



CHAMPAIGN-URBANA SYMPHONY ORCHESTRA

Stephen Alltop, Music Director & Conductor

March 29, 2017

City of Urbana
Public Arts Program
Community Development Services
400 S Vine St
Urbana, IL 61801

RE: 2016 FINAL REPORT

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 \$8,802.00; 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,

Gerri Kirchner
Executive Director

President
Marilynne Davis

Vice President
Susan Feldman

Secretary
Brant Houston

Board of Directors
S. Byron Balbach, Jr.
Douglas Elrick
Aron McDonald
Ann Marie Morissette

Guild Representative
Anne Sharpe

Orchestra Representative
Robin Kearton

Executive Director
Gerri Kirchner

Operations Manager
Hannah Dole

Librarians
Hannah Dole
Armgard Haken

Guild Executive Committee
Julia Schmidt
Anne Sharpe
Rhonda Fallon
Carl Altstetter

Honorary Board
Jon & Judith Liebman
Daniel & Helen Richards
Ed & Carol Scharlau
Richard & Anne Tryon
Ruth Youngerman

Founders Society
Carl and Nadja Altstetter
Austin Apgar
Byron and Jeanne Balbach
Harry and Charlene Bremer
Gerald and Susan Crawford
Marilynne Davis
Donald Dodds
James and Alice Faron
Ernest and Lois Gullerud
Erwin Hoffman
Samuel and Mimi Krug
William and Carol Kubitz
Jimmy John and Leslie Lautaud
George and Elizabeth Miley
Richard and Rosann Noel
The Papp Family Trust
Russ and Elaine Peppers
Kip and Janet Pope
David and Annilee Shaul
Case and Elaine Sprengle
Jack and Virginia Waaler
Jeff and Charlotte Wandell

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

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 61801

Project Title: We've Got Rhythm: The 2016 CUSO Youth Concerts

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

3. TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE: \$1,000.00

4. GRANT PERIOD: April 1, 2016 through May 1, 2017

5. EXPENDITURE DEADLINE: May 1, 2017.

6. DATE OF PROJECT COMPLETION: April 6, 2017.

2016 CITY OF URBANA NONPROFIT GRANT FINAL REPORT

Champaign-Urbana Symphony Orchestra

Accomplishments and How Grant Funds Were Utilized

The Champaign-Urbana Symphony Orchestra (CUSO) presented four Youth Concerts on April 5 and April 6, 2016. The programs, entitled "We've Got Rhythm," gave approximately 2,959 grade school students the opportunity to experience the live performance of a full symphony orchestra in the Foellinger Great Hall at the Krannert Center in Urbana. Students from public, private, and home schools were engaged by an interactive concert highlighting the connection between rhythm in our world and rhythm in music. Participating teachers were provided with an Educator's Guide in February to study the music, composers, and musical instruments prior to the concert. Grant funds from the City of Urbana directly supported the artists performing these programs, 48 musicians, most all of whom live and work in our community.

Impact of Grant Funds on Artistic and Organizational Development

Youth music education and engagement are an integral part of CUSO's mission, and CUSO has performed Youth Concerts annually since 1964. With the support of community partners including the City of Urbana, CUSO Youth Concerts have engaged the broadest young audience possible, providing a vital musical education experience to inspire the next generation of musicians and music-lovers. CUSO Music Director & Conductor Stephen Alltop is a music educator, and his interactive approach to the concerts stimulates active audience engagement.

Number of Hours Spent Completing Project

48 musicians each spent approximately 8 hours (four performances, rehearsal, and preparation) to complete the project, for a total of about 384 hours. Our Music Director & Conductor spent approximately 20 hours in preparation and execution of the Youth Concerts. The CUSO staff spent approximately 50 hours (marketing and publicity, musician contracting, on-site supervision, and Educator's Guide preparation). There were 11 CUSO Guild volunteer ushers who each dedicated about 5 hours, for another 55 hours. In total, CUSO and CUSO constituents spent approximately 509 hours completing the project.

Number of Participants in Events or Activities

48 musicians and 1 conductor performed the 2016 Youth Concerts for approximately 2,959 participating students from private, public, and home schools.

Collaborating Partners

The Youth Concerts are made possible by community partnerships with the University of Illinois School of Music, Krannert Center, the Robeson Family Benefit Foundation, and the Community Foundation of East Central Illinois. CUSO has enjoyed a longstanding collaboration with the University of Illinois School of Music Office of Outreach and Public Engagement for administration, publicity, and production of the Youth Concerts. The Krannert Center for the Performing Arts provides ideal facilities and staffing support for concert performances.

Additional Comments

As promised, each concert was a fun, toe-tapping celebration of rhythm. The live performance of the works of Joplin, Beethoven, Gershwin, Bernstein and Marquez presented an enjoyable demonstration of the importance of rhythm in music and how music makes us move.



**CHAMPAIGN-URBANA
SYMPHONY ORCHESTRA**

Stephen Alltop, Music Director & Conductor

Educator's Guide

The 2016 CUSO Youth Concerts

We've Got Rhythm

Stephen Alltop, Music Director & Conductor

April 5 and April 6, 2016

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

We've Got Rhythm

Scott Joplin (1867-1917): *Maple Leaf Rag*

Ludwig van Beethoven (1770-1827): *Symphony No. 9, Scherzo [Excerpts]*

George Gershwin (1898-1937): *I Got Rhythm*

Roberto Sierra (b. 1953): *We've Got Rhythm*

Arturo Marquez (b. 1950): *Danzón No. 2*

Leonard Bernstein (1918-1990): *Overture to West Side Story*

Matthew Naughtin (b. 1947): *Birthday Variations, Rock*

The 2016 Champaign-Urbana Symphony Orchestra Youth Concerts

Stephen Alltop, Music Director & Conductor

Table of Contents

- 3 To the Educator**
- 4 To the Parents**
- 5 Why Go To a Music Performance?**
- 6-7 General Concert Information**
 - 8 Listening**
 - 9 Before the Concert**
 - 10-13 About the Composers**
 - 14 About the Pieces**
 - 15 After the Concert**
- 16-20 The Instruments of the Orchestra**
- 21-25 Listening Guides and Worksheets**
- 26-30 Information & Acknowledgments**

To the Educator

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

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

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

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

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

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

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

To the Parents

DATE: _____

TO: Parents of _____

FROM: _____ (school)

RE: Champaign-Urbana Symphony Orchestra Youth Concerts

Dear parents:

On Tuesday, April 5 and Wednesday, April 6, 2016, 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 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 world of rhythm in *We've Got Rhythm*. With music from Beethoven to Gershwin and Joplin to Bernstein, Maestro Stephen Alltop and the CUSO will engage students in an interactive performance exploring rhythm in music and life.

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

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

Please return this permission slip and \$2.00 to the classroom teacher as soon as possible, but no later than Wednesday, March 30.

I give permission for _____ (student's name) to attend the CUSO Youth Concert on Tuesday/Wednesday, April 5/6, 2016.

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



Scott Joplin, the second of six children, was born sometime between June 1867 and January 1868 in eastern Texas. His father was a slave, while his mother was born a free black woman. After 1871, Joplin and his family moved to Texarkana, Texas. It was then that young Scott taught himself music on a piano in a home where his mother worked.

Exhibiting musical ability at an early age, Joplin received free music lessons from a local German music teacher. His teacher not only trained him to play the piano well but also gave him a well-rounded knowledge of classical music form. In the late 1880s, Joplin left home to pursue his musical career. By 1898, Joplin had sold six pieces for the piano. By 1889, he had published his most celebrated composition, *Maple Leaf Rag*, which placed Joplin at the top of the list of Ragtime performers and established

ragtime as an important musical form. In the early 1900s, Joplin and his new wife, Belle, moved to St. Louis, Missouri. While living there, he composed some of his best-known works, including *The Entertainer* and *Elite Syncopations*. Scott Joplin died April 1, 1917. He remains the best-known Ragtime composer and performer.
Source: www.makingmusicfun.net



Ludwig van Beethoven was born in Bonn, Germany in 1770, to Johann van Beethoven and Maria Magdalena Keverich. Although Beethoven's exact birth date is not known, his family celebrated it on December 16. Ludwig's first musical instruction came from his father Johann who was said to have been a harsh instructor. Johann later asked his friend, Tobias Pfeiffer, to teach his son. It seems that the harsh treatment continued, as Johann and his friend would come home late on occasion to pull young Ludwig from his bed to practice until morning.

Ludwig's talent was recognized early on, and by 1778 he was learning to play the organ and viola in addition to his piano studies. His most important teacher in Bonn was Christian Gottlob Neefe, a Court organist. It was Neefe who helped Beethoven publish his first piece of music.

In 1787, young Beethoven decided to travel to Vienna, hoping to meet and study composition with Wolfgang Amadeus Mozart. It is not clear if he succeeded in meeting or studying with Mozart. By his twenties Beethoven began to suffer from hearing loss. He did, however, continue to compose, conduct and perform, even after he was completely deaf. One story recalls that after conducting the premiere of his Ninth Symphony he had to be turned around to see the overwhelming applause of the audience. When he heard nothing, he began to weep.

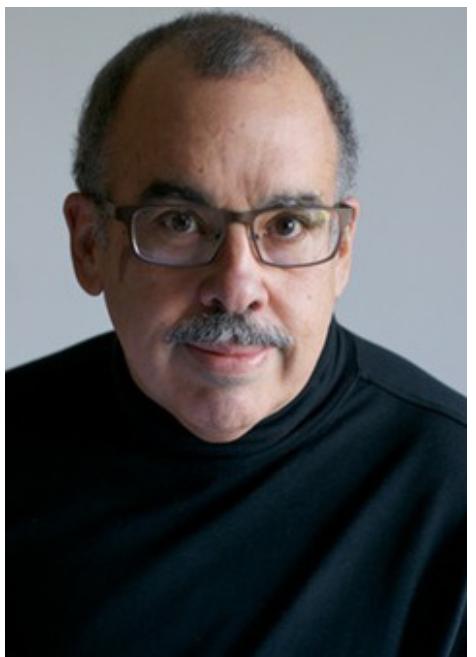
Ludwig van Beethoven's most popular pieces are his Fifth Symphony, *Für Elise* for piano solo, and his Ninth Symphony, which includes the melody "Ode to Joy." He is remembered as an important composer in the transitional period between the Classical Era and Romantic Era in music and continues to be one of the most famous and influential composers of all time. Source: www.makingmusicfun.net



George Gershwin was born on September 26, 1898 in Brooklyn, New York. George, the second of four children, was born to Russian Jewish immigrant parents Morris Gershowitz and Rosa Bruskin. His father changed the family name to Gershwin after immigrating from Russia. George first displayed an interest in music at the age of ten when he attended his friend's violin recita. His parents purchased a piano for George's older brother Ira, but it was George who played it. After trying various piano teachers for his first two years of study, he was introduced to Charles Hambitzer. Hambitzer mentored George's musical development until his death in 1918. Mr. Hambitzer taught George traditional piano technique, introduced him to the classical music of European composers, and encouraged him to attend orchestral concerts to hear their music.

By the age of fifteen, George had began working in Tin Pan Alley's publishing district as a "song plugger". He first worked for the Remick publishing house in New York playing piano to boost sales for the company. Later he worked for the Harms publishing house where he earned thirty-five

dollars a week writing songs. It was during this time that he began to receive commissions to write songs. Then, in 1924, George teamed up with his brother Ira, a lyricist, and began what would be a legendary career. Together they produced many of Broadway's hits including *Lady be Good*, *Strike Up the Band*, *Fascinating Rhythm*, and *I Got Rhythm*. Gershwin won the Pulitzer Prize for *Of Thee I Sing* (1931), which was the first musical comedy to be awarded this honor. However, despite the honor it received, it was his *Rhapsody in Blue* which he wrote in 1924 that made him a star. *Source: www.makingmusicfun.net*



Roberto Sierra was born in 1953 in Vega Baja, Puerto Rico, and studied composition both in Puerto Rico and Europe.

His music has been performed and recorded by orchestras in the United States and Europe. Many of the major orchestras and ensembles have commissioned and performed his pieces. In 2010, he was elected to the prestigious American Academy of Arts and Sciences.

At the inaugural concert of the 2002 world-renowned Proms in London, his *Fandangos* was performed by the BBC Symphony Orchestra in a concert that was broadcast by both the BBC Radio and Television throughout the United Kingdom and Europe. In 2003, he was awarded the Academy Award in Music by the American Academy of Arts and Letters.
Source: www.robertosierra.com



Arturo Márquez was born in Mexico, and he was the only one of his nine siblings to become a musician. Márquez's father was a mariachi musician in Mexico and later in Los Angeles, and his grandfather was a Mexican folk musician in the northern states of Sonora and Chihuahua. Through Márquez's father and grandfather, he was exposed to several musical styles in his childhood.

In his late childhood, the family moved to Southern California, where he began to study the trombone and violin, and piano. He started composing at the age of 16 and then attended the Mexican Music Conservatory from 1970 to 1975.

Márquez's music has been performed and recorded worldwide by chamber ensembles, symphony orchestras and soloists, and he has composed numerous scores for film and dance works. He currently works at the National University of Mexico and lives with his family in Mexico City. *Source: www.wikipedia.org*



Leonard Bernstein was born in Massachusetts in 1918. His father did not support young Leonard's interest in music at first. Despite this, his father took him to many orchestra concerts. At one of these concerts he heard a piano performance that captivated him. It was then that he began to learn to play the piano.

In 1934, Bernstein enrolled at Harvard University where he studied music with Walter Piston. After finishing his music studies at Harvard, he attended the Curtis Institute of Music in Philadelphia where he studied piano, conducting and composition. While at the Curtis Institute, Bernstein was awarded the only "A" grade in conducting that his teacher ever gave.

In 1943, when Bernstein was still very young, he was appointed to his first permanent conducting post as assistant conductor of the New York Philharmonic. On November 14, 1943 he was asked to substitute for principal conductor Bruno Walter who was not feeling well. With just a few hours notice, Bernstein accepted. The Carnegie Hall concert, which was broadcast nationally on radio, received critical acclaim. Soon orchestras worldwide were asking him to be a guest conductor.

From 1958-1969, Bernstein served as the principal conductor of the New York Philharmonic. During his time there, Bernstein conducted the orchestra for the CBS television series, *Young People's Concerts*. Throughout Bernstein's musical career, he believed teaching young students was a very important thing to do.

Bernstein also composed music for the symphony orchestra and musical theater. *West Side Story*, written for the Broadway stage, was later made into an Academy Award-Winning film. *Source: www.makingmusicfun.net*



Born in Omaha, Nebraska in 1947, **Matthew Naughtin** is a composer, violinist, violist, program annotator and Music Librarian who started writing music at the same time he began violin lessons at age 11. He left Omaha for Northwestern University in Evanston, Illinois where he studied violin performance, theory and composition and was awarded a Bachelor's Degree in Music Performance in 1970. He then taught and performed in the Chicago area for several years before returning to Omaha in 1977. There he played in the Omaha Symphony Orchestra from 1977-1997 and served as the Symphony's Music Librarian, Program Annotator, Resident Composer and Musical Arranger. He was appointed Music Librarian of the San Francisco Ballet in 1997 and now lives and works in San Francisco. The proud father of a daughter and a son, Matt has recently become a proud grandfather as well. Matt's original orchestral compositions and arrangements have gained wide recognition and are played all across America on Christmas, Pops, Youth and Family concerts. *Source: www.mattnaughtin.com*

About the Pieces

A Message from Maestro Alltop

This concert will be a fun, toe-tapping celebration of rhythm! We are surrounded by pulse in our world: our hearts beat, clocks tick, jackhammers hammer, and music makes us move! In this concert, we will explore the importance and enjoyment of rhythm in music.

Scott Joplin (1867-1917): Maple Leaf Rag

With its nonstop rhythmic conversation between the two hands of the piano player, ragtime always puts a smile on people's faces. Scott Joplin was born in Texas and helped bring Ragtime to fame at the 1893 Columbian Exposition in Chicago. This is probably his most famous composition, originally for piano, here played by the orchestra. - *Stephen Alltop*

Ludwig van Beethoven (1770-1827): Scherzo from Symphony No. 9 (selected passages)

Perhaps the most important symphony ever written, Beethoven's Ninth changed music forever. A scherzo is a fast, energetic movement with three beats in each bar. However, Beethoven groups these bars in ways that make us feel the rhythm in different ways. The timpani has a starring roll in this movement! - *Stephen Alltop*

George Gershwin (1898-1937): "I Got Rhythm"

George Gershwin combined American Jazz, popular song and forms of classical music to make his own very special style. In pieces such as *Rhapsody in Blue* and *An American in Paris*, Gershwin created uniquely American music. No piece shows his ability to make our toes tap better than the song "I Got Rhythm"! - *Stephen Alltop*

Roberto Sierra (b. 1953): We've Got Rhythm

How better to follow the Gershwin "I Got Rhythm" than with a piece in which everyone has rhythm? Roberto Sierra teaches at Cornell College in Ithaca, New York. Many of his pieces call upon the sounds and rhythms of his native Puerto Rico. In *We've Got Rhythm*, everyone gets in the act! Be ready to clap! - *Stephen Alltop*

Arturo Marquez (b. 1950): Danzón No. 2

Arturo Marquez was born in Mexico, and moved to California with his family when he was in junior high. He has written a series of Danzones (Dances) that show the influence of Cuban and Mexican musical traditions. This piece is as fun to play as it is to hear. Watch for lots of percussion instruments, including claves, snare drum, guiro, and tom-toms. - *Stephen Alltop*

Leonard Bernstein (1918-1990): Overture to West Side Story

Leonard Bernstein was one of the most gifted and versatile musicians in history. While conducting great orchestras across the world, Bernstein also found fame as a composer, especially with his 1957 Broadway musical/ballet *West Side Story*. This short overture includes not only the best known themes from the show, but a Latin dance section where everyone yells "Mambo!" - *Stephen Alltop*

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.

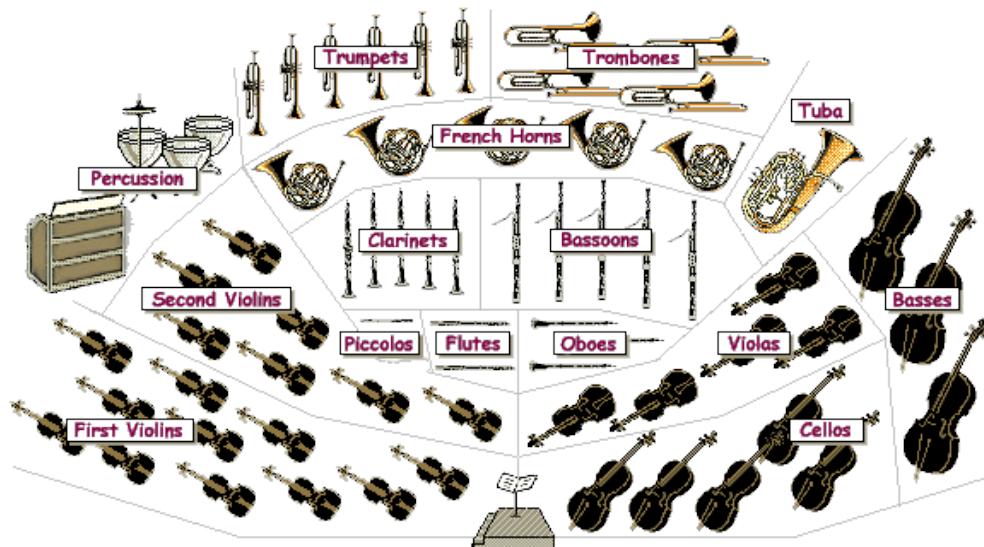
Conductors must keep the musicians playing together.

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

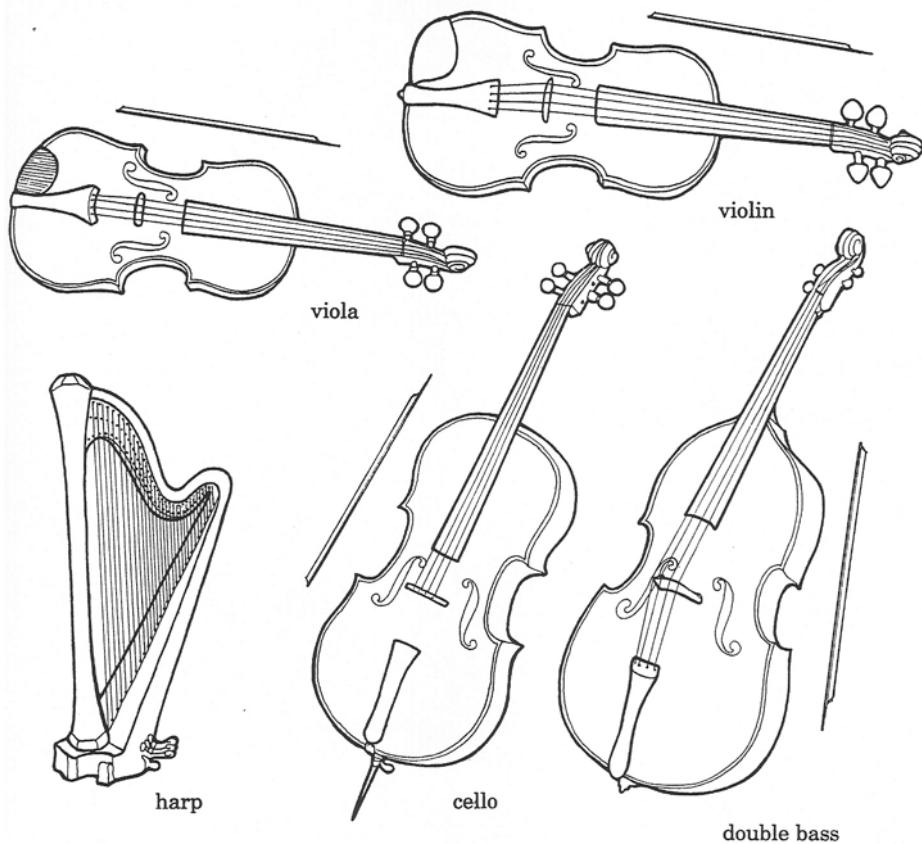
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called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



Orchestra Seating Chart

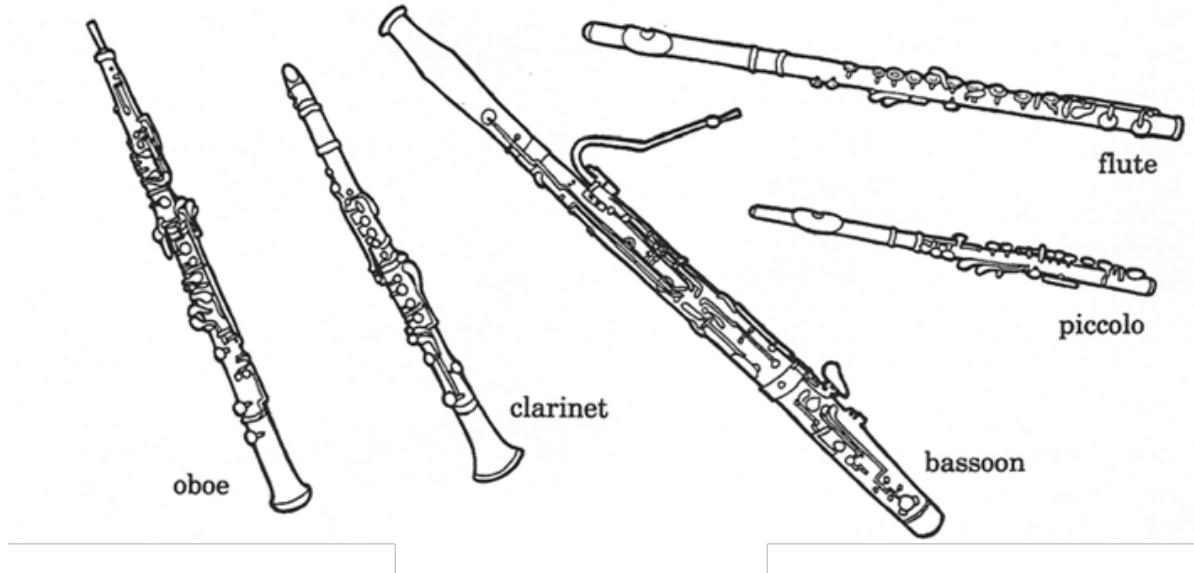
The String Family

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:



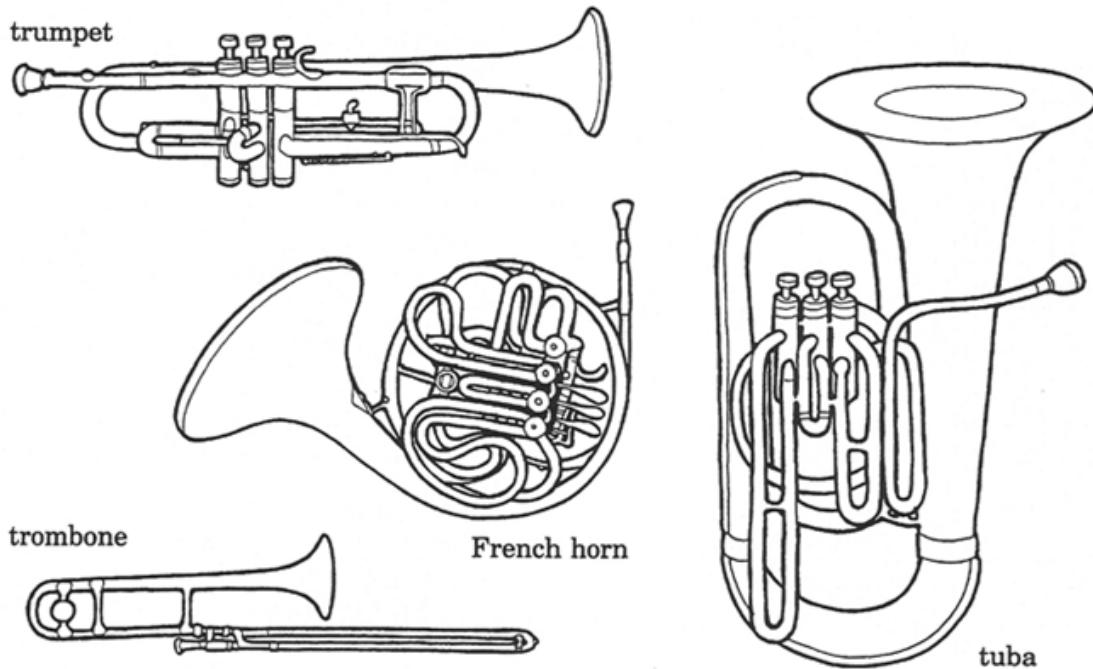
The Woodwind Family

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:



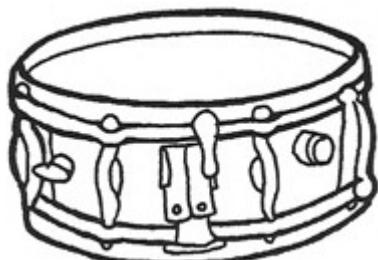
The Brass Family

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:

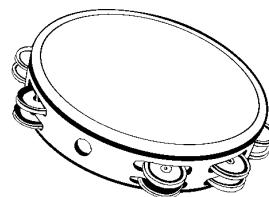


The Percussion Family

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



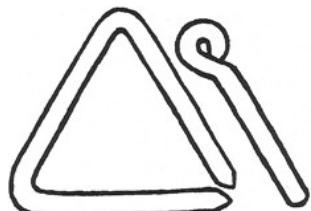
Tambourine



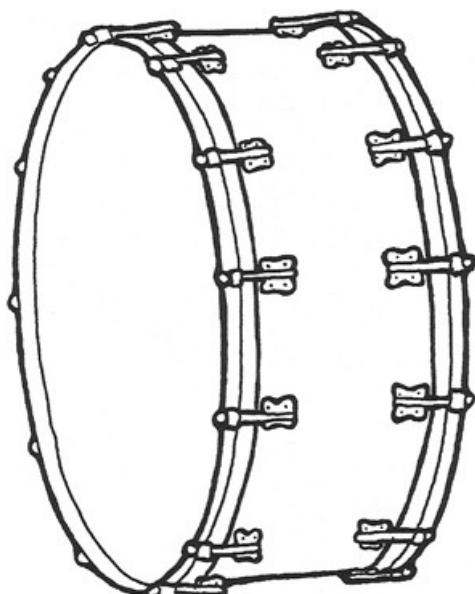
Timpani



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



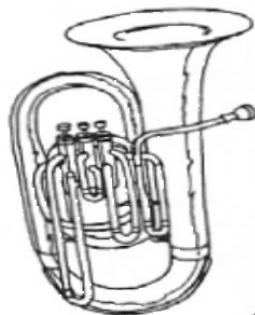
A. String

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:	1. T	2. T	3. F	4. T
	Violin	Woodwind Family	Brass Family	Percussion Family

Music Listening Guides

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

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

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

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

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

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

Listening Guide 1

Student Name: _____ Date: _____

Composition: _____

1. The music

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

2. The tempo of the music

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

3. The register of the music is

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

4. The music is primarily

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

Listening Guide 2

Student Name: _____ Date: _____

Composition: _____

1. The music uses

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

2. The sound source or sources produce mostly

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

3. The music is produced by

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

4. The sound source or sources of the music are

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

5. The music is

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

Music Scanning Sheet 1

Student Name: _____ **Date:** _____

Composition: _____

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

1. The music sounds

high	low
soft	loud
dark	light

2. The melody (tune) moves

upward	upward and downward
downward	not very much

3. The music sounds

thick	thin
smooth	rough
heavy	light

4. The music is

fast	slow
even	uneven

5. The tempo or speed of the music

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

6. The music sounds

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

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

Music Scanning Sheet 2

Student Name: _____ Date: _____

Composition: _____

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

1. Tone Color: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. Instrumentation: What instruments do you hear?

Brass	Strings	Woodwinds	Percussion
-------	---------	-----------	------------

3. Line: The melody (tune) of the music moves

upward	upward and downward
downward	not very much

4. Texture: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

5. Rhythm: Is this music

fast	moderate	slow
flowing	jerky	smooth
repetitive	varied	accented
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 has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is in his third season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra.

As Music Director of the Apollo Chorus of Chicago, the Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Peninsula Music Festival, *Josh Groban on Tour*, and *The Oprah Winfrey Show*. Mr. Alltop is the ninth music director in the 144-year history of the chorus. Also Music Director of the Elmhurst Symphony Orchestra, his season there includes Schwantner's *New Morning for the World*, Copland's *Appalachian Spring*, and Mendelssohn's *Elijah*. Alltop was named 2012 Conductor of the Year by the Illinois Council of Orchestras for his work with the Elmhurst Symphony Orchestra.

Dr. Alltop serves on the conducting faculty of Northwestern University. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic master works. In 2014, he conducted the world premiere of *Chapel Music* by Joseph Schwantner, written for the 50th Anniversary of Alice Millar Chapel. In the current academic year, he will also do presentations on leadership for the Advanced Management program of the Kellogg School of Business. From 2000-2008, Mr. Alltop was the Music Director and Conductor of the Cheyenne Symphony in Wyoming. Since 2004, he has served as Music Director of the Green Lake Choral Institute. He has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy. Mr. Alltop has guest conducted numerous orchestras and choruses across the United States. In 2013, he led Brahms' *Ein deutsches Requiem* in Busan, South Korea for the International Schools Choral Music Society. He has conducted opera and orchestral concerts with a number of Italian orchestras, including I Soloisti di Perugia, Fondazione Arturo Toscanini (Bologna), Teatro Reggio Orchestra (Parma), Festival Mozart (Roverta), 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 John Luther Adams, Jan Bach, Françoise Choeveaux, Frank Ferko, Fabrizio Festa, Ricardo Iznaola, Stephen Paulus, Giancarlo Scarvaglieri, Alan Terricciano, Hiroaki Tokunaga and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.

As a keyboardist, Mr. Alltop has appeared with the Chicago Chamber Musicians, Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Omaha Symphony, Music of the Baroque, Ravinia Festival, Milwaukee Symphony, and Minnesota Orchestra. He made his Chicago Symphony Orchestra subscription concert debut as a harpsichord soloist in April of 2009 with conductor Pinchas Zukerman. He has served as principal organist for Soli Deo Gloria's *Chicago Bach Project*. In 2011, he was principal organist performing Bach's *St. Matthew Passion* with the Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis in France. His performances have been broadcast on Medici TV, RAI Italian Radio and Television, and the WFMT Fine Arts Network. His recordings can be found on the Albany, Cedille, Clarion, and American Gramaphone labels. In 2014, he has coordinated and performed for WFMT's *Chicago Bach Organ Project*, a live performance series of the complete organ works of J. S Bach, In 2015 he has coordinated and performed on the WFMT Bach Keyboard Festival, an eleven concert series of the complete keyboard pieces of Bach. Stephen Alltop is represented by Joanne Rile Artist Management.

Standards for Music Education

The National Standards for Music Education include:

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

Illinois Learning Standards for Fine Arts

State Goal 25: Know the language of the arts.

Learning Standard A

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

Learning Standard B

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

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

Learning Standard A

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

Learning Standard B

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

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

Learning Standard A

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

Learning Standard B

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

Acknowledgments

The 2016 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, Public Engagement Assistant Director

Nancy Boaz, Office Manager

University of Illinois School of Music

Jeffrey Magee, Director

Krannert Center for the Performing Arts

Mike Ross, Director

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.

This Educator's Guide was produced using materials developed by Peter and Brenda Kimble.

Some images are from Adobe Image Club, J Graphics, Microsoft, and Wikimedia Commons (<http://commons.wikimedia.org>) collections.

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

Bibliography

- Baldwin, Lillian (1951). *Music For Young Listeners*, The Crimson Book and The Green Book. New York: Silver Burdett Company.
- Berger, Melvin (1995). *The Anchor Guide to Orchestral Masterpieces*. New York: Anchor Books, Doubleday.
- Burch, Gladys (1941). *Modern Composers for Young People*. New York: Dodd, Mead and Company.
- Ewen, David (1961). *The Lighter Classics in Music*. New York: Arco Publishing Company, Inc.
- Farmer, Paul (1982). *A Handbook of Composers and Their Music*. Oxford, Oxford University Press.
- Hurd, Michael, (1979). *The Oxford Junior Companion to Music*, 2nd Edition. London: Oxford University Press.
- Kerman, Joseph, (1972). *Listen*. University of California at Berkley, Worth Publishers, Inc.
- Kramer, Johnathon D. (1988). *Listen to the Music*. New York, Schirmer Books.
- Website: www.makingmusicfun.net
- Website: www.necmusic.edu
- Website: www.wikipedia.org

This program is supported in part by

The City of Urbana Public Arts Commission
The Robeson Family Benefit Fund
The Illinois Arts Council Agency

and 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

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

PUBLIC RECOGNITION OF THE URBANA PUBLIC ARTS COMMISSION

The Urbana Public Arts Commission was recognized as a sponsor of the Champaign-Urbana Symphony Orchestra throughout the 2015-16 season, with sponsor/logo listings in concert program books, concert posters, and postcards, for the five season concerts, held in October, December, January, March, and April. Below is a sample of one concert postcard. Each postcard mailing went to 3,500 local households to promote every concert.

The postcard features the Champaign-Urbana Symphony Orchestra logo (a stylized 'CUSO' inside a treble clef) and text. The main title 'Brass Blowout!' is in large red letters. Below it, a promotional text reads: 'Join the CUSO for a season finale showcasing the brass sections in Ravel's Boléro, Spanish ballet music, Schumann's Konzertstück for solo horn quartet, and more! Meet the musicians and enjoy light refreshments after the concert at a free reception in the Krannert Center Lobby.' A photograph of nine brass musicians playing their instruments is shown below the text. At the bottom, event details are listed: 'Fri Apr 15, 7:30 pm • Krannert Center' and 'Tickets: (217) 333-6280 • cusymphony.org'.



Non-Profit Organ.
U.S. Postage
PAID
Champaign, IL
Permit No. 194

 Like us on Facebook!
Visit www.cusymphony.org or email
music@cusymphony.org for more information.



Community
Foundation
of EAST CENTRAL ILLINOIS

urbana
public
arts
program

Newstalk
1400-AM
WDWS

BMW
OF CHAMPAIGN

Prairie Gardens
UpClose
MARKETING & PRINTING