

RFO ROCKFORD
SYMPHONY
ORCHESTRA
Yaniv Attar, Music Director

2023/24 Season Youth Concert

PICTURES AT AN EXHIBITION

Thursday, April 11, 2024

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WELCOME

The RSO's Artistic and Education teams are excited to welcome you to this year's Annual Youth Concert!

For more than 30 years, the RSO Youth Concert annually invites students from area public, private, parochial, and home schools to attend this educational, 50-minute concert at the Coronado Performing Arts Center. Teaching materials, including study guides and recordings of selected pieces, are provided to teachers for advance preparation in the classroom.

This year students will be going on a journey through Mussorgsky's *Pictures at an Exhibition*. Recognizing the high number of bi-lingual families in our region, this performance will reflect the lived experience of those students with Education Coordinator Javier Roman translating parts of our conversation on stage to his non-English-speaking "family member" who will be part of the cast. This performance will also feature artwork from regional students to further connect the students in the audience to the performance on stage, and to showcase the artistic talent in our region.

We all look forward to seeing you at the Coronado Performing Arts Center this Spring!

Yaniv, Ben, Margo, and Javier



Yaniv Attar
Music Director



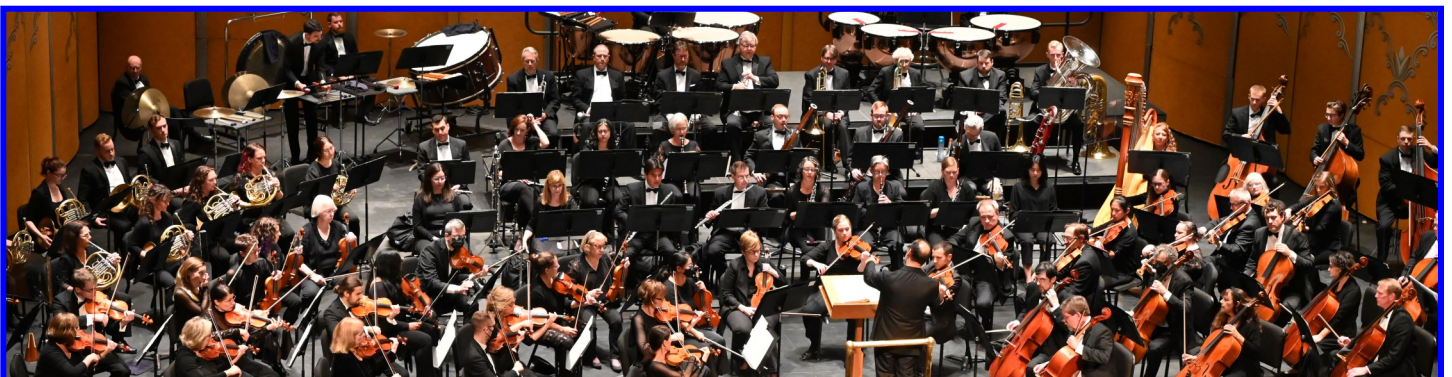
Ben Firer
Assistant Conductor



Margo Stedman
*Education and
Community
Engagement Director*



Javier Roman
*Education and
Engagement
Coordinator*



HOW TO USE THIS GUIDE

As you prepare to join us at the Coronado Performing Arts Center in April 2024, we have put together this curriculum guide to help you better prepare your students for the experience.

The performance is structured so that no formal advance preparation is needed. However, if you choose to use this guide, the activities outlined in it align with State and National Education standards. Since this performance is open to a wide range of grades (3-12), it will be up to the individual teacher to adapt the material in this guide appropriately for their students.

If you have questions about materials in this guide, or need additional information, please reach out to the RSO's Education Staff Directly:

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WHAT TO EXPECT AT THE CONCERT

RSO Music Director Yaniv Attar and Assistant Conductor Ben Firer will lead the professional musicians of the Rockford Symphony Orchestra through selected movements of Mussorgsky's *Pictures at an Exhibition*, orchestrated by Maurice Ravel. In addition to the music from Mussorgsky, students in the audience will be introduced to the instrument families of the orchestra on stage.

The entire performance will be hosted by the RSO Education Team, Margo Stedman and Javier Roman. As Margo and Javier walk through an imaginary on-stage gallery, viewing curated artwork for each movement (that will be projected on a screen over the orchestra), and learning about the orchestra from Yaniv and Ben, they will take students on an energetic and exciting journey that will teach us all more about music, the orchestra, and how music tells stories.

As the Rockford region continues to grow through immigration, the RSO feels it is important to represent the diverse families that are residing in our region, and that many of the students may be a part of in their own homes. As part of this performance, we will have a cast member joining us onstage playing the role of a member of Javier's family who does not speak English. Javier will be translating important information for this family member into Spanish throughout the performance.

HOW TO SUBMIT ARTWORK

For the performance of *Pictures at an Exhibition* we will be going on a gallery walk during the performance, viewing submitted student artwork that is a visual representation of the stories the music is telling. Though Mussorgsky had specific images in mind when composing these pieces, each person who hears the music will see a different story in their minds' eye.

We want to hear from your students what stories they see when they hear this music, and we want to share them with others in the performance! You may pick a specific movement to focus on as a class, or let each student pick the movement they connect with the most. Be sure you check the movement list on the next page, and select a movement that will be performed during the Youth Concert (three movements will be omitted from the student matinee).



Teachers may select and submit appropriate artwork to share on screens during the performance to the RSO Education Team through email or by uploading it to a Google Drive folder. All images will need to be hi-resolution in a jpg or png format, and the file name will need to include: **SchoolName_StudentArtistName_Movement**

To gain access to the Google Drive folder please contact Margo Stedman or Javier Roman (contact information on previous page).

We look forward to showcasing the artwork of your students!



SECTIONS OF THE ORCHESTRA

The String Family

The String family includes the violin, viola, cello, and double bass. String instruments use vibrating strings to make their sound. The strings are stretched across the hollow body of the instrument and plucked or played with a bow. The pitch is changed by shortening or lengthening the string, or by adjusting its thickness, tension, or density.

The first chair of the first violin section in this family is known as the concertmaster in the orchestra. The concertmaster sits directly to the conductor's left, closest to the audience. The concertmaster is one of the most skilled musicians in the orchestra, leading the rest of the string section by their playing and bow gestures.

The Woodwind Family

The Woodwind family includes the flute, clarinet, oboe, and bassoon. Woodwind instruments are made of long hollow tubes of wood or metal. The sound is made by blowing air through a very thin piece of shaved wood called a reed or across a mouthpiece. Finger holes along the instrument are opened and closed to change the pitch.

The Brass Family

The Brass family includes the horn, trumpet, trombone, and tuba. This family of wind instruments is made of metal with a cup-shaped mouthpiece. The player creates a vibrating column of air inside the tube of the instrument by pressing his or her lips together in the mouthpiece and forcing air out between them, as if they are making a "raspberry" sound.

The Percussion Family

Percussion instruments are probably the oldest musical instruments and include drums, bells, cymbals, or any instrument that is struck by a hand, mallet, or stick to make a sound. Because of this definition, the piano is actually included in the percussion family. Some percussion instruments produce a variety of sounds that can be tuned, such as marimba, timpani, and xylophone. Others make only one sound that is controlled by the size and shape of the instrument. Percussion instruments are made out of a wide range of materials including wood, metal, and animal skins.

The Conductor

An orchestra conductor may or may not also be the orchestra's music director (the person who chooses the music to be performed). Conductors are also musicians themselves, but they do not need to know how to play all the instruments. The conductor spends many hours studying the score, or sheet music, played by the musicians. It is his/her responsibility to know how all the instruments' music fits together for the performance. The conductor plans rehearsals to practice the music and works with individual musicians who may need special instructions. Using a special conducting stick called a baton, the conductor stands on a podium so that the musicians can easily see his/her hands. Their entire body is used to express how the music should sound, how fast it should be played, and when the musicians should start and stop playing.

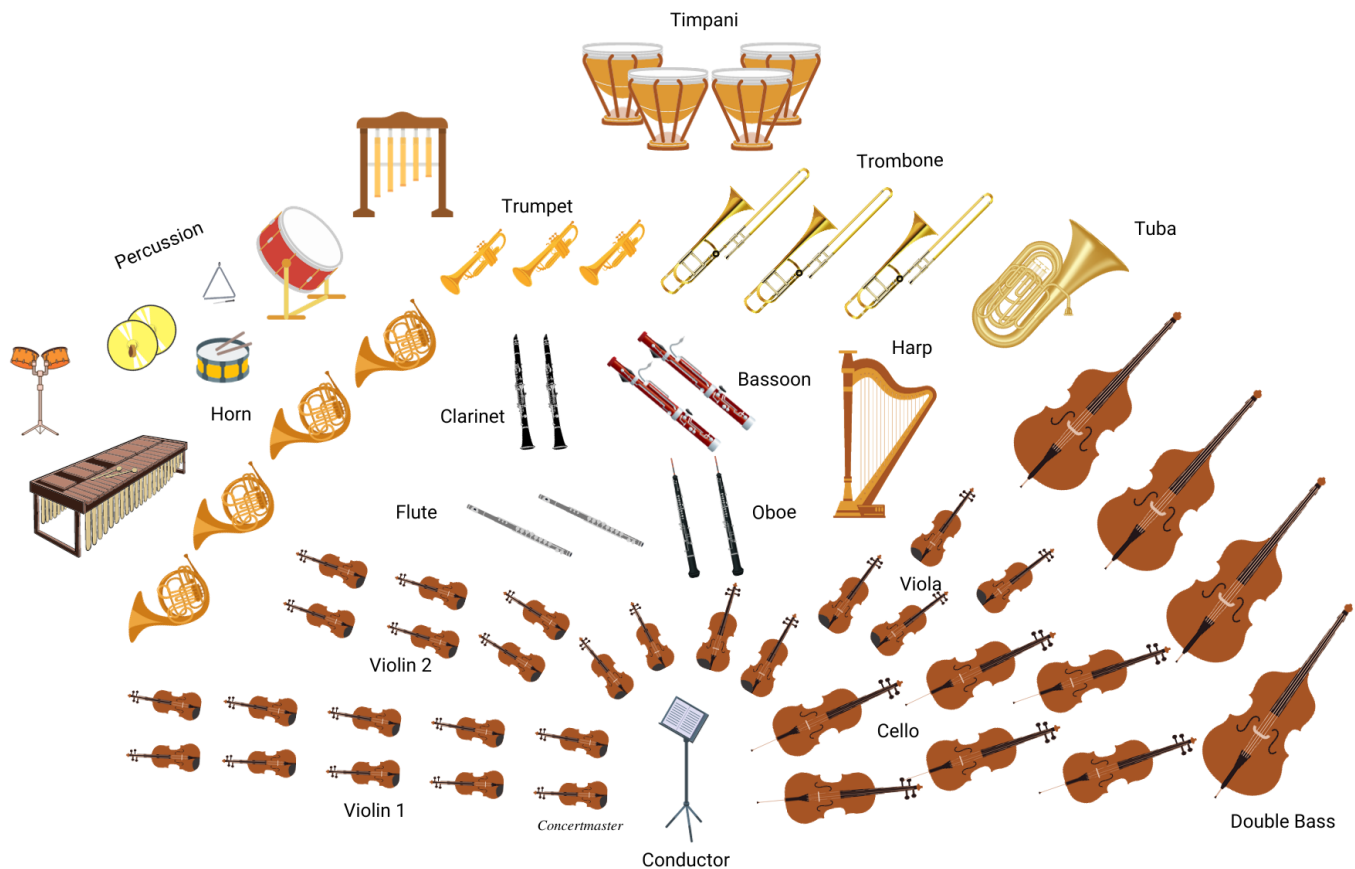
Classroom Activity: Orchestra Families Game

On each of the four walls of your classroom put up a sign for each orchestra family group: strings, winds, brass, and percussion.

Pull a card out of a basket with the name and/or image of an instrument. Show the card or read the instrument aloud to your class.

Have the students go to the wall of which orchestra family they believe the instrument is a member. Or, have the students sit in the center of the room and point to the orchestra family.

SECTIONS OF THE ORCHESTRA



Classroom Activity: The Conductor and the Concertmaster

Objective: Students will be able to describe the role of the conductor and concertmaster. Students will be able to recognize the location within the orchestra on stage of both the conductor and concertmaster.

Teaching Activities:

- 1) Introduce your students to the concept of the orchestra by talking about what an orchestra is. You may print the student handout with the orchestra diagram and hand it out to help illustrate this concept. You may also have your students define the term *orchestra* using dictionaries, encyclopedias, the internet, or other sources.
- 2) Allow students to discuss these concepts and then introduce them to the conductor and concertmaster. Explain to the students that these two musicians are leaders within the orchestra. Discuss the concept of leaders at school or within the community.

Optional Activities:

Conductor Charades—Select one student to serve as the conductor. The remaining students will serve as the orchestra. Have the ‘orchestra’ clap along while the conductor leads. Can the orchestra follow the conductor if he/she conducts quickly, or slowly?

Concertmaster Charades—Select one student to serve as the concertmaster. The remaining students will serve as the orchestra. Have the concertmaster sing a phrase. Can the orchestra sing it back with the same style and tempo? Have the concertmaster change the style. Can the orchestra repeat it back in the new style?

Evaluation: Students demonstrate understanding of the orchestra, the role of the conductor, and the role of the concertmaster through discussion, writing, and correctly answering questions.

SECCIONES DE LA ORQUESTA

La Familia de las Cuerdas

La familia de las cuerdas incluye el violín, la viola, el chelo, y el contrabajo. Los instrumentos de cuerda usan cuerdas vibrantes para producir sus sonidos. Las cuerdas son estiradas sobre el cuerpo hueco del instrumento y punteadas o ejecutadas con un arco. El tono se cambia cuando alargas o acortas la cuerda, o ajustando su grosor, tensión, o densidad.

El violonista principal de la primera sección de violines dentro de esta familia es conocido como el concertino de la orquesta. El concertino se sienta directamente a la izquierda del director, más cercano a la audiencia. El concertino es uno de los músicos más habilidosos de la orquesta, el cual guía al resto de la sección de cuerdas con su ejecución y con los movimientos y de su arco.

La Familia de Instrumentos de Viento

La familia de instrumentos viento incluye la flauta, el clarinete, el oboe, y el bajón. Los instrumentos de viento son hechos de tubos largos y huecos de madera o metal. El sonido se produce al soplar a través de una pieza muy fina de madera rebajada que se llama lengüeta o a través de una boquilla. Los agujeros del instrumento se abren y cierran con los dedos para cambiar el tono.

La Familia de Metales

La familia de metales incluye el trompa, la trompeta, el trombón, y la tuba. Esta familia de instrumentos de vientos está hecha de metal con una boquilla que tiene forma de copa. El intérprete crea una columna de aire vibrante dentro del tubo del instrumento cuando presiona sus labios contra el instrumento y sopla el aire a través de ellos como imitando el sonido de una pedorreta.

La Familia de Percusión

Los instrumentos de percusión quizás son los más antiguos, y incluyen tambores, campanas, címbalos, o cualquier instrumento que se golpea con la mano, mazo, o baqueta para provocar sonido. También se puede incluir el piano por la misma razón, pues es tocado con las manos. Algunos instrumentos de percusión producen una variedad de sonidos que pueden ser afinados como la marimba, los timbales, y el xilófono. Otros solo hacen un sonido que es controlado por el tamaño o forma del instrumento. Los instrumentos de percusión son hechos de distintos materiales que incluyen madera, metal y pieles de animales.

El Director de Orquesta

En una orquesta, el director puede o no ser el director de música (la persona que escoge la música que se ejecutará). Los conductores también son músicos, pero no necesitan saber cómo tocar todos los instrumentos. El director de orquesta pasa varias horas estudiando la música que será interpretada por los músicos. Es su responsabilidad saber cómo la música de los instrumentos se ensambla durante la interpretación. El director planifica los ensayos para practicar la música y trabaja con cada músico que necesite instrucciones especiales. A veces, el director de la orquesta usa un palo especial que se llama batuta para dirigir la orquesta. El director de la orquesta se pone de pie en un podio para que los músicos puedan ver sus manos. El director usa su cuerpo entero para expresar cómo la música se debe escuchar, cuán rápido debe ser tocada y cuándo los músicos deben empezar y parar de tocar.

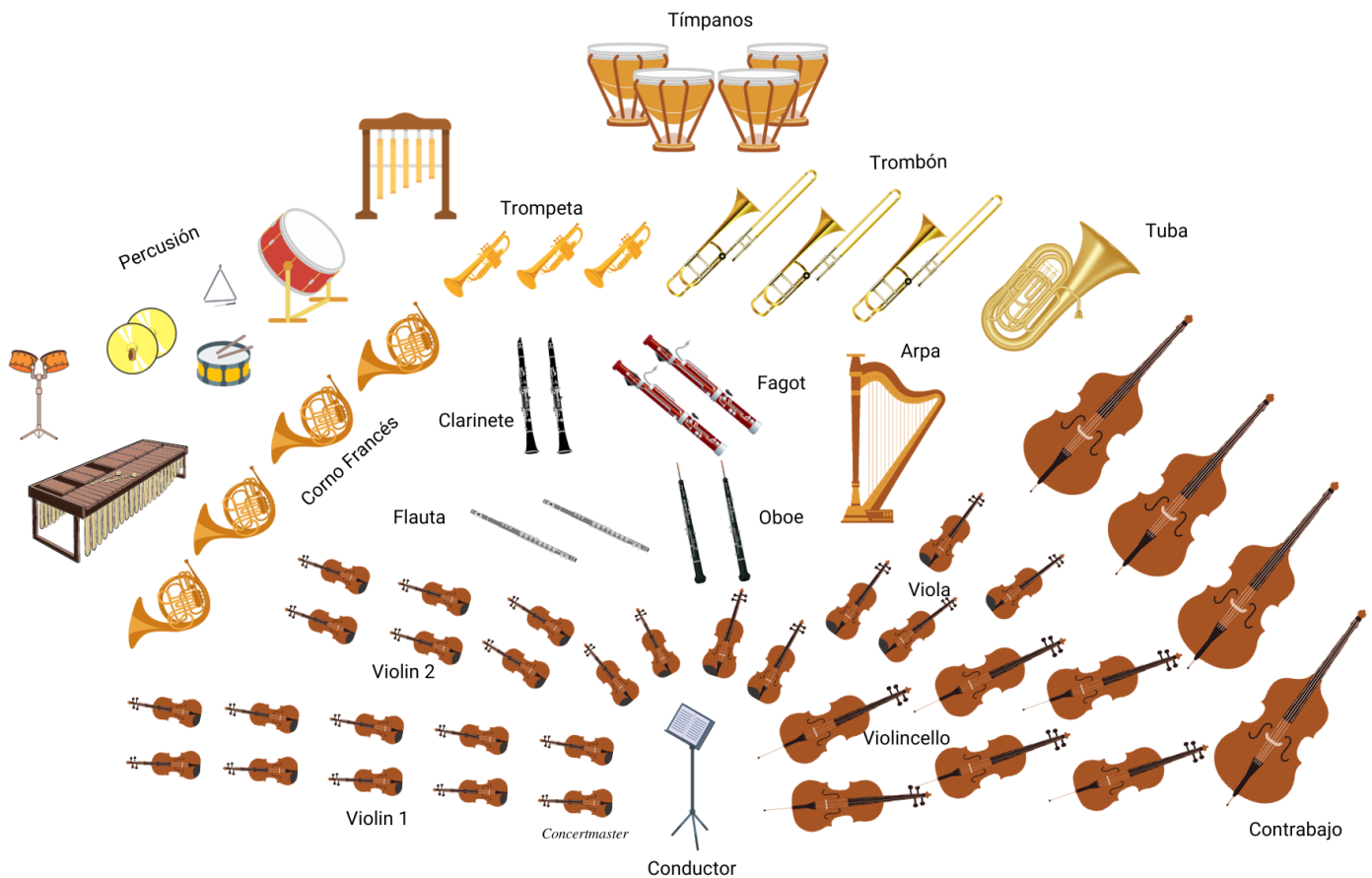
Actividad para el aula: Juego sobre las familias de la orquesta

En cada una de las cuatro paredes del aula cuelga un cartel para cada familia de instrumentos de la orquesta: instrumentos de cuerda, instrumentos de viento, metales, y instrumentos de percusión.

Retira una tarjeta de la canasta con el nombre o imagen del instrumento. Muestra la tarjeta o lee el nombre del instrumento en voz alta a la clase.

Haz que los estudiantes vayan a la pared de la familia de instrumentos que ellos consideran es la correcta. O haz que los estudiantes se sienten en el centro del aula y señalen la familia de instrumentos.

SECCIONES DE LA ORQUESTA



Actividad para el aula: El director de la orquesta

Objetivo: los estudiantes podrán describir el papel del conductor. Los estudiantes podrán reconocer la ubicación del director dentro de la orquesta en el escenario.

Actividades para la enseñanza:

- 1) Preséntales a tus estudiantes el concepto de "orquesta" explicándoles qué es una orquesta. Se puede imprimir la guía para los estudiantes y repartirse a los estudiantes para ayudar a ilustrar este concepto. Se puede también pedir a los estudiantes que busquen la definición del término "orquesta" usando enciclopedias, internet, o alguna otra fuente.
- 2) Permite a los estudiantes que discutan estos conceptos y después preséntales al director de orquesta. Explícales que el director es el líder de la orquesta. Discute el concepto de "líder" en la escuela o dentro de la comunidad.

Actividades opcionales:

Charada del director de orquesta - seleccione a un estudiante que pueda servir de director de orquesta. Los demás estudiantes serán la orquesta. Haz que "la orquesta" aplauda mientras el director los dirige. ¿Podrá la orquesta seguir el ritmo del director si va más rápido o más despacio?

Evaluación: los estudiantes mostrarán conocimiento sobre la orquesta, la función del director de orquesta y la función del concertino a través de la discusión, la escritura y contestando preguntas adecuadamente.

COMPOSER: MODEST (MO-DEST) MUSSORGSKY (MU-ZORG-SKY)



Modest Petrovich Mussorgsky was a Russian composer and innovator of Russian music during the Romantic period in music history. Many of his works were inspired by Russian history and folk tales, including his well-known orchestral tone poem *Night on Bald Mountain*.

Mussorgsky was born in Karevo, Russia, just south of St. Petersburg, to a wealthy land-owning family. His mother, a trained pianist, gave him his first piano lessons at the age of six. At age 10 he was sent to school in St. Petersburg with his brother, where he continued his musical studies, publishing his first piece of music for piano at the age of 12. At the age of 13, Mussorgsky enrolled at the Cadet School of the Guards, renewing his family's tradition of military service.

After his schooling, Mussorgsky was introduced to the most important Russian composer of the day, Alexander Dargomyzhsky. At musical soirees at Dargomyzhsky's house, Mussorgsky met Russia's most important cultural figures, and became a member of what was known as "The Five," a group of composers that worked together to create a national school of Russian music. This group was made up of Mussorgsky, Cesar Cui, Mily Balakirev, Nikolai Rimsky-Korsakov, and Alexander Borodin.

"A Russian Realist"

Born: March 28, 1835, Karevo, Russia

Died: March 28, 1881, St. Petersburg, Russia

In 1858, Mussorgsky resigned his commission in the military to devote himself to music full time. This wasn't the smartest decision that he had ever made, since he did not have a way to support himself. He lived with the composer Rimsky-Korsakov for a few years. Rimsky-Korsakov polished and edited Mussorgsky's compositions. This lasted until Rimsky-Korsakov got married. Then, he had less time for his friend Mussorgsky. Mussorgsky sank into a depression. After this, Mussorgsky went back to work in St. Petersburg in various low-level government jobs to support himself. He continued to devote all his free time to composing music.

In 1868, his greatest opera *Boris Godounoff* was produced. Boris Godounoff was an important Tsar in Russia's history. His previous friend Cesar Cui was not complimentary of Mussorgsky's composition. Mussorgsky called his friends "soulless traitors." Though *Boris Godounoff* only received around a dozen performances in Mussorgsky's lifetime, it was met with the most success from the public.

Mussorgsky suffered a decline in health in the mid-1870s that led to his early death on March 28, 1881—his 46th birthday. He died alone in a hospital in St. Petersburg. None of his friends came to visit him.

For many years Mussorgsky's works were mainly known in versions revised or completed by other composers. Many of his most important compositions have come into their own in their original forms, and some of the original scores are now also available.

ARRANGER: MAURICE RAVEL



“Leader of the Modern French School”

Born: March 7, 1875, Cibourc, France

Died: December 28, 1937, Paris, France

During World War I Ravel joined the French army as a truck driver—he was 40 years old at the time. During this time, his mother’s health was failing, and Ravel was experiencing his own health problems. After the war, Ravel’s friends noted that he had lost much of his mental and physical stamina. Though his compositional output remained small—about one composition a year—he was still regarded as France’s greatest composer of the day.

Maurice Ravel was a French composer, pianist, and conductor. He is often associated with impressionism along with his elder contemporary Claude Debussy, although both composers rejected the term. In the 1920s and 1930s, Ravel was regarded as France's greatest living composer, both nationally and internationally.

In May 1921 Ravel moved from Paris to a small house in the country, where he lived for the rest of his life. In 1922, he orchestrated Mussorgsky’s solo piano work, *Pictures at an Exhibition*. He also toured extensively in the 1920s, both playing and conducting. At the end of the 1920s, Ravel composed his most famous piece, *Bolero*.

Ravel was born into a music-loving family in Cibourc, France in 1875. He started piano lessons at the age of seven, and at the age of 12 began studying harmony, counterpoint, and composition. After finishing his schooling, Ravel applied to study at the Paris Conservatory with the encouragement of his parents.

In October 1932, Ravel suffered a blow to the head in a taxi accident. While it wasn’t considered a serious injury at the time, he never fully recovered from it, and he died five years later on December 28, 1937 at the age of 62.

While at the Paris Conservatory, Ravel realized he would never be a famous pianist, and chose instead to focus on composition. His teacher was the great composer Gabriel Fauré. In 1899 Ravel composed his first widely-known piece, *Pavane pour une infante défunte* ("Pavane for a dead princess"). This piece was originally written for solo piano, but Ravel later orchestrated it, a trend that would continue throughout his musical career.

HISTORICAL CONTEXT AND TIMELINE

It is important when learning about a piece of music to understand its historical context. Below is a side by side timeline of the events leading up to the composition of *Pictures at an Exhibition*, and events taking place in Russian history at the time that may have impacted Mussorgsky's life. It may be helpful to refer back to this timeline as you read about the piece in the next section of this guide.

Composition and Orchestration of *Pictures at an Exhibition*

1868–Mussorgsky meets Viktor Hartmann, an artist, architect, and designer, who gives him two pictures as a gift.

1873–Viktor Hartmann dies.

February 1874–Mussorgsky attends the memorial art exhibit for Hartmann featuring 400 pieces of his work.

March 1874–Mussorgsky is inspired by the exhibition and composes *Pictures at an Exhibition* in 20 days.

1881–Mussorgsky dies.

1886–*Pictures at an Exhibition* is finally published.

1922–Ravel is commissioned to create the famous orchestration of *Pictures at an Exhibition*.

Important Events in Russian History

1855–Alexander II becomes Tsar of Russia.

1860–Populism, an ideology focused on practicality, science, and history, was embraced.

1861–Emancipation of Russian serfs.
Serfs were agricultural laborers who worked for feudal lords.

1870–Franco-Prussian War begins.

1871–At the London Conference, Russia approves the unification of Germany in exchange for militarization of the Black Sea.

1877– Russia seizes land from the Ottoman Empire.

1881–Tsar Alexander is assassinated. This also marks the end of Populism and the beginning of a period of creativity and experimentation.



Going Deeper

Have students select an event from the timeline or one of the online resources to research. Use multiple sources to get a better understanding of the event's significance. Why was the event important? What caused the event? Who was involved? Where did it take place? What were the effects of this event?

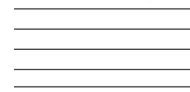
Use the following resources to further investigate Russia's history during this time:

- Interactive timeline: <http://www.pbs.org/weta/faceofrussia/timeline-index.html>
- Timeline: <http://www.bbc.com/news/world-europe-17840446>
- In-depth history: <https://www.britannica.com/place/Russia/From-Alexander-II-to-Nicholas-II>

BASIC MUSICAL CONCEPTS

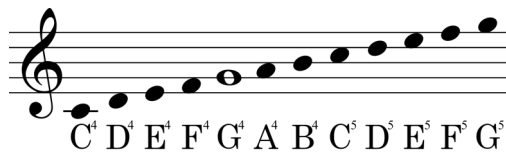
Music is made up of three basic components: melody, harmony, and rhythm. Melody is what results when different notes are strung together. Harmony is when notes are stacked together to make a chord. Rhythm is the duration or length of time that the melody or harmony is sounded.

Music is written on a staff of five lines:

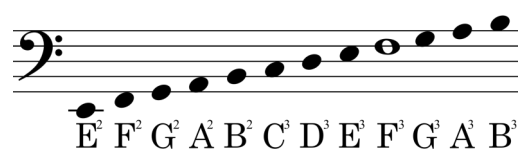


A clef is a symbol placed at the beginning of a line of music that establishes the letter names of the lines and spaces on the staff.

Higher notes are written in Treble Clef:



Lower notes are written in Bass Clef:



Together, the treble and bass staves make up a grand staff:



When writing music, composers use different kinds of notes to indicate how long a pitch should be held. These different types of notes include:

Whole Note



Half Note



Quarter Note



Eighth Note



Sixteenth Note



The *time signature* of a piece of music determines the duration of each type of note in relation to other notes. Some examples include:



The lower digit indicates a basic note value: 2 signifies a half note, 4 refers to a quarter note, 8 to an eighth note, and so forth. The upper digit indicates the number of basic note values per measure.

These basic elements combine to form the basics of musical notation that we use in the Western world.

CONCERT REPERTOIRE

Mussorgsky's masterpiece includes 15 different sections—each one inspired by the artist Viktor Hartmann. Mussorgsky originally wrote the work for solo piano in 1874. The music is so powerful that it has been orchestrated by many since its composition. Perhaps the most popular and most performed version of this piece with orchestra was arranged by Maurice Ravel in 1922. When Ravel orchestrated the piece, he left out one of the Promenade movements, making this version consist of only 14 sections. It is this version that the Rockford Symphony Orchestra will be playing.

It was probably in 1870 that Mussorgsky met artist and architect Viktor Hartmann. Both men were devoted to the cause of creating Russian art and quickly became friends. Their meeting was likely arranged by the influential critic Vladimir Stasov who followed both of their careers with interest.

Hartmann died from an aneurysm (a blood clot in the brain) in 1873. The sudden loss of the artist, aged only 39, shook Mussorgsky along with others in Russia's art world. Stasov helped organize an exhibition of over 400 Hartmann works in the Academy of Fine Arts in St. Petersburg in February and March 1874. Mussorgsky lent works from his personal collection to the exhibit and viewed the show in person. Fired by the experience, he composed *Pictures at an Exhibition* in six weeks. The music depicts an imaginary tour of an art collection. Titles of individual movements allude to works by Hartmann; Mussorgsky used *Hartmann* as a working title during the work's composition. He described the experience to Stasov in June 1874: "*Hartmann* is seething as *Boris* was. Sounds and ideas float in the air and my scribbling can hardly keep pace with them."

The piece is arranged into the following sections, or movements:

- Promenade
- No. 1 "The Gnome"
- Promenade (2nd)
- No. 2 "The Castle"
- Promenade (3rd)
- No. 3 "Tuileries"
- No. 4 "Bydlo"
- Promenade (4th)
- No. 5 "Ballet of the Chicks in Their Shells"
- No. 6 "Samuel Goldenberg and Schmuyle" (*not being performed on youth concert*)
- No. 7 "Limoges. The Market"
- No. 8 "Catacombs" (*not being performed on youth concert*)
- With the dead in a dead language (*not being performed on youth concert*)
- No. 9 "The Legend of Baba Yaga"
- No. 10 "The Great Gate of Kiev"

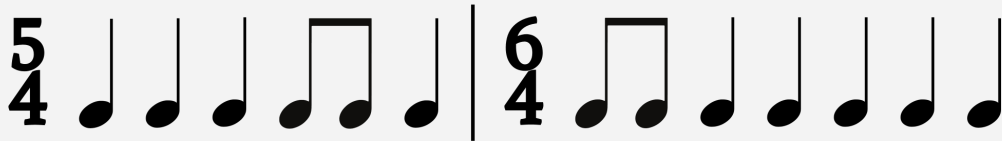
CONCERT REPERTOIRE

The Promenade

This section of the music is introduced and repeated four times—each one is slightly varied with changes in instruments, tempo, and dynamics. The purpose of the Promenade is to give the listener the idea that they are moving from one picture gallery to another. It connects one musical idea to another in the first half of *Pictures at an Exhibition*.

Classroom Activity: Rhythm and Orchestration

The Promenade section of the piece has a distinctive 11 beat pattern. The theme is divided into a 5 beat bar followed by a 6 beat bar. Listen to the music and count out the beats.



Compare and contrast

- Listen to the four Promenade sections. How are they different? How are they alike? What musical families are used during each repetition? Think about things like *instrumentation*, *tempo*, and *mood* when comparing.

Hint:

- Promenade 1 begins with trumpet, horns, and other brass, then strings
- Promenade 2 begins with horn, clarinets, bassoon, and flutes (woodwinds)
- Promenade 3 begins with trumpets and low brass (trombones, tubas), then strings, back and forth almost in “conversation” ending with horns
- Promenade 4 begins with piccolo and flutes, then other winds—oboe, bassoon, (woodwinds) then low strings, modulating to a minor key (listen to the ‘foreboding’ tone)

Promenade means a walk, or to walk around. How does the tempo of each section look when you walk to the beat of each of the Promenade sections?

No. 1 “The Gnome”

This short section stops and starts in the way that an old man might walk with a hesitant style. The artwork created by Hartmann no longer exists, but was described as a short man with a Nutcracker-like face.

CONCERT REPERTOIRE

No. 2 “The Castle”

This section has a large spacious feel—like you might experience if you were taking a tour of a large castle.

When Maurice Ravel orchestrated Mussorgsky’s piece from the original piano version, he chose a relatively new instrument, the saxophone, to play the solo part in this movement. While the saxophone is a regular part of a Concert Band, it is only a special guest in a symphony orchestra.



The saxophone was invented in 1840 by Adolphe Sax in Belgium. “The Castle” is one of the earliest pieces featuring the saxophone and one of the most famous examples of saxophone in orchestral music.

The saxophone is a member of the woodwind family. It is a single reed instrument, like the clarinet, but produces its distinctive sound because the body of the instrument is made of brass instead of wood. Generally used in jazz ensembles, several French composers, including Ravel, were drawn to its unique, exotic sound.

The saxophone is actually a family of instruments, the four most common being the Soprano, Alto, Tenor, and Baritone. “The Castle” is written for Alto saxophone. The saxophone does not appear in any of the other movements of the work.

Listen to “The Castle” movement of this work with your students and see if they can hear the saxophone play the solo line in the piece (melody below).



Classroom Activity

As you listen with your students to each movement of Mussorgsky’s *Pictures at an Exhibition*, lead the following discussion in your classroom:

- 1) Describe what you hear. Does each movement paint a picture with sounds? What specific instruments do you hear in each movement?
- 2) How do different instruments and/or musical effects contribute to the mood of the piece?
- 3) Draw your own picture of what the music makes you think or feel. How do these relate to the pictures/images that Mussorgsky was referencing when writing *Pictures at an Exhibition*?

CONCERT REPERTOIRE

Classroom Activity

- 1) Look at examples of art on the following pages. Discuss how the art is related to the piece and how artists can influence and inspire each other to create great works. Have students draw or create their own art inspired by the different sections of the piece.
- 2) Describe how Hartmann's death and artwork inspired Mussorgsky to write the piece. Have people or events in your own life motivated or inspired you to make a change or try something new?

No. 3 "Tuileries"

The Jardin des Tuileries (Tuileries Garden) is a formal garden in Paris, about 63 acres large, that is located in front of the famous Louvre art museum, and alongside the River Seine. It was created in 1564, and first opened to the public in 1667. It is a formal garden, featuring walkways and fountains, and is a gathering place for people in Paris. It was also the inspiration for a watercolor painting by Hartmann as well as the music written to describe the people who often walk leisurely through the garden.

This painting of the Tuileries gardens was painted in 1899 by artist Camille Pissarro.



CONCERT REPERTOIRE

Classroom Activity: Form in Music

The Tuileries movement is in a simple A-B-A form, meaning there is opening music (A), followed by something different (B), after which the opening music (A) returns.

“A” Section:

We know Hartmann’s painting included children playing in the gardens. The two-note figure that opens this piece is the classic “*nyaah-nyaah*” that children taunt each other with, with the other faster notes perhaps depicting the general scurrying and bustle of the children.



“B” Section:

The very brief B section has a different character. If children are scurrying and tumbling over each other in the “A” section of the piece, ask students what might be represented by the “B” section.



No. 4 “Bydlo”

The music describes Hartmann’s painting* of a large country cart with gigantic wheels typically used on farms in Poland.

**The picture to the right is not Hartmann’s original painting, but rather a depiction of what a Bydlo looks like.*



CONCERT REPERTOIRE

Classroom Activity: Music Tells Stories

Often times music tells a story. This is certainly true with *Pictures at an Exhibition*. As you go through this guide and learn more about the story behind the piece, and spend time digging deeper with some of the classroom activities, we wanted to give you a playlist of other music that tells stories.

Listen to this music with your students and encourage them to tell the story of what they are hearing as they listen—you can have them write it out or just draw a picture.

Click the links below to visit YouTube videos of each of these pieces, or look them up on your own.

[Holst - Mars from The Planets](#)

[Stravinsky - Infernal Dance from Firebird](#)

[Saint Saens - The Swan](#)

[Smetana - Moldau](#)

[Beethoven - Storm from Pastoral Symphony](#)

[Mahler 1st Symphony - Dawn](#)

[Haydn Symphony 82, 4th movement - The Bear](#)

No. 7 “Limoges – The Market”

Limoges is a city in central France. The market is a very busy, active, and pleasant place.

Limoges is known for its medieval and Renaissance enamels on copper, for its 19th-century porcelain, and for its oak barrels which are used for Cognac and Bordeaux production.



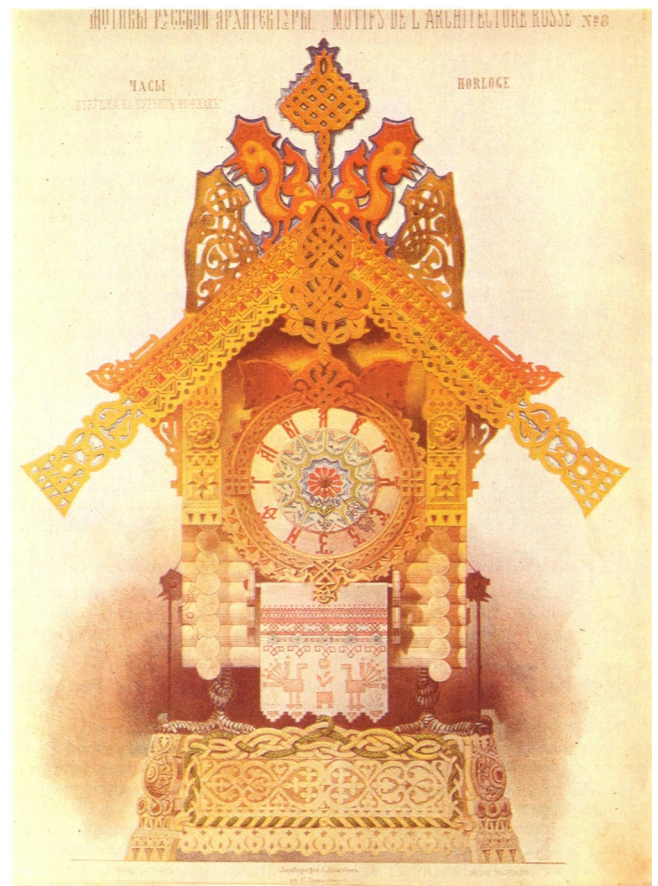
No. 9 “The Legend of Baba Yaga”

Baba Yaga is well known to Russian and Slavic children as part of the folk-tale tradition in Eastern Europe. In Russian tales, Baba Yaga is portrayed as an old woman who flies through the air in a mortar, using the pestle as a rudder and sweeping away the tracks behind her with a broom made out of silver birch. She lives in a log cabin that moves around on a pair of dancing chicken legs, and/or is surrounded by poles with a skull on each one. The keyhole to her front door is a mouth filled with sharp teeth; the fence outside is made with human bones with skulls on top, often with one pole lacking its skull, leaving space for the next victim. In another legend, the hut does not reveal the door until it is told a magical phrase: “Turn your back to the forest, your front to me.”

CONCERT REPERTOIRE

Baba Yaga is sometimes shown as evil, and sometimes as a source of guidance; there are stories where she helps people with their quests, and stories in which she kidnaps children and threatens to eat them. Seeking out her aid is usually portrayed as a dangerous act. An emphasis is placed on the need for proper preparation and purity of spirit, as well as basic politeness. It is said she ages one year every time she is asked a question, which probably explains her reluctance to help. This effect, however, can be reversed with a special blend of tea made with blue roses.

Below are two images. On the left is an artist's depiction of the character of Baba Yaga. On the right Hartmann's design for a clock is a portrayal of her hut in the depths of the woods, which is built on chicken legs.



Classroom Activity: Baba Yaga

- Read the story of Baba Yaga (you can find it on <https://sacred-texts.com/neu/ftr/chap06.htm>) and discuss with your students any moral messages or themes that are portrayed in the story.
- Have students draw their own portrait of Baba Yaga and describe what kind of character she is based on what they learn from the text.
- Discuss how the story and character of Baba Yaga is reflected in Mussorgsky's music.

CONCERT REPERTOIRE

No. 10 “The Great Gate of Kiev”

The final section of the piece shows us the grand and patriotic gates to the city of Kiev. Kiev was once a major Russian city. Today, it is the capital city of the Ukraine.

Hartmann designed a monumental gate with a dome in the shape of a soldier’s helmet for Tsar Alexander II to commemorate the monarch's narrow escape from an assassination attempt on April 4, 1866. The design included stone walls, a small church, an enormous arch resting on stone pillars, and a Russian eagle at the top. Hartmann regarded his design as the best work he had done. His design won the national competition but plans to build the structure were later cancelled.



Classroom Activity—Discovering the Form in Music

This final movement of Mussorgsky’s work has the compositional form of:

A—B—A1—B1—A2

The A sections are loud, while the B sections are much softer. The “A1” and “B1” in the outline above indicate that the sections are slightly different each time, but are still recognizable as the same melody. Use one of the following classroom activities to demonstrate the form in this movement.

Activity 1:

Distribute small color cards in two colors. Together, have students label one A and the other B. Play the music, have them display the appropriate card, and note the pattern on the board.

Activity 2:

Divide the class in half. Label one group A, and the other group B. Their task is to stand when their music plays.

Activity 3:

Create movements for Section A and Section B. For example Section A might be walking slowly through classroom space with large movements expressing the slow, regal, loud music, or swinging/swaying bodies and arms. Section B movements might be smaller, more contained—like the people gathered in the small church in the Great Gate. As the music plays, they will show the design through their movements.

LISTENING GUIDE ACTIVITY

Listen to Mussorgsky's *Pictures at an Exhibition* and complete this guide for each movement of the piece. Discuss with your classmates what you each answered and why.

1) The music:

- A. _____ is mostly quiet
- B. _____ is mostly moderate
- C. _____ is mostly loud
- D. _____ has many changes in dynamics

2) The tempo of the music:

- A. _____ is mostly slow
- B. _____ is mostly moderate
- C. _____ is mostly fast
- D. _____ changes at least twice

3) The register of the music is:

- A. _____ mostly high pitched sounds
- B. _____ mostly low pitched sounds
- C. _____ mostly medium pitched sounds
- D. _____ a combination of low and high pitches

4) The sound source or sources produce mostly:

- A. _____ a full, thick sound
- B. _____ a light, thin sound

5) The sound source or sources of the music are:

- A. _____ bowed
- B. _____ plucked
- C. _____ blown
- D. _____ hit

Name _____ Movement _____

LISTENING GUIDE ACTIVITY

Draw a circle around the words that tell you about the music you hear.

6) (Tone Color) Does the music sound:

soft loud bright dark
shrill mellow harsh smooth

7) (Instrumentation) What instruments do you hear?

Brass Strings Woodwinds Percussion

8) (Line) Does the melody (tune) of the music move:

upward downward upward and downward
stays about the same

9) (Texture) Does the music sound:

thick thin smooth rough
heavy light rich stark

10) (Rhythm) Is this music:

fast moderate slow flowing jerky smooth
accented repeated rhythm patterns no repeated patterns
starting and stopping moving steadily

11) (Form) Can you hear:

repeating sections no repeating sections

12) (Expression) Does this music sound:

lazy energetic strong weak funny bold
shy serious playful somber angry calm
peaceful stormy joyful eerie cheery mournful

Name _____ Movement _____

VOCABULARY

The following basic vocabulary for *Pictures at an Exhibition* can be used in a variety of ways. As students learn vocabulary, encourage ways to reinforce understanding by looking for root words, derivation, synonyms, antonyms etc.

Color—in music, this term describes the variations of sound that an individual instrument makes

Compare and Contrast—to consider the similarities and differences of two things or groups of things

Composition—this term describes the final result of a creating a piece of music including how all the basic elements of rhythm, melody, harmony, and dynamics come together

Dynamics—how loud or soft music is played; dynamics effect the emotional impact of the music

Expression—feeling conveyed through music

Form—element of music describing the overall organization of a piece of music, such as AB, ABA, rondo, theme and variations, and strophic form

Instrumentation—the different musical instruments, as well as the number of each instrument, that the composer includes to play in a piece of music

Melody—linear succession of sounds (pitches) and silences moving through time; the horizontal structure of music

Mood—how the music makes you feel as you listen to it; describes the emotion in the music

Mortar and Pestle—a tool used to grind food or prepare elements for medicine

Nationalism—loyalty and devotion to a specific country

Promenade—to walk or amble from one place to the next, or a walkway in a garden

Rhythm—duration of length of sounds and silences that occur in music; organization of sounds and silences in time

Serfs—a class of servants who were bound to a Tsar, ruler or landowner to work farmland

Tempo—the pace the music is played; fast or slow

Texture—manner in which the harmonic (vertical) and melodic (horizontal) elements are combined to create layers of sound

Timbre—the unique sound a musical instrument makes

Tsar (or Czar)—the supreme ruler in Russia prior to the Russian Revolution in 1917; like a king

EDUCATION STANDARDS

Common Core Standards

This curriculum guide was written with the inclusion of additional classroom activities to support educators in meeting multiple Common Core Standards while preparing their students for an engaging and fun field trip experience.

Many classroom activities in this guide provide the educator the opportunity to give an assignment that addresses the Common Core Standard found in each grade of researching and writing a text using several sources. Depending on the grade level you are instructing, you might consider adding a verbal or multi-media presentation element to align with multiple standards.

Illinois Arts Learning Standards—Music

By attending *Pictures at an Exhibition*, students will have the opportunity to respond to the music that they hear at the performance. This aligns with several anchor standards within the Illinois State Board of Education's Arts Learning Standards. These include:

Anchor Standard 7: Perceive and analyze artistic work.

Anchor Standard 8: Construct meaningful interpretations of artistic work.

Anchor Standard 9: Apply criteria to evaluate artistic work.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

YANIV ATTAR, MUSIC DIRECTOR



A native of Israel, Yaniv Attar is the 1st prize winner of the Duna Szimfonikus Conducting Competition Budapest, multiple recipient of the Sir Georg Solti Foundation Award, and the 2009 Bruno Walter Memorial Foundation Award.

Attar is the Music Director of the Rockford Symphony Orchestra, the Bellingham Symphony Orchestra, and Artistic Partner with Northwest Sinfonietta. Attar was also one of 10 conductors from around the world who were invited to INTERACTION, and conducted an orchestra composed of all of Germany's top orchestras, including the Berliner Philharmoniker, Konzerthaus Orchestra, German Symphony Orchestra, and the Radio Symphony Orchestra Berlin. Prior to his current music directorships, Attar completed his two years residency as the Assistant Conductor of the Alabama Symphony Orchestra.

Drawn to orchestral conducting from early age, Attar has studied at the Juilliard School in New York and at the Royal College of Music in London, where he was also the Associate Conductor and co-founder of the Tempus Chamber Orchestra. In 2008, Attar earned his Doctor of Music degree from McGill University.

Attar is also an accomplished classical guitarist. Yaniv's home base is Bellingham, Washington where he lives overlooking the bay and the Olympic Mountains with his wife, Meredith, children Jonah and Lyla, and pup Gracie. When he isn't conducting, he enjoys playing his classical guitar and adventuring with his family.

BEN FIRER, ASSISTANT CONDUCTOR



An award-winning conductor, Ben currently holds additional conducting positions at Chicago Youth Symphony Orchestras and Northeastern Illinois University. As a guest conductor, Ben has made appearances with the symphony orchestras of Milwaukee, Altoona, Champaign-Urbana, Dubuque, DuPage, Miami, Fargo-Morehead, Orchestra de la Francophonie, and the Pennsylvania Chamber Orchestra.

Ben is a passionate music educator and has taught at the collegiate level, as well as working with youth orchestras throughout the country. Ben received his Doctorate in Orchestral Conducting from Northwestern University and a Master's Degree from Yale University.

ABOUT THE RSO

The Rockford Symphony Orchestra is a leading cultural institution in Northern Illinois, proudly fulfilling its mission through public performances, and education and outreach programs. The RSO was founded in 1934 to celebrate Rockford's centennial anniversary, and incorporated in 1943. Over the years the orchestra has grown from a community orchestra made up of music-loving amateur musicians to the fully-professional ensemble it is today.



The Rockford Symphony Orchestra's mission is to *lead in the creation of vibrant music experiences that enlighten, educate, and entertain*. Yaniv Attar became the RSO's fifth Music Director in 2023 when he took over for Music Director Emeritus Steven Larsen.

The RSO is the parent organization of the Rockford Symphony Youth Orchestra (RSYO). Founded in 1969, RSYO is the region's only full orchestra training opportunity for students.

ABOUT THE CORONADO



The Coronado Theatre opened on October 9, 1927 as an atmospheric style theatre and movie palace—complete with Spanish castles, Italian villas, oriental dragons, starlit skies and a Grande Barton Pipe Organ. Countless show business legends, have performed on the Coronado stage.

After decades of use, the grand dame Coronado received a much needed facelift between 1999 and 2001.

The Coronado has been the performance home for the Rockford Symphony Orchestra since its re-opening in 2001, as well as serving as the premiere performing arts venue for visiting world-class entertainers. Considered by many in the community as the crown jewel of Rockford, the theater is operated independently under the auspices of the City of Rockford.

