

CARNIVAL OF THE ANIMALS



EDUCATOR'S GUIDE

Champaign-Urbana Symphony Orchestra 2025 Youth Concerts at Krannert Center

“The Carnival of the Animals”

Tuesday/Wednesday, April 22 & April 23, 2025 | 10:00 am

Foellinger Great Hall

Krannert Center for the Performing Arts at the University of Illinois

The 2025 Youth Concerts are produced and funded by the Champaign-Urbana Symphony Orchestra in partnership with Krannert Center for the Performing Arts.





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Champaign-Urbana Symphony Orchestra 2025 Youth Concerts
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Stephen Alltop, Music Director & Conductor

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To the Educator

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

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

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

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

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

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

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

Why Go To a Music Performance?

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

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

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

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

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

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

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

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

Audience Responsibility

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

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

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

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

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

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

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

What Will Happen at the Concert?

1. The Orchestra “Warms Up”

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

2. The Concertmaster Arrives

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

3. The Orchestra Tunes

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

4. The Conductor Arrives

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

5. The Conductor Leads the Orchestra

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

6. The Concert Ends

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

(Please wait until an usher dismisses you.)

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

What Should I Listen For?

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

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

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

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

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

Principles of Listening

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

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

Before the Concert

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

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

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

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

How the orchestra is tuned

What the musicians play when warming up

How long it takes to tune

What movements the conductor uses in leading the orchestra

What the concertmaster does in addition to tuning the orchestra

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

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

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

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

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

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

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

“The Carnival of the Animals”

THE CHAMPAIGN-URBANA SYMPHONY ORCHESTRA
Stephen Alltop, Music Director & Conductor
2025 Youth Concerts

Tuesday, April 22, 2025 | 10:00 am

Wednesday, April 23, 2025 | 10:00 am

Foellinger Great Hall, Krannert Center for the Performing Arts

Maria Arrua, CUSO Concertmaster, violin
Anthony Patterson and Jo Ellen DeVilbiss, piano

“Spring” (La Primavera) from *The Four Seasons*
Maria Arrua, violin

Antonio Vivaldi (1678-1741)

Carnival of the Animals

Camille Saint-Saëns (1835-1921)

1. *Introduction and Royal March of the Lions*
2. *Rooster and Hens*
3. *Donkeys*
4. *The Tortoises*
5. *The Elephant*
6. *Kangaroos*
7. *Aquarium*
8. *Persons with Long Ears*
9. *The Cuckoo*
10. *Birds*
11. *Pianists*
12. *Fossils*
13. *The Swan*
14. *Finale*

Anthony Patterson and Jo Ellen DeVilbiss, piano

About the Composers



Antonio Vivaldi

Born March 4, 1678, in Venice, Italy.

Died July 28, 1741 in Vienna, Austria.

Antonio Vivaldi is one of the most celebrated composers of the Baroque era (1600-1750). Vivaldi was born in Venice, Italy, which is where he spent most of his life. Antonio's father was a barber and a professional violinist. He taught Antonio to play the violin, and he practiced very hard. Soon Antonio and his father were performing together and touring Venice.

In 1703 Vivaldi was invited to teach violin lessons at Ospedale della Pietà, an orphanage that taught boys a trade and gave girls a musical education. Vivaldi brought recognition to the Pietà through the concertos, cantatas, and sacred vocal music he wrote for the girls to perform. People came from miles around to hear Vivaldi's talented students perform the beautiful music he had written. Their concerts were spectacular!

When Antonio turned 15, he decided to become a priest and began his training. At the age of 25, he was ordained and was referred to as Il Prete Rosso, which means "The Red Priest." He got that nickname because of his red hair. Antonio continued to study and practice the violin, even after he became a priest. However, after a while, his bad asthma kept Antonio from saying Mass.

During his lifetime, Vivaldi was popular in many countries throughout Europe. It's easy to understand why. His music is joyful, almost playful, and it revealed his joy of composing. Many people think Vivaldi was the best Italian composer of his time. He wrote concertos, operas, church music and many other compositions. In all, he wrote over 500 concertos.

Vivaldi's most popular composition is a set of concertos for the violin. *The Four Seasons*, written around 1716, is inspired by a poem for each season of the year. The most popular concerto is "Spring."

Vivaldi based each of his *The Four Seasons* concertos on a set of sonnets — poems. The music in each of *The Four Seasons* describes exactly what's going on in the poems. "Spring" includes birds, brooks, breezes and thunderstorms. As you listen to the Champaign-Urbana Symphony Orchestra performance of "Spring," see how many of those sounds you can hear in Vivaldi's music.

Listen to Vivaldi's "Spring" here:

<https://www.classicsforkids.com/podcast/antonio-vivaldi-2-poetry-and-sound-effects-in-vivaldis-spring-concerto/>

Learn more online at: <https://www.classicsforkids.com/lesson-plan/antonio-vivaldi/>
(lesson plans for grades K-2 and 3-6 for "Spring")

About the Composers

Camille Saint-Saëns

Born October 9, 1835 in Paris, France

Died December 16, 1921 in Algiers, Algeria

Charles-Camille Saint-Saëns was born in Paris, France in 1835. His father was a government clerk who died three months after his birth. At the request of his mother, Camille's great-aunt Charlotte moved in with them. She was the first to introduce him to the piano. Beginning piano lessons at the age of two, he came to be known as one of the outstanding child prodigies of his time. He almost immediately began to write music with his first composition for piano dated March 22, 1839. His talent was not limited to music, he also learned to read by age three and mastered Latin by age seven.



At age seven he studied composition with Pierre Maledin. When he was ten, he gave a concert that included Beethoven's Third Piano Concerto, Mozart's B flat Concerto, K. 460, along with works by Bach, Handel, and Hummel. In his academic studies, he displayed the same genius, learning languages and advanced mathematics with ease and celerity. He would also develop keen, lifelong interests in geology and astronomy.

In 1848, he entered the Paris Conservatory and studied organ and composition, the latter with Halévy. By his early twenties, following the composition of two symphonies, he had won the admiration and support of Berlioz, Liszt, Gounod, Rossini, and other notable figures. From 1853 to 1876, he held church organist posts; he also taught at the École Niedermeyer (1861-1865). He composed much throughout his early years, turning out the 1853 Symphony in F ("Urbs Roma"), a Mass (1855) and several concertos, including the popular second, for piano (1868).

In 1875, Saint-Saëns married the 19-year-old Marie Truffot, bringing on perhaps the saddest chapter in his life. The marriage produced two children who died within six weeks of each other, one from a four-story fall. The marriage ended in 1881. Oddly, this dark period in his life produced some of his most popular works, including *Danse macabre* (1875) and *Samson et Dalila* (1878).

In 1886 Saint-Saëns premiered one of his most loved works - *Le Carnaval des Animaux* (*The Carnival of the Animals*). Shortly after its premiere, however, Saint-Saëns requested that the complete collection of pieces not be performed, allowing only a single movement, *Le Cygne* (*The Swan*), a piece for cello and two pianos, to be published during his lifetime. *The Carnival of the Animals* was written as a musical joke, and Saint-Saëns believed it would harm his reputation as a serious composer. Instead, this work has provided a testament to the imagination and musical brilliance of Camille Saint-Saëns.

Saint-Saëns experienced an especially triumphant concert tour when he visited the U.S. in 1915. In the last two decades of his life, he remained attached to his dogs and was largely a loner. He died in Algeria on December 16, 1921.

(Sources: AllMusic.com and makingmusicfun.net)

About The Music

Antonio Vivaldi (1678—1741): “Spring” from *The Four Seasons*

Camille Saint-Saëns (1835—1921): *Carnival of the Animals*



Welcome - A Message from Maestro Stephen Alltop

In the hands of clever composers, music has a wonderful ability to bring to life creatures both large and small. The main work on today’s program is *The Carnival of the Animals* by the French composer Camille Saint-Saëns.

Saint-Saëns was one of the most talented child prodigies in the history of music. He started to show unusual talent by the age of two, and gave his first public concert (a piano concerto by Beethoven) at the age of ten. Saint-Saëns lived a very long life, from 1835-1921 and personally met more famous composers than practically anyone else, from Franz Liszt to Aaron Copland. He also traveled widely to the United States, Spain, Egypt, Algiers and many other places.

Saint-Saëns composed *The Carnival of the Animals* in 1886 when he 54 years old. While he played it for some friends privately, Saint-Saëns would not allow the work to be published until after he died for fear people would not take him seriously as a composer. The only exception to this was *The Swan* movement that was published during his lifetime and frequently performed.

Saint-Saëns shows fabulous imagination in the way he chooses just the right instruments to portray each animal: The cello for the elegant swan, the contrabass for the ponderous elephant, the xylophone for bony fossils, and the flute for the flitting bird. Try to learn the sound of these movements well – we may give you a chance to choose which instruments you think sound best for some of these animals!

Here are two performances you may enjoy watching on YouTube:

Fun visuals!

<https://www.youtube.com/watch?v=uerDXMMGrS0>

Just the music with the score

https://youtu.be/_56Mb53Hams

In keeping with our concert theme demonstrating how music can portray the sounds found in nature, we will start our concert with music you may recognize because it is still popular today: the violin concerto, “Spring,” from *The Four Seasons*, written by Antonio Vivaldi around 1716. Our concertmaster, Maria Arrua, will perform as the violin soloist on this challenging piece. “Spring” includes the sound of birds, brooks, breezes and thunderstorms. See how many of those you can hear in Vivaldi’s music!

Listen here:

<https://www.classicsforkids.com/podcast/antonio-vivaldi-2-poetry-and-sound-effects-in-vivaldis-spring-concerto/>

Stephen Alltop, Music Director and Conductor

Carnival of the Animals Facts for Kids



Saint-Saëns about 1895

The Carnival of the Animals (French: *Le Carnaval des Animaux*) is a musical composition by Camille Saint-Saëns. It is one of the best known pieces of classical music for children.

The history of its composition

Saint-Saëns wrote the *Carnival of the Animals* while composing his *Symphony No.3. Carnival* was performed at a small gathering of friends. Saint-Saëns did not want the general public to hear it, because he did not want to be thought of as someone who wrote jokey pieces. He wanted to be thought of as a serious composer. Just one movement was published during his lifetime: the famous Swan movement for solo cello. The rest of the work was not performed until a year after Saint-Saëns' death.

The music

There are 14 short movements, with a short introduction. Saint-Saëns arranged it for an orchestra consisting of flute doubling piccolo, clarinet (B flat and C), two pianos, glass harmonica, xylophone, two violins, viola, cello and double bass. Today it is often performed with a full orchestra of strings, and with a glockenspiel instead of a glass harmonica, which is an unusual instrument.

(From Kiddle Encyclopedia)

Carnival of the Animals: Movements

I: Introduction and Royal March of the Lion

After an introduction the pianos introduce a march theme. They imitate the roar of the **lions**.

II: Hens and Roosters

This music sounds like hens clucking (the strings) and a male rooster crowing (the clarinet).

III: Wild Donkeys

The two pianos seem to go wild with scales rushing up and down madly.

IV: Tortoise

This movement for strings and piano is very slow, like a tortoise. Saint-Saëns makes a musical joke here: the tune is the same tune as the famous 'Can-Can' from Offenbach's operetta *Orpheus in the Underworld*, but played very slowly.

V: The Elephant

This double bass solo with piano accompaniment makes the elephant sound heavy and clumsy. In the middle section the elephant tries to dance a waltz. This is also a musical joke - the tune is taken from Felix Mendelssohn's *Incidental Music to A Midsummer Night's Dream* and Hector Berlioz's *Dance of the Sylphs*, where it is played on high-sounding instruments.

VI: Kangaroos

The two pianos hop about gracefully like kangaroos.

VII: Aquarium

This is very graceful music with the tune played on the flute, accompanied by strings, with occasional glissandi (slides) on the glass harmonica.

VIII: Persons with Long Ears

The "Persons with Long Ears" are actually donkeys. It is played on two violins which imitate the "hee-haw" sound of the donkey.

IX: The Cuckoo in the Depths of the Woods

The pianos play gentle chords, like someone walking quietly through a forest. Now and again the clarinet plays two notes which sound like the call of the cuckoo.

X: Aviary

The flute has a very delicate, fast tune accompanied by strings and pianos. It sounds like birds flying in an aviary (bird cage).

XI: Pianists

This is another joke, because "pianists" are people who play the piano, they are not animals. Saint-Saëns makes them seem rather stupid as they practice their scales.

XII: Fossils

The xylophone plays a fast tune which sounds like skeletons playing. Saint-Saëns is making a joke about himself, because he uses a tune from one of his own works: the *Danse Macabre*. There are bits of other tunes as well: "Ah! vous dirai-je, Maman" (known in the English-speaking world as *Twinkle Twinkle Little Star*), the French nursery rhymes "Au Clair de la Lune" and "J'ai du bon tabac", the popular anthem *Partant pour la Syrie*, as well as the aria *Una Voce Poco Fa* from Rossini's *Barber of Seville*. Saint-Saëns was saying that these tunes were old-fashioned (like fossils).

XIII: The Swan

This is one of the most famous of all tunes for the cello. It is a lovely tune which sounds like a swan swimming gracefully along.

XIV: Finale

All the instruments join in the Finale which has bits from nearly all the movements.



Information about 'The Carnival of the Animals'

- * The Carnival of the Animals is a musical suite of 14 movements, written in 1886 for the amusement of his companions while Saint-Saëns was on holiday.
- * The first movement is the lion. The two pianos play scales moving in opposite directions to sound like the roaring of the lions while the strings provide a melody. The march theme reminds us of the stately, regal nature of the king of beasts.
- * Next are the hens and roosters. The piano and the strings (violins and violas, no cellos or double basses) sound like chickens pecking at the grain. Listen also for the 'cock-a-doodle-doo' on the piano.
- * Wild asses are fast moving as shown by the frantic pace of the scales being played by the two pianos without any orchestral accompaniment.
- * The slow moving tortoises are portrayed by the deep sounding strings accompanied by the piano.
- * A pompous but lumbering waltz played by the double bass and piano introduces the elephants.
- * Kangaroos are shy creatures. The two pianos also show their natural grace and elegance.
- * The aquarium. Strings, piano and flute and glass harmonica give the sensation of a light watery environment. A celeste or glockenspiel are often used instead of the glass harmonica. It is interesting to note that the 'glass harmonica' is not really a harmonica as most of us imagine. It is a series of glass vessels of varying sizes. Friction is used to produce sound. Among other variations of the glass harmonica, wine glasses tuned with different volumes of water have been used. This is often referred to as a 'glass harp.'
- * The 'personages with the long ears' are unmistakably donkeys. The braying of the donkeys is produced by the violins. This is the shortest of the movements.
- * Next comes the cuckoo in the forest. The clarinet produces the 'cuckoo' sound, gradually becoming softer as the sound is produced from deeper within the forest, to the accompaniment of the pianos.
- * The trills and scales on the pianos paint a picture of the birds in the aviary. The light but busy sounds produced by piano, flute and strings give the feeling of an industrious flock of little birds.
- * Pianists practicing their scales - but are they beastlike? Well, that can be open to debate and left to the imaginations of the listeners. That they are practicing must surely be commendable.
- * Fossils in a museum is possibly where Saint-Saëns felt that some well known nursery rhymes and other well known and loved tunes should be placed. Strings, pianos, clarinet, and xylophone give the feeling of bones clacking together and displays of things old and decayed.
- * The swan is the best known of the movements. The cello provides the grace and elegance of the swan gliding over the water as the piano provides the soft ripples in the water.
- * In the finale, a carnival atmosphere with all of the instruments busy has us imagining all of the animals together with the donkey at the end having the last laugh.



The Carnival of the Animals Quiz

1. The first animal in the suite is the:	A. <input type="checkbox"/> Tortoise	B. <input type="checkbox"/> Swan
	C. <input type="checkbox"/> Lion	D. <input type="checkbox"/> Kangaroo
2. There are some familiar sounding nursery rhymes in with the:	A. <input type="checkbox"/> Pianists	B. <input type="checkbox"/> Aquarium
	C. <input type="checkbox"/> Fast moving Asses	D. <input type="checkbox"/> Fossils
3. The roaring of the lions is produced by the :	A. <input type="checkbox"/> Strings	B. <input type="checkbox"/> Pianos
	C. <input type="checkbox"/> Clarinet	D. <input type="checkbox"/> Xylophone
4. The shortest movement of all is the one featuring the:	A. <input type="checkbox"/> Donkey	B. <input type="checkbox"/> Wild Asses
	C. <input type="checkbox"/> Hens and Roosters	D. <input type="checkbox"/> Tortoise
5. Sound is produced on a glass harmonica by means of:	A. <input type="checkbox"/> Blowing	B. <input type="checkbox"/> Plucking
	C. <input type="checkbox"/> Striking keys	D. <input type="checkbox"/> Friction
6. The cello is used along with the pianos to portray the graceful moves of the:	A. <input type="checkbox"/> Fish in aquarium	B. <input type="checkbox"/> Little birds
	C. <input type="checkbox"/> Swans	D. <input type="checkbox"/> Elephants
7. The sound of the cuckoo in the forest is produced by the:	A. <input type="checkbox"/> Clarinet	B. <input type="checkbox"/> Flute
	C. <input type="checkbox"/> Piano	D. <input type="checkbox"/> Cello
8. A clear 'cock-a-doodle-doo' sound in the 'Hens and Roosters' movement is made by the:	A. <input type="checkbox"/> Violin	B. <input type="checkbox"/> Piano
	C. <input type="checkbox"/> Clarinet	D. <input type="checkbox"/> Flute
9. The kangaroos graceful but shy movements are portrayed by:	A. <input type="checkbox"/> Piano and flute	B. <input type="checkbox"/> Two violins
	C. <input type="checkbox"/> Two pianos	D. <input type="checkbox"/> Piano and cello
10. The 'personages with the long ears' would be the:	A. <input type="checkbox"/> Donkeys	B. <input type="checkbox"/> Kangaroos
	C. <input type="checkbox"/> Elephants	D. <input type="checkbox"/> Wild asses
11. The sound of the donkeys braying is made by the:	A. <input type="checkbox"/> Clarinet	B. <input type="checkbox"/> Cello
	C. <input type="checkbox"/> Pianos	D. <input type="checkbox"/> Violins
12. The last laugh in the finale is had by the:	A. <input type="checkbox"/> Cuckoos	B. <input type="checkbox"/> Donkeys



Camille Saint-Saëns

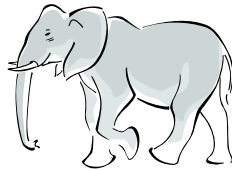
Name

The Carnival of the Animals Match Up

Draw lines between the animals and the order in which they are heard.
Also, draw lines between the animals and the instruments that portray them.
(most animals will have more than one instrument)

Which instrument is used the most?

1st



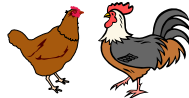
Piano

2nd



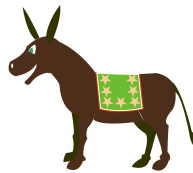
Flute

3rd



Violin

4th



Clarinet

5th



6th



Cello

7th



Double bass

8th



9th



Cuckoo

Glass harmonica



Camille Saint-Saëns

The Answers

Page 16 - Carnival of the Animals Quiz

1. C. Lions
2. D. Fossils
3. B. Pianos
4. A. Donkey
5. D. Friction
6. C. Swans
7. A. Clarinet
8. B. Piano
9. C. Two pianos
10. A. Donkeys
11. D. Violins
12. B. Donkeys

Page 17 - Carnival of the animals match up

1. Lion - piano
2. Hens & roosters, piano & violin clarinet
3. Tortoises - piano, low strings,
4. Elephant - double bass, piano
5. Kangaroos - piano
6. Aquarium - strings, piano, flute glass harmonica
7. Donkeys - violins
8. Cuckoo - clarinet, piano
9. Swan - cello, piano



An Education Outreach Program of 90.9 WGUC

(<https://www.classicsforkids.com>)

Explore more at

<https://www.classicsforkids.com/music-games/>

Games and More

Music not only has the power to stimulate the mind, enrich the heart and soothe the soul; it can help children to think more creatively, develop craftsmanship and discipline and learn the value of excellence.



Note Names



Compose Your Own Music



Match The Rhythm



Musical Terms



Instruments of the Orchestra



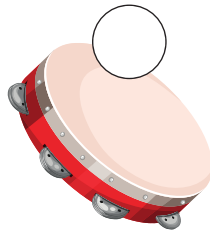
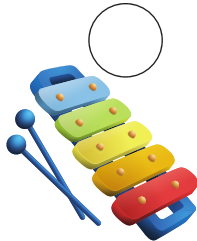
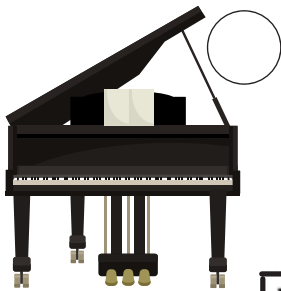
Composer Map



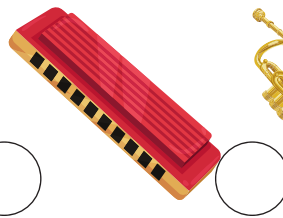


Musical Instruments

- | | | | |
|------------|---------------|---------------|--------------|
| 1.drum kit | 5.violin | 9.trombone | 12.saxophone |
| 2.flute | 6.harmonica | 10.xylophone | 13.piano |
| 3.cello | 7.french horn | 11.tambourine | 14.trumpet |
| 4.maracas | 8.guitar | | |



V	N	T	U	M	I	I	G	I	E	V	F	G	T
D	R	I	F	H	O	U	R	O	U	I	E	V	C
H	O	K	L	T	R	U	E	E	P	O	N	A	E
A	H	M	U	E	O	O	P	B	I	L	O	I	N
R	H	U	T	P	M	F	R	E	A	I	H	E	O
M	C	R	E	M	E	A	R	N	N	N	P	X	B
O	N	D	O	U	X	H	A	I	O	O	O	Y	M
N	E	N	L	R	O	O	T	R	S	T	X	L	O
I	R	S	L	T	A	N	I	U	B	I	A	O	R
C	F	E	E	E	N	N	U	O	R	U	S	P	T
A	R	F	C	O	R	O	G	B	O	U	H	H	R
A	R	A	M	H	C	N	N	M	R	M	U	O	E
H	A	I	S	A	C	A	R	A	M	A	A	N	N
C	O	R	O	F	N	R	R	T	A	K	M	E	F



After the Concert

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

2. Try the following for creative writing:

The Orchestra That Forgot to Tune

The Orchestra That Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost His Baton

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

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

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

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

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

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

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

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

Conductors must rehearse the musicians many times before the performance.

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

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

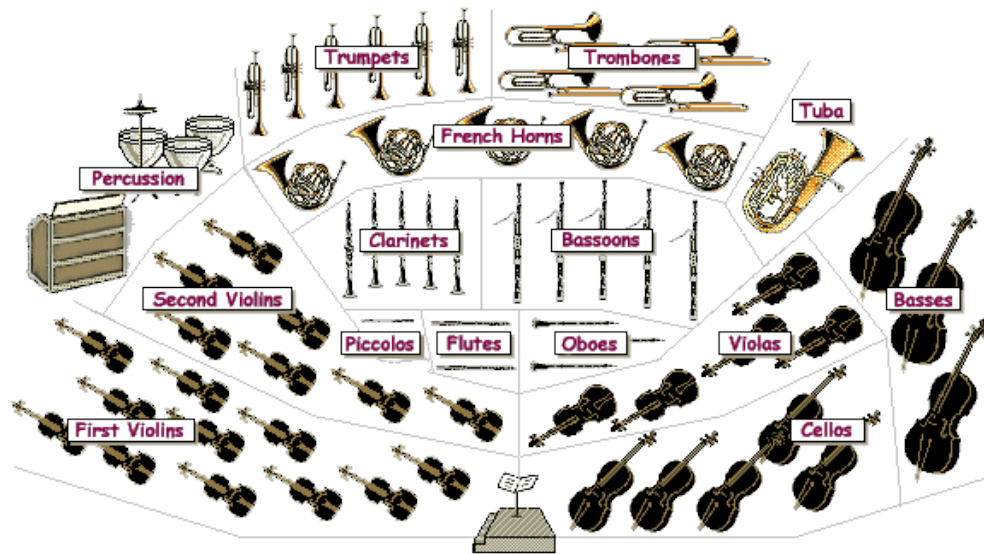
Conductors must keep the musicians playing together.

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

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

The Modern Symphony Orchestra

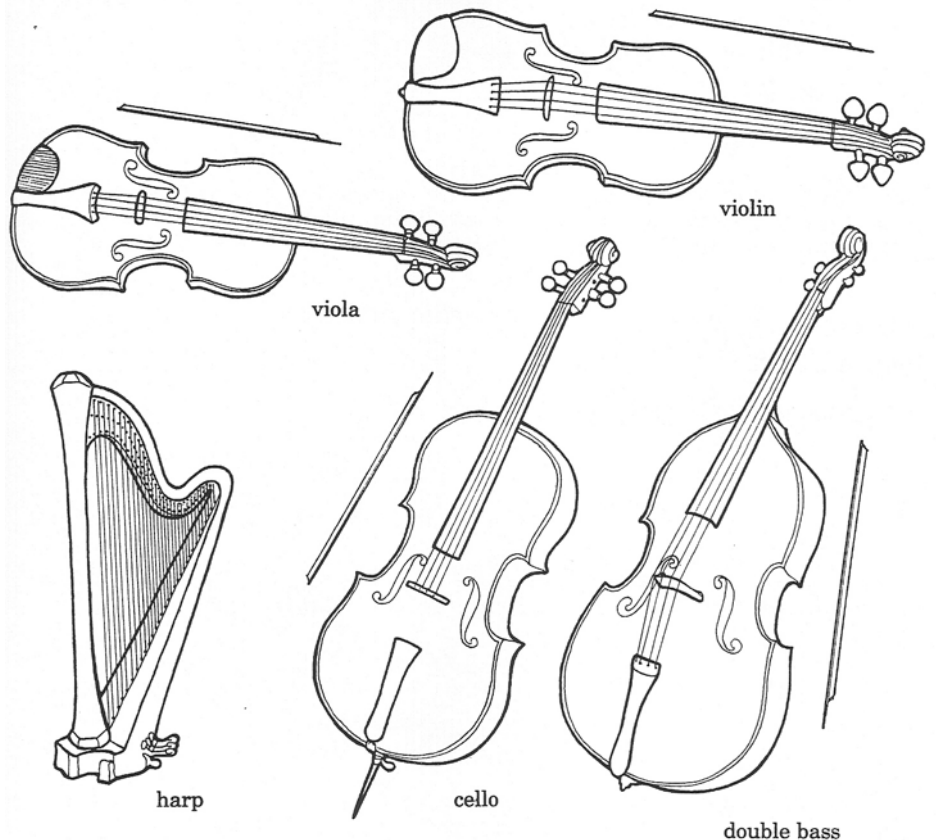
A modern orchestra has about 80 players. The instruments are in four groups or families: strings, woodwinds, brass and percussion. The orchestra is lead by the **conductor**. He or she leads with a short stick called a **baton**. The conductor reads the music for all of the players from a book called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



Orchestra Seating Chart

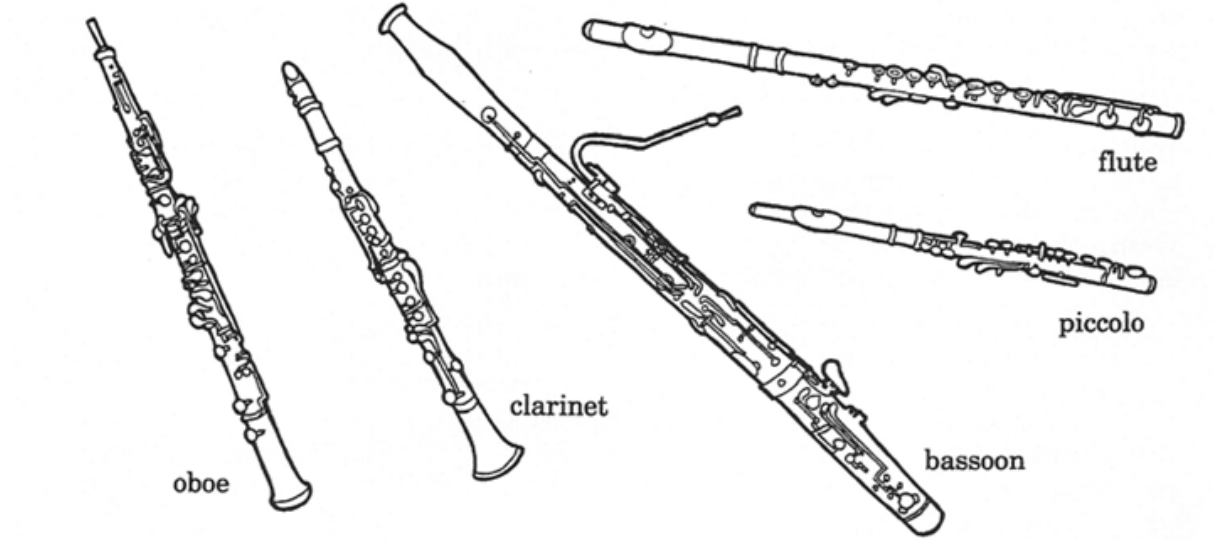
The String Family

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



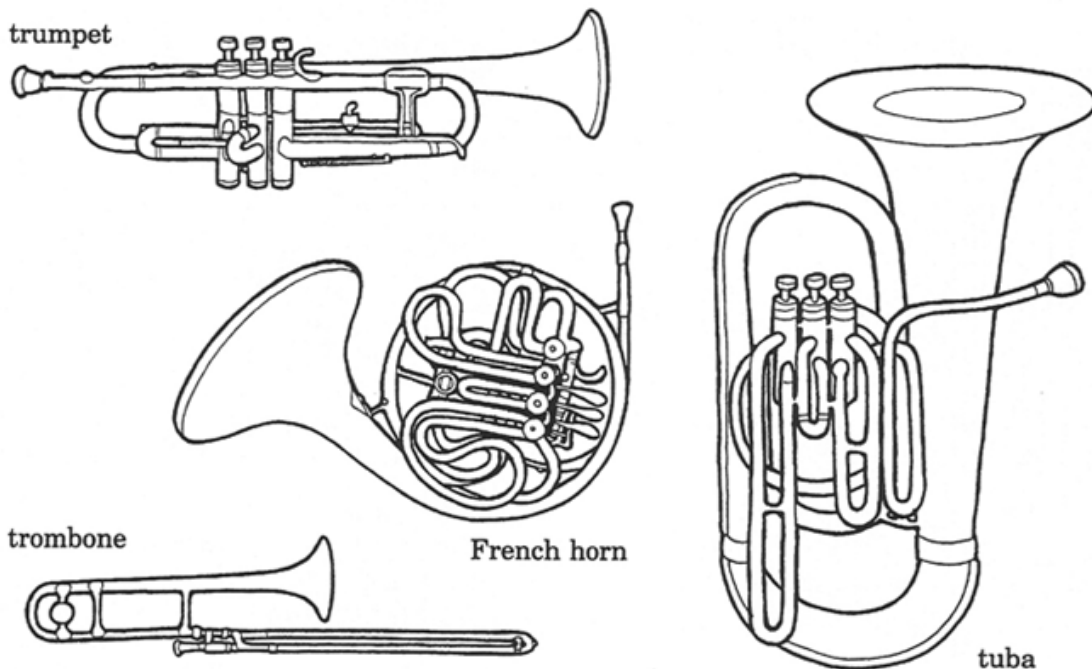
The Woodwind Family

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



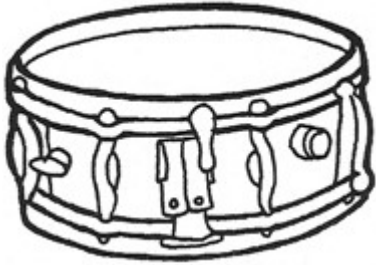
The Brass Family

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

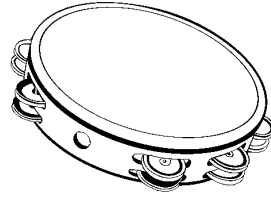


The Percussion Family

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



Snare Drum



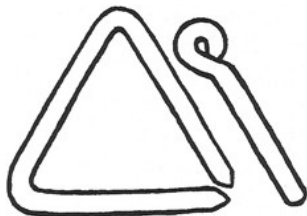
Tambourine



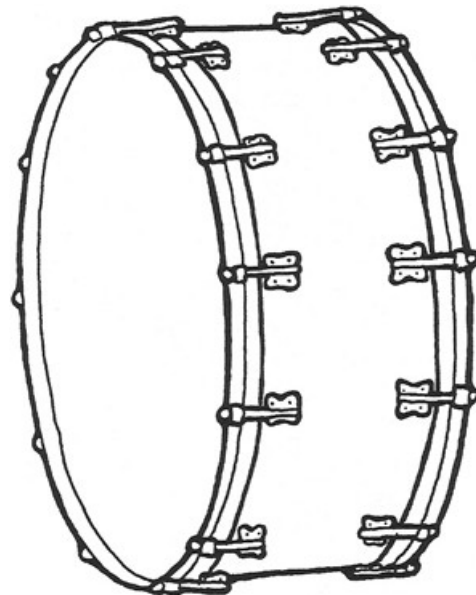
Timpani



Cymbals



Triangle



Bass Drum

Instrument Families Exercise 1

Student Name: _____ Date: _____

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

1. Tuba



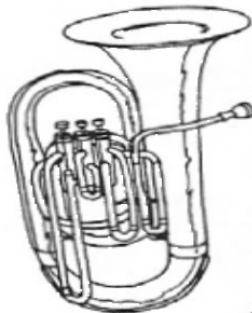
A. String

2. Flute



B. Brass

3. Drum



C. Woodwind

4. Trumpet



D. Percussion

5. Violin



Instrument Families Exercise 2

Student Name: _____ Date: _____

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

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

String Family

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

Brass Family

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

Woodwind Family

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

Percussion Family

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

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

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

Answers for A:
String Family
Violin
Viola
Cello
Double Bass

Woodwind Family
Flute
Oboe
Clarinet
Bassoon

Brass Family
French Horn
Trombone
Trumpet
Tuba

Percussion Family
Triangle
Cymbals
Bass Drum
Timpani

Music Listening Guides

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

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

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

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

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

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

Listening Guide 1

Student Name: _____ Date: _____

Composition: _____

1. The music

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

2. The tempo of the music

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

3. The register of the music is

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

4. The music is primarily

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

Listening Guide 2

Student Name: _____ Date: _____

Composition: _____

1. The music uses

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

2. The sound source or sources produce mostly

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

3. The music is produced by

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

4. The sound source or sources of the music are

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

5. The music is

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

Music Scanning Sheet 1

Student Name: _____ Date: _____

Composition: _____

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

1. The music sounds

high	low
soft	loud
dark	light

2. The melody (tune) moves

upward	upward and downward
downward	not very much

3. The music sounds

thick	thin
smooth	rough
heavy	light

4. The music is

fast	slow
even	uneven

5. The tempo or speed of the music

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

6. The music sounds

happy	sad
friendly	unfriendly
lazy	energetic
strong	weak
special	everyday

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

Music Scanning Sheet 2

Student Name: _____ Date: _____

Composition: _____

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

1. Tone Color: The music sounds

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. Instrumentation: What instruments do you hear?

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

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

upward	upward and downward
downward	not very much

4. Texture: The music sounds

thick	thin	smooth	rough
heavy	light	rich	stark

5. Rhythm: Is this music

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

6. Form: Can you hear

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

7. Expression: The music sounds

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

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

Champaign-Urbana Symphony Orchestra



The Champaign-Urbana Symphony Orchestra was formed in 1959 to enhance the cultural life of the community by bringing together musicians to perform symphonic concerts. CUSO is the professional orchestra in residence at the Krannert Center for the Performing Arts, University of Illinois. Throughout its history, CUSO has established a number of musical landmarks, including the performance of commissioned works and the showcasing of internationally acclaimed guest artists. The opening concert of the 1991-1992 concert season, "Celebration!" was broadcast nationally over American Public Radio and is now a permanent part of the Museum of Radio and Television in New York City. Additionally, the May 3, 1994, concert was broadcast nationally on National Public Radio's Performance Today. CUSO also has been honored with an ASCAP award for "Adventuresome Programming."



CUSO is dedicated to live performance, music education and community engagement. Youth music education is central to this mission. Each year, CUSO performs Youth Concerts for elementary school children in the Krannert Center's Foellinger Great Hall, in partnership with Krannert Center and the CUSO Guild. The concerts are attended by thousands of children from elementary schools throughout the area. The program provides Educator's Guides which are used by teachers in the classroom to educate and prepare the children for the concerts they will hear.

Additional CUSO youth engagement programs include in-school concerts performed in local auditoriums and classrooms, bringing live orchestral music to thousands of students each year. The CUSO Guild's Youth Music Scholarship program holds live auditions and awards ten scholarships to young musicians to attend the Illinois Summer Youth Music camp each summer.

About the Conductor



Stephen Alltop has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is in his 12th season as Music Director and Conductor of the Champaign-Urbana Symphony Orchestra. In 2022, he was named “Conductor of the Year” by the Illinois Council of Orchestras, for his leadership of CUSO.

Mr. Alltop is also Music Director of the Apollo Chorus of Chicago. Under his leadership, the Chorus has expanded its collaborations to include appearances with the Chicago Symphony Orchestra, London Symphony Orchestra, Chicago Opera Theater, Ravinia Festival, Peninsula Music Festival, Josh Groban on Tour, and The Oprah Winfrey Show. Mr. Alltop is the ninth music director in the 145-year history of the chorus. Also Music Director of the Elmhurst Symphony

Orchestra, he was named 2012 “Conductor of the Year” by the Illinois Council of Orchestras for his work with that orchestra.

Dr. Alltop serves on the conducting faculty of Northwestern University. A specialist in oratorio performance, he has conducted over 100 oratorio and operatic master works. In 2014, he conducted the world premiere of Chapel Music by Joseph Schwantner, written for the 50th Anniversary of Alice Millar Chapel. From 2000-2008, Mr. Alltop was the Music Director and Conductor of the Cheyenne Symphony in Wyoming. Since 2004, he has served as Music Director of the Green Lake Choral Institute. He has performed with many leading musicians and actors of our time, including Hilary Hahn, Orli Shaham, Tony Randall, Martin Sheen, and Brian Dennehy.

Mr. Alltop has guest conducted numerous orchestras and choruses across the United States and around the world. In 2013, he led Brahms’ Ein deutsches Requiem in Busan, South Korea for the International Schools Choral Music Society. He has conducted opera and orchestral concerts with a number of Italian orchestras.

Mr. Alltop has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Janika Vandervelde and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Jan Bach, Françoise Choveaux, Frank Ferko, Fabrizio Festa, Ricardo Iznaola, Stephen Paulus, Giancarlo Scarvaglieri, Alan Terricciano, Hiroaki Tokunaga and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre.

As a keyboardist, Mr. Alltop has appeared with the Chicago Chamber Musicians, Chicago Symphony Orchestra, Grant Park Symphony Orchestra, Joffrey Ballet, Lyric Opera of Chicago, Omaha Symphony, Music of the Baroque, Ravinia Festival, Milwaukee Symphony, and Minnesota Orchestra. He made his Chicago Symphony Orchestra subscription concert debut as a harpsichord soloist in April of 2009 with conductor Pinchas Zukerman. Mr. Alltop has served as principal organist for Soli Deo Gloria’s Chicago Bach Project. In 2011, he was principal organist performing Bach’s St. Matthew Passion with the Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis in France.

His performances have been broadcast on Medici TV, RAI Italian Radio and Television, and the WFMT Fine Arts Network. His recordings can be found on the Albany, Cedille, Clarion, and American Gramophone labels. In 2014, he coordinated and performed for WFMT’s Chicago Bach Organ Project, a live performance series of the complete organ works of J. S Bach, In 2015, he coordinated and performed on the WFMT Bach Keyboard Festival, an eleven concert series of the complete keyboard pieces of Bach. Stephen Alltop is represented by Joanne Rile Artist Management.

Acknowledgments

The 2025 CUSO Youth Concerts are part of the programs of these organizations:

The Champaign-Urbana Symphony Orchestra

Stephen Alltop, Music Director & Conductor

Susan Feldman, President

Gerri Kirchner, Executive Director

Keith Moore, Development Director

Robert Sweedler, Operations Manager

Nanette Baldarotta, Office Administrator

Armgard Haken, Music Librarian

The Guild of the Champaign-Urbana Symphony Orchestra

Sue Crawford, President

Krannert Center for the Performing Arts at the University of Illinois

Mike Ross, Director

Emily Laugesson, Director of Community Engagement

Whitney Havice, Ticketing and Patron Services Director

Ann Marie Dittman, Patron Services Assistant Director

Many thanks to the members of the Guild of the Champaign-Urbana Symphony Orchestra for their volunteer service as ushers for the concerts.

This program is made possible with support from

The Community Foundation of East Central Illinois, CUSO Youth Music Endowment Fund

The Illinois Arts Council

The Robeson Family Benefit Fund

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

Champaign-Urbana Symphony Orchestra

701 Devonshire Drive, C-24

Champaign, IL 61820

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

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Website: www.makingmusicfun.net

Website: www.allmusic.com

Website: www.classicsforkids.com

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

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