

GRANT AWARD FORM

Grant Award Form: Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

1. GRANTEE: Name of Applicant or Primary Contact:

Champaign-Urbana Symphony Orchestra

Address:

701 Devonshire Dr C-24, Champaign, IL 61820

Project Title:

Champaign-Urbana Symphony Orchestra Youth Concerts

2. TOTAL AMOUNT OF GRANT FUNDS AWARDED: \$ 3,000.00

3. TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE: \$ 1,500.00

4. GRANT PERIOD: April 1, 2015 through May 1, 2016.

5. EXPENDITURE DEADLINE: May 1, 2016.

6. DATE OF PROJECT COMPLETION: April 2, 2015.



CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

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March 29, 2016

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I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$7,736; that all costs claimed have been incurred for the Project in accordance with the Agreement between the CHAMPAIGN-URBANA SYMPHONY ORCHESTRA and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.

Respectfully submitted,

Joe Madden
Executive Director

The CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts, University of Illinois.

Champaign-Urbana Symphony Orchestra

701 Devonshire Dr C-24, Champaign, IL 61820
music@cusymphony.org | www.cusymphony.org | (217) 351-9139

2015 CITY OF URBANA CREATIVE MIX GRANT FINAL REPORT

Champaign-Urbana Symphony Orchestra

Accomplishments and How Grant Funds Were Utilized

The Champaign-Urbana Symphony Orchestra (CUSO) is pleased to have presented four well-attended Youth Concerts on April 1 and 2, 2015. The programs, entitled *The Orchestra's Rainbow of Color*, gave approximately 3,250 area students a chance to hear a full symphony orchestra in the Foellinger Great Hall at the Krannert Center in Urbana. Many of these students were introduced for the first time to the depth and power of orchestral music. Students from public, private, and home schools attended. Grant funds from the City of Urbana all directly supported the artists performing these programs: 46 musicians, a conductor, and a narrator.

Impact of Grant Funds on Artistic and Organizational Development

Youth music education and engagement are at the forefront of the CUSO's mission. With the support of partners including the City of Urbana, the CUSO has been able to perform annual Youth Concerts, the cornerstone of its student engagement efforts, continuously since 1964. The 2015 Youth Concerts were led by CUSO Music Director & Conductor Stephen Alltop and saw the continuation of a more comprehensively interactive approach to the concerts.

Number of Hours Spent Completing Project

46 musicians each spent approximately 8 hours (four performances, rehearsal, and preparation) to complete the project, for a total of about 368 hours. Our Music Director & Conductor spent approximately 20 hours in preparation and execution of the Youth Concerts, and the CUSO staff spent approximately 40 hours (musician contracting, on-site supervision, and Educator's Guide preparation), and a dozen CUSO Guild volunteer ushers each dedicated around 5 hours, for another 60 hours. In total, the CUSO and its constituents spent approximately 488 hours completing the project.

Number of Participants in Events or Activities

46 musicians, 1 conductor, and 1 narrator performed the 2015 Youth Concerts for approximately 3,250 participating students from private, public, and home schools.

Collaborating Partners

The CUSO has enjoyed a longstanding collaboration with the University of Illinois School of Music Office of Outreach and Public Engagement (School of Music) in production and publicity for the Youth Concerts. The administrative support and publicity provided by the School of Music each season is crucial to the success of the Youth Concerts. The Krannert Center for the Performing Arts provides ideal facilities and additional marketing opportunities.

Additional Comments

The CUSO and School of Music decided to increase the number of performances in 2015 to four. Holding this additional concert made it possible to increase the number of students while facilitating audience turnover between the performances.

We once again received excellent feedback on the program itself. Stephen Alltop engaged the students throughout the performances (and encouraged their participation) as he used various instrument and orchestration demonstrations to help students learn about musical color.



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

Educator's Guide

The 2015 CUSO Youth Concerts

The Orchestra's Rainbow of Color

Stephen Alltop, Music Director & Conductor

April 1 and April 2, 2015

Foellinger Great Hall

Krannert Center for the Performing Arts

produced by

The Champaign-Urbana Symphony Orchestra

The University of Illinois at Urbana-Champaign School of Music

Office of Outreach and Public Engagement

The Guild of the Champaign-Urbana Symphony Orchestra

The Orchestra's Rainbow of Color

Gioachino Rossini (1792-868): *William Tell Overture*

Peter Ilyich Tchaikovsky (1840-1893): *Symphony No. 4 in F minor* [Finale]

Emmanuel Séjourné (b. 1961): *Concerto for Marimba and String Orchestra* [Excerpts]

The 2015 Champaign-Urbana Symphony Orchestra Youth Concerts
Stephen Alltop, Music Director & Conductor

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To the Educator

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

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

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

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

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

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

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

To the Parents

DATE: _____

TO: Parents of _____

FROM: _____ (school)

RE: Champaign-Urbana Symphony Orchestra Youth Concerts

Dear parents:

On Wednesday, April 1 and Thursday, April 2, 2015, students from _____ School will attend the Champaign-Urbana Symphony Orchestra (CUSO) Youth Concert in the Foellinger Great Hall of the Krannert Center for the Performing Arts on the University of Illinois campus. These concerts are performed annually by the CUSO. This year's concert will be conducted Stephen Alltop, the CUSO's new Music Director & Conductor. These performances are an educational and entertainment experience provided by the CUSO, the CUSO Board of Directors, and the Guild of the CUSO in cooperation with the University of Illinois School of Music Office of Outreach and Public Engagement.

The CUSO explores the many sounds and colors of the symphony orchestra in *The Orchestra's Rainbow of Color*. Featuring Rossini's *William Tell Overture*, excerpts from Tchaikovsky's *Symphony No. 4*, and more, Maestro Stephen Alltop and the CUSO will engage students in an interactive performance demonstrating the instruments of the orchestra and how composers use different instruments to create orchestral colors. The concerts are funded in part by the Illinois Arts Council Agency.

Students will leave _____ School by school bus/car at approximately _____(time), and will return at approximately _____(time).

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

Please return this permission slip and \$2.00 to the classroom teacher as soon as possible, but no later than Friday, March 28.

I give permission for _____ (student's name) to attend the CUSO Youth Concert on Wednesday/Thursday, April 1/2, 2015.

Signature of Parent/Guardian

Why Go To a Music Performance?

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

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

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

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

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

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

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

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

Audience Responsibility

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

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

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

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

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

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

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

What Will Happen at the Concert?

1. The Orchestra “Warms Up”

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

2. The Concertmaster Arrives

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

3. The Orchestra Tunes

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

4. The Conductor Arrives

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

5. The Conductor Leads the Orchestra

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

6. The Concert Ends

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

(Please wait until an usher dismisses you.)

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

What Should I Listen For?

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

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

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

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

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

Principles of Listening

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

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

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

Before the Concert

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

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

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

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

How the orchestra is tuned

What the musicians play when warming up

How long it takes to tune

What movements the conductor uses in leading the orchestra

What the concertmaster does in addition to tuning the orchestra

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

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

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

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

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

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

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

About the Composers



Gioachino Rossini was born in Pesaro, Italy on February 29, 1792 into a family of musicians. Gioachino's parents began his musical training at a young age. At the age of six, he was playing the triangle in his father's band.

Rossini's father made a bad choice and had to go to jail. His mother, as a result, decided to move her family to Bologna to support them as an opera singer. As a child, Rossini performed as an apprentice opera performer, and later entered the Conservatory of Bologna to study cello and composition. Because he was so taken by the music of Mozart his classmates referred to him as "the little German."

By the early 1820's Rossini had been appointed the Director of the San Carlo Theater in Naples. During his 19 years in this position, he wrote 36 operas that are full of humor and beautiful melodies. After retiring from the world of opera, Rossini focused on writing songs, chamber pieces and religious works. He also loved food, and even has a Parisian dish, "Tournedos Rossini" named after him.

Rossini died on November 13, 1868. His most successful and best known works include his operas *The Barber of Seville*, completed at the age of 18, and *William Tell*, his final opera.

Source: www.makingmusicfun.net



Peter Ilyich Tchaikovsky was born in 1840 in present-day Udmurtia, Russia. His father was a Ukrainian mining engineer. Peter began piano lessons at the age of five, and within three years he could read music as well as his teacher.

In 1850, Peter's father was appointed as the Director of the St. Petersburg Technological Institute. It was there that Peter received his education at the School of Jurisprudence. The only music instruction he received were piano lessons from a piano manufacturer who occasionally made visits to the school. He also attended the opera and theater with his classmates. It was the works of Rossini, Bellini, Verdi and Mozart that he enjoyed the most.

Peter's mother died in 1854, which brought him much sorrow. He responded by turning to music. It was at this time that he made his first serious efforts as a composer, writing a waltz in her memory.

In 1855, Peter's father asked a well-known German piano teacher to encourage his son's interest in music. However, when Peter's father asked about his son's musical potential, his teacher wrote that nothing indicated he would be a fine composer or performer. His father asked Peter to complete his course of study and then pursue a post in the Ministry of Justice. He did as he was asked, though his interest in music never left him.

In 1861, Tchaikovsky heard about classes being offered by the Russian Musical Society. He promptly began his studies. In the following year, Tchaikovsky followed his teacher to the St. Petersburg Conservatory where he

accepted a post. It was at the conservatory that he met and studied with Anton Rubinstein, director and founder of the Conservatory. Rubinstein was impressed with Tchaikovsky's talent.

In 1869 Tchaikovsky composed his first recognized masterpiece, the *Overture-Fantasy on Romeo and Juliet*. Tchaikovsky was deeply inspired by Shakespeare's writing, and in later years composed other works for *The Tempest* and *Hamlet*.

On November 6, 1893 Tchaikovsky died in St. Petersburg. While the official cause of his death was said to be cholera, brought on by drinking untreated water, recent evidence has brought this theory of his death into question. His compositions are some of the greatest works of the Romantic Era, including the *1812 Overture*, *March Slav*, and *The Nutcracker*, which has become a Christmas season favorite.

Source: www.makingmusicfun.net



Emmanuel Séjourné, born in 1961, is a French composer and percussionist, and head of percussion at the Conservatoire de Strasbourg. His music is influenced by Western classical music and by popular music (rock, jazz, and more).

After studying classical piano, violin, music history, acoustics, and musical analysis at the Conservatoire de Strasbourg, Séjourné stayed on to continue his education at the conservatory, and in 1976 entered the percussion class of Jean Batigne, founder director of Les Percussions de Strasbourg. Under his guidance, Séjourné became interested in contemporary music and improvised music. He won first prize in percussion in 1980, and then specialized in mallet percussion.

As a player, he is considered one of the most prominent mallet percussionists and has expanded vibraphone and marimba performance by introducing six-stick playing. He began to compose around the same time as he began teaching. Throughout the years, while continuing both his activity on stage and in pedagogy, Emmanuel Séjourné has moved more towards composition. Nowadays, he leads a triple career as teacher, performer and composer.

Source: www.wikipedia.org

About the Pieces

A note from Maestro Stephen Alltop

The symphony orchestra displays a rainbow of colors in sound! These Youth Concert, featuring Rossini's *William Tell Overture*, Tchaikovsky's *Symphony No. 4* (Finale) and an exciting *Concerto for Marimba* by Emmanuel Séjourné will show off the incredible range of colors that instruments have to offer. You will have a chance to listen to different combinations of instruments playing familiar passages from the *William Tell Overture* and see "what sounds right." Percussionist Ricardo Flores will amaze you with his virtuosity on the marimba!

Gioachino Rossini (1792-1868): William Tell Overture

The *William Tell Overture* is the beginning to the opera *William Tell*. *William Tell* premiered in 1829 and was the last of Rossini's 39 operas. The overture is in four parts, each following without pause.

The overture paints a musical picture of life in the Swiss Alps, the setting of the opera, and is divided into four parts: **Dawn** is a slow passage for cellos and double basses. The **Storm** is played by the full orchestra. It begins with the violins and violas. Their phrases are punctuated by short wind instrument interventions of three notes each, first by the piccolo, flute and oboes, then by the clarinets and bassoons. The storm breaks out in full with the entrance of the French horns, trumpets, trombones, and bass drum. The volume and number of instruments gradually decreases as the storm subsides. The section ends with the flute playing alone. The **Pastoral** section begins by featuring the English horn. The horn then plays in alternating phrases with the flute, culminating in a duet with the triangle accompanying them in the background. The **Finale**, often called the "March of the Swiss Soldiers" is heralded by trumpets and played by the full orchestra. Although there are no horses or cavalry charges in the opera, this segment is often used in popular media to denote galloping horses, a race, or a hero riding to the rescue. Its most famous use is as the theme music for *The Lone Ranger*.

Source: www.wikipedia.org

Peter Ilyich Tchaikovsky (1840-1893): Symphony No. 4 in F minor [Finale]

Tchaikovsky's fourth symphony deals with themes of fate and happiness. The music of the finale swings from the dark emotions of the first movement of the symphony to a more festive mood. "If you cannot discover reasons for happiness in yourself," Tchaikovsky wrote, "look at others. Get out among the people. Look what a good time they have simply surrendering themselves to joy." There is one final intrusion of the fateful horns from the symphony's opening, but this time the music quickly recovers, rousing itself to a defiantly triumphant and heroic ending.

Source: Phillip Huscher, edited

Emmanuel Séjourné (b. 1961): Concerto for Marimba and String Orchestra [Excerpts]

Composed in 2005, Emmanuel Séjourné's *Concerto for Marimba and String Orchestra* demonstrates the marimba's expressive potential. The fast, aggressive and rhythmical second movement is influenced by two styles that we find often in Séjourné's music: jazz rock and flamenco.

Source: <http://necmusic.edu>

After the Concert

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

2. Try the following for creative writing:

The Orchestra That Forgot to Tune

The Orchestra That Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost His Baton

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

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

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

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

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

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

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

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

Conductors must rehearse the musicians many times before the performance.

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

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

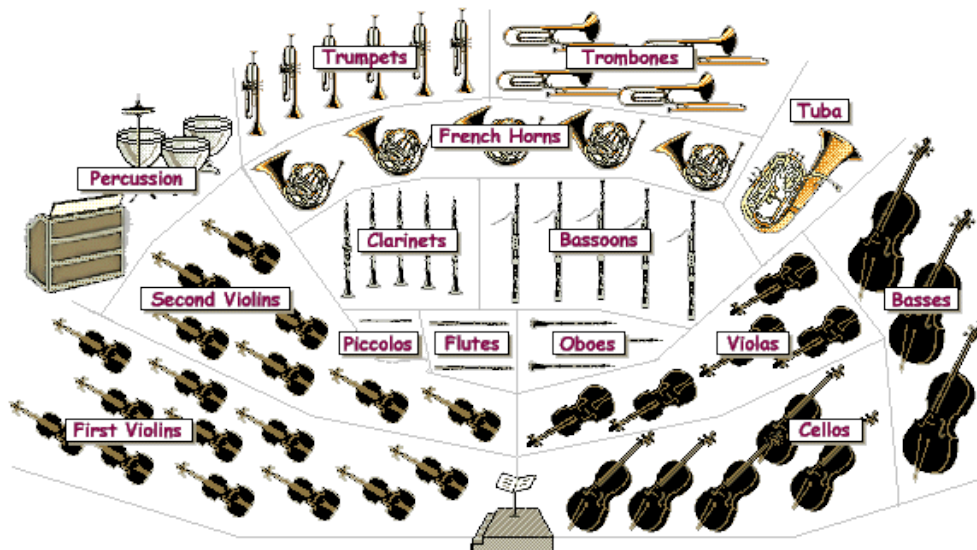
Conductors must keep the musicians playing together.

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

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

The Modern Symphony Orchestra

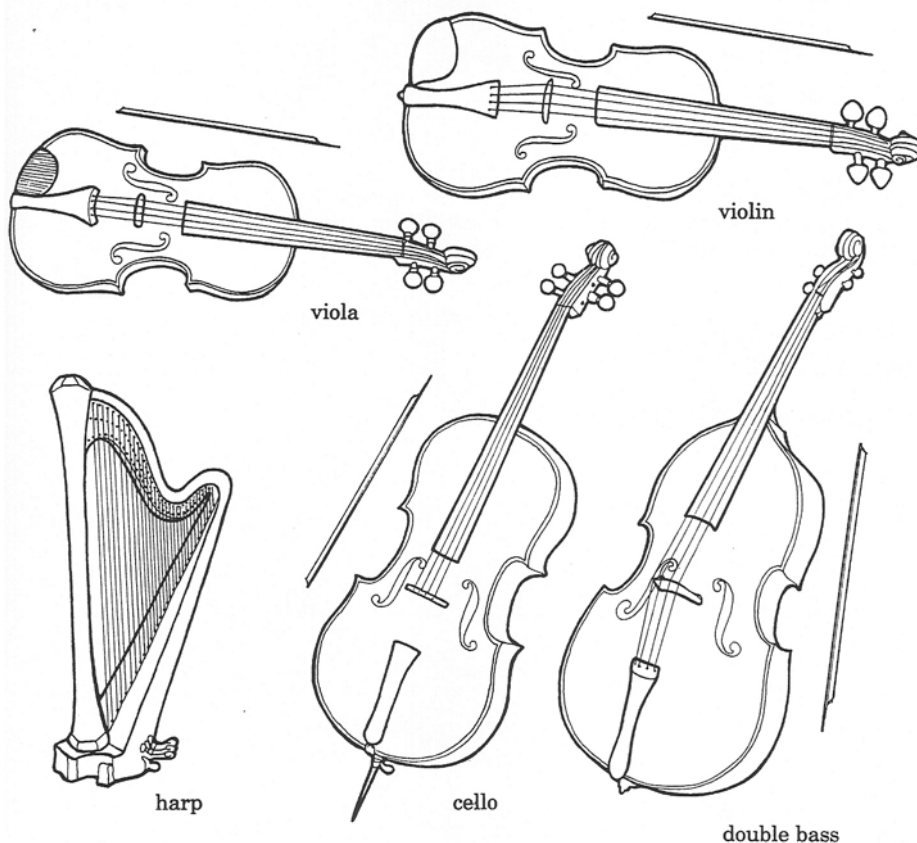
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called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



Orchestra Seating Chart

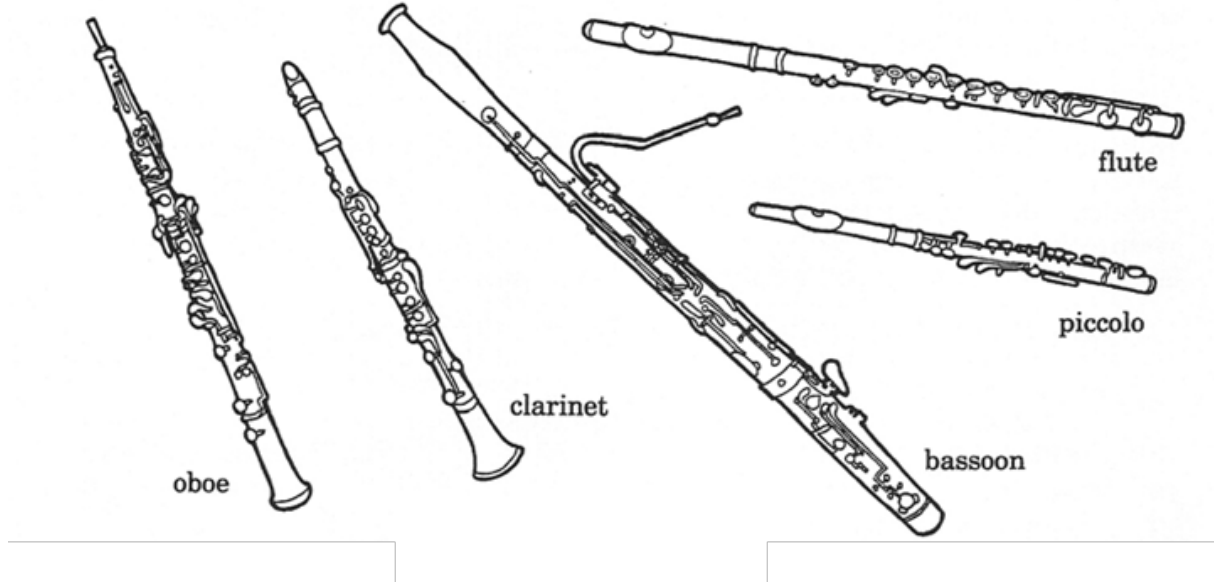
The String Family

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



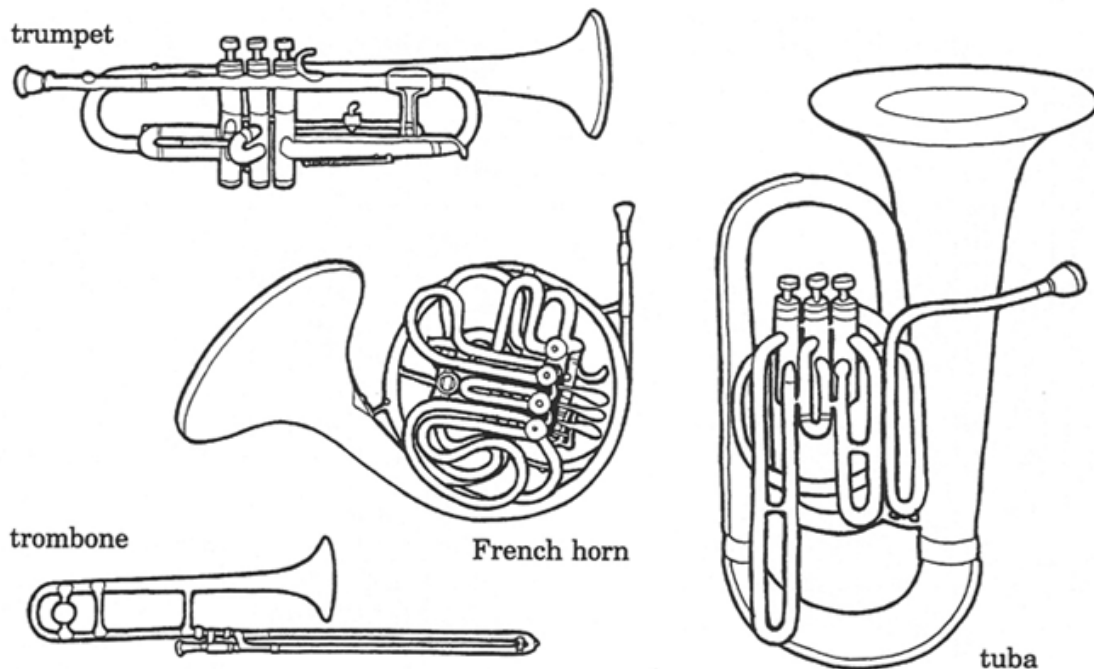
The Woodwind Family

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



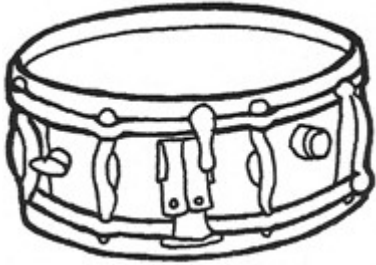
The Brass Family

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

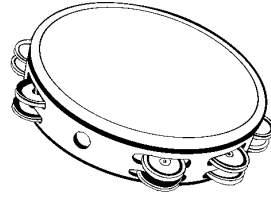


The Percussion Family

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



Snare Drum



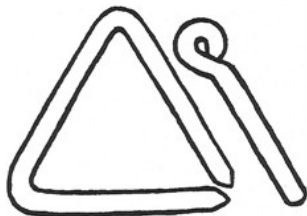
Tambourine



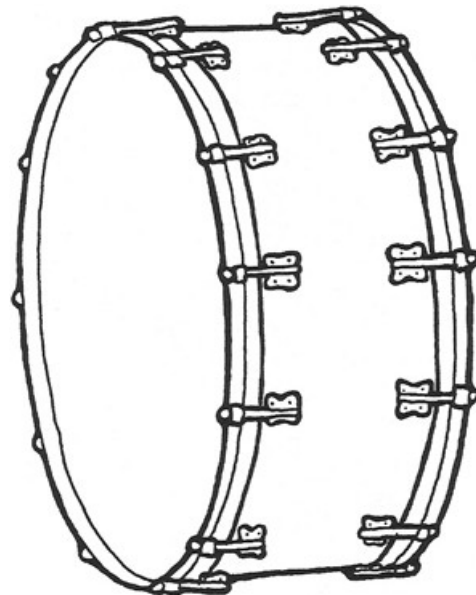
Timpani



Cymbals



Triangle



Bass Drum

Instrument Families Exercise 1

Student Name: _____ Date: _____

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

1. Tuba



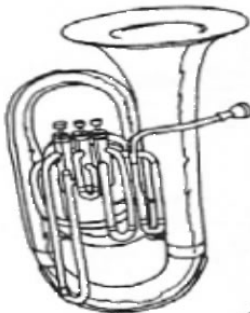
A. String

2. Flute



B. Brass

3. Drum



C. Woodwind

4. Trumpet



D. Percussion

5. Violin



Instrument Families Exercise 2

Student Name: _____ Date: _____

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

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

String Family

1. _____
2. _____
3. _____
4. _____

Brass Family

1. _____
2. _____
3. _____
4. _____

Woodwind Family

1. _____
2. _____
3. _____
4. _____

Percussion Family

1. _____
2. _____
3. _____
4. _____

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

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

Answers for A:
String Family
Violin
Viola
Cello
Double Bass

Woodwind Family
Flute
Oboe
Clarinet
Bassoon

Brass Family
French Horn
Trombone
Trumpet
Tuba

Percussion Family
Triangle
Cymbals
Bass Drum
Timpani

Music Listening Guides

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

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

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

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

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

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

Listening Guide 1

Student Name: _____ Date: _____

Composition: _____

1. The music

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

2. The tempo of the music

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

3. The register of the music is

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

4. The music is primarily

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

Listening Guide 2

Student Name: _____ Date: _____

Composition: _____

1. The music uses

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

2. The sound source or sources produce mostly

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

3. The music is produced by

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

4. The sound source or sources of the music are

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

5. The music is

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

Music Scanning Sheet 1

Student Name: _____ Date: _____

Composition: _____

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

1. The music sounds

high	low
soft	loud
dark	light

2. The melody (tune) moves

upward	upward and downward
downward	not very much

3. The music sounds

thick	thin
smooth	rough
heavy	light

4. The music is

fast	slow
even	uneven

5. The tempo or speed of the music

stays the same	gets faster	gets slower
----------------	-------------	-------------

6. The music sounds

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

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

Music Scanning Sheet 2

Student Name: _____ Date: _____

Composition: _____

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

1. Tone Color: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. Instrumentation: What instruments do you hear?

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

upward	upward and downward
downward	not very much

4. Texture: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

5. Rhythm: Is this music

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

6. Form: Can you hear

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

7. Expression: The music sounds

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

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

About the Champaign-Urbana Symphony Orchestra

The Champaign-Urbana Symphony Orchestra was formed in 1959 to enhance the cultural life of the community by bringing together musicians to perform symphonic concerts. The CUSO is a professional orchestra and has been designated as the the professional orchestra in residence at the Krannert Center. Throughout its history, the CUSO



has established a number of musical landmarks, including the performance of commissioned works and the showcasing of internationally acclaimed guest artists. The opening concert of the 1991-1992 concert season, "Celebration!" was broadcast nationally over American Public Radio and is now a permanent part of the Museum of Radio and Television in New York City. Additionally, the May 3, 1994, concert was broadcast nationally on National Public Radio's Performance Today. The CUSO also has been honored with an ASCAP award for "Adventuresome Programming."The CUSO is dedicated to live performance, music education and community engagement.



Each year, the CUSO provides Youth Concerts for elementary school children in the Krannert Center's Foellinger Great Hall, attended by thousands of children from schools within a 50-mile radius of Champaign-Urbana. The CUSO Guild and University of Illinois School of Music Office of Outreach and Public Engagement prepare teachers' guides and audio recordings, which are used by teachers in the classroom to educate and prepare the children for the concerts they will hear. Follow-up activities to reinforce the learning experience are also suggested. These materials have received national recognition from the League of Orchestras for their excellent quality. Additional CUSO youth engagement programs include numerous in-school concerts performed in local auditoriums and classrooms every year and scholarships to the Illinois Summer Youth Music camp.



About the Conductor

Stephen Alltop, Music Director & Conductor has built a career based on excellence in several disciplines,



conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is delighted to serve as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra. Mr. Alltop also serves as Music Director of the Apollo Chorus of Chicago, the Elmhurst Symphony Orchestra, and the Green Lake Choral Institute. He was named the Illinois Council of Orchestra's Conductor of the Year for 2012 for his work with the Elmhurst Symphony. The orchestra has expanded its presentations to venues in five different communities, and has an extensive educational outreach program. The Apollo Chorus has participated in numerous collaborations in recent seasons, including appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Ravinia Festival, Peninsula Music Festival, and The Oprah Winfrey Show. He is the ninth

Music Director in the 142-year history of the chorus.

From 2000-2008, Mr. Alltop was the Music Director and Conductor of the Cheyenne Symphony in Wyoming. His repertoire includes over 100 oratorio and operatic master works. Stephen Alltop has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy. Mr. Alltop has served as a member of Northwestern University's conducting and keyboard faculties since 1994 where he conducts the Alice Millar Chapel Choir and the Baroque Music Ensemble. Mr. Alltop has guest conducted numerous orchestras and choruses across the United States. In 2012 and 2013, his guest conducting engagements include "A Celebration of Celtic Music" at Chicago's Symphony Center, the Iowa All-State Orchestra, and Brahms' Ein Deutsches Requiem in Busan, South Korea for the International Schools Choral Music Society. He has led opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggion Orchestra (Parma), Festival Mozart (Rovert), Orchestra Sinfonica (Bari), Teatro Piccinni (Bari), and the Festival Duni (Matera). He has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Janika Vandervelde and Eric Whitacre, and has conducted world premieres of works by Jan Bach, Françoise Choveaux, Frank Ferko, Fabrizio Festa, Ricardo Iznaola, Stephen Paulus, Giancarlo Scarvaglieri, Alan Terricciano, Hiroaki Tokunaga and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.

Stephen Alltop made his Chicago Symphony Orchestra subscription concert debut as a harpsichord soloist in 2009 playing Bach with conductor Pinchas Zukerman. He appeared as an organ soloist with the CSO at the Ravinia Festival of 2008. In 2011, Mr. Alltop served as principal organist for Bach's St. Matthew Passion for Soli Deo Gloria's Chicago Bach Project, and with the Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis. As a harpsichordist and organist, he has performed with the Boston's Handel and Haydn Society, Chicago Chamber Musicians, Chicago Sinfonietta, Joffrey Ballet, Minnesota Orchestra, Milwaukee Symphony Orchestra, Omaha Symphony, and the Peninsula Music Festival. Mr. Alltop has recorded Bach's Brandenburg Concerto No. 5 on the American Gramophone label and a disc of baroque arias with soprano Julianne Baird and trumpeter Darin Kelly on the Albany label. As a conductor, his CDs include The Divas of Mozart's Day with soprano Patrice Michaels on the Cedille label, operatic and chamber works of Antonio Caldara with soprano Julianne Baird on the Albany label, and Handel's complete Messiah with the Apollo Chorus and Orchestra of Chicago on the Clarion label. Stephen Alltop is represented by Joanne Rile Artist Management.

Standards for Music Education

The National Standards for Music Education include:

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

Illinois Learning Standards for Fine Arts

State Goal 25: Know the language of the arts.

Learning Standard A

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

Learning Standard B

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

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

Learning Standard A

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

Learning Standard B

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

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

Learning Standard A

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

Learning Standard B

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

Acknowledgments

The 2015 CUSO Youth Concerts are part of the programs of these organizations:

The Champaign-Urbana Symphony Orchestra

Stephen Alltop, Music Director & Conductor

Marilynne Davis, President

Joseph Madden, Executive Director

The Guild of the Champaign-Urbana Symphony Orchestra

University of Illinois School of Music Office of Outreach and Public Engagement

Stephen Burian, Interim Director

Nancy Boaz, Office Manager

University of Illinois School of Music

Jeffrey Magee, Director

Joyce Griggs, Associate Director

J. Michael Holmes, Enrollment Management Director

Krannert Center for the Performing Arts

Mike Ross, Director

The following have contributed much time and effort in making the concerts possible:

Stephen Alltop, Music Director & Conductor, Champaign-Urbana Symphony Orchestra

Joseph Madden, Executive Director, Champaign-Urbana Symphony Orchestra

Hannah Dole, Operations Manager, Champaign-Urbana Symphony Orchestra

Armgard Haken, Music Librarian, Champaign-Urbana Symphony Orchestra

Carolyn Witter and Sally Spaulding, Ushers, Guild of the Champaign-Urbana Symphony Orchestra

A special thanks to the ushers for these concerts! They are members of the Sigma Alpha Iota music fraternity and/or the Guild of the Champaign-Urbana Symphony Orchestra, an organization dedicated to supporting the orchestra and music in the community.

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

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(<http://commons.wikimedia.org>) collections.

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

Champaign-Urbana Symphony Orchestra

701 Devonshire Drive, C-24

Champaign, IL 61820

Visit the Champaign-Urbana Symphony Orchestra online: www.cusymphony.org

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Website: www.makingmusicfun.net

Website: www.necmusic.edu

Website: www.wikipedia.org

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The Guild of the Champaign-Urbana Symphony

CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

701 Devonshire, C-24
Champaign, IL 61820

(217) 351-9139 | www.cusymphony.org | music@cusymphony.org