



CHAMPAIGN-URBANA  
SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

# MUSIC THAT MOVES!

2020 YOUTH CONCERTS AT KRANNERT CENTER



**Stephen Alltop, Music Director & Conductor**

**April 7 and April 8, 2020**

**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

## EDUCATOR'S GUIDE



**CHAMPAIGN-URBANA  
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

# “Music That Moves!”

The 2020 Champaign-Urbana Symphony Orchestra Youth Concerts

---

Stephen Alltop, Music Director & Conductor

## TABLE OF CONTENTS

<b>3</b>	To the Educator
<b>4</b>	To the Parents
<b>5</b>	Why Go To a Music Performance?
<b>6-7</b>	General Concert Information
<b>8</b>	Listening
<b>9</b>	Before the Concert
<b>10</b>	Concert Program
<b>11-13</b>	About the Composers
<b>14</b>	About the Music: from Maestro Stephen Alltop
<b>15</b>	Guess the Dance! Guide
<b>16-19</b>	About the Music: <i>Danse Macabre</i> Worksheets
<b>20</b>	After the Concert
<b>21-25</b>	The Instruments of the Orchestra
<b>26-30</b>	Listening Guides and Worksheets
<b>31-32</b>	About the Orchestra and the Conductor
<b>33-35</b>	Information & Acknowledgments

# 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 Tuesday, April 7 and Wednesday, April 8, 2020, 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 a concert titled, "Music That Moves!" This educational and interactive concert program features lively music by Glenn Miller, George Gershwin, Camille Saint-Saëns, Johannes Brahms, and John Philip Sousa, along with dance demonstrations and the game, "Guess the Dance." 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 Tuesday, March 31.

---

I give permission for \_\_\_\_\_ (student's name) to attend the CUSO Youth Concert on Tuesday/Wednesday, April 7/8, 2020.

\_\_\_\_\_  
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 or she 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 the music stand, and raise both hands. This signals the musicians to get ready to play. The conductor will then move his or her hands and conduct the orchestra in the music. He will often look at the musical score—a book that shows 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 a 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 or her 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.*

# "Music That Moves!"

**THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA**  
**Stephen Alltop, Music Director & Conductor**  
**2020 Youth Concerts**

Tuesday, April 7, 2020 | 10:00 am

Wednesday, April 8, 2020 | 10:00 am

Krannert Center for the Performing Arts, Foellinger Great Hall

*Hungarian Dance No. 10*

Johannes Brahms (1833—1897)

*I've Got Rhythm*

George Gershwin (1898—1937)

Dance Performance by Tanya Picard, tap dancer

*Danse Macabre*

Camille Saint-Saëns (1835—1921)

Dance Performance by Dance at Illinois, University of Illinois

## **Guess the Dance!**

*In the Mood*

Glenn Miller (1904—1944)

Dance Performance by Illini Swing Society

*Stars and Stripes Forever March*

John Philip Sousa (1854—1932)

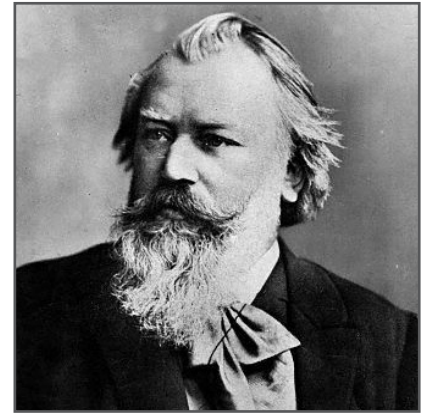
# About the Composers

## Johannes Brahms

Born May 7, 1833 in Hamburg, Germany

Died April 3, 1897 in Vienna, Austria-Hungary (now in Austria)

Johannes Brahms was born in Hamburg, Germany. His father was a musician who played several instruments. By the time he was six years old, Brahms had invented his own system for writing notes down on a page. He took instrument lessons on the cello, horn, and piano. By the time he was ten, he was such a good pianist that he performed in public. He also loved books and read everything he could find including novels, poetry and folk tales.



He was a very good friend of Robert and Clara Schumann. Robert praised Brahms' piano playing and composing. When Brahms was older, he accompanied a Hungarian violinist and when they traveled to Hungary, he was inspired by the gypsy bands he heard. The result was his composition of the 21 Hungarian Dances for one piano, four hands. The *Hungarian Dance No. 10* was orchestrated by Brahms. Hungarian dance refers to the folk dances practiced and performed by the Hungarian people. Brahms composed symphonies, songs, piano works, chamber works, but no operas. He is known as one of the "three B's" of classical music: Bach, Beethoven, and Brahms.

## 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. In 1848, he entered the Paris Conservatory and studied organ and composition. By his early twenties, he had composed two symphonies and had won the admiration and support of Berlioz, Liszt, Rossini, and other notable figures. From 1853 to 1876, he held church organist posts. He also taught at the École Niedermeyer from 1861 to 1865. In 1875, Saint-Saëns married 19-year-old Marie Truffot. The marriage produced two children who tragically died within six weeks of each other. The marriage ended in 1881. This dark period in his life produced one of his most popular works, *Danse Macabre* (1875).



*Danse Macabre* ("Dance of Death") is from medieval times when a skeleton was the symbol of leading people of all walks of life to death. The dance along to the grave, typically with a pope, emperor, king, child and laborer, were to remind people of the fragility of their lives. 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.

# About the Composers

## George Gershwin

Born September 26, 1898 in Brooklyn, New York City  
Died July 11, 1937 in Los Angeles, California

George Gershwin was born Jacob Bruskin Gershowitz and was an American composer and pianist. His compositions spanned both popular and classical genres. He is best-known for his orchestral compositions, *An American in Paris* and *Rhapsody in Blue*, his songs *Swanee* and *Fascinating Rhythm*, the jazz standard *I Got Rhythm*, and the opera *Porgy and Bess*.



George was the second son born of four children and was of Russian-Jewish and Lithuanian-Jewish ancestry. His older brother Ira, who later collaborated with George, wrote the words, or lyrics, while George wrote the music to the many songs they composed. They grew up in the New York Yiddish Theater District and frequented many shows. That is where they were influenced by music and drama.

In his last years, 1936—1937, George moved to California where he was commissioned to write for films. He also did some orchestrating, but that took him longer than writing out a piano part. He was influenced by French composers of the early twentieth century. His jazz influence in his music was noticed for the interesting rhythms, the way the melodies were handled, and the melodies themselves. The jazz influence he discovered in Tin Pan Alley. He died at the young age of 38 of a brain tumor.



## Glenn Miller

Born March 1, 1904 in Clarinda, Iowa  
Disappeared December 15, 1944, plane missing over the English Channel

Glenn Miller was an American big band leader, arranger, composer, and trombonist. He was born in Clarinda, Iowa and studied at the University of Colorado in Boulder. He later left college to work as a freelance musician, contributing his arrangements and trombone playing to the bands of the Dorsey Brothers, Benny Goodman, Ray Noble, and Smith Ballew. In 1938 he assembled a band of his own. "A band ought to have a sound all of its own: it ought to have a personality," he once stated. His formula consisted of a clarinet playing the melody along with the tenor saxophone playing an

octave lower and other saxes in harmonic support. No other band had a sound quite so unique.

In 1942, Glenn Miller enlisted in the army and lead the all-star Army Air Force Band, which was a 42-piece orchestra with a 19-piece swing band at its core. He boosted the morale of the troops and inspired the World War II generation with his songs. Glenn Miller became known as the King of Swing. Popular during the Swing Era from the early 1930's until the late 1940's, big bands played jazz music. They usually featured 12 to 25 musicians and contained saxophones, trumpets, trombones, and a rhythm section. "In the Mood" was a big-band No. 1 hit recorded by Glenn Miller, topping the charts for 13 straight weeks in 1940. In 1944, while he was traveling to entertain U.S. troops in France during World War II, Miller's aircraft disappeared in bad weather over the English Channel.

# About the Composers

## John Philip Sousa

Born November 6, 1854 in Washington, D.C.  
Died March 6, 1932 in Reading, Pennsylvania

American bandmaster and composer John Philip Sousa was the son of Portuguese and German immigrants. His father played trombone in the United States Marine Band. At age 13, Sousa played the violin and was planning to run away to play with the circus, but his father heard about it and put him in the Marine Band instead. That was fortunate because he learned to play many different band instruments and composed 136 military marches.



In fact, he composed over 200 works including symphonic poems, suites, songs and operettas for both orchestra and band. Ultimately he became known as “The March King.” He spent 12 years as conductor of the Marine Band (1880-1892). He left and organized a concert band of his own, The Sousa Band, which toured all over the world from 1892 to 1931, playing to sold-out houses.

Sousa spent time helping school bands and orchestras. In the 1890s he redeveloped a type of bass tuba called the helicon, which played in the low range, but the bell of the instrument was pointing backwards over the player’s shoulder. Sousa redeveloped the instrument and invented the “sousaphone,” which has the bell pointing forward so that the sound goes out to the audience.

According to Sousa’s autobiography, “Marching Along”, he recounts how the music to “Stars and Stripes Forever” came to him. He was sailing back to New York and pacing the deck, thinking about all the decisions that awaited him, when a rhythmic beat of a band playing unfolded in his head. It wasn’t until he landed in New York that he wrote down the “Stars and Stripes Forever” March. (1897)

John Philip Sousa literally continued conducting up until his death. He died suddenly after leading a band rehearsal. The final piece he conducted at the rehearsal was “The Stars and Stripes Forever.”

Sousa has a connection to the University of Illinois. He was a friend of A. A. Harding, the first band director of Illinois Bands. Following Sousa’s death, all of his papers and music were given to the University of Illinois. Some instruments from that time are also housed in the Band Building on the campus. Anyone can visit the Sousa Archives by contacting Scott Schwartz to set up an appointment. Telephone: (217) 244-9309 E-mail: [sousa@illinois.edu](mailto:sousa@illinois.edu). School groups are welcome.

<https://www.library.illinois.edu/sousa/>

# About the Music

## A Letter from Maestro Stephen Alltop



### Welcome to “Music That Moves!”

As long as there has been music, (and instruments have been discovered dating back 40,000 years!), humans have been moving to it. From waltzes to the jitterbug, minuets to mambos, it seems we love to feel the beat in our bodies. This year’s youth concert, *Music that Moves*, explores dance over the ages.

For our Guess the Dance Game, you’ll have a chance to identify several dances from around the world such as:

Hopak (Ukraine, Trepak from Tchaikovsky’s *The Nutcracker*)

Adowa Dance (Ghana, Africa, accompanied by drums)

El jarabe tapatio (Mexico, Hat Dance)

Waltz (Europe, *Blue Danube* by Johann Strauss, Jr.)

Tarantella (Taranto, Italy, lively triple-time dance)

Mambo (Latin Dance from Cuba; Mambo from *West Side Story*, arr. Robert Longfield)

Come ready to tap your feet, enjoy some wonderful dancers, and feel the beat!

**Stephen Alltop**

**Music Director and Conductor**



# GUESS THE DANCE!

It only takes about 6 minutes to listen/watch the excerpts for all of these dances, then you'll be all ready for the Guess the Dance Game! For more exploration, a number of videos of these dances can be seen on Youtube.

## **Hopak** (Ukraine, Trepak from Tchaikovsky's *The Nutcracker*)

The Hopak (or Trepak) is a Ukrainian folk dance. The Hopak is usually improvised - there is no sequence of steps. The name comes from "hopaty," which means "to leap and stamp one's feet."

<https://www.youtube.com/watch?v=qiiuN9eAy9Y>

## **Adowa Dance** (Ghana, Africa, accompanied by drums)

Adowa is a traditional dance of the people from the Akan community in the west African country of Ghana. It is a way for people to express themselves with physical movement, and is often performed at marriages, funerals, and other important cultural events. The music for Adowa dance is usually played by drums and bell, often with many complex rhythms.

<https://www.youtube.com/watch?v=pVI8d1v-qR8>

## **El jarabe tapatio** (Mexico, Hat Dance)

El jarabe tapatio is the national dance of Mexico, often called "the Mexican Hat Dance." The name "El jarabe" comes from the Arabic word for mixture of herbs, referring to different music and dance sources that combine in this dance. "Tapatio" refers to the people from Guadalajara, the area where this dance originated. The music is often played by mariachi bands.

[https://www.youtube.com/watch?v=5cNEwB3e\\_ao](https://www.youtube.com/watch?v=5cNEwB3e_ao)

## **Waltz** (Europe, *Blue Danube* by Johann Strauss, Jr.)

A dance with three beats in the measure that involves gracefully sliding across the floor. Usually danced by two people, often in ballrooms, the waltz developed over 400 years ago, and became particularly popular in Austria in the 19th century. Johann Strauss (1804-1849) and Johann Strauss, Jr. (1825-1899) were very famous for the many waltzes they composed. Waltz (Main theme and Waltzing begins at 1:40)

<https://www.youtube.com/watch?v=ZQ2mSkZ2oB4>

## **Tarantella** (Taranto, Italy, lively triple-time dance)

A fast dance in 6/8 or 12/8 time that is often done by two people since it was considered unlucky to dance it alone. The Tarantella is thought to have developed before the 1500's. There was a myth during the 17th and 18th centuries that the frenzied dancing of the Tarantella could rid a person of the poison from the bite of tarantula spider. Both the dance and the spider get their name from the southern Italian city of Taranto.

(google link to MP3 post): <https://drive.google.com/open?id=1-RYihd2QikJx4Jvzk9uKxHnnVTpgLZGf>

## **Mambo** (Latin Dance from Cuba; Mambo from *West Side Story*, arr. Robert Longfield)

The mambo originated in Cuba in the 1940's and became popular in Latin America and the United States. Developed as a slightly slower version of the faster danzón, the mambo can feature freer movements and complicated steps by those who learn to dance it well. There is a Mambo scene in Leonard Bernstein's *West Side Story*. <https://www.youtube.com/watch?v=ERvTs4I7Xtk>

# About the Music



**Camille Saint-Saëns**

Name .....

## Sheet 2 - Information about 'Danse Macabre'

- \* Danse macabre, Op 40, is a symphonic poem composed by Saint-Saëns in 1874. He first wrote it as a song. The words were written by Henri Cazalis.
- \* First 12 notes, all 'D,' are played on the harp. This is the clock striking midnight.
- \* Immediately after the clock strikes 12, death tunes his violin. One string, the 'E' string, is tuned flat to provide a more ghostly sound. Death is summoning the dead to come out of their graves and to dance the 'Dance of Death' for him.
- \* The flute introduces the theme which is followed by a solo violin. The skeleton dance begins.
- \* As the dance continues you can hear the bones of the skeletons rattling as the xylophone plays. We can imagine ghosts, skeletons and witches dancing together through the night as death continues his sad solo on the violin, at times accompanied by the harp.
- \* The woodwind section is made up of the piccolo, 2 flutes, 2 oboes, 2 clarinets and 2 bassoons.
- \* The brass section consists of : horns, trumpets, trombones and tuba.
- \* In the string section look for: a harp, violins, violas, cellos and double basses.
- \* In the percussion section you will find: timpani, xylophone, bass drum, cymbals and triangle.
- \* The dance becomes wilder. You can hear the strings, the trombone and the xylophones making the skeletons bones rattle wildly. Listen for the witches flying when you hear the strings, listen too for death tuning his violin again and for the wind to howl.
- \* The oboe announces the end of the night. The cock crows and morning is approaching.
- \* The dead very quickly and suddenly slip back into their graves.
- \* The day dawns and the violin plays a new theme. The picture completely changes and everything is back to normal.
- \* An English translation of the words of Henri Cazalis:  

Zig, zig, zig, Death in a cadence,  
Striking with his heel a tomb,  
Death at midnight plays a dance-tune,  
Zig, zig, zig, on his violin.  
The winter wind blows and the night is dark;  
Moans are heard in the linden trees.  
Through the gloom, white skeletons pass,  
Running and leaping in their shrouds.  
Zig, zig, zig, each one is frisking,  
The bones of the dancers are heard to crack—  
But hist! of a sudden they quit the round,  
They push forward, they fly; the cock has crowed.
- \* The opening bars of Death's Dance - listen for it and sing it to yourself.





# About the Music



**Camille Saint-Saëns**

Sheet 9 - Danse Macabre Quiz

Name .....

1. Danse Macabre was written in the year:	A. <input type="checkbox"/> 1835	B. <input type="checkbox"/> 1840
	C. <input type="checkbox"/> 1874	D. <input type="checkbox"/> 1921
2. The poet, Henri Cazalis wrote the words. Saint-Saëns first wrote it as:	A. <input type="checkbox"/> an opera	B. <input type="checkbox"/> a song
	C. <input type="checkbox"/> a story	D. <input type="checkbox"/> an oratorio
3. Twelve chimes, signalling midnight, are played by the:	A. <input type="checkbox"/> Harp	B. <input type="checkbox"/> Violin
	C. <input type="checkbox"/> Cello	D. <input type="checkbox"/> Piano
4. With the 'E' string tuned flat to make a ghostly sound, Death tunes his:	A. <input type="checkbox"/> Violin	B. <input type="checkbox"/> Cello
	C. <input type="checkbox"/> Double bass	D. <input type="checkbox"/> Viola
5. Following a solo violin we hear the:	A. <input type="checkbox"/> Ghostly wail	B. <input type="checkbox"/> Witches scream
	C. <input type="checkbox"/> Skeleton Dance	D. <input type="checkbox"/> Wolves howl
6. The xylophone sounds like the:	A. <input type="checkbox"/> Church bells	B. <input type="checkbox"/> Dawn breaking
	C. <input type="checkbox"/> Wind blowing	D. <input type="checkbox"/> Bones rattling
7. The brass section does not include:	A. <input type="checkbox"/> Horns	B. <input type="checkbox"/> Trumpets
	C. <input type="checkbox"/> Timpani	D. <input type="checkbox"/> Trombones
8. The sound of the cock crowing is made by the:	A. <input type="checkbox"/> Oboe	B. <input type="checkbox"/> Clarinet
	C. <input type="checkbox"/> Violin	D. <input type="checkbox"/> Xylophone
9. Just before the cock crows, towards the end of the dance you can hear the:	A. <input type="checkbox"/> Dead go into graves	B. <input type="checkbox"/> Clock chiming
	C. <input type="checkbox"/> Bones rattling	D. <input type="checkbox"/> Wind blowing
10. Not long before the cock crows you can also hear Death:	A. <input type="checkbox"/> Tune his violin again	B. <input type="checkbox"/> Dance
	C. <input type="checkbox"/> Make the clock chime	D. <input type="checkbox"/> Call out
11. Immediately after the cock crows, the dead:	A. <input type="checkbox"/> Rattle their bones	B. <input type="checkbox"/> Laugh
	C. <input type="checkbox"/> Go back to the graves	D. <input type="checkbox"/> Dance
12. At the end, the violin plays a new theme and the picture changes because:	A. <input type="checkbox"/> The wind blows	B. <input type="checkbox"/> Lightning cracks
	C. <input type="checkbox"/> It starts raining	D. <input type="checkbox"/> The day dawns

# About the Music



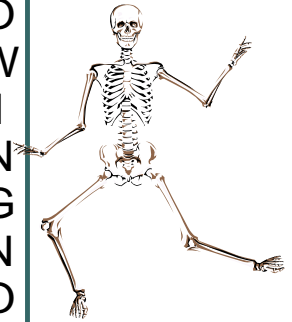
**Camille Saint-Saëns**

Name .....

Sheet 10 - Danse Macabre Wordsearch

The clues to the words you need to find are given below.  
Find the answers inside the word search.

P	I	R	N	E	H	Q	Q	X	L	S	G	U	V	C
T	M	E	O	P	E	I	Y	S	A	E	N	S	K	R
R	H	S	S	K	E	L	E	T	O	N	A	O	J	O
O	T	O	A	E	O	Y	G	C	L	O	C	K	M	W
M	H	P	O	P	M	T	U	N	E	B	J	K	M	I
B	G	M	H	D	N	I	W	B	A	S	S	O	O	N
O	I	O	S	E	T	I	H	W	U	I	H	M	R	G
N	N	C	E	F	D	A	N	C	E	T	R	X	N	N
E	D	E	V	L	E	W	T	S	A	A	O	T	I	O
S	I	L	A	Z	A	C	A	E	T	O	U	H	N	S
F	M	P	R	A	H	I	D	T	B	F	D	B	G	V
T	K	A	G	C	N	I	L	O	I	V	S	B	F	Y
T	B	M	O	T	V	E	E	I	J	S	R	D	Y	C



- |  |  |
|--|--|
| Deep voice woodwind (8 letters) .....          | Henri Cazalis wrote this as a .....    |
| Skeletons are made of these .....              | Sound that skeletons make .....        |
| The poet's last name ..                        | Composer's name: Saint .....           |
| 12 of these sounds are heard .....             | ..... Saëns                            |
| The .....strikes midnight                      | The dead are dressed in these.....     |
| Saint-Saëns is the .....                       | Made entirely of bones is a .....      |
| At dawn the cock is .....                      | This was performed first as a .....    |
| What the skeletons do .....                    | The dead are in a .....                |
| The dance of .....                             | Percussion instrument (6 letters)..... |
| The dead come out of their .....               | Deep voice brass instrument .....      |
| The first instrument you hear is the .....     | Death plays a .....on his violin       |
| The poet's first name .....                    | The clock strikes ..... times          |
| The time of night that the clock strikes ..... | Instrument played by Death .....       |
| The time of day that dawn happens .....        | Skeleton bones are this colour .....   |
| Instrument used for the cock crowing .....     | Bones rattling are played on the.....  |

# About the Music



## Camille Saint-Saëns

### The Answers

#### Sheet 9 - Danse Macabre Quiz

1. C. 1874
2. B. A song
3. A. Harp
4. A. Violin
5. C. Skeleton Dance
6. D. Bones rattling
7. C. Timpani
8. A. Oboe
9. D. Wind blowing
10. A. Tune his violin again
11. C. Go back to the graves
12. D. The day dawns

#### Sheet 10 - Danse Macabre Wordsearch

The clues to the words you need to find are given below.  
Find the answers inside the word search.



Deep voice woodwind (8 letters) ..... <b>trombone</b>	Henri Cazalis wrote this as a ..... <b>song</b>
Skeletons are made of these ..... <b>bones</b>	Sound that skeletons make ..... <b>rattle</b>
The poet's last name ..... <b>Cazalis</b>	Composer's name: Saint ..... <b>Saëns</b>
12 of these sounds are heard ..... <b>chimes</b> *	..... <b>Saëns</b>
The ..... <b>clock</b> ..... strikes midnight	The dead are dressed in these ..... <b>shrouds</b>
Saint-Saëns is the ..... <b>composer</b>	Made entirely of bones is a ..... <b>skeleton</b>
At dawn the cock is ..... <b>crowing</b>	This was performed first as a ..... <b>song</b>
What the skeletons do ..... <b>dance</b>	The dead are in a ..... <b>tomb</b>
The dance of ..... <b>death</b>	Percussion instrument (6 letters) ..... <b>cymbal</b> *
The dead come out of their ..... <b>graves</b>	Deep voice brass instrument ..... <b>tuba</b> *
The first instrument you hear is the ..... <b>harp</b>	Death plays a ..... <b>tune</b> ..... on his violin
The poet's first name ..... <b>Henri</b>	The clock strikes ..... <b>twelve</b> ..... times
The time of night that the clock strikes ..... <b>midnight</b>	Instrument played by Death ..... <b>violin</b>
The time of day that dawn happens ..... <b>morning</b>	Skeleton bones are this colour ..... <b>white</b>
Instrument used for the cock crowing ..... <b>oboe</b>	Bones rattling are played on the ..... <b>xylophone</b>

\* Note: we believe these are the correct answers, but could not find these words in the search puzzle.

# 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.

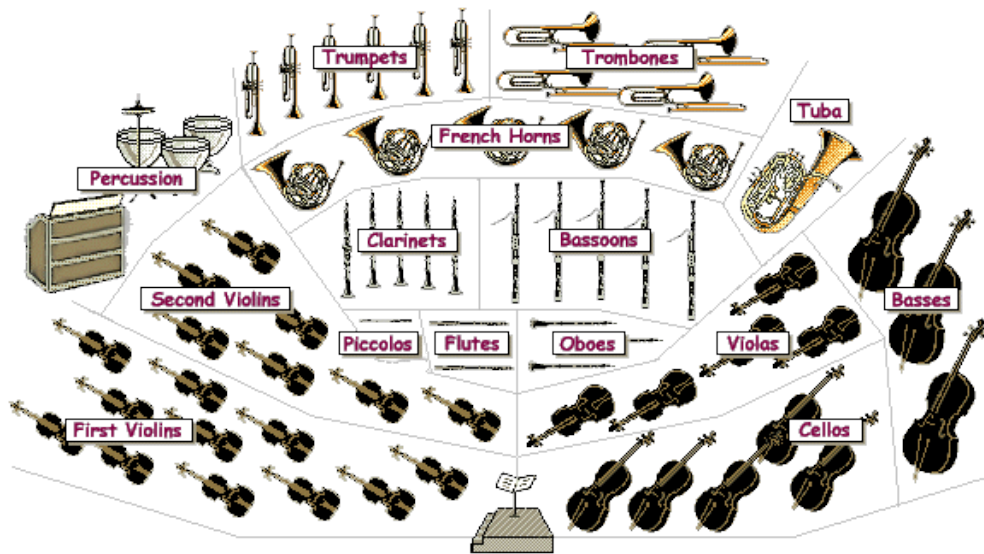
Conductors must keep the musicians playing together.

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

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

# The Modern Symphony Orchestra

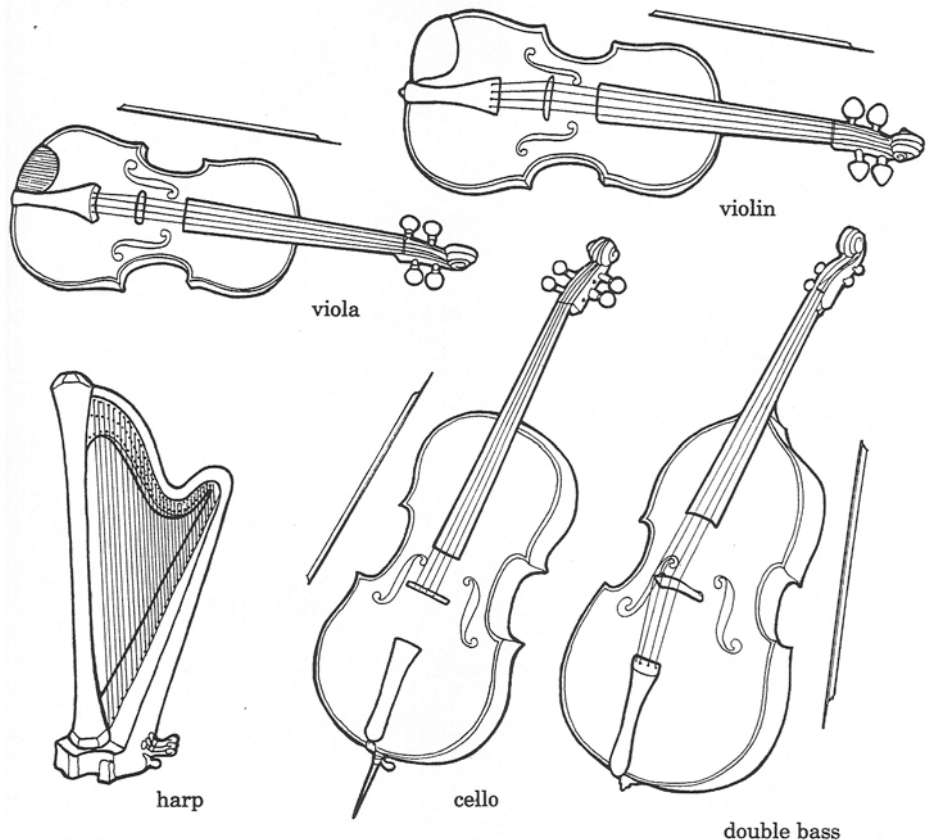
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called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



Orchestra Seating Chart

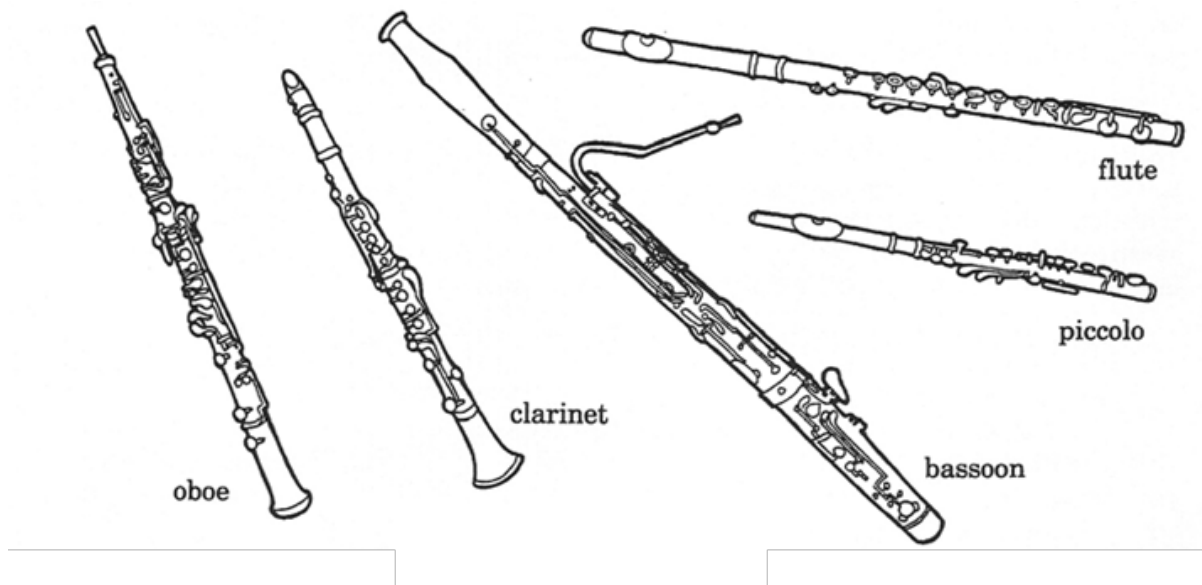
## The String Family

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:



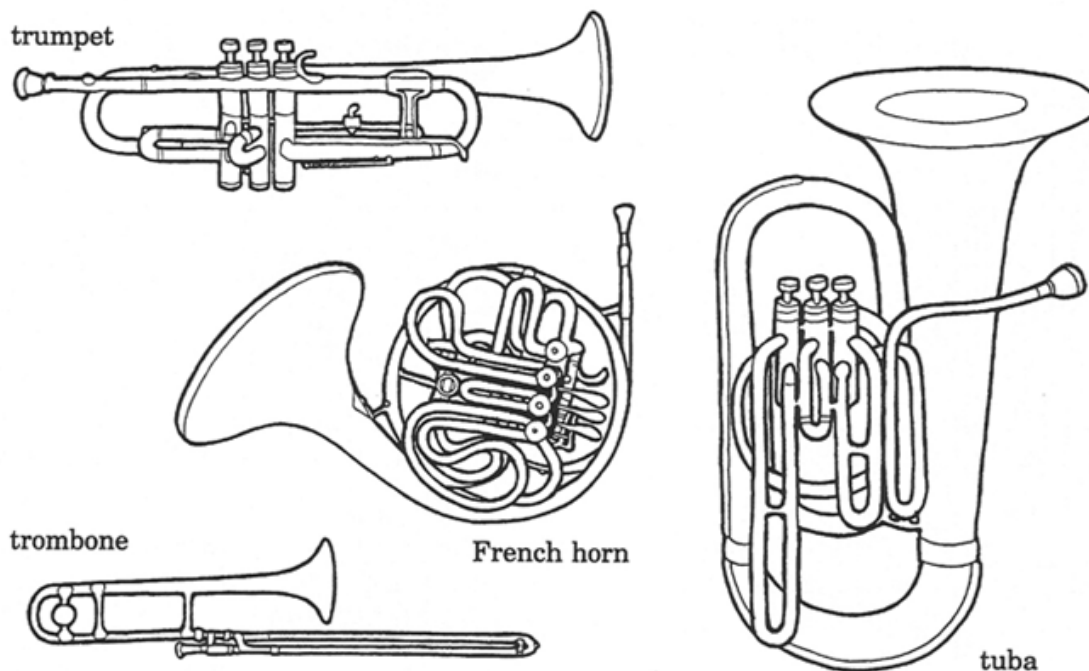
## The Woodwind Family

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:



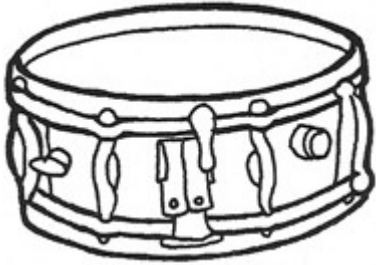
## The Brass Family

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:

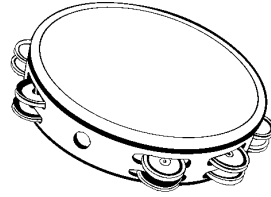


## The Percussion Family

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



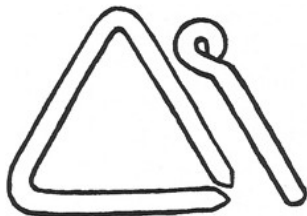
Tambourine



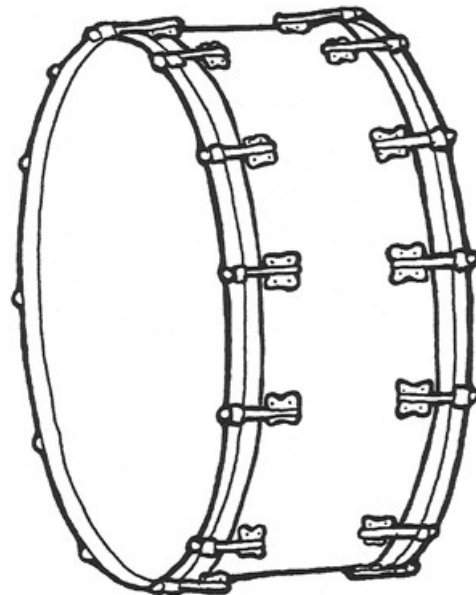
Timpani



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



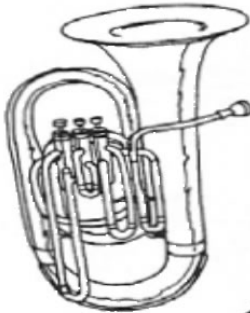
A. String

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
----------------	-------------	-------------

## 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
-------	---------	-----------	------------

**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 local 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 seventh 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 147-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 Scarvaglieri, 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 2020 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

Vada Repta, Office Administrator

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

Sue Crawford, President

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

Dr. Angela Tammen, Director of Admissions and Public Engagement

Stephen Burian, Public Engagement Assistant Director

Nancy Boaz, Office Manager

**University of Illinois School of Music, Dr. Jeffrey Sposato, Director**

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

---

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.

**Support of this program is provided by**

**The Illinois Arts Council Agency**

**The Meredith Foundation**

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

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

**The Robeson Family Benefit Fund**

**Champaign West Rotary**

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)

# Bibliography

Baldwin, Lillian (1951). *Music For Young Listeners*, The Crimson Book and The Green Book. New York: Silver Burdett Company.

Berger, Melvin (1995). *The Anchor Guide to Orchestral Masterpieces*. New York: Anchor Books, Doubleday.

Burch, Gladys (1941). *Modern Composers for Young People*. New York: Dodd, Mead and Company.

Ewen, David (1961). *The Lighter Classics in Music*. New York: Arco Publishing Company, Inc.

Farmer, Paul (1982). *A Handbook of Composers and Their Music*. Oxford, Oxford University Press.

Hurd, Michael, (1979). *The Oxford Junior Companion to Music*, 2nd Edition. London: Oxford University Press.

Kerman, Joseph, (1972). *Listen*. University of California at Berkley, Worth Publishers, Inc.

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

Composer Biographies: Encyclopedia Britannica, [britannica.com](http://britannica.com)

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

Website: [www.allmusic.com](http://www.allmusic.com)

Website: [www.musicfun.com](http://www.musicfun.com)

---

This Educator's Guide was produced using materials developed by Peter and Brenda Kimble. Some images are from Adobe Image Club, J Graphics, Microsoft, and Wikimedia Commons (<http://commons.wikimedia.org>) collections.

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)