

# C oncerts for Kids

2013-2014



SAN FRANCISCO  
SYMPHONY

MICHAEL TILSON THOMAS • MUSIC DIRECTOR

## Study Guide

### Davies Symphony Hall

DONATO CABRERA  
Resident Conductor,  
San Francisco Symphony



## Children's Concerts – "Music Here, There, Everywhere!"

Donato Cabrera, conductor

January 21, 2014 (10:00am only)

May 5, 2014 (11:30am only)

May 6, 7, and 9, 2014 (10:00am and 11:30am)

Wagner/Prelude to Act III from *Lohengrin*

Rossini/Storm from Overture to *William Tell*

Copland/*Fanfare for the Common Man*

Copland/Hoedown from *Rodeo*

Brahms/Lullaby

Sousa/*The Stars and Stripes Forever*

Williams/Music from *Star Wars*

## Youth Concerts –

### "Music of San Francisco, Music of the World!"

Donato Cabrera, conductor

April 29, May 1, and May 2, 2014 (10:00am and 11:30am)

Copland/*Fanfare for the Common Man*

Dvořák/Scherzo from Symphony No. 9, *From the New World* (excerpt)

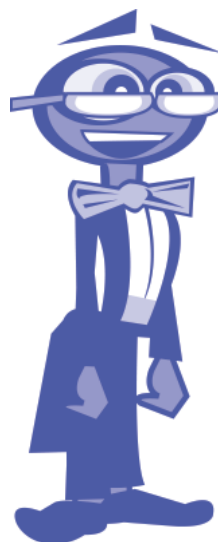
Joplin/*Maple Leaf Rag*

Mao Yuan/*Dance of the Yao People*

Márquez/Danzón No. 2 (excerpt)

Guthrie/*This Land is Your Land* (sing-along)

Offenbach/Can-Can from *Orpheus in the Underworld*



Visit our fun website –  
**sfskids.com**



San Francisco Symphony children's concerts are permanently endowed in honor of Mrs. Walter A. Haas.

Additional support is provided by the Mimi and Peter Haas Fund, the James C. Hormel & Michael P. Nguyen Concerts for Kids Endowment Fund, and Acacia Foundation, together with a gift from Mrs. Reuben W. Hills.

We are also grateful to the many individual donors who help make this program possible.

San Francisco Symphony music education programs receive generous support from the Hewlett Foundation Fund for Education, the William Randolph Hearst Endowment Fund, the Agnes Albert Youth Music Education Fund, the William and Gretchen Kimball Education Fund, the Sandy and Paul Otellini Education Endowment Fund, The Steinberg Family Education Endowed Fund, the Jon and Linda Gruber Education Endowed Fund, the Hurlbut-Johnson Fund, and the Howard Skinner Fund.

Additional endowment funds are provided by Maryon Davies Lewis, Ms. Marianne Goldman, Mr. & Mrs. Lawrence J. Stupski, Mr. & Mrs. Matthew E. Kelly, Grant & Dorrit Saviers, Elinor F. Howenstine, Marianne & Richard H. Peterson, David & Marilyn Pratt, and Mrs. Agnes R. Shapiro. Institutional support is provided by the Zellerbach Family Foundation and Grants for the Arts of the San Francisco Hotel Tax Fund.

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Schematic of the orchestra and illustrations of the instruments of the orchestra © Tom Swick.

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# Introduction

This year's Concerts for Kids series will present performances of two programs, each appropriate to a specific age group. Our concerts of January 21 and May 5-9 are specifically geared to children in grades K through 3, and will consist of a delightful program called **"Music Here, There, Everywhere!"** The performances scheduled on April 29-May 2, suitable for grades 4 through 9, are programs we've entitled **"Music of San Francisco, Music of the World!"** Both programs have been designed as educational tools to develop students' understanding and appreciation of symphonic music. The *California Visual and Performing Arts Framework* addresses the centrality of arts in education. The goal of these concerts is to support arts learning for students by providing meaningful engagement with music of the symphony orchestra, fostering students' appreciation for orchestral music and stimulating their imaginations through a live concert experience. Besides introducing music concepts and ideas, the programs lend themselves to interdisciplinary explorations and also support the integration of music into the new Common Core Standards.

**"Music Here, There, Everywhere!" (Grades K - 3)** explores the universality of music in our everyday lives. Listening to music, making music, and responding to music are innate functions of humankind—as they have been throughout history and in every civilization. In this concert, we examine some of the many ways music is an indispensable part of our lives. The concert will sensitize listeners to music's universal appeal and myriad functions—marching to music in parades, dancing to music, hearing music which arouses emotions or calms us down, and even perceiving music in nature. We hope your students will be captivated by the energy and beauty of orchestral music as it resounds throughout Davies Symphony Hall, conjuring images of the many ways music enhances our lives. We also hope students' impressions of the concert experience will be joyous and lasting ones.

**"Music of San Francisco, Music of the World" (Grades 4 - 9)** examines orchestral music which composers have written to celebrate diverse cultures—either their own cultural tradition or cultures other than their own. The diversity of cultures and music from around the world has been a powerful stimulus to composers. In each of the pieces on the program, a composer pays

homage to the people and culture of a particular nationality or tradition. Further, the concert emphasizes that the great diversity of cultural traditions from around the world can be found right here in San Francisco and throughout Northern California. The music we have chosen for the concert is varied and exciting, sure to stimulate the imaginations of young students. It is our hope that the communicative power of orchestral music will provide students with a special understanding of the sounds and splendor of a symphony orchestra, and that students will understand its universality and its uniqueness.

This **Study Guide** is an integral element of the Concerts for Kids experience. As in any curricular area, students' learning is most effective when activities can be structured sequentially, when learning can happen cooperatively, and when a web of connections can be made "across the disciplines." The material included in the Study Guide will assist in these modes of instruction through introductory and follow-up learning experiences. Inside, you will find information on the San Francisco Symphony and Davies Symphony Hall; drawings of instruments suitable for duplicating and distributing to the class; background on the music and composers being presented; and a list of suggested activities.

The Study Guide is accompanied by a **compact disc**, which gives a preview of the music being performed on the concert. Donato Cabrera, the Resident Conductor of the San Francisco Symphony, narrates the CD. In addition to experiencing the music prior to the concert, students will be able to hear how composers' names and their works' titles are pronounced. The CD also gives students valuable tips on how to listen attentively to music.

It is our sincere desire to provide the very best symphonic experience possible for the children of Northern California. The arts are an essential part of any educational process that hopes to produce well-rounded, engaged and aware adults. We know you share in our vision, and we look forward to seeing you at Davies Symphony Hall.



Ronald Gallman, Director  
Education Programs and Youth Orchestra



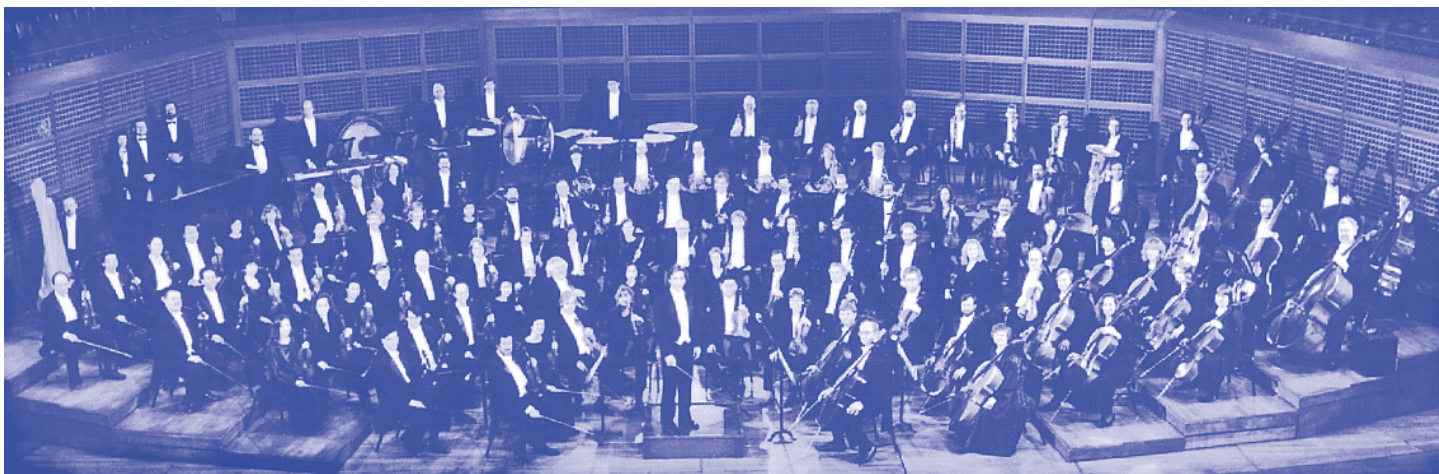
## How to Use the Study Guide in Your Classroom

Designed as a “teachers’ manual,” this booklet should be viewed as an instructional resource to prepare children for the upcoming Concerts for Kids experience. When students come to Davies Symphony Hall, they should have the opportunity to experience the program in a meaningful way—one that builds upon some basic prior skills and knowledge. It is important that the teacher provide a context for the concert by presenting the material provided in the Study Guide.

Here are some suggestions:

- It may be useful to divide the material into modules, setting aside time in the weeks leading up to the concert for preparatory lessons. Ideally, the class should have a minimum of five or six lessons prior to the concert, as well as a number of post-concert encounters. This will create a sequence of activities revolving around the concert visit that will enhance the students’ learning about music.
- While some of the material may be read aloud to the class or duplicated and handed out, other information may be better taught if the teacher absorbs the information in advance and relays it to the class in her/his own words.
- Specific activities are included to ensure the concert is experienced as part of an extended and engaging set of activities, rather than an isolated event. Please be flexible in using this material. It may be regarded as a springboard to meaningful experiences distinctive to your own classroom situations.
- Above all, have fun with these explorations. Children instinctively know that music—listening to and learning about it—is a joyous experience. As students encounter diverse and less familiar styles of music, we wish to preserve their innate curiosity and their enthusiastic sense of discovery.

We look forward to seeing you at Concerts for Kids!



## Meet the San Francisco Symphony

- The Orchestra began in 1911, 102 years ago, as the San Francisco Symphony.
- There are 104 men and women who play in the Orchestra full-time. (Sometimes extra musicians are added for special works, and sometimes not all 104 musicians play, depending upon what the music requires.)
- The musicians have a 52-week season, i.e., they work year-round. Their full-time profession is as musicians, and many also teach other musicians. (It is important for children to know that these musicians come to work every day at Davies Symphony Hall the same way their parents go to work at an office, factory, store, school, etc.)
- There are two conductors of the Orchestra: Michael Tilson Thomas, Music Director; and Donato Cabrera, Resident Conductor.
- In one year the Orchestra plays more than 220 concerts in San Francisco and on tour. Close to 600,000 people hear the Orchestra in a year's time.
- Michael Tilson Thomas (MTT) assumed his post as the SFS's eleventh Music Director in September 1995. Together, he and the San Francisco Symphony have formed a musical partnership hailed as one of the most inspiring and successful in the country. MTT celebrates his 19th season as Music Director in 2013-14. His tenure with the Orchestra has been praised by critics for outstanding musicianship, innovative programming, highlighting the works of American composers, and bringing new audiences to classical music.
- In 1996, MTT led the Orchestra on the first of their more than one dozen national tours together, and they have continued an ambitious yearly touring schedule that has taken them to Europe, Asia and throughout the United States. In May and June of 2011, they made a three-week tour of Europe, culminating in Vienna performances of three Mahler symphonies to commemorate the anniversaries of the composer's birth and death. A tour in 2006 included the Orchestra's first appearances in mainland China. In September 2008, MTT and the Orchestra opened Carnegie Hall's 2008-09 season with a gala tribute to Leonard Bernstein that was filmed and broadcast nationally on PBS's *Great Performances*. The DVD of the performance, *A Celebration of Leonard Bernstein: Carnegie Hall Opening Night 2008*, was released in October 2008 on the Orchestra's own SFS Media label. During the 2012-13 season, MTT and the Orchestra toured Asia with pianist Yuja Wang, performing in Beijing, Shanghai, Hong Kong, Tokyo, Taipei, and Macau.
- Since 2001, Tilson Thomas and the Orchestra have recorded all nine of Mahler's symphonies and the Adagio from the unfinished Tenth Symphony, and the composer's work for voices, chorus, and Orchestra for SFS Media. MTT and the SFS's 2009 recording of Mahler's sweeping Symphony No. 8, *Symphony of a Thousand*, and the Adagio from Symphony No. 10 won three Grammy Awards, including Best Classical Album and Best Choral Performance. The SFS has also recorded discs devoted to Prokofiev, Stravinsky, Gershwin, Copland, Ives, Beethoven, and John Adams. In addition to fourteen Grammy Awards, the SFS has won some of the world's most prestigious recording awards, including Japan's Record Academy Award and France's Prix du Disque.
- In fall 2006, MTT and the SFS launched the national *Keeping Score* PBS television series and multimedia project. *Keeping Score* is the San Francisco Symphony's national program designed to make classical music more accessible to people of all ages and musical backgrounds. The project is anchored by a national PBS television series that debuted in 2006, and includes an innovative website, [www.keeperscore.org](http://www.keeperscore.org), to explore and learn about music; a national radio series; documentary and live performance DVDs; and an education program for K-12 schools to further teaching through the arts by integrating classical music into core subjects. To date, more than nine million people have seen the *Keeping Score* television series, and the Peabody Award-winning radio series has been broadcast on almost 100 stations nationally. The second series of *Keeping Score* television programs, with episodes on composers Hector Berlioz, Charles Ives, and Dmitri Shostakovich, aired nationally on PBS-TV in 2009. Season Three, centered on the music of Gustav Mahler, aired in spring 2011.

# From the Music Director



Students today face a bewildering array of high-tech stimuli from a world moving faster than any world we knew when we were their age. In the years to come, the speed limit on the information superhighway will only edge upward. As it does, the need for balance, for spiritual nurture, will also increase. That is where music comes in. Music is the low-tech path to some of life's greatest highs. It is uniquely democratic, challenging, and rewarding to anyone who takes the time to listen. And it is as basic a requirement as food, air, or love.

Nietzsche summed it up: "Without music, life would be a mistake." I'm thrilled that you will be bringing your students to the San Francisco Symphony's Concerts for Kids.

In the pages that follow, we offer suggestions for preparing the youngsters in your classroom for a trip to the concert hall.

We hope the time you spend with us will be satisfying and fun, and that the discoveries you make together will be among those that eventually will help your students take hold of the future and fulfill its promise, and their own.

A handwritten signature in dark ink, reading "Michael Tilson Thomas". The signature is stylized, with a large, sweeping "M" and "T".

Michael Tilson Thomas  
Music Director





## A Short Biography of conductor Donato Cabrera

Donato Cabrera has been the Resident Conductor of the San Francisco Symphony (SFS) and the Wattis Foundation Music Director of the San Francisco Symphony Youth Orchestra (SFSYO) since 2009. He works closely with SFS Music Director Michael Tilson Thomas and frequently conducts the San Francisco Symphony throughout the year, including the annual *Día de los Muertos* Community Concert, as well as the *Concerts for Kids*, *Adventures in Music*, and *Music for Families* concerts, which annually draw more than 60,000 young people and their families from throughout the Bay Area to Davies Symphony Hall. In 2012, Cabrera led the San Francisco Symphony Chorus with Paul Jacobs on organ in the world premiere of Mason Bates' *Mass Transmission*, subsequently conducting it with the Young People's

Chorus of New York City in Carnegie Hall for the SF Symphony's American Mavericks Festival.

The 2013-14 season marks Donato Cabrera's fifth season as Music Director of the SFSYO. In 2012, Cabrera led the SFSYO on their eighth European tour. For a series of six performances—including appearances at the Berlin Philharmonie, Munich Philharmonie, Rheingau Music Festival in Wiesbaden, and in Luxembourg, Regensburg and Salzburg—the Orchestra won a 2011-12 ASCAP Award for Adventurous Programming of American music on foreign tours. From this tour, a live recording from the SFSYO's critically acclaimed Berlin Philharmonie performance of Mahler's Symphony No. 1 is now available on SFS Media.

In the 2013-14 season Cabrera will lead the SFSYO in three subscription concerts on November 17, March 16, and May 18, as well as in the annual holiday performances of Prokofiev's *Peter and the Wolf*, this season with narrator John Lithgow, on December 14 at Davies Symphony Hall.

In 2013, Cabrera was appointed Music Director of the California Symphony and of the New Hampshire Music Festival. At the California Symphony, Cabrera is committed to featuring music by American composers, supporting young artists in the early stages of their careers, and commissioning world premieres from talented resident composers. Cabrera's first season as Music Director of the New Hampshire Music Festival in summer 2013 expanded the festival's orchestral and chamber concerts, and reestablished the Festival's family concert series. In 2011 Cabrera became the tenth Music Director of the Green Bay Symphony Orchestra, which celebrates its 100<sup>th</sup> anniversary in the 2013-14 season.

In 2002, Cabrera was a Herbert von Karajan Conducting Fellow at the Salzburg Festival. He has served as assistant conductor at the Ravinia, Spoleto (Italy), and Aspen Music Festivals, and as resident conductor at the Music Academy of the West. Cabrera has also been an assistant conductor for productions at the Metropolitan Opera, Lyric Opera of Chicago, and Los Angeles Philharmonic. From 2005 to 2008, he was Associate Conductor of the San Francisco Opera and in 2009, he made his debut with the San Francisco Ballet. Cabrera was the rehearsal and cover conductor for the Metropolitan Opera production and DVD release of *Doctor Atomic*, which won the 2012 Grammy® Award for Best Opera Recording.

In 2010, he was recognized by the Consulate-General of Mexico in San Francisco as a Luminary of the Friends of Mexico Honorary Committee, for his contributions to promoting and developing the presence of the Mexican community in the Bay Area.



## What Your Students Might Like to Know About Louise M. Davies Symphony Hall

Completed in September 1980 after more than two years of construction, Louise M. Davies Symphony Hall is the home of the San Francisco Symphony. More than six thousand individuals, foundations, and corporations gave the money needed to build the hall. The City of San Francisco donated the land and the State and Federal governments gave a total of \$10 million toward the \$28 million project. The San Francisco Symphony's home owes its name to the efforts and perseverance of Mrs. Louise M. Davies, the largest individual contributor to the building.

During the summer of 1992, Davies Symphony Hall underwent a major renovation, enhancing its acoustics to ensure an even better musical experience, and making an already stunning interior more beautiful still. Special care was also taken to provide improved facilities for the physically disabled.

A building is like a piece of music: both have form, color, texture, lines, and contrast. A building should be in harmony with its surroundings, just as a single musical note harmonizes with the others played at the same time. Musicians and architects both strive for balance. The design of Davies Symphony Hall harmonizes beautifully with the older buildings of the surrounding Civic Center, matching the Opera House in height and shape of roof, and imitating the curve of the City Hall dome.

Davies Symphony Hall is actually two buildings—the concert hall and the public lobbies, one inside the other. The concert hall is protected from all outside noises by a system of passageways that separate the lobby area from the music-making. The hall is so quiet that when a pin is dropped on the stage of the empty hall, you can hear its sound in the second tier.

Sound needs space to travel in, surfaces to bounce off of, and soft material (like plush chairs or human beings) to absorb it. Everything in the hall is designed to allow the best possible sound for the San Francisco Symphony, from the rectangular shape of the hall's main floor to the risers on stage and the “egg-carton” protrusions on the ceiling. Different pieces of music make different kinds of sounds. Every kind of music, from solo piano sonatas to large symphonies, must sound its best here. To accomplish this, the acoustical plastic shields over the stage and cloth banners in the ceiling are designed so that they can be moved to change the way sound travels.

More than 2,700 people can attend a concert at Davies Symphony Hall and every seat, whether above or below the Orchestra, affords a magnificent view of the stage. The special seats behind the Orchestra enable the audience to see the conductor's face.

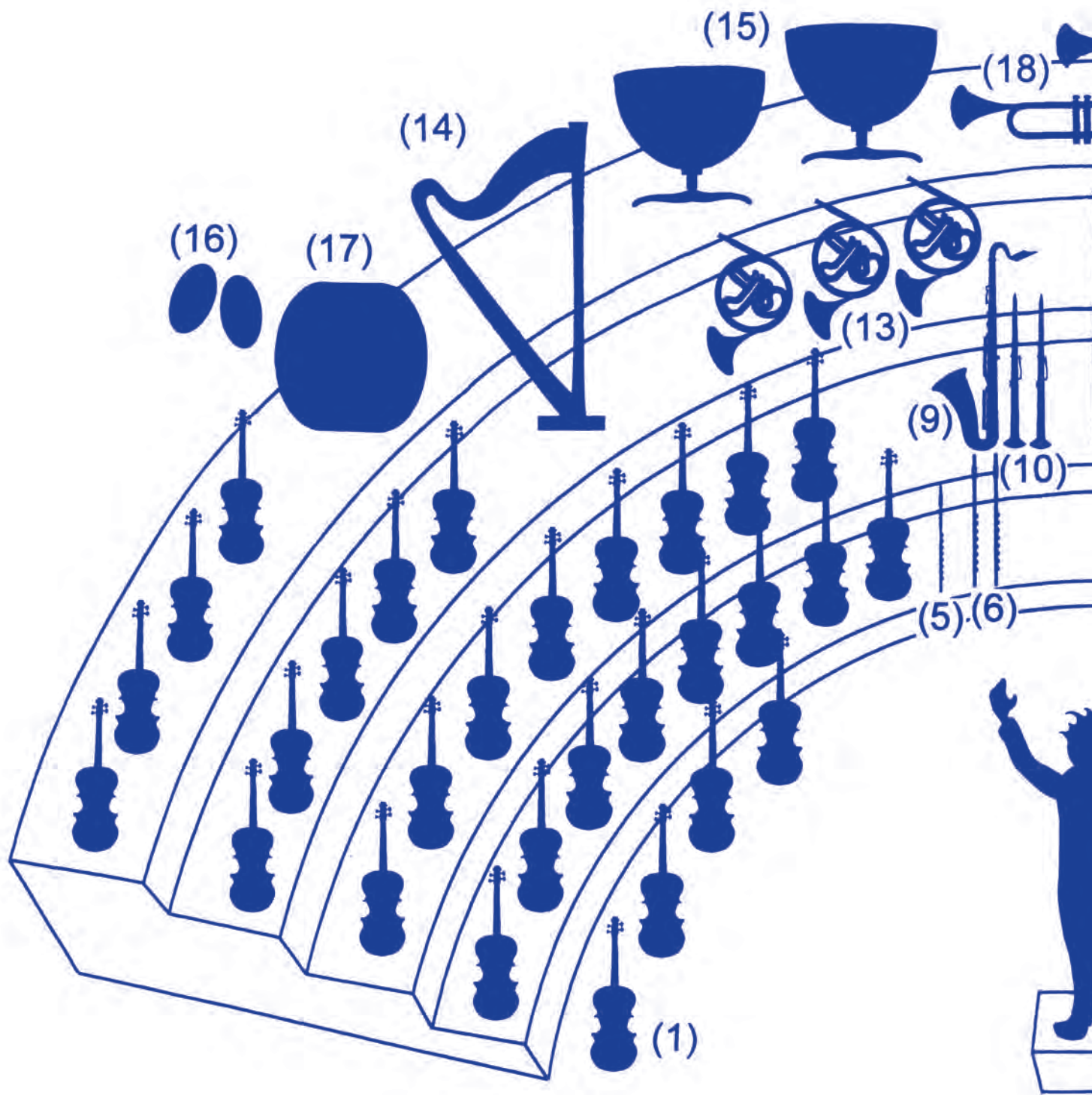




## Davies Symphony Hall Organ

The shiny pipes of the Symphony's large organ are a dominant visual feature of Davies Symphony Hall. The organ was built and installed in 1983-84 by the Ruffatti Brothers Organ Company of Padua, Italy, at a cost of \$1.2 million. It is the largest concert hall organ in North America. The instrument consists of 8,264 pipes, which range from the size of a ballpoint pen to more than 32 feet tall. The facade measures 40' by 40' and contains 192 pipes, including 61 brass trumpets placed horizontally at a 7-degree angle from the ceiling. The remainder of the pipes are housed in a three-story structure built behind the auditorium wall. The console, which holds the keyboards and the knobs for the stops, is constructed of African mahogany and rosewood. The keyboards and stops are connected to the pipes by means of sophisticated electronic circuitry.

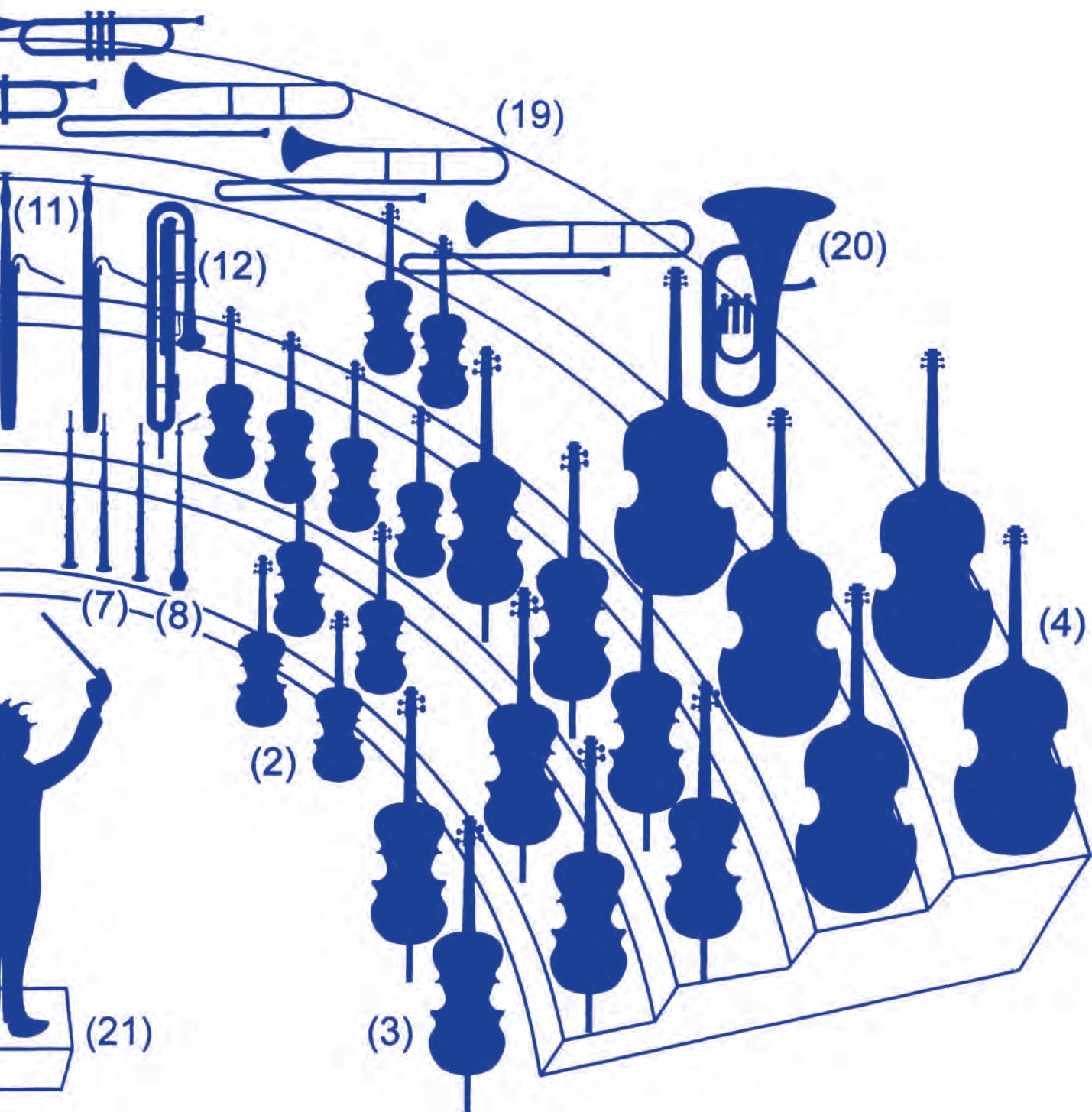




# San Francisco Symphony Seating

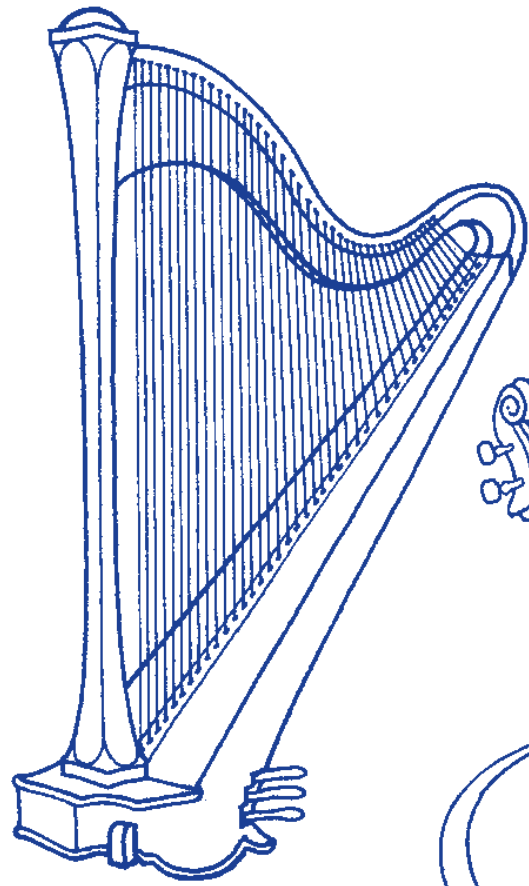
A symphony is a large group of musicians that plays instruments together. A symphony is also just like a big family—there’s a place for everybody, and everybody’s in their place.





- |                        |                          |
|------------------------|--------------------------|
| <b>1</b> Violins       | <b>11</b> Bassoons       |
| <b>2</b> Violas        | <b>12</b> Contra Bassoon |
| <b>3</b> Cellos        | <b>13</b> French Horns   |
| <b>4</b> Double Basses | <b>14</b> Harp           |
| <b>5</b> Piccolo       | <b>15</b> Timpani        |
| <b>6</b> Flutes        | <b>16</b> Cymbals        |
| <b>7</b> Oboes         | <b>17</b> Bass Drum      |
| <b>8</b> English Horn  | <b>18</b> Trumpets       |
| <b>9</b> Bass Clarinet | <b>19</b> Trombones      |
| <b>10</b> Clarinets    | <b>20</b> Tuba           |

**21** The Conductor



HARP

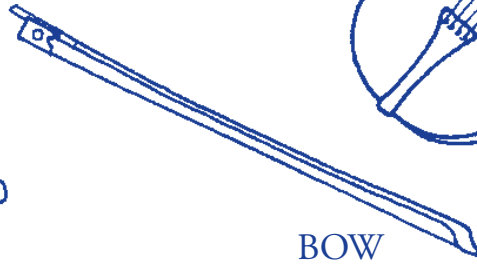
VIOLIN



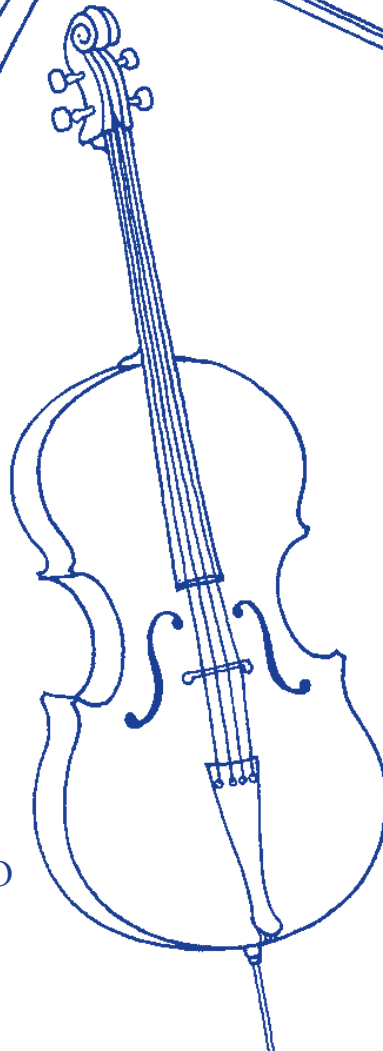
VIOLA



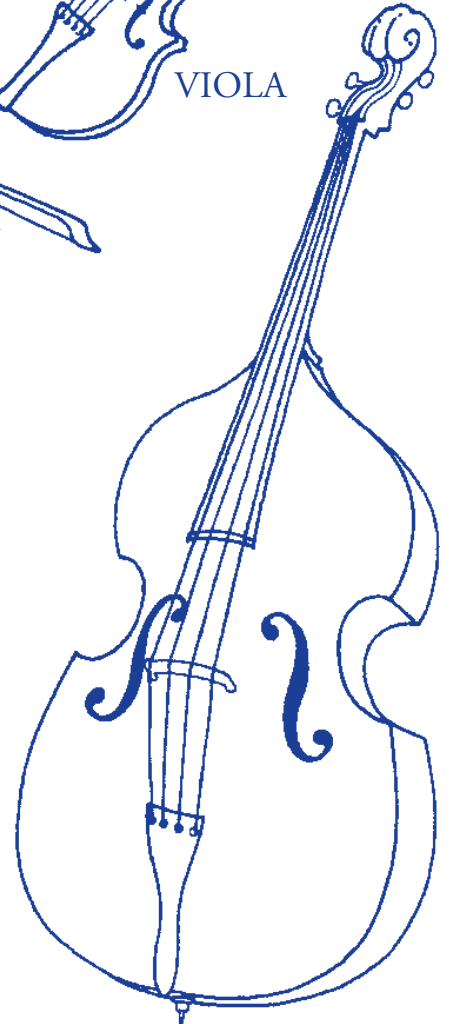
BOW



CELLO

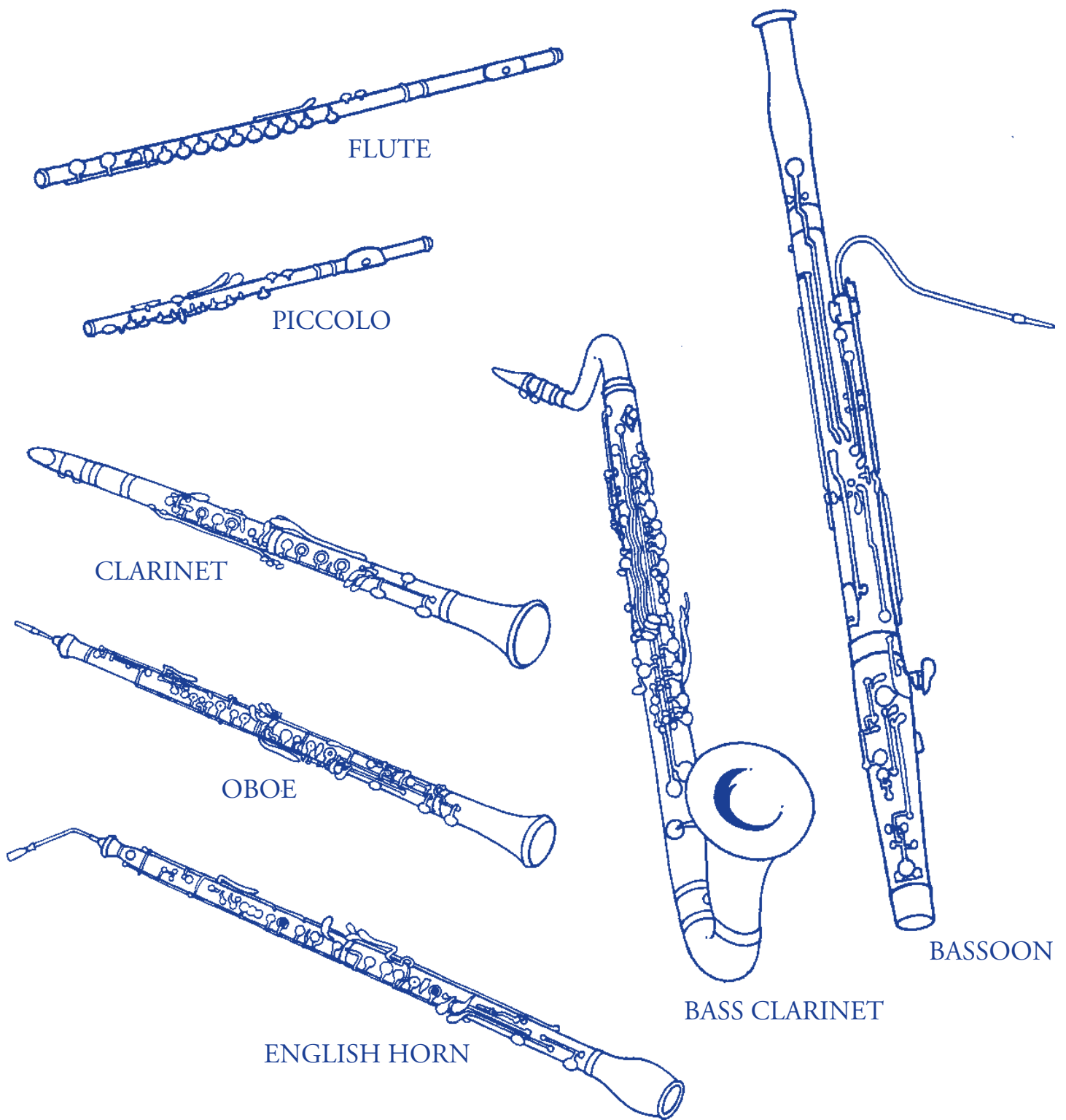


DOUBLE BASS



# The String Family

String instruments are made of wood. They have strings stretched across the top. You play the instrument by moving a bow across the strings or by plucking the string with your finger.

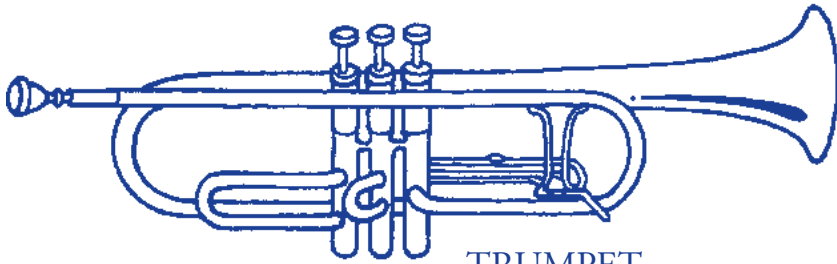


# The Woodwind Family

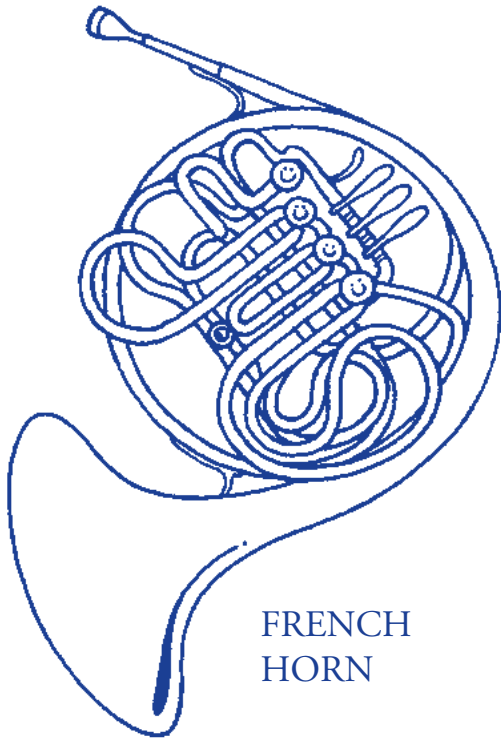
Most woodwind instruments are made of wood, but flutes can be made of metal. You play the instrument by blowing air into the tube.



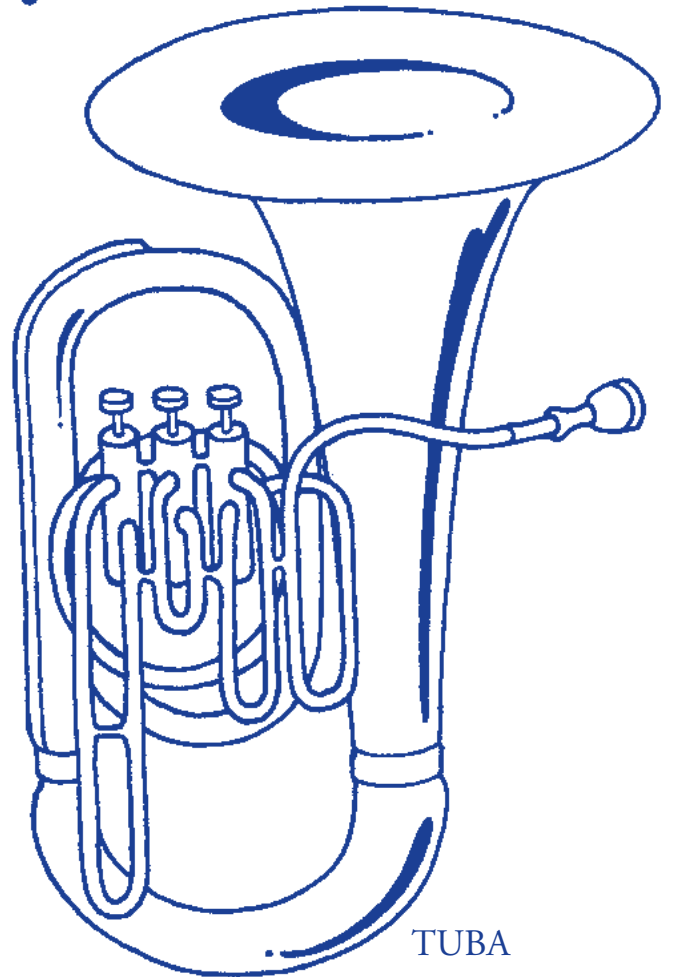
TROMBONE



TRUMPET



FRENCH  
HORN

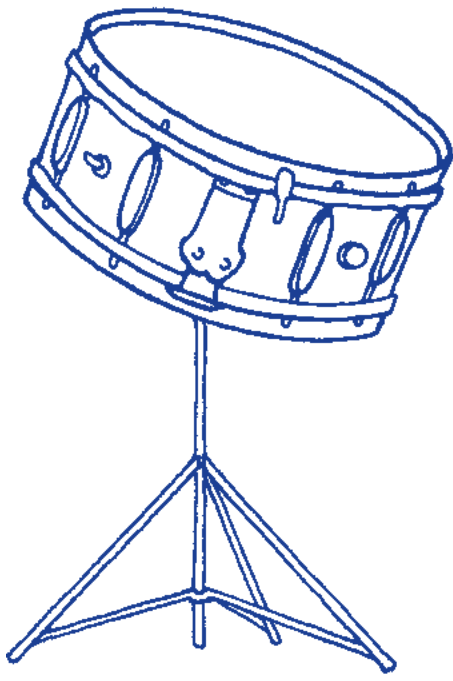


TUBA

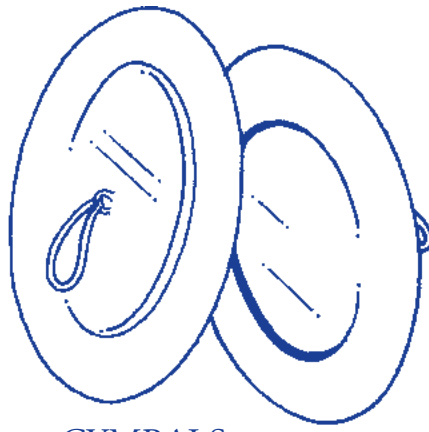
# The Brass Family

Brass instruments are made of metal. They are played by buzzing your lips and blowing air into the tube.

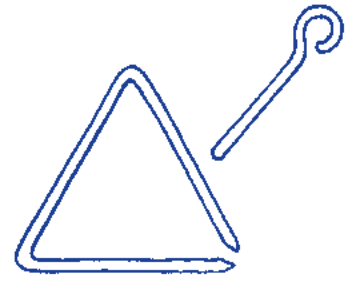




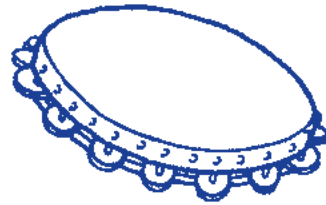
SNARE DRUM



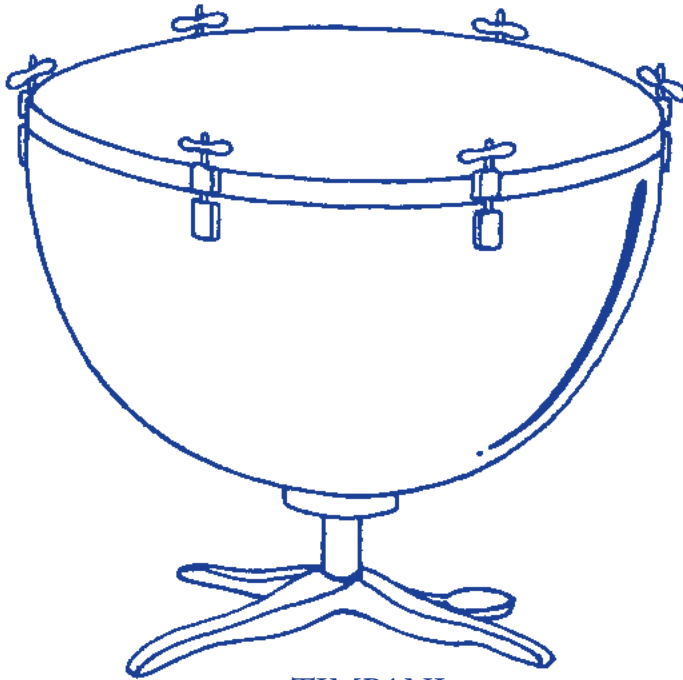
CYMBALS



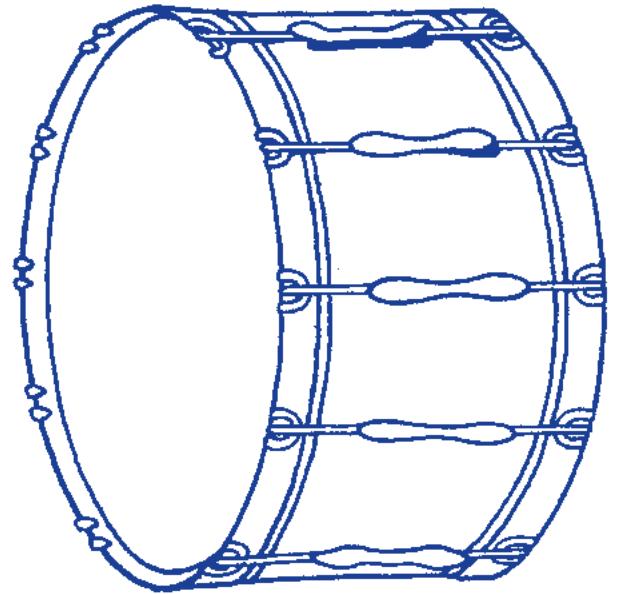
TRIANGLE



TAMBOURINE



TIMPANI



BASS DRUM

# The Percussion Family

Percussion instruments can be made of wood, metal, seeds, vegetables, nuts, and a whole lot more. They are played by using your hands to hit, shake, scrape, or rub.

# Pre-Concert Preparation

Attending a Concerts for Kids performance is very exciting! The purpose of this Study Guide is to provide information and ideas for you to use in preparing children for this event. When children come to the concert hall knowing what to look and listen for, the trip becomes a learning experience and not just another day away from the classroom. Knowing what is about to happen and what is expected of them, students are more comfortable, better able to listen, and can be a more focused audience.

## I. The Building

Discuss with your class the physical structure of Davies Symphony Hall. Hundreds of carpenters, electricians, plumbers, painters, and other craftsmen worked for more than two years on the actual construction of the building. In the hall there are:

- 7,000 yards of carpeting
- 14,500 cubic yards of concrete
- 4,000 tons of pre-cast concrete
- 76 miles of reinforced steel
- 42,000 feet of plumbing pipe
- There are 32 glass panels along the Van Ness Avenue side of the building. Each glass panel is 1/2" thick, 18' high, and 7' wide. Each glass panel weighs 1,200 pounds
- Davies Symphony Hall's roof is copper, and with time and age it will turn green

An interesting game to play with the children is to take them on an imaginary tour of the hall. Along the way, you might point out the expansive curved glass facade, the polished marble floor of the Grand Promenade, and the sweeping Grand Staircase. Inside the concert hall, one will immediately notice the pipes of the mighty Ruffatti organ. Also point out the acoustical plastic shields and cloth banners that assist in creating a good listening environment. The imaginary tour completed, have students point out the "familiar" items when they arrive for the concert.

Another imagination game could involve math. The Golden Gate Bridge is 1.8 miles long. Imagine standing on the San Francisco side of the bridge with 7,000 yards of carpet and rolling the carpet to the children waiting on the Marin side; they could roll the carpet back to you, and you'd still have carpet left over. Here's another math exercise involving the imagination. Using a map and your school as the starting point, where could you go if you were following 76 miles of reinforced steel?

## II. The Audience

Being an audience is an important role. A review of the sequence of events prior to the start of the concert will enable the class to understand concert behavior better. Certain things to watch for:

- Orchestra members assemble on stage.
- The concertmaster (first violinist) will enter and begin the tuning. Have the children listen and watch carefully as the concertmaster signals for the oboe to play the note "A." The orchestra will make a wonderful sound as they all tune to this note. This tuning to the oboe's "A" happens in orchestras all over the world! It is most appropriate for the audience to applaud the entrance of the concertmaster.
- After the tuning is finished, the conductor will enter and take his place on the podium. Both the concertmaster and conductor are greeted by the audience with applause.
- The conductor begins the concert.

## III. The Good Listener

Students should be encouraged to suggest some guidelines to observe during a performance. You are encouraged to make sure the following points are covered:

- Listen carefully and intently.
- Watch the conductor.
- Watch the musicians.
- Look for favorite instruments.
- Clap after the music has stopped (**wait until the conductor drops both arms to his sides**).

Students should be encouraged **not** to:

- Talk or make noise because they might miss an important piece of the music.
- Chew gum or eat because this might be distracting to others watching and listening to the performance.
- Leave their seats because this is also very distracting to their neighbors.
- Bring cameras, cell phones, or recording devices to Davies Symphony Hall because this is distracting to the musicians.

## Your Compact Disc

This Study Guide comes with a complimentary compact disc of the music that students will hear when they attend their Concerts for Kids performance. The CD is narrated by conductor Donato Cabrera, who introduces each piece of music. We know students will gain a greater appreciation from the live San Francisco Symphony presentation if they have heard the music in advance of their concert date. Please find a moment in the days and weeks leading up to your Davies Symphony Hall field trip to play the CD for your students several times. They will be rewarded beyond measure and so will you!

*This Study Guide and accompanying CD are produced and provided solely for use by teachers preparing students for their concert attendance. Duplicating the CD is prohibited.*

What follows is a listing of the music contained on the CD and scheduled to be performed at our Concerts for Kids program. The listings read as follows: the first line is the track number on your Concert for Kids CD (narration plus music), followed by a bracketed track number (music only, without narration); the second line is the name of the composer and the name of the piece the students will hear at Davies Symphony Hall. Track Number 1 on each CD contains a message from the conductor for your students.

A special feature of the Concerts for Kids CD is that each piece of music is presented both with and without narration. The bracketed track number on line one gives the location of the music without the conductor's introduction. After playing the CD through several times with the conductor's important words explaining each piece, you might consider allowing the students to hear the music-only version.

The **CD** for teachers preparing students for the **Children's Concerts** (kindergarten through 3<sup>rd</sup> grade) has a **yellow label**. The **CD** for teachers preparing students for the **Youth Concerts** (grades 4 through 9) has a **purple label**.

### Children's Concerts –

#### "Music Here, There, Everywhere!"

**Track Number 2 (music only = track 9)**

Wagner/Prelude to Act III of *Lohengrin*

**Track Number 3 (music only = track 10)**

Rossini/*Storm* from *William Tell*

**Track Number 4 (music only = track 11)**

Copland/*Fanfare for the Common Man*

**Track Number 5 (music only = track 12)**

Copland/*Hoedown* from *Rodeo*

**Track Number 6 (music only = track 13)**

Brahms/Lullaby

**Track Number 7 (music only = track 14)**

Sousa/*The Stars and Stripes Forever*

**Track Number 8 (music only = track 15)**

Williams/Music from *Star Wars*

### Youth Concerts –

#### "Music of San Francisco, Music of the World!"

**Track Number 2 (music only = track 9)**

Copland/*Fanfare for the Common Man*

**Track Number 3 (music only = track 10)**

Dvořák/Scherzo from Symphony No. 9, *New World* (excerpt)

**Track Number 4 (music only = track 11)**

Jolpin/*Maple Leaf Rag*

**Track Number 5 (music only = track 12)**

Mao Yuan/*Dance of the Yao People*

**Track Number 6 (music only = track 13)**

Márquez/Danzón No. 2 (excerpt)

**Track Number 7 (music only = track 14)**

Guthrie/*This Land is Your Land*

**Track Number 8 (music only = track 15)**

Offenbach/*Can-Can* from *Orpheus in the Underworld*

# The Family of Music:

## Composer, Conductor, Musician, and Audience

The experience of music is a combination of four creative forces, merging to communicate ideas, thoughts, and feelings. Those forces are: the composer, the conductor, the musician, and the audience. Each element, like the links in a chain, is dependent upon the others for success.

### Composer

A Composer is a creator of music—a writer of new music that has never existed before. The composer is the initial creative force. The composer arranges the various elements of music—melody, harmony, rhythm, tone, form, texture, tempo, pitch, and timbre—to communicate with the listener. In the process of composing, a composer may create music for specific instruments. The composer writes music as an expression of feelings, to communicate a message, to create an atmosphere or mood, to conjure visual images, and to evoke memories, places, people, or events. A composer can be thought of as a storyteller—sharing an idea or feeling, a funny story or a sad story, or a picture in the imagination that is told with musical notes. A composer is always a musician.

In many cultures around the world the composer may be wearing the triple crown—a single person fulfilling the roles of composer, musician, and conductor. This is certainly true in jazz, as well as rap, country and western, blues, rock, etc. In Western classical music, the composer Ludwig van Beethoven (LOOD-vig fahn BAY-toe-ven) is an example of someone who served as a composer, musician, and conductor. Beethoven played piano for his audiences, performing his original scores. He also conducted some of his own symphonies. There are many other examples like Beethoven in Western classical music. All the music you hear at concerts—or anywhere for that matter—was composed by someone.

### Conductor

A Conductor is one who conducts or leads the orchestra. Using hand and arm movements, the conductor directs the musicians in the playing of the music. Generally, a conductor

does not write the music being conducted. The conductor *interprets* the music of a composer, just as a reader will interpret a poem to find meaning. A conductor is something like a jack-of-all-trades in the music world. To be a conductor it is not necessary to be able to play every instrument, but it is essential to have a complete understanding of all the instruments and the techniques involved in playing.

Within the Western tradition of music, the conductor's job is to study the written product of the composer's creative efforts, known as a "score." The score consists of music written on lined paper and containing the notes, rests, pauses, and all the instructions for loudness or softness which are understandable to any musician in the world who can read a score. The language in which the score is written is referred to as "musical notation." Like Spanish or French, German or Swahili, musical notation can be taught and becomes a universal communication for all musicians who know the language of musical notation in addition to their native tongues. The conductor must be able to read music and to communicate the music to the orchestra and the audience. The conductor guides the musicians in understanding what the composer is asking of them. When the composer indicates that a section of music is to be played *forte* (loudly), there is always this question: "How loud is loud?" When the composer indicates a section of the music is to be played *allegro* (fast)—just how fast is fast? It is the job of the conductor to interpret the composer's written instructions as well as the notes, so that the musicians and the audience are able to hear exactly what the composer heard in his or her head.

How does the conductor communicate? By using the tools of the conductor's trade: the ear and the power to communicate through hand gestures and facial expressions. The conductor must hear the slightest error in the playing of the notes, know which instrument made the error, and give instruction for correcting it. The musicians and the conductor have a special relationship. The conductor watches the musicians, and the musicians watch the conductor for cues, gestures, and direction.

The truly successful production of music reflects the collaborative effort of the **composer**, the **conductor**, the **musicians**, and the **audience**.



## Musician

A Musician is one skilled in producing musical sounds with instruments. There are many, many instruments in the world, including the human voice. A singer is a musician. A musician can play alone—or with many other musicians. When you have two or more musicians playing together, it takes cooperation to be successful. Just like a sports team, musicians have to practice and work together if they want to be successful. In an ensemble (which can be as few as two or as many as 100 or more musicians), the task of the musician is to perform successfully as a collective. Following the direction of the conductor (or leader), the musicians integrate the various elements of the music through their instruments' sounds. Musicians bring the individual expertise of playing their instruments, as well as their knowledge of music, to the interpretation of a musical composition. Their interpretation is then molded through the vision of the conductor.

Just like the conductor, orchestral musicians learn to read music. Learning to read music is much like learning to read a book. The notes in music are like the letters of the alphabet. A composer uses the notes to communicate his or her musical ideas. The language used by a composer is called “notation,” a written code representing musical sounds that can be “translated” and interpreted by other musicians. Notation includes the musical notes, rests, stops, length of sound, intensity of sound, time, and key of a musical piece. When you think of musical notes as a kind of alphabet, the other components of music notation are the punctuation and grammar. Together, these components comprise the special music-language tools that a composer needs to communicate. In Western classical music, the “language” or notation of the composer is universal; therefore, it can be played by any musician of any nationality who understands that language. An orchestra can be comprised of a hundred musicians—all of different ethnicities, all who speak a different native language, and all who may eat something quite different for lunch. But because all one hundred musicians can read the language of notation, they can perform great music together. Learning to read music makes musicians multilingual!

A composer relies on the talents of the musician to communicate with the audience. To do this, a musician must be in control of his/her instrument. The musician communicates with the listener through the instrument. Professional musicians are experts. They have practiced long hours for many years on their instruments to become expert musical communicators.

Musicians have been an important part of human culture through the ages. Musicians play a special role in all cultures. Important ceremonies—religious, festive, and somber—use the

skills of musicians to enhance and interpret the feelings and purpose of the occasion. It is the musician playing the music of the composer that lets you know, in a movie, that something scary is about to happen, or communicates that a spaceship is about to land on earth. Musicians! What would life be like without musicians? They are the makers of music!

## Audience

The role of the Audience in this chain is the most magical. Through the inspiration of the composer, the knowledgeable interpretation of the conductor, and the creative expression of the musician, the collective hope is for the audience to receive the composer's original thoughts, ideas, feelings, and moods, and to have the composer's intentions convey meaning and purpose to the listener.

Audiences around the world respond to music in many different ways. Some music—like jazz, blues, country and western, and Latin salsa—elicits responses from the audience throughout the performance. The composer, through the conductor and the musicians (and their instruments), have a conversation with the audience, inviting the audience to become a part of the sound experience. Listeners may demonstrate understanding of that communication by tapping their feet, clapping their hands, dancing, snapping their fingers, moving their bodies, and offering verbal encouragement.

Other styles and forms of music, such as Western classical, may elicit a different kind of engagement with music. Listeners may close their eyes, allow their imaginations to dance, feel the power of the music as it sweeps through the room, wait in anticipation for themes or melodies to recur—these are all part of the conversation the composer is having with the audience. As with every other component of the family of music, the audience members bring individual experiences that enable them to interpret the composer's intent.

It is always appropriate for the audience to applaud at the end of the piece. Since music speaks to the spirit of mankind, the listener—in all cases—draws upon his or her own unique experiences to participate actively in the “family of music,” responding appropriately to show understanding and appreciation.

Listeners may close their eyes, allow their imaginations to dance, and feel the power of the music as it sweeps through the room.

# Music Notes

## Children's Concerts

**January 21, 2014** (10:00am)

**May 5, 2014** (11:30am)

**May 6, 7, and 9, 2014** (10:00am and 11:30am)

### "Music Here, There, Everywhere!"

The San Francisco Symphony's Concerts for Kids are designed to introduce and acquaint students with the exciting sounds of symphonic music. "Music Here, There, Everywhere!" is intended for children in grades K through 3. The program will explore the concept of music as an omnipresent and vitally important aspect of our everyday lives. Students will develop an awareness of some of the many ways music is used universally, in every civilization and society. It's used for singing, dancing, playtime, for special celebrations, and in many other ways. All music—regardless of its use, purpose, or intent—has the power to engage the imagination, which makes it an essential tool in childhood learning.

Conductor Donato Cabrera has selected a variety of colorful orchestral works to illustrate music's indispensability. These works represent different styles, such as a march (Sousa); dance (Copland); music to describe nature (Rossini); and music to tell a story (Williams). The concert is designed so that children will experience the full sonic splendor and glory of a symphony orchestra.

The notes that follow are provided as part of your class's pre-concert preparation. Each note consists of a brief commentary that places the selection in a broad cultural and historical context, followed by a general description of the music. Familiarizing your students with this background will enhance the concert experience, allowing young concertgoers to engage their imaginations fully in Davies Symphony Hall as they explore "Music Here, There, Everywhere!"



### Richard Wagner/ Prelude to Act III from *Lohengrin*

(Wagner = VAHG-ner;  
Lohengrin = LOW-in-grin)

b. Leipzig, Germany, 1813

d. Venice, Italy, 1883

Everyone loves books and movies about the adventures of enchanted beings and their magical powers. Just think of

*Harry Potter*! In the nineteenth century, it was the multi-talented Richard Wagner who provided Europe with sensational stories through his operas, for which he not only composed the music, but also wrote the words, and even designed the stage sets! It wasn't just the artistic creations themselves, though, which made him such an important figure. Just as in today's Hollywood, an aspiring artist needs a way to project his or her artistic vision onto the larger public. Wagner loved the limelight and was a brilliant self-promoter, becoming almost like one of today's pop culture heroes.

In his opera *Lohengrin* (composed in 1846-8), Wagner combined elements of several ancient legends. The hero Lohengrin defends Elsa von Brabant, falsely accused of the murder of her brother. She is innocent and her brother is still alive, but he's been turned into a swan by an evil sorceress. Lohengrin has appeared mysteriously to protect Elsa, and eventually they fall in love and marry. Lohengrin makes Elsa promise that she will not seek his identity. Malicious gossip reaches her, however, which sows the seeds of doubt and breaks her resolve. She finds out that he is a Knight of the Holy Grail, a band of knights who perform good deeds in secret, and now he must leave her.

The Prelude to Act III sets the stage for the firelight procession and marriage of Elsa and Lohengrin. The opening upward-rushing brass motif immediately sets the tone of celebration and moves into the main theme; its dotted-note (long-short) rhythm, brass accents, and cymbal crashes combine to give the piece a buoyant feeling. The more lyrical middle section features delicate woodwind timbres, and provides a contrast for a return of the animated music from the beginning. Just before the end, the tempo slows and prepares the audience for the curtain to rise.



## **Gioacchino Rossini/ Storm from Overture to *William Tell***

(raw-SEEN-ee)

b. Pesaro, Italy, 1792

d. near Paris, 1868

The irrepressible charm of Gioacchino Rossini found outlets in music from an early age. Born and raised in a musical household, he was

accepted into the prestigious Philharmonic Academy in Bologna, at age 14. (Only one other musician had been accepted at such a tender age: the fourteen-year-old Mozart!) He is best known as a composer of opera: beginning at age seventeen, he then wrote nearly 40 operas over the next twenty years. *William Tell* was the last opera he wrote, and its Overture has become a popular favorite on concert programs.

The story of the opera concerns a brave man named William Tell and his son Jemmy. They live in the peaceful mountain countryside of Switzerland, but their lives—and the lives of their Swiss countrymen—are made difficult by the Austrians, who had defeated them and had become their rulers. One especially tyrannical ruler, Gessler, visits the Swiss town where William Tell lives. Gessler hangs his hat on a tree and demands that all the Swiss villagers pass by and bow before it. When Tell refuses to do so, Gessler orders Tell to shoot an apple that Gessler places on the head of Tell's son. Gessler is sure that Tell will kill his own son, but Tell aims his bow and arrow very carefully, and splits the apple in half without harming the boy. As a result, Tell becomes a great hero to the Swiss, who, under Tell's leadership, eventually succeed in defeating their Austrian oppressors.

The Overture to *William Tell* is best known for its last section (the theme music to "The Lone Ranger"), but on this concert you will hear a different part of the Overture—The Storm. This music paints a vivid scene in the most impressive way—through nature. It begins softly, with offbeat interjections just as the storm is gathering. The music gets louder and louder until the storm breaks loose in great downward-slashing scales in the strings, with brass outbursts.



## **Aaron Copland/ Fanfare for the Common Man**

b. Brooklyn, New York, 1900

d. North Tarrytown, New York, 1990

*"I felt it was worth the effort to see if I couldn't*

*say what I had to say in the simplest possible terms."*

Until the Depression years of the 1930s, the European-trained Copland was considered a radical, avant-garde composer with little tie to his national roots. Then a combination of political consciousness and musical interests raised his awareness of rural musical traditions of the United States. This coincided with a desire to make his music more accessible to a wider range of people who were listening on the radio, and led to a change in his musical style. "As I look back, it seems to me that what I was trying for in the simpler works was only partly the writing of compositions that might speak to a broader audience. More than that, they gave me an opportunity to try for a more homespun musical idiom."

A "fanfare" is a short piece of music played by brass instruments, usually with brilliant trumpets predominating. Fanfares are generally played to announce special events and to honor important people. *Fanfare for the Common Man* was composed in 1943 for conductor Eugene Goossens, who collected short fanfares for each concert of his Cincinnati Symphony Orchestra as a tribute to the war effort. Copland recalled that he was "gratified to participate in a patriotic activity. The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound." Copland created a piece that honors the "common man," ordinary women, men, girls and boys like you and me. Copland understood that as members of humankind, we are *all* important and special. This fanfare, written for us, affirms the dignity and uniqueness of our lives and ourselves.



## Aaron Copland/Hoedown from *Rodeo*

What makes music sound “American”? That’s a question that composers have been asking since the nation was founded. National pride stimulated a desire for a distinctive national music, but the question of what it would sound like was a more difficult one, since Americans didn’t (and still don’t) share a common ethnic heritage. Moreover, many American composers – including Copland – traveled to Europe to study composition with European teachers. But Copland discovered a way to make symphonic music sound “American,” and he did so by incorporating the sounds of America’s folk traditions.

Copland’s fame as a composer of distinctly American-sounding music rests primarily on music that he wrote for three ballets set in rural America: *Billy the Kid*, the legend of a cowboy in the Wild West; *Appalachian Spring*, the portrayal of a pioneer celebration in the hills of Pennsylvania; and *Rodeo*, a story about life on a ranch.

One of the best-known pieces from *Rodeo* is “Hoedown,” which means a kind of dance (sometimes called a square dance) that was popular in rural parts of the American West, Southwest, and in the Appalachian Mountain region. In the ballet, the dance depicts a Saturday night party at Burnt Ranch. Cowboys, women-folk, ranch hands, and wranglers square dance to this festive, rollicking music. The principal theme of “Hoedown” is taken from an actual cowboy song called “Bonyparte.” The music is rhythmic and energetic, and to evoke the Wild West, Copland has the violins of the orchestra imitate country fiddles. The lively, whirling dance slows briefly when two characters in the ballet, the Champion Roper and the Cowgirl, fall in love. But the music regains momentum and the piece closes in the spirited tempo of the beginning.



## Johannes Brahms/ Lullaby

b. Hamburg, Germany, 1833  
d. Vienna, Austria, 1897

Today we consider Johannes Brahms part of the “in crowd” of classical music. After all, he’s one of the famous “three B’s!”—Bach, Beethoven, and Brahms. Brahms’s interest and musical attitudes were formed

during his childhood in Hamburg, Germany. Although his parents were not wealthy, they made sure he had a good education, including piano lessons with the best teacher in town. Brahms loved to read popular authors as well as the folk stories and poetry from his heritage. His first musical jobs were not particularly glamorous; in order to earn money he wrote “pop” music, created musical arrangements for the simple compositions of amateur performers, and gave music lessons.

His first big break came when he was engaged as a piano tour accompanist to the virtuoso violinist Eduard Reményi in 1853. This experience brought him in contact with some of the most famous musicians of the day, and Brahms somehow found the nerve to play them his compositions. His talent was immediately recognized. His admirers included Franz Liszt and Robert Schumann, who called him “a genius” in a leading newspaper. In 1862, Brahms made his first visit to Vienna, the musical center of Western Europe. Though his concert schedule kept him traveling, he kept returning to the rich musical environment of Vienna, and finally settled there permanently. He became a leading musical figure, earning both a good amount of money and many prestigious honors. Like that of his hero Beethoven, Brahms’s funeral was a major Viennese public event.



Although Brahms is famous for music written for a full orchestra, some of his most beloved compositions are his smaller, more intimate works. Mention the word “lullaby” and almost everyone will begin to hum his famous melody. It was part of a collection of five songs published in 1868, at a time before Brahms had written his first symphony. Titled *Wiegenlied* (Lullaby), the first verse is from *Des Knaben Wunderhorn*, a collection of folk texts published in the early 1800s, and the second verse is by a contemporary Germany poet, Georg Scherer. The words describe a lovely scene of falling asleep under a blanket covered with flowers, and being guarded by angels through the night. The music is a perfect partner with the poem; the rhythm creates a gentle rocking sensation and the melody’s contours rise and fall ever-so-gently until drifting down to a resting place.

Here is an English translation of the lyrics:

Lullaby, and Goodnight!  
With roses bedight,  
With lilies be-spread is Baby’s  
Wee bed.

Lay thee down, now, and rest!  
May thy slumber be blessed!  
Lay thee down, now, and rest!  
May thy slumber be blessed!

Lullaby, and Goodnight, thy  
Mother’s delight!  
Bright angels around my darling  
Shall abound.  
They shall guard thee from harms;  
Thou shalt wake in my arms.  
They shall guard thee from harms;  
Thou shalt wake in my arms.



## **John Philip Sousa/ *The Stars and Stripes Forever***

b. Washington, D.C., 1854  
d. Reading, PA, 1932

“There is probably no composer in the world with a popularity equal to that of Sousa,” wrote one critic in 1900. That was more than 100 years ago, but the music of John Philip Sousa is still popular today. In his 50-year career, Sousa led the United States Marine Band and Navy Band, as well as his own ensemble, and composed 140 marches, earning him the nickname “The March King.” One important way in which he differed from many of the composers of the day was that he refused to study in Europe: “I feel I am better off as it is...for I may therefore consider myself a truly American composer.”

The marches that Sousa composed were descended from military music, and built on the popularity of band music during the Civil War. Sousa made marches into full-fledged concert compositions—without, however, losing the compelling physical quality that the genre demands. Sousa recognized the importance of this quality, calling marches “music for the feet instead of the head.” One way he keeps the energy level high and the feeling of forward motion is by skillfully making the instrumental sections “talk” to each other: listen for the way one group will play the main melody, with short interjections from another.

*The Stars and Stripes Forever*, Sousa’s most-loved composition, follows the conventional structure: a series of different sections, each with its own melody, each repeated. One unusual aspect of this march—and one of the reasons it is so popular—is its last section. A simple, flowing melody is introduced, and then repeated with an elaborate musical decoration by the piccolo, the highest-pitched member of the orchestra.



## John Williams— Music from *Star Wars*

b. New York, 1948

*"I'm a very lucky man. If it weren't for the movies, no one would be able to write this kind of music anymore."*

John Williams is a true musical force, and is possibly the most widely known name in the history of movie music. The

son of a movie studio musician, John Williams studied music at UCLA, with an emphasis on composition. After a stint with the Air Force, he returned to New York to attend the Juilliard School of Music where he studied piano. Williams worked as a jazz pianist under the name Johnny Williams for a time before moving back to Los Angeles to begin his career in television and film. He began his career writing music for television, most notably for the popular *Peter Gunn* series. In the 1960s, he turned his genius to film, and from that point forward, there has been no stopping him. Williams has composed the music for close to eighty films, receiving nearly forty Academy Award nominations, six Oscars, seven British Academy Awards, twenty-one Grammys and four Golden Globes.

More Americans have heard the music of John Williams than any other American composer, even if they don't know his name. He has composed the music for many of the most famous films of the twentieth century: *Jaws*, *E.T.—The Extraterrestrial*, the six *Star Wars* films, *Superman*, *Close Encounters of the Third Kind*, *Jurassic Park*, *Schindler's List*, *Home Alone*, the Indiana Jones Trilogy, the Harry Potter films...and the list goes on and on. Writing music for movies is a special skill. The composer needs to understand not only what will sound good, but what will enhance the action on the screen.

In *Star Wars*, Williams produced one of his most memorable themes. It is bold and heroic, and simple enough to be memorable. But its secret is that it's not too simple. The rhythm is not exactly "square" (to demonstrate, try clapping and counting "one-two" along with the music and you may get lost!), so that the melody seems to be pushing forward, continually striving. It really says something important about the message of the movie.



## Suggested Activities

### Children's Concerts (Kindergarten—Grade 3)

Provided below are suggestions for classroom activities designed to enhance students' understanding of concepts and ideas relating to the Concerts for Kids experience. This is a general outline of suggestions that you may use as a point of departure for developing additional activities—ones that can be tailored to suit your specific classroom situation and curricular needs. The suggestions below are grouped by subject area to encourage and facilitate an interdisciplinary approach to music education. The subject areas included are not a complete list of potential interdisciplinary explorations. Many additional areas of childhood learning can be profitably allied with music awareness projects. Some of the exercises listed below lend themselves more readily to post-concert follow-up; others may be more suitable as preparatory studies. We urge you to amplify these Suggested Activities into learning experiences that will prove most meaningful to your class.

#### Music

- Have the class discuss why careful listening is important. The answers should be written on the chalkboard. It is important to channel the students' answers to their experience. Careful listening is important for the enjoyment of music for all the same reasons listening is important in life (for example, learning to pronounce the letters of the alphabet, learning the rules of a new game to be played on the playground, enjoying a good joke, or listening to the songs of birds).
- Review the instruments of the orchestra with your class. Photocopy the *Instruments of the Orchestra* (pages 12-15) and distribute to the class, or show them on a screen using a projector. Discuss the different instrument families and the names and shapes of instruments. Scramble names of instruments on the chalkboard for the class to solve and match with pictures of instruments. Or utilizing crayons, paints, or colored pencils, have students color in the shapes of the instruments and instrument families. It is important for students to be able to recognize instruments visually and to identify them by name.
- It is important for students to be able to identify the instruments of the orchestra on stage before coming to Davies Symphony Hall. Review the instruments of the orchestra with your class. Photocopy the San Francisco Symphony Seating chart on pages 10 and 11 for each student. Starting with number one (violins) and moving through to number twenty-one (The Conductor), pronounce each word and discuss the characteristics of each instrument family (pages 12-15). Students should circle each instrument group resulting in 21 circles on the page.

- Timbre (pronounced “*TAM-ber*”) is the quality, personality, or color of a sound unique to an instrument or voice. The quality of sound is determined by the sound source: the material, shape, size, and means of sound production—in other words, the way an instrument makes its sound. Students can learn to describe the sounds they hear by using colors. For instance, some sounds can be “fiery red,” “cool blue,” or “sunny yellow.” Assemble various kinds of materials including tin foil, plastic wrap, paper, cardboard, bubble wrap, etc. and experiment with creating and describing timbres or sound colors for each. Each student should suggest a sound quality (timbre) for each sound that is produced (i.e., “crinkly,” “sizzling,” “bright,” “dark,” etc.). Ask students to identify their favorite kinds of timbre and describe them in detail. (What are they? Why are they your favorite? What colors do they suggest? etc.)
- To reinforce students’ ability to identify instruments aurally, play a recording of Britten’s *The Young Person’s Guide to the Orchestra*. (Be sure to use the version with narration.) Have students suggest what objects or animals different instruments might be used to portray. What instruments could effectively portray an elephant? (Bass, tuba, or contrabassoon.) This activity can be further enhanced by listening to narrated recordings of Prokofiev’s *Peter and the Wolf* and Saint-Saëns’s *Carnival of the Animals*.
- Rhythm is the pulse that is present in all music. Rhythm is also present in our everyday lives. Some rhythms are loose and free (a casual walk down the street), and some are very tightly structured (a marching band, the ticking of a clock, etc.). Share with students that they all carry a rhythm inside of their bodies (heartbeat, breathing, pulse, etc.). Have students answer the question, “What activities do they do to the pulse of rhythm?” Answer: dancing, jumping rope, running, sports, etc. Utilizing your Concerts for Kids compact disc, play different works from the program. Have students make a circle and walk around the room to the rhythm or beat of the music. Or students can sit in a circle and try to feel the pulse of the music, clapping their hands in unison to the musical pulse.
- Create a string instrument: Cut a two-inch hole in the top of a shoebox. Select three or four rubber bands of various sizes and stretch them lengthwise around the box. Make sure they pass across the hole. Place a pencil at one end of the top of the box, near the hole, to create a bridge. Strum and pluck the rubber bands. Moving the pencil up and down will produce different tones. Pass your stringed instrument around the classroom, allowing students the joy of making musical sounds.
- Create a cardboard flute: Get a cardboard tube from paper towels, waxed paper, plastic wrap, or toilet paper. Cut four small holes, about one inch apart, on one side of the cardboard tube. Cover one end of the tube with waxed paper and secure with a rubber band. Blow into open end of the tube, and move fingers over the holes to obtain various tones. You might also ask students to bring in cardboard tubes, fashioning a cardboard flute for each student, and creating your own flute ensemble.
- Percussion instruments are the most accessible instruments of all for students. Build some percussion instruments, from everyday materials found around the house, that can be used in your classroom:

#### COFFEE CAN DRUM:

Get a large coffee can that has a plastic lid. Use a wooden beater, like a pencil. Or students can play it with fingers like a bongo drum.

#### MARGARINE TUB MARACAS:

Place dried beans, pebbles, or seeds inside a plastic margarine tub, and tape the lid on tightly. Students can produce sound by shaking rhythmically.

#### JELLY JAR BELLS:

Assemble a number of jelly jars or glasses of the same size. Fill them with different levels of water. Tap jars with a wooden pencil. Allow students to experience the different sounds produced when tapping the glasses. More water creates a deeper bell sound. Less water creates a higher bell sound. Students will also be able to visually experience *vibration*, as they observe the water moving from the tapping of the pencil on the jar.

If you create several of these instruments described above for your students, you’ll have the makings of an orchestra.



## Language Arts

- Have students create a special notebook or “journal” to record their responses to these Concerts for Kids Suggested Activities.
- Have students write a letter to the conductor and musicians telling them what they thought of the concert. (Letters may be sent to: San Francisco Symphony, Education Department, Davies Symphony Hall, San Francisco, CA 94102.)
- Nature has its own woodwind instruments. Discuss with students how the wind “whistles.” What materials and phenomena in nature can create “nature’s woodwinds”? Have students make a list of natural woodwinds (rustling leaves, wind, wind against a moving car, etc.) in the journals. Have students write a poem or story about nature’s woodwinds.
- Sound is all around us. Students can create a sound/symbol Pictionary to document their own system of sounds.
  - a) Tell students to listen carefully to the sounds they hear on the way to and from school. Have them make a list of these sounds in their “special” Concerts for Kids notebook. Students should categorize the sounds by those they liked and didn’t like.
  - b) Next, have students create a symbol for each sound. Encourage students to utilize the elements of color, shape, form, texture, line, and size.

Examples:

### Sounds I Liked

birds chirping  
ocean  
laughing voices

### My Symbol

smiling face  
color blue  
warm blanket

### Sounds I Didn’t Like

car horn blowing  
siren  
screeching car brakes

### My Symbol

jagged line  
color red  
big eyes

## Fine Arts

- In order for an audience to experience the many sounds and sensations in music, students must concentrate on listening beyond hearing, and seeing beyond looking. Students must develop special skills as an audience. Ask students to practice maintaining complete silence for one minute. Before the minute of silence, tell students they will be listening for any sound they hear. (The sounds might include a truck, birds, kids laughing, the ticking of the classroom clock, school bell, etc.) After the minute of silence is over, ask students to draw a picture of the things they heard. Ask for a show of hands, and select students to share what they heard during the minute of silence. Hang the students’ drawings around the room so that all can see.
- Have students draw pictures to illustrate different pieces of music from the program. (You should consider submitting entries to the San Francisco Symphony’s Visual Arts Project. Information is on the back cover of this Study Guide.)
- Explain to students that “ears” come in many shapes and sizes. Other animals have still different shapes to their ears. Using a blank sheet of paper, have students draw pictures of as many different kinds of “ears” as come to mind. Example: ears of a cat, dog, deer, mouse, elephant, squirrel, rabbit, etc. Have students write the different kinds of sounds their favorite animal’s ears would hear.
- Review with students the instruments of the orchestra, and the characteristics of each instrument family. Keeping these concepts in mind, students should draw a picture of an original, made-up instrument. Students should be allowed to use their full imaginations in the creation of their instrument. It can be a “new” string, wind, brass, or percussion instrument. The only restriction is that it must be clear in the drawing how the instrument is to be played.
- Utilizing your Concerts for Kids CD, have students select a piece and create a dance. Members of the class should dramatize the story through movement. Add appropriate costumes, simple props, and sound effects.
- As a class project, have students produce a poster promoting their upcoming trip to Davies Symphony Hall to hear the San Francisco Symphony. Remind students to include the name of the orchestra, the date and time of their concert, location, etc. The poster should be as colorful as your classroom resources will allow, and should also include lots of adjectives.

## Multicultural Studies

- Have students read children's stories/folk tales from various parts of the world, and tell those stories to the class. Does the story include any references to music or dance?
- Discuss celebrations and festivals from different parts of the world. Show pictures of various celebrations. Have students create their own classroom celebration. The celebrations should include songs, dances, costumes, and food.
- Pronounce the word *potaje* (po-TAH-hay) for students. This is a Spanish word that means "stew" or a mixture of ingredients. Have students pronounce the word after you. Tell students the Bay Area is like a big stew—a *potaje*—and it's what makes the Bay Area so great! Lead students in a discussion of the richness that exists right in their classroom—classmates born in different places, who may speak more than one language, who eat different kinds of foods, who listen to different types of music—and that this richness can be shared with each other!
- Tell students that popcorn and corn on the cob are gifts to the world from Native Americans; grapes came from Italy; hot dogs from Germany; spaghetti came from China; and cocoa from Latin America. (In fact, the word "chocolate" is a Nahuatl word—the language of the ancient Aztecs of Mexico.) Read the above list to the students. Have students imagine the following: What if these cultures had not shared their food with the rest of the world? And what would it be like if the foods were no longer available? Students are to create a play about the day the "food went away," using the items above. Students can add other delicacies if they like, i.e., pizza, tacos, fried chicken, pineapples, French fries, etc. Students should also be encouraged to draw a picture depicting lunch minus the missing goodies.

## Physical Science

- Music is the special organization of sound that is constructed by using special musical tools. Sounds are made by vibrating objects. Students can feel sound vibrations by performing the following experiments. Having them exaggerate the sounds will make them easier to feel:
  - 1) Have students place the forefinger lightly on the lips and say "mmm"
  - 2) Have students place the forefinger of each hand on each side of the nose and say "nnn"
  - 3) Have students place a hand on the chest and say "ahh"
  - 4) Have students place a hand on the back of the neck and say "ing"
- Explore different sounds that can be produced in the classroom. For example, students clapping their hands, marching in place, hitting two chalkboard erasers together, or the tapping of pencils on desks can produce percussion sounds. Whistling produces wind sounds, and don't forget about the human voice. Have students compare and contrast the characteristics of the sounds.
- The heart is the body's percussion instrument. For a classroom participation activity, have students place their hands on their hearts and count silently while you time them for 30 seconds. Now help students identify that they have other percussion spots on their bodies—places where they can feel their pulse. Assist students in finding their pulse on either the left or right wrist. Tell students that this throbbing—or steady constant beat—also comes from the pumping of the heart. Identifying the pulse may be a new experience for the students; do allow them to revel in the recognition of it. Because the pulse, like the heart, produces a steady beat, students can use many rhythm patterns to count it. Lead students in counting each pulse: 1,2,1,2, or 1,2,3,4, etc.

Before students go out for recess, remind them to feel for their pulse while on the playground. During or after a lot of physical activity such as running, skipping, or jumping, the heart beats faster. It will still produce a steady rhythm, but the beat will be faster. Students should feel their pulse again while at recess or before returning to the classroom to experience the change in their internal percussion instrument. You might want to lead students in a short discussion on the differences between their pulse while sitting quietly in class and their pulse while they were at play.

## Music Notes

### Youth Concerts

April 29, May 1, and May 2 (10:00am and 11:30am)

## “Music of San Francisco, Music of the World!”

The San Francisco Symphony’s Concerts for Kids are designed to introduce and acquaint students with the exciting sounds of symphonic music. “Music of San Francisco, Music of the World!” is intended for children in grades 4 through 9. The program will take students on an aural journey of specifically selected pieces of orchestral music which were inspired by a particular place or cultural tradition. The concert includes works which pay homage to cultural traditions emanating from China (Mao Yuan); the Americas (Copland, Joplin, Márquez, Guthrie); Central Europe (Dvořák); and France (Offenbach). For a thrilling treat, the audience of students will join the orchestra in an exciting joint performance of the song *This Land is Your Land*—music which celebrates our very own country.

The notes that follow are provided as part of your class’s pre-concert preparation. Each note consists of brief commentary that places the selection in a broad cultural and historical context, followed by a general description of the music. Familiarizing your students with this background will enhance the concert experience by ensuring that your young concertgoers arrive at Davies Symphony Hall in a state of anticipation, receptiveness, and readiness to explore “Music of San Francisco, Music of the World!”



### Aaron Copland/ *Fanfare for the Common Man*

b. Brooklyn, New York,  
1900

d. North Tarrytown,  
New York, 1990

*“I felt it was worth the  
effort to see if I couldn’t  
say what I had to say in the simplest possible terms.”*

Until the Depression years of the 1930s, the European-trained Copland was considered a radical, avant-garde composer with little tie to his national roots. Then a combination of political consciousness and musical interests raised his awareness of rural musical traditions of the United States. This coincided with a desire to make his music more accessible to a wider range of people who were listening on the radio, and led to a change in his musical style. “As I look back, it seems to me that what I was trying for in the simpler works was only partly the writing of compositions that might speak to a broader audience. More than that, they gave me an opportunity to try for a more homespun musical idiom.”

A “fanfare” is a short piece of music played by brass instruments, usually with brilliant trumpets predominating. Fanfares are generally played to announce special events and to honor important people. *Fanfare for the Common Man* was composed in 1943 for conductor Eugene Goossens, who collected short fanfares for each concert of his Cincinnati Symphony Orchestra as a tribute to the war effort. Copland recalled that he was “gratified to participate in a patriotic activity. The challenge was to compose a traditional fanfare, direct and powerful, yet with a contemporary sound.” Copland created a piece that honors the “common man,” ordinary women, men, girls and boys like you and me. Copland understood that as members of humankind, we are *all* important and special. This fanfare, written for us, affirms the dignity and uniqueness of our lives and ourselves.



**Antonín Dvořák/  
Scherzo from  
Symphony No. 9,  
From the New World  
(excerpt)**

(Dvořák = duh-VOR-zhahk)

b. Nelahozeves, Bohemia  
(now part of the Czech  
Republic), 1841

d. Prague, Germany, 1904

Antonín Dvořák's father was a

butcher. He wanted his son to become a butcher as well, but Antonin's real talent was for music. He loved to entertain guests at the local inn by playing violin, and he also played in the village band. In addition to violin, he learned viola, piano, and organ. He first began to compose at age sixteen while studying at the Conservatory in Prague. His first professional job was as a violist in the orchestra of the National Theatre in Prague. Dvořák became internationally famous as a composer in 1878, when he composed a set of pieces called Slavonic Dances, based on popular folk dances from the region in which he was born. ("Slavonic" or "Slavic" refers to the people who inhabit a large section of Eastern Europe.)

In 1892, Dvořák accepted a position in America as director of the newly founded National Conservatory of Music in New York. He had been invited by Mrs. Jeannette Thurber, who had founded the Conservatory, and who hoped that Dvořák would help to train American composers to write music that sounded specifically "American." During the two years Dvořák spent in the United States, he immersed himself in various forms of American folk music, including—in Dvořák own words—"African-American melodies, the songs of the Creoles, Native American chants, the ditties of homesick German and Norwegian immigrants, and melodies of whistling boys, street singers, and organ grinders." He was particularly impressed with African-American spirituals and the music of Native Americans, and in a newspaper article he stated that these uniquely American forms should be used as the basis for future American music.

Among the music Dvořák wrote during his American stay was a symphony he called *From the New World*, in which he tried to capture the spirit of African-American and Native American music. The third movement of the symphony, the "Scherzo," incorporates some aspects of

Native American music, and another movement—the "Largo"—is modeled on African-American spirituals. ("Scherzo" is an Italian word that, in music, refers to a piece that is lighthearted, whimsical, and often strongly rhythmic in character.)

On December 12, 1893, the *New York Herald* newspaper published an interview with Dvořák in which he offered some insights into his *New World* Symphony:

"I carefully studied a certain number of Native American melodies which a friend gave me, and became thoroughly imbued with their characteristics—with their spirit in fact. It is this spirit which I have tried to reproduce in my symphony. I have not actually used any of the melodies. I have simply written original themes embodying the special qualities of Native American music, and using these themes as subjects, have developed them with all the resources of modern rhythm, harmony, and orchestral color."

The melodies that Dvořák had been given were approximations of three Iroquois songs. Before Dvořák wrote this symphony, he was planning to write an opera based on the legend of Hiawatha. In preparation for the opera, Mrs. Thurber took him to see a traveling show—Buffalo Bill's Wild West Show—where Dvořák would have heard songs of the Oglala, Sioux, Crow, Cheyenne, Arapaho, and Shoshone. Dvořák never wrote the Hiawatha opera, but some of his musical ideas did find their way in the *New World* Symphony. Speaking of the "Scherzo" movement, Dvořák stated that the music was suggested by a scene in Henry Wadsworth Longfellow's poem *The Song of Hiawatha*, where a great feast is taking place, accompanied by dancing. Longfellow's poem describes the dancing of one of the characters, Pau-Puk-Keewis, in these lines:

Then more swiftly and still swifter,  
Whirling, spinning round in circles,  
Leaping o'er the guests assembled,  
Eddying round and round the wigwam,  
Till the leaves went whirling with him,  
Till the dust and wind together  
Swept in eddies round about him.

Dvořák's "Scherzo" is energetic and celebratory. The main theme is comprised of short motifs of repeating notes, its character not unlike the simplest forms of some Native American music. The steady, rhythmic pulse may have been intended to suggest drum patterns, which in music of many Native Americans accompany sung chants and dancing.





### **Scott Joplin/ “Maple Leaf” Rag**

b. Marshall, Texas, 1868  
d. New York, New York,  
1917

Scott Joplin’s father was a former slave. Educational opportunities for the family were limited, but Joplin’s mother encouraged her children to study whatever was available.

As a result, most members of the family learned to play musical instruments. Joplin’s talents as a pianist came to the attention of a local German immigrant musician who took Joplin as a student free of charge. Following just a few years of professional training, Joplin was earning a living as a musician.

Joplin left his hometown and traveled to St. Louis. There, he played piano professionally, demonstrated songs in local music stores, and taught piano and guitar. When he was 25, Joplin moved to Chicago, drawn by the excitement of the World’s Fair and the likely opportunities for music-making. As part of the festivities surrounding the Fair, Joplin led a band and played cornet. Joplin had his first piece of music published when he was 27 years old, and one year later, he enrolled in college for the first time—at George R. Smith College in Sedalia, Missouri, a segregated school for African-Americans. While in Sedalia, he also worked as a pianist at a local establishment, the Maple Leaf Club.

About this time, a new kind of African-American music called “ragtime” was beginning to take America by storm. Joplin enjoyed composing pieces in this dance style, and he decided to try to have some of his ragtime songs—or “rags”—published. One of them was the piece you’ll hear on the concert—the “Maple Leaf” Rag. It was not a big success at first, but within a ten-year period, it had become the most famous of all piano ragtime songs, with more than half a million copies having been sold. Luckily, Joplin had enlisted an attorney to assist in drawing up a contract with the publisher. An agreement had been reached whereby Joplin was to receive one cent for each copy of the “Maple Leaf” Rag sold, even though most pieces at that time were sold outright to publishers by composers for not more than \$25.00. The “Maple Leaf” Rag and other ragtime pieces by Joplin became immensely popular, and soon Joplin was being called the “King of Ragtime Writers.” His sheet music sold so well that Joplin was able to settle in St. Louis and devote himself exclusively to composition. One writer has called Joplin’s ragtime pieces “the precise American equivalent, in terms of a native dance music, of minuets by Mozart, mazurkas by Chopin, or waltzes by Brahms.”



### **Mao Yuan/ *Dance of the Yao People***

b. Beijing, China, 1926

Mao Yuan was born into a musical family. His father was an amateur string player and his sister a noted concert singer. He attended Tsinghua University in Beijing, China, where he studied civil engi-

neering with a minor in piano and composition. Upon graduation, he was hired by the Central Opera Theater as composer-in-residence, a position he held until 1992. His compositions include orchestral works, chamber music, sonatas and suite for violin, piano and other instruments, vocal musical, and music for the ballet. In 1981, Yuan was commissioned by the Houston Ballet company to write music for a new ballet, *The Bamboo Painter*, which was premiered in 1982. Acknowledged as a great honor, Mr. Yuan has been a visiting scholar in the United States under the auspices of the US-China Arts Exchange Center.

A really fun holiday is the Lunar New Year, which is also called Chinese New Year. There are big parades with people dancing in dragon costumes, there are firecrackers, great food, and of course, lots of music! The San Francisco Symphony loves the Lunar New Year, and always celebrates it with a big concert. According to the Chinese Astrological Calendar, 2014 is the Year of the Horse. Occupying the seventh position, the horse is the seventh animal in the Chinese astrological order. Ancient Chinese wisdom says if you are born under the sign of the horse, you will be strong and energetic with an outgoing personality.

Written by the Chinese composer Mao Yuan, *Dance of the Yao People* was inspired by the lives and activities of the Yao people in China’s Hunan, Guangdong, and Guizhou provinces. The music begins with a wonderful melody, or tune. It’s a graceful lyrical dance that gradually involves the full orchestra. The beautiful music is meant to reflect the peacefulness of the Yao people. You’ll hear the tune again and again, played by different instruments and instrument combinations. Listen for the fast and funny version of the tune that’s played by the bassoon! Soon, the instruments all join in again and the work ends with a brilliant finish.





## **Arturo Márquez/ Danzon No. 2 (excerpt)**

b. Alamos, Sonora, Mexico,  
1950

Arturo Márquez is the first born of nine children, but was the only one of the siblings who became a musician. His father was a mariachi musician and his paternal grandfather was a folk musician in the

northern states of Sonora and Chihuahua, Mexico. When he was in middle school, his family immigrated to Southern California, settling in La Puente, a suburb of Los Angeles. Always fascinated by how instruments made their sounds, throughout his middle and high school years Márquez studied the trombone, violin and piano. He started composing at the age of sixteen and then attended the Mexican Music Conservatory in Mexico City, and was awarded a scholarship by the French government to study composition in Paris. He received his master's degree at the California Institute of Arts, in Southern California, in 1990. Along the way, he was granted both a Fulbright Scholar award and a Rockefeller Foundation award.

Widely recognized as one of the most important and admired Mexican composers of his generation, over the years Márquez has been the recipient of several prestigious honors. He made history when he became the first musician to receive “La Medalla De Oro De Bellas Artes de México” (Gold Medal of Fine Arts of Mexico), one of Mexico's most coveted awards for career accomplishments in the fine arts.

Among Arturo Márquez's most famous pieces are seven *Danzones* or Dances. A “danzon” is a ballroom dance, the music of which originally came from Cuba and the Veracruz region of Mexico. Márquez's Danzon No. 2 was composed in 1994. The music is exciting! It features sections that are elegant and swaying, and other sections that are energetic and joyous. This is music of celebration, which gets more and more exciting right up until the very last—and very grand-final notes!



## **Woody Guthrie/ This Land is Your Land**

b. Okemah, Oklahoma, 1912  
d. New York City, New York,  
1967

Woodrow Wilson “Woody” Guthrie was a true American singer-songwriter and folk musician whose commitment to the working-class made him beloved around the world. His musical legacy includes

hundreds of original political and labor songs, children's songs, and ballads. Such songwriters as Bob Dylan, Phil Ochs, Bruce Springsteen, Ramblin' Jack Elliott, John Mellencamp, Pete Seeger—and the list goes on and on—herald Woody Guthrie as one of the primary influences on their art and their lives. Of Guthrie's eight children, one of his sons, the American folk musician Arlo Guthrie, followed in his father's footsteps.

Woody Guthrie was born into a middle class family, his father a successful businessman. But things turned tough for the Guthrie family in the Dust Bowl era during the Great Depression (1929-1939). His father had moved from Oklahoma to Pampa, Texas, where he found work to repay his unsuccessful real estate deals. When Woody was fourteen years old, his mother was hospitalized due to a severe illness. With his mother no longer available to provide guidance and his father in Texas, young Woody and his siblings relied on their eldest brother Roy for support. Always musically inclined, Woody easily learned to play the guitar and harmonica by ear, using his musical skills around town playing songs for a sandwich or nickels.

During the Great Depression, things were tough all over the United States. And the Dust Storm period, which hit the Great Plains in 1935, was a double-whammy! Drought and dust forced thousands of desperate farmers and unemployed workers from Oklahoma, Kansas, Tennessee, and Georgia to head west in search of work. Since there was nothing to hold Guthrie in Oklahoma, he began to travel the country—from California to New York. He did most of his travelling by foot, hitch-hiking, or in the boxcars of trains. He saw first-hand the devastation caused by people being out of work, families unable to feed their children, political corruption, and the appearance of hopelessness that shadowed our country. During these travels Guthrie learned how to play the melodies and sing the words of many tunes from around our country, because he was riding the rails and walking the highways with thousands of other citizens looking for a better life.

Guthrie made his meager living by playing and singing at house parties, dances, wedding, and when he could get the work, singing and accompanying himself on the guitar, harmonica, violin or mandolin on the local radio station. Woody Guthrie believed in the power of music! He described what singing meant to him this way:

*“When you sing a song, it reaches out and enters people’s ears. It makes them jump up and down, and sing it with you. The best part about singing is that you can sing what you think. You can tell all kinds of stories in a song, and put your ideas across to another person.”*

One of Woody Guthrie’s most famous and enduring songs is *This Land Is Your Land*, written in 1940. First recorded in 1944, it has been sung by people all over the world. In 2002 it was one of fifty recordings chosen that year by the Library of Congress to be added to the US National Recording Registry. The lyrics to the opening four-line refrain of Guthrie’s *This Land Is Your Land* tell the story. The words are a clarion call for unity! This country belongs to everyone who lives here. This country is yours, and you must embrace it and honor it for the good of us all.

Do you know the song? Here are the words to the first four lines of the tune:

### ***This Land Is Your Land***

This land is your land, this land is my land  
From California to the New York Island,  
From the Redwood Forest, to the Gulf stream waters,  
This land was made for you and me.

At the *Concert for Kids* performance, your students will have the opportunity to sing *This Land is Your Land* accompanied by the San Francisco Symphony! Singing inside of Davies Symphony Hall will be a most exciting event for your students. To ensure they are fully prepared for this extraordinary treat, please check that students know the words to the song *This Land is Your Land* printed above. On your enclosed *Concerts for Kids Children’s Concert CD*, you’ll be able to play the tune so that the students can hear the melody. Our guest singer on the compact disc is Courtney Lindl, vocal teacher at A.P. Giannini Middle School in the San Francisco Unified School District.



### **Jacques Offenbach/ “Can-Can” from *Orpheus in the Underworld***

b. Cologne, Germany, 1819

d. Paris, France, 1880

Jacques Offenbach played violin as a young boy, and at age nine he also learned to play the cello. His older brother played violin and his sister was a pianist, so the three Offenbach children formed a trio

and gave frequent public performances in their hometown. At age fourteen, Offenbach began study at the Paris Conservatory, and one year later he got a job as a professional cellist in the orchestra of a Parisian theater. Eventually, he was appointed conductor of the orchestra at another theater, where he attempted—without much success—to arrange performances of some pieces he had written. His greatest success occurred when he later established his own theater specializing in short, comic pieces for singers and actors. Soon he began writing complete stories to be performed in his unique, humorous blend of words and music. Offenbach became famous for writing lovely, witty melodies—never too serious, but instead light and carefree. He was noted for operetta, a French “ancestor” of the Broadway musical. When his operetta *Orpheus in the Underworld* appeared in 1858, Offenbach was the luminary of the Parisian comic theater, a position he held for most of his life.

The subject of *Orpheus in the Underworld* is a comical version of a very old—and very serious—story. The original plot concerns the Greek myth of Orpheus, the greatest musician of the ancient world, and the story of his tragic love for the nymph Euridice. (In the Greek myth, Euridice dies and is taken to the Underworld. Orpheus persuades Pluto, the god of the Underworld, to allow her to come back to life—only to lose her again forever.) This sad story had already been given beautiful operatic treatment by many other composers who treated the myth in a very serious way. Offenbach, however, retells the story as a gleeful comedy. His Orpheus is a stuffy music teacher who plays a violin instead of the old Greek lute. He and Euridice are thoroughly bored with each other, and her “convenient” death is a relief to both. (She and Pluto have been on the make for a long time.) The great god Jupiter has real designs on Euridice, so he and all the other gods and goddesses of heaven travel to the Underworld to visit her—a trip they think will be fun for all! And fun it is, as you will hear in this riotous final can-can, a quick dance in double time.

To dance the can-can, you kick up your legs as high as you can, one at a time to the rhythm of the music. When you listen to the music, without actually dancing to it, you may still join in by stamping your feet and beating time, just as Parisian audiences always do!

## Suggested Activities

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### Youth Concerts (Grades 4–9)

Provided below are suggestions for classroom activities designed to enhance students' understanding of concepts and ideas relating to the Concerts for Kids experience. This is a general outline of suggestions that you may use as a point of departure for developing additional activities—ones that can be tailored to suit your specific classroom situation and curricular needs. The suggestions below are grouped by subject area to encourage and facilitate an interdisciplinary approach to music education. The subject areas included are not a complete list of potential interdisciplinary explorations. Many additional areas of childhood learning can be profitably allied with music awareness projects. Some of the exercises listed below lend themselves more readily to post-concert follow-up; others may be more suitable as preparatory studies. We urge you to amplify these Suggested Activities into learning experiences that will prove most meaningful to your class.

#### Music

- Have the class discuss why careful listening is important.
- Have the class remain silent for 60 seconds while listening very carefully to sounds in the classroom environment. Encourage students to discuss what they heard. Examples may include the low hum of the ventilation system, the buzz of electric lighting, footsteps in the hallway, motor traffic outside, the sound of the wind, or the high pitch of a suppressed giggle. Did the sound of the car increase in volume as it approached the building and decrease after it passed? Did the footsteps produce a regular or irregular sound pattern?
- Review the instruments of the orchestra with your class.
- Have students learning to play instruments bring them to class and demonstrate them.
- To reinforce students' ability to identify instruments aurally, play a recording of Britten's *The Young Person's Guide to the Orchestra*. (Be sure to use the version with narrator.)
- Discuss the concept of "timbre"—the distinctive sound that each instrument produces. Have students describe the different timbres of various instruments of the orchestra, using colorful adjectives or pictorial imagery (for example, an oboe may sound "nasal"; a triangle may sound "tinkly"; a harp may sound like "a band of angels," etc.).
- Using your Concerts for Kids compact disc, compare different works on the program to discuss the mood or atmosphere that each piece creates.
- As beginning conductors, have students experiment with sound. Write "*forte*" and "*piano*" on the chalkboard and connect the two words with a straight vertical line (leaving some distance between the two words). In the language of notation (the series of symbols in which music is written), *forte* means "loud" and *piano* means "soft." Making a sound move from soft to loud is called "*crescendo*" (kreh-SHEN-doe). Conversely, making a sound move from loud to soft is called "*decrescendo*" (day-kreh-SHEN-doe). Beside your straight line connecting *forte* and *piano*, draw an arrow moving from bottom to top and write the word *crescendo*. On the other side of your straight line, draw an arrow moving from top to bottom and write the word *decrescendo*. Now you are ready to conduct.  
  
Have students select a word or sound for their song: "Hey," "Boo," "Me," their choice. Explaining the terms to the students and using your hand or a pointer, move it up and down conducting your student chorus. Make sure their sounds increase or decrease in volume according to your hand position. You should vary the speed (tempo) by sometimes moving fast and sometimes moving slowly. Have students take turns performing the role of conductor.

#### Social Studies

- Have students create a chronological chart of the composers on the program. Add other important dates in history, science, and the arts.
- Have students consult an atlas to locate places where composers lived or where stories took place.
- Have students select a composer represented on the program and prepare a biographical report. Select reports to be read aloud in class.
- Have students discuss sounds heard in their everyday environments, emphasizing what the sounds signify and what cultural associations they carry. (For example, when we hear a siren, what does that sound tell us? What cultural connotations does the sound of fireworks evoke?)

## Language Arts

- Have students create a special notebook or “journal” to record their responses to these Concerts for Kids Suggested Activities.
  - Have students act as newspaper reporters whose assignment is to write an article about a newly discovered instrument. The article should include a description of the instrument, the sound it produces, and how it produces that sound. An account of where and how the instrument was discovered, and where it might have originated (teleported from a distant planet, from pre-historic times, etc.) should also be included. Encourage students to be as creative and “far-fetched” as possible.
  - Have students write letters to the conductor and musicians telling them what they thought of the concert. Letters may be sent to: San Francisco Symphony, Education Department, Davies Symphony Hall, San Francisco, CA 94102.
- Tell students that popcorn and corn on the cob are gifts to the world from Native Americans; grapes came from Italy; hot dogs from Germany; spaghetti came from China; and cocoa from Latin America. (In fact, the word “chocolate” is a Nahuatl word—the language of the ancient Aztecs of Mexico.) Read the above list to the students. Have students imagine the following: What if these cultures had not shared their food with the rest of the world? And what would it be like if the foods were no longer available? Students are to create a play about the day the “food went away,” using the items above. Students can add other delicacies if they like, i.e., pizza, tacos, fried chicken, pineapples, French fries, etc. Students should also be encouraged to draw a picture depicting lunch minus the missing goodies.

## Fine Arts

- Have students draw pictures to illustrate different pieces of music from the program. (You should consider submitting entries to the San Francisco Symphony’s Visual Arts Project. Information is on the back cover of this Study Guide.)
- Have students create a musical play by selecting a folktale or story. Members of the class should dramatize the story, while an “orchestra” of homemade instruments provides music. Dance or pantomime portions may also be included, and sets and costumes may be constructed.

## Multicultural Studies

- Have students select a country or region of the world to research for a report. Reports should focus on the indigenous instruments of the region, and on how music is used culturally (celebrations, worship, entertainment, etc.).
- Using one of the music books in your school library as a reference, explore with your students instruments that have come to this country with immigrating cultures, such as the violin, the guitar, the harmonica, the banjo, and both the Irish and Scottish bagpipes.
- Have students explore folk dances from various regions of the world. They should describe the dance, the kind of music that traditionally accompanies it, and any

traditional costumes that the dancers wear. If possible, have them locate the appropriate music (use libraries as a resource) and demonstrate the dance.





# Glossary of Musical Terms

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acoustics (ah-COO-sticks)	Can have two meanings. First, the science of sound. Second, the properties of a concert hall or other buildings as they affect the sounds produced in it.
accelerando (ak-cheh-leh-RON-doe)	Getting faster. The word <i>accelerate</i> comes from this term.
adagio (ah-DAH-zhee-oh)	Slow, relaxed tempo.
allegro (ah-LEG-grow)	Fast, brisk tempo.
ballet	A form of theater where dance and music are combined, frequently to enact a story.
bass (BASE)	The lowest part of the music, such as string bass or bass singer.
beat	A pulse.
blues	An African-American musical form, originating in the work songs and spirituals of the rural American South in the late 19th century.
chord	A combination of tones sounded together.
concertmaster	The first violinist in an orchestra.
concerto (con-CHAIR-toe)	A composition for orchestra and solo instrument.
crescendo (cre-SHEN-doe)	Making a sound move from soft to loud.
decrescendo (day-cre-SHEN-doe)	Making a sound move from loud to soft.
diminuendo (dee-men-you-EN-doe)	Getting softer.
dynamics	Variations of volume, from loud to soft, and soft to loud.
ensemble	Two or more musicians playing at the same time.
fanfare	A flourish of trumpets.
forte (FOR-tay)	Loud.
fortissimo (for-TIS-see-mo)	Very loud.
harmony	A combination of musical sounds that is musically significant.
improvise	To make up and perform music on the spur of the moment, without playing music that is written down or from memory.
jazz	An African-American musical form developed from the blues and ragtime.
largo	Slowly.
melody	A succession of pitches over time with direction and rhythm.
movement	Like chapters in a book, a movement is a distinct unit or division within a big piece of music like a symphony.
notation	The language (a series of symbols) in which music is written.
note	A musical sound.
opera	A form of theater where the words are set to music. Combines drama, music, and dance to tell a story.

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orchestra	A large body of instrumentalists including strings, woodwinds, brass, and percussion.
orchestration	The art of using instruments in different combinations and deciding the various parts of music each instrument is to play.
overture	A piece of music designed to be played as an introduction to an opera or a ballet.
piano	Soft. (The piano gets its name from the term <i>pianoforte</i> [pea-ah-no-FOR-tay], which means it was an instrument that could play both soft and loud. The word was later shortened to <i>piano</i> .)
pitch	The highness or lowness of a musical sound.
presto	Very fast.
program music	Music based on something non-musical, such as a story, legend, historical event, place, painting, etc.
ragtime	An African-American musical form that combines 19th century piano music of Europe (minuets, waltzes, polkas) with African rhythmic patterns.
rest	Space in the music when an instrument or group of instruments is silent.
rhythm	A basic element of music. The organization of sound over time.
rhapsody	An instrumental composition without a particular structural musical form, and usually suggesting music that is imaginative and vivid.
ritardando (ree-tar-DON-doe)	Slowing down the music.
scale	A sequence of notes going up or coming down in order.
soprano	In Italian, it means “upper.” This is the name of the highest female voice.
suite	A group of musical pieces that belong together.
symphony	A composition for orchestra, often containing four movements that fit together.
syncopation	When a beat or beats of a rhythmic pattern are unexpectedly accented or emphasized.
tempo	A term that indicates the pace of the music.
theme	A musical idea that can be varied or transformed in a number of ways.
variation	The altering of a theme, from a simple embellishment to more complex changes.
vivace (vee-VA-cheh)	Lively, quick.



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 Venezia, Mike: *John Philip Sousa*. Children's Press Group  
 Venezia, Mike: *Igor Stravinsky*. Children's Press Group



# The Orchestra

**Michael Tilson Thomas** *Music Director & Conductor*

**Herbert Blomstedt** *Conductor Laureate*

**Donato Cabrera** *Resident Conductor*

**Ragnar Bohlin** *Chorus Director*

**Vance George** *Chorus Director Emeritus*

## First Violins

Alexander Barantschik  
*Concertmaster*  
*Naoum Blinder Chair*  
Nadya Tichman  
*Associate Concertmaster*  
*San Francisco Symphony Foundation Chair*  
Mark Volkert  
*Assistant Concertmaster*  
*75th Anniversary Chair*  
Jeremy Constant  
*Assistant Concertmaster*  
Mariko Smiley  
*Paula & John Gambs*  
*Second Century Chair*  
Melissa Kleinbart  
*Katharine Hanrahan Chair*  
Yun Chu  
Sharon Grebanier  
Naomi Kazama Hull  
In Sun Jang  
Yukiko Kurakata  
*Catherine A. Mueller Chair*  
Suzanne Leon  
Leor Maltinski  
Diane Nicholeris  
Sarn Oliver  
Florin Parvulescu  
Victor Romasevich  
Catherine Van Hoesen

## Second Violins

Dan Carlson  
*Acting Principal*  
*Dinner & Swig Families Chair*  
Paul Brancato  
*Acting Associate Principal*  
*Audrey Avis Aasen-Hull Chair*  
John Chisholm  
*Acting Assistant Principal*  
Dan Nobuhiko Smiley  
*The Eucalyptus Foundation*  
*Second Century Chair*  
Raushan Akhmedyarova  
David Chernyavsky  
Cathryn Down  
Darlene Gray  
Amy Hiraga  
Kum Mo Kim  
Kelly Leon-Pearce  
Chunming Mo  
Polina Sedukh  
*Isaac Stern Chair*  
Robert Zelnick  
Chen Zhao  
Sarah Knutson†

## Violas

Jonathan Vinocour  
*Principal*  
Yun Jie Liu  
*Associate Principal*  
Katie Kadarauich  
*Assistant Principal*  
John Schoening  
*Joanne E. Harrington &*  
*Lorry I. Lokey Second Century Chair*  
Nancy Ellis  
Gina Feinauer  
David Gaudry  
David Kim  
Christina King  
Wayne Roden  
Nanci Severance  
Adam Smyla  
Matthew Young

## Cellos

Michael Grebanier  
*Principal*  
*Philip S. Boone Chair*  
Peter Wyrick  
*Associate Principal*  
*Peter & Jacqueline Hoefer Chair*  
Amos Yang  
*Assistant Principal*  
Margaret Tait  
*Lyman & Carol Casey*  
*Second Century Chair*  
Barbara Andres  
*The Stanley S. Langendorf Foundation*  
*Second Century Chair*  
Barbara Bogatin  
Jill Rachuy Brindel  
*Gary & Kathleen Heidenreich*  
*Second Century Chair*  
Sébastien Gingras  
David Goldblatt  
*Christine & Pierre Lamond*  
*Second Century Chair*  
Carolyn McIntosh  
Anne Pinsker

## Basses

Scott Pingel  
*Principal*  
Larry Epstein  
*Associate Principal*  
Stephen Tramontozzi  
*Assistant Principal*  
*Richard & Rhoda Goldman Chair*  
S. Mark Wright  
Charles Chandler  
Lee Ann Crocker  
Chris Gilbert  
Brian Marcus  
William Ritchen

*The San Francisco Symphony string section utilizes revolving seating on a systematic basis. Players listed in alphabetical order change seats periodically.*

## Flutes

Tim Day  
*Principal*  
*Caroline H. Hume Chair*  
Robin McKee  
*Associate Principal*  
*Catherine & Russell Clark Chair*  
Linda Lukas  
*Alfred S. & Dede Wilsey Chair*  
Catherine Payne  
*Piccolo*

## Oboes

Jonathan Fischer  
*Acting Principal*  
*Edo de Waart Chair*  
Christopher Gaudi†  
*Acting Associate Principal*  
Pamela Smith  
*Dr. William D. Clinite Chair*  
Russ deLuna  
*English Horn*  
*Joseph & Pauline Scafidi Chair*

## Clarinets

Carey Bell  
*Principal*  
*William R. & Gretchen B. Kimball Chair*  
Luis Baez  
*Associate Principal & E-flat Clarinet*  
David Neuman  
Jerome Simas  
*Bass Clarinet*

## Bassoons

Stephen Paulson  
*Principal*  
Steven Dibner  
*Associate Principal*  
Rob Weir  
Steven Braunstein  
*Contrabassoon*

## Horns

Robert Ward  
*Principal*  
*Jeannik Méquet Littlefield Chair*  
Nicole Cash  
*Associate Principal*  
Bruce Roberts  
*Assistant Principal*  
Jonathan Ring  
Jessica Valeri  
Kimberly Wright\*

## Trumpets

Mark Inouye  
*Principal*  
*William G. Irwin Charity Foundation Chair*  
Justin Emerich†  
*Acting Associate Principal*  
*Peter Pastreich Chair*  
Guy Piddington  
*Ann L. & Charles B. Johnson Chair*  
Jeff Biancalana

## Trombones

Timothy Higgins  
*Principal*  
*Robert L. Samter Chair*  
Paul Welcomer  
John Engelkes  
*Bass Trombone*

## Tuba

Jeffrey Anderson  
*Principal*  
*James Irvine Chair*

## Harp

Douglas Rioth  
*Principal*

## Timpani

David Herbert\*  
*Principal*  
*Marcia & John Goldman Chair*  
Alex Orfaly†  
*Acting Principal*

## Percussion

Jacob Nissly  
*Principal*  
Raymond Froehlich  
Tom Hemphill  
James Lee Wyatt III

## Keyboards

Robin Sutherland  
*Jean and Bill Lane Chair*

\* On leave

† Acting member of the  
*San Francisco Symphony*

*Donato Cabrera's appointment as Music Director of the San Francisco Symphony Youth Orchestra is generously supported by the Paul L. and Phyllis Wattis Endowment Fund.*

Rebecca Blum  
*Orchestra Personnel Manager*  
Bradley Evans  
*Assistant Orchestra Personnel Manager*  
Amy Sedan  
*Orchestra Personnel Administrator*  
Margo Kieser  
*Orchestra Librarian*  
*Nancy & Charles Geschke Chair*  
John Campbell  
*Assistant Librarian*  
Dan Ferreira†  
*Assistant Librarian*  
Peter Grunberg  
*Musical Assistant to the Music Director*  
Robert Doherty  
*Stage Manager*  
Dennis DeVost  
*Stage Technician*  
Roni Jules  
*Stage Technician*  
Mike Olague  
*Stage Technician*

## San Francisco Symphony Education Committee

Patricia Sughrue Sprincin, Chair  
Brent Assink\*  
Paul A. Bissinger, Jr.  
Athena T. Blackburn  
Christopher Borg  
Richard Carranza  
Dr. Yanek S.Y. Chiu  
Robert Daniels  
Mrs. Donald G. Fisher  
Sakurako Fisher\*  
Elizabeth J. Folger  
Emma Goltz  
Mimi Kugushev  
Dr. Raymond K. Y. Li  
George F. Lucas  
Meg Madden  
Christine Mattison  
Randi Murray  
Claudette M. Nicolai  
Barbro Osher  
Trine Sorensen  
Susan Stauter  
Leigh Wasson  
Anita L. Wornick

\* *Ex-officio*

## Education Docent Program

Mimi Kugushev, *Chairman*

## San Francisco Symphony

Michael Tilson Thomas  
*Music Director*  
Donato Cabrera  
*Resident Conductor*  
Herbert Blomstedt  
*Conductor Laureate*  
Sakurako Fisher  
*President*  
Brent Assink  
*Executive Director*  
Ronald Gallman  
*Director, Education and Youth Orchestra*  
Sammi Madison  
*Director of Education Programs*  
Kay Anderson  
*Education Programs Manager*  
Emily Nelson  
*Education Programs Associate*

## San Francisco Symphony

# Visual Arts Project Guidelines

**PURPOSE OF THE PROJECT:** To encourage an appreciation of the concert as a visual experience as well as a musical one, and to provide follow-up to the Symphony visit.

**ELIGIBILITY:** Students who have attended a **Concerts for Kids** performance at Davies Symphony Hall.

**ARTISTIC THEME:** Any aspect of the visit to Davies Symphony Hall—the orchestra, the music, the building, or even the audience could be subjects for illustration. Students may title their work if desired.

**TYPES OF ENTRY:** Drawings—crayon, felt-tip pen, magic marker, pencil, water color, finger painting, collage. **NO GROUP PROJECTS, PLEASE.**

**SIZE OF ENTRY:** **No larger than 16" height x 18" width.** Matting is not required.

**LABELING OF ENTRY:** All pieces **MUST** be clearly and legibly labeled in the upper right hand corner on the back as follows (we suggest this labeling be written by the **teacher** and not the student):

NAME, HOME ADDRESS, PHONE NUMBER OF STUDENT  
STUDENT'S AGE AND GRADE  
NAME AND ADDRESS OF SCHOOL (Please include ZIP code)  
NAME OF TEACHER  
SCHOOL PHONE NUMBER (Please include area code)

**Artwork submitted without this information will be disqualified.**

**DELIVERY LOCATION:** All entries are to be mailed to VISUAL ARTS PROJECT, Education Department, San Francisco Symphony, Davies Symphony Hall, San Francisco, CA 94102.

**DEADLINE FOR RECEIPT OF ENTRIES:** **May 16, 2014**

**SELECTION OF FINALISTS:** By members of the San Francisco Symphony Education Committee and the art community in San Francisco. **ALL ARTWORK BECOMES THE PROPERTY OF THE SAN FRANCISCO SYMPHONY AND CANNOT BE RETURNED TO THE SCHOOL, THE STUDENT, OR THE PARENT.**

**STUDENT RECOGNITION:** All students who enter the Visual Arts Project will receive a Certificate of Participation. From the artwork submitted, up to three will be designated as the "Most Outstanding." These young artists will receive tickets to the San Francisco Symphony's *Music for Families* series for themselves and two guests. The winning artwork from the 2012/13 Concerts for Kids performance season will be on display at the San Francisco Public Library, Main Branch, from April 1 through May 31, 2014. The Main Branch of the San Francisco Public Library is located at 100 Larkin Street at Grove (approximately two blocks from Davies Symphony Hall). The wall area for the CFK artwork is located on the 2nd floor, outside the Children's Center. Hours are as follows: Monday & Saturday: 10am-6pm; Tuesday through Thursday: 9am-8pm; Friday: 12pm-6pm; Sunday: 12pm-5pm.