



## 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.

Maestro Bramwell Tovey has been the VSO's Music Director since 2000. He is known for his extraordinary artistic leadership and passionate advocacy for music education. In 2008, the VSO won a GRAMMY award and JUNO award and completed a successful tour to China and Korea, the first such tour by a Canadian Orchestra in over 30 years. 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.

## 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.

## Maestro Bramwell Tovey

Grammy® and Juno® award-winning conductor/composer Bramwell Tovey was appointed Music Director of the Vancouver Symphony Orchestra in 2000. Under his leadership the VSO has toured to China, Korea, across Canada and the United States. Mr. Tovey is also the Artistic Advisor of the VSO School of Music, a state-of-the-art facility and recital hall next to the Orpheum, the VSO's historic home. His tenure has included complete symphony cycles of Beethoven, Mahler, Brahms, the establishment of an annual festival dedicated to contemporary music, as well as the VSO Orchestral Institute at Whistler (VSOIW), a comprehensive orchestral training program for young musicians held in the scenic mountain resort of Whistler/Blackcomb. In 2018, the VSO's centenary year, he will become the orchestra's Music Director Emeritus.

During the 16/17 season Mr. Tovey's guest appearances include the symphonies of Rhode Island, Helsingborg, Boston, Chicago, Melbourne and Sydney, as well as the BBC Concert Orchestra, Philadelphia Orchestra, the Royal Conservatory Orchestra and the Los Angeles Philharmonic. Summer programs will include a return to Vail with the New York Philharmonic, as well as performances at Tanglewood, Saratoga with the Philadelphia Orchestra, and the Hollywood Bowl.

In the 15/16 season Mr. Tovey directed performances of Korngold's *Die tote Stadt*, for Calgary Opera, as well as the symphonies of Montreal, Melbourne, New Zealand, the Pacific Symphony, the Philadelphia Orchestra and New York Philharmonic. He also led the premiere his work *Time Tracks*, a suite from his opera *The Inventor*.

In 2003 Bramwell Tovey won the Juno® Award for Best Classical Composition for his choral and brass work *Requiem for a Charred Skull*. His trumpet concerto, *Songs of the Paradise Saloon*, was performed in 2014 by the LA Philharmonic and the Philadelphia Orchestra, both with Alison Balsom as soloist. A recording of his opera, *The Inventor*, with the original cast, the VSO with UBC Opera will be released this season by Naxos.

A talented pianist as well as conductor and composer, he has appeared as soloist with many major orchestras, including his own *Pictures in the Smoke* with the Melbourne and Helsingborg Symphonies and the Royal



Maestro Bramwell Tovey



Philharmonic.

Mr. Tovey is a Fellow of the Royal Academy of Music in London, the Royal Conservatory of Music in Toronto and holds honorary degrees from the universities of British Columbia, Manitoba, Kwantlen and Winnipeg. In 2013 he was appointed an honorary Officer of the Order of Canada for services to music.

# Members of the Vancouver Symphony Orchestra

## first violins

Nicholas Wright, *Concertmaster*  
 Timothy Steeves, *Acting Associate Concertmaster*  
 Jae-Won Bang  
 Mary Sokol Brown  
 Jenny Essers  
 Akira Nagai, *Associate Concertmaster Emeritus*  
 +Jenny Press  
 Xue Feng Wei  
 Rebecca Whitling  
 Yi Zhou

## second violins

Jason Ho, *Principal*  
 Karen Gerbrecht, *Associate Principal*  
 Jeanette Bernal-Singh, *Assistant Principal*  
 Cassandra Bequary  
 Adrian Shu-On Chui  
 Daniel Norton  
 Ann Okagaito  
 Ashley Plaut

## violas

Andrew Brown, *Associate Principal*  
 Emilie Grimes, *Acting Associate Principal*  
 Stephen Wilkes, *Assistant Principal*  
 Lawrence Blackman  
 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*  
 David Brown  
 J. Warren Long  
 Frederick Schipizky

+on leave

## flutes

Christie Reside, *Principal*  
 Christopher James, *Assistant Principal*  
 Rosanne Wieringa

## piccolo

Christopher James

## oboes

Roger Cole, *Principal*  
 Beth Orson, *Assistant Principal*  
 Karin Walsh

## English horn

Beth Orson

## clarinets

Jeanette Jonquill, *Principal*  
 Alexander Morris, *Assistant Principal*  
 Michelle Goddard

## e-flat clarinet

Michelle Goddard

## bass clarinet

Alexander Morris

## bassoons

Julia Lockhart, *Principal*  
 Sophie Dansereau, *Assistant Principal*  
 +Gwen Seaton

## contrabassoon

Sophie Dansereau

## french horns

Oliver de Clercq, *Principal*  
 Russell Rybicki

David Haskins, *Associate Principal*

Andrew Mee

Richard Mingus, *Assistant Principal*

## trumpets

Larry Knopp, *Principal*  
 Marcus Goddard, *Associate Principal*  
 Vincent Vohradsky

## trombones

Brian Wendel, *Principal*  
 Gregory A. Cox

## bass trombone

Ilan Morgenstern

## tuba

Peder MacLellan, *Principal*

## timpani

Aaron McDonald, *Principal*

## percussion

Vern Griffiths, *Principal*  
 Michael Jarrett  
 Tony Phillipps

## harp

Elizabeth Volpé Bligh, *Principal*

## piano, celeste

Linda Lee Thomas, *Principal*

Bramwell Tovey  
*Music Director*

Otto Tausk  
*Music Director Designate*

Kazuyoshi Akiyama  
*Conductor Laureate*

William Rowson  
*Assistant Conductor*

Jocelyn Morlock  
*Composer-in-Residence*

Marcus Goddard  
*Composer-in-Association*

## Education Staff

Joanne Harada  
*Vice-President,  
Artistic Operations & Education*

Christin Reardon MacLellan  
*Director of Education &  
Community Programs*

Ryan Kett  
*Artistic Operations & Education Assistant*

Kaylie Hanna  
*Artistic Operations & Education Assistant*

MP3 tracks and performer  
bios available online at  
[www.vancouversymphony.ca/esc](http://www.vancouversymphony.ca/esc)

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*Meet the Conductor:*

## **William Rowson**

Conductor William Rowson is rapidly establishing a reputation as one of Canada's most versatile emerging talents. Known for his intimate knowledge of the standard repertoire as well as his facile handling of new repertoire, Rowson recently won the position of Assistant Conductor of the Vancouver Symphony Orchestra.

In the 2015-16 season, Rowson returned as the Resident Conductor of the Hamilton Philharmonic Orchestra's 'What Next' Festival, conducting 5 Canadian operas in one week, in concert. He also was a finalist for the position of RBC Composer-in-Residence with the Toronto Symphony Orchestra.

Rowson began conducting at the Curtis Institute of Music where he conducted the institute's Symphony Orchestra. Since then, he has been a frequent guest of many of Canada's leading ensembles, including Ottawa's Thirteen Strings Chamber Orchestra, Toronto's Talisker Players, the Glenn Gould Professional School, and The National Academy Orchestra of Canada. He has conducted the world premieres of over 60 new works.

In January 2015 he debuted as the Artistic Director and Conductor of the Sneak Peek Orchestra in Toronto, an orchestra made up exclusively of young professional musicians, and in October of that year Rowson debuted as the Principal Conductor of the Stratford Symphony Orchestra. In recent seasons Rowson has also conducted the McGill

Chamber Orchestra, the Kitchener-Waterloo Chamber Orchestra, the Saskatoon Symphony, Orchestra Toronto, The Toronto Philharmonic and the Scarborough Philharmonic. In addition to his performance schedule with the Vancouver Symphony Orchestra, upcoming engagements include return performances with the Saskatoon Symphony Orchestra and Hamilton Philharmonic Orchestra.

In the fall of 2013, Rowson worked with Philip Glass as the assistant conductor for the world premiere of the Godfrey Reggio film, *Visitors*, with Philip Glass' score performed live by the Toronto Symphony Orchestra. His operatic experience includes conducting the Canadian premieres of Handel's *Amadigi de Guala* and Hasse's *Antonio e Cleopatra* on period instruments with London Early Opera and the University of Western Ontario's Early Music Studio. Through his performances with the Talisker Players, Rowson has collaborated with prominent vocal artists Meredith Hall, Rufus Müller, Lawrence Wiliford and Krisztina Szabó.

An accomplished composer, Rowson's music has been featured at the Ottawa International Chamber Music Festival, UBS Verbier Festival, the Banff Centre's Summer Music Series, Niagara on the Lake International Chamber Music Festival, and the Brott Music Festival. In the summer of 2014 his Cello Sonata was recorded by the Mercer Park Duo for Naxos Canada and released internationally. That same year, Rowson debuted as a film composer at TIFF with his score to the feature length film *Big Muddy*.

William Rowson grew up in musical family, starting the violin at age 3 in his hometown of Saskatoon.



**Maestro William Rowson**

# Meet the Orchestra

## Concert Programme

Symphony No. 4: IV. Finale (excerpt)  
Pyotr Ilyich Tchaikovsky

Eine kleine Nachtmusik: I. Allegro  
Wolfgang Amadeus Mozart

Blue Wind  
Bramwell Tovey

Star Wars: The Imperial March  
John Williams

The Nutcracker: Waltz of the Flowers  
Pyotr Ilyich Tchaikovsky

Sabre Dance  
Aram Khachaturian

Carnival of the Animals (excerpts)

- Lions
- Hens & Roosters
- Tortoises
- Elephant
- Aquarium
- Aviary
- Fossils
- The Swan
- Finale

Camille Saint-Saëns

*\*programme subject to change*

## Camille Saint-Saëns (1835 -1921)

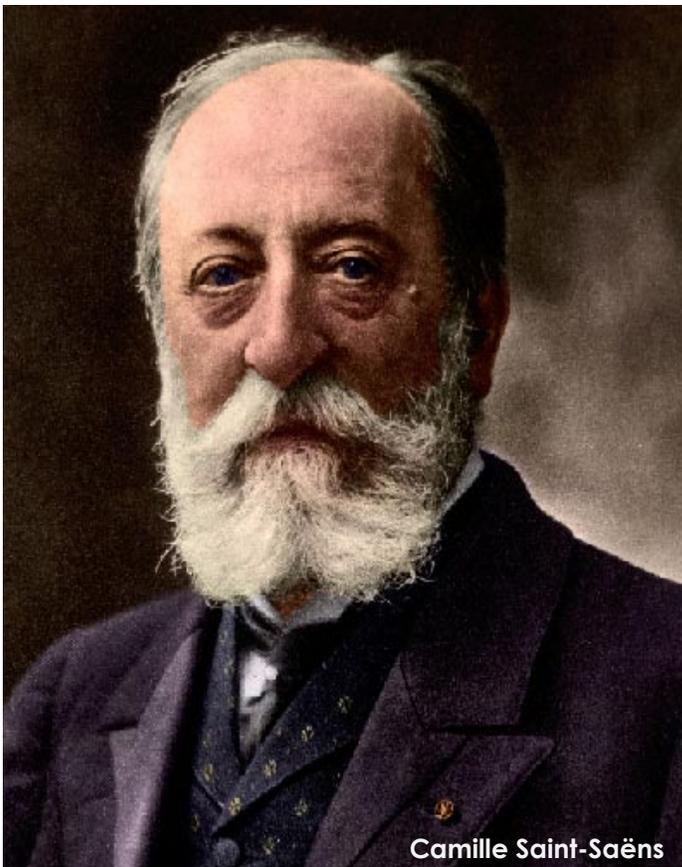
Charles-Camille Saint-Saëns was a French composer, pianist and organist. He was one of the greatest composers of his day. He composed lots of music of different kinds. Among his best works are his Symphony no 3 (with organ) , Piano Concerto no 2, Violin Concerto no 3, Cello Concerto no 1, the opera Samson and Delilah and the Danse Macabre. His most popular work, however, is the Carnival of the Animals. Saint-Saëns hated being thought of as “the composer of the Carnival of the Animals”. He said he had only written it for a bit of fun and he did not want anyone to perform it. Shortly after its premiere, Saint-Saëns requested that the complete collection of pieces not be performed, allowing only a single movement, Le Cygne (The Swan), a piece for cello and two pianos, to be published during his lifetime. The Carnival of the Animals was written as a musical joke, and Saint-Saëns believed it would harm his reputation as a serious composer. Instead, this work has provided a testament to the imagination and musical brilliance of Camille Saint-Saëns.

Three months after Camille was born his father died. Camille was often ill with tuberculosis when he was very small. He was brought up by his mother and his aunt. His aunt taught him the piano from when he was two. When he was ten he played piano concertos by Beethoven and Mozart at a public concert, playing everything from memory. He was very good at school and was interested in lots of subjects including science and philosophy. In 1858 he published some duets for harmonium and piano and he used the money to buy a telescope.

He studied music at the Paris Conservatoire and was a brilliant student. He soon became known as a composer, pianist and organist and he made many friends, among them Gounod, Berlioz and Rossini. Liszt thought he was the greatest organist in the world. Like Liszt, Saint-Saëns was often very kind to other composers and helped them to become known by playing and conducting their music. He also helped people to like Bach whose music had been forgotten for a long time.

Saint-Saëns was married, but the marriage was not a success. They had two sons who died within six weeks of one another: the baby from an illness and the two-year-old from falling out of a fourth floor window. Saint-Saëns blamed his wife and they eventually divorced.

For many years Saint-Saëns travelled all over the world as a famous musician. Eventually he became less popular in France, but in England and America he was still very much admired. He played for Queen Victoria and spent some time studying original manuscripts of Handel in the library of Buckingham Palace. He was awarded the title of Doctor by the Universities of Oxford and Cambridge and was made a Commander of the Victorian Order because he had composed a march for the coronation of King Edward VII in 1902. He died in Algiers in 1921. His funeral was in the cathedral there, and his body was then taken back to Paris where he was given a state funeral at the church of Madeleine.



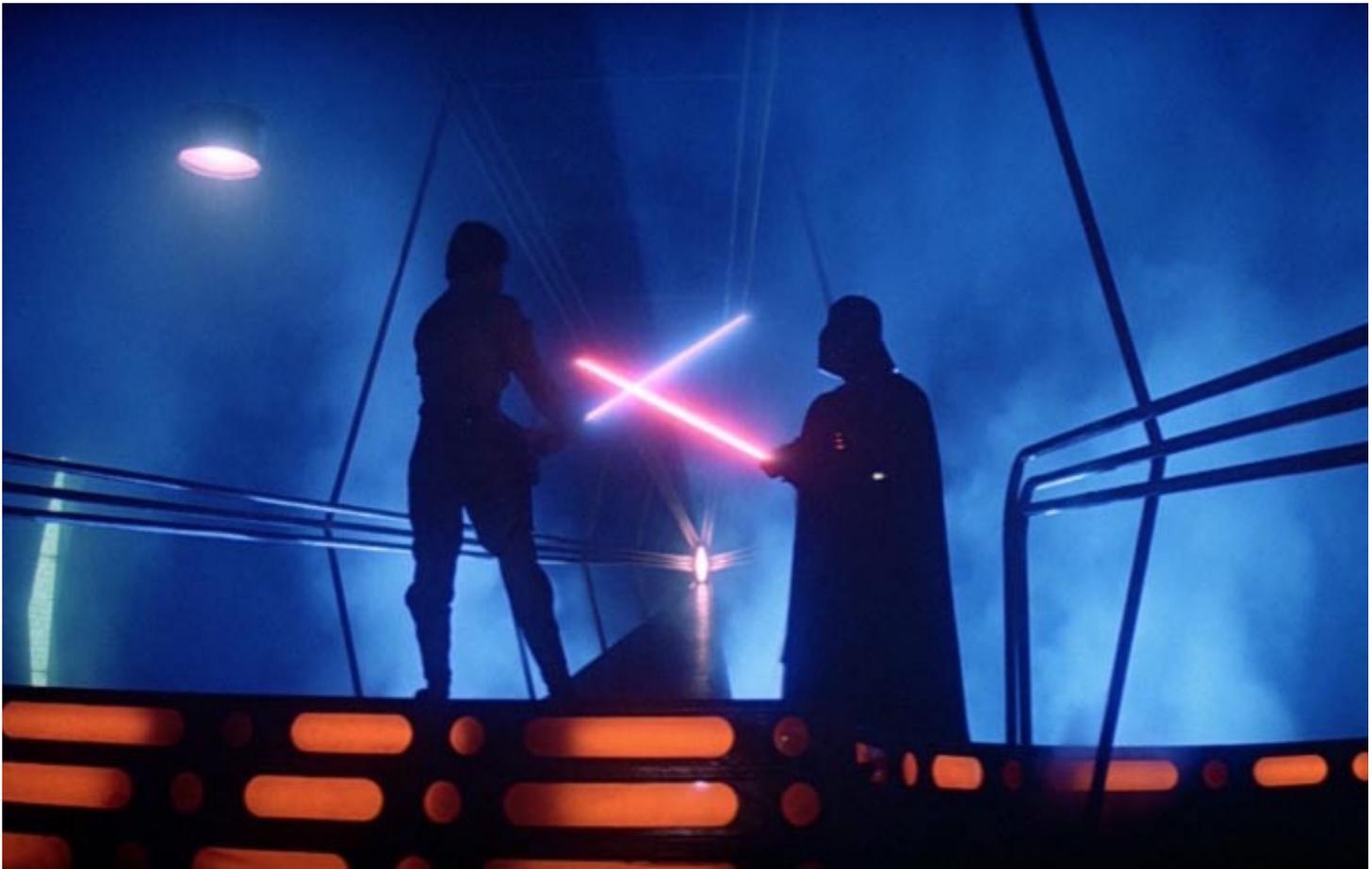
Camille Saint-Saëns



## John Williams (b. 1932)

John Williams is considered one of the most successful composers of film and orchestral music of our time. Raised in New York City, he moved with his family to Los Angeles to attend UCLA and study composition privately with Mario Castelnuovo-Tedesco. Williams later moved back to New York City to attend the Juilliard School. While in New York, he worked as a jazz pianist and a studio musician before ultimately starting to compose for television and film. He's created some of the most unforgettable film scores of all time, including Jaws, ET, Star Wars, Superman, Jurassic Park, the first three Harry Potter films, and Indiana Jones.

He has received five Academy Awards, four Golden Globes, seven BAFTAs and 21 Grammys. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra and now holds the title of Laureate Conductor. In addition to film scores, Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras.



# Spotlight on Composers!



Pyotr Ilyich Tchaikovsky

## **Pyotr Ilyich Tchaikovsky (1840 - 1893)**

Considered one of the most popular Russian composers, Pyotr Ilyich Tchaikovsky was born in a small town called Kamsko-Votkinsk in Russia's Ural Mountains. He began taking piano lessons when he was five years old. Despite showing an early passion for music, his parents wanted him to pursue a career in civil service. Tchaikovsky attended a boys-only boarding school and went on to complete his law studies and work at the Ministry of Justice.

Finding he was unable to express himself, Tchaikovsky resigned from his post at the Ministry of Justice in 1863 to study music at the new St. Petersburg Conservatory - now named after Tchaikovsky. He studied with the director of the conservatory, Anton Rubenstein, and was later offered a position as professor of composition.

Tchaikovsky composed nearly 170 pieces and some of his most well-known works include the 1812 Overture, Romeo and Juliet Fantasy Overture, The Nutcracker, Swan Lake and Symphony No. 6. His ballets remain incredibly popular to this day. It is not unusual for The Nutcracker to be performed every December all over the world!



Wolfgang Amadeus Mozart

## **Wolfgang Amadeus Mozart (1756 - 1791)**

Wolfgang Amadeus Mozart was born in Salzburg, Austria, where his father Leopold was a violinist and composer. Wolfgang was a child prodigy. He composed his first piece of music at age five; he had his first piece published when he was seven; and he wrote his first opera when he was twelve. By the time Wolfgang was 6, he was an excellent pianist and violinist. He and his sister traveled all over Europe performing for royalty.

When he grew up, Mozart moved to Vienna, and tried to earn a living as a pianist and composer. But he had a lot of trouble handling the fact that he was no longer a child prodigy. Mozart was still a musical genius, but after he stopped being a cute kid, people stopped making a big fuss over him. Back then, musicians were treated like servants, but Mozart did not, and could not think of himself as a servant.

Mozart was only 35 when he died. During his short life, he composed in all different musical forms, including operas, symphonies, concertos, masses, and chamber music. Today, he is still considered a genius!



Aram Khachaturian

## **Aram Khachaturian (1903 - 1978)**

Aram Khachaturian was an Armenian composer who is known for his Piano Concerto and the ballets *Gayaneh* and *Spartacus*. His first experience of music was hearing his mother's singing and other folk music in Tbilisi. This Armenian folk tradition later inspired some of his music.

In addition to writing music for the concert halls, Khachaturian also wrote music for more than 25 movies. He's also one of the few composers whose first instrument was the tuba.

## The Carnival of the Animals

Camille Saint-Saëns had no intention of offering “The Carnival of the Animals” to the public when he composed the piece early in 1886; he simply thought to provide an entertainment for his friends at Carnival time. Following the first private performance, Saint-Saëns’ old friend and supporter, Franz Liszt, requested that the suite be given again. Thinking the work to be too frivolous to be considered as serious music, Saint-Saëns then specifically prohibited further performances, allowing only one piece of the fourteen-section composition to be performed during his lifetime - The Swan. On February 26, 1922, a little more than two months after the composer’s death, the public premiere took place, and “The Carnival of the Animals” quickly became one of Saint-Saëns’ most popular works.

Recognized as a whimsical introduction to classical music, “The Carnival of the Animals” consists of 14 movements, with each movement using different parts of the orchestra to embody the sounds of an animal, from roosters to elephants to kangaroos. The original score called for only eleven instruments: two pianos, a flute, a clarinet, a glass harmonica xylophone, string quartet, and double bass. Today, the strings are usually beefed up to orchestral proportions and some performances include recitation of verses written for the work by one of several poets or humorists.

Saint-Saëns cleverly used a small group of instruments to represent the sounds and characteristics of specific animals:

- The introduction is dignified and grand, featuring a fanfare in the pianos and a majestic march in the strings. For the sounds of a lion’s roar, he used an ascending and descending chromatic scale which gets louder and softer in the piano.
- To capture the essence of “Hens and Roosters,” Saint-Saëns uses a very staccato (short) articulation in the pianos and strings to get that plucking sound that mimics clucking hens and crowing roosters.
- For the “Donkeys,” the composer has the two pianos playing fast ascending and descending scales in octaves to depict the animals running.
- In “Tortoises,” the composer makes a musical joke, using Offenbach’s “Infernal Gallop” (which we know as the “Can Can”), slowing it down considerably so that it is neither “infernal” nor a “gallop,” to represent the slow, sluggish nature of the tortoise.
- The double bass, with its ability to play low pitches and to sound a bit cumbersome and graceful at the same time, is the obvious choice for “Elephant”. The waltz melody can be heard in the double bass and piano. Two famous themes are referenced here: Mendelssohn’s A Midsummer Night’s Dream and Berlioz’s Dance of the Sylphs. Since both themes were originally written for high, lighter-toned instruments, like the flute and violin, Saint-Saëns provides a bit of a joke by giving these graceful tunes to the low, heavy double bass.
- For the jumping and energetic “Kangaroos,” Saint-Saëns uses only the pianos and writes grace notes (very short notes which are played right before the intended melodic pitch) before nearly every note. The melody jumps around and that, in combination with the grace notes, gives a jumping, leaping, and bouncing sound that represent the Kangaroos chasing each other.
- 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.

- The “Characters with Long Ears” were originally meant to represent Saint-Saëns’ music critics. This sarcastic and biting movement consists only of violins and has piercingly high notes contrasted with accented low notes to give it an edgy sound, perhaps representative of the sound a donkey would make.
- “The Cuckoo” is played by the clarinet, which repeats the same two pitches throughout the movement with a soft and beautiful piano accompaniment.
- “Aviary,” or Birds, was cleverly written for the flute which has very fast and fleeting notes throughout the movement. The flute is accompanied by the strings which play tremolo (very fast and unstructured notes) for most of the movement and some piano interjections.
- The “Pianists” showcases the major scale, something that pianists are notorious for practicing for hours a day! The two pianists play a keyboard exercise passage over and over, moving up a step each time.
- For “Fossils,” Saint-Saëns uses music from Twinkle Twinkle Little Star, an aria from Rossini’s opera The Barber of Seville, and his own orchestra piece “Danse macabre” in which the dancing skeletons are represented by the bone-striking sound that only the xylophone could make. In addition, the frequent use of pizzicato (string plucking) in the string instruments adds to the boney sound. Saint-Saëns seems to have felt that these melodies were so famous that they had become museum fossils, as tired and worn-out as dinosaur bones.
- “The Swan” is to this day one of the most famous pieces played by cellists around the world. Its beautiful, graceful, and somewhat melancholy melody is written perfectly for cello solo and piano accompaniment.
- The entire orchestra is featured in the cheerful ending, or finale, reflecting on highlights from previous movements.



## musical tracks

### Symphony No. 4 [Pyotr Ilyich Tchaikovsky](#)

Tchaikovsky wrote his Fourth Symphony in 1877. He was very fortunate to have a patroness, Nadezhda von Meck. Having a patron or patroness meant that Tchaikovsky was paid a salary so he could focus on writing music. Tchaikovsky and Madame von Meck had an interesting relationship. They never met, but got to know each other very well through their letters. In one of their many letters to each other, Tchaikovsky told her his latest symphony would tell a story, but, unfortunately, that story has been completely lost. He dedicated this symphony to her, his “best friend”.

The excerpt you'll hear from the finale starts off very joyfully. It is definitely festive and full of life, with rushing scales bursting through the texture. It is remarkable for its wild excitement, and becomes more controlled upon repetition.

### Serenade in G, “Eine kleine Nachtmusik” [Wolfgang Amadeus Mozart](#)

*Eine kleine Nachtmusik* (A Little Night Music) is Mozart's 13th serenade written for two violins, viola, cello and double bass. A serenade is played to entertain guests at parties by a small group of musicians. These were very popular in Vienna, where Mozart spent the last decade of his life. Serenades were also performed in Vienna's parks and gardens, and writing serenades became a good source of income for composers. *Eine kleine Nachtmusik* is one of the most well-known of all classical pieces. We like it for its lively, joyful quality and its memorable melodies.

### Star Wars: The Imperial March [John Williams](#)

*The Imperial March*, also called *Darth Vader's Theme*, is a repeated musical theme of the Star Wars movies. It first appeared in the film *The Empire Strikes Back*. The theme is based on the well known funeral march from Chopin's *Piano Sonata No. 2* in B flat minor and on *Mars, the Bringer of War* from *The Planets* by Gustav Holst.

One of the best known symphonic movie themes, it is a classic example of a *leitmotif*, a repeated theme associated with characters or events. *The Imperial March* is the theme music that represents the evil Galactic Empire and Darth Vader. To the Galactic Empire, *The Imperial March* represents strength, order, and control, however, to the Rebel Alliance, it is symbolic of cruelty and hate.



## The Nutcracker: Waltz of the Flowers [Pyotr Ilyich Tchaikovsky](#)

*The Nutcracker* is a ballet written by Tchaikovsky in 1892. At a Christmas party in her family's home, young Clara receives a nutcracker as a gift, but it gets broken while the children are horsing around. After the party ends and the family goes to bed, the Christmas toys come to life, and a Mouse King falls dead in a battle with the Nutcracker (who is now a general). In the second act, Clara and the Nutcracker Prince travel to the land of the Sugar Plum Fairy, where they enjoy a variety show (*divertissement*). The *Waltz of the Flowers* occurs late in the second act and serves as the final movement of the famous Nutcracker suite.

## Gayane: Sabre Dance [Aram Khachaturian](#)

*Sabre Dance* from the ballet *Gayane* is one of the most well-known pieces of classical music of all time! It's been used in countless cartoons, films, video games, and commercials. Khachaturian composed his popular folk ballet *Gayane* in 1942, re-using a lot of musical material from an earlier ballet he wrote called *Happiness*. The ballet is set in four acts and tells the story of a young Armenian woman working on a farm.

The popular *Sabre Dance* appears in the fourth act and is based on a Kurdish folk dance where dancers display their skills with sabres, which are long swords with curved blades. Khachaturian uses elements of an Armenian folk song during the middle of the movement, heard in the strings. Listen for the ostinato (repeated rhythm) in the timpani, glissandos (upward or downward slides) in the trombones and trumpets, as well as for the exciting, fast melody played by the xylophone in the percussion section!

## The Carnival of the Animals [Camille Saint-Saëns](#)

*The Carnival of the Animals* is a set of orchestral character pieces, each describing a particular animal. Saint-Saëns allowed the composition to be performed only twice in his lifetime (once publicly and once privately for his close friend Franz Liszt). Because it was written with humour and was most likely a parody of the all-too-human characteristics of his friends, he feared that this work might hurt his reputation as a serious composer. Only one of the pieces, "*The Swan*," was published before his death in 1921.

When you listen to *The Carnival of the Animals*, you'll want to move with the rhythm of the music, imitating the animals. You'll walk like an elephant, swim like a fish, march like a lion, and hop like a kangaroo. You might hear and identify the various instruments used to represent the animals. See if you can recognize familiar themes by other composers that Saint-Saëns has incorporated: "*Can Can*" from Offenbach's *Orpheus in the Underworld* in the tortoise's piece and "*Dance of the Sylphs*" from Berlioz's *The Damnation of Faust* in the elephant's piece.

Please see pages 8-9 for details about individual movements.

# The String Family

The string section is the largest family of instruments in the orchestra, and is made up of four instruments: violin, viola, cello, and double bass. They are made of hollow wood, with strings attached; the musicians make sounds either by drawing a bow made of horsehair across the strings, or by plucking the strings with their fingers.

1. The **violin** is the smallest stringed instrument and makes the highest sound. There are two sections of violins in the orchestra – first violins, and second violins. The leader of the first violins is the concertmaster. The concertmaster works closely with the conductor to coordinate all of the strings.

2. The **viola** is the next biggest instrument in the string family, and is sometimes called an alto. It looks exactly like the violin, but is a bit bigger, and thus makes a lower sound.

3. The **cello**, sometimes called the violoncello, is not held under the chin like the violin or viola, but between the player's knees, resting on a peg, with the neck extending over the left shoulder of

4. The **double bass** is the largest member of the string family – it stands seven feet tall! It also makes the lowest sound of the string instruments. To play it, musicians either play while standing or sit on a stool..



# The Woodwind Family

Like the string family, the woodwind family has four main instruments: flute, clarinet, oboe, and bassoon. These instruments are hollow tubes with holes in them. The musician makes a sound by blowing air into one end, and covering the holes to produce different pitches.

1. The **flute**, and its smaller sibling, the piccolo, used to be made of wood, but today, are made of either silver or gold. The musician holds the instrument sideways, and blows across the hole.

2. The **oboe** is a double-reed instrument that is used to tune the orchestra because of its pure and steady sound. Reeds are made from thin pieces of cane that vibrate when air is blown across them.

3. The **clarinet** is a single-reed instrument, meaning it has only one reed, while the oboe has two. The bottom end of the clarinet flares out, and is called the bell.

4. The **bassoon** is also a double-reed instrument, and is the lowest of the woodwind family. The reed connects to the bassoon by means of a bocal.



## The Brass Family

1. The **French horn** is a tightly-curved instrument; if you were to uncurl it, it would be 17 feet long, ending with a widely flared bell. In its usual playing position, the bell points down and back, and is partially closed by the musician's right hand.

2. The **trumpet** is the highest of the brass instruments, and has around 4 ½ feet of tubing. It has three piston valves, which allow the player to change the pitch. Of the brass instruments, it plays the melody most often.

3. The **trombone** is the only brass instrument that doesn't need valves. To change the pitch, the player's right hand moves a slide up and down; finding the correct pitch depends on the musician's ability to stop the slide at the correct position.

4. The **tuba** is the lowest of the brass instruments, but isn't the longest. At 15 feet long, it is two feet shorter than the French horn. It plays lower than the French horn because its tubing has a larger diameter. It has three to six piston valves or rotary valves that allow the musician to change pitch.

Brass instruments are shiny gold or silver-coloured instruments, made from metal. The musician makes sounds by buzzing his or her lips in a mouthpiece. High and low notes are created by valves or slides, the size of the mouthpiece, and how the musician uses his or her lips (the embouchure).



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.

## The Percussion Family

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** (pictured), snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.

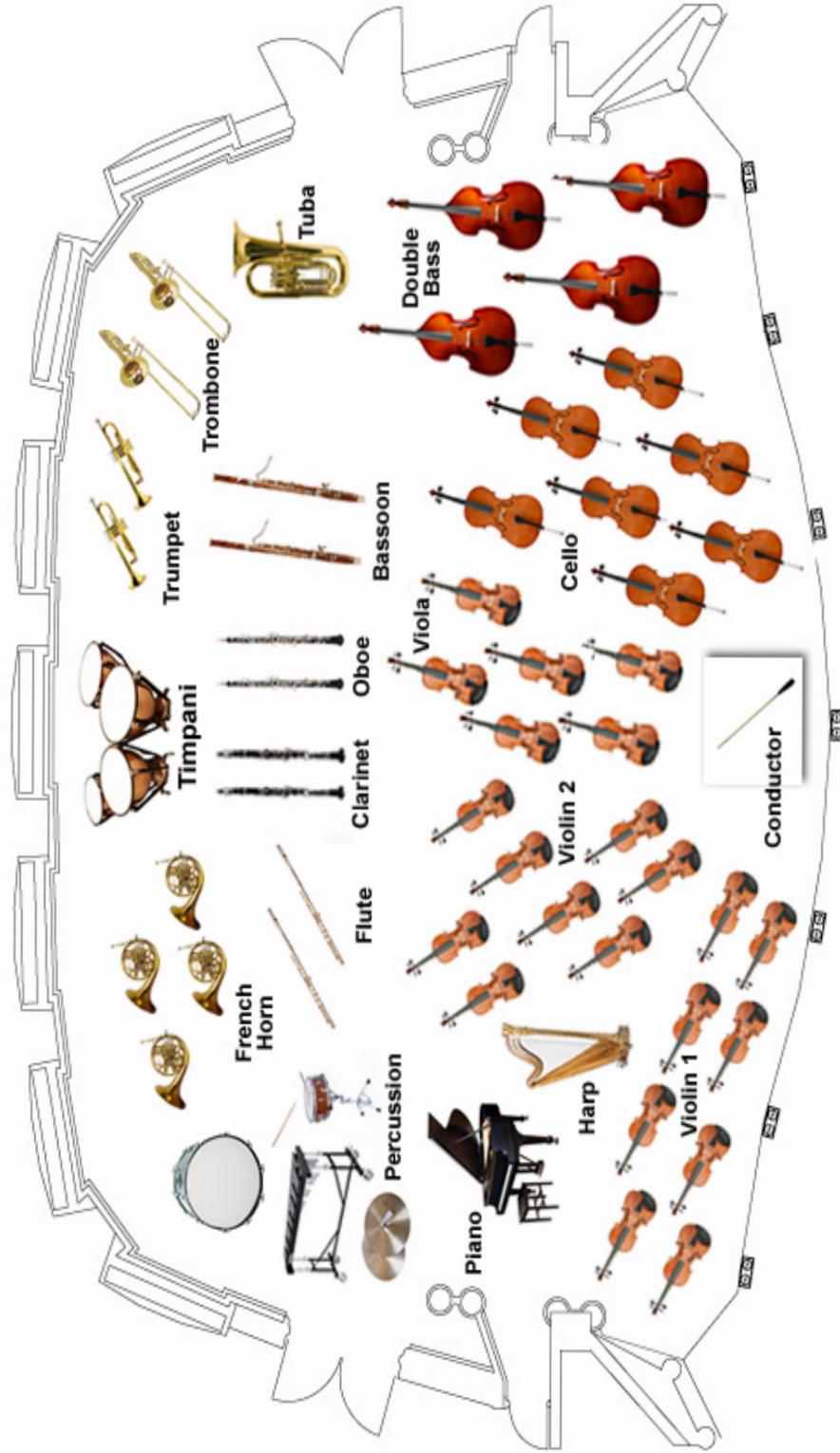
3. The **marimba** (pictured) and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.

4. The tambourine and **cymbals** (pictured) 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.



# Instruments of the Orchestra

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.



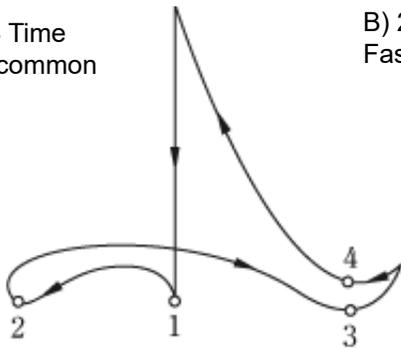
Orpheum Theatre, Vancouver BC  
Stage Plan

# The Conductor

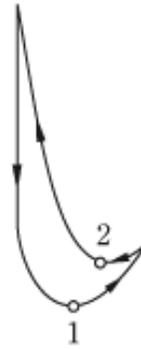
Orchestral conductors stand on a podium with a baton (which looks a bit like a wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The primary responsibilities of the conductor are to set tempo, indicate beats (particularly first or “down” 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 that you can see below.

**Maestro Bramwell Tovey** is the Conductor and Music Director of the Vancouver Symphony. He led the VSO to break the world record for the largest orchestra performance in an outdoor venue when he conducted over 6,000 musicians in a performance of Beethoven’s *Ninth Symphony*. Try a few of the conducting examples below with a baton or pencil. Tracks on the accompanying CD are labelled with which pattern to follow so you can conduct along!

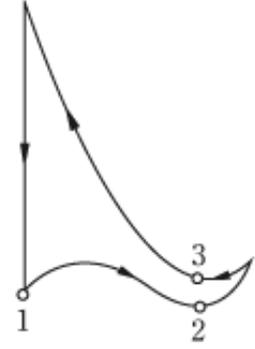
A) 4/4 Time  
Most common



B) 2/4 Time  
Fast music



C) 3/4 Time  
Often heard in waltzes



Don't forget to conduct in 3/4 the next time you sing happy birthday for a classmate! It's a bit tricky so here's the first four bars to help - make sure to count 1,2 before you start!

Happy Birthday!

1 2 3    1 2 3    1 2 3    1 2 3    1 2 3



## 99 years of orchestral fun in Vancouver!

The Orpheum Theatre at Seymour and Smithe has celebrated many exciting milestones since it was built in 1927.

This year is the Vancouver Symphony Orchestra's 99th anniversary season. Pictured at left, Assistant Conductor William Rowson conducts last year's spring Elementary School Concerts in the Orpheum.

# Lesson 1: Exploring Carnival of the Animals

## Overview

- Suggested Audience: Grades K-1
- Essential Understanding
  - Students will develop characterization and performance skills by creating an animal character through music, art, dance and drama

## Links to Core Competencies

- **Communication**
  - Collaborate to Plan, Carry out, and Review Constructions and Activities
- **Thinking**
  - Critical Thinking – Analyze and Critique
- **Personal & Social**
  - Positive Personal & Cultural Identity – Self-Determination

## First Peoples Principles of Learning

- Learning involves patience and time.

## Big Ideas

- Dance, drama, and music are each unique languages for creating and communicating.
- Engagement in the arts creates opportunities for inquiry through purposeful play

## Learning Standards

Curricular Competencies	Content
<b>Exploring and Creating</b> <ul style="list-style-type: none"><li>• Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play</li></ul>	<ul style="list-style-type: none"><li>• Elements in the arts, including but not limited to:<ul style="list-style-type: none"><li>- dance: character, time, place, plot</li><li>- music: beat/pulse, rhythm, tempo, pitch, dynamics</li></ul></li><li>• Personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment</li></ul>
<b>Reasoning and Reflecting</b> <ul style="list-style-type: none"><li>• Develop processes and technical skills in a variety of art forms to nurture motivation, development, and imagination</li><li>• Reflect on creative processes and make connections to other experiences</li></ul>	
<b>Communicating and Documenting</b> <ul style="list-style-type: none"><li>• Express feelings, ideas, stories, observations, and experiences through the arts</li></ul>	

### Tips for Success

- Prior to these lessons, students should be familiar with the instruments of the orchestra, and with the concepts of dynamics, tempo, and pitch
- Purposefully play games and activities that involve dancing and movement to prepare students for these lessons

### Session Outline

- Session 1 – Listening to Carnival of the Animals
  - I. Play short excerpts from Carnival of the Animals for the students. Stop frequently, and ask students which animal the music reminds them of.
  - II. Write the list of animals they say on the board. When finished, next to the student list of animals, write Saint-Saëns' list of animals.
  - III. Review the concepts of instruments (piano, bass, flute), dynamics (loud, soft), tempo (fast, medium, slow), and pitch (high, low). Listen again and ask students to identify elements of music and connect a certain musical element with a particular animal from the song (i.e. the elephant is loud)
- Session 2/3 – Exploring the Animals Through Movement
  - I. Students will need a large, open space to move. Have them move all desks and chairs out of the way.
  - II. Listen to Carnival of the Animals again, and have students explore how individual animals might move according to the music they hear. Prompt the students as they listen and move. How do the animals walk? What can you do with your hands to be like the animals? Do they move fast or slow? How do the animals interact with each other? Observe and take notes on which animal is best suited for each child.
  - III. Have students draw a picture of their favorite animal to act out. Be sure to have them choose only one animal.
- Session 4/5 – Becoming a Carnival of the Animals
  - I. Divide students into groups for each movement of Carnival of the Animals, keeping in mind their favorite animal and your observations.
  - II. Have the students work together in their animals groups. Have them rehearse their animal group's movements, keeping in mind the music they heard before. Remind them about the concepts reviewed in Session 1 (instruments, dynamics, tempo, pitch) and to incorporate these into their movements.
  - III. If time permits, have students draw or write about how they feel about their animal character.
- Session 6/7 - Masks:
  - I. Students will design and construct a foam mask of their animal in art class. Masks that don't cover the mouth are best for this age group. They can work alone or with partners from their animal groups only. Have extra resources available, such as picture books, photographs, art materials, pencils and paper, and Saint-Saëns' music playing in the background as they create. For some mask templates, please visit <https://www.thebalance.com/free-mardi-gras-mask-templates-1357858>.
- Session 8/9 – Rehearsal:
  - I. An order should be established and practiced to prepare to show the animals to an audience. Feel free to create a playlist and change the order of the music. The students should create an entrance into the stage "in character" (i.e. all the kangaroos hop to the stage and freeze until the music starts), practice the movement they have created, and exit "in character" and bow at the end of the performance.

- Session 10 – Performance:
  - The Carnival of the Animals is ready, and people are eager to come see them! Invite parents, administrators and non-enrolling teachers to your classroom performance, or have your students perform at a school assembly.

### Assessment Strategies

- Students can identify the animals in each song and can answer questions about the music: dynamics, tempo and pitch
- Students stay in character as they enter and exit the stage. Students show their faces often to the audience to express small moments for their character. Students use facial expression regardless of their masks being on. Students vary their movement to look like their animal and reflect their animal’s habits
- Students make connections with Art, Music, Drama and Dance while exploring their animal characters

### Suggested Resources

- Recordings/Videos

Composer	Music	Video Link
Camille Saint-Saëns	Carnival of the Animals	<a href="https://www.youtube.com/watch?v=1L993HNAa8M">https://www.youtube.com/watch?v=1L993HNAa8M</a> <a href="https://www.youtube.com/watch?v=WHy8Hh3iggg">https://www.youtube.com/watch?v=WHy8Hh3iggg</a>



## Lesson 2: Exploring and Interpreting Program Music

### Overview

- **Suggested Audience: Grades 2-3**
  - o Students will describe the differences between program music and non-program music
  - o Students will listen to Carnival of the Animals
  - o Students will depict the programmatic material of Carnival of the Animals through poetry

### Links to Core Competencies

- Communication
  - o Connect and engage with others
  - o Acquire, interpret, and present information
  - o Collaborate to Plan, Carry out, and Review Constructions and Activities
- Creative Thinking
  - o Generating ideas
  - o Developing ideas

### First Peoples Principles of Learning

- Learning is embedded in memory, history, and story

### Big Ideas

- Dance, drama, music, and visual arts are each unique languages for creating and communicating.
- The arts connect our experiences to the experiences of others.
- Language and story can be a source of creativity and joy.

### Learning Standards

<b>Curricular Competencies</b>	<b>Content</b>
<b>Exploring and Creating</b> <ul style="list-style-type: none"><li>• Explore elements, processes, materials, technologies, tools, and techniques of the arts</li><li>• Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play</li></ul>	<b>Arts Education</b> <ul style="list-style-type: none"><li>• Processes, materials, technologies, tools, and techniques to support arts activities</li><li>• Symbolism as a means of expressing specific meaning</li><li>• A variety of local works of art and artistic traditions from diverse cultures, communities, times, and places</li><li>• Personal and collective responsibility associated with creating, experiencing, or sharing in a safe learning environment</li></ul>
<b>Reasoning and Reflecting</b> <ul style="list-style-type: none"><li>• Develop processes and technical skills in a variety of art forms to nurture motivation, development, and imagination</li><li>• Reflect on creative processes and make connections to other experiences</li></ul>	
<b>Communicating and Documenting</b> <ul style="list-style-type: none"><li>• Express feelings, ideas, stories, observations, and experiences through the arts</li><li>• Describe and respond to works of art</li><li>• Experience, document and share creative works in a variety of ways</li></ul>	
	<b>English Language Arts</b> <ul style="list-style-type: none"><li>• Writing processes</li></ul>

**Procedure**

1. Introduce the concept of program music (see Teacher Tool Kit)
2. Lead a discussion on why program music is so interesting- how does it help in our understanding of the music as well as the story it depicts? How are different instruments, sounds, and musical styles used to tell a story?  
-Point out examples of program music students might be familiar with: Vivaldi's Four Seasons, The Flight of the Bumblebee, The Sorcerer's Apprentice

**Activity**

1. Introduce Carnival of the Animals by Camille Saint-Saëns (see Teacher Tool Kit). Listen to the recorded examples and/or watch the YouTube video.
2. Introduce the Cinquain form of poetry (see Teacher Tool Kit). Explain how a Cinquain is constructed, the French origin of the word (pointing out that Saint-Saëns is a French composer), and show students examples of a Cinquain.
3. Divide students into groups to construct a Cinquain about the different movements of Carnival of the Animals. Divide the movements of the piece among the class so that each animal/movement is included.
4. Listen to each movement again, one at a time, then have the students who wrote about each respective movement share their poem with the class. Ask students to reflect upon and discuss how aspects of the music may have inspired their poetry.

**Extension:**

Encourage students to "seek out meaning" in all music they listen to. Even if a piece of music was not specifically written to tell a story, they can create their own meaning based on how the music makes them feel, or what it reminds them of.

**Assessment:**

- Observe student writing and art work to see if it is representative of the musical selections.
- Have students describe their work and answer questions about how it relates to the music
- Ask students to explain what they have learned about program music.

**Suggested Resources**

- **Recordings/Videos**

Composer	Music	Video Link
Camille Saint-Saëns	Carnival of the Animals	<a href="https://www.youtube.com/watch?v=1L993HNAAa8M">https://www.youtube.com/watch?v=1L993HNAAa8M</a>  <a href="https://www.youtube.com/watch?v=WHy8Hh3iggg">https://www.youtube.com/watch?v=WHy8Hh3iggg</a>

## From Lesson 1

### Word List

- o Dynamics – when music gets louder and softer
- o Tempo – the speed of the music
- o Pitch – the low or high tones of the voice or the instruments
- o Character – a person or entity (animal) in a play
- o Mask – a facial covering that depicts a character, animal, or an abstract idea worn by the actor
- o Stage – the designated physical space where the rehearsals and performance take place
- o Audience – the people who watch, listen to, and respond to a performance
- o Actor – person who performs a role or represents a character in a play
- o Entrance – to come onto the stage as your character
- o Exit – to leave the stage as your character
- o Bow – at the end of a performance, actors bow while the audience claps
- o Physicalize – to bring a character to life through body movement

## From Lesson 2

### What is program music?

Program music is music that is intended to provoke images or convey the impression of events, scenes, or images. It is music that tells a story. Program music is typically easy to understand, and helps us grasp information and ideas about the event or story it is describing. In program music, the unique characteristics of different instruments are used to convey different ideas. For example, the high, cheery sound of a flute often depicts a bird. The way a composer experiments with and combines different instruments, in addition to musical elements such as rhythm, melody, tempo, and dynamics enables them to tell a story through music.

### Examples of Program Music:

Vivaldi: *The Four Seasons*

Anderson: *Sleigh Ride*

Dukas: *The Sorcerer's Apprentice*

Grieg: *Peer Gynt Suite*

Copland: *Appalachian Spring*

Ravel: *Mother Goose*

Rimsky-Korsakov: *Flight of the Bumblebee*

Saint-Saëns: *Carnival of the Animals*

Mussorgsky: *Pictures at an Exhibition*

### How to Write a Cinquain:

A cinquain is an example of shape poetry. Because of the exact number of words required for each line of this poem, a unique, symmetrical shape is created from interesting, descriptive words.

The word cinquain comes from the Latin root for "five." Notice that the cinquain has five lines that follow this sequence:

Line A: One vague or general one-word subject or topic  
Line B: Two vivid adjectives that describe the topic  
Line C: Three interesting -ing action verbs that fit the topic  
Line D: Four-word phrase that captures feeling about the topic  
Line E: A very specific term that explains Line A

Here are a few examples:

**Planet**  
**Graceful, ringed**  
**Spinning, whirling, twirling**  
**Dances with neighbour Jupiter**  
**Saturn**

**Insect**  
**Hidden, hungry**  
**Preening, searching, stalking**  
**Waits as if praying**  
**Mantis**

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## Want to learn more? Here are some additional resources!

Vancouver Symphony Orchestra: [www.vancouversymphony.ca](http://www.vancouversymphony.ca)

Canadian Composers: [www.musiccentre.ca](http://www.musiccentre.ca)

Deborah Ziolkoski Just for kids - A simple, fun approach to classical music: <http://funwithcomposers.com/>

More Classical Music for Kids: [www.classicsforkids.com](http://www.classicsforkids.com)

## Books for Teaching & Reading:

Once Upon a Masterpiece: Haydn's Farewell Symphony; Saint-Saëns's Danse Macabre; Vivaldi's Four Seasons; Bach's Goldberg Variations; Beethoven's Heroic Symphony; Mussorgsky's Pictures at an Exhibition; Gershwin's Rhapsody in Blue; Duke Ellington's Nutcracker Suite.

Anna Harwell Celenza, with illustrations by JoAnn E. Kitchel  
Talewinds, a Charlesbridge Imprint, USA, 2000 - 2016.

Ada's Violin: The Story of the Recycled Orchestra of Paraguay  
Susan Hood, with illustrations by Sall Wen Comport  
Simon & Schuster, USA, 2016.

The Composer is Dead  
Lemony Snicket (Daniel Handler), with music by Nathaniel Stookey  
HarperCollins, USA, 2009.

The Philharmonic Gets Dressed  
Karla Kuskin  
HarperCollins, USA, 1982.

## More Great Resources:

The VSO's Peter and the Wolf, video and audio on CBC:  
<https://www.youtube.com/watch?v=MfM7Y9Pcdzw>

Concise History of Western Music, 2nd Edition  
Hanning, Barbara Russano  
W.W. Norton & Company, Inc, USA, 2002.

Visit the National Ballet of Canada's YouTube Channel for Behind the Scenes footage and more:  
<http://www.youtube.com/user/nationalballetcanada>

And an animated short film on the theatre experience, set to Rossini's William Tell Overture:  
<http://vimeo.com/48547146>



## More Concert Info:

Calling all artists! We want to showcase your students' artwork on our stage-side video screens. Send us your class' art depicting the "Carnival of the Animals" by Friday, February 16th and it may be displayed before or after the concert when you come to visit.



On VSO concert day, make sure you check out the Beethoven Wall on Seymour Street, adjacent to the the Orpheum.

There are 43 panels in total, displaying Beethoven's 9th Symphony (Ode to Joy) in the composer's own handwriting!



Send your comments, questions and concert reviews to Christin, Ryan & Kaylie:

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Vancouver Symphony Orchestra  
500 - 843 Seymour Street  
Vancouver, BC  
V6B 0G4



Or by email: [education@vancouversymphony.ca](mailto:education@vancouversymphony.ca)