# MSO MORNINGS: ELGAR’S CELLO CONCERTO

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*Front page: Johannes Moser, cello*
SECTION 1

REPERTOIRE

The repertoire featured in this Guided Open Rehearsal is:

**ELGAR** Cello Concerto in E minor, Op.85

Find it on [Spotify](#)
Find it on [YouTube](#)
Find this event online [here](#).

Please note that the exact duration and excerpts of repertoire to be featured at this open rehearsal is subject to the conductor’s discretion. MSO will promptly advise regarding any necessary alterations.
Established in 1906, the Melbourne Symphony Orchestra (MSO) is an arts leader and Australia’s oldest professional orchestra. Chief Conductor Sir Andrew Davis has been at the helm of the MSO since 2013. Engaging more than 4 million people each year, the MSO reaches diverse audiences through live performances, recordings, TV and radio broadcasts and live streaming. Its international audiences include China, where MSO has performed in 2012, 2016 and most recently in May 2018, Europe (2014) and Indonesia, where in 2017 it performed at the UNESCO World Heritage Site, Prambanan Temple.

The MSO performs a variety of concerts ranging from symphonic performances at its home, Hamer Hall at Arts Centre Melbourne, to its annual free concerts at Melbourne’s largest outdoor venue, the Sidney Myer Music Bowl. The MSO also delivers innovative and engaging programs and digital tools to audiences of all ages through its Education and Outreach initiatives.

Sir Andrew Davis gave his inaugural concerts as the MSO’s Chief Conductor in 2013, having made his debut with the Orchestra in 2009. The MSO also works with Associate Conductor Benjamin Northey and Assistant Conductor Tianyi Lu, as well as with such eminent recent guest conductors as Tan Dun, John Adams, Jakub Hrůša and Jukka-Pekka Saraste. It has also collaborated with non-classical musicians including Elton John, Nick Cave, and Flight Facilities.

The MSO reaches a wider audience through regular radio broadcasts, recordings and CD releases, including the February 2018 release of a collaboration with Chinese violin virtuoso Lu Siqing.
BERTRAND DE BILLY
CONDUCTOR

Bertrand de Billy was born in Paris where he studied music. Starting as a member of an orchestra, he soon took on conducting. From 1993–95 he was first Kapellmeister and Deputy Music Director at the Anhaltisches Theatre in Dessau, and held the same position at the Vienna Volksoper from 1996–98. In 1999–2004 he was Music Director at the Gran Teatre del Liceu in Barcelona and in 2002–2010 he was Music Director of the Radio Symphony Orchestra in Vienna. Bertrand de Billy is principal guest conductor of the Orchestre de Chambre de Lausanne (2013–2016). Since 2014/2015 he is also principal guest conductor of the Dresdner Philharmonie.

Already at an early stage of his career engagements brought him to the state opera in Vienna, Berlin, Hamburg and Munich, to the Royal Opera House Covent Garden in London, the Grand Théâtre de la Monnaie, Opéra National de Paris and to the opera houses in Washington and Los Angeles amongst others. Since 1997 he has been a regular guest at the Metropolitan Opera in New York and since 2002 at the Salzburg Festival. Bertrand de Billy conducts a wide repertoire from Bach to many world premieres and premieres. With the Theater an der Wien, the Wiener Musikverein and the Wiener Konzerthaus he is as closely connected as with the Vienna and Munich State Opera as well as the Frankfurt Opera.

JOHANNES MOSER
SOLOIST

Hailed by Gramophone Magazine as “one of the finest among the astonishing gallery of young virtuoso cellists”, German-Canadian cellist Johannes Moser has performed with the world’s leading orchestras including the Berliner Philharmoniker, Los Angeles Philharmonic, BBC Philharmonic at the Proms, London Symphony, Koninklijk Concertgebouworkest, and Tokyo NHK Symphony Orchestras.

Johannes recently won his third ECHO Klassik Award as ‘Instrumentalist of the Year 2017’ for his Russian Recital disk on the label PENTATONE, for whom he records exclusively. He will return to the studio in late 2017 to record the Lutoslawski and Dutilleux concertos.

Renowned for his efforts to expand the reach of the classical genre as well as his passionate focus on new music, Johannes has recently been heavily involved in commissioning works by Julia Wolfe, Ellen Reid, Thomas Agerfeld Olesen, Johannes Kalitzke, Jelena Firsowa and Andrew Norman. He will take part in the European Premiere of Gubaidulina’s Triple Concerto with the Zurich Tonhalle Orchestra in October 2017.

Throughout his career, Johannes has been committed to reaching out to all audiences, from kindergarten to college and beyond. He combines most of his concert engagements with masterclasses, school visits and preconcert lectures.
David Berlin
Principal Cello, MSO

Q: What’s your favourite recording of Elgar’s Cello Concerto?

A: Jacqueline Du Pré (soloist), Sir John Barbirolli (conductor), London Symphony Orchestra (listen on Spotify). The stars aligned on this one. Du Pré communicates on the highest level the extraordinary depth, passion and beauty of this iconic work, and Barbirolli and the LSO make wonderful collaborators.
BEFORE THE REHEARSAL

Elgar’s Cello Concerto

WATCH
Three performances of Elgar’s Cello Concerto (YouTube):
- Daniel Barenboim (conductor), Jacqueline Du Pré (soloist), London Symphony Orchestra
- Jacek Kaspszyk (conductor), Johannes Moser (2019 MSO soloist), Filharmonia Narodowa
- Stephan Deneve (conductor), Sol Gabetta (soloist) and the Danmarks Radio Symphony Orchestra

READ
Three biographical entries on Elgar the composer:
- 15 Facts by Classic FM
- Elgar biography by the Elgar Society of England
- Elgar biography by Faber Music

LISTEN
Three podcasts featuring a discussion of Elgar’s Cello Concerto:
- Soul Music: BBC Radio 4
- Thoroughly Good Podcast: Fearing Elgar’s Cello Concerto
- Sticky Notes

Three recordings of Elgar’s Cello Concerto (Spotify):
- Sir John Barbirolli (conductor), Jacqueline du Pré (soloist), London Symphony Orchestra
- Richard Hickox (conductor), Steven Isserlis (soloist), London Symphony Orchestra
- Sir Simon Rattle (conductor), Truls Mørk (soloist), City of Birmingham Symphony Orchestra

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**LESSON PLAN 1: MSO MUSICIANS AND THEIR INSTRUMENTS**

**SUGGESTED FOR:**
Pre-concert engagement

**LEARNING INTENTION:**
To get to know the musicians and instruments of the Melbourne Symphony Orchestra

**MATERIALS:**
- Interactive whiteboard (with visuals and sound)
- Student workbooks and access to pens, pencils etc., or
- Laptop/desktop computers

**CONTENT**
1. Remind students they’ll soon be attending a Guided Open Rehearsal featuring Elgar’s Cello Concerto (repertoire) performed by Johannes Moser (soloist), Bertrand de Billy (conductor) and the MSO
2. Introduce the learning intention
3. Choose one of our general video resources to watch with students – you may also like to split students into groups according to their instrument families, and have them watch the correlating video:
   a. Tianyi’s Guide to the Orchestra
   b. Interview with Prudence Davis, Flute
   c. Interview with Shane Hooton, Trumpet
   d. Interview with Brent Miller, Percussion
   e. Interview with Freya Franzen, Violin
   f. How do musicians prepare for a concert?*

   *It is suggested that option ‘f’ will be a useful resource for older students
4. Ask students to write a personal reflection on the video using prompts such as:
   a. What were your main observations?
   b. What in this video did you already know?
   c. What did you learn?
   d. If you met [MUSICIAN’S NAME] in person, what questions would you ask them?
   e. What did I observe that I could apply to my own personal practice/warm-up routine?
5. While students prepare their reflections, you may like to play some music from the concert – use any of the options in Section 4 of this guide, or use our Spotify playlist on the event page
6. Have a class discussion regarding students’ reflections focusing on linking students’ experiences with the experiences of MSO musicians as elicited in the video resources

**LINKS TO CURRICULUM:**
**VICTORIAN CURRICULUM 7–10:**
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret
**KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)**
- Music Performance (Units 1/2 and 3/4)
  - Musician skills
  - Strategies used to optimise performance outcomes
  - Effective instrumental practice routines
  - Improving personal performance ability
- Music Style and Composition (Units 1/2 and 3/4)
  - Use of appropriate music terminology and language
  - Using musical examples to support discussion
  - Forming and presenting a critical response
- Music Investigation (Units 3/4)
  - Music terminology and language
  - Technical and expressive mastery
  - Performance practices and conventions

**IB SYLLABUS COMPONENTS:**
- Music perception
- Solo performing

**EXTENSION IDEAS**
- Check out this lesson’s curriculum links in more depth: why not ask students to undertake an analysis task using our suite of on-demand MSO concerts, listed by repertoire – simply head to this page and check out what’s available under the ‘extend’ heading
SECTION 5

SAMPLE LESSON PLANS

LESSON PLAN 2: INTRODUCING ELGAR

SUGGESTED FOR:
Pre-concert engagement (could be split across 2–3 lessons if you wish to increase the time students have to work on their posters)

LEARNING INTENTION:
An introduction to Edward Elgar

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- A3 coloured paper, textas, markers etc. (poster creation tools)
- Student workbooks and access to pens, pencils etc., or
- Laptop/desktop computers

CONTENT
1. Select a recording of the concerto (see Section 1 of this resource) – you’ll use this as the focus resource for this lesson
2. Remind students they’ll soon be attending a Guided Open Rehearsal featuring Elgar’s Cello Concerto (repertoire) performed by Johannes Moser (soloist), Bertrand de Billy (conductor) and the MSO
3. Introduce the learning intention
4. Create a KWL (Know, Want to Know, Learned) poster on the whiteboard; ask students:
   a. Who was Edward Elgar?
   b. What do we already know about him?
   c. What do we want to know about him?
5. Split students into small groups, and assign to each group a topic students have listed under the “Want to Know” section of the class KWL poster; each small group will research this topic, and create a poster to show their learnings; you may like to suggest that for their research students use the resources listen in Section 4 of this resource
   Note: Alternatively, for older students, you may like to ask them to prepare a PowerPoint, Google Slides or Prezi presentation instead of a poster
6. While students prepare their reflections, you may like to play the concerto in the background – use any of the options in Section 4 of this guide, or use our Spotify playlist on the event page
7. Hold a show-and-tell reflection session at the end of the lesson/unit, and add group learnings to the “Learned” section of your class KWL poster as you go

VARIATION
- A possible variation on this lesson is to plan and deliver a unit of lessons with each focused on one of either the conductor, soloist, and composer for this program
- Alternatively, one lesson could be delivered in which each small group focusses on either the conductor, soloist or composer for their research

LINKS TO CURRICULUM:

VICTORIAN CURRICULUM 7–10:
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret
  - Music Practices

KEY KNOWLEDGE AND SKILLS

VCE MUSIC SUBJECTS
- Music Performance (Units 1/2 and 3/4)
  - Approaches to critical listening and analysis of live and recorded performances
  - The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
  - Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
  - Use of appropriate music terminology and language
  - Using musical examples to support discussion
  - Forming and presenting a critical response
- Music Investigation (Units 3/4)
  - Music terminology and language
  - Technical and expressive mastery
  - Performance practices and conventions

IB SYLLABUS COMPONENTS:
- Music perception
- Solo performing

ELGAR’S CELLO CONCERTO

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SECTION 5
SAMPLE LESSON PLANS

LESSON PLAN 3: DURING THE OPEN REHEARSAL

SUGGESTED FOR:
Engagement during the rehearsal

LEARNING INTENTION:
To do some active listening during the guided open rehearsal

MATERIALS:
- Handout (see Appendix) per student
- Pen/pencil per student

CONTENT

PREPARATION
1. Print out one handout for each student (see Appendix) and make sure each student brings with them a pen/pencil
2. Engage in any of the above lesson plans to introduce students to the repertoire and musicians of the orchestra
3. During a lesson, in the lead-up to the open rehearsal, discuss the handout/activities with students and explain any reflection activities that will be taking place following the rehearsal experience

ON THE DAY (BEFORE THE REHEARSAL)
4. Give each student a handout and ensure they each have a pen/pencil

ON THE DAY (DURING THE REHEARSAL)
5. Students complete the handout activity

POST-REHEARSAL REFLECTION
6. Engage in a general post-rehearsal reflection, or any one of our post-rehearsal lesson plan suggestions below

7. REMEMBER: You’ll notice that the last question on the handout asks students to consider any follow-up questions they might like to ask the artists featured in the rehearsal – send these through to education@mso.com.au and we’ll get you some answers!

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM 7–10:
- Critical and Creative Thinking (capability)
- Music (learning area)
  - Respond and Interpret
  - Music Practices

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)
- Music Performance (Units 1/2 and 3/4)
  - Approaches to critical listening and analysis of live and recorded performances
  - The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
  - Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
  - Use of appropriate music terminology and language
  - Using musical examples to support discussion
  - Forming and presenting a critical response
- Music Investigation (Units 3/4)
  - Music terminology and language
  - Technical and expressive mastery
  - Performance practices and conventions

IB SYLLABUS COMPONENTS:
- Music perception
- Solo performing
LESSON PLAN 4: ANALYSING ELGAR’S CELLO CONCERTO

SUGGESTED FOR:
Pre- or post-concert engagement

LEARNING INTENTION:
To understand the factors that contribute to an artistic interpretation

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- Student workbooks and access to pens, pencils etc., or
- Laptop/desktop computers

CONTENT
1. Remind students they’ll soon be attending a Guided Open Rehearsal featuring Elgar’s Cello Concerto (repertoire) performed by Bertrand de Billy (conductor), Johannes Moser (soloist) and the MSO
2. Introduce the learning intention
3. Have a class discussion:
   a. What challenges do you think a soloist/conductor/orchestra faces when re-interpreting a well-known piece of repertoire?
   b. For the above groups, what challenges are the same? Which challenges are different?
   c. Who gets to decide what a ‘good’ interpretation is?
   d. What other factors might affect an interpretation, especially when we are listening to a recording? (e.g. recording quality, microphone placement, size and building materials of the room etc.)
4. Select two different, contrasting recordings of the concerto from Section 4 of this guide, and cue up the first movement of each (the first movement is approx. 8 min duration – you may also like to choose an excerpt from the first movement e.g. the first X no. mins); have students listen to the two recordings, answering the following questions as they go:
   a. What differences do you notice about the two recordings? Encourage students to use words describing tone colour, the elements of music etc.
   b. What similarities do you notice about the two recordings?
   c. Which recording do you like more? Why?
   d. Without judgement, what else do you notice that’s interesting about these recordings?

Note: If undertaking this lesson as a post-open rehearsal reflection exercise, you may like to add in here an additional question asking students to focus on the differences between the recording and the performance, or perhaps substitute one of the recordings for the open rehearsal experience itself asking students to take note of what they hear during their visit
5. Hold a show-and-tell reflection session at the end of the lesson, and engage in some rich discussion while revisiting the class discussion questions from the opening of the lesson

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM 7–10:
- Critical and Creative Thinking (capability)
- Music (learning area)
  o Respond and Interpret
  o Music Practices

KEY KNOWLEDGE AND SKILLS (VCE MUSIC SUBJECTS)
- Music Performance (Units 1/2 and 3/4)
  o Approaches to critical listening and analysis of live and recorded performances
  o The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
  o Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
  o Use of appropriate music terminology and language
  o Using musical examples to support discussion
  o Forming and presenting a critical response
- Music Investigation (Units 3/4)
  o Musical terminology and language
  o Technical and expressive mastery
  o Performance practices and conventions

IB SYLLABUS COMPONENTS:
- Music perception
- Solo performing
- Creating
### MSO GUIDED OPEN REHEARSAL: ELGAR’S CELLO CONCERTO

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>THOUGHTS</th>
</tr>
</thead>
</table>
| **Before we start...**  
You’re sitting in Hamer Hall. Look around – no one else is here except you and the orchestra! What do you notice about the hall? | |
| **Opening of the concerto...**  
Listen to the opening of the concerto played by today’s soloist, Johannes Moser. What emotions or images does it conjure up for you? | |
| **The four movements...**  
List an image/emotion/person/place that each movement reminds you of. How do the tempo markings contribute? How does each movement contrast with the next? | Movement I (Adagio – Moderato):  
Movement II (Lento – Allegro molto):  
Movement III (Adagio):  
Movement IV (Allegro – Moderato, Allegro, ma non troppo): |
| **The conductor’s role...**  
Notice an interaction that the conductor has with the orchestra (e.g. when they stop to give a direction or re-rehearse a section). What do they ask for? How does the orchestra respond? Write down your observations. | |
| **If something goes wrong...**  
Did something go wrong during rehearsal? What happened? How was it managed? | |
| **Questions...**  
Do you have any follow-up questions for the artists involved? Ask your teacher to email them through to education@mso.com.au for answers. | |
SEASON 2019 IS HERE.
Our 2019 Schools’ Season is on sale now!
Check out all our offerings at mso.com.au/education.
We hope to see you again.

RESOURCE LIBRARY
Engage with the MSO from the comfort of your classroom.
Explore our full range of online resources today!

WANT TO BOOK TICKETS OR CHECK DETAILS OF YOUR CURRENT BOOKING?
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Melbourne Symphony Orchestra

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