



CHATTANOOGA SYMPHONY & OPERA



Carnival of the Animals Wind Quintet

Ensembles in the Schools sponsored by



With additional support by the Tucker Foundation, Hamico Foundation, Solomon Spector Education Fund, and other contributors.

The CSO is a funded agency of



SAINT-SAËNS: Carnival of the Animals

Royal March of the Lion

Hens and Roosters

The Mules

Tortoises

Elephant

Kangaroos

Aquarium

Donkeys

Cuckoo in the Woods

Birds

Pianists

Fossils

Swan

Finale

**program subject to change*



CHATTANOOGA SYMPHONY & OPERA HISTORY

The Chattanooga Symphony traces its roots to an enterprising group of young people looking for an opportunity to play classical music together. Led by Melvin Margolin, several recent graduates and students from Chattanooga High School, joined by a few adult musicians in town, gave the first concert of the Chattanooga Symphony on November 5, 1933.

The 2011-2012 season marked the first for CSO's new Music Director & Conductor, Kayoko Dan. Music Director Kayoko Dan is the youngest conductor in the CSO's history, as well as the first female to serve in this role.

In order to become a member of the orchestra, musicians must be the winner of a rigorous audition in front of their peers. Preparation for this level of competition can take years of study and most of the musicians have a college degree in music. The ability to perform some of the most difficult music ever written in near perfect synchronization with 50-60 other musicians takes the better part of a lifetime to master.

Principal Quintets

The String and Wind Quintets of the CSO are composed of principal members from the orchestra. The CSO quintets regularly perform in over 60 schools annually for over 20,000 students and perform in a variety of other community locations including libraries, hospitals, public parks, community centers, and Chattanooga businesses. Recently, the quintets have also been engaged to perform regular series performances at the Creative Discovery Museum (PopTots Series) and Warehouse Row (Warehouse Row Series).

The musicians of the quintets are some of the finest musicians in the area, performing and teaching regularly throughout the community. For individual biographies, please visit the Musicians page at www.chattanoogasympphony.org.

Inspire ● Engage ● Enrich

The mission of the Chattanooga Symphony & Opera is to inspire, engage, and enrich the greater Chattanooga community through music and music education. It is our hope that the CSO Ensembles in Schools program will be an engaging and imaginative experience for each young person who attends.

For more information, please contact:
Sarah Marczyński
Community Engagement and Education Manager
smarczyński@chattanoogasympphony.org
423.267.8583x2100
www.chattanoogasympphony.org

Educational Goals

Music Standards:

2.O – Students will perform on instruments, alone and with others, a varied repertoire of music.

6.O – Students will listen to, analyze, and describe music.

7.O – Students will evaluate music and music performances.

8.O – Students will understand relationships between music, the other arts, and disciplines outside the arts.

9.O – Students will understand music in relation to history and culture.

CSO Guiding Principles for Education programs:

- Youth under the age of 18 or enrolled in a college, university, or higher education setting are involved
- Programs are aligned with age appropriate state and local standards and curriculum models
- Program includes relevant, high artistic quality opportunities for participants to create, experience, or otherwise engage with music or another art form
- Program increases awareness, knowledge, understanding, or engagement of the particular topic, the musician or artist, or the organization
- Program increases a particular skill or skills (musical or other) of the participant, contributing to their intellectual, personal, or musical growth
- Programs nurture and encourage participation by new, non-traditional, and or/underserved audiences

This performance will:

1. Demonstrate differences in musical styles from various cultures.
2. Introduce the instruments and explain the difference in size, range, and functions in the ensemble.
3. Offer experience of a wind quintet performance with informal conversation (questions and answers) with performers.
4. Introduce music of famous classical composers.
5. Reinforce concert etiquette.

Camille Saint-Saëns, *Carnival of the Animals*

Camille Saint-Saëns (1835-1921) was born in Paris in 1835 and was known as a child prodigy; he played piano very well and was a young composer. His mother did not want him to be too famous too young, so she waited until he was 10 to let him officially debut as a pianist.

He entered the Paris Conservatory in 1848 and then worked in several churches as an organist. In his spare time, he continued to write music. Eventually, he became a full time composer and solo pianist. Saint-Saëns wrote works in almost every genre including chamber music, concertos, symphonies, and operas.



Carnival of the Animals

Carnival of the Animals was written by Saint-Saëns for his students in 1886 and was not published until after his death. It contains 14 movements, inspired by different animals, and is performed on two pianos, violins, viola, cello, double bass, flute, clarinets, glass harmonica or glockenspiel, and xylophone.

March Royale du Lion (Royal March of the Lion)

The first movement in Saint-Saëns's carnival is the entrance of the royal lion. Usually, the strings and piano play the march and create the lion's roar! The lion's roar is created by an **ostinato** or a continually repeated musical phrase or rhythm. It ends very loud, with a fortissimo (ff) note from all the instruments.

Poules et Coqs (Hens and Roosters)

In the full version, the violin and viola play the squawking hens and the piano and clarinet play the rooster. The clarinet plays small solos while the other instruments are resting – like a rooster does when everyone else is resting! Listen for the pecking theme that comes through the instruments.

Hémiones (The Mules)

The mules is a very fast piece where the music rushes up and down as if the mules were chasing each other. Listen for the fast up-and-down scales from the instruments.

Tortues (Tortoise)

Tortues is French for "tortoises", so as you might expect, it is a little slow.

But, Saint-Saëns plays a joke on the tortoise and on you! Some of the instruments play 'Galop Infernal' which we often call the Can-Can, at a slow speed while others play a steady accompaniment.

L'elephant (Elephant)

A Double Bass usually helps us hear an elephant in this movement and is joined by a piano playing a waltz, the Bass plays a melody that has some musical jokes in it.

Saint-Saëns included pieces of melodies from works by Hector Berlioz and Felix Mendelssohn, which were originally written for higher instruments like the flute and violin.

By changing out the higher instruments for a lower instrument, Saint-Saëns is showing us his funny side!

Kangourous (Kangaroos)

Here come the bouncy kangaroos! Listen as the melody hops in perfect fifths (Do-Sol) with short, very fast notes right before called grace notes. As the notes get higher, the temp speeds up and the music gets louder. As the notes get lower, the tempo slows down and the music gets softer.

L'Aquarium (The Aquarium)

Usually, the flute and string instruments play a fishy melody while the piano plays gentle waves. In most full performances, the glockenspiel tinkles in the background at times.

Here, the melody is played by the flute which makes us think of fish swimming around in an aquarium.

Personnages à longues oreilles (Personages with Long Ears)

Personages is the shortest movement in *Carnival of the Animals*.

They alternate between playing high, loud notes and lower pairs of notes to sound like the hee-haw of a donkey.

Le coucou au fond des bois (Cuckoo in the Woods)

You can hear the cuckoo's call in this gentle piece. Listen for the clarinet to play a single two-note ostinato over and over to mimic the cuckoo.

In the original score, Saint-Saëns states that the clarinetist should be offstage and hidden from the audience.

Volière (Birds)

The flute, of course, takes the role of the birds in this piece with a trilling tune that goes high and low. The piece ends very quietly after the flute plays a long scale.

Les Pianistes (The Pianists)

Saint-Saëns pokes fun at his piano students in this piece! Usually, two pianos play and imitate piano students who are practicing their scales and other exercises over and over. Each scale starts with a **trill** or a fluttering sound that is very fast.

Fossiles (Fossils)

This movement is the only movement besides the finale that features the xylophone when it's played in full performance. Listen to the instruments sounding like bones clacking together.

Saint-Saëns uses music from his piece *Dance Macabre* in this movement. Saint-Saëns also leaves a musical joke in this movement! He uses melodies from several French folk songs, like "Ah! Vous dirai-je, Maman" (which we know as "Twinkle Twinkle Little Star"), and melodies from popular and opera music at the time. Just like fossils are old, Saint-Saëns was saying these pieces were old too!

Le Cygne (The Swan)

The Swan is one of the most famous movements from this piece. It is slow and gentle and the instruments play both a long and smooth melody - the swan, gliding over the water - and sixteenth notes - said to be the swan's feet propelling it along.

Finale

All the animals return for the finale as the instruments play a special parade tune! What melodies from the other pieces can you hear?

Poetry & *Carnival of the Animals*

In 1949, poet Ogden Nash wrote poems to accompany the musical pieces on a recording. They were so popular, that now they are often included when the piece is performed. Ogden Nash (1902-1971) was a 20th century American poet well known for his light verse.

Before the concert reminders

Review expected concert/assembly behavior with your students.

- Enter the performance space with your class quietly.
- Remain seated during the performance.
- While the musicians are playing or talking, listen closely!
- Applaud when the music is finished and at the end of the concert.

Work with your students to prepare thoughtful questions for the musicians such as:

- How old were you when you begin playing your instrument?
- Why did you choose your instrument?
- What is the most fun part about your instrument? The most challenging?

After the concert possibilities

Pass out the enclosed stickers and encourage your students to talk with their families or guardians about what they heard today.

Use one of the activities below to continue your student's experience with the CSO.

- Create individual or class letters to the quintet. After the performance, brainstorm and write down what each student liked about the performance. Organize them in to categories such as sounds, people, instruments, compositions. Compose a letter that includes the responses. Once finished, send it to the quintet at the address below.
- Write a review of one of the pieces of music as if you they were a newspaper reporter at the premiere and hearing it for the first time. Once finished, send it to the CSO at the address below.
- Pieces in this performance were inspired by animals. Ask students to choose a musical instrument that would describe a specific animal.
- Choose an instrument from the performance and have your students research its history or look for parallel instruments in other cultures.

Continue the experience by attending the CSO's Young People's Concert. For more information, contact Community Engagement and Education Manager, Sarah Marczyński at 423.267.8583 x2100 or smarczyński@chattanoogasympphony.org

Inspire ● Engage ● Enrich

Chattanooga Symphony & Opera
701 Broad Street
Chattanooga, TN 37402
Phone - 423.267.8583 | Fax - 423.266.6520
www.chattanoogasympphony.org