

February 19, 20 & 21
2019-2020 VSO Elementary School Concerts
Kindergarten to Grade 3



M is for Music

STUDY GUIDE

with Assistant Conductor Andrew Crust
and the Vancouver Symphony Orchestra

Shauna Johannesen as *Sarah T. Murdoch*



Presenting Sponsor



THE VSO'S ELEMENTARY SCHOOL CONCERTS HAVE BEEN ENDOWED BY A GENEROUS GIFT FROM THE JIM PATTISON FOUNDATION

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Timothy Steeves, *Associate Concertmaster*

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Jae-Won Bang

Mary Sokol Brown

Jenny Essers

Monica Pegis

Xue Feng Wei

Rebecca Whitling

Yi Zhou

second violins

Karen Gerbrecht, *Acting Principal*

Jeanette Bernal-Singh, *Assistant Principal*

Cassandra Bequary

Adrian Shu-On Chui

Daniel Norton

+Ann Okagaito

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Alicia Venables

Carina Vincenti

violas

Andrew Brown, *Acting Principal*

Emilie Grimes, *Assistant Principal*

Katrina Chitty

Tegen Davidge

Matthew Davies

Angela Schneider

cellos

Janet Steinberg, *Associate Principal*

Zoltan Rozsnyai, *Assistant Principal*

Olivia Blander

Natasha Boyko

Charles Inkman

Luke Kim

Cristian Markos

basses

Dylan Palmer, *Principal*

Evan Hulbert, *Associate Principal*

Noah Reitman, *Assistant Principal*

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Frederick Schipizky

flutes

+Christie Reside, *Principal*

Chris James, *Acting Principal Flute & Piccolo*

James Romeo, *Assistant Principal*

Rosanne Wieringa

piccolo

James Romeo

oboes

Roger Cole, *Principal*

Beth Orson, *Assistant Principal*

Karin Walsh

English horn

Beth Orson

clarinets

Jeanette Jonquil, *Principal*

Michelle Goddard

e-flat clarinet

Michelle Goddard

bassoons

Julia Lockhart, *Principal*

Sophie Dansereau, *Assistant Principal*

Gwen Seaton

contrabassoon

Sophie Dansereau

french horns

Oliver de Clercq, *Principal*

David Haskins, *Associate Principal*

Andrew Mee

Richard Mingus, *Assistant Principal*

trumpets

Larry Knopp, *Principal*

Marcus Goddard, *Associate Principal*

Vincent Vohradsky

trombones

Brian Wendel, *Principal*

bass trombone

Ilan Morgenstern

tuba

Peder MacLellan, *Principal*

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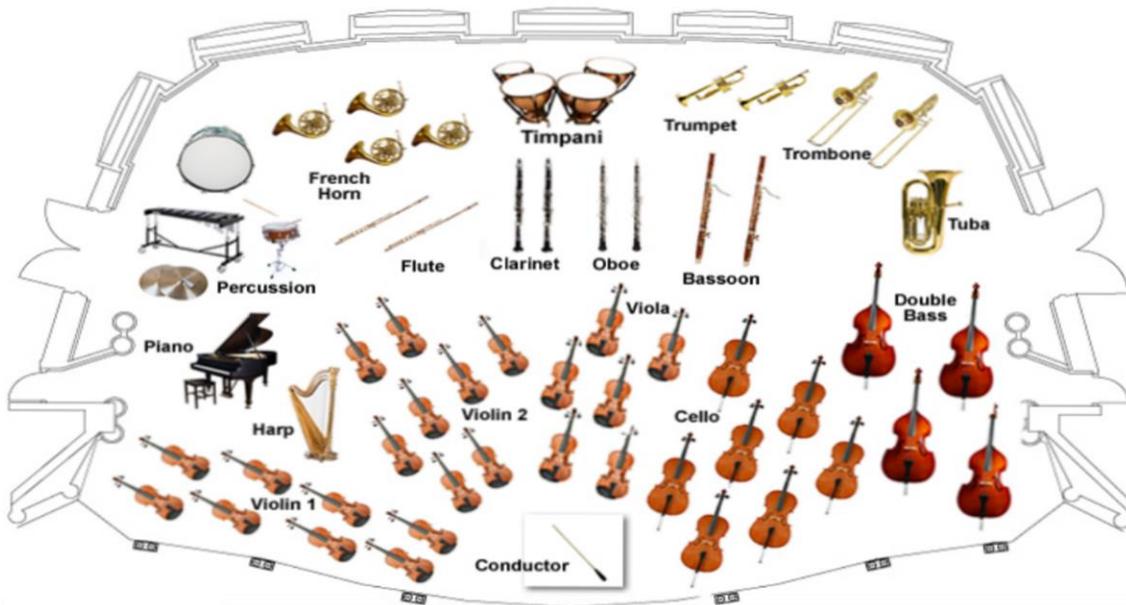
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Vancouver Symphony Orchestra

Founded in 1919, the Vancouver Symphony Orchestra is the third largest symphony orchestra in Canada. The VSO performs to an annual audience of more than 200,000 people and performs over 150 concerts annually in the historic Orpheum Theatre, as well as in venues throughout the Lower Mainland. As a cultural staple of the Lower Mainland, VSO Education Programs are experienced by over 50,000 students annually.

The VSO's mission is to enhance the quality of life in our city and region by presenting high-quality performances of classical and popular music to a wide variety of audiences and offering educational and community programs.

This is a typical layout for the Vancouver Symphony Orchestra in the Orpheum Theatre
and most likely the layout you will see at your school concert.



Orpheum Theatre, Vancouver BC
Stage Plan

The Orpheum Theatre

HOME OF THE VANCOUVER SYMPHONY

Designed in 1927 by architect Benjamin Marcus Priteca, the Orpheum Theatre is Canada's last great entertainment palace, and one of Vancouver's most spectacular heritage buildings. Since its opening, the Orpheum has hosted vaudeville, cinema, musical theatre, concerts, ballet, opera, and children's shows.

The building is a masterpiece of theatre design, with a magnificently painted dome soaring above ornate plaster carvings, gold leaf, and crystal chandeliers. Great care was taken with the acoustics of the building: the sound is so clear that musicians can hear a whisper in the very last row of the highest balcony, and the audience can hear every note played on stage. In 1973, Famous Players slated the Orpheum for demolition, but thousands of Vancouverites wanted to save it. The City of Vancouver responded, rescuing and renovating the theatre.

In the fall of 2013, the VSO became the first organization to be inducted into the BC Entertainment Hall of Fame. Stars for both the VSO and Music Director Emeritus Bramwell Tovey will soon appear on Granville street's star walk!

When you come to visit the Vancouver Symphony Orchestra in downtown Vancouver, take a few extra minutes to pay homage to some of the greatest personalities in BC entertainment. Along the Granville Street sidewalk, you'll find the stars in the cement, featuring locals such as former VSO pianist Linda Lee Thomas, Bard on the Beach's Christopher Gaze and many more! Once you're inside the Orpheum, you can visit the "BC Star Wall" on the 2nd floor where the VSO's first concertmaster, Allard de Ridder, is featured alongside popstar heavyweights such as Sarah McLachlan and Michael Bublé.

If you're approaching the Orpheum via Seymour Street, visit the "Beethoven Wall" between the Orpheum and the School of Music, just north of stage door. The panels here showcase Beethoven's 9th Symphony, in the composer's own handwriting.



What is a Symphony Orchestra?

When you come to see the Vancouver Symphony Orchestra, Maestro Otto Tausk or Assistant Conductor Andrew Crust will introduce you to the many diverse instruments found in a contemporary orchestra. Just like the people that make up your community (the students, teachers, staff, volunteers and parents in your school) the instruments of the orchestra are all part of their own families.

The word *symphony* means “sounding together”. An orchestra is made up of a group of musicians - usually seventy to one hundred - playing instruments from four main families: string, woodwind, brass and percussion. A symphony orchestra consists of these different instruments “sounding together”.

The louder instruments are at the back of the orchestra, and the quieter ones are in front so that the audience hears a balanced sound. The size of the instrument does not always match the size of the sound it can produce.

When you are at a symphony concert, you will notice that large instruments can make soft or muted sounds while small instruments, like the triangle or the piccolo, can ring out above the whole combination of other instruments. A composer produces the sounds he wants by choosing combinations of instruments from each family and writing the sounds that they will play together. Because a symphony orchestra is made up of so many different instruments, and because the musicians are so well trained to produce a variety of sounds, the composer has a palette of instrumental colour combinations and sound possibilities at their disposal.



What do conductors do?

Orchestral conductors stand on a podium with a baton (which looks a bit like a wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The primary responsibilities of the conductor are to set tempo, indicate beats (particularly first or “down” beats) and to listen carefully and critically to the ensemble. Communicating changes that need to be made within the ensemble (such as showing the violins you want them to play louder to balance the sound) requires highly trained listening skills. There are no strict rules for conducting, and you will notice that different conductors have very different styles. However, the very basics of beat indication do follow a set pattern.

VSO Music Director MAESTRO OTTO TAUSK



Dutch conductor Otto Tausk is the Music Director of the Vancouver Symphony Orchestra, now in his second season, and serves as Artistic Advisor of the VSO School of Music. Until spring 2018, Tausk was Music Director of the Opera Theatre and Tonhalle orchestra St Gallen. He appears as a guest with such orchestras as Concertgebouw Orchestra, Rotterdam Philharmonic, Danish National Symphony Orchestra, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Melbourne Symphony, the Orchestra of the Mariinsky Theatre, the orchestras of Perth, Tasmania, Auckland, BBC Scottish Symphony and BBC National Orchestra of Wales, with whom he made his BBC Proms debut last season. He is a hugely respected musical personality in his native Holland, working with all its major orchestras and composers.

In the opera pit in St Gallen, Tausk conducted the world premiere of Annas Maske, by Swiss composer David Philip Hefti, the Swiss premiere of George Benjamin's Written on Skin, Korngold's Die tote Stadt and other titles including

Don Giovanni, Die Entführung aus dem Serail, Eugene Onegin, West Side Story, Lohengrin and Ariadne auf Naxos. Tausk will conduct Michel van der Aa's new opera in the 20/21 season, with the world premiere at Dutch National Opera, plus further appearances with the other co-commissioning parties.

In the 2019/2020 season, Tausk continues guesting relationships with Lahti Symphony, Orquesta Sinfonica de Galicia, Netherlands Radio Philharmonic Orchestra, Stuttgarter Philharmoniker, and makes debut appearances with Norwegian Radio Orchestra, Orchestre symphonique de Québec and Orchestre philharmonique de Monte-Carlo. In Vancouver, programming highlights include celebrating Beethoven's 250th birthday with BeethovenFest in spring 2020, and soloists such as Susan Graham, Alina Ibragimova, Gidon Kremer, Anne-Sophie Mutter, Daniil Trifonov and Dawn Upshaw.

Born in Utrecht, Otto Tausk initially studied violin and then conducting with Jonas Alekса. Between 2004 and 2006, Tausk was assistant conductor to Valery Gergiev with the Rotterdam Philharmonic a period of study that had a profound impact on him. In 2011 Tausk was presented with the 'de Olifant' prize by the City of Haarlem. He received this prestigious award for his contribution to the Arts in the Netherlands, in particular his extensive work with Holland Symfonia serving as Music Director 2007 to 2012. In reflecting on their work together in The Netherlands, Valery Gergiev paid particular tribute to Tausk on this occasion.

VSO Assistant Conductor

MAESTRO ANDREW CRUST

Andrew Crust has developed a versatile international career as a conductor of orchestral, opera, ballet and pops programs. Currently serving as the Assistant Conductor of the Vancouver Symphony Orchestra in Canada, Andrew conducts a large number of subscription, pops, educational and contemporary concerts with the VSO each season. In the 19/20 season Andrew will debut with the Bozeman and Lima Symphonies as a Music Director finalist and begin a relationship with the San Diego Symphony as Cover Conductor. Recent engagements include performances with the Winnipeg Symphony, Memphis Symphony, Hartford Symphony, and l'Orchestre de la Francophonie in Québec. Andrew is equally at ease in the pit, having conducted ballet with Ballet Memphis and the New Ballet Ensemble, and opera with Opera McGill, College Light Opera Company, Boulder Opera Company, and others. As a Pops conductor, Andrew has collaborated with such artists as Rufus Wainwright, Steven Page, Michael Bolton, Cirque de la Symphonie, and the United States Jazz Ambassadors, and will make his film debut conducting Casablanca with the Vancouver Symphony in the 19/20 season.

Andrew served as Assistant Conductor of the Memphis Symphony Orchestra from 2017-2019 where he conducted around forty concerts each season. He stepped in last minute for a successful subscription performance featuring

Bernstein's Serenade with violinist Charles Yang. Andrew also served as Conductor of the Memphis Youth Symphony Program. As the Assistant Conductor of the Portland Symphony Orchestra in Maine from 2016-2018, he conducted a variety of concert series, helped coordinate the orchestra's extensive educational programs, and helped lead a program for concertgoers under 40 called "Symphony and Spirits".

Crust was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in the summers of 2017 and 2018, assisting Michael Tilson Thomas on an Asian tour, as well as Giancarlo Guerrero, Marin Alsop and James Ross at Carnegie Hall and in a side-by-side performance with the Philadelphia Orchestra. He has also served as Cover Conductor of the Kansas City Symphony and Nashville Symphony, Assistant/Cover Conductor of the Boulder Philharmonic and Assistant Conductor of Opera McGill.

A broad, he has led concerts with the Orchestra Giovanile Italiana in Italy, Hamburger Symphoniker at the Mendelssohn Festival in Germany, the Moravian Philharmonic in the Czech Republic, the Filharmonia "Mihail Jora" of Bacau, Romania, and the Orquesta Sinfónica de Chile in Santiago. In 2017 he was awarded first prize at the Accademia Chigiana by Daniele Gatti, receiving a scholarship and an invitation to guest conduct the Orchestra di Sanremo in Italy. He was a semi-finalist for the Nestlé/Salzburg Festival's Young Conductors Award competition and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, with full access to all rehearsals and performances of the Salzburg Festival.

Andrew is dedicated to exploring new ways of bringing the classical music experience into the 21st century through innovative programming and marketing, creating community-oriented and socially-sensitive concert experiences, and utilizing social media and unique venues. Andrew lives in Vancouver and enjoys making and consuming visual art during study breaks.



String Family

The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

1. The **violin** (top) is the soprano voice in the string family. It is held under the chin, resting on the shoulder. The violin has a lovely tone that can be soft and expressive or exciting and brilliant.



2. The **viola** (bottom) is the alto voice in the string family. Like the violin, it is held under the chin, resting on the shoulder. Unlike the violin, the viola is slightly larger and is tuned five notes lower. It has a darker and warmer tone quality than the violin but is not as brilliant.



3. The **cello** (left) is the tenor voice in the string family. While shaped like a violin, the cello is much larger and is held between the player's knees. Because it can produce beautiful sounds from its lowest to its highest notes, it is a popular instrument.



4. The **double bass** (right) is the largest and lowest instrument of the string family. The double bass has sloping shoulders, instead of rounded shoulders like the other string instruments. This allows the player to have more room to move his or her arms, hands, and fingers in front of the instrument. Because of its size, the player stands or sits on a high stool to play the double bass.



Woodwind Family

The three branches of the woodwind family have different sources of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds. Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

1. Originally made of wood, the **flute** is now made from silver or gold and is about 2 feet in length. It looks like a narrow tube with a row of holes covered by keys along one side. The player blows air across the small hole in the mouthpiece to produce a sound that can be either soft and mellow or high and piercing.

2. The **oboe** is similar to the clarinet in many ways. Both are made from wood and have metal keys that can produce many notes rapidly. Unlike the clarinet, the oboe does not have a mouthpiece, but has two reeds tied together. By placing them between one's lips and blowing air through them, the reeds vibrate and produce a sound.

3. Made from wood, the **clarinet** produces a fluid sound when air is blown between a single reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.

4. The **bassoon** is a large double reed instrument with a lower sound than the other woodwind instruments. Its double reed is attached to a small curved tube called a bocal which fits into the bassoon. When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.



Brass Family

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; and the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the trumpet, horn, trombone, and tuba.



1. The **French horn** consists of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn with a clear mellow sound by pressing valves with the left hand and by moving the right hand inside of the bell.
2. Made of about 16 feet of tubing, the **tuba** is the lowest sounding member of the brass family. The tuba has three to five valves and is held upright in the player's lap.
3. The mouthpiece of the **trombone** is larger than that of the trumpet and gives the instrument a more mellow sound. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.
4. The **trumpet** is the highest sounding member of the brass family. The brilliant tone of the trumpet travels through about 6½ feet of tubing bent into an oblong shape. The player presses the three valves in various combinations with the fingers of the right hand to obtain various pitches.

Percussion Family

Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.



1. The **timpani** are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.
2. The **bass drum**, snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.
3. The tambourine and **cymbals** are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's right hand, while the cymbals are crashed together.
4. The **marimba** and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.

M is for Music: Musical Tracks

1. WILLIAM TELL: OVERTURE GIOACHINO ROSSINI (1792 -1868)

The William Tell Overture was composed by Rossini for the beginning of an opera. It recounts the story of William Tell, a famed Swiss hero that is said to have sparked rebellion after being forced to shoot an apple off the top of his son's head with a bow and arrow. This overture sets the scene for William Tell's adventures by evoking imagery of the Swiss Alps where they take place. You are about to hear the thrilling conclusion to this overture. Also known as the "March of the Swiss Soldiers", the finale has become extremely well-known since its composition. You may recognize the theme from The Lone Ranger or Bugs Bunny cartoons, and it has been used in many movies and T.V. shows to portray galloping horses or heroic victories.

2. NIGHT ON BALD MOUNTAIN MODEST MUSSORGSKY (1838 – 1875)

Modest Mussorgsky is the composer of this spooky tone poem, Night on Bald Mountain. It is meant to paint a musical picture of a gathering of witches on an especially dark and mystical midsummer's night. You can imagine the witches and demons whirling across the midnight sky to meet on the top of a deserted barren mountaintop. The music takes us to Bare Mountain with them to see their bursts of their magic spells, their frenzied dances, the haunting atmosphere, and their mysterious intentions. But as morning comes, the rays of sunlight and church bells clear away all the darkness of the night and we know that all is well.

3. ADAGIO FOR STRINGS SAMUEL BARBER (1910 - 1981)

The powerfully spiritual "Adagio for Strings" premiered on an NBC radio broadcast on November 5, 1938 with Arturo Toscanini conducting. The work is thought to embody feelings of profound loss and grief. It was played at the funerals of Franklin Delano Roosevelt and Albert Einstein; it was broadcast to the nation when John F. Kennedy was assassinated; and it was played by orchestras around the globe in the wake of the 9/11 tragedies. It has been featured on commercials and in soundtracks to motion pictures, most famously performed by the VSO in Oliver Stone's 1986 Vietnam War film, "Platoon." With its stepwise sinews of b-flat minor, woven together in a large dramatic arch, there are few works like the "Adagio" that have such direct access to people's emotions.

4. CARMEN SUITE NO. 1: LES TORÉADORS GEORGES BIZET (1838 – 1875)

The Toreador Song from Bizet's Carmen is one of the most popular arias for baritone in the operatic literature. Here, Escamillo, a suave, rock-star type of that time and place, wows his adoring audience of smugglers and soldiers with this song about the pleasures and thrills of the bullfighter's profession. It is a quick, upbeat march and signals the entrance of the toreador, a bullfighter, in the opera. Listen for the crash cymbals and exciting rhythms throughout.

5. WEST SIDE STORY MEDLEY LEONARD BERNSTEIN (1910 – 1981)

West Side Story, inspired by Shakespeare's Romeo and Juliet, is a musical with music by Leonard Bernstein. The story is set in the Upper West Side neighborhood in New York City in the mid 1950s, an ethnic, blue-collar neighborhood. The musical explores the rivalry between the Jets and the Sharks, two teenage street gangs of different ethnic backgrounds. The members of the Sharks, from Puerto Rico, are taunted by the Jets, a white gang. Tony, a former member of the Jets and best friend of the gang's leader, Riff, falls in love with Maria, the sister of Bernardo, the leader of the Sharks. The dark theme, sophisticated music, extended dance scenes, and focus on social problems marked a turning point in American musical theatre. The medley from the musical includes "I Feel Pretty", "Maria", "Something's Coming", "Tonight", "One Hand, One Heart", "Cool" and "America".

6. CARNIVAL OF THE ANIMALS: AQUARIUM CAMILLE SAINT-SAËNS (1792 -1868)

For the "Aquarium," Saint-Saëns wrote slow ascending notes in one piano, while the notes in the other piano are quicker and descending. On top of that, there is a floating melody line in the strings and flute. The combination of fast notes and a floating melody give the Aquarium a floating, dream-like quality. Originally, he wrote a part for the glass harmonica, which is generally replaced by the glockenspiel in modern day performances; it adds to the magical sounds of the underwater world.

7. FLIGHT OF THE BUMBLEBEE NIKOLAI RIMSKY-KORSAKOV (1844 –1908)

Rimsky-Korsakov's famed "Flight of the Bumblebee" originally appeared as an orchestral interlude in his opera The Tale of Tsar Saltan. The opera recounts the fairy tale of Prince Gvidon, the son of Tsar Saltan. During this scene in the story, a magical swan transforms Gvidon into a bumblebee so that he can reunite with his father (who has been tricked to believe that his son is not alive). Endowed with new powers as a bumblebee, Gvidon causes a great deal of chaos in his frantic quest for his father and personal redemption; this commotion can be heard in the piece's rapid, dizzying whirl of chromatic passages. Yet, despite its operatic origins, the "Flight of the Bumblebee" has become universally renowned as a stand-alone instrumental showpiece.

8. STAR WARS: MAIN THEME JOHN WILLIAMS (1932 -)

The music for Star Wars was composed by John Williams, a film composer born in 1932. Williams just turned 88 years old and is still composing. Williams wrote the music for some of the most well-known movies: Jaws, Superman, E.T. the Extra Terrestrial, Home Alone, Jurassic Park, Indiana Jones, the first three Harry Potter films, The Adventures of Tintin, and all of the Star Wars movies. Imagine being given those movies and coming up with all the music! When you listen to Star Wars, try to hear all the different instruments of the orchestra and think about what makes this music so exciting!

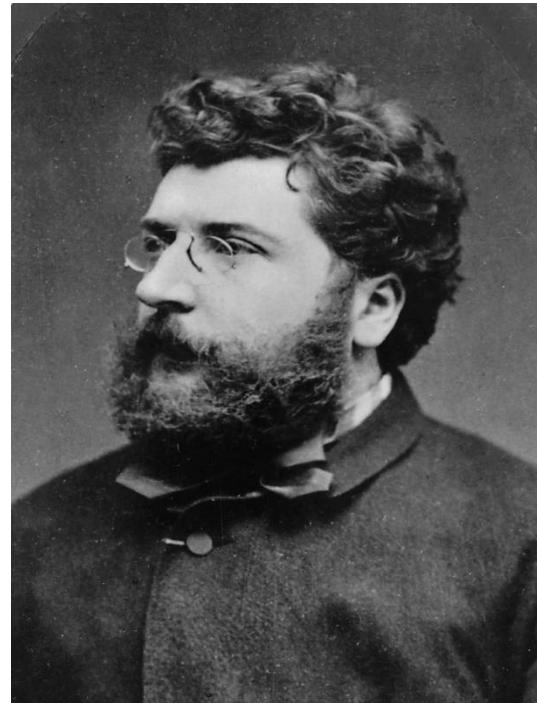
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shorturl.at/lwKVZ



MEET THE COMPOSERS

Georges Bizet was born in Paris, France. Both his parents were musicians, and they actually wanted their son to become a composer when he grew up! Bizet loved music, but he also loved to read books. His parents wound up hiding his books so that he would spend more time on his music. When Georges was 10 years old, his father enrolled him in the Paris Conservatory. While he was there, he wrote his only symphony, but it wasn't performed until many years after he died. Bizet graduated from the Conservatory with awards in both composition and piano.

Bizet also composed operas. His most famous opera is Carmen. When Carmen first opened in Paris, the reviews were terrible. Many critics said there were no good tunes in it, so audiences stayed away. In the middle of the night during the first round of Carmen performances, Bizet died. He was only 36. Four months later, Carmen opened in Vienna, Austria, and was a smash hit. It is now one of the most popular operas ever written. Bizet never knew that audiences would come to consider it his masterpiece. Bizet was also very good at writing dramatic music. The music he wrote for the play L'Arlesienne (The Girl from Arles) is still enjoyed today.



Gioachino Rossini, the most popular opera composer of his day, was born in Pesaro, Italy. Like many composers, Rossini learned about music from his parents. Gioachino's father played the horn and the trumpet, and his mother was an opera singer. When Gioachino was a little boy, he learned to play the piano and to sing. In Rossini's day, the opening of a new opera was as exciting as the opening of a new movie is for us. Rossini wrote his first opera when he was 18 years old. His most famous opera is The Barber of Seville. And after composing the opera William Tell in 1829, when he was 37, Rossini stopped writing operas.

After that, Rossini didn't compose again for years. When he was much older, he wrote some music for the church, and he wrote a lot of small pieces to entertain his friends. Because those pieces were not very serious, he jokingly referred to them as "Sins of Old Age."



Like Mozart, **Camille Saint-Saëns** was a child prodigy.

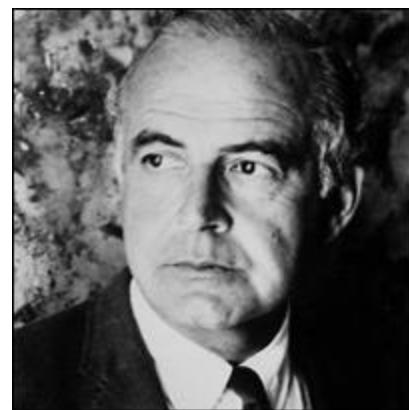
At 2½ he could pick out tunes on the piano; at the age of 3 he composed his first piece; and by 7 he was giving public concerts as a pianist and organist. When he was 10, he made his public debut and offered to play any one of Beethoven's 32 sonatas from memory. He had total recall of anything he had ever read. Saint-Saëns was also a conductor, critic, music scholar, teacher and composer. Working in Paris, he founded a society that supported an entire new generation of French composers. Despite these talents, he never quite lived up to expectations. While he composed operas, none were very popular. His style of music was traditional and conservative and for the most part followed Classical traditions. His best-known works are several concertos, an

organ symphony and *The Carnival of the Animals*.

Samuel Barber

Samuel Barber was born in Pennsylvania on March 9, 1910. His family and extended family were very musical and Barber started composing at age 7. At 14 he entered the Curtis Institute in Philadelphia to study piano, voice, and composition. He served in the Army Air Corps during WWII, where he was commissioned to write the Symphony Dedicated to the Air Forces in 1943. Supposedly, Barber destroyed all parts of the score in 1964. Barber enjoyed composing for vocal pieces and used his own voice for a few pieces. His opera *Vanessa* (1958) won a Pulitzer Prize. Among his orchestral works are *Adagio for Strings* (1938), *Violin Concerto* (1939), and an

Overture to *The School for Scandal* (1931). He died in 1981 in New York City.



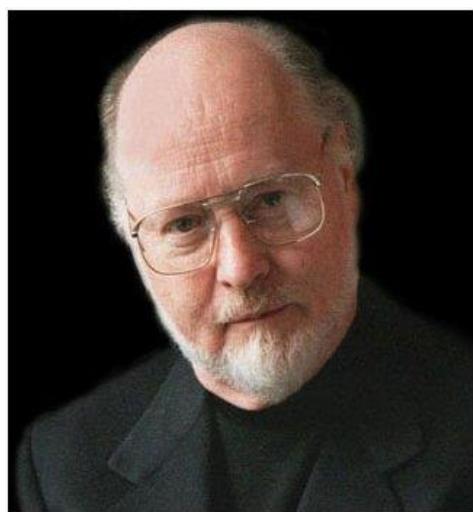
Modest Mussorgsky was born in the Russian village of Karevo. His mother gave him his first piano lessons, and it was clear early on that Mussorgsky was a very good pianist. Modest went to military boarding school, and when he graduated, he joined the army as an officer. Then, Mussorgsky started studying music with Russian composer Mily Balakirev, and left the army to become a composer. He was part of a group of five Russian composers known as "The Five," or the "Mighty Handful." But Mussorgsky had a hard time making a living as a composer, especially after his family lost all its money. So, he got a government job and continued to spend all his spare time composing.

In addition to his instrumental music, Mussorgsky wrote songs, and several operas. His operatic masterpiece is "*Boris Godunov*," about a Russian Tsar who lived in the 1500's.

Leonard Bernstein was born in Lawrence, Massachusetts, and grew up in the Boston area. His father sold wigs and beauty supplies and wanted his oldest son to take over the business. But after Leonard -- or Lenny, as all his friends called him -- composed the class song for his high school graduation, he went on to Harvard and majored in music.

Leonard Bernstein got his big break when he was the 25-year-old assistant conductor of the New York Philharmonic. At the last minute, he stepped in to conduct a concert in Carnegie Hall that was broadcast live over the radio across America. The audience loved him, and the event made front page headlines in the newspaper.

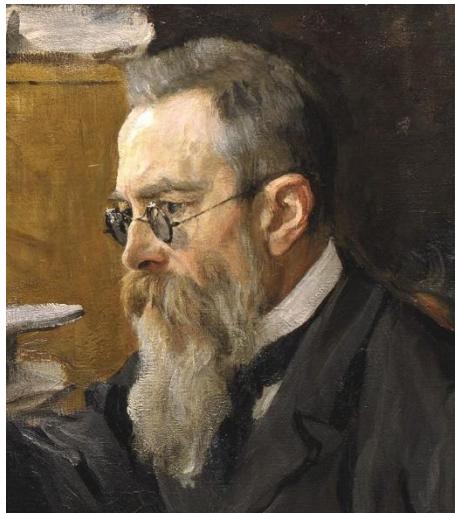
When Bernstein was eventually named music director of the New York Philharmonic, he was the first American to become permanent conductor of a major American orchestra. Leonard Bernstein used television, which was brand new at the time, to bring classical music to a very wide audience through his "Young People's Concerts." Bernstein also loved to com Bernstein also loved to compose musical theater. His musicals include "On the Town," "Wonderful Town," and "West Side Story."



John Williams is an American composer, conductor, and pianist. With a career spanning over six decades, he has composed some of the most popular, recognizable, and critically acclaimed film scores in cinematic history, including those of the Star Wars series, Jaws, Close Encounters of the Third Kind, Superman, E.T. the Extra-Terrestrial, the Indiana Jones series, the first two Home Alone films, Hook, the first two Jurassic Park films, Schindler's List, and the first three Harry Potter films. Williams has been associated with director Steven Spielberg since 1974, composing music for all but four of his feature films. Other works by Williams include theme music for the 1984 Summer Olympic Games, NBC Sunday Night Football, "The Mission" theme used by NBC News and

Seven News in Australia, the television series Lost in Space and Land of the Giants, and the incidental music for the first season of Gilligan's Island. Williams has also composed numerous classical concertos and other works for orchestral ensembles and solo instruments. He served as the Boston Pops' principal conductor from 1980 to 1993 and is currently the orchestra's laureate conductor. Williams has won 24 Grammy Awards, seven British Academy Film Awards, five Academy Awards, and four Golden Globe Awards. With 51 Academy Award nominations, Williams is the second most-nominated individual, after Walt Disney. In 2005, the American Film Institute selected Williams's score to 1977's Star Wars as the greatest American film score of all time. The soundtrack to Star Wars was additionally preserved by the

Library of Congress into the National Recording Registry for being “culturally, historically, or aesthetically significant”. Williams was inducted into the Hollywood Bowl’s Hall of Fame in 2000 and was a recipient of the Kennedy Center Honors in 2004 and the AFI Life Achievement Award in 2016. Williams composed the score for eight of the top 20 highest-grossing films at the U.S.



Nikolai Rimsky-Korsakov was born in the Russian town of Tikhvin. During his childhood, Nikolai enjoyed listening to Russian folk songs, church music, and opera. When he was older, Nikolai followed his brother to the naval college in St. Petersburg. While he was there, he also studied music. Rimsky-Korsakov composed his first symphony while on a navy ship. After he left the navy, Rimsky-Korsakov was asked to teach at the St. Petersburg Conservatory, which is now called named for him. He was also one of a group of five famous Russian composers known as “The Mighty Handful” (as in five fingers). Rimsky-Korsakov wrote operas, choral music, chamber music, and works for piano. One of his most famous pieces is the Flight of the Bumblebee, from the opera Tsar Saltan. In the opera, this music is played when a prince disguises himself as a bee.



Introducing Sarah T. Murdoch from *M is for Music*

Sarah T. Murdoch feels like her everyday life is kind of... well... boring.

So... she likes to imagine herself in other fantastical lives. She likes to take an adventure in her imagination.

Here is a little bit of Sarah's Story:

Excerpt from *The Spectacular Sarah T. Murdoch*
by Shauna Johannesen

My real life is boring I'm sorry to say,
I live at 360 Pine Crescent Way.
I walk to my school every day just past eight,
and every day I'm two minutes late.
I hand in my homework and sit in my seat,
I twiddle my thumbs and scuffle my feet,
and nothing, BUT NOTHING, happens all day, so
I stare out the window and hear myself say—
'Sarah T. Murdoch, you're strange and you're
small, you're loud and you're messy—not
special at all.
An out-of-place kid, in a dull boring place'—
my real life is something I'd like to erase.
But in my other life...
I'm Queen of a planet with seventeen rings,
I wear long flowing dresses and bright cape-like things, I race over my world in a turbo space jet—
just me and my huge, scary, green-dragon pet.
I throw masquerade parties and galaxy balls, midnight banquets in candle-decked halls,
where alien dancers delight and amaze
the throng of space guests who come party for days.
My castle is shrouded in lightning and thunder, my subjects all cower in fear and in wonder, 'cause stardust and
moon-bells explode as I walk— The SPECTACULAR Sarah T. Murdoch!



DISCUSSION

1. Have you ever felt like your life was boring?
2. Have you ever imagined yourself to be something different than you are?
3. Do you like to take an adventure in your imagination?

ACTIVITIES



1. As a class, **brainstorm** “other lives” you can imagine.

- What if you were an astronaut?
- A giant green monster who only ate cheese?
- A dinosaur ballerina?
- A singing spider?
- A furry puppet who lives in a cave?

2. **Draw** a picture of your other life.

- What are you doing?
- What are you wearing?
- How do you feel when you imagine yourself in another *life*?
- What do you hear?
- What do you smell?
- What do you eat?

3. **Write** a simple poem about your imaginary other life.

My real name is _____ and I am _____ years old.

But sometimes I like to imagine that I have a secret imaginary life.

In my other life I am a _____. I wear _____. I spend my whole day _____.

In my other life, I live in a _____ and eat _____ all day.

I spend all my time with _____. And I never ever have to _____.

Now give your poem a title like “The Spectacular Sarah T. Murdoch” but with your own name.

- “The Amazing Ava!”
- “The Hilarious Jian!”
- “The Super-Sleepy Aisha.”

TITLE: _____

4. Write an **acrostic** poem, in which the first letters of each line spell out a word or phrase. The word or phrase can be a name, a thing, or whatever you like.

Usually, the first letter of each line is capitalized. This makes it easier to see the word spelled out vertically down the page. To create an acrostic, follow these easy steps:

1. Write your name vertically.
2. Brainstorm words or phrases that describe you.
3. Place your brainstormed words or phrases on the lines that begin with the same letters.
4. Fill in the rest of the lines to create a poem.
5. Try writing one using your best friend's name and giving it to him or her as a gift. You can use single words, phrases, or even full sentences in your acrostic poem.

Here's an example that Sarah. T. Murdoch wrote for you:

Simply spectacular
Amazing and astonishing
Remarkable in every way
Awe-inspiring
Hungry sometimes
Terrific and thrilling
Magnificent and marvelous
Unique and unusual
Remarkable
Divine and distinct
Outstandingly out-of-this-world
Cool and colossal, with a
Humongous personality



VSO School Concert for K-3

M is for Music

STUDY GUIDE

RESOURCE OVERVIEW

This resource package of lessons and unit plans offers an inquiry-based and interdisciplinary approach to the world of music, helping to familiarize students with the music that will be performed at the VSO School Concert: *M is for Music*. Through movement, interactive games, social & emotional learning, visual art, scientific inquiry, and of course, active listening and discussion, these lessons and units have been designed to be accessible to non-music teachers with the goal of exciting children's sense of curiosity and wonder by way of a diverse repertoire of music, and to use this music as a medium for further exploration and growth in other subjects.

HOW TO USE THIS RESOURCE:

Lessons and units may be used individually or as a whole in chronological order.

*Please note that **Unit II** supports **Unit III** in introducing students to specific musical language, and so **Unit III** would be most effective after having taught **Unit II**.

M is for Music Concert Program

Rossini	William Tell Overture
Mussorgsky	Night on Bald Mountain
Barber	Adagio for Strings
Carmen	Suite no. 1 - Les Toreadors
Bernstein	West Side Story Medley
Saint-Saëns	Carnival of the Animals: Aquarium
Rimsky-Korsakov	Flight of the Bumblebee
Williams	Star Wars

(music from the concert program is marked with a star * in lesson plans)

Table of Contents

Unit I - *Music in all its Senses* (3 Lessons)

Unit II - *Music is Movement* (2 Lessons)

Unit III - *Music is Nature* (4 Lessons)

Individual Lesson I - *Music is Unity*

Individual Lesson II - *Music is Emotion*



UNIT I

Music in all its Senses

UNIT OVERVIEW

This unit offers an introduction to classical orchestral music through an interdisciplinary approach that works and provokes diverse strengths including visual-spatial, logical, relational, introspective, and of course, musical frames of mind. Lessons are designed to flow together as a unit, or as independent experiences.

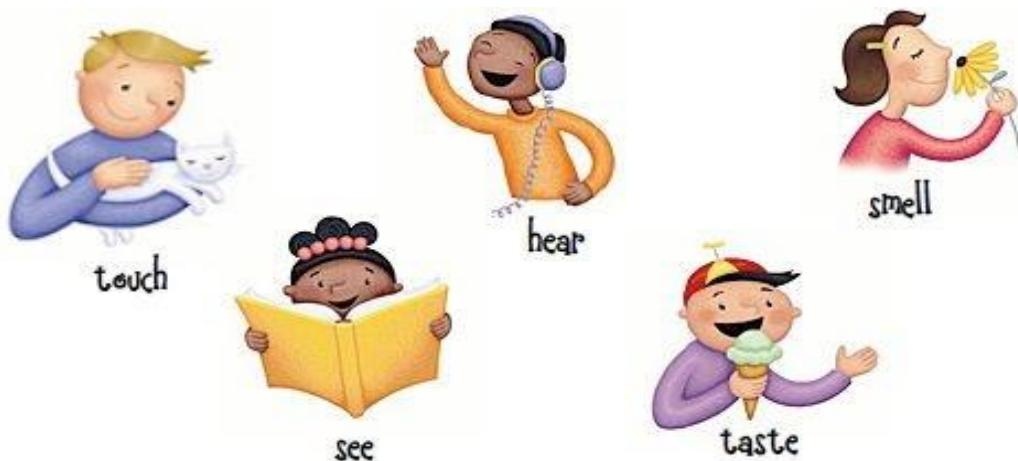
Lesson 1: What does music mean to you? How does your imagination respond to certain music? We explore music in connection to our personal lives, and music as imagined narratives.

Lesson 2: What does community mean? What does it look like? Could music be born out of a sense of community? We compare classroom communities to orchestra communities and take a tour through the diverse instrumental families in an orchestra community.

Lesson 3: What do different instruments look like and sound like? We challenge ourselves to sketching by observation (try drawing without looking down at your paper!) and we make artistic choices based off the textures of music we hear.

FIRST PEOPLE'S PRINCIPLES OF LEARNING

- Learning requires exploration of one's identity.
- Learning is holistic, reflexive, reflective, experiential, and relational



BIG IDEAS	CORE COMPETENCIES	CURRICULAR COMPETENCIES	CONTENT
<p>Language Arts Through listening and speaking, we connect with others and share our world.</p> <p>Arts Education The mind and body work together when creating works of art.</p> <p>Social Studies Our communities are diverse and made of individuals who have a lot in common.</p> <p>Math Concrete graphs help us to compare and interpret data and show one-to-one correspondence.</p> <p>Physical & Health Education Our physical, emotional, and mental health are interconnected.</p>	<p>Communication I can recount simple experiences and activities and tell something I learned.</p> <p>Creative Thinking I get ideas when I use my senses to explore.</p> <p>Personal Awareness and Responsibility I can participate in activities that support my well-being and tell/show how they help me.</p>	<p>English Language Arts Use sources of information and prior knowledge to make meaning</p> <p>Exchange ideas and perspectives to build shared understanding</p> <p>Arts Education Choose elements, processes, materials, movements, technologies, tools, techniques, and environments of the arts</p> <p>Create artistic works as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play</p> <p>Social Studies Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions</p> <p>Math Use reasoning to explore and make connections Physical and Health Education</p> <p>Apply a variety of movement concepts and strategies in different physical activities</p>	<p>English Language Arts Literary elements and devices Oral language strategies Letter formation</p> <p>Arts Education Dance: body, space, dynamics, time, relationships, form</p> <p>Visual arts: elements of design: line, shape, space, texture, colour.</p> <p>Notation to represent sounds, ideas, and movement</p> <p>Social Studies Ways in which individuals and families differ and are the same</p> <p>Math Pictorial representation of concrete graphs, using one-to-one correspondence</p> <p>Physical and Health Education Movement concepts and strategies</p>

Lesson I: What is music?

MATERIALS:

- 1 blank sheet of paper per student
- YouTube Links:
 - [West Side Story Medley*](#)

Hook: Ask your class “What is music?” or simply write the word “music” on the board.

Discuss: Invite learners to bounce ideas around. Prompt them with questions such as:

- When and why do people listen to music?
- What does music mean in your life? In your family?
- What is the purpose of it?
- What are your connections to it?
- Does music always give you the same feeling?
- What kind of music do you imagine playing in the background if you were feeling joyful? -What kind of music would play if you were feeling sad?...

Draw: Have students write the word “MUSIC” in the middle of a blank page and invite them to connect that word with arrows to any other words or images that come to mind when they think of music.

Listen: West Side Story Medley* (start at 7:15, pause at 8:18) (Option to have students standing and moving to the music if they feel like it).

Discuss: How does this music make you feel? What do you feel like doing when you hear this music? What does it remind you of?

Listen: West Side Story Medley* (8:18 - to end)

Write: If this song was playing in a movie, and you were the main character, what would you be doing while this music played? What kind of setting are you in? Are there people around you? What are you doing? How are you feeling?

Share: Exchange your ideas with a partner beside you and see if what you were both imagining is similar or different. Go around the room welcoming a few groups to share, one partner sharing what their friend imagined and vice versa, to understand where the student’s imaginations were going.

Extend: Students go home and discuss what kind of music is important to their family. Questions for students to ask their parents/guardians:

- What is your favourite song?
- When does our family normally listen to music and why?
- What song reminds you of home?

*Option of written or oral exchange of family findings the next day as a class.

Lesson II: Music is Community

MATERIALS:

- Link to Slideshow
 - [click here for image](#)
- YouTube Links:
 - [Williams - Star Wars Theme*](#)
 - [Canadian artist, Feist, performing live](#)
 - [Meet the String section \(BBC\)](#)
 - [Meet the Woodwind section \(BBC\)](#)
 - [Meet the Brass section \(BBC\)](#)
 - [Meet part of the percussion section \(BBC\)](#)

Hook: Write or project the following definition of “community” on the board without telling the students what word the definition is for:

“A group of individuals that share a feeling of fellowship/connection because of common attitudes, interests, and goals.”

Discuss: Ask the class what word they think this sentence is describing. Do we know what this sentence is talking about?

- See if the students come up with the right word, or words that describe a similar concept, like family, village, country, or even classroom!
- Ask the students whether the sentence could describe the group of people within this very own classroom. What reasons do we have for connecting this definition to a classroom community?
- Prepare students for watching these two clips by inviting them to observe the people in these two videos. Could the definition written on the board be describing the people in the two videos as well?

Watch: Williams - Star Wars Theme*

Follow with...

Watch: Canadian artist, Feist, performing live

Draw: A Venn diagram on the board, with one circle titled “Classroom Community”, and the other titled “Orchestra Community”

Think-Pair-Share: How is a classroom community and an orchestra community similar and different?

Gather: Students share their thoughts on how these two communities are different and the same.

Commonalities between the two groups could include...

- Someone helps the group work and grow together (Teacher/Conductor)
- The group members listen to each other
- The group members are given the opportunity to share their voices...

Explore further:

- Within each community there are many families, but what makes up a family?
- Discuss the idea of a family in terms of similar traits, common interests, or hobbies/connections to one another/interdependence. (Option to draw concept map on board with family in the centre).
- Ask them whether musical instruments can also belong to families.
- Project image of an orchestra layout as a clue - [click here for image](#)
- Explain that there are 4 families of instruments in an orchestra, and that there is diversity within each family.

Inquire: Listen to Williams - Star Wars Theme* for a second time and invite the class to list as many instruments as they can identify from listening attentively (done individually, in partners, or as a whole class).

See if students can identify the 4 instrumental families on their own by asking:

- How do these instruments (identified and written on the board) differ from one another?
- How is their sound made? By blowing? By hitting? By plucking or brushing?
- What are the instruments made of?

Watch:

1. The String Family Meet the String section (BBC)
2. The Woodwind Family Meet the Woodwind section (BBC)
3. The Brass Family Meet the Brass section (BBC)
4. The Percussion Family Meet part of the percussion section (BBC) , Meet the rest of the percussion section

**Option for students to vote on their favourite instrument in each family, and tally the votes on the board as a way of maintaining their investment in watching each clip (create bar graph for each instrumental family)*



Lesson III: Music Through Sketch and Sound

MATERIALS:

- 4 sheets of white paper per student
- 1 black pencil crayon or marker per student
- Set of watercolours/markers/pencil crayons for every two students
- Link to slideshow:
 - [click here for instrumental family images](#)
- Youtube Links:
 - [String Orchestra Music \(Elgar\)](#)
 - [Woodwind Quintet \(Mussorgsky\)](#)
 - [Brass Ensemble \(Spirit of Saint Marks\)](#)
 - [Percussion Ensemble \(Rosauro\)](#)

Hook: Challenge your students to exercise their memory and vocabulary by asking - "Who can remember the size and shape of a cello?" / "Could anyone describe what a trumpet sounds like?" / "If you could compare the sound of a clarinet with a specific colour, what colour would a clarinet sound have?"

Create: Now is the opportunity for students to get to know each instrumental family more deeply by making art and responding to the music of that instrumental family.

**If, during the last lesson, the class voted on their favourite instrument within each orchestra family, there is the option to project the image of the most popular instrument for this drawing exercise (rather than simply the most common ie. violin, clarinet, trumpet, snare drum).*

Set-Up:

- Project the classes favourite string instrument in large format: [click here for instrumental family images](#)
- Play strings background music: [String Orchestra Music \(Elgar\)](#)
- Each student should be equipped with a pencil or black pencil crayon and white paper.

Make Art:

- Students will be given 3-5minutes to draw an image of the instrument they see projected in front of them.
- **Challenge (optional):* Students may not lift their pencil crayon from their paper. Students may not look down at their paper. Their eyes should stay glued to the projected image, studying every detail carefully, and sketching the lines they see down on paper, drawing continuously without lifting the pencil from the page. (Produces a more abstract depiction)
- After their sketch is complete, students may choose up to 3 colours to paint/colour the backdrop of the instrument based on how the string orchestra music makes them feel. The crayon sketch of the instrument is left in black and white for contrast.
- Repeat drawing and listening exercise for the classes favourite woodwind, brass, and percussion instrument.
 - Woodwind background music: [Woodwind Quintet \(Mussorgsky\)](#)
 - Brass background music: [Brass Ensemble \(Spirit of Saint Marks\)](#)
 - Percussion background music: [Percussion Ensemble \(Rosauro\)](#)

UNIT II

Music is Movement - Discovering Dynamics & Tempo

UNIT OVERVIEW

What are different ways of moving to music? In what ways does music change and in what ways do we respond to those changes?

Lesson I: Through simple, scaffolded movement exercises, we will discover that music is made more interesting and exciting through changes in volume. This lesson leads students to recognizing dynamics in music through kinesthetic play and will be able to apply their learning of what forte and piano mean through written reflection.

Lesson II: Through drama and movement exercises, we will discover the importance of tempo in music, and how influential it is in music's mood and energy. Students will be able to identify between Allegro and Adagio and will be able to participate in creative play and active listening games that apply this learning.

FIRST PEOPLE'S PRINCIPLES OF LEARNING

- Learning is holistic, reflexive, reflective, experiential, and relational



BIG IDEAS	CORE COMPETENCIES	CURRICULAR COMPETENCIES	CONTENT
<p>Language Arts Through listening and speaking, we connect with others and share our world.</p> <p>Language and story can be a source of creativity and joy.</p> <p>Arts Education The mind and body work together when creating works of art.</p> <p>Creative experiences involve an interplay between exploration, inquiry, and purposeful choice.</p> <p>Physical & Health Education Our physical, emotional, and mental health are interconnected.</p>	<p>Communication I can represent my learning and tell how it connects to my experiences and efforts.</p> <p>Creative Thinking I get ideas when I use my senses to explore.</p> <p>Critical Thinking I can experiment with different ways of doing things.</p>	<p>English Language Arts Use sources of information and prior knowledge to make meaning</p> <p>Arts Education Create artistic works as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play</p> <p>Physical and Health Education Apply a variety of movement concepts and strategies in different physical activities</p>	<p>English Language Arts Language features, structures, and conventions</p> <p>Arts Education Dance: body, space, dynamics, time, relationships, form</p> <p>Physical and Health Education Movement concepts and strategies</p>

Lesson I: Music is Dynamic!

MATERIALS:

- [Worksheet: Exploring Dynamics!](#)
- YouTube Links:
 - [Happy, by Pharrell Williams](#) (or any other upbeat song the students enjoy dancing to)
 - [Rossini - William Tell Overture*](#)

Hook: Ask students - What makes a song interesting? Do you like if a song stays the same the whole way through? Or do you like to hear surprising changes every now and then?

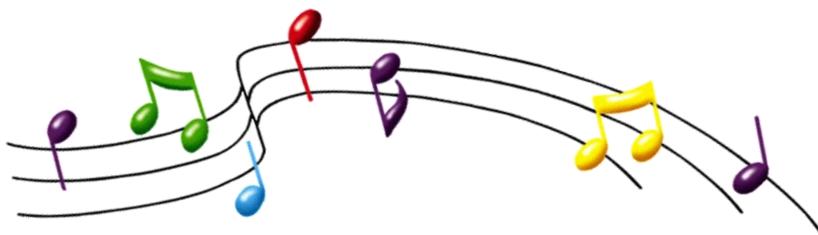
Make a connection to speaking: is it interesting if the teacher spoke in a monotone all day? (Demonstrate monotonous voice). Or is it more engaging to have variety in your tone? (Demonstrate a sentence spoken with intonation/emphasis).

Move: Invite students to find a spot in the classroom with enough room to wave your arms around without touching anyone else.

- **Warm-up:** Lead students in a movement warm up to get them comfortable with moving their bodies.
 - Play: Happy, by Pharrell Williams (or any other upbeat song the students enjoy to dance to)
 - Practice dancing with certain parts of your body (ie. dance only with your elbows/shoulders/knees/head...)
 - Practice making very small and subtle movements, contrasted with very large, full-body movements.
 - Invite students to invent a dance move for the class to replicate.
 - Lead the students in making the dance moves very small and very big.
- **Dance:**
 - Inform students that this is an opportunity to freestyle dance. Encourage them to listen carefully to the music and to when it changes. Make sure to show what you're hearing in the song through the size of your gestures. Let the students move around the room freely, encouraging them to make big gestures while the piece is loud, and small gestures when it's quiet. (Option to incorporate Dance Freeze game)
 - Alternatively (for younger students): Practice one dance move with your arms as a class and instruct students to squat on the floor dancing when the music is quiet and stand up dancing when the music is louder.
 - Music: Rossini - William Tell Overture*
- **Wind down:** After song is finished, invite students to sit or lie down on the floor, and reflect on the music they just moved to. Discuss - What did you hear in the music that made you decide to change the way you were dancing? Were there exciting parts? Were there calmer parts? How did this change how you felt and how you expressed yourself?

Explain: to students that music can be played at different volumes. It can be played loud, quiet, and somewhere in the middle. This is what we call "Dynamics". Dynamics help to give the song a particular mood/energy. When the music is loud, it's called "Forte", when it is quiet, it's called "Piano".

Consolidate: Hand out the Worksheet: Exploring Dynamics! Give students 10-15 minutes to individually extend and concretize their understanding of volume/dynamics.



Lesson II: Music is Tempo!

MATERIALS:

- Drum (optional)
- 1 sheet cut in two per student (2 small sheets)
- YouTube Links:
 - [Saint-Saëns - The Elephant \(Carnival of the Animals\)](#)

Hook:

- Ask students "Who can think of an example of an animal whose feet move very quickly when they walk?" (elicit student responses and have them impersonate that animal, moving the way that animal might move) -examples could include a mouse, a squirrel...
- "Now who can name an animal that moves very slowly when they walk?" (encourage another student to name an animal and demonstrate how they might move). -examples could include an elephant, a sloth...

Warm-Up: Option to play a drum, alternating from a fast rhythm to a slow rhythm. Have students stand up and practice moving like a little mouse versus an elephant to the beat of the drum. How does the pace differ? How does the energy differ?

Dance: Invite students to spread out around the classroom. Inform them that a dance piece will be put on, and that it will be up to them to decide when it might be an appropriate time to dance like a speedy mouse, and when it might be time to slow down and dance like a big elephant. (Option to incorporate Dance Freeze game)

- Music: Saint-Saëns - The Elephant (Carnival of the Animals)

Wind down: Students may walk like elephants back to their desks and take out a black crayon or marker and two white sheets of paper (can be one paper cut into two smaller pieces).

Explain: When a composer writes a piece of music, they imagine it going at a particular speed, which in musical terms, we call a Tempo. Sometimes songs are meant to be sung nice and slow, like a lullaby, while others are more energetic with the tempo set at a faster speed.

Create: Have students write down the words Allegro on one piece of paper (option to practice cursive) and Adagio on their other piece of paper. Allegro is a lively and fast tempo, while Adagio is slow. These will be the indicators they will use for the tempo that they are hearing.

- Alternatively (for younger students): Rather than write the words on paper, have them repeat the words out loud, and for the purposes of the listening game, associate the mouse with Allegro and the elephant with Adagio. When the music is Allegro, students make little ears with their hands, to impersonate a mouse, and when they hear Adagio, they make their arm into an elephant trunk to signal a slower tempo.

Listen and Identify: Have students lift the paper in the air corresponding to the tempo that they hear (or signal the tempo with mouse and elephant impersonations). Monitor that students are able to identify between an energetic and fast tempo and a slow and flowing tempo.

- Music: [Saint-Saëns - The Elephant \(Carnival of the Animals\)](#)

UNIT III

Music is Nature - Inquiry & Imagination

UNIT OVERVIEW

This unit explores animal themed music that will be featured in the VSO School Concert, through our senses, our imaginations, as well as through scientific inquiry and poetry.

Lesson I: Applies students' knowledge of tempo, dynamics, and pitch taught in Unit II - Music is Movement, by presenting students with two movements from The Carnival of the Animals and having them analyze the features of the music and predict the theme/animal of each movement.

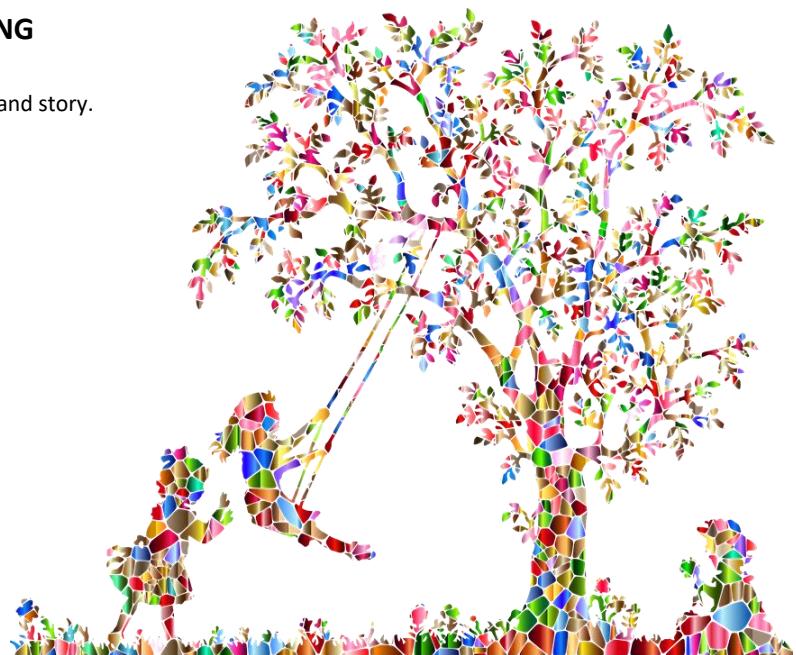
Lesson II: Follows the same structure as Lesson I but focuses on another animal themed piece by another composer.

Lesson III: Provokes students' scientific curiosity through "I wonder..." questions centered around the animals explored through music in previous lessons. Students begin their inquiry research in small groups and compile their findings in the format of their choosing.

Lesson IV: Gives agency to the individual student to write a cinquain poem (poem of 5 lines following specific criteria) about the animal they have researched, and sets the student off in the planning of a musical composition inspired by that same animal, with the help of individual worksheets provided.

FIRST PEOPLE'S PRINCIPLES OF LEARNING

- Learning is embedded in memory, history, and story.
- Learning involves patience and time.



BIG IDEAS	CORE COMPETENCIES	CURRICULAR COMPETENCIES	CONTENT
<p>Language Arts Curiosity and wonder lead us to new discoveries about ourselves and the world around us.</p> <p>Language and story can be a source of creativity and joy.</p> <p>Arts Education Creative experiences involve an interplay between exploration, inquiry, and purposeful choice.</p> <p>Dance, drama, music, and visual arts are each unique languages for creating and communicating.</p> <p>Physical & Health Education Our physical, emotional, and mental health are interconnected.</p> <p>Science Living things are diverse, can be grouped, and interact in their ecosystems.</p>	<p>Communication I can represent my learning and tell how it connects to my experiences and efforts.</p> <p>I am an active listener; I support and encourage the person speaking.</p> <p>I can understand and share information about a topic that is important to me.</p> <p>Creative Thinking I get ideas when I use my senses to explore.</p> <p>I can get new ideas or build on other people's ideas, to create new things within the constraints of a form, a problem, or materials.</p> <p>I deliberately learn a lot about something (e.g., by doing research, talking to others or practicing) so that I am able to generate new ideas or ideas just pop into my head.</p> <p>Critical Thinking I can ask open-ended questions and gather information.</p> <p>I can consider more than one way to proceed in an investigation.</p> <p>I can experiment with different ways of doing things.</p>	<p>English Language Arts Make connections between ideas from a variety of sources and prior knowledge to build understanding</p> <p>Arts Education Create artistic works as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play Observe, listen, describe, inquire, and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques Connect knowledge and skills from other areas of learning in planning, creating, and interpreting works for art</p> <p>Physical and Health Education Apply a variety of movement concepts and strategies in different physical activities</p> <p>Science Demonstrate curiosity about the natural world Identify questions about familiar objects and events that can be investigated scientifically Make predictions based on prior knowledge Represent and communicate ideas and findings in a variety of ways, such as diagrams and simple reports, using digital technologies as appropriate</p>	<p>English Language Arts Literary elements and devices Oral language strategies</p> <p>Arts Education Dance: body, space, dynamics, time, relationships, form Music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture, a variety of dramatic forms</p> <p>Physical and Health Education Movement concepts and strategies</p> <p>Science Biodiversity in the local environment</p>

Lesson I: Which Animal Could It Be?

MATERIALS:

- *Carnival of the Animals*, by Jack Prelutsky (optional)
- [Worksheet: Which Animal Could It Be? \(Saint-Saëns\)](#)
- **YouTube Links:**
 - [Saint-Saëns - The Elephant \(Carnival of the Animals\)*](#)
 - [Saint-Saëns - Aquarium \(Carnival of the Animals\)*](#)

Hook:

- Read - Carnival of the Animals, by Jack Prelutsky - available at the Vancouver Public Library
- Or...
- Discuss - What kinds of animals have you seen in real life? Where did you see them? In the wild? At a zoo / aquarium?

Explain: As part of the VSO Concert that our class will be attending, the orchestra will perform two movements from a famous work called The Carnival of the Animals, which tours us through a variety of animals and their unique spirits and style.

Listen: 1st animal to discover (do not share the name of the piece with the class yet)

[Saint-Saëns - The Elephant \(Carnival of the Animals\)*](#)

1. **Complete:** [Worksheet: Which Animal Could It Be? \(Saint-Saëns\)](#) (each student receives 2 copies of the worksheet. One per musical movement/animal) - Students are to complete the first copy of the worksheet while listening to the first piece of music, leaving the last box of page 2 blank. (Option to invite students to dance to the music first, before sitting down and completing worksheet).
2. **Think / Pair / Share:** Invite students to discuss and compare their findings in Part 1 and Part 2 of the worksheet with a partner beside them. After everyone has had time to share their voices with their partner, invite groups to share their findings with the whole class.
3. **Confirm:** Hopefully students have collectively arrived at the conclusion that the first piece was themed after The Elephant. This is the time to share the name of the piece for students to fill in on their worksheet.

Repeat: Steps 1 - 3 while listening to the second movement from The Carnival of the Animals

[Saint-Saëns - Aquarium \(Carnival of the Animals\)*](#)

Close: Finish the lesson by inviting each student to anonymously write down one question they have about an animal of their choosing that was explored through music today: elephants or any marine animal, beginning with the words: "I wonder..." Questions may be collected in a hat/bucket.

Lesson II: What Animal Could It Be (Cont'd)

MATERIALS:

- [Worksheet: Which Animal Could It Be? \(Rimsky-Korsakov\)](#)
- 1 small piece of paper per student - for "I wonder..." exit slip
- YouTube Links:
 - [Rimsky-Korsakov - Flight of the Bumblebee*](#)

Hook: Pass a ball/talking stick/any object around and have students share their answers to the question: "If you were an animal, what would you be and why?" / "How about insects? What insects fascinate you most and why?"

Listen: Invite students to listen and move to the sound of this piece that will also be featured in the VSO Concert (do not give away the name of the piece): [Rimsky-Korsakov - Flight of the Bumblebee*](#)

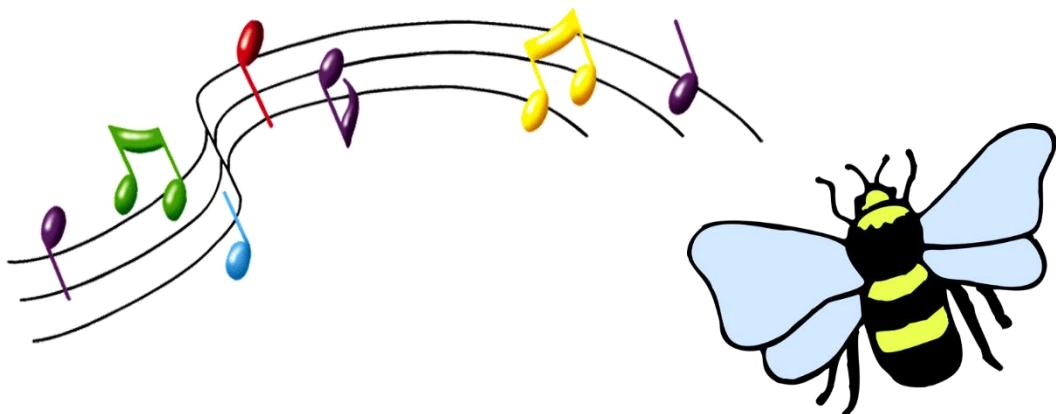
Complete: [Worksheet: Which Animal Could It Be? \(Rimsky-Korsakov\)](#) Individually, as the music continues to play.

Think / Pair / Share: Invite students to discuss and compare their findings in Part 1 and Part 2 of the worksheet with a partner beside them. After everyone has had time to share their voices with their partner, invite groups to share their findings with the whole class.

Confirm: If students haven't arrived at the answer, provide prompts such as: "does it sound like an animal walking? Running? Hopping? Flying?" / "How does the song make you feel?" / "Is the animal moving fast? Anxiously?"

Finally, share the name of the piece for students to fill in on their worksheet.

Close: Finish the lesson by inviting each student to anonymously write down one question they have about bees, beginning with the words: "I wonder..." Questions may be collected in a hat/bucket.



Lesson III: Animal Inquiry

MATERIALS:

- Access to computer/iPad for each student or each pair of students
- Alternatively, access to a library resources on animal ecology/biology

Hook: Begin the lesson by pulling the questions students submitted about elephants, marine animals, or bees, back out of the bucket and reading them aloud. Alternatively, questions could be copied onto a digital format and projected in order for students to each have a chance to read aloud. This should provoke students' curiosity and motivate and prepare them for further scientific inquiry.

Group Up: Students may be put into groups of 2-3 and decide on an inquiry question about elephants or any other animal found in elephant habitat, marine animals, or bumblebees/honeybees/any other insect.

Research: Students may pursue research using Encyclopedia Britannica and other kids research portals available through your school's library web resources in the computer lab or on iPads.

*Research findings may be presented in a format of the groups' choosing: visual art, skit, report, poem, descriptive text, podcast...

Check-In: At the end of the first research session, make sure to check-in on their progress by going around the class and asking what they have accomplished and what they still need to work on.



Lesson IV: Animal Poetry & Music

MATERIALS:

- [Worksheet: Writing a Cinquain Poem + Planning for its Music](#)
- **Optional extensions:**
 - Access to a variety of musical instruments
 - Small pieces of paper with the name of each animal researched by students (drama game)

Hook: Ask your class “Can you think of any songs, poems, or stories about animals, in addition to what we have explored already?”

Collect students’ ideas and write them down on the board.

Explain: Now that we have explored music themed after specific animals, and now that we have gathered more scientific information about animals relating to them, we are going to go deeper in trying to depict these animals using our own imaginations now. Both Camille Saint-Saëns and Nikolai Rimsky-Korsakov thought deeply about what kind of feelings these animals bring.

Write: Students will work individually or in pairs to write a cinquain poem, which is a 5-line poem inspired by Japanese Haiku style poetry.

Students will take the time to write a poem about the animal they have researched, and will continue onto the second page of the worksheet to make choices about plan for how a song may sound like if their poem were to be transformed into a song, or if the poem were to be have musical accompaniment.

Find student worksheet here: [Worksheet: Writing a Cinquain Poem + Planning for its Music](#)

Extra Notes on Cinquain Poetry

How to write a cinquain:

- Line 1:** One word (a noun, the subject of the poem)
- Line 2:** Two words (adjectives that describe the subject in line 1)
- Line 3:** Three words (action verbs that relate to the subject in line 1)
- Line 4:** Four words (a phrase or sentence that relates feelings about the subject in line 1)
- Line 5:** One word (a synonym for the subject in line 1 or a word that sums it up)

Examples:

Raccoon
Clever fingered
Sneaky, grabbing, slapping
Mysterious, cool, calm, sweet
Raccoon

Chameleon
Colorful, Slow
Looks, Changes, Hides
Turns colors in fear
Lizard

Possible Lesson Extensions:

- **Through Music** - Students may pursue their musical creations in music class to access the necessary musical instruments to create musical accompaniment to their poetry.
- **Through Drama** - After students present their scientific research findings on their chosen animals, and share their cinquain poetry, students may play a game of charades as a whole class or in smaller groups

- **Round 1:** Student may use as many words as they need to describe the animal they have pulled out of the hat (any word except the name of the animal of course). The one who guesses right is the next student to pick out of the hat.
- **Round 2:** Student may only use one word to communicate the animal they have pulled out of the hat
- **Round 3:** Student may not use words and must mime the animal for his/her peers to guess.
- **Round 4 (*optional*):** Student may only make sounds to describe the animal. No words or gestures aloud.



INDIVIDUAL LESSON I

Music is Unity - Discovering the Conductor

LESSON OVERVIEW

This lesson introduces students to the role of an orchestra conductor in an accessible, experiential way, inviting students to become conscious of rhythm in music through movement. The lesson builds towards a collaborative game where students take turns leading their group as conductor through basic dance moves.

FIRST PEOPLE'S PRINCIPLES OF LEARNING

- Learning requires exploration of one's identity.
- Learning is holistic, reflexive, reflective, experiential, and relational



BIG IDEAS	CORE COMPETENCIES	CURRICULAR COMPETENCIES	CONTENT
<p>Language Arts Through listening and speaking, we connect with others and share our world.</p> <p>Language and story can be a source of creativity and joy.</p> <p>Arts Education The mind and body work together when creating works of art.</p> <p>Creative experiences involve an interplay between exploration, inquiry, and purposeful choice.</p> <p>Physical & Health Education Our physical, emotional, and mental health are interconnected.</p>	<p>Communication I can work with others to achieve a common goal; I do my share.</p> <p>I can take on roles and responsibilities in a group</p> <p>Creative Thinking I get ideas when I use my senses to explore.</p> <p>Social Responsibility I am kind to others, can work or play cooperatively, and can build relationships with people of my choosing.</p>	<p>English Language Arts Use sources of information and prior knowledge to make meaning</p> <p>Arts Education Create artistic works as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play</p> <p>Physical and Health Education Apply a variety of movement concepts and strategies in different physical activities</p>	<p>English Language Arts Language features, structures, and conventions</p> <p>Arts Education Dance: body, space, dynamics, time, relationships, form</p> <p>Physical and Health Education Movement concepts and strategies</p>

MATERIALS:

- 1 small paper per student (exit slip)
- YouTube links:
 - [Rossini - William Tell Overture](#)*
 - [Learning How to Conduct](#)
 - [Bizet - Les Toreadors \(Carmen\)](#)*

Hook: Listen to the first minute of [Rossini - William Tell Overture](#)* (option: invite students to stand up and bob or walk in place to the music)

Discuss: Tell students to imagine they are playing an instrument in the orchestra for this song. Where are your eyes looking while you're playing? Where do your eyes go while you're playing beside one another? (Students may respond with - they are looking at their instruments, they are looking at their music...)

Help them by asking: How do they make sure they are all playing perfectly together? (Students should be led to recognizing the role of the conductor).

Explain: Orchestral conductors stand on podium with a baton (which looks like a wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The conductor has a very important role in setting the tempo, showing the beat with their arm gestures, and listening carefully and critically to the players. Communicating changes that need to be made (such as showing the violins you want them to play louder to balance the sound) requires highly trained listening skills. There are no strict rules for conducting, and you will notice that different conductors have very different styles. However, the very basics of beat indication do follow a set pattern.

Watch: [Learning How to Conduct](#) and encourage the students to follow the arm movements Michelle is demonstrating in the video.

Practice: Return to where you left off in [Rossini - William Tell Overture](#)*, this time inviting every student to stand up and pretend they are the conductor. Lead them in conducting 4/4 time (1, 2, 3, 4) with both hands for the second minute of the song. Make sure to make bigger gestures when the music is loud and emphasize smaller gestures when the music becomes softer.

Repeat: Do this same conducting exercise to the first 20 seconds of [Bizet - Les Toreadors \(Carmen\)](#)*.

Ask: students whether this song is faster or slower than the William Tell Overture. (Les Toreadors is slightly slower).

Warm-Up: Prepare your students for a group movement game by standing in front of them and modelling some basic movements to the beat of the song: [Bizet - Les Toreadors \(Carmen\)](#)*, having them copy exactly as you do (ex: waving your arms, marching in place, bending the knees, nodding the head). Explain that you are the conductor this time, and that they're responsibility is to do exactly as I do.

Play: Divide your class up into groups of 4 and assign each member of the group a number between 1-4. Have each group make a circle and stay standing for the game. Explain that you will announce one number between 1-4 at the start of each round of the game. The person assigned that number is the conductor of their group for that round, but it is important for the conductor not to communicate to the teacher that he/she is the conductor. The conductor of the round performs simple dance moves in place to the beat of the music and their group members must copy exactly as the conductor does throughout the entire round, maintaining a group circle throughout the duration of the game.

The teacher's role is to circulate amongst the groups and try to detect which group member is the true conductor of the group. The goal of the game is for group members to move in sync with each other to make it difficult for the teacher to recognize who is actually leading the movements. The group that is moving together the best, meaning they are flowing as one unit wins the round (option of also not identifying winning groups). Announce another number between 1-4 for the 2nd, 3rd, and 4th round.

Exit slip / Free write: Students return to their desks with a pencil and paper. Provoke their imagination with the idea that for this exercise, they are going to imagine their life as a movie. Like any movie, their movie has a soundtrack, meaning music that plays in the background. The prompt for their free write is “what are you doing in the movie while the song [Rossini - William Tell Overture*](#) plays in the background?”

Listen to [Rossini - William Tell Overture*](#) from beginning to end, allowing them to quietly write their response while listening and responding to the prompt.



INDIVIDUAL LESSON II

Music is Emotion - Communicating Feeling

LESSON OVERVIEW

This lesson offers an opportunity to firstly, connect with your students by checking in with them on how they're feeling through positions in space, and secondly, brings the class on a tour of emotions through music, strengthening students' social and emotional awareness and literacy through music, discussion, and drama.

FIRST PEOPLE'S PRINCIPLES OF LEARNING

- Learning requires exploration of one's identity.
- Learning is holistic, reflexive, reflective, experiential, and relational



BIG IDEAS	CORE COMPETENCIES	CURRICULAR COMPETENCIES	CONTENT
<p>Language Arts Through listening and speaking, we connect with others and share our world.</p> <p>Arts Education Dance, drama, music, and visual arts are each a unique language for creating and communicating.</p>	<p>Communication I am an active listener; I support and encourage the person speaking.</p> <p>Personal Awareness & Responsibility - can sometimes recognize emotions.</p> <p>Social Responsibility I contribute to group activities that make my classroom, school, community, or natural world a better place.</p>	<p>English Language Arts Exchange ideas and perspectives to build shared understanding</p> <p>Arts Education Reflect on creative processes and make connections to personal experiences</p> <p>Express feelings, ideas, and experiences in creative ways</p>	<p>English Language Arts Features of oral language Literary elements and devices</p> <p>Arts Education A variety of dramatic forms</p>

MATERIALS:

- ~ 9 small posters featuring different names of emotions (written/drawn/printed out)
- 1 small paper per student (exit slip)
- YouTube Links:
 - [Barber - Adagio for Strings*](#)
 - [Bernstein - West Side Story Medley*](#) (start at 7:16)
 - [Mussorgsky - Night on Bald Mountain*](#)
 - [Bizet - Les Toreadors*](#)
 - [How Music Affects Film*](#)

Set Up: Write the names of different emotions on separate pieces of paper, written large enough to be read from across the room. (Option to also draw the emotions on cartoon faces/balloons or use print-outs).

Post each emotion on the walls around the classroom. Emotions could include:

- Happy
- Sad
- Sleepy
- Excited
- Worried
- Confused
- Angry
- Scared
- Silly

Tour: Have students do a tour of the emotions all together, stopping at each emotion and acting out what that emotion looks like on their face and in their body language. Emphasize the importance of expressing the emotion with their face, but also in the way that they hold their posture, their hands, their legs, etc. Encourage them to be real actors in this warm-up exercise.

Check-In: Before exploring emotions through music, check in with your students' energy and feeling that day by inviting them to position themselves near the emotion(s) they are generally feeling that day, with the option of going around the room discussing how and why students are feeling the way they are, if they feel comfortable.

Vote with your feet: Students now have the opportunity to listen to a suite of pieces that communicate different emotions that the composer wished to communicate to listeners. (Make sure not to share the names of the pieces with the class). While listening, students are invited to "vote with their feet" by standing beside the emotion they feel is being communicated most strongly in the music.

- After listening to a portion of each song and once students have stationed themselves beside the emotion that they associate the song with. Debrief each song by eliciting student responses about why they felt that specific emotion in the piece. How did the tempo and dynamics help translate this emotion? (Students may station themselves between two emotions, offering opportunity for more nuanced connections emotional literacy to musical literacy).

Music Playlist:

- [Barber - Adagio for Strings*](#)
- [Bernstein - West Side Story Medley*](#) (start at 7:16)
- [Mussorgsky - Night on Bald Mountain*](#)
- [Bizet - Les Toreadors*](#)

Students return to seats

Watch: [How Music Affects Film](#)

Debrief: Discuss how the meaning of the scene changed according to the music that accompanied it.

Warm-Up to Miming: Mime a regular routine one would perform in the morning, such as brushing your teeth, and have students guess what you're doing. Give students a chance to mime other common activities/sports for the rest of the class to guess (simple charades).

Group Up: Divide class into groups of 3-5 students. Groups are to come up with a skit of maximum 1 minute that is completely mimed. They have the choice of coming up with a plot or simply an activity to perform, such as paddling a canoe. Each group will perform their skit for the class twice to the sound of two respective soundtracks:

1. [Mussorgsky - Night on Bald Mountain*](#)
2. [Bizet - Les Toreadors*](#)

Students of the audience are encouraged to share their feedback on which soundtrack they thought suited the group's skit the best, and discussion may pursue about what might come next in the story according to the first soundtrack versus the second.

Exit Slip: With new imagined possibilities provoked from the two different accompanying soundtracks, students may return to their desks and complete a written description of the context in which the students' group skit took place based off the soundtrack of their choosing.



Shauna Johannesen

Shauna Johannesen is an award-winning writer, actor, and director. She holds a BA in English and Communications, and an MA in English Language and Culture. She has lived in Michigan, Massachusetts, Kenya, Honduras, Amsterdam, and now Vancouver.

Shauna loves storytelling in all its many forms and has written a musical puppet film, a bilingual Christmas play, several one-act comedies and a delightful children's story called *The Spectacular Sarah T. Murdoch* which inspired this production.

Shauna's other plays have been produced across Western Canada, and her most recent family drama *Common Grace*, which premiered in 2016 at Pacific Theatre and is now in development to become a feature film. The short film *Bedbugs: A Musical Love Story*, which Shauna also starred in, premiered at VIFF and went on to garner numerous accolades including Best Short Film, Best Musical, Best Screenwriting, and Best Female Actor. Shauna also wrote and directed *Trying*, a short comedic film

about *What to Expect when you're NOT Expecting* which opened doors for her in the US with Sony, Anonymous Content, and Vimeo, as well as procuring her the Spotlight Image Award for Outstanding Short Work. Most recently Shauna co-directed a beautiful music video for a band called The Kwerks and their enchanting song *Find Your Loud*. As an actor, Shauna has worked on numerous projects including *Grumpy Cat's Worst Christmas Ever*, *The Man in the High Castle*, *When Calls the Heart*, *Motive*, Disney's *Noëlle*, and the upcoming Netflix series *The Babysitters Club*.

The oldest of six siblings, Shauna has had a lot of practice entertaining and being entertained by kids. She now has two of her own and is married to a jazz musician with whom she often collaborates.

See more at IMDB and shaunajohannesen.com.



Want to learn more?

Online Resources

Vancouver Symphony Orchestra www.vancouversymphony.ca

Canadian Composers www.musiccentre.ca

Deborah Ziolkoski's Just for Kids: Children's Guide. A simple, fun approach to classical music.

<http://funwithcomposers.com/>

More Classical Music for Kids www.classicsforkids.com

An animated short film on the theatre experience, set to Rossini's William Tell Overture:

<http://vimeo.com/48547146>

Teaching Resources

The Arts as Meaning Makers

Claudia Cornett and Katharine L. Smithrim

Pearson Education Canada Inc, Toronto, 2001.

This Too is Music

Rena Upitis

Heinemann, Toronto, 1990.

Making Musical Instruments with Kids: 67 Easy Projects for Adults Working with Children

Bart Hopkin

See Sharp Press, USA, 2009.

The Composer is Dead (with CD)

Lemony Snicket

HarperCollins, USA, 2009.

The Philharmonic Gets Dressed

Karla Kuskin

HarperCollins, USA, 1986.

Please send your comments, questions and concert reviews to Jodi, Ryan & Yvanna:

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