



**CHAMPAIGN-URBANA  
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

# EDUCATOR'S GUIDE

## 2019 CUSO Youth Concerts

Stephen Alltop, Music Director & Conductor

April 17 and April 18, 2019

Foellinger Great Hall

Krannert Center for the Performing Arts

University of Illinois at Urbana-Champaign

produced by

**The Champaign-Urbana Symphony Orchestra**

**University of Illinois School of Music Public Engagement Office**

**Krannert Center for the Performing Arts**

**The Guild of the Champaign-Urbana Symphony Orchestra**

with major sponsorship support from





# “The Carnival of the Animals”

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The 2019 Champaign-Urbana Symphony Orchestra Youth Concerts  
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# *To the Educator*

Music is one of the great pleasures of life. It has the power to command our attention and inspire us. It speaks to our spirit and to our inner feelings. Music reaches deep into our nature to console us, to reassure us, and to help us express who we are.

All people, from the earliest recorded history, have created music. Like birds and whales, humans have a natural tendency to make sounds and to respond to them. When music is pleasurable, it says something to us. It communicates a feeling or conveys a message. The kind of music one prefers tells something about who they are and what they know. People need not be limited in their musical likings. We, as teachers, can stretch the likes and understandings of our students, and ourselves, beyond the narrow range of one type of music.

Like all forms of communication, music must be learned. To fully understand and respond to the power of music, it has to be studied. By paying careful attention to music, one can come to know it better and to broaden and deepen one's range of understanding and sensitivity to it.

The most important aspects of any musical experience are listening and the opportunity to share responses to what one has heard. In order for the background information and discussions to have meaning, teachers are urged to allow their students to listen several times to each piece.

Play the examples and let students try to sing or hum them. A symphony orchestra concert requires a fair amount of patience and concentration for many students. Familiarity with the pieces and themes before they go to the concert will make the special experience of a live performance all the more relatable and memorable.

The information and teaching suggestions in this guide are presented as some of many possible opportunities for students to develop their music listening skills prior to, during, and after attending the Champaign-Urbana Symphony Orchestra Youth Concerts. These ideas correlate with Illinois Learning Standards 25, 26, and 27 for Fine Arts.

To develop the capacity to listen perceptively, students must analyze what they hear. They need guidance to be able to perceive the characteristics of the music and to develop the ability to describe them. In this process, students will be developing a musical vocabulary to communicate persuasively their understanding of the music and their likes and dislikes.

# *To the Parents*

DATE: \_\_\_\_\_

TO: Parents of \_\_\_\_\_

FROM: \_\_\_\_\_ (school)

**RE: Champaign-Urbana Symphony Orchestra Youth Concerts**

Dear Parents:

On Wednesday, April 17 and Thursday, April 18, 2019, students from \_\_\_\_\_ School will attend the Champaign-Urbana Symphony Orchestra (CUSO) Youth Concert in the Foellinger Great Hall of the Krannert Center for the Performing Arts on the University of Illinois campus. These concerts are performed annually by CUSO. This year's concert will be conducted Stephen Alltop, the CUSO's Music Director & Conductor. These performances are an educational and entertainment experience provided by CUSO, the CUSO Board of Directors, and the Guild of the Champaign-Urbana Symphony Orchestra in cooperation with the University of Illinois School of Music Public Engagement Office and Krannert Center for the Performing Arts .

Maestro Stephen Alltop and CUSO will perform the humorous musical suite, "The Carnival of the Animals" by Camille Saint-Saëns. This educational and interactive concert turns the orchestra into a marvelous zoo, bringing the animal kingdom to life through the music of orchestral instruments. Students will leave \_\_\_\_\_ School by school bus/car at approximately \_\_\_\_\_(time), and will return at approximately \_\_\_\_\_(time).

Admission for each student will cost \$2.00, which helps defray the costs of the materials and administrative expenses.

Please return this permission slip and \$2.00 to the classroom teacher as soon as possible, but no later than Wednesday, April 15.

I give permission for \_\_\_\_\_ (student's name) to attend the

CUSO Youth Concert on Wednesday/Thursday, April 17/18, 2019.

\_\_\_\_\_  
Signature of Parent/Guardian

# *Why Go To a Music Performance?*

Why go to a performance when you can listen to a recording of the same music in your room with your shoes off and your feet up? It's a logical question.

Thomas Edison did a great thing in 1877 when he invented the phonograph, as did Guglielmo Marconi and others who developed the radio in the 20th century: they made music easily and inexpensively available. Not even kings and queens in previous centuries had this benefit. Furthermore, ever since Edison spoke "Mary had a little lamb" into his first recording device, the quality of recordings has improved to a level that would astound him were he around today.

As remarkable as recordings are, however, there is something about actually being present at a performance of music that can't be duplicated by hearing the same music over the radio or from a recording, even allowing for the comfort of your room. It's like the difference between actually being there at the performance of a play and seeing a play on television or in a movie, or the difference between attending a major league baseball game and watching the game on TV. Although television and movies have the advantage of a variety of camera angles and close-ups, they cannot give an equal feeling of involvement. It's just not quite a "live" experience and you are not as caught up in the drama. The feeling of involvement is the most important reason for going to a performance, whether it is a play or music.

There are some other reasons for attending performances. At a performance you gain a visual impression of the performers, whose presence adds to the effect of the music. Seeing is especially important in operas and musicals, because they are types of dramas. In instrumental music the performers contribute to the effect of the music; watching the speed and pattern of movement of a violinist's bow and arm makes you more aware of the style and emotion of the music. Performances are unique, live events, not identical ones as on a recording or DVD. So there is a freshness and energy about each performance.

Another advantage of live performances is that the music is heard in its natural condition without distortion. Recordings, especially of popular music, are often altered in the process of production. This is expected and part of the appeal of popular music, but not with "classical" music.

Recordings cannot exactly reproduce the sound of an instrument or voice. There is always some change or "fall off" between the richness of the original sound and its reproduction. Modern technology has come a long way towards reproduction of performance quality in recordings and the playing back of those recordings. However the energy and liveliness of being in the concert hall with the musicians and audience cannot be reproduced.

Live performances are not always better than recorded ones. Some concert venues do not have the best acoustical properties. Sometimes people in the audience cause distractions during the performance, such as coughing, and break the listener's concentration on the music. Sometimes the listener would prefer a better seat where they might see or hear better. Still, the odds are that you will get much more out of attending a performance than from just listening to a recording!

*Teachers: This may be useful for class discussion with older students.*

# *Audience Responsibility*

In order to ensure that this concert experience is pleasurable for everyone involved, the members of the audience are asked to observe the following guidelines:

- Walk slowly and talk quietly as you enter the concert hall.
- Remain seated during the entire concert.
- Feet should be kept on the floor.
- There is to be **silence** during the orchestra's tuning, explanations of, and the actual playing of the music.
- Polite applause is appreciated after each selection, but shouting or whistling is not acceptable. Applause is also appropriate when the concertmaster appears on stage and when the conductor, narrator, and soloists enter.
- No food, gum or candy is to be brought into the Krannert Center.
- **Cameras and recording devices are prohibited.**
- **At the conclusion of the concert, students should remain seated until dismissed by an usher.**

## **TEACHERS ARE ASKED TO MAINTAIN CONTROL OF THEIR STUDENTS AT ALL TIMES.**

We request that teachers and chaperones be dispersed among their students. Students who misbehave will be asked to leave the concert hall and wait in the lobby until the end of the concert.

**PLEASE REMEMBER:** Students will be seated in order of their arrival at Krannert Center for the Performing Arts (KCPA). The KCPA house staff and Symphony Guild ushers will be on hand to assist you as you enter the Foellinger Great Hall. Doors will open 45 minutes prior to each performance.

As each bus arrives, have all students, teachers and chaperones from that bus unload and report to the ticket gates at the front of the Foellinger Great Hall.

Designate a representative from each bus to report your arrival to KCPA house manager. Tell the house manager the name of your school.

# *What Will Happen at the Concert?*

## **1. The Orchestra “Warms Up”**

When you first arrive, you will notice that chairs are on a stage. Some of the musicians will be tuning or practicing their instruments. They are “warming up” for the day’s concerts in the same way that a singer or dancer might “warm up” before a performance. In fact, all performers, including runners, basketball or football players and actors “warm up” before they perform.

## **2. The Concertmaster Arrives**

After all the musicians have “warmed up,” the concertmaster arrives. He or she is a first violin player and sits in the first chair to the conductor’s left. When the concertmaster comes in, he or she is usually applauded.

## **3. The Orchestra Tunes**

The concertmaster helps tune the orchestra by turning to the oboe player and asking him or her to play the tone “A.” Then all the musicians tune to the “A” of the oboe.

## **4. The Conductor Arrives**

After the orchestra is tuned, the conductor arrives, greeted by the clapping of the audience. He will stand on the podium (a small raised platform in front of the orchestra). The conductor will accept the applause by bowing to the audience.

## **5. The Conductor Leads the Orchestra**

The conductor will turn to the musicians, take a baton (a small conductor’s stick) from his music stand, and raise both hands. This signals the musicians to get ready to play. The conductor will then move his hands and conduct the orchestra in the music. He will often look at his musical score—a book that shows him what each instrument should be playing.

## **6. The Concert Ends**

Once the program is completed, the conductor and musicians take several bows to the clapping of the audience. The conductor leaves first, and then the musicians put their instruments away and also leave. The concert is over, and the audience leaves!

**(Please wait until an usher dismisses you.)**

*Teachers: This may be useful for class discussion with all students.*

# *What Should I Listen For?*

**Think about the performers you are watching.** They've worked hard for this event. They are actual people with lives much like yours. They may even have had a bad day before this performance. But they are here now and working together. They are a musical community, working together for a common goal of creating music. Music transcends the problems of everyday life. Allow it to do this for you, too.

**Try to develop your own personal taste.** Listen to everything several times, then decide whether or not you like it. Then listen again.

**Become an educated listener.** Know about the composers and background information about the pieces to be heard.

**Listen to other performers in the way in which you would like them to listen to you.**

**Remember: at live concerts, the performers may play the music differently than you are used to hearing in the recording.**

## *Principles of Listening*

Information included in this Educator's Guide is designed to focus students' attention on the music's prominent features. Music listening is a unique experience; students should have the opportunity to share their responses to each piece of music included on the accompanying recordings. Principles that facilitate meaningful music listening include the following:

- Music listening is a skill that can and should be developed.
- Teachers should present their students with musical examples.
- Musical concepts should be derived from the musical examples.
- Teaching strategies, not the music itself, suggest age suitability.
- Music listening requires creative and active participation.
- Students should have the opportunity to hear the same musical excerpt several times over the course of several music classes.
- Listening activities serve to focus students' attention.
- Listening activities should include multi-sensory experiences (kinesthetic, visual, aural).
- Student-generated responses might serve as "springboards" for future musical discussions and activities; teachers should take cues from what the students provide.

*Teachers: This may be useful for class discussion with all students.*



# *Before the Concert*

**1. Discuss how and why performers need to “warm up” before performing.** Use practical experiences from sports or the arts.

**2. Discuss the need for tuning the orchestra and how it is tuned.** What might happen if tuning didn't occur?

**3. Discuss why the orchestra usually has a conductor.** Could it play without a conductor? Why or why not? Relate the discussion to the importance of a team and a team leader. Who is the team leader in football? Baseball? Why must the orchestra be a team?

**4. Ask the students to observe the following at the concert:**

How the orchestra is tuned

What the musicians play when warming up

How long it takes to tune

What movements the conductor uses in leading the orchestra

What the concertmaster does in addition to tuning the orchestra

How the conductor indicates softer, louder, slower, faster, accents and mood with his hands

**5. Sing songs,** being sure to tune the students to starting pitch before singing (set the pitch on an instrument or with your voice).

**6. Play some recordings and have the students practice conducting patterns using the right arm:**

**Down - up,**  
if the music moves in sets of 2 beats to the measure.

**Down - out (away from body) - up,**  
if the music moves in sets of 3 beats to the measure.

**Down - cross the body - out (away from body) - up,**  
if the music moves in sets of 4 beats to the measure.

*Teachers: This may be useful for class discussion with all students.*

# *“The Carnival of the Animals”*

**THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA**

**Stephen Alltop, Music Director & Conductor**

**2019 Youth Concerts**

Wednesday, April 17, 2019 | 9:30 am & 11:15 am

Thursday, April 18, 2019 | 9:30 am & 11:15

Krannert Center for the Performing Arts, Foellinger Great Hall

**Jenna Lee, violin**

**Ronald Hedlund, narrator**

**Cara Chowning and Sarah Schwartz, piano**

*Flight of the Bumble Bee*

**Jenna Lee, Violin**

Nicolai Rimsky-Korsakov (1844-1908)

*Carnival of the Animals*

Camille Saint-Saëns (1835-1921)

1. *Introduction and Royal March of the Lions*
2. *Rooster and Hens*
3. *Donkeys*
4. *The Tortoises*
5. *The Elephant*
6. *Kangaroos*
7. *Aquarium*
8. *Persons with Long Ears*
9. *The Cuckoo*
10. *Birds*
11. *Pianists*
12. *Fossils*
13. *The Swan*
14. *Finale*

**Cara Chowning and Sarah Schwartz, piano**

# *About the Composers*

## **Nicolai Rimsky-Korsakov**

Born March 18, 1844 in Tikhvin, Russia

Died June 21, 1908 in Lyubensk, Russia

Nicolai Rimsky-Korsakov was born in 1844 in Tikhvin, a village east of St. Petersburg, Russia. Though Nikolai showed a talent for music at an early age and studied the piano as a child, he pursued an education at the School for Mathematical and Navigational Sciences in St. Petersburg. He chose a naval career, entering the College of Naval Cadets in St. Petersburg in 1856 and joining the Imperial Russian Navy.



However, he continued with piano lessons, and in 1859, he started working with the French pianist Theodore Canille, through whom he met Mily Balakirev, an important mentor and friend. It was not until he met Balakirev in 1861 that he decided to concentrate on developing his musical skills. In 1862, after graduating from the naval school, Rimsky-Korsakov was at sea for two and a half years, devoting his free time to composition. Balakirev encouraged and taught him how to compose music. It also was through Balakirev that Rimsky-Korsakov met four other composers who later became known as the The Five. Upon Rimsky-Korsakov's return to St. Petersburg in 1865, Balakirev conducted his friend's First Symphony, which was hailed as the first important symphonic work by a Russian composer.

In 1871, Rimsky-Korsakov took a post as the professor of composition and orchestration at the St. Petersburg Conservatory. During his first few years as a teacher at the Conservatory he also concentrated on developing his own skills as a composer. In 1872, Rimsky-Korsakov married Nadezhda Nikolayevna Purgold (1848-1919), a pianist and composer. Modest Mussorgsky, another famous composer, was his best man at their wedding.

In 1873, Rimsky-Korsakov left active duty, becoming inspector of navy orchestras, a job which he held until 1884. Rimsky-Korsakov died in 1908, having written some of our most celebrated music. His works include *Flight of the Bumblebee* from *Tsar Saltan* and the symphonic suite *Scheherazade*. He is also recognized for his talents as an orchestrator. It is his version of Mussorgsky's *Night on Bald Mountain* that has taken its place in the standard orchestra repertory.

(Sources: AllMusic.com and makingmusicfun.net)

# About the Composers

## Camille Saint-Saëns

Born October 9, 1835 in Paris, France

Died December 16, 1921 in Algiers, Algeria

Charles-Camille Saint-Saëns was born in Paris, France in 1835. His father was a government clerk who died three months after his birth. At the request of his mother, Camille's great-aunt Charlotte moved in with them. She was the first to introduce him to the piano. Beginning piano lessons at the age of two, he came to be known as one of the outstanding child prodigies of his time. He almost immediately began to write music with his first composition for piano dated March 22, 1839. His talent was not limited to music, he also learned to read by age three and mastered Latin by age seven.



At age seven he studied composition with Pierre Maledin. When he was ten, he gave a concert that included Beethoven's Third Piano Concerto, Mozart's B flat Concerto, K. 460, along with works by Bach, Handel, and Hummel. In his academic studies, he displayed the same genius, learning languages and advanced mathematics with ease and celerity. He would also develop keen, lifelong interests in geology and astronomy.

In 1848, he entered the Paris Conservatory and studied organ and composition, the latter with Halévy. By his early twenties, following the composition of two symphonies, he had won the admiration and support of Berlioz, Liszt, Gounod, Rossini, and other notable figures. From 1853 to 1876, he held church organist posts; he also taught at the École Niedermeyer (1861-1865). He composed much throughout his early years, turning out the 1853 Symphony in F ("Urbs Roma"), a Mass (1855) and several concertos, including the popular second, for piano (1868).

In 1875, Saint-Saëns married the 19-year-old Marie Truffot, bringing on perhaps the saddest chapter in his life. The marriage produced two children who died within six weeks of each other, one from a four-story fall. The marriage ended in 1881. Oddly, this dark period in his life produced some of his most popular works, including *Danse macabre* (1875) and *Samson et Dalila* (1878).

In 1886 Saint-Saëns premiered one of his most loved works - *Le Carnaval des Animaux* (*The Carnival of the Animals*). Shortly after its premiere, however, 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.

Saint-Saëns experienced an especially triumphant concert tour when he visited the U.S. in 1915. In the last two decades of his life, he remained attached to his dogs and was largely a loner. He died in Algeria on December 16, 1921.

(Sources: AllMusic.com and makingmusicfun.net)

# *About The Music*

**Nicolai Rimsky-Korsakov (1844-1908): *Flight of the Bumble Bee***

**Camille Saint-Saëns (1835-1921): *Carnival of the Animals***

## *Welcome*

### *A Message from Maestro Stephen Alltop*

In the hands of clever composers, music has a wonderful ability to bring to life creatures both large and small. The main work on today's program is *The Carnival of the Animals* by the French composer Camille Saint-Saëns. Here's a link on how to pronounce his name:

<https://www.youtube.com/watch?v=mK8vyq0wBmQ>

Saint-Saëns was one of the most talented child prodigies in the history of music. He started to show unusual talent by the age of two, and gave his first public concert (a piano concerto by Beethoven) at the age of ten. Saint-Saëns lived a very long life, from 1835-1921 and personally met more famous composers than practically anyone else, from Franz Liszt to Aaron Copland. He also traveled widely to the United States, Spain, Egypt, Algiers and many other places.



Saint-Saëns composed *The Carnival of the Animals* in 1886 when he 54 years old. While he played it for some friends privately, Saint-Saëns would not allow the work to be published until after he died for fear people would not take him seriously as a composer. The only exception to this was *The Swan* movement that was published during his lifetime and frequently performed.

Saint-Saëns shows fabulous imagination in the way he chooses just the right instruments to portray each animal: The cello for the elegant swan, the contrabass for the ponderous elephant, the xylophone for bony fossils, and the flute for the flitting bird. Try to learn the sound of these movements well – we may give you a chance to choose which instruments you think sound best for some of these animals!

Here are two performances you may enjoy watching on YouTube:

Fun visuals!

<https://www.youtube.com/watch?v=uerDXMMGrS0>

Just the music with the score

<https://www.youtube.com/watch?v=5LOFhskAYw>

In keeping with our theme of creatures brought to life in music, we will start our concert with one of the shortest pieces ever written: Nicolai Rimsky Korsakov's "The Flight of the Bumble Bee" which is only about one minute long! Speaking of very talented young people, we are thrilled to have 17 year-old University High School student Jenna Lee performing as the violin soloist on this short but very challenging piece!

***Stephen Alltop, Music Director and Conductor***

# Carnival of the Animals Facts for Kids



Saint-Saëns about 1895

***The Carnival of the Animals*** (French: *Le Carnaval des Animaux*) is a musical composition by Camille Saint-Saëns. It is one of the best known pieces of classical music for children.

## The history of its composition

Saint-Saëns wrote the *Carnival of the Animals* while composing his *Symphony No.3. Carnival* was performed at a small gathering of friends. Saint-Saëns did not want the general public to hear it, because he did not want to be thought of as someone who wrote jokey pieces. He wanted to be thought of as a serious composer. Just one movement was published during his lifetime: the famous Swan movement for solo cello. The rest of the work was not performed until a year after Saint-Saëns' death.

## The music

There are 14 short movements, with a short introduction. Saint-Saëns arranged it for an orchestra consisting of flute doubling piccolo, clarinet (B flat and C), two pianos, glass harmonica, xylophone, two violins, viola, cello and double bass. Today it is often performed with a full orchestra of strings, and with a glockenspiel instead of a glass harmonica, which is an unusual instrument.

*(From Kiddle Encyclopedia)*

# Carnival of the Animals: Movements

## **I: Introduction and Royal March of the Lion**

After an introduction the pianos introduce a march theme. They imitate the roar of the **lions**.

## **II: Hens and Roosters**

This music sounds like hens clucking (the strings) and a male rooster crowing (the clarinet).

## **III: Wild Donkeys**

The two pianos seem to go wild with scales rushing up and down madly.

## **IV: Tortoise**

This movement for strings and piano is very slow, like a tortoise. Saint-Saëns makes a musical joke here: the tune is the same tune as the famous 'Can-Can' from Offenbach's operetta *Orpheus in the Underworld*, but played very slowly.

## **V: The Elephant**

This double bass solo with piano accompaniment makes the elephant sound heavy and clumsy. In the middle section the elephant tries to dance a waltz. This is also a musical joke - the tune is taken from Felix Mendelssohn's *Incidental Music to A Midsummer Night's Dream* and Hector Berlioz's *Dance of the Sylphs*, where it is played on high-sounding instruments.

## **VI: Kangaroos**

The two pianos hop about gracefully like kangaroos.

## **VII: Aquarium**

This is very graceful music with the tune played on the flute, accompanied by strings, with occasional glissandi (slides) on the glass harmonica.

## **VIII: Persons with Long Ears**

The "Persons with Long Ears" are actually donkeys. It is played on two violins which imitate the "hee-haw" sound of the donkey.

## **IX: The Cuckoo in the Depths of the Woods**

The pianos play gentle chords, like someone walking quietly through a forest. Now and again the clarinet plays two notes which sound like the call of the cuckoo.

## **X: Aviary**

The flute has a very delicate, fast tune accompanied by strings and pianos. It sounds like birds flying in an aviary (bird cage).

## **XI: Pianists**

This is another joke, because "pianists" are people who play the piano, they are not animals. Saint-Saëns makes them seem rather stupid as they practice their scales.

## **XII: Fossils**

The xylophone plays a fast tune which sounds like skeletons playing. Saint-Saëns is making a joke about himself, because he uses a tune from one of his own works: the *Danse Macabre*. There are bits of other tunes as well: "Ah! vous dirai-je, Maman" (known in the English-speaking world as *Twinkle Twinkle Little Star*), the French nursery rhymes "Au Clair de la Lune" and "J'ai du bon tabac", the popular anthem *Partant pour la Syrie*, as well as the aria *Una Voce Poco Fa* from Rossini's *Barber of Seville*. Saint-Saëns was saying that these tunes were old-fashioned (like fossils).

## **XIII: The Swan**

This is one of the most famous of all tunes for the cello. It is a lovely tune which sounds like a swan swimming gracefully along.

## **XIV: Finale**

All the instruments join in the Finale which has bits from nearly all the movements.



## Flight of the Bumblebee



**Nikolai Rimsky-Korsakov**  
Born: March 18, 1844  
Died: June 21, 1908

Nikolai Andreyevich Rimsky-Korsakov was a Russian composer. During his childhood he often listened to Russian folk songs, church music, and operas. He was also a talented piano player.

When he was older, Rimsky-Korsakov followed his brother to the Naval College at St. Petersburg, where he took more piano lessons. He composed his first symphony while on a navy ship.

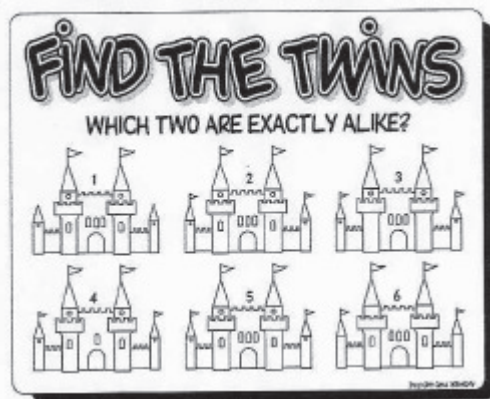
Nikolai left the navy to teach at St. Petersburg Conservatory, which is now called "Rimsky-Korsakov Conservatory." He was well respected by his students, who included Igor Stravinsky, another great composer. He also became

part of a group of five famous Russian composers called "The Mighty Handful," or "The Mighty Five."

Throughout his life, Nikolai wrote operas, choral music, chamber music and works for his piano. One of his most famous pieces is "Flight of the Bumblebee," which is a song about a prince who disguises himself as a bee.



Nikolai Rimsky-Korsakov



### A Buzzing Prince!

Nikolai Rimsky-Korsakov was very good at using the instruments of the orchestra to create pictures and stories. In "Flight of the Bumblebee" he used the string family to create a musical "bumblebee." But, this is no ordinary insect—this bee is really a prince! The music comes from Rimsky-Korsakov's opera *The Tale of Tsar Saltan*. In the story, a magic swan turns the prince into a bumblebee so that he can visit Tsar Saltan without being seen. As you listen to the music, can you imagine a bumblebee buzzing around the Tsar and then quickly flying away so it doesn't get caught?



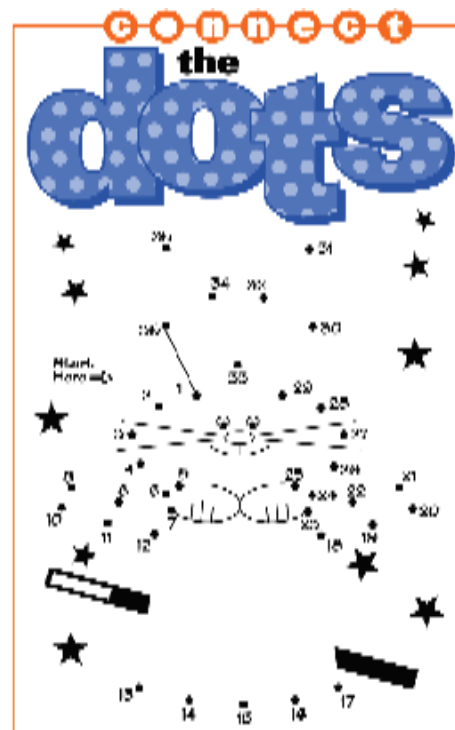
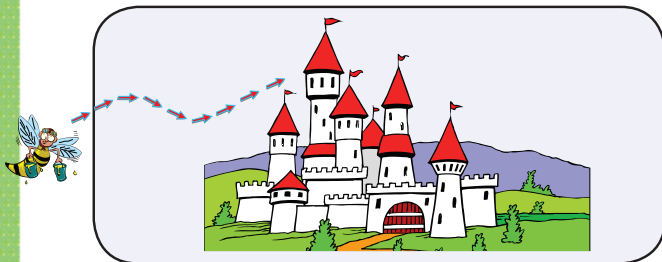
## FLIGHT OF THE BUMBLEBEE

WGUC sincerely thanks  
The Charles H. Dater Foundation  
for its sustaining support since the  
inception of  
Classics for Kids®.

Various instruments play the music in this piece. Can you tell what they are? Hint: listen for a violin, a flute and groups of strings.

How does the composer make the bee “buzz?” He writes a series of notes that are all the same, then puts an accent on the next one that is just a tiny bit higher.

Another way that Rimsky-Korsakov makes it sound as if the bee is flying around is by using a chromatic note pattern. This means that the notes played are very close to one another in pitch. If you have a piano, you can play a chromatic scale by pressing both the white keys and the black keys in ascending or descending order.



Here's your chance to create your own piece of art for "Flight of the Bumblebee."

Draw or write your own story about this piece.

Send yours to:

Classics for Kids  
c/o WGUC  
1223 Central Parkway  
Cincinnati, OH 45214



Or E-mail us at [mail@classicsforkids.com](mailto:mail@classicsforkids.com).

# *After the Concert*

**1. Review through discussion/writing/drawing the sequence of events at the concert.**

**2. Try the following for creative writing:**

The Orchestra That Forgot to Tune

The Orchestra That Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost His Baton

Choose an orchestral instrument and imagine that you have to describe it to someone who has never seen it before, like someone from outer space. Write down the sort of conversation you might have.

**3. Continue to practice conducting both songs and recordings of music.**

**4. Discuss all the things conductors need to know or do in order to get the orchestra to play so well. Some of the skills include:**

Conductors need to be musicians (know and understand music; play at least one instrument well; read music).

Conductors need to have knowledge of all the instruments of the orchestra.

Conductors need to recognize which musicians play well on their instruments.

Conductors must be able to hear if any instrument is out of tune.

Conductors must study and learn the music that they will conduct.

Conductors must rehearse the musicians many times before the performance.

Conductors must be able to conduct the right tempo (speed) and dynamic (volume).

Conductors must tell (give a cue to) the soloist or each instrument when to come in.

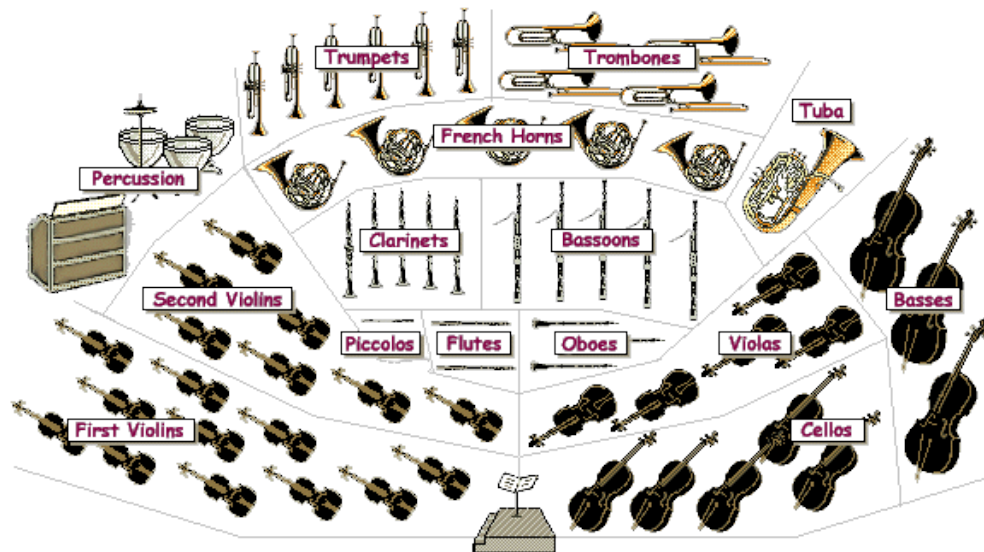
Conductors must keep the musicians playing together.

Conductors must have the musicians begin and end at the same time.

**And there's lots more he has to do!** Emphasize that it takes much practice and a good memory to be a good orchestra conductor.

# The Modern Symphony Orchestra

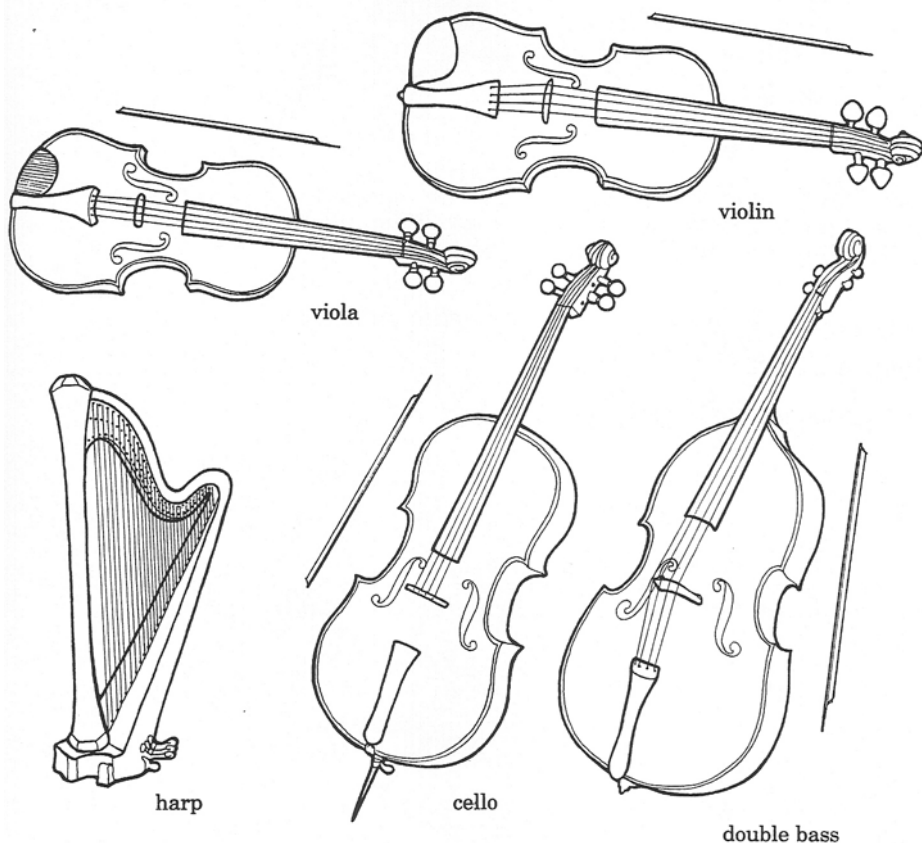
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called a **score**.



Orchestra Seating Chart

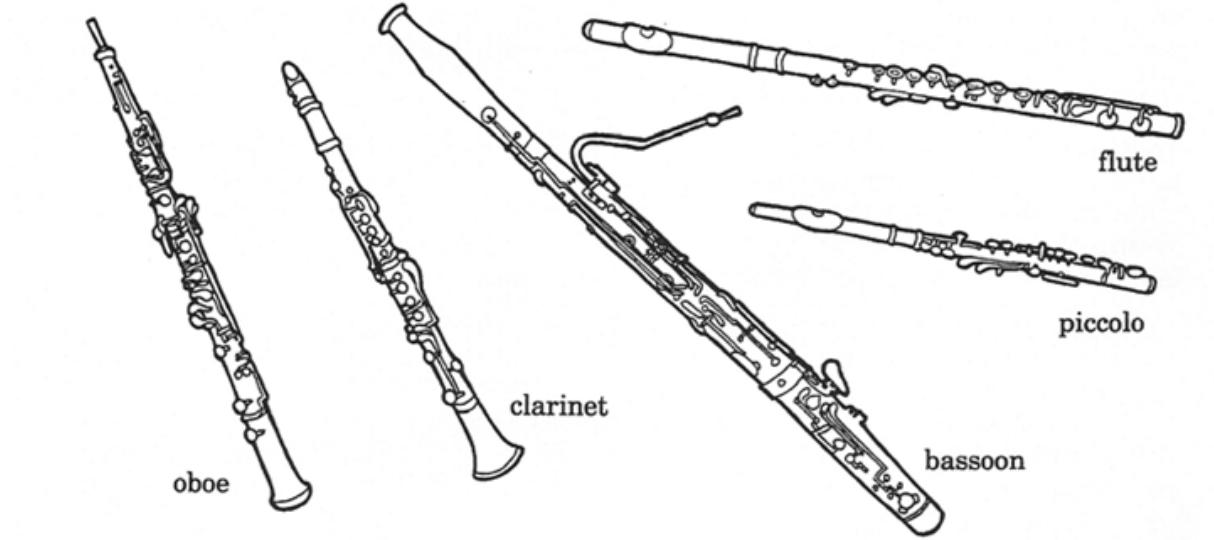
## The String Family

These instruments are made of wood and produce sound when they are plucked or bowed. The four instruments are the same shape but come in four sizes. It is important to remember that the smaller instruments have higher voices. The harp has forty-seven strings. The player must pluck the strings to produce a sound. The strings are the largest family in the orchestra. Here are the string instruments:



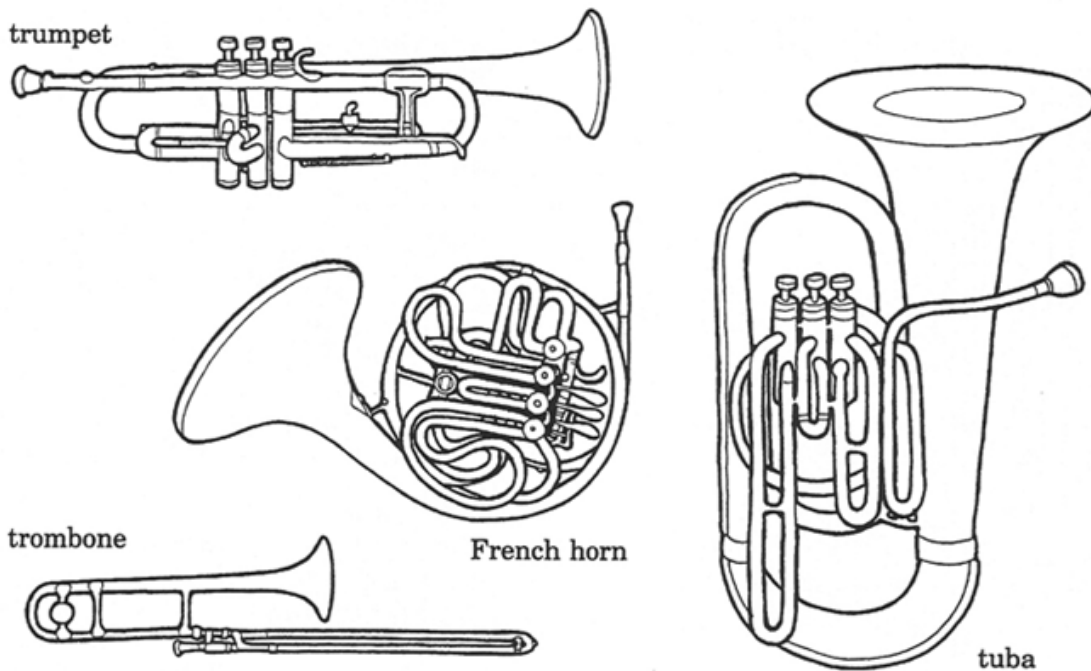
## The Woodwind Family

These are tube-shaped instruments that produce a sound when air is blown into them. In most cases (except for the flute and piccolo), the air passes over a reed. Modern instruments are not always made of wood. These are the woodwind instruments:



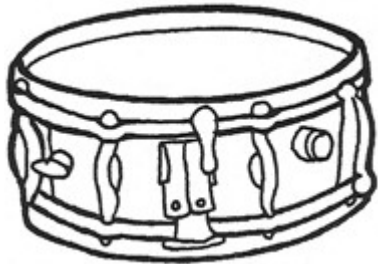
## The Brass Family

This family of instruments is made of metal. Air is blown into a tube and the pitch is changed by pressing keys or moving a slide. Each instrument has a bell and a removable mouthpiece. Here are the brass instruments:

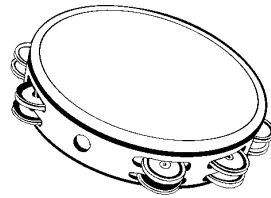


## The Percussion Family

These instruments are made of a variety of materials. All of them are played by shaking or striking. They are primarily rhythm instruments and usually do not play melodies. These are some of the most common percussion instruments:



Snare Drum



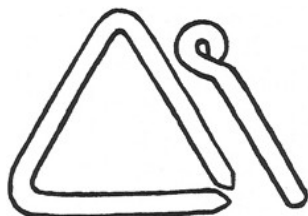
Tambourine



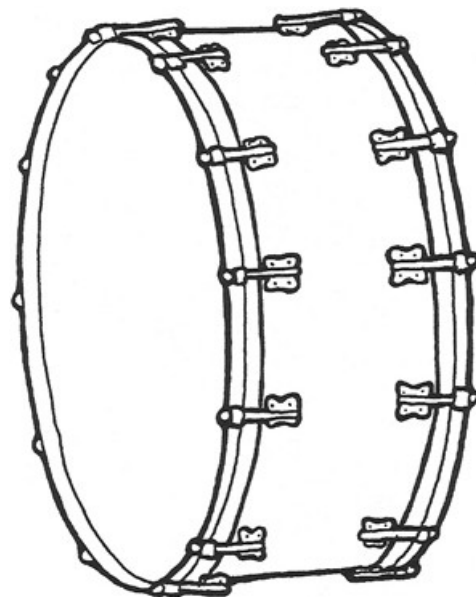
Timpani



Cymbals



Triangle



Bass Drum



# *Instrument Families Exercise 1*

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Match the instrument with the picture. Draw a line from the instrument name to the picture. Then, draw a line from the instrument to its family.

1. Tuba



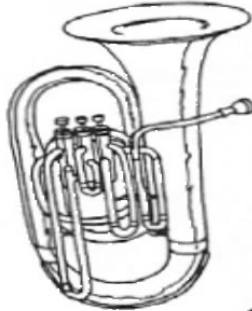
A. String

2. Flute



B. Brass

3. Drum



C. Woodwind

4. Trumpet



D. Percussion

5. Violin



# Instrument Families Exercise 2

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

A. Write the name of each instrument in the correct family.

<b>Violin</b>	<b>Flute</b>	<b>Trombone</b>	<b>Bassoon</b>
<b>Triangle</b>	<b>Viola</b>	<b>Cymbals</b>	<b>Trumpet</b>
<b>Clarinet</b>	<b>Oboe</b>	<b>Tuba</b>	<b>Double Bass</b>
<b>Cello</b>	<b>French Horn</b>	<b>Bass Drum</b>	<b>Timpani</b>

## String Family

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

## Brass Family

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

## Woodwind Family

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

## Percussion Family

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

B. Read the sentences below. Write **T** if the sentence is true. Write **F** if the sentence is false.

1. String instruments are usually played with a bow. \_\_\_\_\_
2. Woodwind and brass instruments are played by blowing. \_\_\_\_\_
3. The instrument of the brass family that plays the lowest tones is the trumpet. \_\_\_\_\_
4. A tambourine can be played by striking and shaking. \_\_\_\_\_

Answers for A:  
String Family  
Violin  
Viola  
Cello  
Double Bass

Woodwind Family  
Flute  
Oboe  
Clarinet  
Bassoon

Brass Family  
French Horn  
Trombone  
Trumpet  
Tuba

Percussion Family  
Triangle  
Cymbals  
Bass Drum  
Timpani

# *Music Listening Guides*

The listening guides on the following pages are to be filled out during and after listening to the music.

The first listening guide and scanning sheet are more appropriate for younger students, and the second set for older students.

Before using the listening guides, ask students to describe the music in general terms.

Make plenty of copies so students can do this activity more than once.

It's better if the students are given the opportunity to complete the guides over several listenings rather than during just one listening.

You may wish to use them with each piece on the program.



# *Listening Guide 1*

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Composition: \_\_\_\_\_

## **1. The music**

- a. is mostly quiet
- b. is mostly moderate
- c. is mostly loud
- d. has many changes in dynamics

## **2. The tempo of the music**

- a. is mostly slow
- b. is mostly moderate
- c. is mostly fast
- d. changes at least twice

## **3. The register of the music is**

- a. mostly high pitched sounds
- b. mostly low pitched sounds
- c. mostly medium pitched sounds
- d. a combination of high and low pitches

## **4. The music is primarily**

- a. vocal
- b. instrumental
- c. a combination of vocal and instrumental
- d. produced electronically

# *Listening Guide 2*

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Composition: \_\_\_\_\_

## **1. The music uses**

- a. one voice or instrument (a single sound source)
- b. a few voices or instruments
- c. many voices or instruments

## **2. The sound source or sources produce mostly**

- a. a full, thick sound
- b. a light, thin sound

## **3. The music is produced by**

- a. people-made sounds
  - i. instruments
  - ii. voices
  - iii. both
- b. machine-made sounds
- c. both people- and machine-made sounds

## **4. The sound source or sources of the music are**

- a. bowed
- b. plucked
- c. blown
- d. strummed
- e. hit
- f. electronically produced
- g. sung

## **5. The music is**

- a. mostly high-pitched sounds
- b. mostly medium-pitched sounds
- c. mostly low-pitched sounds
- d. a combination

# Music Scanning Sheet 1

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Composition: \_\_\_\_\_

Draw a circle around the words that tell you about the music you hear. (You may circle more than one answer to each question.)

## 1. The music sounds

high	low
soft	loud
dark	light

## 2. The melody (tune) moves

upward	upward and downward
downward	not very much

## 3. The music sounds

thick	thin
smooth	rough
heavy	light

## 4. The music is

fast	slow
even	uneven

## 5. The tempo or speed of the music

stays the same	gets faster	gets slower
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## 6. The music sounds

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

## 7. If you were to paint a picture of this music, what colors would you choose?

# Music Scanning Sheet 2

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

Composition: \_\_\_\_\_

Draw a circle around the words that tell you about the music you hear. (You may circle more than one answer to each question.)

## 1. *Tone Color*: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

## 2. *Instrumentation*: What instruments do you hear?

Brass	Strings	Woodwinds	Percussion
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## 3. *Line*: The melody (tune) of the music moves

upward	upward and downward
downward	not very much

## 4. *Texture*: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

## 5. *Rhythm*: Is this music

fast	moderate	slow	
flowing	jerky	smooth	accented
repetitive	varied		
steady	starting/stopping		

## 6. *Form*: Can you hear

repeating sections	no repeating sections
--------------------	-----------------------

## 7. *Expression*: The music sounds

lazy	energetic	strong	weak	funny
bold	shy	serious	playful	somber
angry	calm	peaceful	stormy	joyful
eerie	cheery	mournful		

## 8. Use your imagination. If you could "see" this music in color, what colors would you see? Why?

# *Champaign-Urbana Symphony Orchestra*



**The Champaign-Urbana Symphony Orchestra** was formed in 1959 to enhance the cultural life of the community by bringing together musicians to perform symphonic concerts. CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts, University of Illinois. Throughout its history, CUSO has established a number of musical landmarks, including the performance of commissioned works and the showcasing of internationally acclaimed guest artists. The opening concert of the 1991-1992 concert season, "Celebration!" was broadcast nationally over American Public Radio and is now a permanent part of the Museum of Radio and Television in New York City. Additionally, the May 3, 1994, concert was broadcast nationally on National Public Radio's Performance Today. CUSO also has been honored with an ASCAP award for "Adventuresome Programming."



CUSO is dedicated to live performance, music education and community engagement. Youth music education is central to this mission. Each year, CUSO performs Youth Concerts for elementary school children in the Krannert Center's Foellinger Great Hall, in partnership with the University of Illinois School of Music Public Engagement Office and the CUSO Guild. The concerts are attended by thousands of children from elementary schools throughout the area. The program provides Educator's Guides and audio recordings, which are used by teachers in the classroom to educate and prepare the children for the concerts they will hear.

Additional CUSO youth engagement programs include in-school concerts performed in local auditoriums and classrooms, bringing live orchestral music to thousands of students each year. The CUSO Guild holds auditions and awards ten scholarships for young musicians to attend the Illinois Summer Youth Music camp each summer.



# *About the Conductor*



**Stephen Alltop** has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is in his sixth season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra.

Mr. Alltop is also Music Director of the Apollo Chorus of Chicago. Under his leadership, the Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Peninsula Music Festival, Josh Groban on Tour, and The Oprah Winfrey Show. Mr. Alltop is the ninth music director in the 145-year history of the chorus. Also Music Director of the Elmhurst Symphony Orchestra, he was named 2012 Conductor of the Year by the Illinois Council of Orchestras for his work with that orchestra.

Dr. Alltop serves on the conducting faculty of Northwestern University. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic master works. In 2014, he conducted the world premiere of Chapel Music by Joseph Schwantner, written for the 50th Anniversary of Alice Millar Chapel. From 2000-2008, Mr. Alltop was the Music Director and Conductor of the Cheyenne Symphony in Wyoming. Since 2004, he has served as Music Director of the Green Lake Choral Institute. He has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy.

Mr. Alltop has guest conducted numerous orchestras and choruses across the United States and around the world. In 2013, he led Brahms' Ein deutsches Requiem in Busan, South Korea for the International Schools Choral Music Society. He has conducted opera and orchestral concerts with a number of Italian orchestras.

Mr. Alltop has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Janika Vandervelde and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Jan Bach, Françoise Choveaux, Frank Ferko, Fabrizio Festa, Ricardo Iznaola, Stephen Paulus, Giancarlo Scavaglieri, Alan Terricciano, Hiroaki Tokunaga and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.

As a keyboardist, Mr. Alltop has appeared with the Chicago Chamber Musicians, Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Omaha Symphony, Music of the Baroque, Ravinia Festival, Milwaukee Symphony, and Minnesota Orchestra. He made his Chicago Symphony Orchestra subscription concert debut as a harpsichord soloist in April of 2009 with conductor Pinchas Zukerman. Mr. Alltop has served as principal organist for Soli Deo Gloria's Chicago Bach Project. In 2011, he was principal organist performing Bach's St. Matthew Passion with the Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis in France.

His performances have been broadcast on Medici TV, RAI Italian Radio and Television, and the WFMT Fine Arts Network. His recordings can be found on the Albany, Cedille, Clarion, and American Gramophone labels. In 2014, he coordinated and performed for WFMT's Chicago Bach Organ Project, a live performance series of the complete organ works of J. S. Bach, In 2015, he coordinated and performed on the WFMT Bach Keyboard Festival, an eleven concert series of the complete keyboard pieces of Bach. Stephen Alltop is represented by Joanne Rile Artist Management.

# *Standards for Music Education*

## **The National Standards for Music Education include:**

- Listening to, analyzing and describing music.
- Evaluating music and music performance.
- Understanding relationships between music, the other arts and disciplines outside the arts.
- Understanding music in relation to history and culture.

## **Illinois Learning Standards for Fine Arts**

*State Goal 25: Know the language of the arts.*

### Learning Standard A

- Understand the sensory elements, organizational principles and expressive qualities of the arts.

### Learning Standard B

- Understand the similarities, distinctions and connections in and among the arts.

*State Goal 26: Through creating and performing, understand how works of art are produced.*

### Learning Standard A

- Understand processes, tools and modern techniques used in the arts.

### Learning Standard B

- Apply skills and knowledge necessary to create and perform in one or more of the arts.

*State Goal 27: Understand the role of the arts in civilization, past and present.*

### Learning Standard A

- Analyze how the arts function in history, society and everyday life.

### Learning Standard B

- Understand how the arts shape and reflect history, society and everyday life.

# *Acknowledgments*

The 2019 CUSO Youth Concerts are part of the programs of these organizations:

**The Champaign-Urbana Symphony Orchestra**

Stephen Alltop, Music Director & Conductor

Susan Feldman, President

Gerri Kirchner, Executive Director

Amanda Ramey, Operations Manager

Armgard Haken, Music Librarian

**The Guild of the Champaign-Urbana Symphony Orchestra**

Sue Crawford, President

**University of Illinois School of Music Office of Public Engagement**

Angela Tammen, Director of Admissions and Public Engagement

Stephen Burian, Public Engagement Assistant Director

Nancy Boaz, Office Manager

**University of Illinois School of Music, Jeffrey Magee, Director**

**Krannert Center for the Performing Arts, Mike Ross, Director**

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Many thanks to the members of the Sigma Alpha Iota music fraternity and the Guild of the Champaign-Urbana Symphony Orchestra for their volunteer service as ushers for the concerts.

**This program is made possible with major sponsorship support from PNC Bank.**



**Additional support is provided by**

**The Community Foundation of East Central Illinois, CUSO Endowments**

**The Robeson Family Benefit Fund**

**Champaign West Rotary**

**The City of Urbana Public Arts Commission**

Students may write letters to the conductor and orchestra members at the following address:

**Champaign-Urbana Symphony Orchestra**

**701 Devonshire Drive, C-24**

**Champaign, IL 61820**

Visit the Champaign-Urbana Symphony Orchestra online: [www.cusymphony.org](http://www.cusymphony.org)



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Kramer, Johnathon D. (1988). *Listen to the Music*. New York, Schirmer Books.

Website: [www.makingmusicfun.net](http://www.makingmusicfun.net)

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The Champaign-Urbana Symphony is a member of the League of American Orchestras; The Illinois Council of Orchestras; the American Society of Composers, Authors, and Publishers (ASCAP); and Broadcast Music, Inc. (BMI).

CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts, University of Illinois, and is partially supported by a grant from the Illinois Arts Council Agency.

**CHAMPAIGN-URBANA SYMPHONY ORCHESTRA**

701 Devonshire, C-24

Champaign, IL 61820

(217) 351-9139 | [www.cusymphony.org](http://www.cusymphony.org) | [music@cusymphony.org](mailto:music@cusymphony.org)