

FLYNN
S T U
D E N T
M A T I
N E E S



Team VSO!
Study Guide

Welcome to the 2007-2008 Flynn Student Matinee season!



Congratulations!

By attending a performance in the Flynn's Student Matinee Series you are joining more than 44,000 children and teachers from Vermont and neighboring states in valuing the educational and inspirational power of live performance. 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 experience at the Flynn. The 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 extend your exploration of the art form & content
- A hand-out sheet to send home to parents, so they can engage their children in discussion about the show

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

-Education Staff

Vermont Standards

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

Teamwork

3.10 Students perform effectively on teams that set and achieve goals, conduct investigations, solve problems, and create solutions (e.g., by using consensus-building and cooperation to work toward group decisions).

Music

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

Thank you!

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 Foundation** which also helps to make the matinees possible.

Special thanks to Vermont Lake Monsters, Burlington City Arts, Chittenden and the Turrell Fund for sponsoring this matinee.

What's Inside?

The Orchestra	3
The Show	3
Put me in Coach!	4
Instruments	5
The Conductor	6
Tchaikovsky's 4th Symphony	7
Weber's Oberon	7
Live Performance Etiquette	8
The Broader Context	9-10
Relationship of Sports and Music	11
Beethoven 5 Sportscast	12
Tim Woos	13
Green Mountain Variations	14
Elements of Music	15
Classroom Activities	16-17
Reflecting After the Show	18
Flynn Stage Picture	19
Resources	20
The Flynn Center	21
Parent Hand-Out	22

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 167 youth performances! A total of 158 schools in 132 towns participated, and they estimate they reached nearly 26,000 schoolchildren. The VSO and the Flynn Student Matinee Series co-present this annual concert.



The Show

Using as a mantra the NBA slogan (poached from Aristotle), “We are what we repeatedly do: excellence, then, is not an act but a habit,” the VSO makes an analogy between sports and music in this slam-dunk full-orchestra presentation. The locker room is the green room, half time is intermission, and the big league is...the Boston Symphony! Peter Hamlin (chair of the Middlebury College music department and an ex-radio announcer) referees the program and narrates PDQ Bach’s “*Beethoven Five Sportscastr*.” They will tackle topics like performance pressure, perseverance, leadership, and teamwork, with examples drawn from the classical repertoire. Their “Rookie of the Year” is 15-year-old Tim Woos, who has composed a world premiere for this event. They’ll play the *Olympic Fanfare*, of course, and *Take Me Out to the Ballgame*--which is where Champ comes in! Associate Conductor Anthony Princiotti conducts.

Musical illustrations are drawn from a wide variety of composers. Some of the following pieces are represented in the performance by very brief excerpts for quick illustrations. The orchestra will play substantial portions of the asterisked works.

Repertoire

- *John Williams *Olympic Fanfare*
- *Tchaikovsky *Symphony No. 4*
- *Weber *Oberon Overture*
- *Beethoven/PDQ Bach *Symphony No. 5*
- Von Tilzer *Take Me Out to the Ballgame*
- Strauss *Aug der Jagd Polka*
- Schubert *Trout Quintet*
- Rossini *William Tell Overture*
- Waldteufel *Skaters' Waltz*
- Kabalevsky *The Comedians*
- Bizet *Carmen Suite*
- *Peter Hamlin *Green Mountain Variations*
- *Tim Woos *Rebound* (World Premiere)



Study CD



Track 1: Weber, *Overture to Oberon* [Phillips; Royal Concertgebouw Orchestra with Antal Dorati]

Track 2: Peter Hamlin, *Green Mountain Variations*, VSO World Premiere, fall 2006

Track 3: *Tchaikovsky, Symphony No. 4* [Universal Classics; Montreal Symphony Orchestra with Charles Dutoit]

"Put Me In, Coach!"

Here is a listing of some of the most loved and feared solos in the repertoire. If you get a recording of the piece in question and listen, you will have no trouble picking them out!

Violin: Rimsky-Korsakov *Scheherazade*, Brahms *Symphony No. 1*; Tchaikovsky *Swan Lake*

Viola: Prokofiev *Symphony No. 5*, Strauss *Don Quixote*, Berlioz *Roman Carnival Overture*

Cello: Brahms *Piano Concerto No. 2*, Rossini *William Tell Overture*, von Suppe *Poet and Peasant Overture*

Bass: Saint-Saens "The Elephant" from *Carnival of the Animals*, Mahler *Symphony No. 1*; Beethoven *Symphony No. 9*

Flute: Ravel *Daphnis and Chloe*, Debussy *Afternoon of a Faun*, Brahms *Symphony No. 4*

Oboe: Ravel *Le Tombeau de Couperin*, Rossini *La Scala di Seta Overture*, Tchaikovsky *Symphony No. 4*

Clarinet: Ginastera *Variaciones concertantes*, Rachmaninoff *Symphony No. 2*, Ravel *Rapsodie Espagnole*

Bassoon: Stravinsky *Rite of Spring*, Shostakovich *Symphony No. 9*; Bizet *Carmen Suite*

French horn: Shostakovich *Cello Concerto*, Mahler *Symphony No. 5*; Ravel *Piano Concerto*

Trumpet: Stravinsky *Pulcinella Suite*, Bartok *Concerto for Orchestra*, Beethoven *Leonore Overture*

Trombone: Ravel *Bolero*; Wagner *Ride of the Valkyries*; Mozart *Requiem*

Tuba: Mussorgsky *Pictures at an Exhibition*, Stravinsky *Petrouchka*; Berlioz *Symphonie Fantastique*

Timpani: Copland *Appalachian Spring*, Nielsen *Symphony No. 4*; Beethoven *Symphony No. 7*

Percussion: Gershwin *Porgy & Bess*, Mozart *Magic Flute*; Prokofiev *Peter and the Wolf*

Harp: Rimsky-Korsakov *Capriccio Espagnol*; Tchaikovsky *Nutcracker Ballet*

Ask students to give some thought to the idea of competition as it relates to music. Is it important to have a competitive edge? Does "the thrill of victory; the agony of defeat" apply to classical music at all?

Instruments

Strings

- 14 violins
- 5 violas
- 5 cellos
- 3 basses

Woodwinds

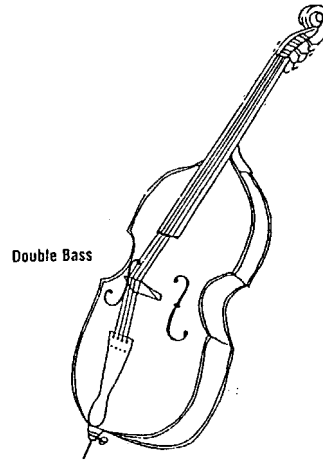
- 2 flutes
- 1 piccolo
- 2 oboes
- 2 clarinets
- 2 bassoons

Brass

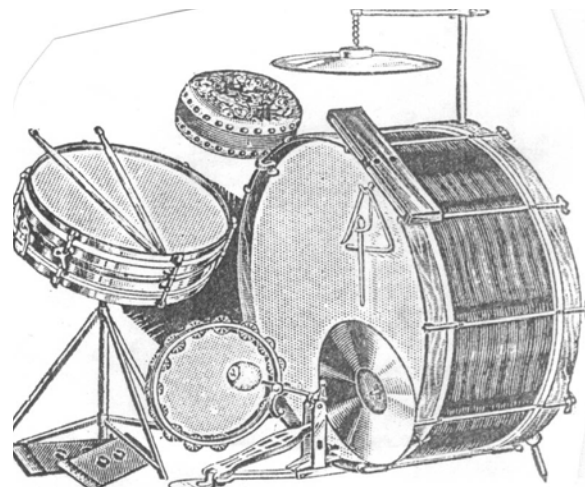
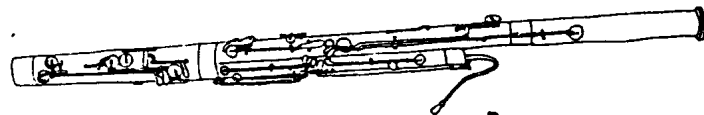
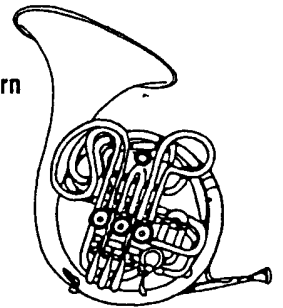
- 4 French horns
- 2 trumpets
- 3 trombones
- 1 tuba

Percussion

- Timpani (kettledrums)
- Lots of other percussion (see how many you can identify)



French Horn



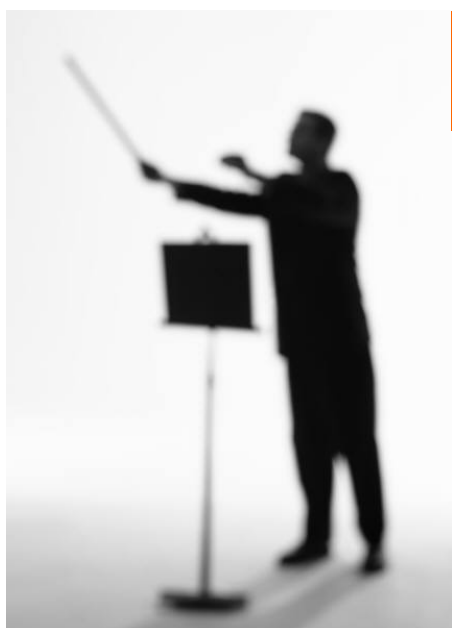
The Conductor: Anthony Princiotti

Because the VSO's music director, Jaime Laredo, is often traveling, they also have 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 University. He knew by the 10th 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.



Did You Know?

Did you know that "*Take Me Out to the Ballgame*" is the third most-sung song in the U.S.?

Can you think of what number #1 and number #2 might be?

Answer: "*Happy Birthday*" and "*The Star Spangled Banner*".



Tchaikovsky's Symphony #4

Symphony No. 4 in f minor, Op. 36 by Peter Ilyich Tchaikovsky (1840-1893)

The creation of this highly emotional, intensely autobiographical symphony dates from a time of great turmoil in Tchaikovsky's life. He began composing it in 1877, as he entered into a relationship with Antonina Milyukova, an emotionally unstable student in his composition class at the Moscow Conservatory. Her declarations of love left him deeply confused. His lack of experience in personal matters, his desperate desire to conceal his homosexuality, and Milyukova's persistence led him to marry her. Their union lasted just a few months. After Tchaikovsky became so distraught that he attempted suicide, his doctor advised him that under no circumstances was he to resume his marital relationship. The composer traveled to France, Italy and Austria, all the while working on his new symphony. He completed it in Venice during January, 1878.



In a letter to his patroness, Tchaikovsky shared the ideas and emotions which he had in mind while composing his Fourth Symphony. About the imperious brass fanfare which opens the piece, he wrote: "This is fate, the power which hinders one in the pursuit of happiness from gaining the goal." The lyrical second movement shows another form of sadness. "Here is that melancholy feeling that enwraps one when he sits alone at night in the house exhausted by work."

The symphony's atmosphere of gloom is then dispelled by a playful scherzo, where the strings play pizzicato from first bar to last. As the finale progresses, the initial atmosphere of jubilation gives way to apprehension. The "fate" theme then reappears, bringing the festivities to a grinding halt. But all is not lost. "If you find no pleasure in yourself, look about you," Tchaikovsky wrote. "Rejoice in the happiness of others--and you can still live." The music regains its momentum to end in a blaze of positive energy.

Weber's Oberon

Overture to Oberon by Carl Maria von Weber (1786-1826)

The horn call that opens this overture is sheer magic, and it's not a coincidence! In the action of Weber's opera, these three notes are a magic summons to the Elf-King Oberon to rescue the hero, Sir Huon. Huon has been sent on a perilous mission protected only by a magic horn.



Weber was among the most imaginative pioneers in the evolution of orchestral color which characterized the Romantic age. In the Overture, the solo horn-call is answered by muted strings, iridescent flutes, and clarinets—all sounds associated with Oberon's elfin world. A scarcely audible fanfare, as of mysterious, distant trumpets, is marked to be played "as softly as possible." A tutti crash introduces the fiery Allegro on themes of Huon's adventures. Rushing violin figures forecast the triumphant escape of the lovers, Huon and his Princess Reiza. The horn-call and elf music return briefly, suggesting Oberon's intervention. A clarinet sings a love melody from Huon's first act aria. More quotations from the opera, including a lusty, stamping rhythm associated with the two elves, Puck and Droll, enrich the development. The exciting conclusion is based on the melody from the famous aria in which Reiza exults, "My husband, my husband, we are saved!"

Live Performance Etiquette

Live performance is nothing less than an extraordinary communication between audience and performer. 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. 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.***

Also review some of the vocabulary on page 15 and discuss going to the theatre with your students. Some questions to ask:

How many of you have seen a live show before? What did you see?

Has anyone been to a sporting event?

What is the difference between seeing a play and attending a sports event? How is your role as an audience member different?

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 think the show was fabulous, give the performers a standing ovation! Applause is as old as humanity itself as a way to show appreciation or approval. Let the performers know that you value that work they have done by putting your hands together and making some noise while they take their curtain call. If you were disappointed in the show, clap softly; loud expressions of disapproval are not appropriate.

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!

Enjoy the Show!

The Major Leagues

The League of American Orchestras divides American orchestras into 8 different categories, based on their budget size. The VSO is in Group 5. Here are some statistics about the top ten orchestras in the highest, or Group 1, category. While the VSO is not exactly what you'd call "farm league," these orchestras are definitely major league!

Orchestra	Budget	# Concerts	Attendance	FT Staff	PT Staff
Boston Symphony Orchestra	\$77,788,483	282	1,360,814	175	8
Los Angeles Philharmonic	\$77,494,208	198	687,692	140	786
Chicago Symphony Orchestra	\$66,626,365	309	484,717	120	139
Atlanta Symphony Orchestra	\$60,314,324	227	357,421	60	5
New York Philharmonic	\$56,764,293	216	556,238	81	0
San Francisco Symphony	\$56,749,419	276	498,767	105	10
The Philadelphia Orchestra	\$42,975,520	218	396,988	67	2
Detroit Symphony Orchestra	\$40,639,550	158	251,114	79	22
Cincinnati Symphony Orchestra	\$32,958,419	175	296,266	54	18
Minnesota Orchestra	\$31,930,735	176	347,764	81	234
Pittsburgh Symphony Orchestra	\$31,186,790	158	297,005	84	126
Baltimore Symphony Orchestra	\$29,314,633	167	281,327	63	13

The minimum annual salary for musicians in these orchestras starts at \$74,000 and goes up to \$112,000! Still peanuts when compared to sports stars....

Every so often, a VSO musician gets hired into one of the Group 1 orchestras, which makes us sad to lose him/her but very proud also. The latest was our principal trumpet player from 2003-2005, Tom Cupples, who is now playing with the National Symphony in Washington, DC. Needless to say, he has paid off his student loans!

Mozart At Football Training Camp

In an article in the New York Daily News (July 31, 2007), Rich Cimini reports from the New York Jets training camp.

Instead of blasting hip-hop, rap and hard rock on their sideline speakers, the Jets have altered their playlist, mixing in classical music, namely Wolfgang Amadeus Mozart, with their old standbys. It makes for an almost surreal setting: 300-pound men crashing into each other, with gentle melodies in the background. Head coach Eric Mangini, always looking for a psychological or physical edge, took inspiration from studies that listening to Mozart can stimulate learning. The Jets usually play Mozart during the low-intensity drills, when the team splits up into individual units and the coaches are stressing mental work over physical. It's no secret what music the players prefer: "Mozart, Beethoven...the guys aren't feeling that," says linebacker Jonathan Vilma, smiling.

Let's see how their season goes, though!!

Practice Makes Perfect

The NBA slogan “We are what we repeatedly do: excellence, then, is not an act but a habit,” (poached from Aristotle, the famous Greek philosopher) is another way of saying “practice makes perfect.” Students might be interested to know that although the VSO only has four 2.5 hour rehearsals before a Masterworks concert, musicians are sent their music at least a month ahead, and have spent many hours practicing on their own before they get together with the conductor to rehearse the week of the performance. And of course they have all spend many, many hours in the practice room to become the accomplished players that they all are.

Whereas in professional sports, scouts check out athlete's prowess during games and then recruit them or bid for them, in the music world most advancement occurs by audition. Most orchestras hold blind auditions, so that the audition committee can't tell who is playing. This keeps them from being biased for any reason. For many years women were not welcome in professional orchestras; now (in part thanks to blind auditions) they are finally equals with men.

One exception to the audition process is the concertmaster, who in most orchestras is appointed by the Music Director. This is also the case in the VSO. Once a musician has won a place in the orchestra via audition, he/she is on trial for a year. Having successfully completed the trial season, he/she receives a contract. We also draw from a large pool of alternates, or substitutes, as needed. The principal players in each section provide leadership for the musicians in their instrumental group. Teamwork and sportsmanship within the orchestra can take many forms. For example:

It is NOT okay to turn around and look at a musician behind you after he/she has made a mistake.

During rehearsal, when a musician plays a big solo, the players around him/her often shuffle their feet on the floor afterwards to show their support and enthusiasm.

If there is a question for the conductor, a section player is supposed to allow the principal player to bring it up.

If there is a difference of opinion about how to play a particular passage, the section player is always supposed to defer to the principal player's wishes.

Did You Know?

- William Schuman wrote an opera called *Casey at the Bat*.
 - Tosatti's opera *Partita a Pugni* includes a boxing match.
 - Rossini wrote a series of songs (*La Regata Veneziana*) on the theme of yachting.
 - Debussy's ballet *Jeux* is based on a tennis game.
 - Stravinsky's *Jeu de Cartes* is about a poker game.
- Other classical pieces with sports allusions include:
Half-time, by Martinu (soccer) *Quartet No. 17*, by Mozart (hunting), and *Checkmate*, by Bliss (chess)

Relationship of Sports and Music

ANALOGIES TO SPORTS

The green room	The locker room	
Rehearsals	Practices	
Intermission	Half time	
Encore	Overtime	Not really a good analogy! There is actual overtime in performance, which is when a performance lasts longer than 2.5 hours. Then musicians get paid more than their usual concert rate. An exception to this is operas and oratorios, which are allowed to go 3 hours before they go into overtime.
Conductor	Coach	
Substitutes	Alternates	On the bench?!
Winning an audition	Making the cut	
Trainwreck	Whistle on the play	A "trainwreck" is where something goes so terribly wrong in performance that the orchestra has to stop. Luckily pretty rare!
Cadenza or big solo	Free throw?!	
Wagner's Ring Cycle	Marathon	
Not eating before performing	Carbo-loading	Many musicians prefer to eat after a performance. Singers avoid cheese and milk before performing because they feel dairy products "clog up" their vocal cords.

Can you think of other interesting analogies or comparisons between sports and music?

What about with sports like these?

Boxing
 Wrestling
 Golf
 Soccer
 Field hockey
 Ice hockey
 Swimming/diving
 Track (including hurdles, long jump, etc.)
 Skiing (including cross-country) and snowboarding



Beethoven 5 Sportscast

P.D.Q. Bach (1807-1742) a.k.a. Peter Schickele, was, according to the Schickele/P.D.Q. Bach website, “the worst musician ever to have trod organ pedals,” a composer “whose works were to catapult him into obscurity.” Luckily, Professor Schickele has been so astute as to resurrect as many as 80 such “compositions,” ensuring their obscurity for posterity.

This human boon to musicology’s introduction to the Beethoven’s Fifth Sportscast goes like this:

“Up until the beginning of the 19th century, following what was happening in a piece of music was a relatively simple matter. Melodies and forms were clear, and works were, for the most part, written on a scale that was comprehensible to the average listener. With the advent of the Romantic era, however, audiences found it more difficult to find the sense of narrative in a given piece. Works such as the Beethoven symphonies, for instance, are often so long and melodramatic as to confuse even the most sophisticated listener. Program notes are written to solve this difficulty, but since the lights in concert halls are lowered during performances, the notes are impossible to read, and ultimately many audience members simply give up and fall into a confused slumber. However, Professor Schickele has come up with a solution to this perennial problem....”

Mark Kuprych, who joins us as color commentator for the performance, is a member of the VSO chorus and has been a member of the Champlain Valley Friends of the VSO. He has performed in both solo and choral settings with the Burlington Choral Society, and also the Kartuli Ensemble, a men’s chorus specializing in polyphonic *a cappella* music from the former Soviet Republic of Georgia. Mark plays accordion and sings with the Social Band, a Burlington-based choral ensemble. You may see him on the Flynn stage at First Night, performing improvisation comedy with Kamikaze Comedy, Vermont’s premiere improve comedy troupe.



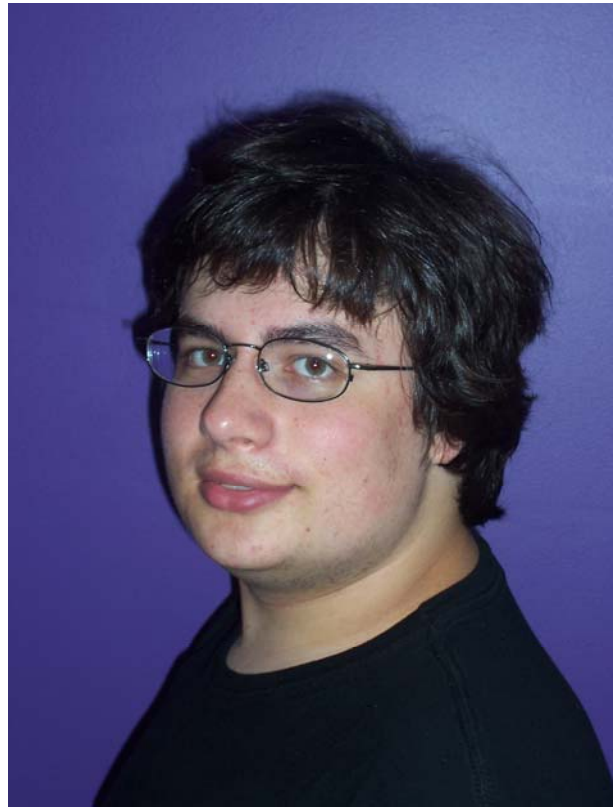
Tim Woos, "Rookie of the Year"

Tim Woos is a young composer from Middlebury, Vermont, who currently studies composition with Erik Nielsen and David Ludwig.

His *Four Scenes for Orchestra* (2006) was premiered by the Vermont Youth Orchestra at the Flynn Theater as part of Burlington's First Night Celebration. *Four Scenes for Orchestra* won an Honorable Mention in the 2007 ASCAP Morton Gould Young Composer Awards competition.

His piano trio *Travel by My Dragonfly* (2006) was premiered at the Green Mountain Suzuki Institute where he was Young Composer-In-Residence, and received a second performance at the New York Summer Music Festival.

He started composing with the Vermont MIDI Project in 2005, and has had three pieces performed by members of the Vermont Symphony Orchestra at the Vermont MIDI Project's Opus 11, 12 and 13 concerts.



Tim works closely with a number of prominent Vermont musicians. He has studied piano with Cynthia Huard for seven years and in 2005 won the Vermont Baldwin Piano Competition of the Music Teachers National Association. Advancing to the next level, Tim received an Honorable Mention, third place out of 13 other state winners in the MTNA Eastern Division Junior Piano Competition. He was one of five young pianists nationally to be selected to perform at the Biennial Suzuki Association of the Americans Conference in May 2006. In February 2007, Tim came in second place in the Plymouth Contemporary Piano Festival Competition. He was also a finalist in the 2007 Vermont Young Musicians Award Competition.

Tim studies flute with Grammy-nominee Karen Kevra and plays flute in the Vermont Youth Orchestra under the baton of Troy Peters, with whom he studies conducting. Tim is a bassoon student of Rachael Elliott of Clogs. His composition mentor for "*Rebounce*" was David Ludwig, the VSO's New Music Advisor.

Green Mountain Variations

Peter Hamlin – The Composer

Peter Hamlin has written many works for orchestra, wind ensemble, choir, and chamber ensembles. He has also written operas, electronic pieces, and works for young audiences. He studied composition at Middlebury College and the University of Northern Iowa, and he received his doctorate in composition at the Eastman School of Music. His music has won a number of awards, including the Kenneth Davenport Prize for orchestral music. After completing his doctorate, he taught music at St. Olaf College in Northfield, Minnesota from 1992-2004.

Hamlin was a radio producer and program host from 1974-1990, and has worked for National Public Radio and public radio stations in San Diego and Iowa. His broadcast work earned national recognition, including a Corporation for Public Broadcasting program award and a People's Choice Award for children's programming. He has also been fine arts host for Iowa Public Television.

Hamlin and his wife, Chris Robbins, met while they were students at Middlebury College in the '70s, and recently moved back to Middlebury. He currently serves as Chair of the Middlebury College Music Department where he teaches composition, music theory and electronic music. He has recently joined the Vermont Symphony's Champlain Valley Friends Board of Trustees.

Green Mountain Variations– Program Notes

This piece is based on a fiddle tune called "*Green Mountain Petronella*." The tune is a familiar part of the traditional Vermont fiddler's repertory. (The word "petronella" in the title refers to a type of folk dance.) In the course of this piece, the tune is subjected to a series of variations, each one designed to capture some particular Vermont feature. The fun of variations, both from the point of view of the composer and the audience, is to enjoy how a theme can be transformed into so many different kinds of musical ideas.

The piece begins with the toccata from Claudio Monteverdi's opera *Orfeo* with the fiddle tune snuck in as kind of premonition. The composer says, "I felt that the piece needed a little overture before the theme was stated, and got the idea of using this excerpt because Monteverdi's name means 'green mountain' in Italian. (That's why one of my college friends used to always call that composer 'Claude Vermont')."

The first variation evokes a Vermont sunrise in the horns with the theme stated as a plaintive oboe melody. The Rain variation starts with a little thunder, then uses all the notes of the melody scattered about the orchestra to imitate the pelting rhythm of falling raindrops.

Near the end, Champ the Sea Serpent arrives on the scene. This time the melody is altered to mimic the sound of Champ slithering ominously through Lake Champlain and perhaps devouring a boat or two.

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 portion 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 descend 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.

Activities

A live performance is an exciting process with many steps. It takes a lot of people working together, making many decisions and solving scores of problems. What follows is a collection of exercises through which your students can experience what it might be like to create a live performance.

We have found that it's most effective to experience some of these exercises *prior* to attending the performance. Once students have had a chance to make creative choices themselves, they become better equipped (and more attentive) audience members, able to appreciate the performance with a critical eye, watching for specific choices being made and often comparing them to their own. Doing the exercises after the show can help the students analyze the performance choices further.

Note for teachers: *You will need to establish a control signal before launching into these exercises. The signal you give should be something unique from ones you usually use in class. It might be the flick of a light switch, the sound of a bell, etc. Whenever the signal is given, the students must freeze like silent statues in whatever position they find themselves... ready and waiting for their new instructions from you. Practice this several times until the students are able to respond effectively to the signal. Remind them to breathe at all times, and to be sure to freeze while standing on both feet to maintain balance. Encourage them to work independently of each other, avoiding eye contact and interaction with each other as these exercises are really solos happening simultaneously. Signal them to freeze when the dramatic action is still focused and before the energy has waned.*

Rhythm Circle

Form a standing circle. Discuss how individuals can invent a rhythm using hands, feet, etc. and lead students to experiment creating a rhythm using clapping, stamping, snapping fingers, sliding feet, etc. Then choose a student to create a simple steady beat to start the rhythm circle going well. Step into the center of the circle and act as the "conductor". As members of the circle are ready to add a rhythm, either uniquely their own or like another's, they raise their hand. You bring them in, and they begin their pattern and continue it throughout the session. One by one, participants enter when you point to them. You may ask the group to get louder or get softer with your gestures, and finally, you will signal the end the piece.

Debrief quickly after each session:

What sounds gave the rhythm circle a special feeling?

How did participants feel being part of an ensemble?

Now allow a student to become the conductor and repeat the process.

Variations:

- Try the rhythm circle with percussion instruments, homemade (cans filled with pebbles) or bought (maracas, whistles, drums)
- Try it again with sounds created by mouth (whoops, whistles, moans, whispers)
- Try creating sounds that have to do with themes, such as a rainstorm, slavery, childhood, happiness, etc.
- Record the rhythm circle and play it back to the group for feedback.

Reflection: Participants, even if they don't consider themselves musicians, may quickly perceive themselves to be part of something that truly is music. It may be easier now for the group to understand how music evolved and how simple it can be.

Activities

Research Western Music

Ask a teacher or percussion musician to lead the students on a tour of the instruments commonly used in your school's orchestra or band.

Assign different roles to your students. These can include:

- Photographer (need camera)
- Recorder of sounds (need tape recorder)
- Artist (need paper, crayons/pens/pencil/marker)
- Keeper of the vocabulary (needs pencil and notebook)
- Impression gatherer (needs paper and pencil)
- Poet (needs paper and pencil)
- Interviewer (needs tape recorder)
- Cartographer (needs paper for notes and later maps)
- Historian (needs paper for notes and later encyclopedias or internet)

Ask each student to play a role on the visit, one to take pictures, another to sketch, another to write down the name of the instrument and any other new words, someone to listen and try to put impressions on paper about the sound, size, color, or anything else unique about the instrument. The poet may write one line or some words that capture a feeling or sound. A cartographer can trace the origins of the instruments, and the historian may find out when they were created and how. Several students may share the same role, and other roles may be created. Gather a few simple instruments together in your classroom to first practice these roles in your classroom before you go out on a field trip. After your visit, create a forum to share their work.

Tell a Story with Rhythm!

Items needed: A story or book of the group's choosing and a rhythm box with a variety of instruments such as shakers, bells, drums, tambourines, blocks, etc. Choose a book with a theme that corresponds with your classes' unit of study. This can be a myth, a children's story, or even a chapter of a novel. After the class has read it and talked about its significant actions or themes, break into groups of 3-4. Have groups decide which significant moments of the story they would like to represent and to brainstorm percussive sounds that might fit well with them. They may choose one instrument from a rhythm box and use it plus any sounds they can make with their hands, arms, or feet, to illustrate their part of the story. Then have the full group try the rhythms in sequence, each small group doing theirs, followed by the next group, etc.

As a group share impressions of how the movements worked in sequence. Is there anything you'd like to change?

Invite an audience to listen to the story read aloud while sounds are performed or tape record the performance and listen to it as a class.

Keep the Beat!

Explain to students that music, like us, has a heartbeat. Take a moment to have students see if they can feel their heartbeat by pressing their fingers gently against their necks. Although our heartbeats can get faster or slower, they always make the same rhythm. Put a selection of music on and ask the students to listen for its heartbeat. Can they clap it?

Have the students move around to the rhythm of the music. First they can just walk to the beat. Then they might hop, or swoop, or spin. They must take care to move without disturbing another's path.

When they can discern the beat and move to it, tell them that when they hear the music end, they must freeze. Continue this activity, changing pieces of music twice more.

After the music and movement end, sit down together to talk about what it felt like to move to different types of music. Did students' movements change when the piece changed? Did they notice how every piece had a beat?

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).

Discussion Questions

1. Which people in the orchestra normally stand when they play?
2. Did it look as if there were about the same number of men and women in the orchestra? What about younger people and older people?
3. Did some musicians share their sheet music or did they all have their own copies on the stand?
4. Did all of the instruments play the same amount, or did some play more and some rest more?
5. Can you think of some instruments that you saw at the concert that you have seen somewhere else? (strolling violinist in restaurant, quartet at wedding, brass band, street musicians)
6. Did any of your thoughts or feelings about classical music change as a result of attending this concert?

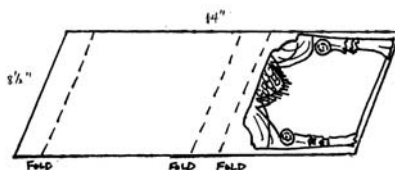
The Stage Picture

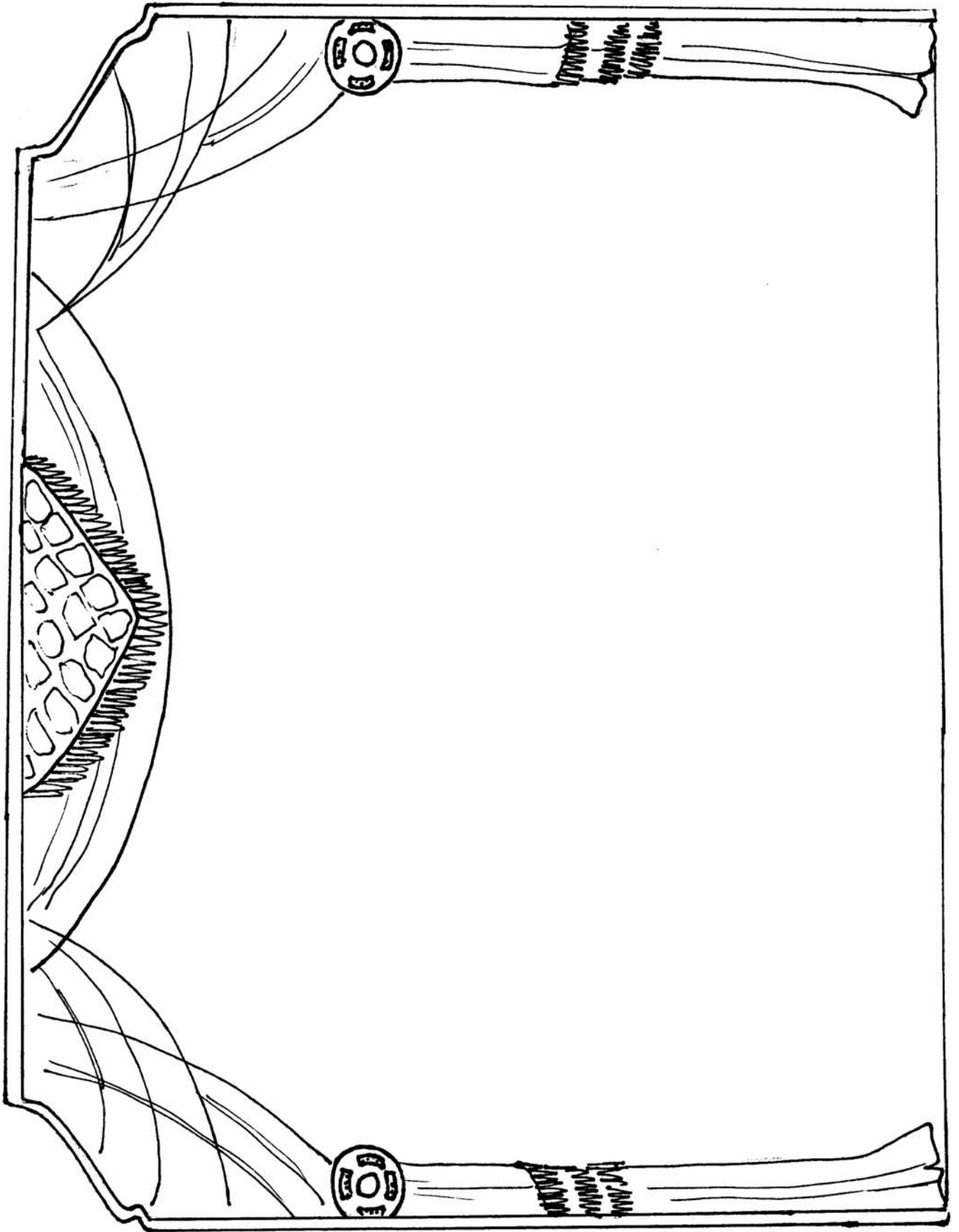
On page 19 you will find a picture of the Flynn stage & proscenium arch. Make copies of this image for your students, and ask them to draw the moment that they remember most from the performance. When completed, compare and contrast the memories and point out how and why different moments held meaning to different children.

Make it 3-D!

If you wish, you can also make a 3-D version of the stage for students to use as the basis of a diorama.

- Shrink the image to 64% and place it at the bottom of an 8 1/2" x 14" paper.
- Have students color in the curtains and cut out the space inside the curtains.
- Fold the paper in half, and fold the edge of the white portion between the top of the Flynn stage and the half-fold to form the ceiling. Create an equal size space for the stage floor by folding the other end of paper.
- Fold all corners to create an open-ended box and tape together. If you wish, reinforce the paper with cardboard to make it more sturdy.
- Lead students to fill the stage with whatever they remember most from the performance, like scenery, puppets, etc. They can even reenact a favorite scene on their very own Flynn stage!
-





Resources

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:

<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."

http://www.dsokids.com/2001/rooms/DSO_Intro.html A website by the Dallas symphony orchestra that classifies instruments by family, such as percussion. Also includes a "teacher lounge" and a "kids only room." 1-8 grades and teacher resource.



The Flynn Center for the Performing Arts

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.



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.

In 1981, the Flynn Theatre re-opened 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 re-opening, the Flynn began showcasing local groups as well as artists of national and international renown.

Today, 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?



This guide was written by the Vermont Symphony Orchestra and Flynn Center Education staff members.

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

Handout for 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 *Team VSO!* Use this worksheet to jump-start an interview with your student about the performance – not only will you get to learn what your student 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.shtml

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

What was the performance about? (Was there a theme? What did the performance explore?)

What did you like or dislike about the performance? How did it make you feel? (Energized? Drained? Inspired?)

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

Was there a piece that you particularly liked or disliked? If so, why?

What 4 adjectives would you use to describe the performance or the performers?

Did you have a favorite moment? Tell me about it.



**SIGN UP FOR CHAMP'S KIDS CLUB
FOR FREE BY VISITING OUR WEBSITE!**



**IT'S THE COOLEST KIDS CLUB IN
TOWN AND YOU GET TO HANG
OUT WITH CHAMP!**



www.vermontlakemonsters.com