CONTENTS

1. REPERTOIRE 3
2. ARTIST INFORMATION 4
3. A WORD FROM OUR MUSICIANS 5
4. BEFORE THE CONCERT 6
5. SAMPLE LESSON PLANS
   MSO MUSICIANS AND THEIR INSTRUMENTS 8
   INTRODUCING THE COMPOSERS! 9
   DURING THE CONCERT 10
   LITERATURE AND MUSIC 11
   ANALYSING SAINT-SAËNS’ CELLO CONCERTO 12
6. APPENDIX 13
7. LEARN MORE 14
The repertoire featured in this concert is:

**SAINT-SAËNS** Cello Concerto No.1

**MENDELSSOHN** *A Midsummer Night’s Dream* (excerpts)

Find the repertoire on:
- Spotify, by visiting our [event page](#)
- YouTube, by visiting these links:
  - **SAINT-SAËNS** Cello Concerto No.1
  - **MENDELSSOHN** *A Midsummer Night’s Dream* (excerpts)
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.
NIKOLAJ ZNAIDER
CONDUCTOR

Nikolaj Znaider performs at the highest level as both conductor and virtuoso violin soloist with the world’s most distinguished orchestras. He has been Principal Guest Conductor of the Mariinsky Orchestra Saint Petersburg since 2010, and was previously Principal Guest Conductor of the Swedish Chamber Orchestra.

Following a triumphant return to the Tanglewood Festival with the Boston Symphony and Juanjo Mena, the 2017/18 season saw Znaider continue his Mozart recording project with the London Symphony Orchestra with the second and third concertos directed from the violin. He has a particularly strong relationship with the LSO; an orchestra he conducts and performs as soloist with every season. Their recording of Mozart’s Violin Concertos 4 and 5 was released on the LSO Live label in March 2018. Working at the highest level as both as conductor and as soloist, Znaider appears regularly with orchestras such as the Staatskapelle Dresden, Cleveland Orchestra, New York Philharmonic, and Chicago Symphony.

Nikolaj Znaider plays the “Kreisler” Guarnerius “del Gesu” 1741 on extended loan to him by The Royal Danish Theater through the generosity of the VELUX Foundations, the Villum Fonden and the Knud Højgaard Foundation.

JIAN WANG (CONCERTO ONLY)
SOLOIST

While a student at the Shanghai Conservatoire Jian Wang was featured in the celebrated documentary film From Mao to Mozart: Isaac Stern in China. Mr Stern’s encouragement and support paved the way for him to go to the United States study with Aldo Parisot at the Yale School of Music. Jian’s first professional engagement was in 1986, at New York’s Carnegie Hall. Since then he has embarked on an international career, early highlights including concerts with the Gustav Mahler Youth Orchestra/Claudio Abbado and with the Royal Concertgebouw Orchestra/Riccardo Chailly (in Amsterdam and on tour in China). He has also performed with many of the world’s other leading orchestras including the London Symphony, Zurich Tonhalle, NDR Hamburg, Stockholm Philharmonic, Orchestre de Paris and NHK Symphony.

Recent and future highlights include concerts with the New York and Hong Kong Philharmonic, Philharmonia, BBC Scottish, Toronto, Melbourne and Singapore Symphony Orchestras, the Konzerthausorchester Berlin and Orchestre de Chambre de Paris. He has a regular relationship with the Hallé Orchestra with whom he has performed in the UK and China.

He has an extensive discography with DGG, including the Bach Cello Suites and the Brahms Double Concerto with the Berliner Philharmoniker, Claudio Abbado and Gil Shaham and chamber music with Maria João Pires and Augustin Dumay. His instrument is graciously loaned to him by the family of the late Mr. Sau-Wing Lam.
NICHOLAS BOCHNER
ASSISTANT PRINCIPAL CELLO, MSO

Q: What are your fondest memories of Saint-Saëns’ Cello Concerto No.1?
A: The Saint-Saëns Cello Concerto is often the first real concerto that we learn as cello students and I was no exception. I remember the experience of being given the opportunity to work on one of the great pieces of the repertoire; it was exciting and a little daunting. The piece is classic Saint-Saëns with drama, melodies and virtuosity, all packaged with elegance and panache. It always reminds how I was captivated by the wonderful possibilities of the instrument as a student.
BEFORE THE CONCERT

SAINT-SAËNS’ CELLO CONCERTO

LISTEN
Podcasts:
• BBC – *A Midsummer Night’s Dream* (Narrated Play)
• BBC Sounds – The Shakespeare Sessions (A Reading of *A Midsummer Night’s Dream*)

_READ_
Biographical entries:
• Camille Saint-Saëns (Biography) by Britannica.com
• Camille Saint-Saëns’ (Biography) by Classical-music.com
• Mendelssohn – 15 facts about the great composer by Classic FM
• Mendelssohn (Biography) by Classic FM

WATCH
A performance of Saint-Saëns’ Cello Concerto No.1:
• Sol Gabetta (soloist), Danmarks Radio Symphony Orchestra

A masterclass given on Saint-Saëns’ Cello Concerto No.1
• Gautier Capuçon (soloist), Raphaël Jouan (student)

A plot summary of Shakespeare’s play, *A Midsummer Night’s Dream* given by a team of Directors working across the UK
• Royal Shakespeare Company, UK

A masterclass given on Saint-Saëns’ Cello Concerto No.1
• Iván Fischer (conductor) Berliner Philharmoniker

BEFORE THE CONCERT
Saint-Saëns’ Cello Concerto

Recordings available on Spotify:
• Saint-Saëns’ Cello Concerto No.1:
  o Daniel Barenboim (conductor), Jacqueline Du Pre (soloist), New Philharmonia Orchestra (first movement only)
  o Lorin Maazel (conductor), Yo-Yo Ma (soloist), L’Orchestre National de France
• Mendelssohn’s *A Midsummer Night’s Dream*
  o Sir John Eliot Gardiner (conductor), London Symphony Orchestra
  o Jamie Laredo (conductor), Scottish Chamber Orchestra
SAMPLE LESSON PLANS

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 an MSO Mornings concert featuring the stated repertoire
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)
  - Musicianship 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
LESSON PLAN 2: INTRODUCING THE COMPOSERS!

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:
Understanding the role and work of a composer

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 an MSO Mornings concert featuring the stated repertoire
3. Introduce the learning intention
4. Create a KWL (Know, Want to Know, Learned) poster on the whiteboard; ask students:
   a. Who was [COMPOSER]?
   b. What do we already know about [COMPOSER]?
   c. What do we want to know about [COMPOSER]?
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:
   • You may like to split the class into three groups and assign one composer (Saint-Saëns or Mendelssohn) to each in order to research – for this option, each group would construct their own KWL poster specific to the composer
   • 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

This lesson can be adapted to focus on any or all of the composers featured in this program
LESSON PLAN 3: DURING THE CONCERT

SUGGESTED FOR:
Engagement during the rehearsal

LEARNING INTENTION:
To do some active listening during the concert

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 concert, 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 CONCERT)
4. Give each student a handout and ensure they each have a pen/pencil

ON THE DAY (DURING THE CONCERT)
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: LITERATURE AND MUSIC

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:
Exploring the links between Shakespeare’s play and Mendelssohn’s orchestral work

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. Remind students they’ll soon be attending an MSO Mornings concert featuring the stated repertoire
2. Introduce the learning intention – say to students:
   
   *One of the works featured in this concert is the incidental music from Mendelssohn’s work ‘A Midsummer Night’s Dream’. Mendelssohn wrote music to accompany the famous play of the same name by William Shakespeare at two separate times during his life. The first was near the start of this career: a concert overture (an opening to the play). The second was only a few years before his death: the incidental music, into which he incorporated the existing overture and added great, new works like the Wedding March.*

3. Tell students that you’re going to hear a synopsis of the play, given [here](#) by a group of Directors working across theatres in the UK (also listen in Section 4 of this resource)
4. Ask students to remember some of the main characters discussed in the synopsis as well as what they gather are the main themes of the play – list these on the whiteboard
5. Now ask students how they could imagine these characters and themes being translated into music: what kind of music (instruments, style of playing, or the elements of music: articulation, dynamics, tempo etc.) do they think could represent these characters and themes?
6. Listen to two excerpts from the work – the start of the Overture, and the Wedding March – ask students to list in their workbooks which elements of the plot/themes/characters are represented by the excerpts and why (e.g. with reference to the elements of music)
7. Have a class discussion regarding students’ observations and conclusions

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM 7–10:
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret
  - Music Practices
- English (learning area)
  - Literature
  - Literature and Context
  - Responding to Literature
  - Examining Literature

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
- English (Units 1/2 and 3/4)
  - An understanding of the text including characters, settings and events, and ideas, issues and themes
  - Respond to particular contexts, audiences and purposes

IB SYLLABUS COMPONENTS:
- Music perception
- Solo performing
S E C T I O N  5

S A M P L E  L E S S O N  P L A N S

LESSON PLAN 5: ANALYSING SAINT-SAËNS’ 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 an MSO Mornings concert featuring the stated repertoire
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
**LESSON PLAN 3: HANDOUT (DURING THE CONCERT)**

**MSO MORNINGS: SAINT-SAËNS’ CELLO CONCERTO**

<table>
<thead>
<tr>
<th>Conductor’s name:</th>
<th>Concertmaster’s name:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Soloist’s name:</td>
<td>Repertoire: 1. 2.</td>
</tr>
</tbody>
</table>

### QUESTION

**Before we start...**
You’re sitting in Hamer Hall. It seats just over 2,000 people! What do you notice about the hall? Describe its features.

**Thoughts**

**The opening of the concert...**
Listen to the opening of today’s concert. We begin with the Saint-Saëns’ Cello Concerto No.1. What do you notice about the soloist’s approach to performance? Are they nervous? Confident? Emotional? Write some of your observations here.

**Thoughts**

**The three movements of the concerto...**
What is the English translation of each of these terms? List an image/emotion/person/place that each movement reminds you of. How does each movement contrast with the next?

| Movement I (Allegro non troppo): |
| Movement II (Allegro con moto): |
| Movement III (Allegro non troppo): |

**Mendelssohn’s ‘A Midsummer Night’s Dream’...**
This piece is based on the narrative of a play by William Shakespeare. It is a story of order and disorder: two characters, Theseus and Hippolyta, are due to be married with great celebrations planned. With a little intervention from the forest faeries, however, things start to go awry. Can you hear the faeries represented in this music? Where? Which instrument(s) are playing this?

**Thoughts**

**If something goes wrong...**
Did something go wrong during rehearsal? What happened? How was it managed?

**Thoughts**

**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.
SECTION 7

LEARN MORE

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?
Great! Please contact the friendly MSO Box Office.

Melbourne Symphony Orchestra

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