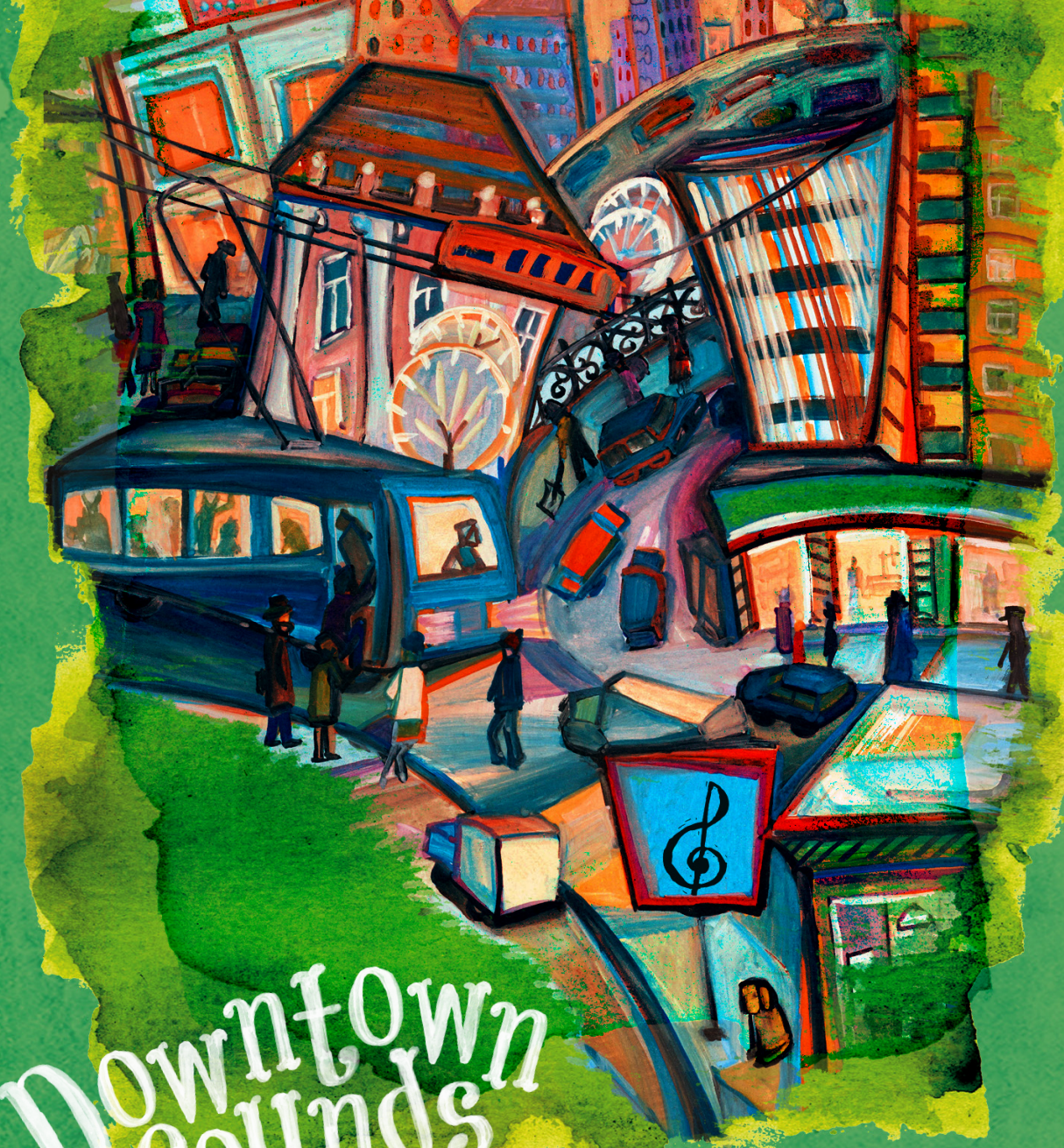


TEACHER'S GUIDE



Downtown Sounds

CSO SCHOOL CONCERTS

November 21, 2014 10:15 & 12:00



negaunee
music
INSTITUTE

at the Chicago Symphony Orchestra



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Dear Teachers,

It is with great excitement that we introduce you to the newly redesigned preparatory materials for the Chicago Symphony Orchestra’s School Concerts. Over the past year we have used surveys and focus groups to gather feedback from educators about their needs and the ways that they prepare students for their visit to Symphony Center. Many teachers have stated that they would enjoy receiving more robust lesson plans, so in response to this request, we convened a group of exceptional music educators from the Chicago area and invited them to create lesson plans that could be utilized by both music and classroom teachers. What is found in the following pages is the fruit of these efforts.

It is our hope that you will find these plans a valuable resource for you and your students as you anticipate your day at Symphony Center. We know from talking to teachers and from observing children at Orchestra Hall that the better prepared a child is before coming to a concert, the more engaged they are during the performance. We’ve seen this engagement when teachers have used our [Orchestra Explorers®](#) materials to prepare their students for a concert and it is this kind of engaged experience that we would like all of our patrons to have when they attend a CSO School Concert. It is our belief that with your skilled teaching and these versatile resources, your students will find a new level of enjoyment when they come to hear and see the Chicago Symphony Orchestra.

Please take some time to look through this document and consider how and when you will use the lesson plans with your students. Some activities may require you to gather materials, so please plan adequate time to prepare. Also included in this document are additional resources and historical content that will help you as you go about teaching these lessons. For additional support preparing your students for their concert experience, please request a visit from one of our skilled [docents](#).

Finally, we hope that you will provide feedback about these materials by completing a short [survey](#). It is our plan to continually refine these resources by taking your input into consideration.

We look forward to hearing from you and seeing you soon at Symphony Center.

Sincerely,

Staff of the Negaunee Music Institute
at the Chicago Symphony Orchestra



DOWNTOWN SOUNDS

ABOUT THE CONCERT:

Music communicates! It is a universal language that transcends words and depicts people, things and experiences using musical elements including melody, rhythm and harmony. Each of the 2014/15 CSO School Concerts focuses on one of the unique things that composers often portray in music.

On Friday, November 21, members of the Chicago Symphony Orchestra, [REDACTED] and co-host [Geoffrey Baer](#) will take you on a tour of the many exciting **Downtown Sounds** that you will encounter across the great city of Chicago. Feel the bustling energy of the downtown streets, ride on a water taxi down the Chicago River, explore two of Chicago's diverse neighborhoods, play in the Crown Fountain in Millennium Park, relax along the shore of Lake Michigan, and much more, all without leaving your seat in Orchestra Hall!

THE PROGRAM:

Richard Strauss Sunrise from *Also sprach Zarathustra*

George Gershwin Excerpt from *An American in Paris*

Jacques Ibert Le Métro from *Suite symphonique (Paris)*

Bedřich Smetana The Moldau from *Má vlast*

Traditional/Arr. Nie Dance of the Golden Snake

Arturo Márquez Danzón No. 2

Ottorino Respighi Triton Fountain in Early Morning and

The Fountain of Trevi at Midday from *Fountains of Rome*

John Carpenter Lake from *Adventures in a Perambulator*

Pytor Ilyich Tchaikovsky 1812 Overture

The conversations on the following pages will prepare your students for a fun and rewarding visit to Symphony Center through listening and playing. ➡

LESSON 1 Tour of Chicago

Students will listen to specific pieces of music and create movements and tableaux that represent Chicago landmarks.

FEATURED REPERTOIRE

- 🎧 **Jacques Ibert** [Le Métro](#) from *Suite symphonique (Paris)*
- 🎧 **Bedřich Smetana** [The Moldau](#) from *Má Vlast*
- 🎧 **John Alden Carpenter** [Lake](#) from *Adventures in a Perambulator*
- 🎧 **Pyotr Ilyich Tchaikovsky** [1812 Overture](#) (11:04 to the end)



Click this icon throughout the document to listen to tracks on Spotify®!

OBJECTIVES Students will be able to:

- Listen to music that composers have written to create a sense of place
- Analyze how composers create a sense of place
- Create movements that correspond to analyzed music
- Create tableaux of Chicago landmarks using their bodies

ESSENTIAL QUESTION How does music create a sense of place?

EVALUATE

Successful achievement of this activity would result in the identification of timbre, dynamics, tempo and age-appropriate connections between those details and the featured repertoire (e.g., “I thought that *Also sprach Zarathustra* sounded so loud and slow because the composer wanted you to know it was really big and important”). Students will be able to move expressively to the music with some teacher direction. Student groups will create tableaux that are representative of their assigned Chicago icons and/or be able to explain what they were trying to represent. Teacher will assess students based on the objectives above, describing their work as Beginning, Developing, Accomplished or Exemplary.

KEY MUSIC VOCABULARY

- **Tempo** the speed of the music’s beat
- **Dynamics** how loudly or softly music is played
- **Texture** how thick or thin the music sounds
- **Tableau** a scene that is created by a group of people without speaking or moving

MATERIALS

- Musical **recordings** of the featured repertoire listed above
- **Sound system** for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify®, etc.)
- **Images** of Navy Pier, a water taxi, Lake Michigan, fireworks over the skyline and a CTA subway car.

INTRODUCTION

1. **Hook** students by displaying pictures of Chicago icons.
2. **Tell** students that they will be taking a musical “tour” of Chicago landmarks.
3. **Point** to each [picture](#) and describe what each scene depicts.
 - CTA subway car
 - Water taxi down Chicago River
 - Lake Michigan
 - Fireworks over Navy Pier

TEACHING STEPS

Part I

1. **Write** the continuum chart (see step 3 below) on the board.
2. **Play** short excerpts (20–30 seconds) of the featured repertoire from the program.
3. **Ask students to place** a sticker or magnet on the continuum chart to help them visualize the tempo, dynamics and texture of the music.

Dynamics: *Soft*-----*Loud*

Tempo: *Slow*-----*Fast*

Texture: *Smooth*-----*Bumpy*

4. **Ask** students to describe what the composer did to make the music sound like a place.
5. **Teacher leads** students to make connections between the musical elements and the provided [pictures](#). For example:

“Does the smooth texture of Lake from Adventures in a Perambulator make the music sound like water? What do you think the water sounds like? Wavy? Choppy? Smooth? Why? When the instruments are playing softly and slowly I imagine the water with no waves.”

Repeat this process with the other three pieces of music, describing how the 1812 Overture sounds like fireworks, The Moldau sounds like a river full of boats, and Le Métro sounds like the “L.” It may be helpful to listen to the musical examples again to allow students to notice more details in the music.

Part II: Creative Movement

1. **Tell** the students that they will listen to each excerpt again and move, at the teacher’s direction, along with the music. Teacher should **model** how to demonstrate the expressive qualities of the music’s texture, dynamics and tempo through motions.
2. **Play** the musical examples again. Students should **move** to show the various city scenes:
 - a. **Subway** [Ibert: Le Métro from Suite symphonique \(Paris\)](#)

Demonstrate how your body lurches forward as the train pulls out of the station. Move your body along to the beat of the music. Pretend to be reading a newspaper or book, standing and losing your balance. Show what happens when the train comes to a sudden stop. Exit the train.

b. **Water taxi ride on the Chicago River** [Smetana: The Moldau](#)

Model the motion of the waves as the boat travels down the Chicago River. Pretend to be in the boat swaying back and forth to the music's beat. As the music swells, pretend that the waves are getting larger and water is splashing into the boat.

c. **Quiet time by Lake Michigan** [Carpenter: Lake from Adventures in a Perambulator](#)

Model walking calmly along Lake Shore as you listen to the music. Pretend to dip your feet into the water. Show with your arms how the cool breeze blows in from the lake.

d. **Fireworks over Navy Pier** [Tchaikovsky: 1812 Overture](#) (11:04 to the end)

As the music builds, **demonstrate** anticipation for the fireworks that are about to begin over the city's skyline. Point and make facial expressions when the music erupts. Make your body into a firework. Use your arms and legs to make them explode in time with the music.

Part III: Tableau

1. **Explain** that a tableau is when people use their bodies to create a picture, like a statue. Explain that they are going to create a tableau of a famous place in Chicago. Brainstorm as a class how to create a picture by choosing a pose and freezing.

"Can you use your bodies to make a building? How can you make your body look like a boat on a lake? People walking down the street?"

2. **Arrange** students into four groups, one for each of the scenes below:

- a. Riding on a crowded subway car
- b. A water taxi ride on the Chicago River
- c. Quiet time by Lake Michigan
- d. Fireworks over Navy Pier

3. **Have students practice** making their tableaux. After they have created their tableaux, have the class follow behind the teacher as though they are on a tour.

Play the musical excerpts:

- a. Riding on a crowded subway car [Ibert: Le Métro from Suite symphonique \(Paris\)](#)
- b. A water taxi ride on the Chicago River [Smetana: The Moldau](#)
- c. Quiet time by Lake Michigan [Carpenter: Lake from Adventures in a Perambulator](#)
- d. Fireworks over Navy Pier [Tchaikovsky: 1812 Overture](#) (11:04 to the end)

As each piece begins, teacher directs students in each group to form their tableau (e.g., when *The Moldau* begins, the water taxi group forms their tableau, etc.)

While the tableaux are being created by the assigned groups, the rest of the class pretends to be tourists, pantomiming taking pictures, viewing the famous Chicago places from other angles, pointing, miming discussions, etc.



Assessment

1. **Observe** whether students can analyze the music and connect it to a particular place.
2. **Observe** whether students can create movement to match the elements of the music.
3. **Observe** whether students can create a tableau to match the place that the music depicts.

Common Core State Standards *CC.R.L.1; CC.SL.1; CC.SL.4; CC.L.6*

National Core Arts Anchor Standards

MU: Pr 4.1.2: Select, analyze and interpret artistic work for presentations (Demonstrate and explain purpose of musical selections)

MU: Pr 4.3.2: Select, analyze and interpret artistic work for presentations (Demonstrate understanding of expressive qualities and how creators use them to convey expressive intent)

MU: Re7.1.3: Perceive and analyze artistic work (Demonstrate or describe how music connects to specific purposes)

MU: Re7.2.3: Perceive and analyze artistic work (Demonstrate and describe how music can be informed by social and personal context)

LESSON 2 Sounds of My World

Students will collect found sounds from their environment to create a musical composition.

FEATURED REPERTOIRE

 **George Gershwin** *An American in Paris*

OBJECTIVES Students will be able to:

- Chart sounds in their environment
- Choose percussion instruments to represent selected sounds
- Create patterns using icons
- Perform created patterns using percussion instruments

ESSENTIAL QUESTION How do musicians and composers make creative decisions?

EVALUATE Successful achievement of this activity would include robust descriptions of the city street as heard in Gershwin's *An American in Paris* and expressive movements that match the music.

KEY MUSIC VOCABULARY

- **Composer** a person who writes music
- **Architect** a person who designs buildings and supervises their construction
- **Composition** a written piece of music
- **Tempo** the speed of the music's beat
- **Dynamics** how loudly or softly music is played

MATERIALS

- "Sounds of My World" worksheet
- "Sounds of My World" composition template
- Musical recordings of the featured repertoire listed above
- Auxiliary percussion instruments (e.g., rhythm sticks, egg shakers, hand drums, etc.). For classrooms without instruments, students can use body percussion (e.g., clapping, patching, stomping), vocalizations, pencils, etc.
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify, etc.)
- Pencils, clipboards or other writing space

TEACHING STEPS

Part I

1. **Play** the excerpt from *An American in Paris*. **Ask** students to listen to the way George Gershwin makes his music sound like a busy street scene.
2. **Ask** students the following questions about the music they have just heard:
“What does the music sound like to you? Is the music (tempo) fast or slow? Is the music (dynamics) loud or soft?”
Students may identify sounds including horns honking, crowds, people walking, traffic, a crash, a moment of quiet, etc.
3. **Have students walk** to the main theme like they are on the sidewalk, honk when they think the piano sounds like a honking car, stretch during other sections.
4. **Hand out** “Sounds of My World” worksheet (see page 10).
5. **Ask** students to take home the worksheet, and with a parent's help, listen to and write down the sounds they hear. **Substitute** class brainstorm instead of homework if needed.

Part II: Evaluate

Successful achievement of this activity would include: the student's completion of the worksheet, ability to choose instruments that they believe represent sounds from their “Sounds of My World” composition template (see page 11) and accurate performance of their own composed pattern as well as a partner's pattern. Teacher will assess student's composition based on the objectives above, describing their work as Beginning, Developing, Accomplished or Exemplary.



An example of a student's completed worksheets.

After the teacher has handed out the “Sounds of My World” composition template to each student, students should:

1. **Present** their homework, “Sounds of My World” worksheet, to the class or a partner.
2. **Complete** the composition template by doing the following:
 1. *Select two sounds from the worksheet*
 2. *Create an icon to represent each of the chosen sounds*
 3. *Create an eight-part sequence combining the two chosen icons*
 4. *Select an instrument to represent each of the two sounds*
 5. *Practice their pattern with instruments then perform it for a partner*
3. **Discuss** how composers are like architects designing buildings. Musicians are like the construction workers who build buildings using the architect’s plans.
4. **Have students give** their composition template and instruments to a partner to play as though they are the construction worker building the building.
5. **Student partners practice** and then perform for the class.

Assessment:

1. Observe and discuss whether the instrument the student is choosing to represent sounds from their environment is effective at portraying that sound.
2. Observe whether the student performs their pattern accurately.

Common Core State Standards *CC.SL.2; CC.SL.5; CC.SL.6*

National Core Arts Anchor Standards

MU: Cr 2.1.2a: Organize and develop artistic ideas and work (demonstrate and explain expressive intent)

MU: Cr 2.1.2b: Organize and develop artistic ideas and work (use iconic notation)

MU: Cr 3.1.2: Refine and complete artistic work

Name: _____

Sounds of My World Worksheet

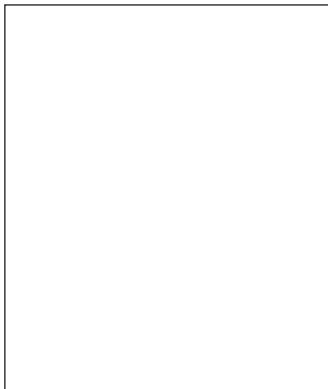
Draw or write 6 things you hear outside of your home.

I HEAR...

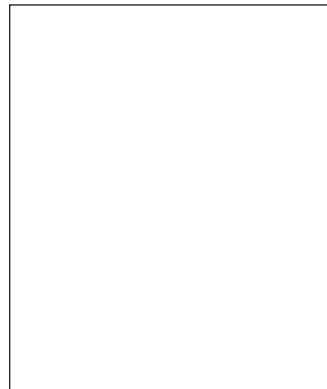
Name: _____

"Sounds of My World" Composition Template

Key



Sound 1



Sound 2

LESSON 3 We Built This City!

Students will use Legos®, Minecraft® or drawing to depict buildings, waterways, cars, trains, people and other objects that they connect with the sounds they identify in repertoire from this concert.

FEATURED REPERTOIRE

- 🎧 **Richard Strauss** [Sunrise from *Also sprach Zarathustra*](#)
- 🎧 **Jacques Ibert** [Le Métro from *Suite symphonique \(Paris\)*](#)
- 🎧 **Bedřich Smetana** [The Moldau from *Má Vlast*](#)

OBJECTIVES The student, after listening to an excerpt of orchestral music, will be able to:

- Describe what was heard and what he/she visualized (saw)
- Draw or create a tangible object or technology object representing what he/she heard/saw through the music
- Describe what he/she created within a small group and large group setting

ESSENTIAL QUESTION How can music depict places in a city?

EVALUATION Successful achievement of this activity would result in the creation of buildings, objects, people, etc., that the teacher can place on display in the classroom as representation of the students' "city." Teacher will assess students' building, objects, people, etc. using a simple rubric, based on the three objectives above, describing their work as Beginning, Developing, Accomplished or Exemplary.

MATERIALS

- **Legos activity:** A collection of various Lego pieces, placed into small containers for use in multiple groups. Each group of students needs their own container of Legos. Teacher determines how many groups will be created based upon student population within the classroom. Students may also use math manipulatives (e.g., base 10 blocks, connecting cubes, etc.).
- **Minecraft activity:** Student iPads with Minecraft accessibility. Teacher determines how many iPads can be used within the classroom or whether the student population will be allowed to bring in personal iPads.
- **Drawing activity:** crayons, pencils, paper
- Musical recordings of the featured repertoire listed above
- Sound system for musical excerpts of concert repertoire (e.g., laptop and speakers, iPhone dock, Spotify, etc.)
- Group work area (student desks/tables, carpet squares, etc.)
- Area of the classroom where student work can be displayed titled "Downtown Sounds"

INTRODUCTION

1. Hook the students with the popular [Jefferson Starship](#) chant “We built this city on rock and roll!”
2. Tell students: Now you are going to build your own city on CSO!
3. Use this phrase as a chanting rhythmic ostinato pattern: “We build this city on CSO!”

TEACHING STEPS

1. **Tell** students about the activity they are about to do:

“In preparation for our trip to the Chicago Symphony Orchestra concert titled Downtown Sounds, we are going to build our own city with Legos or drawings or with the computer game Minecraft!”

2. **Establish** rules of the activity:

- Use audience listening ears while the music plays
- Do not speak until the teacher asks students to share ideas/descriptions

3. **Listen** to the musical excerpt from *Also sprach Zarathustra*, giving title and composer. After one play, students share what they heard, what they visualized and what they imagined in small groups or a large group.
4. **Play** the excerpt two or three times while the students work on their city objects. Tell students that only hand gestures should be used if they need something during the building activity.
5. **Summarize** what was learned. Building or drawing stops when the teacher indicates that building time is now done. Music stops. Students describe what they have built within their small group, pair/share. Students save their object.
6. **Repeat** steps 1–5 using the musical excerpts from *Le Métro* and *The Moldau*.
7. **Each** student will have created three objects or drawings at the end of this activity.

ASSESSMENT

The student’s finished tangible/visual object and his/her description of the relationship between the music and the object will serve as mastery of the objective within the classroom rules of proper small group/large group setting.

Common Core Standards CC.SL.1; CC.SL.1b; CC.SL.5; CC.SL.6

National Core Arts Anchor Standards

MU: Re7.1.3: Perceive and analyze artistic work (Demonstrate or describe how music connects to specific purposes)

MU: Re7.2.3: Perceive and analyze artistic work (Demonstrate and describe how music can be informed by social and personal context)

MU: Re8.1.3: Interpret intent and meaning in artistic work

DOWNTOWN SOUNDS

Composer History

RICHARD STRAUSS was born on June 11, 1864 in Munich, Germany. His father, who was a horn player and composer, taught him about music. When Strauss was six years old, he wrote his first composition. Known for writing operas and tone poems like *Also sprach Zarathustra*, Strauss continued to write music until his death in 1949.

Strauss was inspired by the writing of Friedrich Nietzsche, whose novel was the basis for his composition *Also sprach Zarathustra*. The opening of this piece of music, entitled *Sunrise*, resonates with human beings by conveying a sense of vastness, possibility and power. One way Strauss is able to demonstrate these ideas is by repeating the opening fanfare three times, until it finally breaks free and arrives in the key of C Major, which is enormously satisfying to our ears! The opening is particularly well known because Stanley Kubrick used it in his 1968 film, *2001: A Space Odyssey*.

GEORGE GERSHWIN was born in Brooklyn, New York on September 26, 1898. Gershwin taught himself how to play the piano at a friend's house by following the keys on their player piano, a piano that plays by itself. When the Gershwin family bought a second-hand piano for George's brother Ira, it was George who sat down and surprised the family with his piano skills!

Gershwin went on to write many pieces of orchestral music, including *An American in Paris*, which was inspired by a visit to Paris with his family during the 1920s. At the same time that Gershwin was writing major pieces of orchestral works and operas, he and his brother Ira were writing music for Broadway musicals and later for musical films. George Gershwin's ability to write music in so many different styles makes him one of America's greatest composers.

JACQUES IBERT was a French composer born in Paris on August 15, 1890. His mother was a pianist and began Ibert's musical training when he was four years old. Despite his father's objections, at the age of 20, he went on to study music at the Paris Conservatory and in 1919 won its top prize, *Prix de Rome*, for his cantata, *Le Poete et la Lee* (The Poet and the Fairy). Ibert is admired for his colorful, skillful and witty neoclassical style of music. His compositions include almost every musical genre.

In 1930, Ibert wrote a tribute to the city he loved in his composition *Suite symphonique (Paris)*. The first movement, *Le Métro*, pays homage to the rapid transit system in Paris. The beginning of the piece begins with the dinging of the train bell, signaling its departure from the station. As the piano and the strings persist with their chugging, we hear the Métro picking up speed to travel down the tracks. The music slows as it approaches the next station, and eventually comes to a stop.

BEDŘICH SMETANA was born on March 2, 1824 in Leitomischl, Bohemia, now Litomyšl, Czech Republic. A composer of operas and symphonic poems, he was the first truly important Bohemian composer. As a child, Smetana studied music with his father and began giving public performances at the age of six. In 1856, he wrote his first symphonic poem and also became the conductor of the philharmonic society of Gothenburg, Sweden. In 1861, he returned to his homeland to establish the national opera house.

The Moldau is a symphonic poem that creates a musical image of the Moldau River flowing down the mountains of the Bohemian Forest, through the Czech countryside and into the city of Prague. This piece of music captures Bedřich Smetana's love for his country.

ARTURO MÁRQUEZ was born in 1950 to musical parents in Álamos, Mexico, a town located in the foothills of the Sierra Madre of Sonora. As a boy, he and his family migrated to Los Angeles where he continued his studies on the piano and began learning to play the violin and trombone. Eventually he settled on piano and music theory while attending the Conservatorio Nacional in Mexico City. After graduating from the conservatory, Márquez was awarded a scholarship to study in Paris, and later was awarded a Fulbright Scholarship to study in the United States, where he used it to achieve an MFA from the California Institute of the Arts. Márquez gained notoriety as a composer in the 1990s when he wrote a series of *Danzóns*—a fusion of dance music from Cuba and the Veracruz region of Mexico—based on the dance hall music introduced to him in Veracruz and the popular *Salón Colonia* in Mexico City.

Marquez wrote the following notes for the premiere of *Danzón No. 2*:

The idea of writing the *Danzón 2* originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom [have] a special passion for the *danzón*, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the *Colonia Salon* in Mexico City. From these experiences onward, I started to learn the *danzón's* rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina Mariano Merceron and his *Danzonera Orchestra*. I was fascinated and I started to understand that the apparent lightness of the *danzón* is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

OTTORINO RESPIGHI was born on July 9, 1879 in Bologna, Italy, but began his orchestral career in Russia playing the viola and studying with Nicolai Rimsky-Korsakov. In addition to being a composer, Respighi was also a musicologist and conductor. He is well known for his orchestral music, and is especially well known for three Roman tone poems—*Fountains of Rome*, *Pines of Rome* and *Roman Festival*—which are based on the poetry of Gabriele D'Annunzio. Respighi composed these pieces after he moved to Rome to teach at the Conservatorio de Santa Cecilia. Unlike other Italian composers of his time, Respighi had a fascination with the music of Italy's distant past and wrote symphonic transcriptions of sixteenth- and seventeenth-century lute pieces.

Ottorino Respighi wrote extensive notes about his composition, *Fountains of Rome*. Here is what he has to say about the music depicting the Trevi Fountain:

Next there appears a solemn theme borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: Across the radiant surface of the water there passes Neptune's chariot drawn by seahorses and followed by a train of sirens and tritons. The procession vanishes while faint trumpet blasts resound in the distance.

JOHN ALDEN CARPENTER, born on February 28, 1876 in Park Ridge, Illinois, received his first musical training from his mother, who was a talented singer. In 1893, he entered Harvard University as a composition student of John Knowles Paine. Paine tried to convince Carpenter to pursue a career as a professional composer, but Carpenter was asked to work in his family's business and thus returned home after graduation in 1897. Unable to abandon composing music altogether, Carpenter put pencil to paper and wrote his first orchestral work, *Adventures in a Perambulator*, which premiered with the Chicago Symphony Orchestra in March 1915.

Here are Carpenter's notes about the fourth movement of this piece:

IV. The Lake. Almost satiated with adventure, my Nurse firmly pushes me on, and almost before I recover my balance I am face to face with a new sensation. The land comes to an end, and there at my feet is The Lake. All my other sensations are joined in one. I see, I hear, I feel, the quiver of the little waves as they escape from the big ones and come rushing up over the sand. Their fear is pretended. They know the big waves are amiable, for they can see a thousand sunbeams dancing with impunity on their very backs. Waves and sunbeams! Waves and sunbeams! Blue water—white clouds—dancing, swinging! A white sea-gull in the air. That is My Lake!

In this piece of music the little waves are suggested by the flute, while the larger waves are suggested by the strings and the horn.

PYOTR ILYICH TCHAIKOVSKY was born on May 7, 1840 in Russia's Ural Mountains. When he was eight years old his family moved to the capital, St. Petersburg. Tchaikovsky showed musical talent as a child, but his parents insisted that he study law because being a musician was not an "acceptable" profession. Eventually he gave up practicing law and began attending the St. Petersburg Conservatory. After graduation, Tchaikovsky began teaching at the conservatory in Moscow, which is now named for him. For many years Tchaikovsky had a patroness, a wealthy widow named Nadezhda von Meck. Tchaikovsky and von Meck never met one another, but communicated by letter during their 14-year acquaintance. Tchaikovsky's Fourth Symphony is dedicated to his patroness. Tchaikovsky composed a wide array of musical forms including symphonies, concertos, songs and operas, but he is probably best known for his ballets, most especially *The Nutcracker*.

Tchaikovsky wrote the *1812 Overture* as a commissioned piece of music to consecrate the Moscow Cathedral of the Savior in 1880. This incredibly popular piece of music commemorates the defeat of Napoleon following the Battle of Borodino on September 7, 1812. In this composition, Tchaikovsky combined Russian and French anthems with Russian Orthodox chant, and topped it off with a lot of militaristic pomp.



Additional resources about Downtown Sounds

Chicago Architecture Foundation [resources for teachers and students](#)

Geoffrey Baer [video tours](#)

Books about Chicago

[Let's Go to Chicago!](#)

Written and published by Karen Dean

[Good Night Chicago](#)

By Adam Gamble, published by Good Night Books

[Chicago History for Kids: Triumphs and Tragedies of the Windy City \(For Kids series\)](#)

By Owen Hurd, published by Chicago Review Press

[W is for Windy City](#)

By Steven and Debbie Layne, published by Sleeping Bear Press

[Larry Gets Lost in Chicago](#)

By Michael Mullin, published by Sasquatch Books

[Kid's Guide to Chicago \(Kid's Guides series\)](#)

By Eileen Ogintz, published by Globe Pequot Press

[1-2-3 Chicago](#)

By Puck, published by Duo Press

[Journey Around Chicago from A to Z](#)

By Martha Day Zschock, published by Commonwealth Editions

[Surviving the Great Chicago Fire](#)

By Jo Cleland

Acknowledgments

The Negaunee Music Institute at the Chicago Symphony Orchestra acknowledges with gratitude the work of the following individuals who contributed to the development of these materials:

Cynthia St. Peter, *Music Specialist*

Angela Maniaci, *General music teacher, Swift Elementary School, Chicago Public Schools*

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Jon Weber, *Director of Learning Programs*

Katy Clusen, *Coordinator of Learning Programs*

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Emma Bilyk, *Senior Designer*

Stephanie Lo, *Relationship Marketing Associate*

Special thanks to:

██████████ Geoffrey Baer, Alan Brown, Dennie Wolf and Tom Wolf

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The CSO Family Matinee Series and School Concerts are sponsored by The Warranty Group.



The CSO thanks John Hart and Carol Prins for their support of our family concerts.

CSO School Concerts receive additional generous support from Abbott Fund, Illinois Arts Council, Kinder Morgan, Milne Family Foundation, Michael and Linda Simon and Walter and Caroline Sueske Charitable Trust.

Adventures in Music, a project of the League of the CSOA, is generously sponsored by an anonymous donor.