



CHATTANOOGA SYMPHONY & OPERA



# Animal Kingdom String 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



ROSSINI: "Galop" from *William Tell*

TELEMANN: The Frogs

ANDERSON: The Waltzing Cat

SAINT-SÄENS: The Elephant from  
*Carnival of the Animals*

KREUTZ: Mosquito Serenade

BARTOK: Bear Dance

MANCINI: The Pink Panther

DANQUIN: The Cuckoo

PREMO: Attack of the Coccinellidae

TRADITIONAL: Pop Goes the Weasel

RIMSKY-KORSAKOV: "Flight of the  
Bumblebee"

*\* 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](http://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:  
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## 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

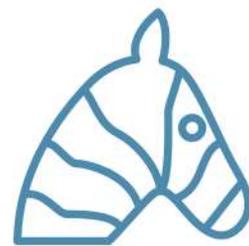
### This performance will:

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.

Gioachino Rossini (1792-1868)

**"Galop" from *William Tell***

Gioachino Rossini was an Italian composer most well-known for his operas including *The Barber of Seville*, *Cinderella*, and *William Tell*. The "Galop" is the final movement in the opening overture of the opera *William Tell*, based on the Swiss legend of William Tell. The "Galop" alludes to the final act of the opera where Swiss soldiers save their homeland. "Galop" is very famous and has been used in many different movies and TV shows, including, most famously, *The Lone Ranger*.



Georg Philip Telemann (1681-1767)

**The Frogs**

Telemann was a German composer during the Baroque period and was mostly self-taught. This piece, originally called "Die Reiling" which translates to "The Frog" is a violin concerto meaning the violin is the solo instrument and other musicians will accompany it. Listen for the back and forth between the solo violin and the other players. Can you hear the frogs croaking too?



Leroy Anderson (1908-1975)

**The Waltzing Cat (1950)**

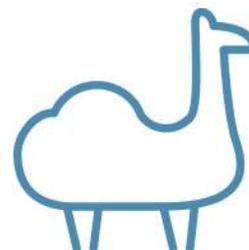
One of the classic novelty pieces by the great arranger and composer Leroy Anderson is the "Waltzing Cat". Anderson, best-known for such pieces as "Blue Tango", "Bugler's Holiday", and "Sleigh Ride", wrote most of his music for the Boston Pops Orchestra. "The Waltzing Cat", according to the composer, was written to suggest "something like Puss in Boots at a fancy dress ball." Listen for the "meow" as the violinists have fun sliding down the strings.



Camille Saint-Saëns (1835-1921)

**"The Elephant" from *Carnival of the Animals* (1886)**

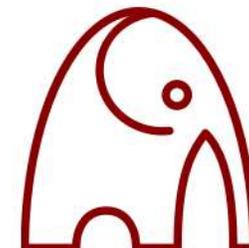
*Carnival of the Animals* was written by the great French composer Camille Saint-Saëns for his students and was not published until after his death. The double bass was the featured instrument for the movement entitled "Elephant" in the original version for 11 players, as well as in this arrangement for string quintet. The large and somewhat cumbersome instrument beautifully represents the huge animal. The composer inserted a couple of his own musical jokes in this piece in the form of quotations from works by other composers. Beginning in m. 21 we hear the "Dance of the Sylphs" by Hector Berlioz, and beginning in measure 29 we hear a bit of the Scherzo from "The Midsummer Night's Dream" by Mendelssohn.



Arthur Kreutz

**Mosquito Serenade (1948)**

Arthur Kreutz (1906-1991) was an American composer who taught music at Columbia University and University of Mississippi. *Mosquito Serenade* features examples of string tremolo (rapid alternating back and forth of bow) and accents, suggesting the sounds of one of the least popular members of the insect world.

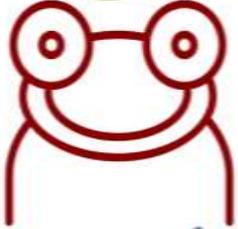




Béla Bartók (1881-1945)

### **Bear Dance (1915)**

Béla Bartók, the great 20<sup>th</sup> century Hungarian composer, traveled throughout Eastern Europe and into the Middle East collecting native folk music. The folk songs that he so carefully and meticulously transcribed often influenced his compositional style for the concert hall. The Bear Dance was originally played by Rumanian folk violinists on the lower strings to imitate the sound of the bear.



Henry Mancini (1924-1994)

### ***The Pink Panther* (1964)**

The famous theme from the Pink Panther movies (and cartoons) was composed by the American composer and arranger, Henry Mancini. Mancini began learning to play the piccolo at age eight and the piano at age twelve. He attended the Juilliard School of Music in New York for one year before being drafted into the Army. After the war, he entered the world of commercial music, excelling especially at writing musical scores for movies and television programs. He was one of the first to introduce jazz into film scores. *The Pink Panther* is a classic example of a jazz theme, suggesting the sneaky antics of the big pink cat.



Louis-Claude Daquin (1694-1772)

### **The Cuckoo**

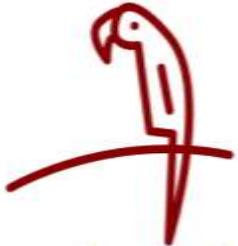
Louis-Claude Daquin was a French composer who wrote during the Baroque period. He began to write and perform his own music when he was only 6! The Cuckoo is one of his most famous pieces and was originally written for the harpsichord. A cuckoo is a bird – can you hear the bird flying in the piece? – that you may know from when it pops out to tell the time on a “cuckoo clock”!



Premo

### **Attack of the Coccinellidae**

The “Coccinellidae” in this piece may sound scary, but they’re actually ladybugs! Listen in for this piece – can you hear the swarm of ladybugs?



Traditional

### **Pop Goes the Weasel**

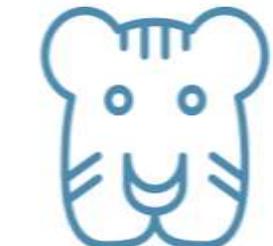
Pop Goes the Weasel is an old English nursery rhyme and singing game. It may have begun as a dance tune which then later had words added. The song came to America in the 1850s and the lyrics changed to those we know today about a monkey being chased around a mulberry bush. It’s often the melody used for jack-in-the-box toys!



Nikolai Rimsky-Korsakov (1844-1908)

### **“Flight of the Bumblebee”**

This instrumental piece comes at the end of an act in Rimsky-Korsakov’s opera *The Tale of the Tsar Saltan*, just after the Swan-Bird has changed the prince into a bumblebee so he can travel to visit his home. “Flight of the Bumblebee” is known for its very fast pace and its long runs of sixteenth notes. Musicians that perform this piece must be very skilled and very fast in order to move quickly enough.



Many musicians have re-arranged it for different instruments or in different styles. A famous version is called “Bumble Boogie” and was included in a Disney movie called *Melody Time*.

## 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 Marczynski at 423.267.8583 x2100 or [smarczynski@chattanoogasympphony.org](mailto:smarczynski@chattanoogasympphony.org)**

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