

# TEACHER'S GUIDE



## A Midsummer Night's Dream

CSO SCHOOL CONCERTS  
February 10 & 11, 10:15 & 12:00

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negaunee  
music  
INSTITUTE

at the Chicago Symphony Orchestra





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**Dear Teachers,**

Welcome to the Chicago Symphony Orchestra's 2015/16 School Concert season. We are excited that once again we can offer a robust set of lesson plans to help you prepare your students for their concert experience at Symphony Center. Based on the feedback that we received from teachers last year, we have streamlined the materials this season to include two lesson plans that can be easily executed by a classroom teacher, plus a reflection page for you and your students to complete after you've attended the concert.

It is our hope that you will find these plans an indispensable resource 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 students spontaneously singing "Simple Gifts" at the performance of *Appalachian Spring* when teachers have used our [Orchestra Explorers®](#) materials. More recently, our Teacher Guides enabled students to make rich connections between the physical and musical characteristics of animals, as preparation for fantastic and engaging performances of *The Carnival of the Animals* featuring student poets. This is the kind of engaged experience that we would like all of our patrons to have when they attend a CSO School Concert, and it is our belief that with your skilled teaching and these 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 Also included in this document are additional resources and historical content that will help you as you go about teaching these lessons.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 in 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 refine these resources by taking into consideration your input.

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



# A Midsummer Night's Dream

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## ABOUT THE CONCERT:

Let's celebrate! Music is an essential part of the celebrations that mark the course of our lifetimes. Birthdays, anniversaries and other holidays are incomplete without the festive spirit of great music, inspiring family and friends to sing, dance and play together.

On February 10 & 11, the Chicago Symphony Orchestra and conductor Edwin Outwater, with special guest actors from the Chicago Shakespeare Theater, honor the 400th anniversary of the death of William Shakespeare in a magical program exploring the comedic masterpiece, *A Midsummer Night's Dream*. Join us as Felix Mendelssohn's inspired music transports us into the magical woods where a group of fairies hilariously fumble in their attempts to manipulate the lives of ordinary people.

### The program:

**MENDELSSOHN** Incidental Music to *A Midsummer Night's Dream*

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

# LESSON 1 Music as Setting

Students will listen to specific pieces of music and discuss how elements of music are used to create a sense of place.

## FEATURED REPERTOIRE:

 **Mendelssohn** [Incidental Music to A Midsummer Night's Dream](#)

## OBJECTIVES

Students will be able to:

- Analyze the musical elements used to convey the setting and mood in a piece of music.
- Alter the mood of a song by changing specific elements of music.



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

\*Free account required

## ESSENTIAL QUESTION

- How do musical elements (tempo, dynamics, texture and timbre) create a sense of place?

## EVALUATE

Successful achievement of this activity would result in the identification of age-appropriate connections between musical elements including dynamics, tempo, texture and timbre, and details in the featured repertoire (e.g., “I thought the composer used a lot of brass and percussion instruments to create powerful sounding music, and used changing dynamics to make it sound like giant waves crashing”). Students would be able to apply what they learned about the use of musical elements to alter the mood of a song by manipulating the dynamics, tempo or other elements.

## KEY VOCABULARY

- **Tempo:** the speed of the music's beat
- **Dynamics:** how loudly or softly the music is played
- **Mood:** the feeling or emotion that is expressed through the music
- **Texture:** how thick or thin the music sounds
- **Tone color or timbre:** the unique quality of the sound of an instrument or voice

## 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.)
- **Elements of Music Table** projected as a visual aid for classroom discussion ([see page 8](#))
- **Music as Setting Graphic Organizer** ([see page 9](#))
- Pencils, clipboards or other writing space

## TEACHING STEPS

### Part I: Class Discussion

1. Play an excerpt of *Storm* and ask students to close their eyes while listening and imagine where the music takes them.
2. Discuss where students imagined they were and what was happening.
3. Tell students that sometimes composers write music to help the listener imagine a specific setting or time and place. They use different musical elements, such as tempo, dynamics, tone and texture to help the listener imagine those places.
4. Show students the *Elements of Music Table* and use the guiding questions to lead a discussion on what in the music made them imagine that setting.
5. Play one or two more examples from the suggested repertoire above, or choose your own selections. Have students brainstorm the setting that they hear portrayed in the music and discuss which musical elements support their ideas.

### Suggested Repertoire

- 🎧 **Benjamin Britten** [Four Sea Interludes from \*Peter Grimes\*, IV. Storm](#)
- 🎧 **Giacomo Puccini** [Ohe, la, e guardi! Aprite! from \*La Boheme\*, Act III](#)
- 🎧 **John Luther Adams** [Maclaren Summit from \*The Wind in High Places\*](#)
- 🎧 **David T. Little** [Last Nightfall from \*Haunt of Last Nightfall\*](#)

### Part II: Think, Pair, Share

6. **Distribute** the *Music as Setting Graphic Organizer* to students.
7. **Listen** to the two excerpts and individually **complete** Part I of the worksheet.
8. **Pair** students and have them **discuss** and **complete** Part II of the worksheet together.
9. Have each pair **share** the musical elements they discussed with another group or with the entire class.

### Featured Repertoire

- Mendelssohn** [A Midsummer Night's Dream](#)
- 🎧 [Scherzo](#)
  - 🎧 [Notturmo](#)

## Part III: Changing the Mood

10. Choose two versions of a song that use musical elements to convey different moods.

11. Play the songs and discuss which musical elements were changed to alter the mood of the recording.

(i.e., “This version had a slower tempo, which made it sound more sad”; or “The texture of this version

was thinner because it was only a man singing with one instrument, rather than a whole band”; or “The dynamics used in this version make it sound more angry.”)

Use Extension A and B to extend this portion of the lesson.

### Suggested Repertoire\*

- 🎵 **Heigh Ho** [Disney's Snow White](#) and the [Tom Waits](#) cover
- 🎵 **Foggy Dew** [The Clancy Brothers](#), [The Chieftans](#) cover, and [The Young Dubliners](#) cover
- 🎵 **Billie Jean** [Michael Jackson](#) and the [Chris Cornell](#) cover
- 🎵 **Fantasia on Greensleeves** [Ralph Vaughan Williams](#) and the [Vince Guaraldi Trio](#) cover

*\*If you feel that the repertoire suggested above may not be appropriate for your students, please select different works.*

### Assessment

- **Observe** through an informal class discussion whether students can analyze the music and connect it to a particular place.
- **Examine** students’ written responses in Part II of the [Music as Setting Graphic Organizer](#).
- **Observe** whether students can interpret how musical elements were changed to alter the mood or setting of a song.
- **Observe** whether students can change the mood of the song by altering the musical elements (Extension A).

### Extensions

- A. Have student volunteers sing a song they know. Then ask them to change one or two of the musical elements to change the mood of the song. It could be as simple as singing “Happy Birthday” at two different tempos to change the mood from happy and upbeat to sad or depressed. Students should be given time in class or at home to come up with and practice their ideas before they are asked to sing for the class.
- B. Have students find other examples of recorded music from any genre that has been covered by other artists and musicians. The cover should have altered musical elements that change the mood of the song.



## Common Core State Anchor Standards

**CCSS-ELA.CCRA.R.7** Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

**CCSS.ELA.CCRA.SL.1** Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

**CCSS.ELA.CCRA.L.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

## National Core Arts Standards

### Anchor Standard 7: Perceive and analyze artistic work.

#### Kindergarten

- **MU:Re7.2.K** With guidance, demonstrate how a specific music concept is used in music.

#### 1st Grade

- **MU:Re7.2.1** With limited guidance, demonstrate and identify how specific music concepts are used in various styles of music for a purpose.

#### 2nd Grade

- **MU:Re7.2.2** Describe how specific music concepts are used to support a specific purpose in music.

#### 3rd Grade

- **MU:Re7.2.3** Demonstrate and describe how a response to music can be informed by the structure, the use of the elements of music and context.

#### 4th Grade

- **MU:Re7.2.4** Demonstrate and explain how responses to music are informed by the structure, the use of the elements of music and context (such as social and cultural).

#### 5th Grade

- **MU:Re7.2.5** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music and context (such as social, cultural and historical).



## Anchor Standard 8: Interpret intent and meaning in artistic work.

### Kindergarten

- **MU:Re8.1.K** With guidance, demonstrate awareness of expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

### 1st Grade

- **MU:Re8.1.1** With limited guidance, demonstrate and identify expressive qualities (such as dynamics and tempo) that reflect creators'/performers' expressive intent.

### 2nd Grade

- **MU:Re8.1.2** Demonstrate knowledge of music concepts and how they support creators'/performers' expressive intent.

### 3rd Grade

- **MU:Re8.1.3** Demonstrate and describe how the expressive qualities (such as dynamics and tempo) are used in performers' interpretations to reflect expressive intent.

### 4th Grade

- **MU:Re8.1.4** Demonstrate and explain how the expressive qualities (such as dynamics, tempo and timbre) are used in performers' and personal interpretations to reflect expressive intent.

### 5th Grade

- **MU:Re8.1.5** Demonstrate and explain how the expressive qualities (such as dynamics, tempo timbre and articulation) are used in performers' and personal interpretations to reflect expressive intent.

## Anchor Standard 9: Apply criteria to evaluate artistic work.

### Kindergarten

- **MU:Re9.1.K** With guidance, apply personal and expressive preferences in the evaluation of music.

### 1st Grade

- **MU:Re9.1.1** With limited guidance, apply personal and expressive preferences in the evaluation of music for specific purposes.

### 2nd Grade

- **MU:Re9.1.2** Apply personal and expressive preferences in the evaluation of music for specific purposes.

### 3rd Grade

- **MU:Re9.1.3** Evaluate musical works and performances, applying established criteria and describe appropriateness to the context.

### 4th Grade

- **MU:Re9.1.4** Evaluate musical works and performances, applying established criteria and explain appropriateness to the context.

### 5th Grade

- **MU:Re9.1.5** Evaluate musical works and performances, applying established criteria and explain appropriateness to the context, citing evidence from the elements of music.



# ELEMENTS OF MUSIC TABLE

Elements of Music	Guiding Questions
Tempo	How fast or slow was the beat? Did the tempo change?
Dynamics	Was the music forte (loud) or piano (quiet)? Did the music crescendo (gradually gets louder), decrescendo (gradually gets quieter) or stay the same?
Tone color	Was the sound bright, medium or dark? Did the choice of instrumentation make a difference in the mood?
Texture	Was the music simple or did it have many layers? Was the melody by itself or accompanied by other instruments? Was there more than one melody happening at the same time?



# MUSIC AS SETTING GRAPHIC ORGANIZER

## I. Think

Sometimes composers write music to help the listener imagine a specific setting (time and place). Listen to two excerpts of music and write down whatever the music makes you imagine. Then think about the setting you think this music represents. There are no wrong answers!

Setting	
Example 1	Example 2
Notes:	Notes:
Imagined setting:	Imagined setting:



## II. Pair

1. Did you and your partner have the same imagined setting?

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2. Did your imagined settings have anything in common? What?

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3. Pick one of the examples to discuss using the *Elements of Music* Table. Which elements of music do you think the composer used to create a setting?

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4. Record which elements you discussed and how the composer used them to create a setting.

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## III. Share

Share the elements of music you thought the composer used to create a setting in your chosen example with another group or the class.





# LESSON 2 Music as Character

Students will listen to specific pieces of music and discuss how musical elements can depict a specific character.

## FEATURED REPERTOIRE

 **Mendelssohn** *Incidental Music to A Midsummer Night's Dream*

## OBJECTIVES

Students will be able to:

- Determine and analyze how musical elements, such as dynamics, tempo and texture, can influence character.
- Design a character influenced by musical elements.
- Create movements for a character influenced by musical elements.

## ESSENTIAL QUESTION

- How do musical elements (dynamics, tempo, texture) convey character?

## EVALUATE

Successful achievement of this activity would result in the identification of dynamics, tempo, texture, timbre and connections between those details and the featured repertoire (e.g., “I thought the composer used a lot of woodwind instruments to create a sneaky-sounding fairy”). Students would also be able to use those musical elements to help describe a character and create physical movements for that character.

## KEY VOCABULARY

- **Tempo:** the speed of the music's beat
- **Dynamics:** how loudly or softly the music is played
- **Texture:** how thick or thin the music sounds
- **Tone color** or **timbre:** the unique quality of the sound of an instrument or voice

## MATERIALS

- **Character Design** worksheet ([see page 16](#))
- Pencils, markers, crayons
- 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.)

## TEACHING STEPS

### Introduction

1. Play the Wedding March excerpt until 0:35.
2. Ask students if they are familiar with this music. Tell them that this is called the Wedding March, and that it is famously played at many weddings even today.
3. Listen to the excerpt again and have students imagine the setting of a wedding and who might be in attendance. Have them share their ideas with their neighbor or with the whole class.
4. Play the excerpt again. Have students march to the beat of the music, imagining that they are participants in the wedding.

### Featured Repertoire

**Mendelssohn** *A Midsummer Night's Dream*

 [Wedding March](#)

### Part I: Music Influenced Character Exploration

1. **Introduce** your students to the character Puck:

*In William Shakespeare's story A Midsummer Night's Dream, there is a magical character named Puck. Puck loves to play jokes on humans. Puck sometimes tries to help people fall in love, but things don't always go according to plan!*

*Composer Felix Mendelssohn captures Puck's lively, free spirited nature with a fun melody played in the Scherzo from his musical version of A Midsummer Night's Dream. We are now going to listen to the Scherzo and I want you to close your eyes and imagine yourself in a forest. Imagine stumbling upon the magical character, Puck. What does he look like? How does he move through the forest?*

2. **Play** the first 1:24 from the Scherzo. Students should have their eyes closed, thinking about the questions asked above.
3. Have students **share** what they imagined Puck to look like or how he moved.
4. **Play** the excerpt again, having the students listen for what musical elements helped determine Puck's characteristics (e.g., dynamics, tempo, texture, timbre).
5. **Discuss** in small groups or as a class what choices the students made.

*What musical elements did Mendelssohn use to create the character of Puck? How did he use them?*

Dynamics: was the music soft, medium, or loud? (*soft - medium*)

Tempo: was the music slow or fast? (*fast*)

Texture: was the music smooth or jumpy? (*jumpy*)

Timbre: what instruments did you hear? (*flute, violin, clarinet, oboe, trumpet, French horn*)

*How do these influence your image of Puck?*

Have students **share** their reasoning in small groups or as a class (e.g., *I saw Puck jumping and dancing all around the forest because I heard the flute playing fast and moving all around*).

### Featured Repertoire

**Mendelssohn** *A Midsummer Night's Dream*

 [Scherzo](#)

- Distribute** the **Character Design** worksheet. Have students **draw** Puck as they have been imagining him. Encourage the students to include a setting and any actions that Puck might be doing. Play the full recording of the Scherzo as the students work.
- Invite student volunteers to **share** their drawings with a neighbor or the whole class. As the students share, encourage them to **describe** what musical elements or moments inspired their drawing of Puck.

## Part II

- Ask** students to take out their drawing of Puck and display it on their desk.
- Play** the Scherzo excerpt once more, asking students to **imagine** how Puck would be moving through the forest. Is he jumping and dancing? Is he sneaking through the trees?
- Have students **share** their ideas with a partner or with the class.
- Ask** students to stand in an open space in the room. **Play** the excerpt again, instructing students to **move** around the room as Puck would. Model for students if necessary.
- Have students return to their seats. Listen to 1:24-2:17 of the Scherzo and have students **imagine** how this part of the music might change the way that Puck is moving. Use musical terms to describe this change. (e.g., *"It sounds like Puck is hiding from something scary because the music is getting louder and more instruments are playing at the same time"*).
- Discuss** their choices as a class. Explain to students that this part of the music explores Puck's attempt at playing a trick on people and how it goes wrong.
- Listen** to the new section again with students acting out the movements they've described.
- If time allows, **play** the entire 2:17 excerpt from the Scherzo, having students move around the room as Puck would.

## Featured Repertoire

**Mendelssohn** *A Midsummer Night's Dream*

 [Scherzo](#)

## Assessment

- **Examine** students' drawings of Puck on their **Character Design** worksheet.
- **Observe**, through an informal class discussion, whether students can analyze the music to determine character.
- **Observe** students' movement choices through an informal class discussion and a physical activity and determine whether they are able to communicate their interpretation of Puck as a character through movement.



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#### 5th Grade

- **MU:Re7.2.5** Demonstrate and explain, citing evidence, how responses to music are informed by the structure, the use of the elements of music and context (such as social, cultural and historical).



## Anchor Standard 8: Interpret intent and meaning in artistic work.

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### Kindergarten

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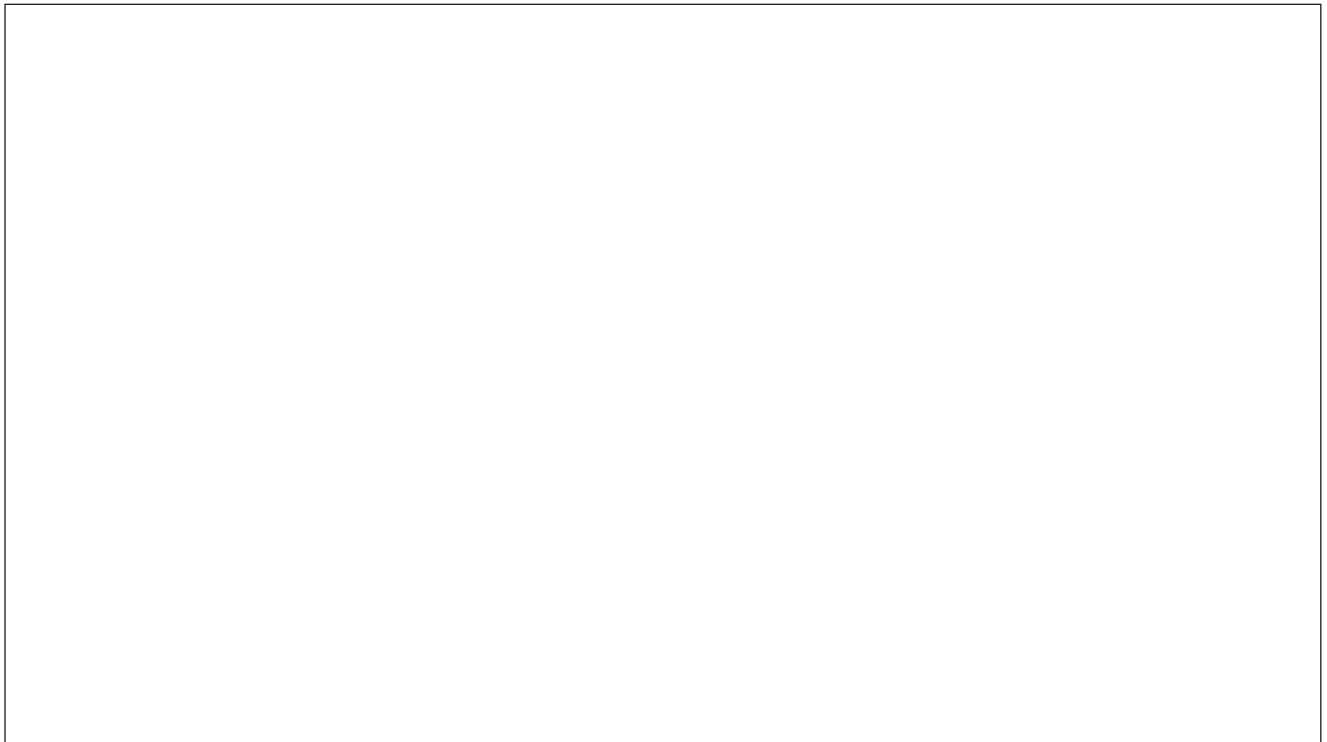
### 5th Grade

- **MU:Re9.1.5** Evaluate musical works and performances, applying established criteria and explain appropriateness to the context, citing evidence from the elements of music.

Name: \_\_\_\_\_ Date: \_\_\_\_\_

# CHARACTER DESIGN

Directions: In the space below, illustrate how you imagine Puck to look. Make sure to include things he might be doing (actions) or where he is (setting).



In a few sentences, write about why you chose to create Puck the way you did. How did the music influence this decision?

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Name: \_\_\_\_\_ Date: \_\_\_\_\_

## A MIDSUMMER NIGHTS DREAM Postconcert Reflection

My class went to *A Midsummer Night's Dream* concert and heard the Chicago Symphony Orchestra perform. I remember hearing or seeing these three things:

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

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

\_\_\_\_\_

I would like to know more about:

\_\_\_\_\_

If I could ask a Chicago Symphony Orchestra musician one thing, I would ask:

\_\_\_\_\_

Write or draw something special that you heard or saw at *A Midsummer Night's Dream*:



# COMPOSER HISTORY

**FELIX MENDELSSOHN** [say: Fee-licks MEN-dell-son] was born in Germany in 1809. He grew up with music all around him because his family held regular Sunday afternoon concerts at their house. He was a great pianist as a child and started to compose music when he was just 10 years old. By the time Mendelssohn was a teenager, he had already composed some of his greatest music, including symphonies, operas and works for piano and violin.

Mendelssohn was very close to his sister, Fanny, who also played the piano and composed. The two of them made music together and also put on plays—like *A Midsummer Night's Dream*!

Mendelssohn first wrote the Overture inspired by *A Midsummer Night's Dream* when he was just 17 years old. He returned to the play 16 years later because he was commissioned by the King of Prussia to compose the incidental music for a performance of *A Midsummer Night's Dream*. Today, many orchestras play the instrumental movements as a suite, which includes the Overture, Scherzo, Intermezzo, Nocturne and Wedding March.





# Additional resources about *A Midsummer Night's Dream*

## Books

### [A Child's Portrait of Shakespeare](#)

By Lois Burdett

### [A Midsummer Night's Dream for Kids](#)

By Lois Burdett

### [Who Was William Shakespeare?](#)

By Celeste Mannis

### [William Shakespeare and the Globe](#)

By Alike

## Listen

### [A Midsummer Night's Dream](#)

Performed by the Boston Symphony Orchestra; Narrated by Judi Dench

### [A Midsummer Night's Dream](#)

Performed by the Scottish Chamber Orchestra with scenes narrated from Shakespeare's play



# 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:**

Jana Martin, *General Music Teacher, Highcrest Middle School*

Megan Ablan, *General Music Teacher, Rowe Elementary*

**Project team:**

Jon Weber, *Director of Learning Programs*

Katy Clusen, *Coordinator of Learning Programs*

Alyssa Crance, *Coordinator of School and Family Programs*

**Special thanks to:**

Chicago Shakespeare Theater

David H. Bell

Edwin Outwater

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