZART

LUDWIG VAN BEETHOVEN

FELIX MENDELSSOHN

RICHARD STRAUSS

CLAUDIE DEBUSSY

Boston Symphony Orchestra
1997-98

Youth/Family Concert Season
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Once again the Boston Symphony Orchestra’s Education Advisory Committee is pleased to share this teacher guide filled with interdisciplinary materials designed for classroom, music and art teachers. The Boston Symphony is taking a proactive approach to music education and encourages you and your colleagues to inquire about the resources available from the BSO that may facilitate your use of music in the classroom.

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Arts Education Standards

This packet has been designed with the following information from the National Standards for Arts Education and the Massachusetts Arts Curriculum Frameworks as a guide:

**National Standards**

**CORE CONCEPT:** Performing, creating and responding to the arts is the fundamental process in which humans engage. Every student should know and be able to do the following:

**Standard 1:** Sing alone and with others, a varied repertoire of music.

**Standard 2:** Perform on instruments, alone and with others a varied repertoire of music.

**Standard 3:** Improvise melodies, variations and accompaniments.

**Standard 4:** Compose and arrange music within specified guidelines.

**Standard 5:** Read and notate music

**Standard 6:** Listen, analyze and describe music

**Standard 7:** Evaluate music and music performances

**Standard 8:** Understand relationships between music, the other arts, and disciplines outside the arts.

**Standard 9:** Understand music in relation to history and culture.

**Massachusetts Arts Frameworks**

**CORE CONCEPT:** Learning in, through and about the arts develops understanding of the creative process and appreciation of the importance of creative work.

**Strand I: Creating and Performing**
Lifelong learners:

- LS 1. Use the arts to express ideas, feelings, and beliefs
- LS 2. Acquire and apply the essential skills of each art form.

**Strand II: Thinking and Responding**
Lifelong learners:

- LS 3. Communicate how they use imaginative and reflective thinking during all phases of creating and performing.
- LS 4. Respond analytically and critically to their own work and that of others.

**Strand III: Connecting and Contributing**
Lifelong learners:

- LS 5. Make connections between the arts and other disciplines.
- LS 6. Investigate the cultural and historical contexts of the arts.
- LS 7. Explore the relationship between arts, media and technology.
- LS 8. Contribute to the community's cultural and artistic life.
Program YBach to the Future”

First movement from Brandenburg Concerto No. 3 in G  
Johann Sebastian Bach

First movement (Allegro moderato) from Symphony No. 29 in A  
Wolfgang Amadeus Mozart

Finale (Allegro) from Symphony No. 5 in C minor  
Ludwig van Beethoven

Scherzo from A Midsummer Night’s Dream  
Felix Mendelssohn

Till Eulenspiegel’s Merry Pranks  
Richard Strauss

Prelude to The Afternoon of a Faun  
Claude Debussy

“The Nursery Frieze” from Symphony No. 2, A Phantasmagory Ballet  
Thomas Oboe Lee
Bach to the Future

Introduction by Marc Mandel

Johann Sebastian Bach (1685-1750) was one of the greatest figures in music, perhaps even world history; his achievements as both musician and composer would take countless pages to catalogue. Suffice it to say here that, like George Frideric Handel (1685-1759), J.S. Bach was one of the most important composers of the Baroque period in music, which dates roughly from 1600 to 1750, the year of Bach’s death. The most popular of Bach’s hundreds of works include music for keyboard, other solo instruments, orchestra, and chorus, encompassing works written at different periods of his life for teaching purposes, concert hall performance, smaller private gatherings, and the church. Bach dedicated his set of six so-called “Brandenburg Concertos,” which he composed relatively early in his professional career, to the Margrave Christian Ludwig of Brandenburg, an important figure in the musical life of Prussia. Several of the Brandenburg Concertos highlight solo playing from specific instruments against the basic orchestral body of strings. The Fifth, for example, features a solo trio of flute, violin, and keyboard. The Third and Sixth, on the other hand, call only for strings (aside from the harpsichord that functions to help fill in the harmonies as required by the bass line). In the opening movement of the Brandenburg Concerto No. 3, Bach makes ingenious use of his string orchestra by dividing it up in an unusual manner: instead of the typical two lines for violin, one for viola, and one for cello and bass, Bach writes for three lines each of violins, violas, and cellos, plus bass, creating a strikingly rich texture. The sharing of the basic material by the divided strings, and the forward-moving rhythmic pulse of the music, keep the ear constantly engaged.

*****

Wolfgang Amadeus Mozart (1756-1791) is described in one important music reference book as a "supreme genius of music whose works in every genre are unsurpassed in lyric beauty, rhythmic gaiety and effortless melodic invention." This says it all. A child prodigy pianist who began composing symphonies when he was eight years old, Mozart during his short life transformed the expressive capabilities of music, leaving us works in the fields of vocal and instrumental music that remain unsurpassed. In the opera house, Mozart’s fame rests on such works as The Marriage of Figaro, Don Giovanni, and The Magic Flute. In the concert hall he is represented most frequently by his extraordinary piano concertos (many of them written originally for himself to play) and his equally extraordinary symphonies. In fact, his last three symphonies-Nos. 39, 40, and 41 (the so-called Jupiter), composed in the summer of 1788, and differing strikingly in color and mood—represent the very summit of the Classical symphony as represented by his own works and those of Franz Joseph Haydn. Mozart composed his Symphony No. 29 in Salzburg for performance in that important musical center; the manuscript is dated April 6, 1774. Though Mozart was just eighteen at the time, this is a notably mature and inventive work, scored for a small orchestra of just two oboes, two horns (which, in their high register, contribute strikingly to the work’s color and texture), and strings. The first movement is particularly imaginative in its soft-spokenness, beginning barely above the level of a whisper, and drawing us in with music of charm, grace, and passion.

*****

Ask people to name a “classical” composer, and most likely it will be Ludwig van Beethoven (1770-1827). And even if they claim never to have heard a note of his music, most people actually will recognize at least some of it, even if they don’t initially realize it’s his. Consider, for example, the famous "dit-dit-dit-dah" motif that opens the Fifth Symphony, or the hymn to universal brotherhood pro-
claimed by orchestra, soloists, and chorus at the end of the Ninth Symphony. As one of the first to view music as a means of expressing his own feelings and artistic beliefs, Beethoven produced music that truly demands your attention through the forcefulness of its language. At the same time, he paved the way for the even more extroverted “Romantic” composers who followed him. The Fifth, with its first movement based on that “short-short-short-long” motive that has come to represent a symbol for determination and victory, is one of the most popular pieces in the orchestral repertory. Beethoven completed it in the spring of 1808. He himself conducted the first performance, as part of an hour-long concert on December 22, 1808, in Vienna. That concert consisted entirely of Beethoven’s own music, and featured him not only as composer and conductor, but also as pianist. Beethoven had already established himself as one of the most important figures on the music scene; his music was by then being performed as regularly as that of Mozart’s and Haydn’s. The Fifth was soon recognized, in the words of a prominent critic and novelist writing in July 1810, as “one of the most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute.” The first four notes of Beethoven’s Symphony No. 5 instantly command the listener’s attention with the immediacy of their rhythm and shape. The last movement of the symphony, introduced by one of the most imaginative and tension-filled passages ever composed, concludes the entire piece in a blaze of glory, sweeping everything before it with its boundless energy and excitement, and establishing, for years to come, a model of what people came to expect from the end of a symphonic work.

The German composer Felix Mendelssohn (1809-1847; his full last name was Mendelssohn-Bartholdy) composed the two pieces considered by many critics and scholars to be his greatest music when he was only sixteen and seventeen years old—the Octet for eight string instruments (four violins, two violas, and two cellos), one of the most extraordinary and beautiful pieces of chamber music we have; and the Overture to Shakespeare’s A Midsummer Night’s Dream, completed the following year for a private performance at his home, where his family also included his beloved sister Fanny, who was also musical. Seventeen years later, in 1843, with such important creations as his Symphony No. 3 (the Scottish), his Symphony No. 4 (Italian), and the oratorio St. Paul behind him (the Violin Concerto and the oratorio Elijah had yet to be written), the now famous Mendelssohn wrote thirteen additional pieces of music, including one of the world’s two best-known wedding marches, for a staged performance of Shakespeare’s play. The scherzo from Mendelssohn’s Midsummer Night’s Dream music is an excellent example of how a composer can take an already established musical form and create something uniquely his own. The Italian word “scherzo” means “joke,” and the term was applied by Haydn and Beethoven to music that was typically prankish and/or boisterous in character. But the typically Mendelssohnian scherzo is marked by a gossamer lightness which here perfectly suits the woodland fairies of Shakespeare’s play, represented in this music by the bright colors of the woodwind instruments, with the horns providing hints of nighttime darkness, and all evaporating to silence at the end.

The career of German composer Richard Strauss (1864-1949) began late in the nineteenth century and reached well into the twentieth. From the late 1890s until just past the turn of the century, Strauss used the big orchestra of that time to tell stories in music, building his reputation on a series of orchestral “tone poems” that represent some of the best storytelling music to be found in the orchestral repertory. Strauss drew his subject matter from diverse areas of literature, folklore, and philosophy. He even composed two works that were autobiographical in nature: A Hero’s Life, in which he not only quotes passages from his earlier works but even portrays himself battling against his critics; and the Domestic Symphony, a musical picture of family life in the Strauss home, complete with father,
mother, and screaming baby. Surely the most familiar bit of music from any of these works is the “sunrise” passage, depicting a glorious sunrise early in the history of the world, that opens the composer’s Also spoke Zarathustra, which was inspired by the work of German philosopher Friedrich Nietzsche. That “sunrise” music became known to countless moviegoers through its use in the Stanley Kubrick film “2001: A Space Odyssey.” Strauss’s most popular tone poems include Don Juan, Don Quixote, and Till Eulenspiegel’s Merry Pranks. Composed 1894-95 and based on a character from German folklore, Till Eulenspiegel begins by introducing us to this roguish character, represented by a very famous and readily identifiable horn theme, and then takes us through a series of his adventures (at one point wreaking havoc in a marketplace, at another paying court to some local girls), ending finally with his death on the gallows—though the return of Till’s jovial theme ultimately reminds us that he continues to live on, in memory and legend.

The fluidity of form and color in the music of French composer Claude Debussy (1862-1918) suggests the Impressionist school of painting that flourished during his lifetime. Debussy’s most important works include the Images for piano; chamber music and songs; the opera Pelleas et Melisande; the triptych of “symphonic sketches” collectively entitled La Mer (The Sea); and the Prelude to The Afternoon of a Faun, the premiere of which on December 22, 1894, represented the composer’s first great triumph; the piece was encored. Debussy’s inspiration for this work was a poem by Stéphane Mallarmé that concerned itself with “a faun dreaming of the conquest of nymphs.” The poem plays not only with distinctions between dream and reality, between sleep and waking awareness, but also with those between consciousness and unconsciousness, between desire and artistic vision. Mallarmé’s poem inspired Debussy to write dreamy, passionate music whose delicate instrumentation and overlapping musical phrases suggest a faraway time and place—an ancient forest, perhaps, where a mythical woodland faun, half-human and half-goat, basked in the warm sunlight, sensitive to every play of light and warm air on his body. Debussy’s orchestra here is not especially large; but it should be noted that while trumpets, trombones, and drums are entirely absent, the wind section, with its third flute and English horn, is a source for particularly rich sonorities. Wonderful orchestral touches abound, beginning with the very famous opening flute solo, followed by shimmerers from the harp, distant homcalls, rustling strings, cascading woodwinds, blossoming outbursts from the full orchestra, and, near the end, the bright, magical sound of antique cymbals.

This program also includes a special “sneak preview”: the first movement, entitled “The Nursery Frieze,” of a new symphony by Thomas Oboe Lee (b.1945) - his Symphony No. 2, “A Phantasmagorey Ballet,” inspired by cartoons of Edward Corey. In this fast, marchlike first movement, which the composer has described as a sort of “Stravinskyesque, chugging march,” Lee was inspired by wallpaper with a Corey drawing of dogs trotting across a landscape. He has also characterized this music as a sort of “song without words,” since the wallpaper also shows a random series of words—“archipelago,” “cardamon,” “obloquy,” “tacks,” “ignavia,” “samisen,” “bandages,” “wax,” and others—that he has set for the orchestra, imagining the instruments as vocalists. Commissioned by Max Hobart for the Civic Symphony Orchestra, this new symphony is scheduled to have its world premiere this coming March 8, 1998, in Jordan Hall at the New England Conservatory.
Important Periods in the History of Orchestral Music and Representative Composers

1600 - 1650
- Johann Sebastian Bach (1685-1750)

1700
- Franz Joseph Haydn (1732-1809)
- Wolfgang Amadeus Mozart (1756-1791)
- Ludwig van Beethoven (1770-1827)
- Felix Mendelssohn (1809-1847)
- Hector Berlioz (1803-1869)

1800 - 1850
- The Romantic Period

1850 - 1900
- The Modern Period
- Claude Debussy (1862-1918)
- Richard Strauss (1864-1949)
- Igor Stravinsky (1882-1971)
- Thomas Oboe Lee (b.1945)
Before the Baroque Period

Before the Baroque period, instruments were used for parties and processions. Often, when someone important arrived into town, the trumpets would play a brilliant fanfare, and then there would be a big party with the instruments providing music (since they didn’t have radios or stereos back then.)

Most of the time, people used whatever instruments they could get. Say you were having a party and you wanted to put together a band to provide music for your guests, so you called anybody you knew who could play and instrument. You might get one person who could play the drums, two to play piano, a clarinet player, and a violin player—not exactly the instruments you usually find in a professional rock and roll band.

The Baroque Period

It wasn’t until the Baroque period that people started getting choosy about the instruments they used. In France, King Louis XIV especially liked stringed instruments, so whenever he had a party he always brought in 24 string players: 6 violins, 12 violas, and 6 cello players.

Also during this time, instrumentalists began to be used for more than just providing music at parties—they began to play in churches, in theaters, and also to give instrumental music concerts. And the musicians who played were no longer just friends who liked to get together once in a while to play music at parties, but were professional musicians who were paid for their services.

The Classical Period

During the Classical period, wealthy aristocrats continued to throw big parties at which music was always a part. On a pleasant summer evening their estates might attract as many as hundreds of guests, some of whom stayed for a week or even the whole season. Musicians were employed to provide dance music as well as orchestral concerts and even to perform small operas.

At the same time, however, the average working man was growing in terms of power, money, and his desire to have everything that life had to offer. Music was no longer restricted to the cultural elite, as amateur musicians began to organize concerts for the general public. But in both cases, that of the aristocracy and the middle class, music was still considered just a small part of a social gathering, much like turning on the stereo at a party today. People may get up and dance once in a while, or have their attention drawn to the music when they hear a song they especially like, but for the most part they just sit around and talk, play cards, and eat while music is being performed.

The orchestra was also growing in size at this time. In addition to the stringed instruments of the Baroque period, Classical composers also wrote for oboes and French horns, and sometimes they included flutes, bassoons, trumpets, and timpani.
The Romantic and Modern Periods

It was during the Romantic period that the orchestra developed to the size that we see in concert halls today (see diagram above). The stringed instruments continued to be the most important section of the orchestra, to which were added full sections of brass and woodwind instruments. Each section has four primary instruments, which can play either higher or lower than the other instruments in its section:

<table>
<thead>
<tr>
<th>Strings</th>
<th>Brass</th>
<th>Woodwinds</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Highest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>violin</td>
<td>trumpet</td>
<td>flute</td>
</tr>
<tr>
<td>viola</td>
<td>French horn</td>
<td>oboe</td>
</tr>
<tr>
<td>cello</td>
<td>trombone</td>
<td>clarinet</td>
</tr>
<tr>
<td><strong>Lowest</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bass</td>
<td>tuba</td>
<td>bassoon</td>
</tr>
</tbody>
</table>

Other instruments are also used as needed, including the harp, the piano, timpani, cymbals, and more.

Another important addition to the orchestra during this period was that of the conductor. Originally, the composer often set the tempo for a performance and started the orchestra from where he sat—generally at the piano or the first chair in the violin section which is still an important position in the orchestra today. Later, as orchestras became larger, it became necessary for the composer to stand in front of the group so that he could be seen. From this position he could now “conduct” the members of the orchestra as to when to start and how fast to play by marking the beat, or pulse, of the music in the air with his hands.
Today, conductors have to do a lot more than just rehearse the orchestra to prepare for a performance, and to help them start and play together on stage. Because most of the composers who wrote the music orchestras perform today are no longer living, conductors have to do a great deal of research to try to discover how the composers meant for their works to be performed. Conductors have to decide how fast or slow to play a piece, and how soft or how loud. They also have to know all the individual parts of a piece of music so they can decide which instruments have the most important parts and when. Think about a song you know from the radio. Imagine the song if all the instruments were so loud you couldn’t hear the singer, or maybe when there’s supposed to be a guitar solo you can’t hear it because the drums are too loud. An orchestra conductor may have 100 musicians sitting in front of him on stage, and it’s up to him to tell them through the motions of his hands how fast or slow to play, how loud or soft, and also to indicate who has an important part to bring out.

Conductors are also responsible for choosing the music for a concert, much like a disc jockey chooses the music he plays on the radio. This is not as easy as it sounds. Imagine a store with all the toys ever invented in it, everything from baseball bats to Nintendo games to Pictionary to bicycles. Then imagine you could pick any five toys from the entire store to have for your very own, but only five toys—it would be a tough decision! And so it is when a conductor can only pick five pieces of music to perform at a concert out of all the music that has ever been written.

During the Baroque and Classical periods, composers could hope for steady employment by a rich aristocrat. But during the Romantic period, composers had to depend upon the general public for their audience and income. After writing an orchestral composition, a composer must then find someone willing to perform it. Then, if the audience liked it, the composer may be asked to write another orchestral work. If, however, the audience didn’t like it and would not be willing to pay to hear more music written by the same person, the composer may have a difficult time getting more of his works performed. For added money, many composers also did things like teach music lessons and write articles for newspapers.

Also in the late Romantic period, and into the Modern period, we find composers writing fewer and fewer orchestral works entitled “Symphony No. 1,” “Symphony No. 2,” “Symphony No. 3,” and so on. We find instead a variety of titles like “Italian Symphony,” or “The Rite of Spring,” or “The Filching Symphony.” These titles often tell us what inspired the composer to write the work, and also what the music may be like. You probably wouldn’t check out a book from the library entitled “Book No. 3”—that sounds pretty boring, unlike the title “Till Eulenspiegel’s Merry Pranks.”
KIDpages!
Composer Discloser Clues

1. My initials are W.A.M.

2. I was born in Salzburg, Austria on January 17, 1756.

3. My father, Leopold, was a musician and composer who recognized my talent and started me on music lessons at age four because I begged him. He wrote down my early compositions for me because I couldn't write well.

4. My sister Nannerl and I toured Europe playing for the great kings and queens. My father thought we'd make a lot of money doing this, but we didn't. In London, when I was 8, I wrote my first four symphonies.

5. My father took such good care of me that I never really learned to plan for myself. I was never good with money, and was always immature.

6. I married Constanze in 1782. We always had pets around, but we spent what money we had recklessly.

7. I would hear the composition, I would write them in my head. I could then write it down because I remembered it entirely. I could write the music even while talking to other people.

8. I wrote hundreds of compositions in my short life, so many that they had to develop a special method of categorizing my works. I was very proud of my operas like The Marriage of Figaro and Don Giovanni.

9. My wife was often ill and we had many debts. My health began to fail with fatigue.

10. One night, a thin stranger appeared and commissioned me to write a composition. He did not give his name—very mysterious. I saw this as a visit from death.

11. My opera The Magic Flute was successful, but I was getting sicker. Soon I could no longer leave my bed. I kept working on the composition commissioned by the mysterious stranger. The day before I died, my friends came and sang this piece for me so I could hear it. I did not finish it.

12. I died on December 5, 1791. I was given a pauper's funeral in a storm and my grave has been lost. I was buried in Vienna. Today the world regrets my early death because it wonders what music I would have written had I lived to be older than 35 years old!
Student Name: ___________________________ Teacher: ____________________

Musician’s Name: W____________ A____________ M ______________

How You Found Out: _____________________________________________

Bonus I: What was the name of the composition commissioned by the mysterious strange
______________________________________________________________

Bonus II: Names of albums you have at home by WAM: ____________________
A Musical Vocabulary

ACCOMPANIMENT—the background or subsidiary parts of a musical score, against which the more important parts are heard

COMPOSER—someone who writes music

CONCERT—a musical performance played for an audience

CONCERTMASTER—the first violinist of an orchestra, seated just to the conductor's left and responsible for certain aspects of the musical preparation for a concert

CONCERTO—a piece of music in which an instrumental soloist is highlighted against an orchestra and usually consisting, like a symphony, of several movements

CONDUCTOR—the person who leads a group of musicians in performance by giving signals related to the tempo, dynamic range, and character of the music

FINALE—the last movement of a piece of music

HARMONY—the simultaneous combination of musical notes, forming the vertical texture of music

IMPRESSIONISM—a term used for an early-twentieth-century musical style which suggests a relationship to the school of Impressionist painting in its evocation of images through suggestive rather than concrete forms; the best-known composers who wrote in this style were the French composers Debussy and Ravel

MELODY—the horizontal arrangement of notes into a tune, forming the horizontal texture of music

METER—the basic grouping of beats and accents in a piece of music

MOVEMENT—a section of a larger piece of music, whether from a symphony, concerto, or suite, and having particular characteristics of tempo and mood

OVERTURE—a piece of music that serves as introduction to what follows, whether an opera, or a Broadway musical; or, a piece of music written in the style of an overture to be performed on a concert program

RHYTHM—the grouping of sound in accented patterns of notes to provide a musical “beat”

SCHERZO—a movement of a symphonic work, generally quick and light in character and often in triple meter; the word means “joke” in Italian

SCORE—the written-down form of a piece of music, with all the parts set out in relation to each other

SYMPHONIC POEM—a piece of music for orchestra based on a literary or descriptive source

TONE POEM—a piece of music for orchestra which tells or suggests a story

SYMPHONY—a large-scale piece of music for orchestra and consisting usually of four sections, called movements

TEMPO—the speed at which a piece of music moves

THEME—the musical material, usually having a recognizable melody, shape, or rhythm, on which a work is based
Why is the year 2000 so important to Symphony Hall?

Symphony Hall, home of the Boston Symphony and Boston Pops orchestras, opened its doors in 1900. So, in just three years, this magnificent historic building will be 100 years old!

Symphony Hall is considered one of the finest concert halls in the world, because of its acoustics. Henry Lee Higginson, who founded the BSO in 1881, hired Wallace Clement Sabine, a physics professor at Harvard, to work with the architects, and Symphony Hall became the first hall in the world designed according to scientific acoustical principles.

In preparation for the celebration of Symphony Hall’s 100th birthday, the BSO has already started “sprucing up” the building. If you have been to Symphony Hall before, you might notice that the auditorium looks brighter, that there are new exit signs, and that the statues around the second balcony are now lit from behind. Great care has been taken, however, not to tamper with anything that might alter the wonderful acoustics.

We hope you will be joining in the grand 100th birthday celebration in October 2000!

1. There is only one composer whose name appears in the Symphony Hall auditorium. Can you find it (hint: it’s on a plaque)?

2. Can you think of three things that didn’t exist in 1900 that have been added to Symphony Hall since it originally opened?

3. How did you travel to Symphony Hall today? How might you have traveled from your school or home to Symphony Hall in 1900?

4. Do you think Symphony Hall will be around to celebrate its 200th birthday? How do you think Boston will look in the year 2100?
We hope you’re looking forward to the first Boston Symphony Orchestra Youth Concerts of the 1997-98 season. Here are some pages designed especially for our audience members in preparation for attending the performances. The program listing for the November concerts and the musical vocabulary may help you with some of the clues for the two puzzles. You’ll find the solutions beneath the “Mystery Composer” puzzle.

YOUTH CONCERTS CROSSWORD

<table>
<thead>
<tr>
<th>Across</th>
<th>Down</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. The last movement of a musical work</td>
<td>1. Last word in title of November Youth Concerts</td>
</tr>
<tr>
<td>4. “Prelude to the Afternoon of a ____”</td>
<td>2. Opposite of out</td>
</tr>
<tr>
<td>8. Polluted fog</td>
<td>3. Et cetera (abbr.)</td>
</tr>
<tr>
<td>10. A very long time</td>
<td>4. Opposite of closed</td>
</tr>
<tr>
<td>11. Eastern Daylight Time (abbr.)</td>
<td>5. Adjective describing Till Eulenspiegel’s pranks</td>
</tr>
<tr>
<td>14. Opposite of soft (in volume)</td>
<td>7. In folklore, a dwarf-like creature</td>
</tr>
<tr>
<td>15. Maine (abbr.)</td>
<td>8. Composer Mendelssohn’s first name</td>
</tr>
<tr>
<td>17. Composer of “Prelude to the Afternoon of a Faun”</td>
<td>12. Johann _____Bach</td>
</tr>
<tr>
<td>20. “Don’t ___ afraid”</td>
<td>15. Not you</td>
</tr>
<tr>
<td>21. Spaghetti, manicotti, ziti, etc.</td>
<td>17. To press down; to sadden</td>
</tr>
<tr>
<td>22. Conjunction indicating alternatives</td>
<td>18. Southeast (abbr.)</td>
</tr>
<tr>
<td>23. Peacock TV network</td>
<td>22. Exclamation</td>
</tr>
<tr>
<td>27. “Gone with ____”(2 words)</td>
<td>24. First name of composer in 17 Across</td>
</tr>
<tr>
<td>29. Type of tree or residue from a fire</td>
<td>25. “It belongs _____”(2 words)</td>
</tr>
<tr>
<td>31. Classified or want ____</td>
<td>26. Must (2 words)</td>
</tr>
<tr>
<td>32. Composer in title of this month’s Youth Concert program</td>
<td>27. Principal musical material of a piece</td>
</tr>
<tr>
<td>34. Male child to a stepparent</td>
<td>28. North Dakota (abbr.)</td>
</tr>
<tr>
<td>36. United Press International (abbr.)</td>
<td>30. Do this at a red light</td>
</tr>
<tr>
<td>38. ____a n d E v e</td>
<td>35. Belonging to us</td>
</tr>
<tr>
<td>39. Opposite of closed</td>
<td>38. Nickname for Vice President Gore</td>
</tr>
</tbody>
</table>

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Using the clues provided, enter the answers in the appropriate horizontal rows. If you have filled them in correctly, the highlighted column, when read downward, will reveal the name of the “Mystery Composer.”

MYSTERY COMPOSER PUZZLE

CLUES

1. In music, scales and keys are _either_ or minor
2. Wolfgang Amadeus’s last name
3. Large-scale piece of music for orchestra
4. Debussy’s first name
5. The descriptive title of the concerto to be performed at the November Youth Concerts
6. Last name of the “Merry Prankster”
7. Composer of the work referred to in clue 6
8. Composer of “A Midsummer Night’s Dream” music
9.Composer of “Prelude to the Afternoon of a Faun”
10. “Till Eulenspiegel’s Merry__”
11. The art form practiced by the Boston Symphony
12. The grouping of notes in a regular beat
13. Beethoven’s first name
14. Youth Concerts take place in Symphony
15. A public musical performance
16. The capital of Massachusetts and home to the BSO
17. “A Midsummer Night’s__”
18. First name of composer Strauss
19. Excerpts from this composer’s 5th Symphony will be performed at the November Youth Concerts

DID YOU REVEAL THE MYSTERY COMPOSER’S NAME??

MYSTERY COMPOSER SOLUTIONS

JOHANN SEBASTIAN BACH
Mystery Composer:
11. MUSIC
10. PRANKS
9. DEBUSSY
8. MENDELSSOHN
7. STRAUSS
6. EULENSPIEGEL
5. BOSTON
4. CONCERT
13. CLAUDE
12. HALL
11. LUDWIG
10. MAJOR
9. RHYTHM
The Ten Commandments of Concert Etiquette

I. THOU SHALT NOT TALK
The first and greatest commandment. It also includes whispering during the music.

II. THOU SHALT NOT HUM, SING, NOR TAP THY FINGERS OR FEET
The musicians do not need your help, and your neighbors need silence. Learn to tap your toes quietly inside your shoes—it’s a good exercise to reduce toe fat.

III. THOU SHALT NOT HAVE ANYTHING IN THY MOUTH
Gum and candy are not allowed.

IV. THOU SHALT NOT WEAR WATCHES WITH ALARMS NOR JANGLE THY JEWELRY
You may enjoy the sound, but the added percussion is disturbing to everyone around you.

V. THOU SHALT NOT OPEN AND CLOSE THY PURSE NOR RIP OPEN THY "VELCRO" WALLET
The best plan is to leave purses, backpacks, etc., at school or on the locked bus.

VI. THOU SHALT NOT SIGH WITH BOREDOM
If you are in agony, keep it to yourself. Your neighbor may just be in ecstasy, which should also be kept under control.

VII. THOU SHALT NOT APPLAUD BETWEEN MOVEMENTS
You may think the music is over, but it is not. You don’t want to be the only one clapping.

VIII. THOU SHALT NOT EMBARRASS THY TEACHER NOR THY SCHOOL
Remember that you are representing your school and you want to be on your best behavior. There are many eyes looking at YOU!

IX. THOU SHALT NOT READ NOR PLAY WITH A TOY IN THY POCKET
To listen means just that. Use the time to turn on a “video screen” in your mind and create a story to the music you’re hearing.

X. THOU SHALT NOT GO TO THE CONCERT DETERMINED THAT THOU ART GOING TO HATE THE MUSIC
You may be surprised—millions of people all over the world enjoy classical music, and if you give yourself a chance, you might, too!
Internet Resources

Boston Symphony Orchestra
http://www.bso.org

Get on line with the Boston Symphony at our web site where you can search through our Concert Calendar, get program information and buy tickets on line.

Following are additional Internet sites that may be useful to teachers and students:

ARTSEDGE
http://artsedge.kennedy-center.org
The mission of ARTSEDGE is to help artists, teachers and students gain access and/or share information, resources and ideas that support the arts as a core subject area in K-12 curriculum. ARTSEDGE provides many useful tools and resources for teachers and students.

MUSIC EDUCATORS NATIONAL CONFERENCE
http://www.menc.org
The professional resource site for music educators and anyone interested in teaching music in the classroom. Information includes lesson plans, local and national music education events, research and links to other advocacy groups.

U.S. DEPARTMENT OF EDUCATION
http://www.ed.gov
Information on programs, policies, people, and practices that exist at the DOE and elsewhere.

YAHOO’S! LINK TO CLASSICAL MUSIC INFORMATION
http://www.yahoo.com/Entertainment/Music/Genres/Classical
Good place for beginners to find other Internet web sites and resources related to music, includes everything from music recordings to music organizations.

MUSIC EDUCATION ON-LINE
http://www.geocities.com/Athens/2405/index.html
Designed to help music educators connect with a variety of resources located on the Internet as well as providing interactive bulletin boards for posting questions and comments on music.

BUSY TEACHER’S WEBSITE
http://www.ceismc.gatech.edu/BusyT
This site is run by Carolyn Cole to provide teachers with direct source materials, lesson plans, and classroom activities with a minimum of site-to-site linking. A practical and well-designed site for teachers beginning to use the Internet.

CATALOGUE OF CLASSICAL COMPOSERS
http://gladstone.uoregon.edu/~jlinc/complst.html
A reference to the history of classical music through the biographies of composers. Major facts and pictures for a great number of composers presented in an easy to read format.

CLASSICAL COMPOSERS - PICTURE GALLERY
http://spight.physics.univ.edu/picgalr2.html
Picture gallery of a number of composers from all over the world. Can search the gallery by nationality or alphabetically. The pictures are from the private collection of the site owner.

CLASSICAL MUSIC ONLINE
http://www.onworld.com/CMO
Information on new and current composers and recordings in the field of classical music. Also contains a World Music area.

TEACHERS HELPING TEACHERS
http://www.pacificnet.net/~mandel
Trading place and showcase of sample lessons by teachers for teachers. Submit your own read-to-use lesson for your colleagues around the world.
Reference and Classroom Materials

Following is a small listing of available books and resources related to music for teachers and students:

**Books**

**COMPOSERS**


**Meet the Great Composers.** Montgomery, June. Hinson, Maurice. Van Nuys, CA: Alfred Publishing Co., Inc. (cassette included)

**GENERAL MUSIC**


**The Photo Dictionary of the Orchestra.** Berger, Melvin. Metheun, 1980. (Photographs illustrate instruments, their groups and personnel of the orchestra).


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