

MSO

OPEN REHEARSAL AND MSO MORNINGS CONCERT

ELGAR VIOLIN CONCERTO

Teaching and Learning Guide (Levels 7–12)



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REPERTOIRE

ELGAR *Violin Concerto*

CHEETHAM *Yirramboi**

Find the repertoire on:

- YouTube
 - [Tasmin Little with the BBC Symphony Orchestra and Sir Andrew Davis](#)
- Spotify
 - [James Ehnes with the Philharmonia Orchestra and Sir Andrew Davis](#)

Please note: MSO reserves the right to tweak repertoire at any time prior to the commencement of the concert. In this case, MSO will contact ticket holders immediately to advise of the extent of the change.

* MSO commission and World Premiere, to be performed at concert only (not featured at open rehearsal) – please note that as this work is a special World Premiere, it will not feature in this resource’s lesson plans

CONCEPT AND EDUCATIONAL OVERVIEW

Nothing beats the behind-the-scenes action of an MSO Open Rehearsal. Peak behind the curtain as our Conductor Laureate, Sir Andrew Davis, presents from the stage this informative, 1.5hr glance into one of the classical canon’s most-loved works.

In our Open Rehearsals, we place special emphasis on up-close-and-personal interaction with the conductor and musicians of the orchestra so that your students not only get to experience incredible live music but see how it’s made, too.

The complimentary MSO’s Mornings series presents schools and the general public alike with the unique opportunity to experience big-name local and international artists and the very best of orchestral repertoire in a handy, 11:00am weekday setting.

For senior schools audiences, the series allows students and teachers to experience outstanding, authentic live orchestral performances without having to attend an evening concert on weekends.

Why not consider the open rehearsal and MSO Mornings series double?

CURRICULUM LINKS

This Teaching and Learning guide links directly to key elements of both the Victorian Curriculum (Levels 7–12 including key knowledge and skills drawn from the Music Performance, Music Style and Composition and Music Investigation Study Designs) and designates a selection of global contexts (Middle Years Programme; MYP) and core aims (Diploma Programme; DP) that may be incorporated into study as part of the International Baccalaureate (IB).

ARTIST INFORMATION

MELBOURNE SYMPHONY ORCHESTRA

The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international and regional tours, recordings and education programs.

The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia. Internationally acclaimed, the Orchestra nurtures strong cultural partnerships throughout South East Asia. The MSO is the only Australian orchestra partnered with UNITEL, the world's leading distributor of classical music programs for film, television and video.

The MSO regularly attracts great artists from around the globe; including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Indonesia, Europe and the United States.

The nation's first professional orchestra, the Melbourne Symphony Orchestra has been the sound of the city of Melbourne since 1906. The MSO was the first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970).

Committed to shaping and serving the city it inhabits, the MSO regularly reaches beyond the customary classical audience by collaborating with artists such as Sting, Professor Brian Cox, Nick Cave & Warren Ellis, Flight Facilities, Kate Miller-Heidke, Tim Minchin and Laura Mvula.



ARTIST INFORMATION



SIR ANDREW DAVIS
CONDUCTOR

Conductor Laureate of the Melbourne Symphony Orchestra, Sir Andrew Davis is also Music Director and Principal Conductor of the Lyric Opera of Chicago. He is Conductor Laureate of both the BBC Symphony Orchestra and the Toronto Symphony, where he has also been named interim Artistic Director until 2020.

In a career spanning more than 40 years he has conducted virtually all the world's major orchestras and opera companies, and at the major festivals. Recent highlights have included *Die Walküre* in a new production at Chicago Lyric.

Sir Andrew's many CDs include *Messiah*, nominated for a 2018 Grammy, Bliss's *The Beatitudes*, and a recording with the Bergen Philharmonic of Vaughan Williams' *Job/Symphony No.9* nominated for a 2018 BBC Music Magazine Award. With the MSO he has released a third recording in the ongoing Richard Strauss series, featuring the *Alpine Symphony* and *Till Eulenspiegel*.



NICOLA BENEDETTI
SOLOIST

Nicola Benedetti is one of the most sought-after violinists of her generation. Her ability to captivate audiences with her innate musicianship and dynamic presence, coupled with her wide appeal as a high-profile advocate for classical music, has made her one of the most influential classical artists of today.

Nicola recently released a recording of Wynton Marsalis' Violin Concerto with the Philadelphia Orchestra and conductor Cristian Măcelaru on Decca Classics, earning Nicola a Grammy for Best Classical Instrumental Soloist.

With concerto performances at the heart of her career, Nicola is in much demand with major orchestras across the globe, including collaborations with the London Symphony Orchestra, London Philharmonic Orchestra, New York Philharmonic, National Symphony Orchestra of Washington D.C., Orchestra of the Mariinsky Theatre, Frankfurt Radio Symphony, Czech Philharmonic, Danish National Symphony Orchestra, Los Angeles Philharmonic, San Francisco Symphony and the Chicago Symphony at the Ravinia Festival.



DEBORAH CHEETHAM AO
COMPOSER OF *YIRRAMBOI*
(*TOMORROW*)

MSO COMMISSION AND WORLD PREMIERE

Deborah Cheetham, Yorta Yorta woman, soprano, composer and educator has been a leader and pioneer in the Australian arts landscape for more than 25 years. In the 2014 Queen's Birthday Honours List, Cheetham was appointed as an Officer of the Order of Australia (AO), for "distinguished service to the performing arts as an opera singer, composer and artistic director, to the development of Indigenous artists, and to innovation in performance". She is the MSO's 2020 Composer in residence and is Professor of Practice at Sir Zelman Cowen School of Music, Monash University.

In 2009, Deborah Cheetham established Short Black Opera as a national not-for-profit opera company devoted to the development of Indigenous singers. The following year she produced the premiere of her first opera *Pecan Summer*.

Awards and honours include: The Honour Roll of Women in Victoria (2015); Honorary Doctorate from the University of South Australia (2018); Merlyn Myer Commission Prize (2019); Sir Bernhard Heinze Memorial Award (2019) and, the Melbourne Prize for Music (2019).

A WORD FROM OUR ARTISTS



NICHOLAS BOCHNER
ASSISTANT PRINCIPAL CELLO

Q: What's it like to accompany a soloist?

A: Accompanying a soloist can be a bit nerve-wracking. It's important to make sure the soloist has the freedom and confidence to play the music exactly how they want it, so the conductor and musicians need to be 100% attentive to everything the soloist does. It's a delicate balance of listening and waiting and using intuition to anticipate what will happen next. When it goes right the magic of the communication can be thrilling.



MARY ALLISON
VIOLIN

Q: What does Elgar's music bring to us?

A: Elgar's music, despite being quite British and patriotic, contains much suppressed passion. He wrote beautifully for all instruments, and played bassoon himself. The violin concerto, because of its use of constant multiple-stopping, fast and unorthodox string crossings, and very fast shifting around the instrument, is incredibly challenging to play, but remains quite beautiful and incredibly exciting to listen to because of the virtuosity. As a violinist, I can really appreciate it! Another of his most famous and stunning works is the Enigma variations. Apart from being incredible music (think the *Nimrod* movement and try not to cry) Elgar wrote each movement for a friend, which is a lovely thing to receive, I imagine!

BEFORE THE CONCERT



WATCH

General MSO learning resources:

- [Tianyi's Guide to the Orchestra](#)
- [Interview with Prudence Davis, Flute](#)
- [Interview with Shane Hooton, Trumpet](#)
- [Interview with Brent Miller, Percussion](#)
- [Interview with Freya Franzen, Violin](#)
- [How do musicians prepare for a concert?](#)

Live performances:

- [Tasmin Little with the BBC Symphony Orchestra and Sir Andrew Davis](#)
- [Renaud Capuçon with the German Symphony Orchestra of Berlin and Robin Ticciati](#)

All about Elgar:

- [Prepare with Nicky \(Benedetti\): Who is Elgar?](#)

Clips of other seminal Elgar works:

- [Jacqueline du Pre performing Elgar's Cello Concerto with Daniel Barenboim](#)
- [Enigma Variations: Warsaw Philharmonic Orchestra with Jacek Kasprzyk](#)



LISTEN

Our pick of the recordings:

- [James Ehnes with the Philharmonia Orchestra and Sir Andrew Davis](#)

Podcasts

- [BBC Radio 3 Composer of the Week: Elgar](#)
- [BBC Radio 3: Reviewing the Elgar Recordings](#)



READ

Biographical entries:

- [Classics for Kids: Elgar](#)
- [Classic FM: 15 Facts About the Great Composer Elgar](#)
- [Kiddle: Edward Elgar Facts for Kids](#)

SAMPLE LESSON PLANS

LESSON PLAN 1: MSO MUSICIANS AND THEIR INSTRUMENTS

SUGGESTED FOR:

Pre-rehearsal/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/or designated learning devices

CONTENT

1. Remind students they'll soon be attending an open rehearsal and/or performance by the Melbourne Symphony Orchestra.
2. Introduce the learning intention.
3. Choose one of our general video resources to watch with students – if teaching a specialist class, you may also like to split students into groups according to their respective instrument families, and have them watch the correlating video (find these videos in [Section 4](#) of this guide).
4. Ask students to write a personal reflection on the video using prompts such as the following – alternatively, you may wish students to undertake this activity using a think/pair/share protocol, or in small groups:
 - What were your main observations?
 - What in this video did you already know?
 - What did you learn?
 - What new knowledge (gained from this video) could you incorporate into your personal practice routine?
 - If you met [MUSICIAN'S NAME] in person, what questions would you ask them? *Consider sending these questions to the MSO Schools team: schools@mso.com.au*
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.
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, and consider sending in any further questions your students might have in relation to repertoire, practice routines etc. to the MSO Schools team and we'll do our best to respond: schools@mso.com.au

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)

- 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

MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

VARIATIONS

- Introducing your students to a symphony orchestra for the first time? Try exploring [MSO Learn](#), our award-nominated web app.
- If students are particularly advanced, you may wish to have them skip the analysis phase of this lesson and move straight to constructing a simple interview of 3–4 questions to pass on to their chosen musician via schools@mso.com.au
- What questions might students have for these musicians in terms of the repertoire to be presented in the concert? Consider these, pull together a short list of questions, and send through to schools@mso.com.au

SAMPLE LESSON PLANS

LESSON PLAN 2: INTRODUCING THE COMPOSER

NOTE: You may also wish to adapt this lesson plan to reflect research activity on the conductor and/or soloist – alter as necessary

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 reflections)

LEARNING INTENTION:

Understanding and learning about the role of a composer

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices
- Access to pens, pencils, scrap paper etc.

CONTENT

1. Remind students they'll soon be attending an open rehearsal/performance by the Melbourne Symphony Orchestra.
2. Introduce the learning intention (be sure here to note whether or not you'll focus on a single composer for this lesson, or both composers)
3. Have a whole-class discussion using any of the following prompts (alternatively, have students engage in any of the following prompts using the think/pair/share protocol):
 - Back to basics: what does 'composer' actually mean?
 - What do we know about Elgar?
 - Drawing a Venn diagram: can we compare the work of Elgar to that of another composer whose work we know?
 - What other 'classical' composers do we know? *You may like to emphasise that contemporary songwriters are also composers, but that we'll be focussing on composers of classical, orchestral repertoire for this concert.*
4. Brainstorm some essential questions regarding key elements of Elgar's life, works etc. – these can be as simple or as conceptual as students see fit.
5. Split students into small groups and allocate each group one of the program's two composers – you can direct students to undertake their own research using any of the resources listed in [Section 4](#) of this guide (useful for older students), or watch/engage with a selection as a whole class (useful for younger or less experienced students).
6. Students can create a group poster (or other display-able response such as a [Prezi](#) or [Google Slides](#) presentation) based on their research; while students prepare their response, you may like to play the concert repertoire as background music – use any of the options in [Section 4](#).
7. Hold a group show-and-tell session and create a display wall in your classroom.

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)

- 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

MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students' extended essays, project-dependent

VARIATIONS

- Introducing your students to a symphony orchestra for the first time? Try exploring [MSO Learn](#), our award-nominated web app.

SAMPLE LESSON PLANS

LESSON PLAN 3: ANALYSE THIS!

SUGGESTED FOR:

Pre- or post-concert engagement

LEARNING INTENTION:

To undertake in-depth musical analysis of a live performance of key orchestral repertoire

MATERIALS:

- Student workbooks/note-taking devices
- Designated learning devices
- Personal headphones/earphones

CONTENT

This is a simple lesson plan suggestion designed to outline various resources provided by the MSO that you may elect to use for a lesson of practice analysis. It is also designed to offer students the opportunity to choose a work that resonates with them personally. We suggest the following:

1. Ask students to select a recording or live performance of repertoire from [Section 4](#) of this guide – you may like students to work in pairs so that part three of this lesson plan can be undertaken using the think/pair/share protocol.

It may be of interest to you to ask students to focus on the following popular excerpts of the two nominated works:

- *Earth Cry* (opening didgeridoo solo)
- Symphony No.94 (movement II)

2. Outline the conditions and expectations of the analysis – you may like to provide students with specific questions crafted by you, or draw them from past VCE examinations as elicited here:

[VCE Music Performance](#)

[VCE Music Style and Composition](#)

[VCE Music Investigation](#)

3. Think/pair/share: have students who completed their analysis using the same work discuss and compare their responses and present to the class their findings for whole-class discussion.

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)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
- 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

MYP GLOBAL CONTEXTS

- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS

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SAMPLE LESSON PLANS

LESSON PLAN 4: OBSERVING THE OPEN REHEARSAL

SUGGESTED FOR:

Engagement during the open rehearsal

LEARNING INTENTION:

To make and record key observations during the open rehearsal

MATERIALS:

- Student workbooks/note-taking devices
- Designated learning devices

CONTENT

This is a simple lesson plan suggestion providing a template of questions on the next page you may wish students to work from during their time in the open rehearsal – please adapt as you see fit, or copy and paste the tables into your own Word or Office 365 document to produce a suitable worksheet for the excursion.

Following the open rehearsal, you may like students to work in pairs to complete column three of the table, providing the opportunity for rich discussion and reflection back in the classroom.

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)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
- 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

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LESSON PLAN 4: HANDOUT (DURING REHEARSAL)

MSO

MSO GUIDED OPEN REHEARSAL: ELGAR VIOLIN CONCERTO

Repertoire featured in this open rehearsal:	Conductor's name:
Venue:	Date of open rehearsal:

OBSERVATION QUESTION:	WHAT I NOTICED:	WHAT MY FRIEND NOTICED (think/pair/share following the rehearsal)
How does the conductor communicate with the orchestra during the rehearsal?		
Are there lots of stops and starts during the rehearsal? What do you think the reason for this might be?		
Does something go wrong during the rehearsal? How is it managed, and by whom?		
Take a look around you: is the rehearsal space neat and tidy? What do you think is the importance of maintaining a neat rehearsal space?		
Are there any MSO staff in the room other than the musicians and conductor? What are they doing? What do you think their role might be at the company?		
If you get the chance to speak with a musician today, which musician would you like to speak with and why?		
What will you ask them?		
Is there anything you're still wondering about?		

SAMPLE LESSON PLANS

LESSON PLAN 5: POST-CONCERT REFLECTION

SUGGESTED FOR:

Post-concert engagement

LEARNING INTENTION:

To reflect on our experience at the MSO concert

MATERIALS:

- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices

CONTENT

1. Pre-select some repertoire that was featured in the concert to play while students write their responses to part three of this lesson (use any of the recordings listed in [Section 4](#) of this resource, or others that you may prefer)
2. Remind students that they have recently attended the MSO concert
3. Students can sit individually at their tables to answer the following questions in their workbooks (alternatively, you may elect for students to undertake this work in pairs or in small groups):
 - What is the most interesting thing you saw at the concert?
 - What did you learn by going to see the MSO play?
 - Think broadly: what did you learn about your instrument/instrument family that you can incorporate into your personal practice routine? (for instrumental students)
 - What more do you want to know about the MSO/orchestras/the composers/the music we heard?
4. Have a group reflection at the conclusion of the lesson
5. Collate the students' remaining questions (from part 3 of this lesson plan) and consider sending them through to us at schools@mso.com.au – we'll do our best to get you some answers!

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)

- Music Performance (Units 1/2 and 3/4)
 - Musicianship skills
 - Strategies used to optimise performance outcomes
- 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
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MYP GLOBAL CONTEXTS

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- Identities and Relationships

DP CORE AIMS

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WANT TO LEARN MORE?

SEASON 2020 IS LIVE!

Our 2020 Schools' Season is on sale now! Check out all our offerings at mso.com.au/education or visit our handy, printable [product guide](#).

MSO LEARN

Our award-nominated, brand new web app designed to introduce your students to the wonder of a live symphony orchestra.

We look forward to seeing you in the concert hall.

Melbourne Symphony Orchestra

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