



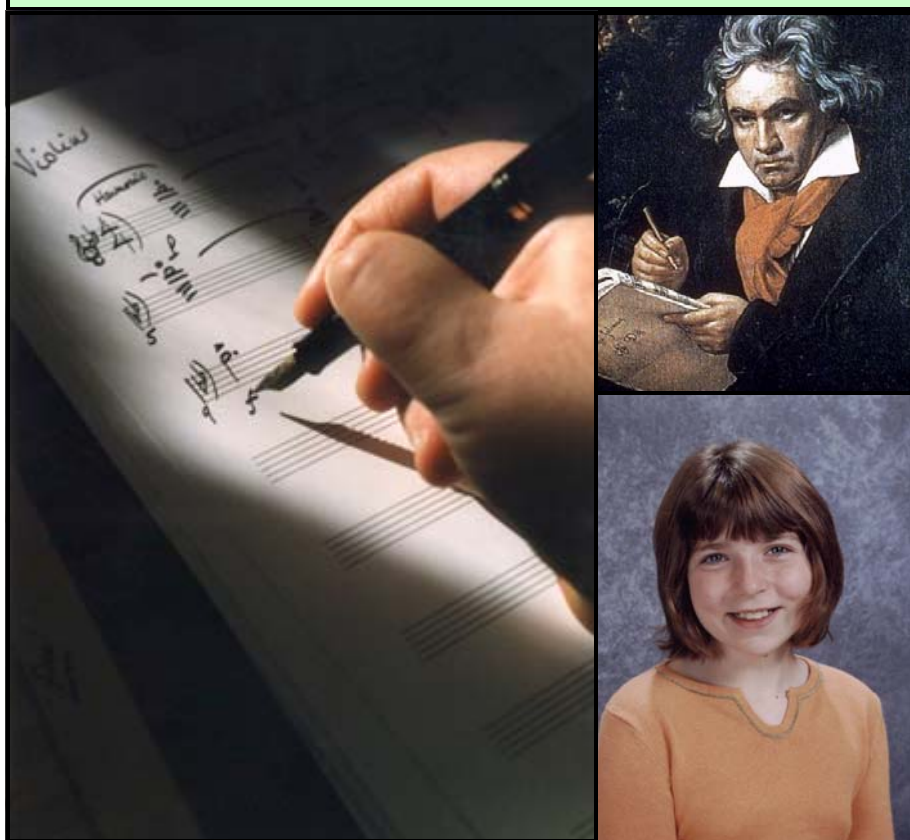
# Flynn Student Matinee Series Study Guide

18th Season  
2005-2006

## Vermont Symphony Orchestra: "Create!"

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Featured Composers: Ludwig van Beethoven and Allie Homziak



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**FLYNN CENTER** 25 YEARS 75  
25 YEARS OF PERFORMING ARTS 75 YEARS OF HISTORY





## VT Educational Standards

This performance and the preparation and activities contained in this guide directly address several of Vermont's Educational Standards, including:

**5.2 Times and Cultures** — Students demonstrate how literature, philosophy, and works in the arts influence and reflect their time and their local and regional culture.

**5.31 Music** — Students use the elements of vocal and instrumental music, including rhythm, pitch, timbre, and articulation.

**5.32 Music** — Students translate an idea into music notation or sound.

## Welcome!

By attending a performance in the Flynn's Student Matinee Series you are joining more than 43,000 children and teachers from Vermont and neighboring states in valuing live performance for youth! By using this study guide you are taking an even greater step toward understanding the value of the arts, and implementing them as vital and inspiring educational tools. This guide will help you and your students to anticipate, investigate, and reflect upon your live performance journey. This study guide contains:

- Information about the show's content and the company who will present it
- History and vocabulary of the art form
- Contextual background on historic or cultural connections to the performance
- Activities designed to engage and sustain your students' interest before, during, and after the show
- Resources to help you extend your exploration of the art form & subject matter
- A ready-made hand-out sheet to send home to parents, designed to help them engage their children in discussion about the show
- ...and much more!



We're so glad you've decided to join us for another exciting season of Student Matinees. Enjoy the journey, and enjoy the show!

## Acknowledgements

The Flynn Center gratefully acknowledges the **George W. Mergens Foundation** for its generous underwriting of the entire Student Matinee Series. We appreciate the additional support of the **Lintilhac and Redduc Foundations**, which also help to make the matinees possible.

Special thanks are also due to **The Turrell Fund, Chittenden Bank** and **Burlington City Arts** for their kind support of *VSO: "Create!"*

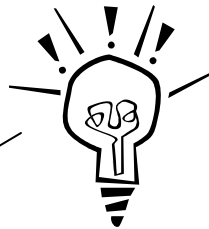
## The Orchestra



The VSO is one of the oldest orchestras in the country; in fact, it is **the** oldest state-supported orchestra. It was founded in 1934, at which time the musicians in the northern part of the state and those in the southern part used to rehearse separately and then join forces for concerts! The VSO is now a fully professional ensemble, with musicians drawn mainly from the New England area. Although they are based in Burlington, they play all over the state. Educational concerts are an important part of their mission. Last year they presented 174 youth performances! A total of 193 schools in 152 towns participated, and they estimate they reached nearly 27,000 schoolchildren.

## The Production

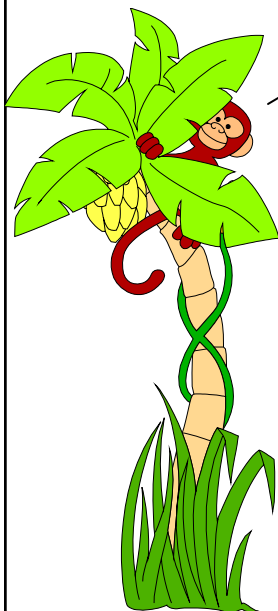
The sky is the limit when creativity is given free rein! This dynamic presentation features cameo appearances by Vermont composers who are passionate about their craft, and excerpts from world premieres written for the VSO. Topics include sources of inspiration (from sunset over Lake Champlain to tennis); composers' struggles with the creative process; plus the top 10 reasons to love contemporary music. Musical illustrations answer questions like: Is silence ever music? What famous pieces were "too modern" at



their premieres?

Pulitzer nominee David Ludwig has the audience create a brand new piece ("Flynn-tasia!") on the spot, and award-winning sixth grade composer Allie Homziak will present her woodwind quintet, "Amazon."

The Vermont Symphony Orchestra, under the direction of Associate Conductor Anthony Princiotti, performs, with emcee/narrator David Ludwig. Musical illustrations are drawn from a wide variety of composers.



## The Instruments

You will see these instruments on stage during the concert.

### Strings

**12 violins**

**4 violas**

**4 cellos**

**2 basses**



### Woodwinds

**2 flutes**

**2 oboes**

**2 clarinets**

**2 bassoons**



### Brass

**2 French horns**

**2 trumpets**



### Percussion

**Timpani  
(kettledrums)**

**Lots of other percussion  
(see how many you can identify)**



**Piano**



# The Program

Some of the following pieces are represented in the performance by very brief excerpts for quick illustrations. The VSO will play substantial portions or the entirety of the asterisked works.

## Repertoire

**Bathory-Kitsz, Icecut\***

**Beethoven, Symphony No. 2\***

**Bizet, Carmen Suite**

**Gunn, A Tangoed Web\***

**Homziak, Amazon\***

**Koplewitz, Lake Spirit Journey\***

**Ludwig, Flyntasia\***

*(World Premiere, December 8, 2005!)*

**Peters, Between Hills Briefly Green\***

**Strauss, On the Beautiful Blue Danube**

**Stravinsky, Rite of Spring**

**Tchaikovsky, Violin Concerto**

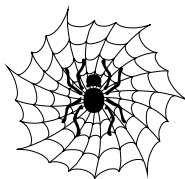
The VSO will play excerpts from the following pieces, which were commissioned by them for their "Made in Vermont Music Festival" in 2002, 2003, and 2004 respectively.

## **A Tangoed Web**

**Composer David Gunn says:**

What is it about the number 1320?  
It's:

- the length, in feet, of a National Hot Rod Association-sanctioned drag race;
- the length, in kilometers, of the Rhine River;
- the size (in km<sup>2</sup>) of the National Park of Wilpattu, Sri Lanka;
- the year of the Declaration of Arbroath, Scotland's pronouncement of independence from Pope John XXII;



- the year (BC) of the end of the 18th Dynasty (Horemheb) and the start of the 19<sup>th</sup> Dynasty (Ramses I) in Egypt;
- on average, the amount of precipitation (in mm) the Indian Ocean receives annually;
- the number of eighth notes, if laid out start to finish, in *A Tangoed Web*.

Pretty heady company *Web* keeps, eh? And it really is a web of tangos – eight of 'em, by my count, ably guided through the sometimes rhythmically perilous waters by one busy percussionist.



Although the piece feels as if it ebulliently erupted from Waukegan's new wave tango scene, the truth is a bit more prosaic: it evolved from a nervous finger tic on the D below middle C on a keyboard synthesizer. Thence it journeyed through the labyrinthine compositional process of melodic modification, harmonic transmutation, and the occasional flinging into the air of hands in befuddlement. But, a happy ending ensued! At least I hope so. You be the judge.

The percussion instruments are not precisely specified, though snare and kick drums, tom tom, timbale, crash and hi-hat cymbals, conga, cowbell, ca-basa (*not* kielbasa) and wood blocks are suggested. Last I heard, our able percussionist has selected a Tar (Middle Eastern frame drum), Cajun (Andean box drum that doubles as his seat), three Ewe drums (from Ghana), two small toms/timbales, a cowbell with foot pedal, cymbal and "some other toys." A perspicacious choreography will indeed be needed to play everything in real time!



So when someone asks you the significance of 1320, sure, go ahead and answer that it was the end of the Yuan dynasty in China – but also bear in mind its importance to the eleven rhythmic minutes that comprise *A Tangoed Web*.

## The Program (Cont.)



### **Amazon for Woodwind Quintet and recorded tape**

#### **Composer Allie Homziak Says:**

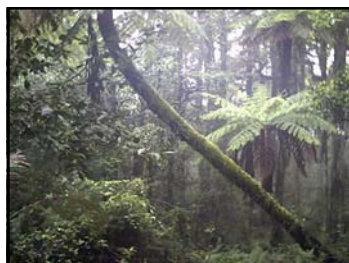
"I was born in Virginia and moved to Nicaragua when I was 5 months old. Monkeys, lizards, and beautiful birds lived in the rainforest nearby. I moved to Vermont when I was three, and am now a student at Edmunds Middle School in Burlington.



"When I made my piece, I thought of how a rainforest would sound. The bassoon represents the Amazon River; the French horn, a boa constrictor; the oboe, a jaguar; the clarinet, a hummingbird; and the flute, a

poison dart frog. My intent was to start out calm and then build up the forest chaos, then have it fade. [The taped jungle sounds were added later, in collaboration with some students at Ludlow Elementary who were studying the rainforest.]

I hope you will enjoy your musical trip to my rainforest.



### **Between Hills Briefly Green**

#### **Composer Troy Peters Says:**

When I moved to Vermont in 1995, I was immediately struck by the intense verve with which summer is greeted here.

Since the climate can be hostile for so much of the year, Vermonters seem especially motivated to get outside and

enjoy the relatively brief season at every opportunity.



Meanwhile, musicians from around the country flock to Vermont to play and study at summer festivals (Marlboro, Kinhaven, Adamant, and countless others). *Between Hills Briefly Green* is a summer idyll for orchestra, a portrait of this seasonal and musical energy in Vermont.

I am grateful to poet David Budbill for the piece's title, which is also the title of a poem from his Vermont epic, *Judevine*. David's "Between Hills Briefly Green" evocatively uses a town softball game to stand in for the various activities that Vermonters squeeze into their "ninety days of frost-free weather." (I should also mention that Vermont composer Erik Nielsen set this passage beautifully in his opera, *A Fleeting Animal*.)

### **Icecut**

#### **Composer Dennis Bathory-Kitsz Says:**

Icecut is a late winter dance full of wind and storm and motion from the season when you know it's the very last winter you will want to see but that's what you said last year and the music is turned up loud because you need it but the willows have yellowed to give you hope at least until the dark nights which are too long come again and yes the days too short and too cold and though you know that somewhere under the white blanket there is new birth even if you have yet to feel it and the wind and storm and motion recommence and drive and persist bitterly until you can take no more while you try to abide and abide and abide and when the instant of coalescing pain and despair can be found pressing upon your consciousness the wind breaks and fades away and there out of the smallest but most gratifying crack down into the warming soil explodes a single shoot of green.



## The Program (Cont.)

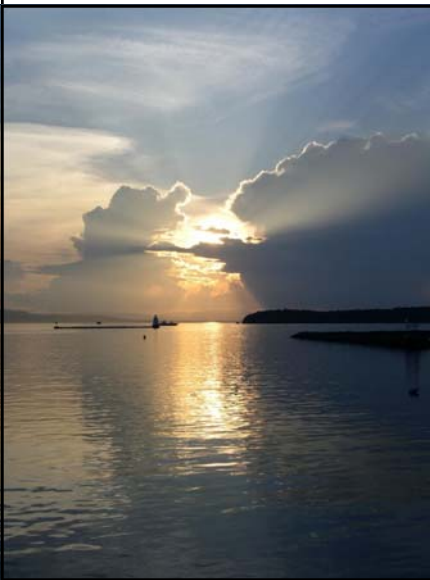


### Lake Spirit Journey

#### Composer Laura Koplewitz Says:

“Lake Spirit Journey” is a work that was inspired by my lifelong love of Lake Champlain. As a child, I spent many hours exploring the shores of the lake, collecting rocks, stones, wood, shells...and listening to the sounds of water in all moods and seasons of the year.

The spirit of lakeside reverie is expressed in this work, which was the first one I ever wrote for orchestra. I based the four move-



ments (“Water’s Edge,” “Currents,” “Light and Clouds,” and “In the Winds”) on the textures created by the wind blowing across the lake waters at different moments during the course of a day. The music overall might be described as impressionistic and lyrical.

“Lake Spirit Journey” was commissioned by the Vermont Symphony Orchestra for performance on its 2001 Made in Vermont Music Festival, which toured to ten locations around the state in the early fall of that year.

I thank the VSO and the Vermont community for supporting the creation of new works for orchestra.

Laura Koplewitz is the composer of the piece called “Lake Spirit Journey” which the VSO will play part of in this program. Raised in St. Albans and Burlington, she now lives in Brattleboro. When she was just quite young, Laura came across some boxes of 19<sup>th</sup> century poetry in her family’s garage, and she has loved words from that time on. She remembers spending hours reciting poetry to the cows and horses in a nearby field. Laura attended Hampshire College and New York University, and studied composition in the 1980s with Joan Tower and Thea Musgrave. She currently teaches literature and the humanities at S.U.N.Y. Stony Brook and at Goddard College, in addition to composing.



## The Soloist



### D. Thomas

**Toner** is Assistant Professor of Music at the University of Vermont, where he teaches percussion and conducts the Concert Band, Vermont Wind Ensemble, and the Percussion Ensemble.

Mr. Toner is Principal Percussionist of the Vermont Symphony Orchestra, and has appeared with the Moscow Chamber Orchestra, the Rochester Philharmonic Orchestra, the Massachusetts Chamber Players, and many other ensembles in the northeast. His eclectic career has included performing with the Clifford Ball Orchestra (for the rock band Phish); playing before Princess Grace and Princess Caroline of Monaco; and joining a native troupe in a performance in a torrential lightning storm in Ghana, West Africa.

Mr. Toner was the percussion soloist in David Gunn’s “A Tangoed Web” during the VSO’s 2002 Made in Vermont Music Festival Tour. He has also soloed with the Bach Wind Philharmonia and the Vermont Wind Ensemble, and has been featured on faculty recitals at the University of Massachusetts and Dartmouth, Williams, and Smith Colleges. Mr. Toner appears on three recent recordings with the Vermont Symphony and the Robert De Cormier Ensemble, issued by Arabesque Records, and on the just-released solo album of Trey Anastasio. Mr. Toner was previously on the faculties of SUNY Fredonia, SUNY Plattsburgh, and the Summer Session of the Eastman School of Music. He was awarded both the Doctor of Musical Arts degree and the Performer’s Certificate from the Eastman School of Music, a Master of Music degree and Artist Diploma from the Yale School of Music, and a Bachelor of Music degree from the University of Massachusetts/Amherst. He lives in Burlington with his wife Christina and son Maxim.

## The Composers



**Troy Peters** is the composer of a diverse body of work, from orchestral music to an opera for hand puppets. Groups who have commissioned his music are the Vermont Symphony Orchestra, the Vermont Contemporary Music Ensemble, the Tacoma Youth Symphony, the Philadelphia Youth Orchestra, and the Vermont All State Music Festival. He studied composition at Curtis Institute and the University of Pennsylvania, where his composition teachers included Ned Rorem and George Crumb.

Mr. Peters is also a very active conductor. As Music Director of the Vermont Youth Orchestra since 1995, he has overseen a period of tremendous growth, and received national acclaim for innovative programming. He has also recently become the conductor of the Champlain Philharmonic in Middlebury. Mr. Peters has gained international attention for his orchestral collaborations with Trey Anastasio, guitarist and composer from the rock band Phish.

Before coming to Vermont, he worked with the Philadelphia Youth Orchestra for seven years. He is also the former Artistic Director of the Pacific Chamber Soloists (Tacoma, Washington) and Perpetuum Mobile (Philadelphia). Mr. Peters plays the viola, but also has performed on banjo and guitar with symphony orchestras. Born in 1969 in Greenock, Scotland, he lives in Colchester with his wife, Anne, and daughter Sophie.



**David Ross Gunn** began his musical training at Settlement Music School in Philadelphia, studying piano and percussion. He later graduated from Ohio State University with a degree in music composition. His collegiate tunes—such as “A Suite of Piano Pieces for Unruly Children” and “Sonata for 2nd French Horn, Piano & Page Turner”—mirrored those of Peter Schickele’s P.D.Q. Bach. Sight gags and cream

pies, much to the chagrin of the university, prevailed. Subsequent works often maintained a sense of humor, but added rhythmic complexity, melodic quirks, and a more gnarly compositional structure.

In 1992 the Vermont Contemporary Music Ensemble (VCME) commissioned “A Song, a Dance and a Spider” from Mr. Gunn for the New Music Across America series. Since then, the ensemble has performed his music two dozen times in concert as well as on public radio. In 1997-98 the VCME recorded a CD of 16 of his compositions entitled “Somewhere East of Topeka” (which is where, Mr. Gunn claims, the muffler once fell off of his car). Albany Records released the CD earlier this year.

Mr. Gunn co-hosts the award-winning weekly radio show, Kalvos & Damian’s New Music Bazaar ([www.kalvos.org](http://www.kalvos.org)), and co-organized the Ought-One Festival of NonPop, a new music extravaganza of 37 concerts in Montpelier, Vermont, featuring 110 composers and performers from around the world. Mr. Gunn lives simultaneously in Northfield and in hope of, in order, peace on earth, good will towards men, and a pile of cash in the bank.



A resident of Vermont since 1978, **Dennis Báthory-Kitsz** is a composer, writer, technologist, and arts advocate. His music has been performed throughout the U.S., Canada, and Europe. His radio show,

“Kalvos & Damian’s New Music Bazaar,” is a pioneer both in new music and use of the Internet, with Vermont’s first web-accessible audio interviews in 1995. He won the Regional Laboratory Outstanding Teaching Practices Award in 1991 for his work at Roxbury Village School, and his collaborative work with the Web Project brought on-line mentoring to Vermont elementary music students from across the world in early 1997. A co-founder of the Vermont Composers Consortium, he has taught at the Governor’s Institute for the Arts. He writes for publications in both the arts and business technology for his partnership “The Transitive Empire;” evaluate websites for accessibility; and is presently working with Manifest Poetry in the production of slam poetry videos for on-line distribution.

## The Composers (Cont.)

### Composer David Ludwig



David Ludwig's music has been performed internationally by leading musicians in some of the world's most prestigious venues. His music has gained recognition for its

"expressive directness" (*The New York Times*) and has been noted for "a sense of integrity and security of craftsmanship" (*New Jersey Star Ledger*). His works have been performed in such major venues in the United States as Carnegie Hall, Lincoln Center, the Kimmel Center, and the Library of Congress, and have been heard in Europe, Asia, and the Americas.

Recipient of the First Music Award, an Independence Foundation Fellowship, a Theodore Presser Foundation Career Grant, and the Fleischer Orchestra Award, he has been twice nominated for the Chamber Music Society of Lincoln Center Stoeger Award. Ludwig has further been awarded a Meet the Composer "Music Alive!" residency grant, and an American Composers Forum "Community Partners" grant.

Born in Bucks County, Pennsylvania, Ludwig received his Bachelor's degree from the Oberlin Conservatory his M.M. from the Manhattan School of Music. He continued post-graduate work at The Curtis Institute of Music with Richard Danielpour, Jennifer Higdon and Ned Rorem, and at the Juilliard School for studies with John Corigliano. He is now in the Ph.D. degree program at the University of Pennsylvania. Ludwig joined the faculty of The Curtis Institute in 2002.

In 2003, David Ludwig was the VSO's Composer in Residence, and wrote two works (a short work for a cappella chorus and a cello concerto) for the VSO, which were premiered in October of 2004. His world premiere composition for violin and orchestra, "Concertino," was performed by Jaime Laredo and the VSO in nine locations around Vermont during the Made in Vermont Music Festival in fall 2005.

## The Conductor

### Conductor Anthony Princiotti



Because our music director, Jaime Laredo, is often traveling, the VSO also has an associate conductor. Anthony ("Tony") Princiotti was born in Connecticut, where his dad was a music teacher. He began playing the violin when he was four, and studied at the famous Juilliard School in New York City and at Yale Uni-

versity. He knew by the 10<sup>th</sup> grade that he wanted to be a conductor. In 1987 he received a conducting fellowship to study at Tanglewood with Leonard Bernstein.

Tony has been the music director and conductor of the Dartmouth Symphony Orchestra for eight years, and has recently been named music director of the New Hampshire Philharmonic. As a violinist, he was for years a member of the renowned Apple Hill Chamber Players.

His favorite composers are Bach, Mozart, Beethoven, Brahms, and Mahler. ("Too hard to choose just one!") In his spare time, he runs (45-50 miles a week), plays basketball, and does Tai Chi. He is a huge Patriots and Red Sox fan (but hates that they traded Nomar). In the summer, it's not unusual to see Tony come riding up to a concert on his motorcycle! His pet peeve is people that are self-centered.

Tony enjoys lots of different kinds of music besides classical: swing, rock and roll, soul, some folk music, and some old-time country music. He lives in Walpole, NH, with his 12 year-old daughter Nora, who plays the violin.

# Etiquette For Live Performance



Unlike television or movies, live events depend very much upon the contribution of the audience. Some performers feel that the quality of the audience is 90% of what determines the quality of the show! The more the audience gives to the performer, the more the performer can give back to the audience. The performer hears the audience laughing, senses its sympathy and delights in the enthusiasm of its applause. A good live performance is nothing less than an intense communication between audience and performer. Furthermore, each audience member affects those sitting near him or her, in addition to the performers onstage.



Because of the vital importance the audience plays in live performances, ***we suggest that you discuss the guidelines below with your students before bringing them to see the show.***

## **Give your energy and attention to the performers.**

Laugh when you think something the performer is doing is funny. Clap after a song or section you particularly enjoyed. Your response really matters to the performers. If you are bored, think to yourself about what would make the show more interesting for you and remain quiet, so as not to distract the performers or the people around you.



## **At the end of the show, clap to show respect for the performers' time and energy.**

If you were disappointed in the show, clap softly; loud expressions of disapproval are not appropriate. If you think the show was fabulous, give the performers a standing ovation!



## **Unlike movie theaters, eating, drinking, and chewing gum are restricted to the lobby.**

These activities create noises and smells that distract other audience members and soil the very elegant environments in which live performance occurs.

## **Talk only before and after the performance.**

Talking during the show will cause you and the people sitting near you to miss a line, dance step or bar of music that you can't witness again. There are no pause buttons, rewind options or volume controls in live performance. What you miss cannot be recaptured!

## VSO: "CREATE!" Study CD

*All classes attending the show should have received this CD in the mail already!*

Track 1: Troy Peters, "Between Hills Briefly Green," VSO World Premiere, fall 2003

Track 2: Dennis Bathory-Kitsz, "Icecut," VSO World Premiere, fall 2004

Track 3: David Gunn, "A Tangoed Web," VSO World Premiere, fall 2002

Igor Stravinsky, "The Rite of Spring," London Symphony Orchestra under the direction of Bernard Haitink, Philips Classics Productions, 1993

Track 4: The Harbingers of Spring

Track 5: Mock Abduction

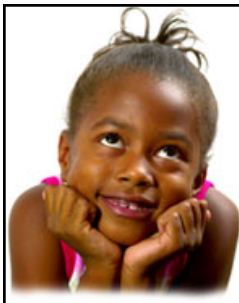
Track 6: Ludwig van Beethoven, Symphony No. 2, Scherzo, New York Philharmonic, Leonard Bernstein, Sony Classical, 1969.

# The Broader Context: Creation and Composing

## “CREATE!”

Cre-ate, \krē-'āt, *verb.* 1. To bring into existence. 2. To produce through imaginative skill. 3. To make or bring into existence something new. Derived from the Latin *crescere*, “to grow.”

How would you define creativity? Do you think of yourself as a creative person? How often does the “creative urge” strike?



What is a “think tank?”

What is a “blue sky” exercise?

What does it mean to “think outside the box?”

Of course you’d be called creative if you wrote a poem or a composed a piece of music or painted a picture. But would you be called creative...

...if you designed a new outfit for a doll or action figure?

...if you figured out how to go upstairs without stepping on any squeaky steps?

...if you hit upon a new combination of ingredients for a sandwich?

...if you assembled the fastest go-cart?

...if you invented a new excuse for not having done your homework?

...if you figured out how to get all three of your cats into their traveling boxes for a trip to the vet’s without one of them hiding under the bed?

**That’s creativity too!!!**

**Have students think of ten more things that show creativity!**


## GUINNESS BOOK OF WORLD RECORDS, MUSIC DIVISION

### Most Controversial Premiere:

Probably the most celebrated riot on purely musical grounds took place at the Theatre des Champs-Élysées in Paris the night of May 29, 1913, when Igor Stravinsky’s **Le Sacre de Printemps (The Rite of Spring)** received its premiere. The score was instantly recognized as revolutionary. Catcalls and stamping of feet greeted the early measures, while supporters rose to defend the music with shouts of their own. Fistfights and shoving matches broke out, and conductor Pierre Monteux had all he could do to keep the concert going. Controversy over the piece persisted for years, but this seems to have been the only performance that produced actual violence in the aisles!



Le Sacre du Printemps/The Rite of Spring  
Arr. for Piano 4 Hands by I. Stravinsky  
Part II: The Sacrifice  
Introduction I. Stravinsky



Primo  
Secondo

### Largest pieces:

George Antheil wrote a piece called **Ballet Mechanique** in 1924 which called for 16 player pianos playing four separate parts, 4 bass drums, 3 xylophones, buzzsaw, gong, seven electric bells, a siren, and 3 different-sized airplane propellers (high wood, low wood, and metal), as well as two regular pianos. The piece was played at Carnegie Hall in 1927, where it created such an uproar—technically, musically, and socio-logically—that it was not performed

again for over 60 years.

### Mahler’s **Symphony of a 1000.**

This is the nickname given to Gustav Mahler’s Eighth Symphony, written in 1907. It calls for an expanded orchestra with extra brass choir, eight solo voices, double chorus, boys’ chorus, and organ. This work crowns the nineteenth century’s love affair with the grandiose.



### Strangest pieces:

Morton Feldman, born in New York in 1926, experimented with music in which certain elements were predetermined, and others were left to chance or the performer’s choice: what is known as aleatoric or random music. For example, in **The Swallows of Salangan**, written for chorus, five flutes, five trumpets, two tubas, two vibraphones, two pianos, and seven cellos, the pitch indications are given in the music, but no rhythmic indications, so each performer determines for his or herself the precise length of each note played.

Karlheinz Stockhausen wrote a piece called **Goldstaub (Gold Dust)**—part of a larger collection called *Aus Den Sieben Tagen* (From the Seven Days). According to the composer’s instructions, the performers are to isolate themselves in private rooms for a week. They are to speak to no one, and to eat, drink, and sleep absolutely as little as possible, do no activities, and try not to think. Then they are all called on stage for the performance. They are told to play long, beautiful tones of their choosing for as long as they feel like it.

## The Broader Context (Cont.)

STANLEY KUBRICK COLLECTION



STANLEY KUBRICK'S  
**2001:**  
a space odyssey DVD

### Strangest pieces Continued:

Hungarian-born composer Gyorgy Ligeti was probably most famous for the fact that his 1966 composition **Lux Aeterna** was used in the soundtrack of the Stanley Kubrick film 2001: A Space Odyssey. He wrote a piece called **Ramifications**, for two string ensembles which were

tuned a quarter-tone apart.

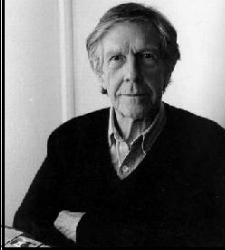
**Most prolific composer:** J.S. Bach (produced approximately 1200 pieces--and 20 children!)

**Most precocious composer:** Mozart (composed his first piece at age 6; his first symphony at 8)

### Longest pieces:

**The Ring Cycle**, by Richard Wagner. In the most daunting task of his creative life, drawing on magical objects and characters from the depths of his imagination—including swimming maidens, dwarfs, giants, and dragons—Wagner wrote a set of four powerful operatic works now collectively known as the Ring Cycle. Das Rheingold, Die Walküre, Siegfried, and Götterdämmerung tell an allegorical tale of the human condition, Wagner's so-called "Music of the Future." Each opera can stand on its own, but Wagner's intention was to have them staged in succession, and this does indeed happen all over the world each year at Wagner festivals. The cycle is normally done over a period of four days: the total time is in excess of 15 hours of music.

**Vexations**, by Eric Satie. It's the second movement of a set of three "short" piano pieces called Pages Mystique. At the bottom of the page, there is a score note that the entire movement is to be played 840 times in a row. There have been rare concerts where this has been done...it takes about 18 hours.



### And the winner is....

On February 5, 2003, the first three notes of avant-garde American composer John Cage's **Organ<sup>2</sup>/ASLSP** were played on the organ of St. Burchardi Church in Halberstadt, Germany. However, the performance actually began at the stroke of midnight, September 5, 2001, what would have been Cage's 89th birthday. It began with 1½ years of silence.

Composed in 1987, the title derives from the composer's instructions to play the piece "as slow as possible." The piece is scheduled to end in the year 2640. Quick, do the math—that's a 639 year-long performance. Several years after John Cage's death in 1992, a group of musicologists and philosophers put their head together and decided that "as slow as possible" meant the lifetime of an organ—"for as long as the organ can sound, and make sounds, or even stand upright," according to Hans-Ola Ericsson, professor of organ at the University of Lulea, Sweden.

Since no one person can perform this rendition of ASLSP, for obvious reasons, lead weights fill in for the fingers of the organist, while each note change is played manually on the fifth day of the month, in remembrance of Cage's birthday. Each sound can stretch out to two or three years. The second two notes were played on July 5, 2005.



Did you know?

The well-known English composer Malcolm Arnold wrote a piece called **A Grand Grand Overture for Orchestra, Organ, Rifle, Three Hoovers\* and an Electric Floor Polisher**. The illustration to the right of one of the performers is by the artist Gerard Hoffnung, who organized the Hoffnung Music Festival at the Royal Festival Hall in London where the above piece received its riotous debut.

*\*two uprights in B-flat and one horizontal with detachable sucker in C*



# The Art Form

## Music is...

Music, *n.* An art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony and color.

*The Random House Dictionary of the English Language*, 1967

Music is that one of the fine arts which is concerned with the combination of sounds with a view to beauty of form and the expression of emotion.

Oxford English Dictionary  
Volume VI, L-M, 1961

Music is the art of sounds in the movement of time.

Anonymous ,

Quoted by Ferruccio Busoni, *The Essence of Music*, June 1924

Mathematics is music for the mind; music is mathematics for the soul.

Anonymous

Music is the exaltation of the mind derived from things eternal bursting forth in sound.

St. Thomas Aquinas (1225-1274)

To some people music is like food; to others like medicine; to others like a fan.

*The Arabian Nights' Entertainments*, c.1450

Music is an agreeable harmony for the honor of God and the permissible delights of the soul.

Johann Sebastian Bach (1685-1750)

Music is the electrical soil in which the spirit lives, thinks and invents.

Ludwig van Beethoven (1770-1827) Letter to Bettina van Arnim

The best music always results from ecstasies of logic.

Alban Berg (1885-1935)

Quoted by Donal Henahan in the New York *Times Magazine*, May 11, 1975

Music can name the unnamable and communicate the unknowable.

Leonard Bernstein (1918-1990) *The Unanswered Question*, 1976

Music is an outburst of the soul.

Frederick Delius (1862-1918)

Music is the fourth great material want of our nature—first food, then raiment, then shelter, then music.

Christian Nestell Bovee (1820-1904)

Music is the eye of the ear.

Thomas Draxe, *Bibliotheca*, 1616

Music is nothing else but wild sounds civilized into time and tune.

Thomas Fuller (1608-1661)

*The History of the Worthies of England*, 1662

Music is the universal language of mankind.

Henry Wadsworth Longfellow (1807-1882), *Outre-Mer*

Music is the fragrance of the universe.

Giuseppe Mazzini (1805-1872) *Journal*, 1836

Music is the moonlight in the gloomy night of life.

Jean Paul Richter (1763-1825) *Titan*, 1803

Music is the crystallization of sound.

Henry David Thoreau (1817-1862) *Journal*, February 5, 1841

Where the speech of man stops short, then the art of music begins.

Richard Wagner (1813-1883) *A Happy Evening*, 1840

Music, the greatest good that mortals know, And all of heaven we have below.

Joseph Addison, "Song for St. Cecilia's Day," 1694

Music is the only cheap and unpunished rapture upon earth.

Sydney Smith, letter, 1844

Music is cathedrals in sound.

Alfred Bruneau, 1904

I'll play it first and tell you what it is later.

Miles Davis, c. 1970



# The Art Form

## Composing

Composing is like driving down a foggy road toward a house. Slowly you see more details for the house—the color of the slates and bricks, the shape of the windows. The notes are the bricks and mortar of the house.

Sir Benjamin Britten (1913-1976)

Composing's one thing, performing's another, listening's a third. What can they have to do with one another?

John Cage (1912-1992),  
Quoted by Peter Yates,  
*Twentieth Century Music*,  
1967



I write according to the thoughts I feel. When I think upon my God, my heart is so full of joy that the

notes dance and leap from my pen; and since God has given me a cheerful heart, it will be pardoned me that I serve Him with a cheerful spirit.

Joseph Haydn (1732-1809)

There are only twelve tones. You must treat them carefully.

Paul Hindemith (1895-1963)

There is no feeling—human or cosmic—no depth, no height the human spirit can reach that is not contained in Mozart's music.

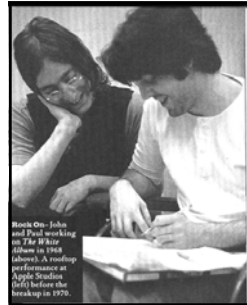
Lili Kraus (1903-1986), *The New York Times*, August 1, 1976

I don't like my music, but what is my opinion against that of millions of others?

Frederick Loewe (1901-1988)

There are two things John and I always do when we're going to sit down and write a song. First of all we sit down. Then we think about writing a song.

Paul McCartney (1942- )



Only when I experience do I compose--only when I compose do I experience.

Gustav Mahler (1860-1911),  
Letter to Arthur Seidl, February 17, 1897

A symphony must be like the world--it must embrace everything.

Gustav Mahler (1860-1911)

I think and feel in sounds.

Maurice Ravel (1875-1937)

A composer is unable to hide anything—by his music you shall know him.

Yehudi Menuhin (1916-1999), *Themes and Variations*, 1972

I have no aesthetic rules, or philosophy, or theories. I love to write music. I always do it with pleasure, otherwise I just do not write it.

Darius Milhaud (1892-1974), Quoted by Aaron Copland

Give me a laundry list and I'll set it to music.

Gioacchino Rossini (1792-1868)

In order to compose, all you need do is remember a tune that no one else has thought of.

Attributed to Robert Schumann (1810-1856)

People compose for many reasons: to become immortal; because the pianoforte happens to be open; to become a millionaire; because of the praise of friends; because they have looked into a pair of beautiful eyes; or for no reason whatsoever.

Robert Schumann (1810-1856)

My music is best understood by children and animals.

Igor Stravinsky (1882-1971)



## The Art Form (Cont.)

### New Music

We look for new sonorities, new intervals, new forms. Where it will lead, I don't know. I don't want to know. It would be like knowing the date of my death.

Pierre Boulez (1925- )

I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electrical instruments.

John Cage (1912-1992)

*The Future of Music: Credo*, 1937

The current state of music presents a variety of solutions in search of a problem, the problem being to find somebody left to listen.

Ned Rorem (1923- )

I occasionally play works by contemporary composers and for two reasons. First, to discourage the composer from writing any more, and secondly to remind myself how much I appreciate Beethoven.

Jascha Heifetz (1900-1987)

*Life*, July 28, 1961

The synthesizer world opens the door to musical infinity.

John McLaughlin (1942- )

*Time*, February 22, 1975

Composers tend to assume that everyone loves music. Surprisingly enough, everyone doesn't.

Aaron Copland (1900-1990)

Modern music is as dangerous as cocaine.

Pietro Mascagni (1863-1945)

Interview in Berlin, December 1927

Where is music going? Nowhere now. Eventually though, it will follow as it has in the past, wherever a great monster leads it.

Ned Rorem (1923- )

A composer's first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day.

Randall Thompson (1899-1984)

### Is It Music??

The Brooks Atkinson Theater was written up in *The New York Times* in November 2004, and National Public Radio subsequently aired an episode about the so-called "Cellphone Symphony" created by the theater's sound designer, Neil Alexander. Before the curtain rose, a din of various rings, amplified by speakers, filled the theater for a minute. It took audience members a moment to figure out what was going on. This was the theater's clever way of reminding them to make sure their own phones were shut off. It worked!

Karlheinz Stockhausen wrote a piece called *Imaginary Landscape #4* for twelve radios and 24 musicians. The musicians turn on the radios and hold them up. Of course they are all tuned to different stations....

John Cage's piece *4'33"* is written for a piano soloist who comes out to the instrument, clicks a stopwatch, and sits in total silence for 4 minutes and 33 seconds. The "music" consists of the sounds of the audience as they react to this strange event.

Gyorgy Ligeti wrote a piece for 40 metronomes....

## The Art Form (Cont.)

### THE TOP TEN REASONS TO LOVE CONTEMPORARY MUSIC



*Our poll on this topic produced so many answers—some silly, some serious—that we can't just list ten.... We'll pick the TOP top ten reasons and share them at the concert. Meanwhile, feel free to make up your own list!*

Wacky percussion. Where else can you hear a Break Drum, Thunder Sheet and Lion's Roar sometimes all in the same piece?

It's fun to try to figure out

when the piece is over.

Mixed meter is a good excuse for someone who has two left feet.

Funny titles: something to think about until it's time to clap.

You can do anything you want as long as it's interesting or different.

That big bass drum, invariably played extra loud after the quietest passage.

It's fun to see how long it takes string players playing music by Phillip Glass to take a break due to excruciating repetitive stress syndrome.

Support your local musicians!

No pampered millionaires: most composers of contemporary music have day jobs.

Develops new appreciation of "old" music.

Nobody can tell when you're playing a wrong note.

Nobody else has already decided it's good or bad, so you can make up your own mind.

Sitting on the edge of your seat is good for your spine.

You can wonder what Franz Joseph Haydn's reaction might be.

Girl and boy scouts are taught to "be prepared," and that's how we like our pianos, too.

No mistaking it for another era.

A good excuse to think outrageously out of the box.

It's fun to try to pick out the wrong notes in any performance of a piece by Arnold Schoenberg.

Nobody can accuse you of copying.

May be your first and last chance to hear a certain piece.

Small is beautiful—love those microtones.

No need to worry about catchy tunes getting stuck in your head.

You can make doodles on a piece of paper and ask musicians to play them and they will.

Daily life is not exciting enough sometimes.

Bizarre combinations of instruments.

Challenges the imagination and opens horizons.



**Did you know?**

Russian composer Pyotr Ilich Tchaikovsky wrote music that was wildly creative about fanciful stories. Some of his best pieces were written for the ballet, such as *The Nutcracker* and *Swan Lake*. But did you know that Tchaikovsky was very sensitive and a hypochondriac too? This almost ended his career as a conductor, when at a concert early in his career, he somehow began to imagine that his head was falling off! Throughout the piece he held onto his head with one hand while he conducted with the other. Luckily, he stopped having these hallucinations a bit later on and successfully led many of his own compositions.



# Elements of Music

**Concertmaster** – the leader of the string section in the orchestra; the principal first violinist. He/she sits closest to the conductor, and signals the musicians to tune before the concert begins.

**Concerto** – a composition normally for one solo instrument accompanied by orchestra.

**Duet** – a composition for two instruments or voices.

**Glissando** – sliding swiftly up or down, playing all the tones. (On the piano keyboard, this is done by playing all the white keys, using the fingernail or the first finger or thumb.)

**Glockenspiel** – a pitched keyboard percussion instrument with metal bars; informally called “bells.”

**Grand piano** – Distinct from an upright piano or a spinet, the grand piano is horizontally oriented (table style). A baby grand has a shorter case; the largest “grand” is 9 feet long.

**Green Room** A room backstage where performers can wait or relax. Before electricity, lime was used in stage lighting. At this time, the sitting room was just to the side of the stage and consequently the ambient glow of the limelight caused the waiting performers to appear green. The Flynn's *MainStage* “green room” is actually on a separate floor downstairs from the stage.

**Harmonic** – overtones in the harmonic series. Playing harmonics on stringed instruments refers to the manner of playing in which a string is touched lightly so that only a por-

tion of it is set vibrating rather than the whole length, resulting in a thin, silvery tone.

**House** The part of the theater where the audience sits. A “full house” refers to a performance in which all seats are full. To “paper the



house” is to give away many free tickets to a show.

**Mallet** – a special stick with a cloth or yarn-covered head designed for striking percussion instruments.

**Melody** – a succession of pitches arranged to create a tune or theme. Leonard Bernstein, a well-known composer, once described melody as the singing side of music just as rhythm is the dancing side.

**Movement** – a portion of a larger composition; like a chapter in a book.

**Orchestration** – the art of combining instruments of the orchestra in order to communicate the composer’s ideas.



**Ovation** Prolonged fervent applause.

**Pit** The floor of the house in a theatre. The Flynn has a pit that can raise up to extend the apron, or de-

scend to keep the orchestra below audience level, so that they do not block our view in performances where they accompany action occurring onstage.

**Pizzicato** – “pinched:” a method of plucking stringed instruments with the fingers, rather than by drawing the bow across the strings.

**Proscenium** The arch or frame that surrounds the stage opening. The term also refers to the physical layout of the Flynn's *MainStage*, in which audience members all face one direction, towards the stage. *FlynnSpace* is not (and does not have) a proscenium.

**Solo** – by oneself, to play alone; a piece written for one featured instrument.

**Sustain pedal** – the pedal on the piano which allows the vibrations to keep sounding without being dampened.

**Symphonic** – pertaining to “symphony,” which in Greek means “sounding together.” A symphony is a large work for orchestra, usually in four movements.

**Tremolo** – “trembling:” the quick repetition of the same tone or tones.

**Vibration** – the oscillation of an air column creates a sound wave that is perceived as pitch or tone.

**Wings** The areas offstage to the left and right of the stage.

## Page to Stage: Related Activities (Grades 1-8)

David Gunn's "A Tangoed Web" is written for chamber orchestra and percussion soloist. If you're into percussion now, or get excited about percussion when you hear the piece, maybe you'd be interested in trying to make your own instruments at home. Here are some suggestions:

### Shoebox Strummer

Materials needed: Shoebox, Knife, 4 rubber bands (assorted sizes).

1. Remove box cover and discard.
2. Using the knife, cut four small grooves in the top edge of both short sides of the box. The grooves should be evenly spaced starting ½ inch from the box corners.
3. Place the box so that one of the long sides faces you. Select your thinnest, shortest rubber band. Stretch it around the box and fit it into the pair of grooves nearest you.
4. In the grooves on the far side, put your widest, longest band. String the other two rubber bands in the center grooves so that the bands are in order of smallest to largest.
5. Pluck the strummer with your fingers, a small stick, or a pencil.



### Kitchen Maracas

Materials needed: Two strainers (of equal size), rice or small pieces of gravel, tape.

1. Fill one of the strainers half full of the rice or gravel.
2. Place the second strainer face-down over the other and tape in place.
3. To play, hold the strainer handles and shake.

### Coffee Drum

Materials needed: Coffee can, piece of heavy plastic trash bag several inches larger than the top of the can, rubber band.

1. Cover the open end of the can with the plastic.
2. Secure plastic with rubber band.
3. Play drum with hands or use a stick or spoon as a beater.

### Test Tube Pipes

Materials needed: Three test tubes, sand or water.

1. Fill each of the test tubes to a different level with sand or water.
2. Gently blow across the top of the tubes to produce sound.
3. Experiment with different levels of sand or water in each tube to create different notes.

## Page to Stage Related Activities (Grades 1-8) (Cont.)

### Humboard Kazoo

Materials needed: Cardboard tube (empty paper towel roll), waxed paper, scissors, rubber band, large nail.

1. Cut a circle of waxed paper two inches larger than the end of the tube.
2. Cover the end of the tube with the waxed paper circle, secure it with the rubber band.
3. Use the nail to punch eight small round holes an even distance from each other in a straight line along the tube.
4. Put your lips to the open end and hum. Covering the holes with your fingers will allow you to vary the sound.



### Bowl Drum

Materials needed: Old wooden salad or mixing bowl, piece of heavy plastic trash bag several inches longer than the rim of the bowl, tacks, hammer, drill (optional), scissors, paint and brush.

1. Drill three holes in the bottom of the bowl large enough to fit your fingers. (This step is optional, but will improve the sound of the drum and make it easier to carry.)
2. Decorate the outside of the bowl with paint.
3. Trim the plastic into a circle 2 inches larger than the rim of the bowl. Center the plastic over the top of the bowl.
4. Hammer in a tack, then stretch the plastic across the top of the bowl and place a second tack opposite the first. Place the third tack halfway between the first two, and the fourth opposite the third. Continue to stretch and tack, until you have tack hammered in every inch or so.
5. Play your drum with your hands or use an unsharpened pencil as a beater.

### Clay Pot Chimes

Materials needed: Four small clay pots of different sizes, wooden or metal rod approximately 18 inches in length, string, scissors, tape measure, wooden spoon.

1. Cut the string into four different lengths: 30", 24", 18" and 12".
2. Using the longest string for the largest pot, put one end of the string through the hole in the bottom of the pot and knot the string on the inside of the pot so the pot will hang upside down from the string.
3. Do the same for the other pots, ending with the smallest string for the smallest pot.
4. Tie the free end of each string around the wooden or metal rod, moving left to right, largest to smallest.
5. Hang or hold the rod so that the pots hang freely. Strike the pots gently with the wooden spoon to produce sound.

# Reflecting After the Show



It is often *after* the show that the real learning begins. You and your class have had a shared experience – and it’s in reflecting on the experience together that you will learn the different kinds of responses the show elicited. Sharing these responses gives students opportunities to learn about things that they didn’t see or hear. It helps them broaden their perceptions and hone their evaluative skills, cementing what they themselves think. The process also addresses these Vermont standards:

**Aesthetic Judgment (5.4)** Students form aesthetic judgment, using appropriate vocabulary and background knowledge to critique their own work and the work of others, and to support their perception of work in the arts, language, and literature.

**Point of View (5.5)** Students develop a point of view that is their own (for example, personal standards of appreciation for the arts, language, and literature).

## Bare Bones Response

Invite students to make a list of the feelings evoked in them during the show or images inspired by the performance. From their lists, ask them to select one feeling or image and write a cinquain (5 line) poem, either as a group or individually, reflecting on how the performance expressed the theme.

Here is the format for a cinquain poem:

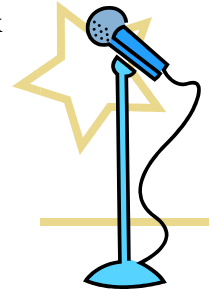
**NOUN**  
**2 ADJECTIVES**  
**3 GERUNDS** (-ing words)  
**SIMILE**  
**NOUN** (synonym to the first line)

## Insider’s Views

Students can imagine that they are members of the orchestra who produced the show they’ve just seen. The orchestra will be appearing on a TV talk show where they will be asked by the host (you) to comment on the performance. Divide the class into groups of 4-6 and assign each group to be a team within the orchestra. Choose from these options: musicians; conductors; composers. Using an imaginary microphone, interview the different teams.

Encourage the students in the audience to also ask questions. Some possible questions might be:

- What ideas were you trying to convey?
- What were some of the issues that concerned you when you created the work?
- What life experiences informed you creating this work?
- What does this work of art mean to you personally?
- What might it mean to society in the future?



## Discussion Questions

1. You’ve no doubt heard the expression, “music to my ears.” Discuss the possibility that what is music for some is noise for someone else. Where do YOU draw the line between music and non-music? Do you have your own definition of music?
2. Are there some times of day you like to hear certain kinds of music and other times of day other kinds of music?
3. Since contemporary music often involves a visual element, is it less likely to endure in recorded form?
4. Do you think synthesized music (not using human instrumentalists) is the wave of the future? And if so, what’s going to happen to all those musicians graduating from music school these days?
5. Music by Philip Glass and others is often called “minimalist,” because it tends to be very repetitive, with only occasional changes of melody, rhythm, etc. Could it make a person sleepy, and if so, should drivers not listen to it in their cars?!
6. Have you found that your taste in music has changed over the years?

## Resources for Students & Teachers

### Books:

#### **Reading for Grades 1-3**

Kuskin, Karla. *The Philharmonic Gets Dressed*. Harper Collins Publishers, 1982.

Introduces members of the orchestra and their instruments as they dress for a performance. Good introduction to the orchestra for younger students.

Hayes, Anna. *Meet the Orchestra*. Voyager Books, 1991.

Introduction to an animal orchestra, their instruments and how they all work together.



#### **Reading for Grades 1-8:**

Levine, Robert. *The Story of the Orchestra*. Black Dog and Leventhal, 2001.

Includes CD with 40 selections of famous pieces, 1-2 minutes long, with descriptions of instruments and composers. Recording of some of the world's most beautiful music. Good resource for all grades.

#### **Reading for Grades 7-8:**

Ardley, Neil. *A Young Person's Guide to Music*. Dorling Kindersley Publishing, 2004.

Includes CD and illustrations of the progress of a work from composition to performance. Also includes musical history and references.

Ganeri, Anita. *The Young Person's Guide to the Orchestra*. Harcourt and Brace & Company, 1996.

Includes CD narrated by Ben Kingsley with the music of Benjamin Britten and descriptions of sounds made by each instrument. Detailed information about the families of the orchestra with close up color photos of the instruments.

Smith, Tim. *The NPR Curious Listener's Guide to Music*. Grand Central Press, 2002.

### Internet Resources:

<http://www.vso.org/>

Vermont Symphony Orchestra's website.

<http://www.meetthemusic.org/>

The American Symphony Orchestra League is one of several supporters of this new website, which allows visitors to "get acquainted with a new featured piece every two weeks, find live performances, and buy recordings." There are FAQs (Frequently Asked Questions) about symphony orchestras and concerts ("What to Expect") and other fun information.



# The Flynn Center

75

years ago, on November 26, 1930, the Flynn Theatre opened its doors. People swarmed to see Vermont's

newest and biggest "entertainment palace." The entrance had exciting, new art deco designs on the walls and the lighting fixtures, still visible today. Art deco took its inspiration from Aztec and Mayan ruins, recently discovered, from nature, and from electricity, newly arriving in Vermont. Encourage your students to look for designs that reflect these sources.



25

years ago, in 1981, the Flynn Theatre reopened its doors as a performing arts center. By then

movie theaters of the Flynn's size were no longer financially viable. Instead, movies were being shown at "multiplex" cinemas with many screens. The Flynn Theater would no doubt have been demolished like hundreds of others across the country if it did not have remnants of the stage and fly system from the vaudeville era. But when Lyric Theater Company, founded in 1974, performed a musical on the Flynn stage, people woke up to the potential of this important resource. Dedicated community activists (among them Andrea Rogers, the Flynn's executive director since 1981), raised the money to purchase and restore the then-faded Flynn Theatre to its original luster. Upon reopening, the Flynn began showcasing local groups as well as artists of national and international renown.



The new entertainment complex—built at a cost of \$500,000—was the brainchild of entrepreneur (and theater namesake) John J. Flynn and his investors in Queen City Realty. The

original plan was to create a stage for visiting vaudeville troupes—companies with a variety of acts by comedians, singers, and dancers. But after building the largest proscenium in the state with a sophisticated "fly" system for set changes, John J. Flynn recognized the public's growing interest in "talkies"—films where you could hear the voices—and therefore opened the Flynn as a movie theatre instead. Because the old silent films had live music, a Wurlitzer organ was installed and played by local musical legend Art Brown between the short films and feature films. Often the words of the songs appeared on the screen accompanied by a tiny bouncing ball, to encourage the audience to sing along. Though the organ is long gone, the organ grills are still there. Encourage your students to find them.



NOW

the Flynn Center for the Performing Arts not only houses its original Main Stage but also FlynnSpace, a black box theater below ground, and enjoys a national reputation for its innovative presentations in both venues. In 2000, we added two studios to provide theater, dance and music classes to children, teens and adults. Our educational outreach extends beyond the Flynn with workshops in schools for teachers and students. Where would we be without this vital community resource? Happy 25/75 anniversary to the Flynn!



## Credits

This guide was written by Eleanor Long of the VSO and adapted by The Education Department at The Flynn Center.

Permission is granted for teachers, parents, and students who are coming to Flynn shows to copy & distribute this guide for educational purposes only.



## Hand-Out to Send Home to Parents

**Dear Parents,**

Today our class traveled to the Flynn Center for the Performing Arts to see a performance by the **Vermont Symphony Orchestra** entitled **“Create!”**. Use this worksheet to jump-start an interview with your child about the performance – not only will you get to learn what your child experienced at the Flynn, but it will also help him/her to process and reflect upon the onstage material. *If your conversation piques your interest in the show and you'd like to see more, you can check out the Flynn's Study Guide online at [http://www.flynncenter.org/education\\_pages/studyguides.aspx](http://www.flynncenter.org/education_pages/studyguides.aspx)*



**What type of art form did you see onstage?** (Music? Dance? Theater?)

**What was the performance about?** (What was the subject matter?)

**How did the performance make you feel?** (Energized? Drained? Inspired?)

**What did you learn from the performance?** (Did it spark any new thoughts you hadn't had before?)

**Did the show inspire you to create something? What?**

**Did you have a favorite piece of music? Which one and why?**