



Canton Symphony Orchestra  
Gerhardt Zimmermann, Music Director

**Young People's Concert 2010**

# Friction in Music

March 5, 2010

Umstatt Hall

9:30am and 10:30am

Matthew Brown conducting

Connections: Literature, Science and Music

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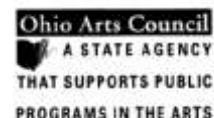
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# Friction in Music

## Young People's Concert

Connections: Literature, Science and Music

*Matthew Brown conducting*

### Program

Peter Ilyich Tchaikovsky

Romeo and Juliet

Carlos Velez

Music for Shadows

Dear Teachers,

Thank you for bringing your students to the Canton Symphony's Young People's Concert of 2010. We are very excited about this program, and hope you are too. The concert is primarily focusing on one great piece of music, Tchaikovsky's *Romeo and Juliet Overture*. There is much to learn from both Shakespeare's play, and Tchaikovsky's music, and how they are related. In great music, like great literature, there is great drama. The drama of Shakespeare's famous tragedy comes to life in this classical music masterpiece, and this makes it a perfect selection for your students to learn.



This program is connected to our year's theme, "Friction in Music," so we will learn about friction as it applies to musical instruments. We will also discuss the parallels between literal friction in science and figurative friction in the arts, as we talk about how drama is created, maintained, and resolved in both literature and music.

While most of the concert will be the Tchaikovsky, the program also boasts a world premiere performance of a new piece commissioned specifically for this project, by Cleveland composer Carlos Velez.

We look forward to seeing you at the concert.

Sincerely,

A handwritten signature in black ink that reads "Matthew Brown".

Study Guide Prepared By:

Irene Barker, Education Coordinator  
Matthew Brown, Assistant Conductor  
Lisa Boyer, Director of Education

With Contributions From:

Holly Fox—Tuslaw Local Schools  
Nancy Hannon—Massillon City Schools  
Sandy Simpson—Plain Local Schools

Canton Symphony Orchestra  
**2010 Young People's Concert**  
STUDY GUIDE CD

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CONTENTS OF CD

Track 1	3:16	Introduction to the Concert and Music Matthew Brown, Assistant Conductor
Track 2	:38	Introduction to Friar Lawrence: Matthew Brown
Track 3	:37	Beginning of <i>Romeo &amp; Juliet</i> (Friar Lawrence Theme)
Track 4	2:40	Introduction to Dissonance & Resolution:
Track 5	:43	Dissonance/Resolution excerpt
Track 6	:50	Introduction to Crescendo
Track 7	1:50	“Feud” excerpt
Track 8	1:06	Introduction to Love Theme & Transition
Track 9	1:10	Transition to Love Theme excerpt
Track 10	:48	Introduction to Love Theme variation
Track 11	1:15	Love Theme variation excerpt
Track 12	1:02	Introduction to Final excerpt
Track 13	6:29	Final excerpt
Total Duration:		22:42

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*Irene Barker, Education Coordinator  
Canton Symphony Orchestra  
1001 Market Avenue, North  
Canton, Ohio 44702*

STUDY GUIDE CD PERFORMERS

*Tchaikovsky—Romeo and Juliet*

The Tchaikovsky Experience. Montreal Symphony, Charles Dutoit conductor. Musical Heritage Society. 13704Y

# About the Canton Symphony Orchestra

The Canton Symphony came about as a result of a joint venture between the Canton Junior Chamber of Commerce and a special committee of music enthusiasts. The Canton Symphony Orchestra Association was incorporated in 1938. Richard Oppenheim, a professor of violin at Mount Union College, was invited to form the orchestra. He held auditions and selected 70 musicians to make up the orchestra. This orchestra operated somewhat differently from other community orchestras mostly in the fact that the members were paid for their services. This created a sense of discipline and professionalism among the players.

The first concert was free to the public and took place on February 16, 1938 in the City Auditorium. Throughout the early years, the orchestra played a variety of classical music and welcomed many guest performers. **During the years of World War II, many of the orchestra's** members served in the armed forces. Even as other orchestras were forced to disband during the War, the Canton Symphony Orchestra survived.

In 1957, the orchestra presented its first Christmas Concert.

In 1962, the present-day Canton Youth Symphony was begun. The Youth Symphony still provides an opportunity for young musicians in the area to perform advanced orchestra music.

**A Women's Committee was founded in 1963 to provide service and fund-raising support** for the orchestra. It is known today as the Symphony League of Canton. The League provides **docents for the orchestra's educational programs, ushers for its concerts, and fundraising for** the orchestra.

**In 1972, the Young People's Concerts were initiated as part of the orchestra's educational program.** Since that time, this program has expanded and now includes Kinder Concerts and the opera *Amahl and the Night Visitors*. Musicians also visit schools in the form of string, brass, or woodwind ensembles and educate students about the orchestra.

As part of the bicentennial celebration of the United States, the Canton Symphony presented its first Concert in the Park at McKinley Monument in 1976. This remains an annual July 4th tradition to this day.

Also in 1976, the orchestra found a new performance home at William E. Umstattd Performing Arts Hall located inside McKinley High School. This is where the orchestra still performs its classical concerts.

In 1980, Gerhardt Zimmermann became the Music Director and in 2007 Matthew Brown was appointed Assistant Conductor.



Peter Ilyich Tchaikovsky (1840-1893)



Peter Ilyich Tchaikovsky was born in 1840 in a mining town in the eastern part of Russia where his father was an engineer and the local governor. He loved Russian art and literature, the pomp and ceremony of the Russian Orthodox Church, and the folk songs and dances of his country. Although he had been trained for a career in law, he was not happy in that profession. When he was 23, he gave up his government job so that he could enter the St. Petersburg Conservatory and study music.

Following his graduation, Tchaikovsky spent several years as a professor at the Moscow Conservatory until he could establish himself as a composer and earn his living writing music. In 1877, Madame Von Meck, a wealthy widow, discovered Tchaikovsky's music and took him under her patronage. The two exchanged letters for nearly fourteen years. In these letters, Tchaikovsky shared many of his thoughts and feelings with von Meck which he never revealed to other people. However, at von Meck's request, the two never met face to face.

In his later years, Tchaikovsky spent much time traveling to other countries where he appeared as guest conductor and supervised performances of his works. In 1891, he came to the United States for a month and conducted concerts in New York city, Baltimore, Philadelphia, and Washington, D.C. Whenever he was back home in Russia and not actively engaged in composing, he liked to work in his garden, take long walks in the woods near his house, and spend quiet evenings with family members and friends. One of the most famous and popular composers of all time, he died in St. Petersburg in 1893.

### **Tchaikovsky Timeline (major works)**

1840	Born on May 7
1877	Swan Lake (ballet)
1879	Eugene Onegin (opera)
1880	1812 Overture
1880	Romeo and Juliet Overture
1889	The Sleeping Beauty (ballet)
1890	The Queen of Spades (opera)
1892	The Nutcracker (ballet)
1893	Symphony No. 6 in B minor, "Pathétique"
1893	Died November 6

# Romeo and Juliet

## LESSON PLAN

This Lesson Plans has been provided to assist teachers in preparing their students for the **Young People’s Concert as well as to enrich the learning experience for the students.** The following Ohio Academic Content Standards have been addressed in the lessons.

### Language Arts Content Standards

Reading Applications: Literary Text

- Grade 4
  - #3 Identify the main incidents of a plot sequence, identifying the major conflict and its resolution.
- Grade 5
  - #1 Explain how a character’s thoughts, words and actions reveal his/her motivations.**
  - #3 Identify the main incidents of a plot sequence and explain how they influence future action.
  - #6 Describe the defining characteristics of literary forms and genres including poetry, drama, chapter books, biographies, fiction and non-fiction.

### Science Content Standards

Physical Sciences

- Grade 5
  - #6 Describe and summarize observations of the transmission, reflection, and absorption of sound.
- Grade 3
  - #3 Identify contact/noncontact forces that affect motion of an object (e.g. gravity, magnetism and collision)
  - #4 Predict the changes when an object experiences a force (e.g. a push or pull, weight and friction)

### Music Content Standards

Analyzing and Responding

- Grade 4
  - Benchmark A #2: Identify how elements of music communicate ideas or moods.
  - Benchmark B #5: Describe the way sound is produced on various instruments and with the human voice.

Connections, Relationships, and Applications

- Grade 4
  - Benchmark A #3: Explain ways that the basic principles (e.g. elements of music) and subject matter (e.g. topics, themes, lyrics) of music are interrelated with disciplines outside the arts.

# Romeo and Juliet

## LESSON PLAN

### SEQUENCE

- I. Prior to listening, review the vocabulary list (below) and have the students complete the vocabulary activity page (page 6).
- II. Using the vocabulary list, complete the Venn Diagram (page 8) as a class.
- III. Have the students read the *Romeo and Juliet* Synopsis (page 9) and discuss as a class.
- IV. Listen to the music (use the cd provided).
- V. Use the questions to conduct a class discussion about the music (page 10)
- VI. Teacher will hand out signs/cards (page 11 & 12), duplicate as needed. After students have received the cards, play the piece and ask them to hold up the cards as they hear their vocabulary word occurring in the music. At times, more than one student will be holding up a card. This activity will help the students see the connection and overlapping of the music between Music, Language Arts, and Science.

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### VOCABULARY

- |                   |  |
|-------------------|--|
| 1. Energy         | Capacity for doing work  |
| 2. Friction       | Force that resists relative motion between two bodies in contact         |
| 3. Plot           | Sequence of events built around a conflict                               |
| 4. Conflict       | Struggle between opposing forces that brings about the action in a story |
| 5. Resolution     | How the problem is solved  |
| 6. Drama          | Play in prose or verse   |
| 7. Story Sequence | Order of events  |
| 8. Motive         | Short, distinctive rhythmic or melodic idea                              |
| 9. Melody         | A logical, organized sequence of music notes                             |
| 10. Tempo         | Speed of music   |
| 11. Dissonance    | Harsh or unpleasant combination of sounds                                |
| 12. Consonance    | Harmony or agreement of sounds   |
| 13. Transition    | Changing from one section to another                                     |

VOCABULARY ACTIVITY

NAME: \_\_\_\_\_

DIRECTIONS: Find the correct definition for each word. Write the letter of the correct definition on the line next to the vocabulary word.

VOCABULARY WORDS

DEFINITIONS

- |                      |   |
|----------------------|---|
| _____ Energy         | A. Speed of music   |
| _____ Friction       | B. Struggle between opposing forces that brings about the action in a story |
| _____ Plot           | C. How the problem is solved  |
| _____ Conflict       | D. Changing from one section to another                                     |
| _____ Resolution     | E. A logical, organized sequence of music notes                             |
| _____ Drama          | F. Capacity for doing work  |
| _____ Story Sequence | G. Harsh or unpleasant combination of sounds                                |
| _____ Motive         | H. Force that resists relative motion between two bodies in contact         |
| _____ Melody         | I. Play in prose or verse   |
| _____ Tempo          | J. Order of events  |
| _____ Dissonance     | K. Sequence of events built around a conflict                               |
| _____ Consonance     | L. Harmony or agreement of sounds   |
| _____ Transition     | M. Short, distinctive rhythmic or melodic idea                              |

VOCABULARY ACTIVITY

NAME: ANSWER KEY

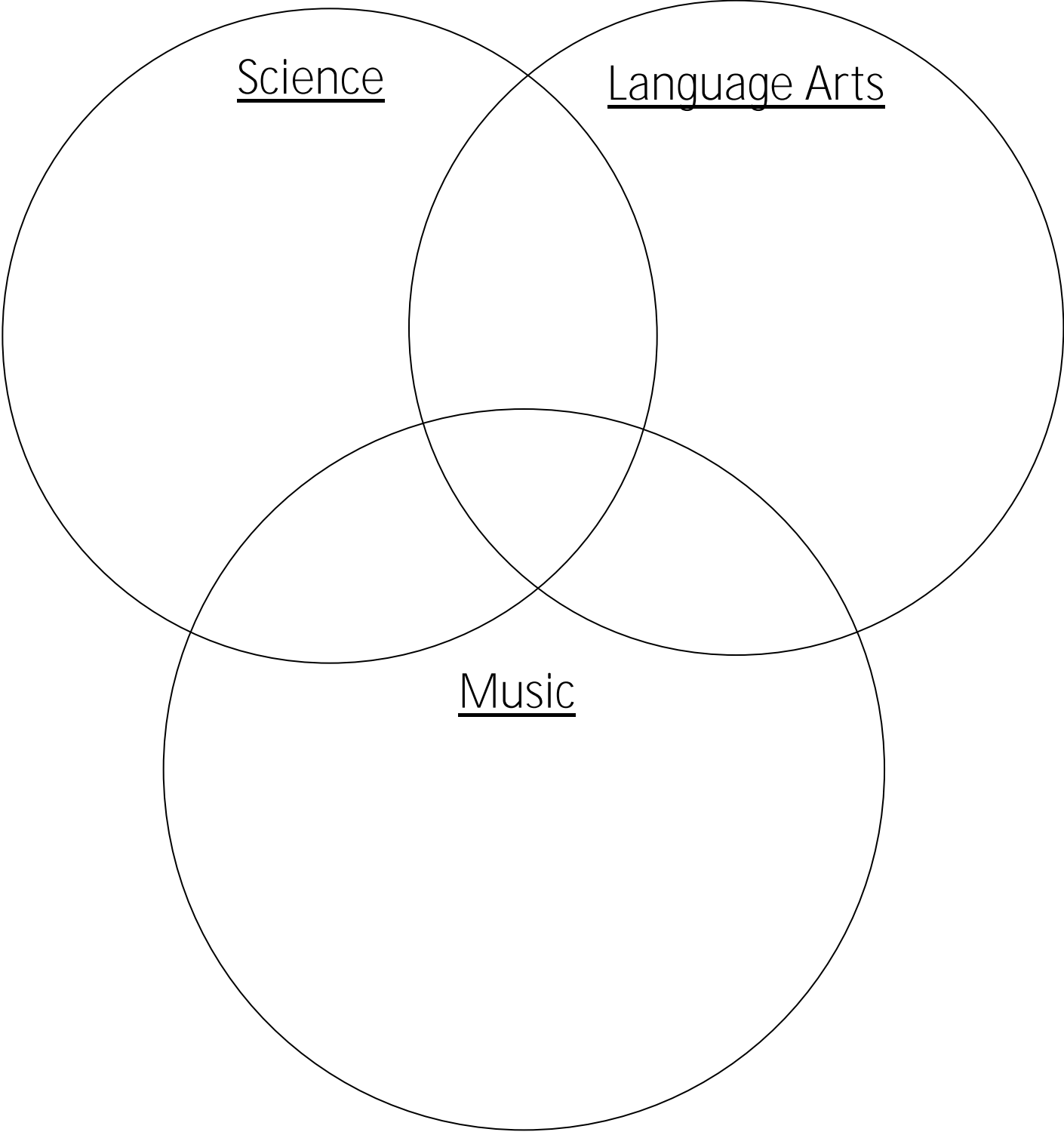
DIRECTIONS: Find the correct definition for each word. Write the letter of the correct definition on the line next to the vocabulary word.

VOCABULARY WORDS

DEFINITIONS

<u>F</u> Energy	A. Speed of music
<u>H</u> Friction	B. Struggle between opposing forces that brings about the action in a story
<u>K</u> Plot	C. How the problem is solved
<u>B</u> Conflict	D. Changing from one section to another
<u>C</u> Resolution	E. A logical, organized sequence of music notes
<u>I</u> Drama	F. Capacity for doing work
<u>J</u> Story Sequence	G. Harsh or unpleasant combination of sounds
<u>M</u> Motive	H. Force that resists relative motion between two bodies in contact
<u>E</u> Melody	I. Play in prose or verse
<u>A</u> Tempo	J. Order of events
<u>G</u> Dissonance	K. Sequence of events built around a conflict
<u>L</u> Consonance	L. Harmony or agreement of sounds
<u>D</u> Transition	M. Short, distinctive rhythmic or melodic idea

VENN DIAGRAM



## Shakespeare Romeo and Juliet

**A Synopsis:** The play takes place in Verona, Italy. Romeo is a member of the Montague family and Juliet is a member of the Capulet family. These two families have been feuding for many years. Romeo sneaks into a party given by the Capulet family. It is here that he and Juliet first see each other and instantly fall in love. In a secret meeting after the party, the two decide to **marry and the secret ceremony is conducted by Romeo's friend Friar Lawrence.**

**Romeo is later involved in a fight with Juliet's cousin. He returns to Friar Lawrence to hide. Friar Lawrence informs Romeo that he has been banished from Verona due to the fight. He tells Romeo to leave in the morning with Juliet and that he will attempt to mend things between the two families.**



William Shakespeare (1564-1616)



**Meanwhile, Juliet's parents have arranged for Juliet to marry another man. Juliet is angry and goes to Friar Lawrence for help. The Friar makes a potion for Juliet to drink. The potion will put her in a deep sleep and appear dead. The Friar promises to send word to Romeo so that, once Juliet's family thinks she is dead, Romeo can return for her and the two can flee Verona together.**

Juliet goes ahead with the plan and drinks the potion. The family is distraught and places her in the family tomb. Romeo, receives word that Juliet has died, but the **message of the Friar's plan does not reach him. He runs to Juliet's tomb, and, is so grieved by her death that he drinks a fatal poison. Juliet awakens to see her love lying dead on the ground and fatally stabs herself in grief.**

The two families, the Montagues and Capulets, seeing the tragic end to their **children's lives, decide to call a truce to their family feud.**



**The Tchaikovsky Connection:** Tchaikovsky was one of several composers who was inspired by the story of Romeo and Juliet. His work took the form of a dramatic overture-fantasy scored for full orchestra. Rather than telling the story of the two young lovers, it **describes in music the emotional conflict of Shakespeare's tragedy. While following the formal structure of an overture, Tchaikovsky effectively depicts the love Romeo and Juliet felt for each other, the strife between their two families, and the tragic end of two beautiful young lives. He does this through a combination and interplay of three principal musical themes. The first theme depicts Friar Lawrence, the second, the bitter feud between the Montague and Capulet families and the third, the two young lovers themselves.**

CLASS DISCUSSION QUESTIONS

1. In what ways does music reflect what's about to happen?
2. How does the music portray the rising action of the plot? (tension, energy, music gets faster, dissonance)
3. Does it sound like a fight? What makes it sound like a fight?
4. **How does the "love theme" differ from sounds of conflict heard earlier?** (slower, peaceful, different instruments)
5. Does the music sound like the conflicts are resolved? Why or why not? (tempo, cymbal crashes, loud music in the trumpet, sounds like horses, strings swirling, drums, dynamics changed)
6. Does it sound dramatic? (yes) Give examples that give a sense of drama.
7. Does the music portray the emotional conflict of the story? (yes) Give examples of how the music changes to reflect the various emotions.

DISCUSSION NOTES

Friction	Faster Tempo
Conflict	Slower Tempo
Resolution	Louder Dynamics
Love Theme	Softer Dynamics

More Intense	Consonance
Less Intense	Dissonance
Peaceful	Tension
Calm	Release Of Tension

Carlos Velez



A native of Florida, Carlos Velez started his life in music playing the role of the Cowardly Lion in his third-grade production of *The Wizard of Oz*. Already fond of the arts, he decided to learn the flute after seeing James Galway perform on PBS. He joined his middle school wind ensemble in 6th grade and soon was winning awards for his accomplishments as a flute player. His love of music continued into college, where he enjoyed writing many pieces for small groups of musicians and performing works that combined live musicians, electronics and improvisation.

Carlos is currently pursuing his doctorate at the Cleveland Institute of music, where he studies composition with Keith Fitch. Carlos's music is a blend of the music he grew up listening to - Latin jazz, salsa, merengue, and of course, 1980's pop music, along with music of the classical tradition. He is very excited to be working with the Canton Symphony as their Composer-Fellow for the 2010 season.

*Music for Shadows* is a newly composed piece and will be played for the public **for the first time during the Young People's Concert. Therefore, a lesson plan for it is not available at this time.**