

UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN

Department of Dance

907 1/2 West Nevada Street  
Urbana, IL 61801-3810



\$1860<sup>KIC</sup>

I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of ~~\$930~~; that all costs claimed have been incurred for the Project in accordance with the Agreement between Kate Kuper and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.



Kate Kuper

**GRANT AWARD FORM**

**Grant Award Form:** Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

1. **GRANTEE:** Name of Applicant or Primary Contact:  
Kate Kuper  
\_\_\_\_\_  
Address:  
1713 Westhaven Drive, Champaign, IL 61820-7051  
\_\_\_\_\_  
Project Title:  
What Is Post-Modern Dance  
\_\_\_\_\_

2. **TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ <sup>1,860</sup> \_\_\_\_\_ .00
3. **TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ <sup>930</sup> \_\_\_\_\_ .00
4. **GRANT PERIOD:** <sup>July 20</sup> \_\_\_\_\_, 20<sup>09</sup> through <sup>September 25</sup> \_\_\_\_\_, 20<sup>10</sup> \_\_\_\_\_.
5. **EXPENDITURE DEADLINE:** <sup>June 30</sup> \_\_\_\_\_, 20<sup>10</sup> \_\_\_\_\_.
6. **DATE OF PROJECT COMPLETION:** <sup>April 30</sup> \_\_\_\_\_, 20<sup>10</sup> \_\_\_\_\_.

<b>Return to:</b> Anna Hochhalter City of Urbana, Public Arts Program Community Development Services 400 S. Vine Street Urbana, Illinois 61801 Email: <a href="mailto:alhochhalter@city.urbana.il.us">alhochhalter@city.urbana.il.us</a>
--

**Lecture Demonstration Grant Budget  
Kate Kuper**

<b>GRANT</b>		<b>\$1,860.00</b>
<b>EXPENSES</b>		<b>\$1,860.00</b>
	Transportation	\$245.00
	Costumes/Props	\$26.90
	Designer	\$100.00
	Kuper Salary	\$900.00
	Printing	\$20.00
	Lec. Dem. Fees	\$568.10

**City of Urbana Public Arts Program  
What Is Post-Modern Dance: Project Documentation**

Attached:

Three digital photographs depicting the workshops

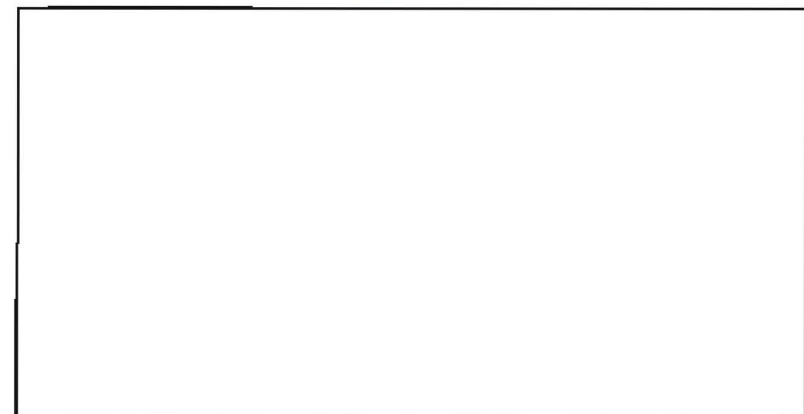
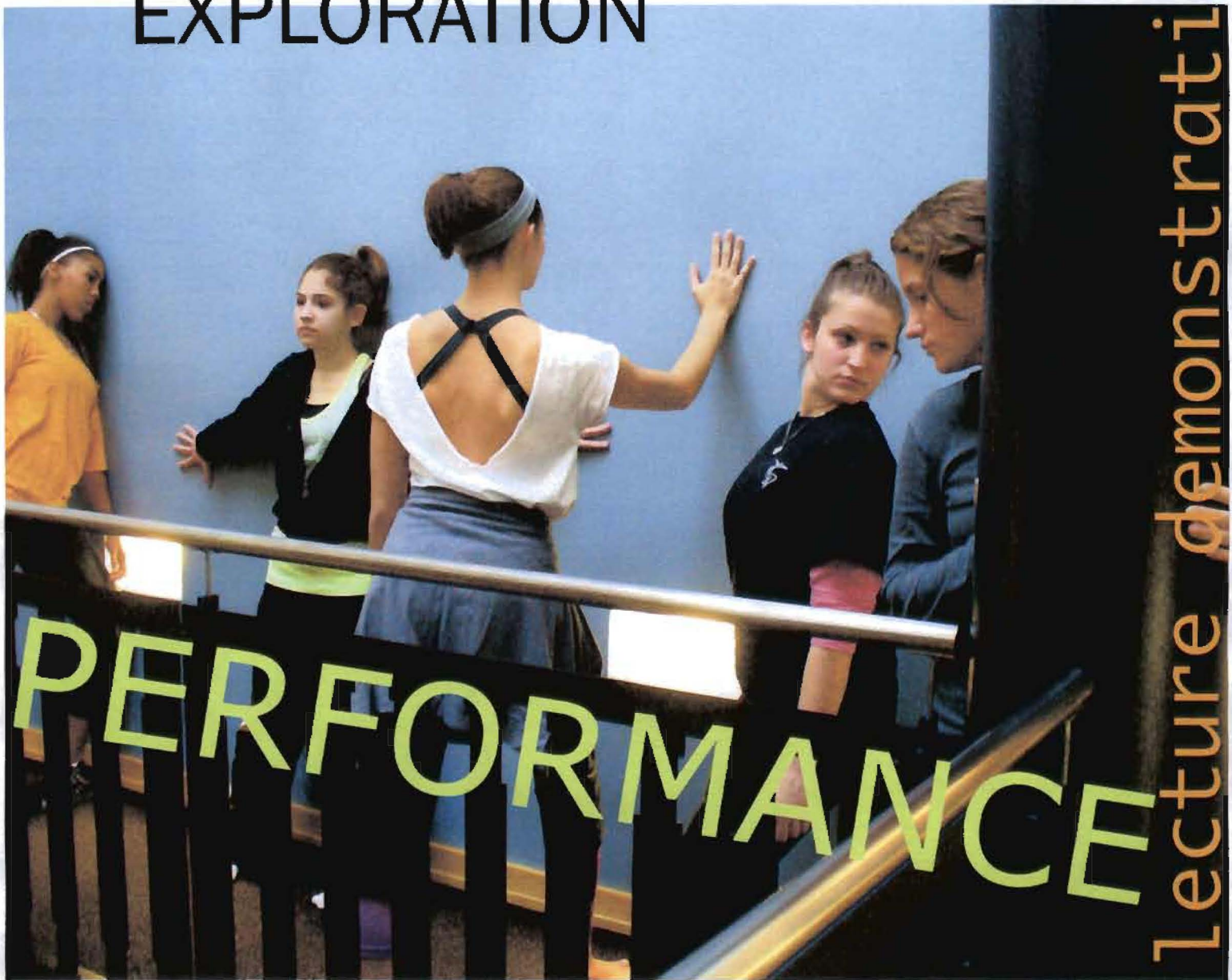
Promotional flyer

Press coverage of a workshop featured in the News Gazette on 4/3/10

# What is Post-Modern Dance?

A JOURNEY through a different way of defining dance.

## EXPLORATION



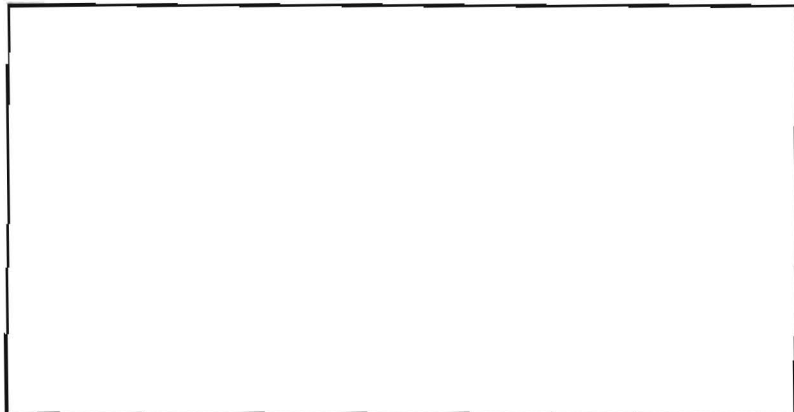
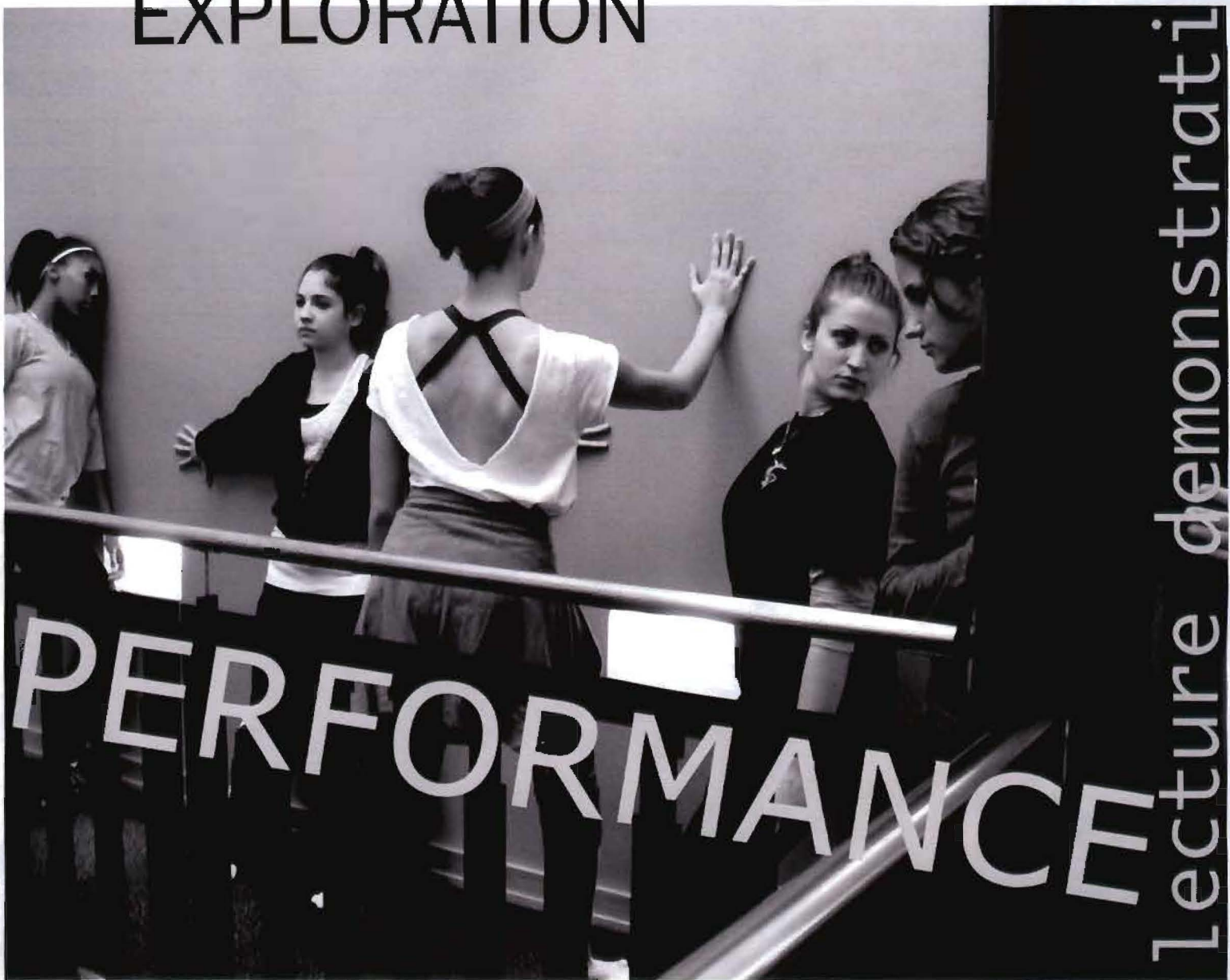
- Discover the process behind the work.
- Experience new approaches to movement.
- Interact with the dancers.



# What is Post-Modern Dance?

A JOURNEY through a different way of defining dance.

## EXPLORATION



- Discover the process behind the work.
- Experience new approaches to movement.
- Interact with the dancers.

Paid for in part by the City of Urbana Arts Grant

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## Learning new moves



Robert K. O'Daniell/The News-Gazette

Wiley Elementary School students do a movement as Kate Kuper, upper left, visiting dance lecturer at the University of Illinois, conducted a postmodern dance workshop Thursday at the school in Urbana. The workshop is funded in part by an arts grant by the city of Urbana. Events are also planned at King and Prairie Schools later this month.

**B** The News-Gazette  
Saturday, April 3, 2010



**City of Urbana Public Arts Program**  
**What Is Post-Modern Dance: Post-Project Evaluation**

Accomplishments and how grant funds were utilized during the grant period

As planned, a dance lecture demonstration program entitled "What Is Post-Modern Dance?" toured to all six Urbana elementary schools. There were five dancers in this 40-minute all-school assembly program. Additionally, Kate Kuper lead six workshops with select 4<sup>th</sup> and 5<sup>th</sup> graders (10-12 students in each workshop). These 'star performers' danced in a five-minute segment of the assembly program, demonstrating the skills they had learned in the one-hour workshop and performing with the five dancers. In every instance the children shone, and the teachers, students and administrators were thrilled. It was a great success. Funds paid for artistic personnel, supplies and materials, design/promotion/printing, and travel/transportation.

The impact that the grant funds had on your artistic or organizational development

Without this grant we would not have been able to include the student workshops. The impact was significant because it gave children an opportunity to perform in a sophisticated way in front of their peers and it modeled student involvement for the audience. One child even signed up for our Creative Dance classes after their participation! We hope to include a participatory component in future lecture demonstrations. We also would not have been able to perform in all six Urbana schools because they would not have been able to afford the program cost, modest though it may have been.

The number of participants from the public, and participating artists, performers, collaborators in the overall project

Students: 397 Prairie School, 365 Wiley School, 276 Yankee Ridge School, 306 King School, 284 Thomas Paine, 279 Leal. District #116 Teachers (125)  
Artists (3), Performers (5), Collaborating Teachers (4), Designers (1), Costumer (1)  
Total: 1,946

Description of experience working with collaborating partners

Our collaborators were the two additional choreographers, Hallie Aldrich and Kathleen Fisher, and four District #116 dance/drama teachers: Betty Allen, Maggie Kinnamon, Angela Wyatt and Sarah Malone. Betty Allen was primarily responsible for coordinating all the workshops that, for the most part, occurred in the morning of performance day. The workshops and performances went off with out at hitch and we were paid in a timely fashion. Another collaborator was promotional flier and study guide cover designer Jackie Kinsman,

Any additional comments

Thank you for the opportunity to serve our community.

Aaron Burch  
121 W. Washington #3  
Champaign, IL 61820  
206-399-0410  
aaron@hobartpulp.com

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

## FINAL REPORT

*I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$1,000.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between (Aaron Burch / HOBART) and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted."*



Aaron Burch

## INDEX

- 1) Summary
- 2) Copies of paid invoices, including those for readers for travel and expenses, and also for logo design
- 3) Printouts of select previews and reviews as posted on [www.SmilePolitely.com](http://www.SmilePolitely.com). Full list of links available here: <http://www.smilepolitely.com/arts/category/stories> and [beer/](http://www.smilepolitely.com/arts/category/beer/)
- 4) Printouts of flyers distributed through campus

**GRANT AWARD FORM**

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1. **GRANTEE:** Name of Applicant or Primary Contact:  
Aaron Burch / HOBART  
\_\_\_\_\_  
Address:  
121 W. Washington #3, Champaign, IL 61820  
\_\_\_\_\_  
Project Title:  
Stories & Beer (Urbana Monthly Reading Series)  
\_\_\_\_\_

2. **TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ <sup>1,000</sup> \_\_\_\_\_ .00

3. **TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ <sup>500</sup> \_\_\_\_\_ .00

4. **GRANT PERIOD:** <sup>July 20</sup> \_\_\_\_\_, 20<sup>09</sup> through <sup>October 26</sup> \_\_\_\_\_, 20<sup>10</sup>.

5. **EXPENDITURE DEADLINE:** <sup>October 26</sup> \_\_\_\_\_, 20<sup>10</sup>.

6. **DATE OF PROJECT COMPLETION:** <sup>May 25</sup> \_\_\_\_\_, 20<sup>10</sup>.

**Return to:**

Anna Hochhalter  
City of Urbana, Public Arts Program  
Community Development Services  
400 S. Vine Street  
Urbana, Illinois 61801  
Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)



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Stories and Beer | Proliferous Book Reviews | TeeVee | Inactive Column List

## Stories & Beer: the beginning of something good

Posted in **ARTS** to [Stories and Beer](#) by [Caleb Curtiss](#) on Tuesday, February 16, 2010 at 9:00 am

If the ability to record thoughts, images and events in narrative form is what separates us from animals, the ability to numb the mind's perception of these events, images and thoughts is what makes our human-hood tolerable. Luckily, round about 9000 BC, some creative Egyptian came up with a little something called beer, and well, the concept stuck. Now, about 100 centuries later, U of I MFA student and Editor for *HOBART: another literary journal*, Aaron Burch has joined forces with *Smile Politely* with the intent purpose of combining that which makes us human and that which makes us tipsy. The result of this effort has been given the apt, if predictable name *Stories & Beer*. Read on to find out the *when*, the *where* and the *why-you-should-care* surrounding C-U's newest literary event.



Stories & Beer

Awesomest graphic since [this one!](#)

**HOBART and Smile Politely presents: Stories & Beer**  
Wednesday February 17 | 5 p.m. - 7 p.m. | Iron Post | Free

### What is it?

For the next several months *Smile Politely* in conjunction with *HOBART: another literary magazine*, will be presenting a variety of local, visiting and U of I affiliated writers who will read from their work and then drink some beer, but not necessarily in that order. This Wednesday is our inaugural voyage.

### Why is it?

Long answer: Because Champaign-Urbana is home to a rich cross section of literary talent that, up until now, hasn't regularly come together to participate in an ongoing blah, blah, blah...

Short answer: Because they don't offer booze at any of the other local readings.

### Who will be reading?

These guys:

- Josh Bishoff
- William Gillespie (of Smile Politely fame)
- Paul Pedroza

## JUNE 3 THROUGH AUGUST 7 SUMMER AT THE STATION

### Most Recent Arts Comments

moment of the painting's revelation, but moreso with, as you put it,...

Posted by Matthew DeMarco to the entry 'Nice work, Einstein! No, seriously. Nice work.' on 06/07/10.

Two words: Silver Bullet Bar.

Posted by jimmy sweats to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/07/10.

I agree with every point but one. The lighting effects at the end of the play (when the painting is revealed and the moment with the three young men) are all in the script. Perhaps they could have used different colors or focused the lights in a different...

Posted by Katie Baldwin to the entry 'Nice work,

Most Popular Arts Articles: [100 \(2/27\)](#)

Micah Riecker  
Ted Sanders

#### Why should I come check it out?

Several reasons:

- It's free.
- There will be stories (good stories read by interesting people).
- There will be beer.
- And finally, there will be magic. Yes, magic.

But what if it's too snowy for me to ride my bike all the way to the Iron Post?

That's a pretty shitty excuse.

---

Stories & Beer is brought to you in part by the [City of Urbana Arts Grant](#) and [Urbana Business Association](#).

## 4 comments

### #1

This sounds like a sausage fest.  
Get some women to read stories

UrbanaJake

02/17/10 at 02:37

### #2

Oh, and try to get some that look like women. Not militant freaks with no sense of style and boyish looks.

TimTim

02/17/10 at 02:56



Caleb Curtiss

02/17/10 at 02:49

### #3

UrbanaJake,

I appreciate you pointing that out. We'll see what we can do the next time around. In the meantime, if you know any local authors who are women, have them send me an email — I'd love to hear from them.

Hope to see you there tonight.

TimTim,

Perhaps a WWE match would be more your style.

#### Arts Archives

2010	<a href="#">Jan</a>	<a href="#">Feb</a>	<a href="#">Mar</a>	<a href="#">Apr</a>	<a href="#">May</a>	<a href="#">Jun</a>
2009	<a href="#">Jan</a>	<a href="#">Feb</a>	<a href="#">Mar</a>	<a href="#">Apr</a>	<a href="#">May</a>	<a href="#">Jun</a>
	<a href="#">Jul</a>	<a href="#">Aug</a>	<a href="#">Sep</a>	<a href="#">Oct</a>	<a href="#">Nov</a>	<a href="#">Dec</a>
2008	<a href="#">Jan</a>	<a href="#">Feb</a>	<a href="#">Mar</a>	<a href="#">Apr</a>	<a href="#">May</a>	<a href="#">Jun</a>
	<a href="#">Jul</a>	<a href="#">Aug</a>	<a href="#">Sep</a>	<a href="#">Oct</a>	<a href="#">Nov</a>	<a href="#">Dec</a>
2007	<a href="#">Jul</a>	<a href="#">Sep</a>	<a href="#">Oct</a>	<a href="#">Nov</a>	<a href="#">Dec</a>	



#### Most Recent Comments

Let's be real here Murph. The time in my life in which I was scared of clowns was when I was ten years old. Now that I am older, I can assure you I do not cower in fear every time a man with a red nose...

By Daniel Wolff to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/08/10.

thanks for the review - always nice to get the perspective of an outsider that's not friends with the production

By Mr. Burrito Pants to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/08/10.

While I hear the FL folks were quite happy

#### Most Popular Articles (in 2010)

#### Recent Searches

**Smile Politely + HOBART:  
another literary magazine  
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**Our attempt to unite  
literature with alcohol.**

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## Stories & Beer #1: the recap

FEATURED ARTICLE

Posted in [ARTS](#) to [Stories and Beer](#) by [Aaron Burch](#) on Friday, February 19, 2010 at 9:00 am

"Bring da motherfucken ruckus" the Wu Tang challenged. And when the Wu commands, we listen.

The very hyphenated nature of the city/cities we live in go to show the very dichotomy we constantly find ourselves immersed in, and the too-frequent isolation between the either/or. Champaign v Urbana. University student v local. Even within the University, and even more specifically (for our purposes) within the English Department: Creative Writing v. Literature. Fiction v. Poetry. Thus, our ampersanded attempt to break down some of these barriers, to intermingle... Hold on. "Dichotomy"? "Too-frequent isolation"? "Ampersanded"? (Give or take the fact that I may have just made that word up.) Let me take a deep breath and drink a pint of the beer referenced right up there in the title of the event.

OK. I feel a little better.

As was mentioned in the [preview article](#), "Stories & Beer" is our ("us" being Smile Politely and HOBART, forming like Voltron, to continue the Wu referencing) new attempt to combine, more than anything else, stories and... well, um... beer. More an excuse to hang out, have fun, and have a few drinks with some cool people than any kind of attempt at anything that needs more than one syllable to explain. And thus, this last Wednesday, the 17th, the jams were kicked out and the ruckus was brought.

Micah Riecker



Starting strong, Micah Riecker read a brilliant story/excerpt from his novel-in-progress. The novel focuses on an aging magician and a great amount of the power of Micah's writing (aside from the obvious merit of the actual writing itself) is unveiled (get it? magic! unveiled!) in its attention to detail and evident research involved. How do you start a night strong and set the tone, not only for the night but for the whole reading series that is trying very hard to refuse being labeled a reading series? That's right: by introducing a reading about a magician with a little



### Most Recent Arts Comments

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thanks for the review - always nice to get the perspective of an outsider that's not friends with the production.

Posted by Mr. Burrito Pants to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/08/10.

I find it disappointing that you chose to review [comedian who played in a circus act](#).

### Most Popular Arts Articles (69 items)

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magic. Micah's first (to my knowledge) attempt at performing a trick in front of an audience both wooed and wowed, with equal parts entertaining patter and just enough nervous energy. If you weren't there, too bad for you, because you missed out.

William Gillespie



Next up? William Gillespie and his piece, "Eating Delillo." Are you a dork and/or nerd? (There's a distinction, but that's a whole 'nother article...) Do you love books? Of course you are and you do, otherwise what would you be doing reading this recap, right? Otherwise, you'd probably be off watching sports on TV, or at the gym, or at some kind of social function, or whatever it is non-dorky people do. Anyway, if you're still with me... wouldn't it be rad if Wheaties featured a writer on the face of their boxes instead of athletes? Or, alternately, how rad would it be if a great writer took that idea and ran with it, except amped it way up and made it even cooler and funnier and more clever and other superlatives, and then read that piece to you while you sat and enjoyed and drank beer? That's right. Again. Too bad for you if you weren't there, because this is the kind of goodness you missed out on.

Paul Pedroza



WWW.COMMONGROUND.COOP

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[Jul](#) [Aug](#) [Sep](#) [Oct](#) [Nov](#) [Dec](#)

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While I hear the FL folks were quite happy

#### Most Popular Articles (14/07/09)

#### Recent Searches



Next up, middle-man, the hump reader in our five-person (yes, we know, five men; better gender disparity next month, we promise!) event, was Paul Pedrooooooooooza! (That was my attempt to fancy this up a little, sports-announcer style.) Paul hypnotized with an excerpt from his story "The Rain Parade," which was recently published in the literary journal Palabra. "They come because they want to have fun. Year after year, they believe they will have fun. They stay because it's tradition. Because they know no other way to chase the demons that made their home a desert in the beginning." Yes.

Josh Bishoff




You want to know an awesome way to introduce a reading? Well, ask Josh Bishoff who started his reading by stating: "This is not in any way autobiographical and... if you run into any of my colleagues - I'm a librarian here at the University - please don't mention you heard any of this." Josh then commenced to read a story called "Librarians of the Midwest" which includes lots of sex, specifically, the act of "fingering" and great phrases like "the reverse antelope," "the boolean operator," and "Ranganathan carwash." I'd love to say more, but nothing else I can say could possibly do this piece justice, frankly.

Ted Sanders




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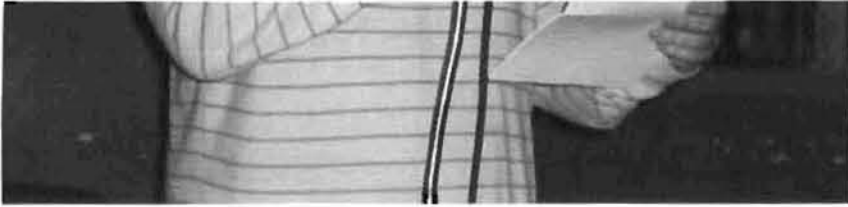
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And finally, closing out the night, Ted Sanders with a story inspired by the recent discovery of a "stuttering gene." Warning that his story featured a stutterer, which meant he was going to have to stutter, and also that his stuttering experience was limited to Michael Palin in A Fish Called Wanda, Ted killed, and rocked it, and every other idiom for "closing it out in an amazing way" and left everyone in the bar, like Warren from his story, "g-g-giddy" and "f-f-fucking b-b-b-beaming."

Hope to see everyone next month for Stories & Beer #2, when we'll bring da ruckus all over again.

Photos courtesy of Matt Minicucci



[Click HERE for Stories and Beer #2!!!](#)

Stories & Beer is brought to you in part by the [City of Urbana Arts Grant](#) and [Urbana Business Association](#)

## 8 comments



WRITER

Doug  
Hoepker

02/19/10 at 02:06

### # 1

I was glad to see an event like this happening in a bar and commend the writers/magicians on a fine display of public speaking.

Next time, though, maybe a bit more estrogen?

### # 2

Re: Josh Bishoff - It's funnier when you know the context he was referring to Ranganathan (Dr. Shiyali Ramamrita Ranganathan 1892-1972) author of the five laws of library science.

Erin Miller

02/19/10 at 02:08

### # 3

Thanks, Doug. And, yes, I know. I did even call us/myself out in my recap:

"(yes, we know, five men; better gender disparity next month, we promise!)"



WRITER

Aaron Burch

Indeed, that does make it even better. Thanks, Erin.

02/19/10 at 02:08



emma reaux

02/19/10 at 02:03



Stef

02/22/10 at 02:13

#4

This event was great! Excited to attend more—and I'll echo the requests for more females :)

#5

Wish I could go... will it always be on Wednesdays? If so, maybe I'll see you all over the summer...

#6

i lived quite vicariously and variously through this recap the sexiness here is almost too much to take

russell evatt

02/25/10 at 02:30



Joni Jeffries

03/05/10 at 03:02

#7

Speaking of estrogen...where are you guys meeting next? I might be able to give a reading.

#8

I would LOVE to participate next time. Who should I contact dudes?



Sidney Sheehan

03/09/10 at 03:47

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## Stories & Beer: in with the new

Posted in [ARTS](#) to [Previews](#) to [Stories and Beer](#) by [Caleb Curtiss](#) on Monday, May 24, 2010 at 7:00 am

[Stories & Beer #5](#) | [Tuesday](#) | 5-7 p.m. | [Iron Post](#) | [Free](#)

As our final Stories & Beer of the spring approaches, let us take a moment to reflect upon the awesomeness of the last one, before forging forth to preview the next! And let us start by praising our kick ass audiences

Since beginning this project back in February, we at *Smile Politely* and Aaron (over at *HQBART: another literary magazine*) have been delighted to see how big our audiences have been and, perhaps more importantly, how awesome they have been. That awesomeness has manifested itself in a number of different ways such as hand clapping, beer drinking and the occasional woot(!), but at our last event it manifested itself in fiscal generosity

If you'll remember, our last Stories & Beer doubled as a benefit for [Helping Hands in Motion](#), a charity that our featured reader Kyle Minor has worked in his travels to Haiti. Our plan here was to get a few local businesses to donate a gift certificate or two and then to raffle them off to whoever showed up. In the end, we were surprised at the generosity of those businesses who did donate stuff (all of whom coughed up way more than expected!), namely:

- [Black Dog Smoke & Ale House](#)
- [Cafe Kopi](#)
- [Dalkey Archive](#)
- [The Esquire Lounge](#)
- [The Iron Post](#)

All of these folks donated way more than was expected, and did so without batting an eye. And what's nice about this is that their generosity flooded over into our audience allowing us to raise a pretty decent sum for a very worthy cause.

Oh yeah, there was some reading at this thing too.

Our first reader, Sean Karns gave a sample of the work he's been developing here at the U of I as an MFA student. After a few darker selections, he finished up with the light hearted "Sad Donkey." Behold



### Most Recent Arts Comments

Let's be real here Murph. The time in my life in which I was scared of clowns was when I was ten years old. Now that I am older, I can assure you I do not cower in fear every time a man with a red nose ..

Posted by Daniel Wolff to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/08/10.

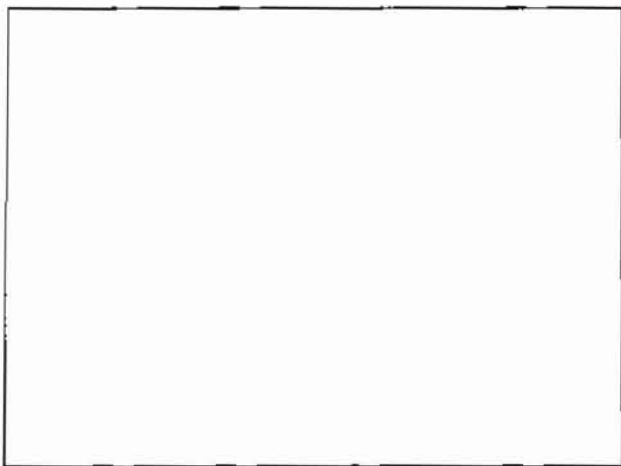
thanks for the review - always nice to get the perspective of an outsider that's not friends with the production.

Posted by Mr. Burrito Pants to the entry 'Carnivale: a display of talent, sensuality and boredom' on 06/08/10.

I find it disappointing that you chose to review [Carnivale: a display of talent, sensuality and boredom](#)

### Most Popular Arts Articles (46 items)

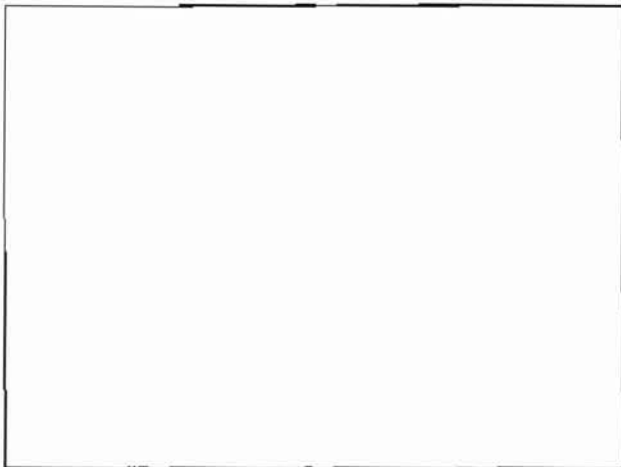




After "Sad Donkey," Okla Elliot rocked the mic with a story about "palindromes and crack cocaine," and then another one about human mating rituals and social networking.

Then Harriet Green read from an essay explicating her entree into the gritty underbelly of Chicago jazz culture. Twas fantastic.

Then, iPad in hand, Phillip Graham took the stage with a story from his upcoming travel memoir about how he and his family drove a man to real life, no shit, madness.



Finally, to wrap things up, Kyle Minor read some non-fiction from his travels in Haiti, and then a fictional account of a murder that his childhood babysitter was involved in. The story is written in his babysitter's voice, and his reading of it was without a doubt the most intense seven minutes of Stories & Beer to date. Tremendous.



**Lil' Kim**

Doors: 7:00pm - Show: 8:00pm

---



**6/12 -  
The Palace Flophouse**

Show: 10:30pm

Arts Archives

- 2010 [Jan](#) [Feb](#) [Mar](#) [Apr](#) [May](#) [Jun](#)
- 2009 [Jan](#) [Feb](#) [Mar](#) [Apr](#) [May](#) [Jun](#)  
[Jul](#) [Aug](#) [Sep](#) [Oct](#) [Nov](#) [Dec](#)
- 2008 [Jan](#) [Feb](#) [Mar](#) [Apr](#) [May](#) [Jun](#)  
[Jul](#) [Aug](#) [Sep](#) [Oct](#) [Nov](#) [Dec](#)
- 2007 [Jul](#) [Sep](#) [Oct](#) [Nov](#) [Dec](#)

**JUNE 3 THROUGH AUGUST 7**  
**SUMMER**  
**AT THE STATION**

Most Recent Comments

Let's be real here Murph. The time in my life in which I was scared of clowns was when I was ten years old. Now that I am older, I can assure you I do not cower in fear every time a man with a red nose...

By Daniel Wolff to the entry 'Carnivale': a display of talent, sensuality and boredom on 06/08/10.

thanks for the review - always nice to get the perspective of an outsider that's not friends with the production.

By Mr. Burrito Pants to the entry 'Carnivale': a display of talent, sensuality and boredom on 06/08/10.

While I hear the FL folks were quite happy

Most Popular Articles [\[42 pages\]](#)

Recent Searches

So that was then and this is now.

This Tuesday come check out our last reading of the spring, featuring two Smile Politely contributors, two U of I faculty members, one MFA student and a guy from Ann Arbor!

**Matt Bell** is from Ann Arbor, MI. He promises to read about video games, wolves, or apocalyptic babies, because those are three of his very favorite things.

(Ed. Note: if you compare this Matt's bio here to Amazon's description of his book *How They Were Found*, and you aren't interested, you suck.)

**Matthew DeMarco** wants to get out there and just...go, man! Ya dig? He wants to just...go. Just keep walking or running. And burn, yeah, burn it all up, baby. That's the thing, shred it. Yeah, that's hot. Yeah, pretty much, man.

**William Gillespie** William Gillespie wrote his entire Master's thesis without once using the word "and." He tried to read *Finnegans Wake*, believing it the duty of every showoff. He also completed *Hopscotch* twice, using each of the two suggested orders of chapters. He finished *Gravity's Rainbow* over the course of two years, and, with the wholesome ingenuous and earnest sincerity that has kept him barely employed, freely admits to not having understood the plot. He read *Suttree* straight through three times in two months and wrote his final paper for his degree about its narrative structure and why it made him cry. He is too shy to write a *manifesto*. William is a firm believer in irony and cannot tell the difference between a resume and a curriculum vita.

**Audrey Petty** grew up on the South Side of Chicago. As a kid, her favorite writers were V.C. Andrews, Judy Blume, Mario Puzo, and Gwendolyn Brooks. This summer, she's tending her first vegetable garden, perfecting a mean strawberry-rhubarb crisp, and grooving daily to Sharon Jones and *The Dap Kings*.

**John Rubins** does not respond to emails asking for his bio.

When **Max Somers** was four years old he had an intimate relationship with Shannen Doherty (former 90210 star, for those younger or much older than him). Since then, his life has continued at a moderate decline. But boy, he is stoked to read at *Stories and Beer*.

Be there or be square.



Thanks as always to the Urbana Arts Grants Program.

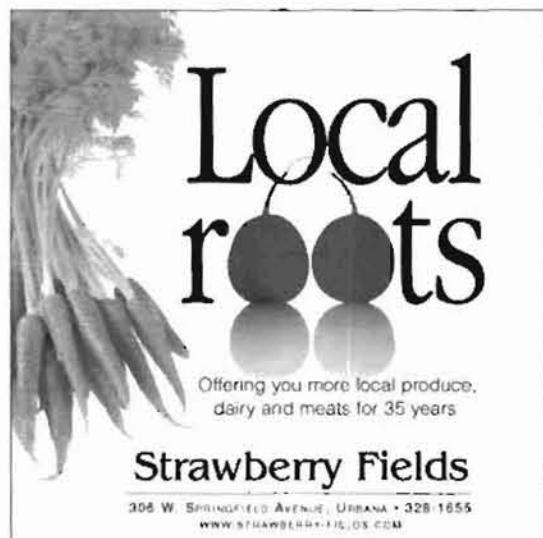
## Add A Comment

[A note about our commenting policy.](#)

Name

Email

Comment



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Events Calendar

# STORIES & BEER

**HOBART and Smile Politely presents: Stories & Beer**  
**Wednesday | February 18 | 5 p.m. - 7 p.m. | Iron Post | Free**

## What is it?

For the next several months *Smile Politely* in conjunction with *HOBART* another literary magazine, will be presenting a variety of local, visiting and U of I affiliated writers who will read from their work and then drink some beer, but not necessarily in that order. This Wednesday is our inaugural voyage, and it will be hosted by current UIUC MFA student, Aaron Burch.

## Why is it?

Long answer: Because Champaign-Urbana is home to a rich cross section of literary talent that, up until now, hasn't regularly come together to participate in an ongoing blah, blah, blah...

Short answer: Because they don't offer booze at any of the other local readings.

## Who will be reading?

- Josh Bishoff
- William Gillespie
- Paul Pedroza
- Micah Riecker
- Ted Sanders

## Why should I come check it out?

Several reasons:

- Its free.
- There will be stories (good stories read by interesting people).
- There will be beer.
- And finally, there will be magic. Yes, magic.

# STORIES & BEER #2!

**HOBART and Smile Politely presents: Stories & Beer  
Sunday | March 14 | 4 p.m. - 6 p.m. | Iron Post | Free**

## What is it?

For the next several months *Smile Politely* in conjunction with *HOBART: another literary magazine*, will be presenting a variety of local, visiting and U of I affiliated writers who will read from their work and then drink some beer, but not necessarily in that order. This Wednesday is our inaugural voyage, and it will be hosted by current UIUC MFA student, Aaron Burch.

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Short answer: Because they don't offer booze at any of the other local readings.

## Who will be reading?

- Sidney Sheehan
- Brian Kornell
- Sara Gelston
- Bryan Furuness
- and special guest!!

## Why should I come check it out?

Several reasons:

- Its free.
- There will be stories (good stories read by interesting people).
- Not just stories, but poems, too! But, don't worry, we'll make fun of poetry as well.
- There will be beer.

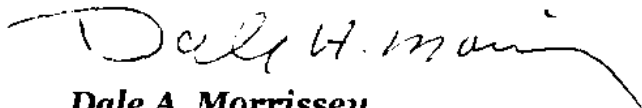


**Developmental Services Center**  
1304 West Bradley Avenue  
Champaign, Illinois 61821-2035  
Phone 217-356-9176  
FAX# 217-356-9851  
www.dsc-illinois.org

Case Management Services  
Clinical Support Services  
Developmental Training  
Employment Services  
Family Development Center  
Residential Services

**Chief Executive Officer**  
Dale A. Morrissey

***“I hereby certify that I am authorized to approve this Report, that I have reviewed the attached invoices in the amount of \$2,000.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between Developmental Services Center’s Prompting Theater and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.”***

  
**Dale A. Morrissey**  
**Chief Executive Officer**

DSC is a tax-exempt, not-for-profit, community-supported agency serving persons with special needs in Champaign and Ford Counties, Illinois. Accredited by the Commission on Accreditation of Rehabilitation Facilities and licensed by the State of Illinois.





**GRANT AWARD FORM**

**Grant Award Form:** Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

- 1. GRANTEE:** Name of Applicant or Primary Contact:  
Nikki Kopmann on behalf of The Prompting Theater, DSC  
\_\_\_\_\_  
Address:  
1304 W Bradley Ave. Champaign, IL 61821  
\_\_\_\_\_  
Project Title:  
9th Annual Theater in the Streets Festival  
\_\_\_\_\_

**2. TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ <sup>2,000</sup> \_\_\_\_\_ .00

**3. TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ <sup>2,000</sup> \_\_\_\_\_ .00

**4. GRANT PERIOD:** <sup>July 20</sup> \_\_\_\_\_, 20<sup>09</sup> through <sup>November 3</sup> \_\_\_\_\_, 20<sup>10</sup>.

**5. EXPENDITURE DEADLINE:** <sup>November 3</sup> \_\_\_\_\_, 20<sup>10</sup>.

**6. DATE OF PROJECT COMPLETION:** <sup>April 17</sup> \_\_\_\_\_, 20<sup>10</sup>.

<p><b>Return to:</b> Anna Hochhalter City of Urbana, Public Arts Program Community Development Services 400 S. Vine Street Urbana, Illinois 61801 Email: <a href="mailto:alhochhalter@city.urbana.il.us">alhochhalter@city.urbana.il.us</a></p>
---

## POST-PROJECT EVALUATION

The Prompting Theater's 9<sup>th</sup> Annual Theater in the Streets Festival (Festival) proved to be an exciting and enjoyable project. When we originally started planning the Festival, we had to communicate with the performing ensembles that we might not be able to pay for their efforts due to the State's inability to make payment. This would have been the first time in five years when performances would have had to be purely voluntary. However, the funds from the Urbana Arts Grant enabled us to pay all the performing ensembles. The funds also went towards the purchase of some wireless microphones. In the past, some equipment has been rented from C.V. Loyde. This year's performances required different equipment with higher sound quality, and the new microphones have already proved to be a useful asset. (Please see the included "Project Expenses" for a summary of all expenses).

The support from the Urbana Arts Grant allowed us to maintain a high level of professionalism, and to continue to be an economic opportunity for local theater ensembles. We were able to build a sturdy backdrop that stayed upright even with high winds, and still maintained functional for the wide range of performances. For example, we were able to build into it doors so that performances could have greater flexibility with exits and entrances.

The Festival had five performing troupes, bringing to Urbana's streets actors from Urbana, Champaign, Rantoul, Paxton, and even the Kankakee area. There were performances of all types: musical, comedy, improv, experimental, and drama. There were a total of about 75 performers for the day. The Prompting Theater's performance brought in over 125 audience members, and there were a total of approximately 250 people in the audience throughout the day.

As always, it was very energizing to bring together the wide range of theatrical talent in the area. Each year's Festival brings some regular performers, as well as some new ensembles, some freshly formed performances and some seasoned shows. Each Festival presents all actors and ensembles that are able and want to perform, and it is a surprise to see who all will participate from year to year. The Prompting Theater is also proud to be the core of the Festival, getting a chance to not only showcase the enormous talent, but to also have a chance to publicly demonstrate the troupe's motto: ***a disability doesn't imply an inability.***

The Prompting Theater takes pride in the work they do, always striving to present clever and interesting work, and to be presenting it in the most professional manner. The streets of Urbana long ago became home to Prompting Theater performances, as theater space was not available to the actors at the time. However, over the years, they have proven themselves substantial actors, and have had the doors of Parkland and the Station Theater opened to them. Now they are honored to be able to continue using the streets of Urbana to allow other theater ensembles the same public connection with which they started, helping to bring theater to the outdoors of Urbana, where it's accessible to all.

---

**Developmental Services Center**  
**Prompting Theater**  
 Urbana Arts Grants Program  
 For the period 2/1/2010-4/30/2010

**Project Expenses**

<b>Date</b>	<b>Vendor</b>	<b>Amount</b>	<b>Type of item(s)</b>
3/22/10	Lowes	55.10	Materials / supplies
2/15/10	Wal-Mart	20.63	Materials / supplies
4/11/10	Lowes	43.36	Materials / supplies
3/15/10	Lowes	182.72	Materials / supplies
2/17/10	Lowes	144.12	Materials / supplies
4/16/10	Herriot's	85.00	Space / Equipment Rental
4/16/10	C.V. Lloyd Music Center	205.00	Space / Equipment Rental
4/5/10	Martin Graphics & Printing	100.00	Promotion / Printing
4/20/10	Lesia Sadler	100.00	Artistic Services / Contractual
4/20/10	Zoo Improv Troupe	100.00	Artistic Services / Contractual
4/20/10	Central High Drama Department	100.00	Artistic Services / Contractual
4/20/10	Rantoul Theater Group	100.00	Artistic Services / Contractual
5/4/10	20 Consumer Performers @ \$10 each	200.00	Artistic Personnel
5/4/10	FICA for 20 performers	15.33	Artistic Personnel
4/30/10	Staff Performers & Assistants	579.92	Artistic Personnel
4/30/10	FICA for staff performers & assistants	44.36	Artistic Personnel
	<b>Total Expenses</b>	<b>2,075.54</b>	

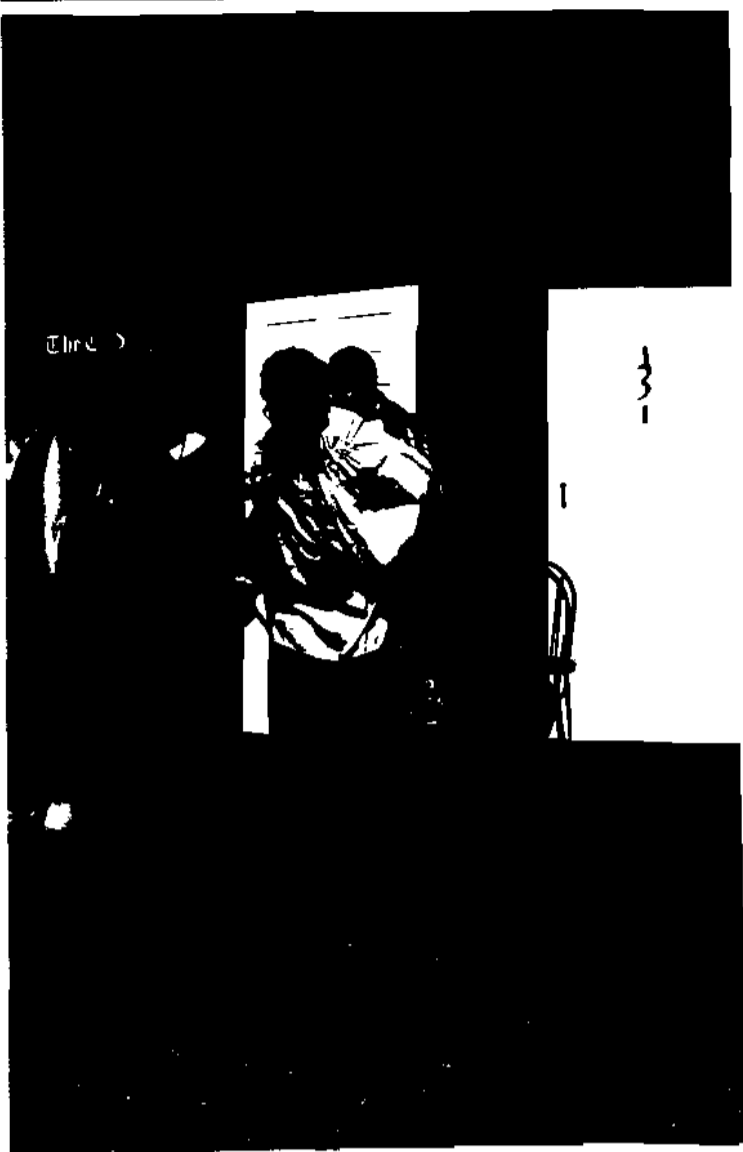
SATURDAY, APRIL 17TH  
DOWNTOWN URBANA

Special raffle during  
Prompting Theater show:  
Tickets \$1  
Prize: A Night on the Town  
(Tickets to see a theater show and dinner)



The Prompting Theater demonstrates that a disability doesn't imply an inability







champaign-urbana  
SYMPHONY ORCHESTRA

June 8, 2010

Celebrating 50 Years!

Anna Hochhalter  
City of Urbana, Public Arts Program  
Community Development Services  
400 S. Vine Street  
Urbana, Illinois 61801

Dear Anna:

I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$2,000; that all costs claimed have been incurred for the Project in accordance with the Agreement between the CHAMPAIGN-URBANA SYMPHONY ORCHESTRA and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.

**Project Title: 2010 CU50 Young People's Concerts & KinderKonzerts**

- 1. GRANTEE: Name of Applicant or Primary Contact:**  
Champaign-Urbana Symchrestra  
Joe Dingee, Executive Director  
701 Devonshire, C-24  
Champaign, IL 6182D
- 2. TOTAL AMOUNT OF GRANT FUNDS AWARDED: \$2,000.00**
- 3. TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE: \$1,000.00**
- 4. GRANT PERIOD: July, 1, 2009 through June 30, 2010.**
- 5. EXPENDITURE DEADLINE: June 30, 2010.**
- 6. DATE OF PROJECT COMPLETION: April 14, 2010**

Anna, on behalf of the Champaign-Urbana Symphony Orchestra and its Board of Directors, I sincerely thank you and the City of Urbana Arts Commission for supporting the 2010 CUSO KinderKonzerts through your Arts Grant program. This year, more than 4,250 students from local elementary schools attended the concerts and gained access to music education and an experience they might otherwise not have had. You also helped to support the arts by helping to fund our orchestra payroll, which compensated 56 incredible musicians.

Thank you again for your support!

Best regards,

Joe Dingee  
Executive Director

- President*  
S. Byron Balbach, Jr.
- Vice President*  
Kip Pope
- Secretary*  
Susan Feldman
- Treasurer*  
Peggy Schneider
- Child Patron*  
Christie Schuetz
- Music Director & Conductor*  
Steven Larsen
- Executive Director*  
Joe Dingee
- Board of Directors*  
Julie Beyler  
Charlene Bremer  
Larry Chipp  
Tom Cornell  
Sue Crawford  
Diane Dold  
Ira Kalei  
Sam Krug  
Jean Osborn
- Orchestra Representative*  
Armgard Haker
- Patron Representative*  
Jef Farlow Cornell
- Trustees Meeting*  
Adrian Bettridge-Wiese
- Librarian*  
Ann Zettervall
- Honorary Board*  
Elizabeth Franklin  
Jerome & Judy Kaufman  
Jon & Judith Liebman  
Robert Mussey  
Daniel & Helen Richards  
Ed & Carol Scharlau  
Richard & Anne Teyon
- Honorary Directors*  
Martha Devenney  
H. L. Gelvat  
Bernard Goodman  
Arthur L. Johnson  
Gilbert J. Papp  
W. J. Roberts  
Ruth Youngerman

The CUSO is the professional orchestra in residence at the Knappert Center for the Performing Arts, University of Illinois, and is partially funded through a grant from the Illinois Arts Council, a state agency.

## **2010 CUSO Young People's Concerts & KinderKonzerts Post-Project Evaluation**

### **1. Accomplishments and how grant funds were utilized during the grant period**

The 2010 CUSO Young People's Concerts and KinderKonzerts were more successful than planned. In creating its budget in response to the economy, the CUSO Board decided to scale the concerts back to two performances. This plan projected that the concerts would reach 3,000 local students. High demand called for the addition of a third concert, and the 2010 performances reached more than 4,250 students.

Teacher workbooks and CDs were sent to participating educators prior to the performance to help prepare the students. The workbooks adhere to current educational standards. The CD contained recording of the pieces, which included:

*William Tell Overture* .....Rossini  
*Symphony No. 6 (Mvt. 4 – Storm)*.....Beethoven  
*"Mambo" from West Side Story*.....Bernstein  
*Variations On America* .....Ives  
*Overture to 1812 (Finale)* .....Tchaikovsky

The original projected budget was \$18,400, including in-kind donations. The CUSO was able to add a performance and complete the project for \$18,381.

The City of Urbana Arts Grant funding helped the CUSO to offset the \$8,357 paid to CUSO orchestra musicians for the Young People's Concerts and KinderKonzerts.

### **2. The impact that the grant funds had on your artistic or organizational development**

The CUSO lost a major corporate sponsor for the Young People's Concerts and KinderKonzerts and the City of Urbana Arts Grant funding allowed the program to continue.

### **3. The number of participants from the public, and participating artists, performers, collaborators in the overall project**

More than 4,250 local students attended the Young People's Concerts and KinderKonzerts. More than 40 elementary schools brought classes of students, not counting approximately 12 home school groups.

Collaborating groups were the CUSO, the Krannert Center for the Performing Arts, and the UIUC School of Music Office of outreach and Public Engagement.

The City of Urbana Arts Grant funding helped to pay 56 CUSO orchestra musicians, a guest conductor and our narrator.

In addition, the CUSO Guild (a volunteer auxiliary) provides ushers for the concerts. This year, 23 Guild members helped the massive flow of students in and out of Foellinger Great Hall running smoothly.

### **4. Description of experience working with collaborating partners**

The Young People's Concerts and KinderKonzerts began in 1964 and are a long-standing tradition in the community. The concerts have been performed in the Krannert Center since it was built in 1969. The CUSO has worked with the UIUC School of Music, Office of Outreach and Public Engagement to keep the programming relevant and effectively communicate with local teachers for 20 years.



**2010 CUSO Young People's and KinderKonzerts Final Budget**

<b>A. Personnel (Project Related)</b>	<b>Cash</b>	<b>Actual Cash</b>	<b>In-Kind Donations</b>	<b>Actual Kind</b>	<b>In-</b>	<b>Total</b>	<b>Actual Total</b>	<b>Expenditure Description</b>
<b>1. Artistic</b>	\$ 9,895	\$ 8,357	\$ 875	\$ 1,155		\$ 10,770	\$ 9,512	Orchestra musicians, narrator & conductor. All City of Urbana Arts Grant funding is used to support direct artistic expenses.
<b>2. Administration</b>	\$ 1,930					\$ 1,930	\$ 2,693	Office staff
<b>3. Technical</b>			\$ 250			\$ 250	\$ 500	Stage manager
<b>4. Other</b>								
<b>Total Personnel Expenditures</b>	\$ 11,825		\$ 1,125			\$ 12,950	\$ 12,705	
<b>B. Implementation (Cost of Project)</b>								
<b>1. Supplies/Materials</b>	\$ 1,200	\$ 900	\$ 1,100	\$ 1,325		\$ 2,300	\$ 2,225	Music, CDs, Booklets
<b>2. Promotion/Printing</b>			\$ 200	\$ 312		\$ 200	\$ 312	Mailing to schools
<b>3. Postage</b>			\$ 50	\$ 64		\$ 50	\$ 64	Postage
<b>4. Artistic Services</b>						\$ -	\$ -	
<b>5. Other Professional Services</b>			\$ 800	\$ 900		\$ 800	\$ 900	Front of house box office costs
<b>6. Space/Equipment Rental</b>			\$ 1,950	\$ 1,950		\$ 1,950	\$ 1,950	Foellinger Great Hall rental
<b>7. Travel/Transportation</b>	\$ 150			\$ 225		\$ 150	\$ 225	Musician's mileage
<b>8. Other</b>						\$ -	\$ -	
<b>Total Implementation Expenditures</b>	\$ 1,350		\$ 4,100	\$ 4,776		\$ 5,450	\$ 5,676	
<b>C. Total Expenditures (A+B)</b>								
	\$ 13,175		\$ 5,225			\$ 18,400	\$ 18,381	

*champaign-urbana*  
SYMPHONY ORCHESTRA *presents*

*a* Teacher's Guide  
*for the* 2010 Young People's Concert &  
KinderKonzerts



# GREATEST HITS

YOUNG PEOPLE'S CONCERTS & KINDERKONZERTS

Jack Ranney | conductor

**April 13 & 14, 2010**

FOELLINGER GREAT HALL

**KRANNERT CENTER FOR THE PERFORMING ARTS**

*This program is sponsored in part by*

**THE CITY OF URBANA PUBLIC ARTS COMMISSION**

**TARGET**

**CARLE CLINIC**

**THE ROBESON FAMILY BENEFIT FUND**

**LOCAL 196 OF THE AMERICAN FEDERATION OF MUSICIANS**

**THE ILLINOIS ARTS COUNCIL.**

*and produced by*

**The CHAMPAIGN-URBANA SYMPHONY ORCHESTRA**

**The UNIVERSITY of ILLINOIS, URBANA-CHAMPAIGN**

**SCHOOL OF MUSIC**

**OFFICE of OUTREACH & PUBLIC ENGAGEMENT**

**The GUILD of the CHAMPAIGN-URBANA SYMPHONY ORCHESTRA**

# GREATEST HITS

YOUNG PEOPLE'S CONCERTS & KINDERKONZERTS

Jack Ranney | conductor

**April 13 & 14, 2010**

FOELLINGER GREAT HALL

**KRANNERT CENTER FOR THE PERFORMING ARTS**

This program will feature

**GIOACCHINO ROSSINI**

*(1792 to 1868)*

*William Tell Overture*

**LUDWIG VAN BEETHOVEN**

*(1770 to 1827)*

*Symphony No. 6*  
*("The Storm")*

**LEONARD BERNSTEIN**

*(1918 to 1990))*

*Mambo*  
from *West side Story*

**CHARLES IVES**

*(1874 to 1954)*

*Variations on America*

**PETER ILYICH TCHAIKOVSKY**

*(1840 to 1893)*

*1812 Overture*  
*(Finale)*

# TO THE TEACHER

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 and what we are.

All people, from the earliest recorded history, have created music. Like birds and whales, humans have a natural tendency for making sounds and responding 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 ability to respond 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 your students to listen several times to each of the pieces.

Play the examples and let students try to sing or hum them. A symphony concert requires a fair amount of patience and concentration for many children. Familiarity with the pieces and themes before they go to the concert will make the special experience of a live performance all the more interesting 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's Young People's & Kinderkonzert. These ideas correlate with the 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 in order to communicate their understanding of the music and to communicate their likes and dislikes persuasively.

Date: \_\_\_\_\_

To: Parents of \_\_\_\_\_

From: \_\_\_\_\_ Elementary School

Re: CUSO Young People's & Kinderkonzert

Dear Parents:

On Tuesday / Wednesday, April 13 and/or 14, 2010, \_\_\_\_\_ grade students from \_\_\_\_\_ Elementary School will be attending a Kinderkonzert / Young People's Concert at the Krannert Center for the Performing Arts on the University of Illinois campus. The concert is performed annually by the Champaign-Urbana Symphony Orchestra (CUSO) and conducted by Jack Ranney. These performances are an educational and entertainment experience which are provided by the CUSO Board of Directors and the CUSO Guild in cooperation with the School of Music Office of Outreach and Public Engagement.

This year's program, entitled *Greatest Hits*, will feature the CUSO performing excerpts from Beethoven, Bernstein and Tchaikovsky, along with other orchestral favorites.

The students will leave \_\_\_\_\_ School by school bus / car at approximately \_\_\_\_\_ (time) and will return at approximately \_\_\_\_\_ (time). Tickets for each student will be \$2, which helps defray the costs of the materials and tapes that have been used to prepare the students for this performance.

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Please return this permission slip and the \$2.00 to the classroom teacher as soon as possible, but no later than Friday, April 2.

I give permission for \_\_\_\_\_ (student's name) to attend the CUSO Young People's & Kinderkonzert on Tuesday / Wednesday, April 13 and/or 14, 2010.

\_\_\_\_\_  
Signature of Parent/Guardian

# WHY GO TO A MUSIC PERFORMANCE?

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

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

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

There are some other reasons for attending performances. At a performance you gain a visual impression of the performers, whose presence adds to the effect of the music. Seeing is especially important in operas and musicals, because they are a type of drama. 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:

- Walk slowly and talk quietly as you enter the concert hall.
- Remain seated during the entire concert. NO ONE will be excused from the concert hall during the performance.
- 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 concertmistress 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. 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.

1. 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.
2. Designate a representative from each bus to report your arrival to KCPA house manager. Tell the house manager the name of your school.



# 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, don't expect flawless performances or compare them with the recorded versions.** Recordings are edited, live performances are not.

**Always listen constructively, not critically.**



# 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. She is a first violin player and sits in the first chair to the conductor’s left. When the concertmaster comes in, she is usually applauded.

## 3. The Orchestra Tunes

The concertmaster helps to tune the orchestra by turning to the oboe player and asking for the oboist 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 (Mr. Ranney) 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.)

# PRINCIPLES OF LISTENING

Information included in this Teacher'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 CD. Principles that facilitate meaningful music listening are:

- **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 events 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 children 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 conducting the orchestra

what the concertmaster/mistress 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 children to starting pitch before singing** (set the pitch on an instrument or with your voice).
6. **Play some recordings and have the children 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.

# GIOACCHINO ROSSINI

(1792 to 1868)



*Gioacchino Rossini in 1820.*

Gioacchino Rossini (zhee-oh-ah-kee'-noh roh-see'-nee) would be described today as someone who really liked to 'party!' The parties at his home in Paris were attended by rich and famous people. He enjoyed fine foods (as his large waistline suggested) and was known for his fabulous wit, lavish lifestyle and his operas. A noted Italian composer, he was born in Pesaro, Italy—where he was raised in a musical family. His father was the town trumpeter and his mother was a singer. They were both members of a group of strolling musicians who made their living traveling from fairground to fairground presenting operas.

"Little Jack," as Rossini was called, showed signs of unusual musical talent when he was very young. He had a splendid singing voice and was handsome and lively. He sang in his first opera when he was seven years old. His father taught him how to read music and before long he was making up his own tunes. At the age of 10, people called him the "angel," because he was such a handsome choirboy. He learned to play the French horn, the violin, the viola and a keyboard instrument similar to the piano. Most of all, Rossini liked to compose music. After he completed his schooling, he began to write operas with amazing speed. He was said to have composed complete operas in as few as three or four days!

As an adult, Rossini traveled with his wife, Isabelle, from one opera house to another, selling compositions as fast as he wrote them. Frequently, he was carried through the streets of the town by his cheering admirers. Many of his works are not as popular now as they were during his lifetime, but some—like **William Tell**—are more popular than ever. When Rossini completed **William Tell** in 1829, he abruptly announced that it was his last opera.

Rossini met with Beethoven in Vienna, Austria. In 1824, he retired to Paris as Director of the Italian Theatre. He was very well paid for his directorship and additional responsibilities and remains one of the most colorful and unusual composers.

## William Tell Overture

*At Dawn, Storm, Pastorale and March*

The overture to Rossini's opera **William Tell** may suggest the character of the Lone Ranger to many listeners, but it is one of the best examples of grand opera. Four hours long, it was Rossini's 39th—and final—opera. It was performed at least 500 times during his lifetime, although not always in its entirety.

An overture is a piece of instrumental music written to introduce a larger musical work. Sometimes an overture is a musical outline of the action ahead—and, if you know the story—you can follow it in your head, seeing it in your imagination as the music plays. Gioacchino Rossini spent six months composing *William Tell*. The overture is a good study of contrasting moods. There are four sections in the **William Tell Overture**: *At Dawn*; *Storm*; *Pastorale* (or *Calm*) and; *March* (the finale).

The story of the opera is a 700-year-old tale about Switzerland's struggle for independence from Austrian domination. William Tell was a Swiss patriot who was ordered to shoot an apple from his young son's head as punishment because he would not bow to the hat of the tyrant ruler of the Swiss people. The Austrian general was sure that William Tell would fail—but, because Tell was a very skilled archer, he hit the apple without harming Jemmy, his son. In the opera, Jemmy is released and William Tell continues to struggle for Swiss freedom. . To this day, the Swiss revere William Tell as their father of Liberty.

The overture to *William Tell* is more than a preparation and background for the story. It is one of the most beautiful pieces of nature music ever written. The first section, *At Dawn*, suggests a sunrise in the Swiss Alps. It begins with a beautiful, quiet passage played by the cello, which is heard deep and full. Possibly Rossini thought that this tone color could best represent the scene and rosy hues of dawn. The cellos are heard accompanied by the basses. The soft roll of the timpani is heard in the first section to suggest thunder in the distance.



The *Storm* begins with a sudden soft rushing in the strings and woodwinds, announcing the approaching storm. Syncopated rhythms give a feeling of unrest. The entire orchestra joins in full volume; falling scale passages are played by the strings against rising passages of the trombones as the music builds to a climax. This is followed by 'question and answer' phrases in which both strings and trombones play descending melody patterns. The volume lessens quickly and strings and woodwinds are heard again. This section of the overture was the inspiration for the Mickey Mouse cartoon, "*The Band Master*."

*Pastorale* suggests the peacefulness of the land and of the shepherd's life. How is this music different from the storm?

**It is very calm and gentle, slower tempo, softer dynamics, accented rhythm in 2s changes to smooth rhythm in 3s.**

*Pastorale* begins with a shepherd song first played by the English horn and echoed by the flute as the plucked strings furnish the accompaniment. Then the English horn continues the melody and the flute plays a countermelody. The triangle is introduced to suggest the sound of a sheep's bell.



The tranquil scene is interrupted by the fanfare of trumpets, which begins a stirring march:



The last section (or finale)—the *March*—is a melody the whole world knows. For years, it was the theme song for the *Lone Ranger*, at first on the radio, and then on TV. The *Storm* and *Pastorale* also are frequently used in movies, commercials and cartoons. This familiar march moves so fast that it is more like a gallop. Just who is galloping, no one knows. Some people imagine it to be the call to arms and gathering of the Swiss troops to rout out the Austrians. Other think it is just a hunting party chasing through the Alpine valleys after game.

Tl

Phrase 1—question:



Phrase 2—tentative answer:



Phrase 3—repeat of the question:



Phrase 4—complete answer:

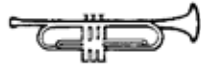


Have student clap the rhythm pattern that provides the distinctive sound of the music. Show the theme and help them follow it as they clap. Compare this section of the music with the music of *Pastorale*. Think of one way in which they are similar and six ways in which they are different.

The overture closes with a brilliant coda, or ending. The contrasting moods of the four sections depends upon changes from melodic to rhythmic materials, changes in tempo and dynamics, and changes in instrumental tone color. This is a perfect example of “**program music**” (music which is descriptive of scenes or a story). The program is the composer’s plan for the description or story.

# William Tell Overture "Finale"

Introduction



Gioacchino Rossini

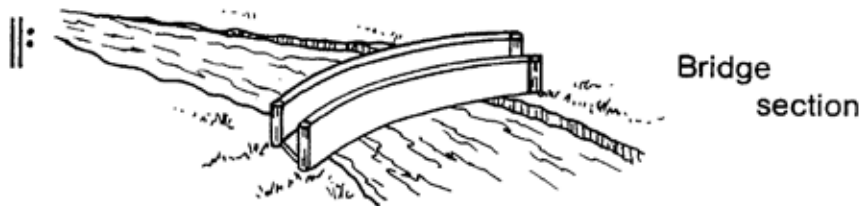
**A** ||: :||

**B** ||: :||

**C**

**A** ||: :||

**D** ||: :||



**D** ||: :||

**B** ||: :||

**C**

**A** ||: :||

Coda ||: :||

**A** :||



# LUDWIG VAN BEETHOVEN

(1770 to 1827)



*A portrait by Joseph Karl Stieler, 1820.*

The home of Beethoven's birth, in Bonn, Germany, is now a museum that attracts music lovers from all over the world. Many relics of his lifetime are kept there, including his piano, which is roped off to keep visitors from touching it. The temptation to touch piano keys once played by Beethoven is something few can resist.

Beethoven inspires awe not only because of his stature as a composer, but also for his qualities as a man: His vision; sense of personal dignity; pride; idealism; and genuine heroism. Beethoven created some of the mightiest music conceived by man; he was also the central figure in a life-and-death struggle with destiny, from which he emerged triumphant.

Ludwig had a sad childhood amidst poverty and drunkenness at home. He was often forced to practice at the piano until his muscles ached and his head swam with fatigue. There were beatings for mistakes, but no kind words for a lesson well done.

To make matters worse, Beethoven had no friends, not even casual companions. He was an ugly boy, untidy in dress and appearance, clumsy in everything he did, extremely sensitive and shy. He was

avoided by other children and avoided them. He never knew the meaning of childhood play. Whatever warmth entered his life came from his mother, whose tenderness compensated somewhat for his father's brutality. She was a patient, understanding and compassionate woman whom no one had ever seen smile. She no longer lived for herself, but for her children—particularly for her oldest, Ludwig.

Beethoven made his concert debut when he was eight years old. But, his talent on the piano was not great enough to make him a child star. His music teacher recognized that his talents lay not just in performing, but in creating music, and encouraged his continuing study.

At home things went from bad to worse. At 17, Beethoven found himself responsible for everything, including his father's salary. All of this helped to make him very determined and self-reliant, but it also made him anxious and constantly on guard so that he would not waste his life and become like his father. As strange as it seems, his father's shiftlessness helped to build in Ludwig the driving force and energy that is the outstanding feature of his life and music.

It became clear that Beethoven was a remarkable pianist and a very promising composer. He made some very influential friends who became his patrons and helped to support him financially. What turned him from a fashionable pianist and teacher to a great composer was the simple fact that in 1796 he began to go deaf. By the end of 1802 he knew there would be no cure. At first he despaired, but his determination and true greatness showed themselves. If deafness was to cut him off from a normal, happy life, he would make a virtue out of necessity, and devote his life to the creation of a totally new kind of music that would be incredibly powerful and expressive.

Beethoven was born in a time when composers were regarded as servants to nobility. He was an intensely proud man and fully aware of his own worth. When he moved among aristocrats, he behaved as their equal and expected them to treat him as such. And so obvious was his genius that they did exactly that.

Beethoven was a man of iron determination (stubbornness, if you like). From this he developed enormous courage and the ability to triumph over deafness even though there was nothing else in his life to suggest that he would. He was not an easy man to get along with. He was quarrelsome and (because he was so absorbed in creating music), not always very considerate to other people. He sometimes indulged in rather doubtful financial schemes against his publishers! He never married, but he seems to have admired and been admired by several beautiful women. He was almost certainly very lonely. But he never gave into self pity, instead, he threw himself into the task of creating a world of his own—a world of music that only Beethoven could hear. And one of the most wonderful things about the world Beethoven created was its optimism—the feeling that however hard the struggle, the outcome is glorious. It is not possible to listen to Beethoven’s music without feeling uplifted and somehow better for the experience.

Certain musical fingerprints are particularly characteristic of this quality in his music. The powerful, driving rhythms, for instance—and the way he builds up a vast movement from a tiny musical idea. Such is the power of music, that Beethoven must be considered one of the greatest artists of all time.

## SYMPHONY NO. 6 “PASTORAL”

### Fourth Movement: *The Storm*

The *Pastoral Symphony* was completed in 1808 and written for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani and strings. The composition was stimulated by Beethoven’s great love of nature. It is the only Beethoven symphony that is programmatic: the music is organized to tell a story, describe an action or event, paint a picture or create an impression.

This symphony begins with a movement called “*Village Festival*,” which describes villagers and peasants in a scene of merrymaking. Our concert begins with “*The Storm*” comes next without warning and descends with fury on the merrymakers. The bursting of the storm is achieved with the piercing tones from the piccolo and thundering blows from the timpani. No special effects are needed in this—the best storm ever written. Thunder and lightning are obvious; it is the unique terror of a storm that one feels. The storm weakens and tapers off with distant rumblings and flashes. The oboes form a rainbow and the flute rises toward a high note as the sun breaks through the clouds.



# LEONARD BERNSTEIN

(1918 to 1990)



*Leonard Bernstein in 1971.*

When Leonard Bernstein died in 1990, the world of music lost a rare musical genius who was more than a great composer and more than a great conductor. “Lenny,” as he often asked to be called, brought a special energy to his music that moved people of all ages. He was equally at home conducting music for Broadway or talking to a television audience.

Compared with many great musicians, Bernstein got a late start in music. When he was 10, his aunt moved to a small apartment and asked the Bernsteins to keep her piano for her. Leonard came home from school the day it arrived and immediately wanted to try it out. It was love at first sight.

Even though he knew little about music (neither of his parents were interested in it), he spent every spare minute exploring the piano. The obsession soon convinced his father to spend the \$1 per lesson that a piano was the cost for a piano teacher at the time. From that day on, Leonard was consistently listening to, playing or writing music.

Bernstein’s hard work and joy of learning about new things served him well in school and shortly before his 21st birthday, he graduated from Harvard with honors. These traits also brought him to the attention of many famous musicians along the way, allowing him to work with most of the greatest conductors and composers living at the time. One such man was Dimitri Mitropoulos, a famous conductor. It was he who invited Bernstein to watch his rehearsals with the Boston Symphony Orchestra, and he who eventually provided the spark that got Leonard interested in the art of conducting.

Bernstein went on to study with Fritz Reiner and was accepted to spend a summer working with Serge Koussevitzky at Tanglewood, a famous center for the arts. All through this period, Bernstein continued composing and began his first attempts with musical theater. But like so many promising musicians, when he was finished with school, he had trouble finding a job.

Convinced that he needed to be in the center of activity, he moved to New York City in 1939. He ended up at a music publisher, writing down the music he heard on jazz recordings to earn \$25 a week. It was during this period that he received his first notice as a composer. His powerful Jeremiah Symphony won awards and brought him to the attention of the New York musical community. By 1943, Bernstein was hired as assistant conductor for the New York Philharmonic. Even so, he told his father that it would probably be 10 years before he was allowed to conduct the group in public. But fate works in strange ways.

That fall, when he was just 25 years old, Bernstein was called in at the last minute to substitute for conductor Bruno Walter who had become too ill to conduct. It was a major national broadcast and Bernstein was a smashing success. From then on, each passing year brought him new triumphs as a composer and conductor.

While the symphonic world knew Bernstein well, everyone else got to know his work in 1957 with the smash Broadway hit *West Side Story*. This exciting musical blended the music Bernstein had learned from the masters with beautiful melodies and jazz rhythms he heard in New York.

The following year he became the New York Philharmonic's youngest music director. About the same time, his charm and strong belief in music for everyone led him to do a series of television shows (the *Young People's Concerts*), which brought great music to millions as he explained the inner workings of music in ways that no one had done before.

Over the years, Bernstein continued to have many successes, mainly as a conductor, though he was much less active as a composer. His final triumph came in December 1989 as he conducted Beethoven's *Ninth Symphony* at the Berlin Wall. Even though he was already in poor health, the joy of the moment seemed to bring back the youthful spirit that was the Bernstein trademark. It was a fitting finale to this great man's career.

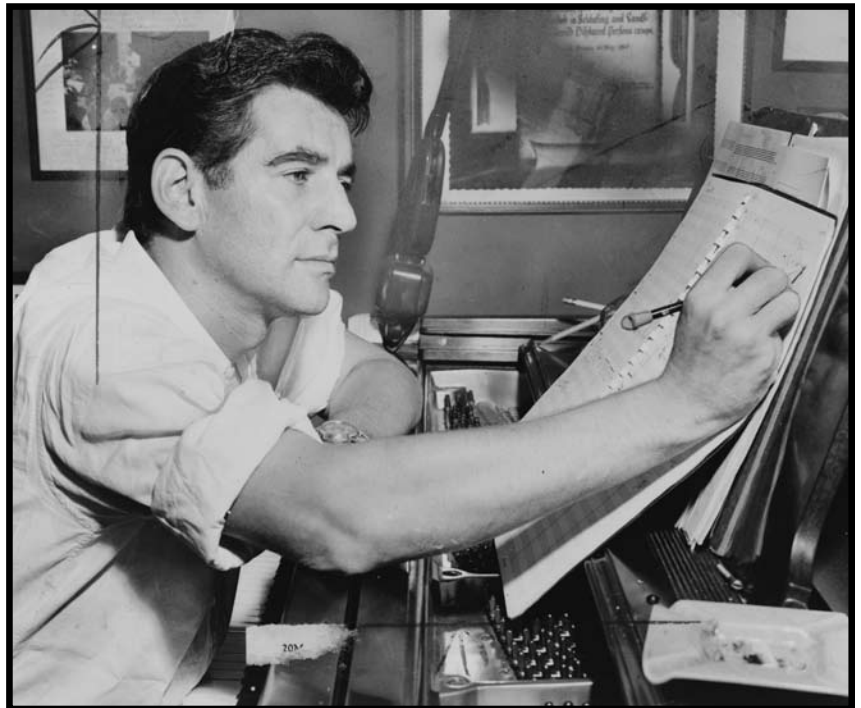
## *MAMBO*

### from *West Side Story*

*West Side Story* is Bernstein's most popular musical. It is a modern version of Shakespeare's *Romeo and Juliet*, transferred from the setting of medieval Verona to the streets of New York City's west side in the 1960s. The ancient family feud between the Montagues and Capulets becomes a struggle between the two rival street gangs—the Jets and Sharks. Romeo and Juliet are replaced by the young lovers, Tony and Maria. The drama is played out in the violent backstreets of New York and dance is an important element in the action system. The choreography (sequence of dance movements) for the Broadway show was by Jerome Robbins, who made the ballet and modern dance techniques in his often aggressive routines involving rival gangs.

In the story, the **Mambo** is heard at a dance organized by a teacher to help the two gangs get along better. The dance turns out to be a competition instead. It is a rhythmic musical form of Cuban origin with heavy accents.

Have students clap the steady beat while listening to the syncopated rhythms on the next page.



*Bernstein at the piano, making annotations to a musical score*



They should be able to name the instrument families they heard playing the syncopated rhythms (mainly strings, brass and percussion, but also woodwinds at times).

The following is one of Bernstein's main motives in this lively dance.



# CHARLES IVES

(1874 to 1954)

Charles Ives was born in Connecticut in 1874. He heard music throughout his childhood—his father’s band, his church and at the many dances and parties at his family’s home. Both he and his father loved to experiment with musical tones and harmonies. They even invented instruments to make new sounds. When Charles was eight years old, he tried to play some drum rhythms he had heard on the piano. He finally learned to play the drums. However, he continued to practice drum parts on the piano, which led him to unusual harmonies. He began doing this for fun, but what he learned later became an important aspect of his composing.

Charles was a good pianist and organist and began performing his own pieces by the time he was 13. He became the organist at a local church that year and was the youngest church organist in the state. But when people would ask the question, “What do you play?” he usually answered, “Shortstop!” He disliked the idea of being known as a musician and often tried to hide the fact from his friends.

After college, Charles Ives worked in an insurance company. A few years later, he began his own insurance firm. For almost 40 years he was a successful businessman. He also was a very private person. He disliked any publicity—even having his picture taken. He did not own a record player or even a radio. Few people knew that he was writing music. After he retired, Ives allowed small orchestras to play his music. People found it daring and sometimes shocking. In an Ives piece, musicians sometimes play different rhythms and in different keys at the same time.

Ives was a person who appreciated all types of ‘sound.’ He probably would have not been so unconventional had it not been for his father who also appreciated all types of sound. George Ives had been the Town band leader. On one occasion, in the presence of his son, the elder Ives had two marching bands pass one another while playing two different pieces. Later, the younger Ives became a person ahead of his time in many of his compositional techniques. This was especially true in dealing with atonality.

Charles Ives dies when he was 80 years old, nearly 50 years after writing some of his most important works. He is recognized as one of the most extraordinary and individual figures in modern Western music. His music broke new ground and has been an important influence on the work of many younger composers.



*This photo from around 1913 shows Ives in his “day job”. He was the director of a successful insurance agency.*

## *Variations on America*

In this humorous piece, Ives made fun of familiar musical sounds: church music, organ music, popular band music and popular piano music of the time. Ives said that playing the last variations was “almost as much fun as playing baseball.” He completed the first version of *Variations on America* when he was not yet 20 years old.

The score was originally intended for the organ (the instrument on which Ives earned his living before turning to seek his fortune as an insurance executive). He came back to the piece and revised it, adding new interludes and giving the work a very modern edge by using unusual combinations of tones. This piece demonstrates Ives’ ability to make us hear a familiar melody with new ears.

This composition is a theme and variations on the melody “America.” To begin, ask students to raise their hand as soon as they recognize the melody.

Play the recording from the beginning until the end of the complete theme.

After students have identified the melody, discuss ways a composer could alter a melody instead of repeating it the same way over and over.

## *Outline of Variations on America*

Display this outline to help students follow Ives’s *Variations on America* and discuss the ways Charles Ives varied the melody. First play the recording without the stopping. Students will be able to follow the outline with the help of the teacher calling out the number of the variation being heard.

Play the recording a second time, displaying pictures of instruments of the orchestra to draw attention to changes in tone color. Stop after each variation to discuss what happens in the next segment of the composition. Finally, end the lesson by playing the whole piece once more without stopping.

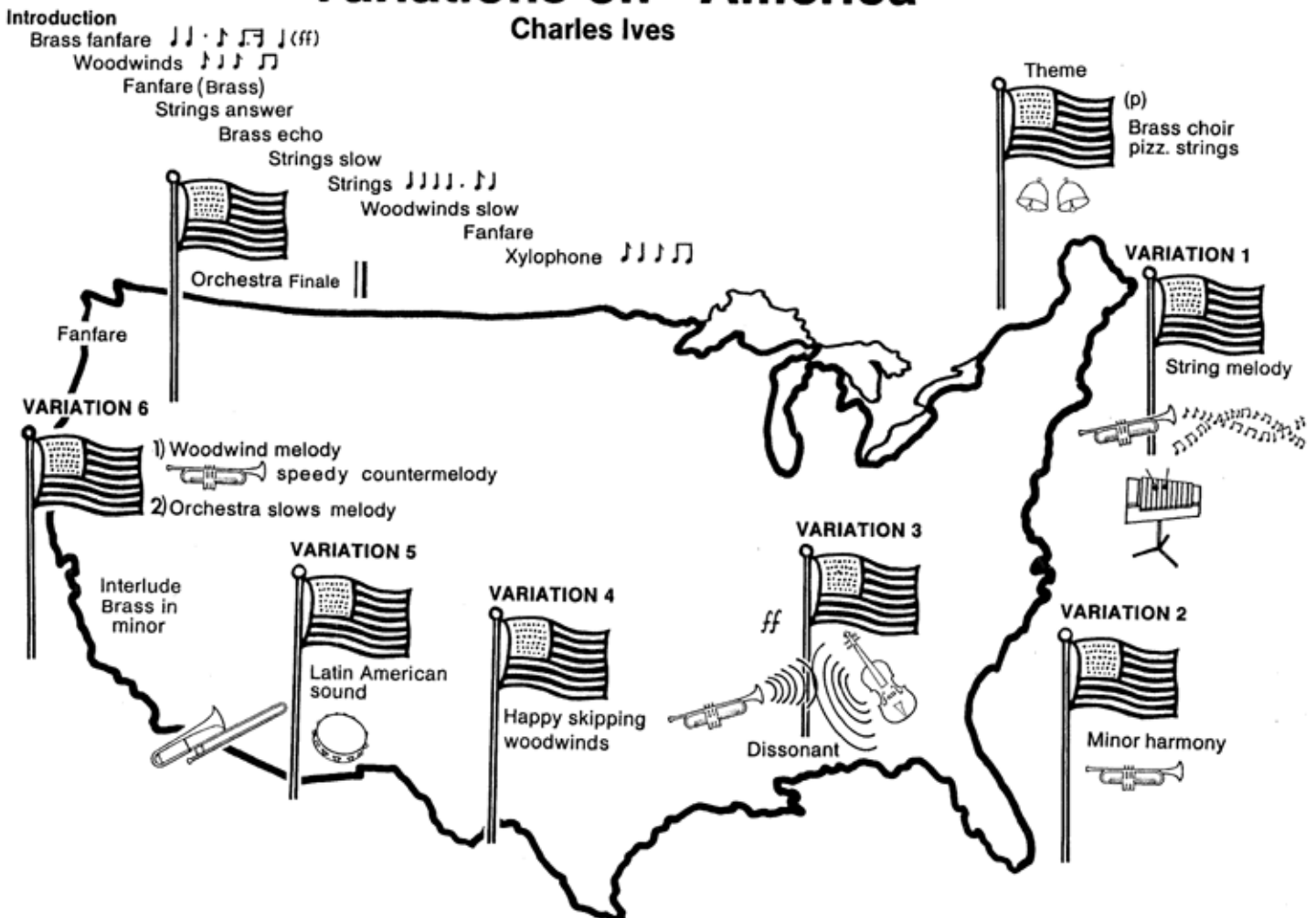
- 1. Introduction:** Fragments of the theme are played in various keys using modulations and cadences reminiscent of hymn interludes.
- 2. Theme:** The theme “America” is played by brass and strings.
- 3. Variation 1:** The theme is played once by strings. Wind, brass and percussion accompaniment play sixteenth note pattern alternating with rapidly downward scale passages.
- 4. Variation 2:** Theme now stated by clarinet, horn and trumpet. Observe rhythmic changes in the theme. Accompanying instruments play new “out-of-tune” harmonies. The ending is typical of a turn-of-the-century barbershop quartet.



*Charles Ives, left, captain of the baseball team*

5. **Interlude:** Winds and high strings play bits of the melody in F, followed by one measure later by violas, horns and trombones in canon. Tubas, cello and bass violins create a polytonal effect by playing the accompaniment low in Db major.
6. **Variation 3:** Theme is now played in 6/8 with light humorous orchestration. Listen for the surprise cadence in the trumpet and piccolo.
7. **Variation 4:** Titled "polonaise." A polonaise is a national Polish dance.
8. **Interlude:** Also polytonal. Trumpets play a melody based on the first phrases of the song while the trombones play a pattern based on the last phrase. :
9. **Variation 5:** The theme is stated twice in a style suggesting the military bands that were so popular during Ives' youth. During the first statement, the trumpets weave a countermelody as winds play the melody chords. The theme is occasionally altered and interrupted by the accompaniment. The second statement is fully orchestrated with the melody usually in the strings, trumpets and horns, while other instruments provide contrasting patterns.
10. **Coda:** Composition draws to a close as fragments of the theme build to fortissimo. Help students hear that the melody is still there, although fragmented and distorted.

## Variations on "America" Charles Ives





# PETER ILYICH TCHAIKOVSKY

(1840 to 1893)

Peter Ilyich Tchaikovsky was born in the small town of Votinsk, Russia on May 7, 1840. He was the son of a well-to-do mining and military engineer. His first musical impression came early in his life when he heard opera airs tinkled on a small mechanical instrument known as an orchestrion. Before long, he tried to reproduce the music he had heard on the piano and when he was five years old, he began his first piano lessons.

Once he was found weeping in his bed at night. He had attended a concert that evening and could not fall asleep. “The music won’t leave my head. It won’t let me sleep,” he said. This was an early indication of just how exceptionally sensitive Peter was. He had to be handled very carefully. The smallest things would upset him terribly. He was called a ‘porcelain’ child. He preferred to remain alone and play the piano or simply read and write poetry.



Tchaikovsky in his teens

As a young adult, he studied law and entered the government civil service, where he worked for three years. But he had very little interest in his job and was rather negligent in his work. He became a snob and was only concerned with fashion and having a good time. Music was the only interest that could shake him out of his shiftless existence—and at last it did. During his last years at law school, he had begun studying piano again and became obsessed with improvisation. He even started composing, but his own laziness and lack of character (as he described it) prevented him from pursuing his musical ambitions until he was 22 years old.

When he finally decided to take up music seriously, he studied with Nicolas Zarembo who was such an inspiration to Peter that he overcame his personal indolence and studied hard and well. He lost interest in everything, including his appearance, for the sake of his music. He entered the newly founded St. Petersburg Conservatory where Zarembo was teaching and in 1865, he won a silver medal for his cantata, *Ode to Joy*, using the same words by Schiller that Beethoven used in his Ninth Symphony. After his graduation, Peter went on to work as a teacher with Nicholas Rubenstein (whose famous brother Anton he also studied with in St. Petersburg) at the Moscow Conservatory.

He soon began working on his First Symphony, but his lack of confidence upset him so much that he was plagued by insomnia and pains in the head. The work proved to be successful nonetheless and Peter went on to write many more magnificent works.

Peter married once, but his marriage failed. He was a very unhappy man. He was tormented by depression and anxiety and a lack of faith in himself—despite his resounding successes.

He did, however, have a most powerful relationship with a patroness, Nadezhda Filaretovna von Meck, for 13 years. She adored his music, and though she supported him financially, the two of them never met face-to-face. They communicated only through letters throughout their entire relationship, which was very precious to Peter. He considered Madame von Meck to be his dearest friend in the world. He told her his innermost thoughts and dedicated some of his music to her. But mysteriously, Madame von Meck suddenly cut off

all communication with Peter—for no apparent reason—and he was crushed. He could not find out what happened and never heard from her again.

By now, Peter was quite famous and wealthy in his own right, even though he managed his money poorly. In 1891, he agreed to tour the United States for the first time. He helped to celebrate the opening of Carnegie Hall on May 5 by conducting his own **1812 Overture**. He was excited about America and very surprised by the ovations he received everywhere he went. He could not believe that so many Americans knew of him and his music. But still he was not happy. His depression deepened. When he returned home, he wrote his last symphony, *Symphony Pathétique* (or *Pathetic Symphony*). Many believe that this most famous work contains a premonition of his death. Shortly after its premiere, Peter died—almost certainly by suicide (and not, as commonly reported, from cholera after drinking a glass of unboiled water). He died on November 6, 1893.

Peter Ilyich Tchaikovsky was a prolific composer in many areas of music. Despite his sad existence, he is considered one of the greatest Russian composers of all time and was the first to gain international fame.

## *1812 Overture*

### *Finale*

This work, commissioned in 1880, was to be played at the consecration of a new church in Moscow. The church was built as a memorial to those who died in the Russian's 1812 battle with the French. The calm before the battle, the conflict, and the national anthems of France and Russia are artistically combined in this dramatic selection.

The first performance was to be given by a gigantic orchestra in the public square in front of the cathedral. Tchaikovsky took advantage of the situation and wrote a noisy, dramatic musical account to the battle. He planned to have the music reach its climax with carillon (a set of bells in the church tower) ringing, and real cannon shots being fired. When this music is performed today, kettledrums usually take the place of the cannons, although some conductors have used cannons or giant firecrackers.

The overture, from the French word *ouvre* (meaning 'to open'), typically is used to introduce a larger form, such as a musical or opera. The **1812 Overture** is an example of another type, the concert overture, which stands alone as a composition. It uses sonata-allegro form, which has three sections:

- |                        |  |
|------------------------|--|
| <b>Exposition:</b>     | An opening section in which the composer usually presents two principal themes.  |
| <b>Development:</b>    | A creative working out of the thematic material in a variety of modes, textures, sequences and other innovative extensions.                    |
| <b>Recapitulation:</b> | The finale section, which is an altered or expanded version of the initial themes. For our concert, only the finale section will be performed. |

The *Finale* opens with the horns sounding the first few notes of the French national anthem, *The Marseillaise*.



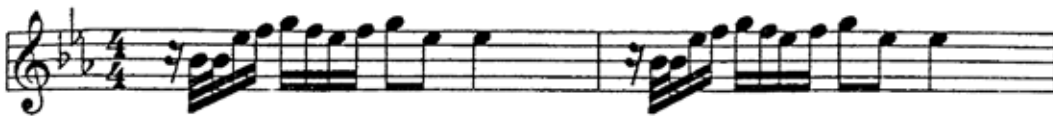
Pyotr Ilyich Tchaikovsky by Nikolay Kuznetsov, 1893

Then the cornets repeat the phrase in opposition to rapid passages in the woodwinds and strings. The opening phrase of *La Marseillaise* returns in the recapitulation, but in augmentation (using longer note values), with scale patterns of descending and ascending lines in the woodwinds, horns and strings.



The theme is heard several times and is used in several ways throughout the overture. The complete French national anthem is included in this workbook.

The sound of the snare drums creates tension, and the French theme bursts forth to the sounds of cannon fire. Then the battle begins to turn. A long section of descending 4 note scale sequences (patterns repeated at different pitches) is heard. Russian victory becomes evident as the majestic hymn is played:



The theme is developed from the stirring national anthem of Russia during the period in which the music was written. The theme is played by bassoons, horns and low strings, and provides a dramatic musical climax.

Cymbals crash and the carillon rings in triumph. The bells signify the Moscow church bells pealing to celebrate Russia's triumph over Napoleon as the overture closes with its own commanding and climactic procession of tonic chords.

This is one of Tchaikovsky's most universally recognized works. Though school settings sometimes prevent it, this piece should be heard on as good a music player or stereo as possible and played as loudly as permissible. To heighten the effect, set a BIG speaker or CD player (make a production of it) on stage or in your gymnasium and 'stage' a finale. Let students trade off playing the cannon part on bass drum or timpani and create your own fireworks with whatever lighting effects you can conjure up. Since this is a major logistics job, perhaps you can make it "loud listening day" for all of your classes and set up an entire program of realistic listening experiences from big band to large choral works to Bach on a huge pipe organ. Make a real occasion of it!

It is interesting to note that when the **1812 Overture** was first performed, it received a lukewarm reception and few people thought it would endure. It also is interesting to note that Napoleon wasn't defeated in 1812 by Russian cannons, but rather by starvation and the brutal Russian winter.



# 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 Which Forgot to Get Tuned

The Orchestra Which Lost Its Conductor

The Musician Who Played Wrong Notes

The Conductor Who Lost His Baton

Choose any one orchestral instrument, and imagine that you have to describe it to someone who has never seen it before, such as 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 the conductor needs to know or do in order to get the orchestra to play so well. Some of the skills include:**

He needs to be a musician (know and understand music; play at least one instrument well; read music).

He needs to have knowledge of all the instruments of the orchestra.

He needs to recognize which musicians play well on their instruments.

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

He must study and learn the music that he is going to conduct.

He must rehearse the musicians many times before the performance.

He must be able to conduct the right tempo (speed) or dynamic (volume).

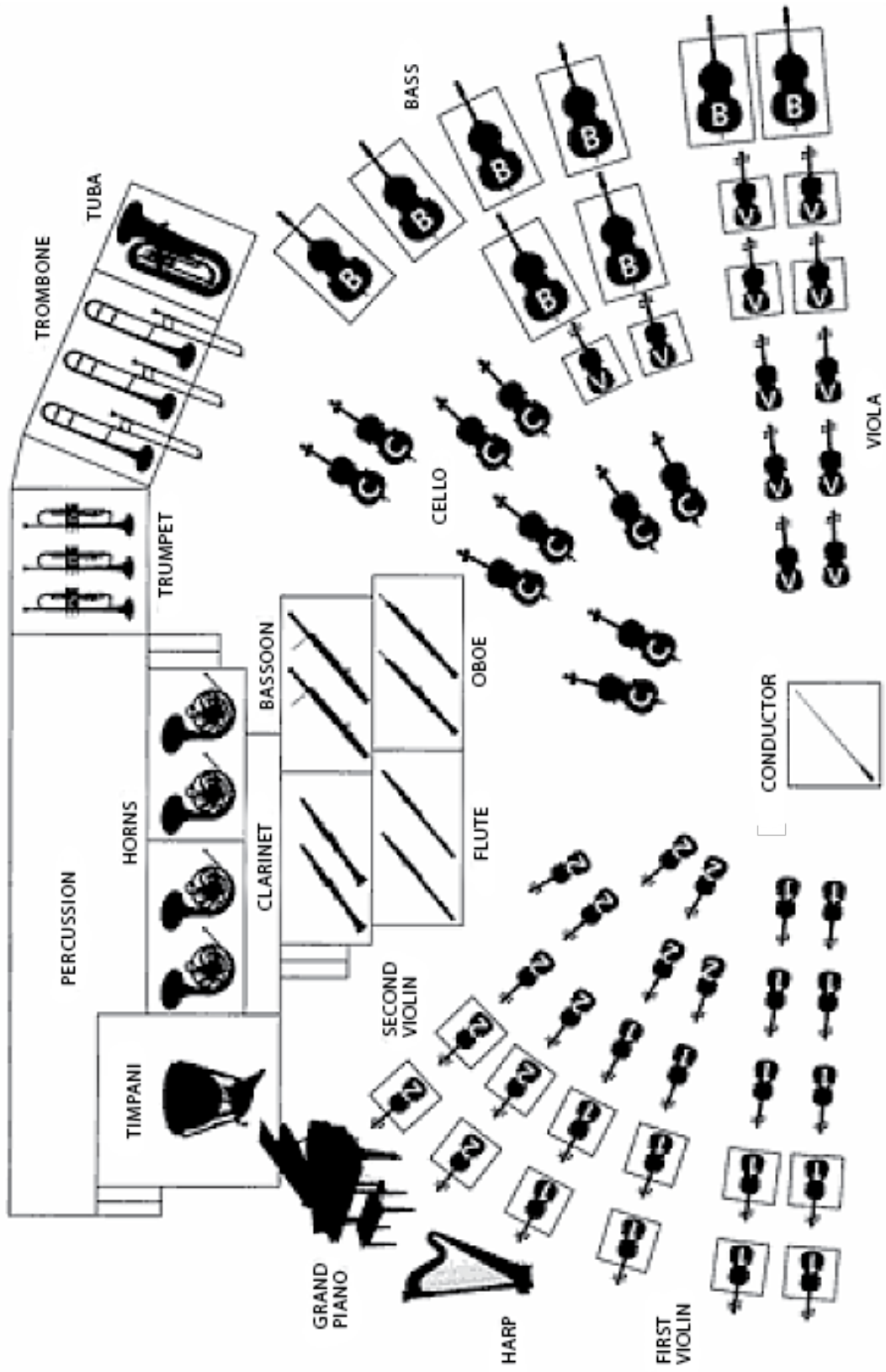
He must tell (give a cue to) the soloist or each instrument when to come in.

He must keep the musicians playing together.

He 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.

# ORCHESTRA SEATING PLAN



# ABOUT THE ORCHESTRA

The Champaign-Urbana Symphony Orchestra (CUSO) was formed in 1960 to enhance the cultural life of the community by bringing together musicians to perform symphonic concerts. Today, the CUSO is a professional orchestra and has been designated as the 'the professional orchestra in residence at the Krannert Center.' Throughout its history, the CUSO has established a number of musical landmarks, including the performance of commissioned works and the showcasing of internationally acclaimed guest artists. The opening concert of the 1991-1992 concert season, "Celebration!" was broadcast nationally over American Public Radio and is now a permanent part of the Museum of Radio and Television in New York City. Additionally, the May 3, 1994, concert was broadcast nationally on National Public Radio's *Performance Today*. The CUSO also has been honored with an ASCAP award for "Adventuresome Programming."



The CUSO is dedicated to live performance, music education and community engagement. Each year, the CUSO provides Young People's Concerts (grades 4-8) and Kinderkonzerts (grades 1-4) in the Krannert Center's Great Hall, attended by more than 6,000 children from schools within a 50-mile radius of Champaign-Urbana. The CUSO Guild and University of Illinois School of Music Office of Outreach and Public Engagement prepare teachers' guides and audio CDs, which are used by teachers in the classroom to educate and prepare the children for the concerts they will hear. Follow-up activities to reinforce the learning experience are also suggested. These materials have received national recognition from the American Symphony Orchestra League for their excellent quality.

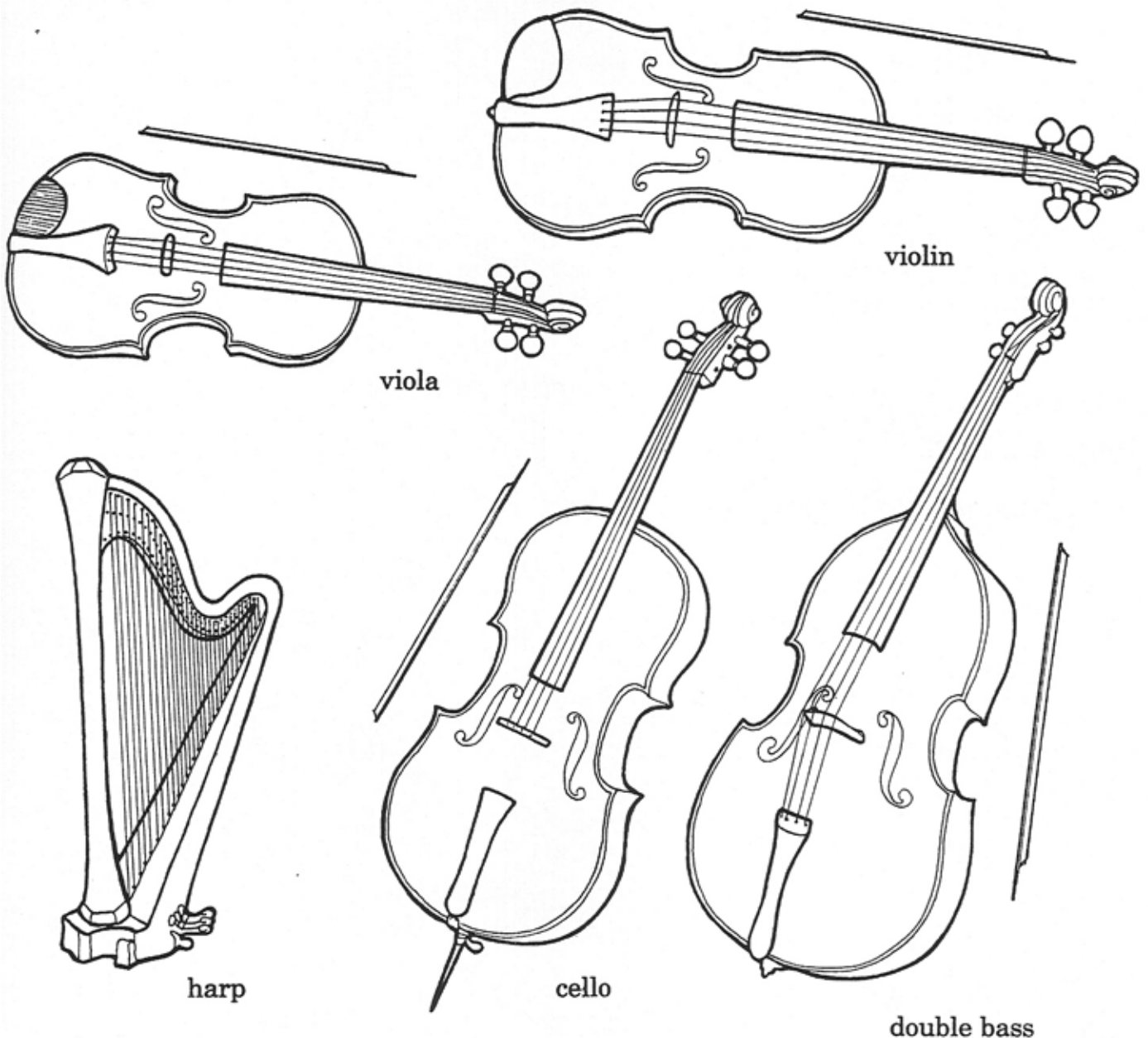
Additional community outreach programs include numerous in-school concerts performed in local auditoriums and classrooms every year, the CUSO instrument petting zoo and scholarships to the Illinois Summer Youth Music Camp.



A modern orchestra has about one hundred 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**.

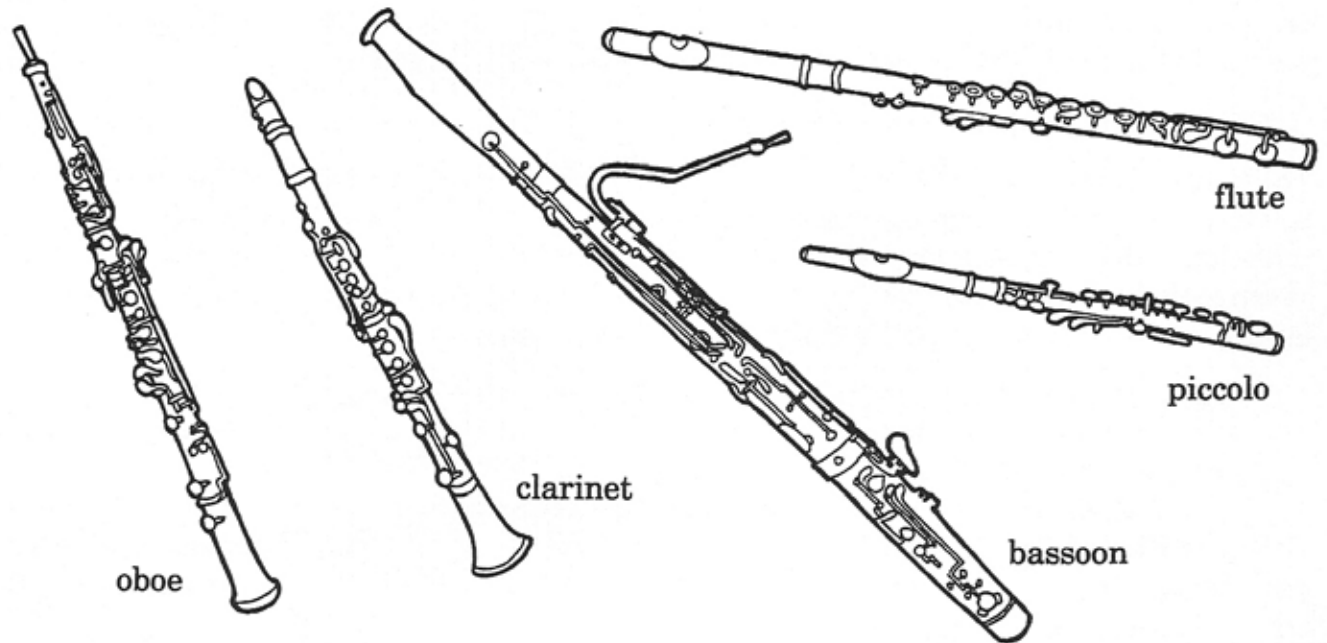
### THE STRING FAMILY

These instruments are made of wood and produce sound when they are plucked or bowed. The four viols 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:



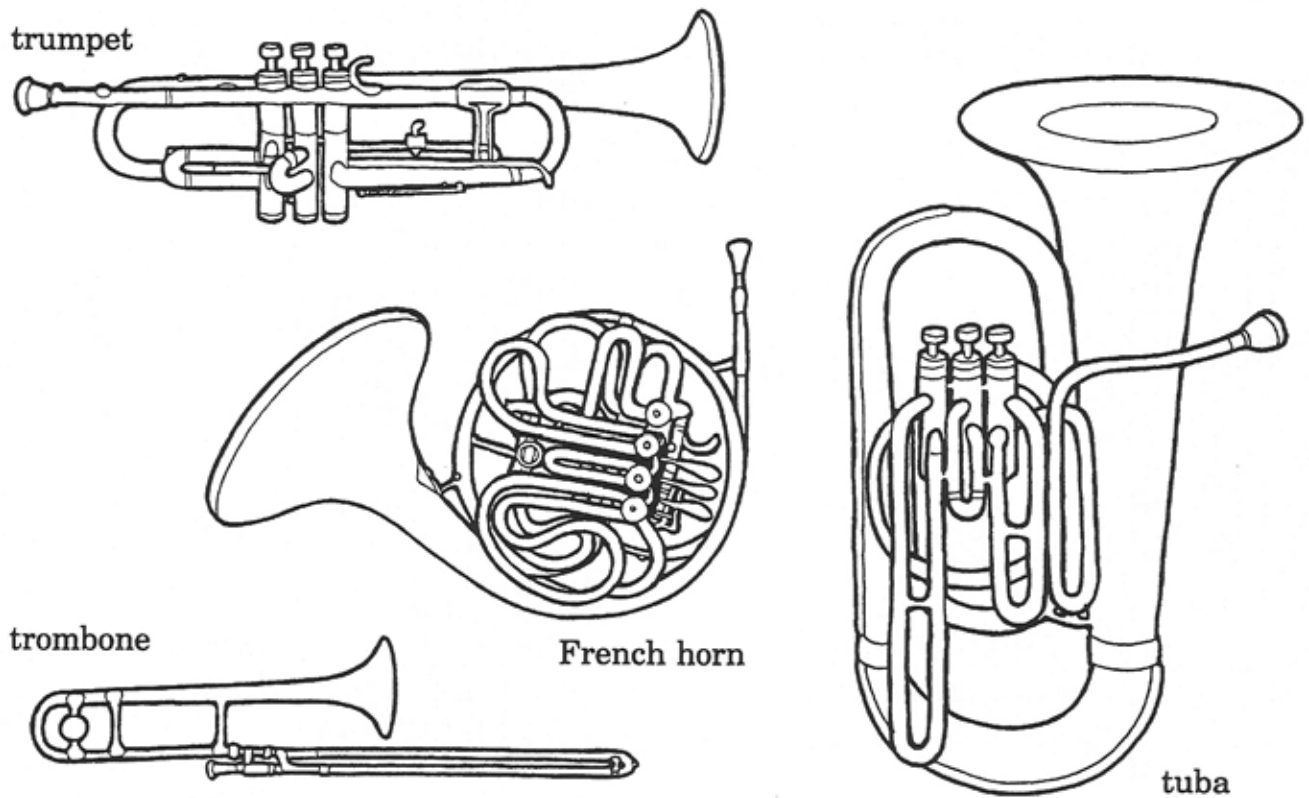
## THE WOODWIND FAMILY

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



## THE BRASS FAMILY

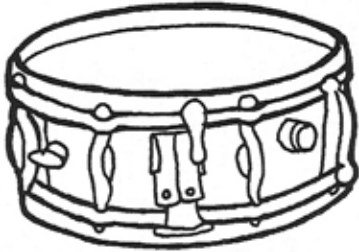
This family of instruments is made of metal. Air is blown into a tube and the pitch is changed by pressing keys or moving a slide. Each instrument has a bell and a removable mouthpiece. Here are the brass instruments:





## 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 the percussion instruments:



snare drum



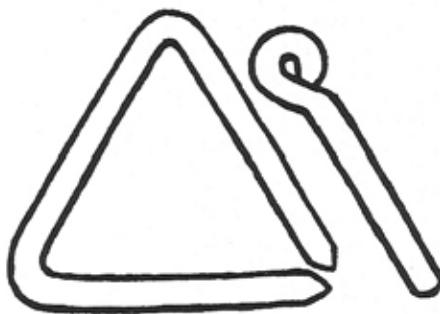
tambourine



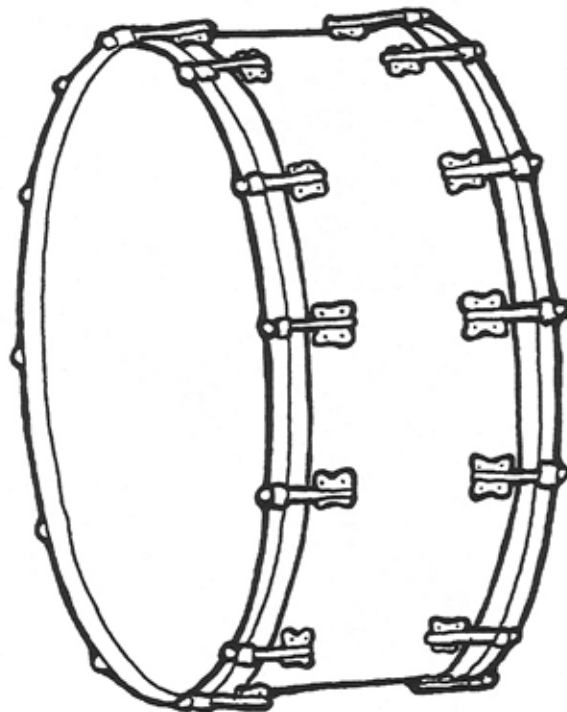
timpani



cymbals



triangle



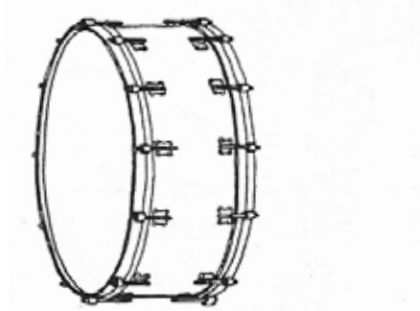
bass drum

# INSTRUMENT FAMILIES I

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

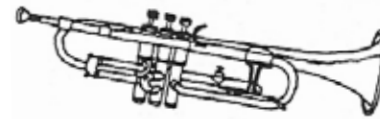
Match the instrument with the picture. Draw a line from the instrument name to the picture. Then, draw a line from the instrument to its family.

1. tuba



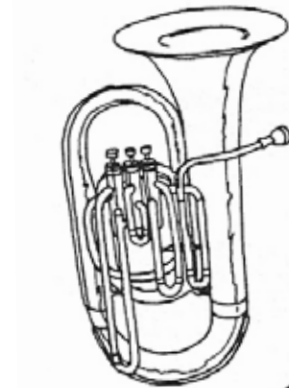
A. string

2. flute



B. brass

3. drum



C. woodwind

4. trumpet



D. percussion

5. violin



# INSTRUMENT FAMILIES II

Student Name: \_\_\_\_\_ Date: \_\_\_\_\_

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

- |                    |                 |                    |                |
|--------------------|-----------------|--------------------|----------------|
| <b>Violin</b>      | <b>Flute</b>    | <b>Trombone</b>    | <b>Bassoon</b> |
| <b>Claves</b>      | <b>Viola</b>    | <b>Cymbals</b>     | <b>Maracas</b> |
| <b>Trumpet</b>     | <b>Clarinet</b> | <b>Oboe</b>        | <b>Tuba</b>    |
| <b>String bass</b> | <b>Cello</b>    | <b>French horn</b> | <b>Drum</b>    |

**STRING**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**WOODWINDS**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**BRASS**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_

**PERCUSSION**

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 B:  
 1. T  
 2. T  
 3. Cello  
 4. String bass

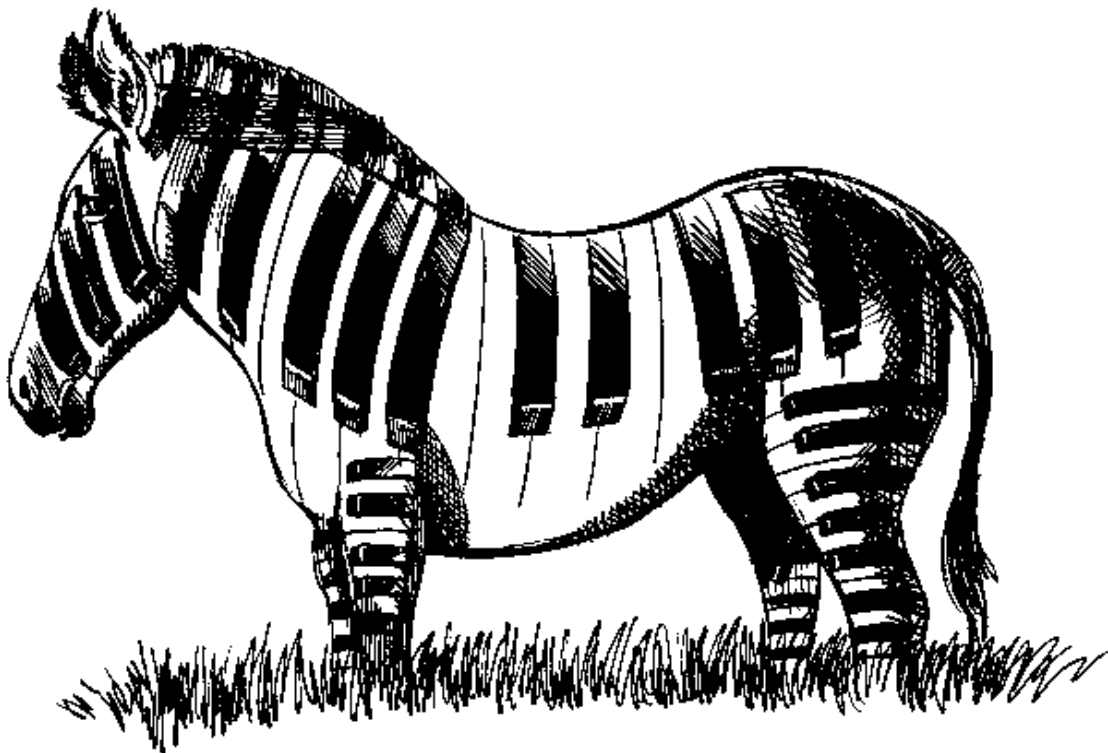
Woodwind:  
 1. Flute  
 2. Clarinet  
 3. Oboe  
 4. Bassoon

Brass:  
 1. Trumpet  
 2. Trombone  
 3. French Horn  
 4. Tuba

Percussion:  
 1. Claves  
 2. Cymbals  
 3. Maracas  
 4. Drum

# MUSIC LISTENING GUIDES

- The listening guides on the following pages are to be filled out during and after listening to the music.
- One of the guides is more appropriate for intermediate-aged students, and the other for primary 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 I

Student's 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 II

Student's 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

(Primary)

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. Does this music sound:

high

low

soft

loud

dark

light

## 2. Does the melody move:

upward

upward and downward

downward

stay about the same

## 3. Does the music sound:

thick

thin

smooth

rough

heavy

light

## 4. Is this music:

fast

slow

even

uneven

## 5. Does the tempo:

stay the same

get faster

get slower

## 6. Does this music sound:

happy

sad

friendly

unfriendly

lazy

energetic

strong

weak

special

everyday

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

# MUSIC SCANNING SHEET

(Intermediate)

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*) Does this music sound:

soft	loud	bright	dark
shrill	mellow	harsh	smooth

2. (*Instrumentation*) What instruments do you hear:

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

3. (*Line*) Does the melody (tune) of the music move:

upward	upward and downward
downward	stay about the same

4. (*Texture*) Does the music sound:

thick	thin	smooth	rough
heavy	light	rich	stark

5. (*Rhythm*) Is this music:

fast	moderate	slow	
flowing	jerky	smooth	accented
repeated rhythm patterns	no repeated patterns		
moving steadily	starting and stopping		

6. (*Form*) Can you hear:

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

7. (*Expression*) Does this music sound:

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

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



# ABOUT THE CONDUCTOR



**Jack Ranney** has been conducting the Young People's concerts since 1995, and has been concert coordinator since joining the University of Illinois faculty in 1980-81, where he served as string coordinator for the School of Music, Office of Continuing Education. While at the university, Ranney taught conducting and string education courses, and served as the conductor of the Illini Symphony (now known as the Philharmonia Orchestra). Retired from the University in 2005, Ranney continues to be active as a guest conductor and clinician, and serves as the conductor of the Parkland College Orchestra. He frequently conducts at district, regional and All State orchestra festivals, and has done so in fifteen states so far.

He received his bachelor's and master's degrees from Northeast Missouri State University, with advanced violin study with Charles Treger at the University of Iowa. Before joining the University faculty, he was an orchestra director for the Cedar Rapids, Iowa, school district; director of both the Cedar Rapids and Iowa City Youth Symphonies and the Coe College Chamber Orchestra. His past conducting experience also includes

being the Assistant Conductor and Director of Youth Activities for the Cedar Rapids Symphony Orchestra, Music Director and Conductor for the Quincy, Illinois, Symphony Orchestra, the Central Illinois Youth Symphony in Peoria and the East Central Illinois Youth Symphony in Champaign-Urbana.

Mr. Ranney has served as an advisory member of the Board of Directors for the Illinois Council of Orchestras, and is the past president for both the Illinois and Iowa Chapters of the American String Teachers Association. In 2000, Ranney was presented with the Distinguished Service Award by the Illinois chapter. He has also received the Illinois Council of Orchestras' "Community Relations Award of the Year" for his work with the Young People's Concerts.

# ACKNOWLEDGEMENTS

The 2010 Young People's Concerts & Kinderkonzerts are part of the program of:

The Champaign-Urbana Symphony Orchestra

S. Byron Balbach, Jr. President

The Guild of the Champaign-Urbana Symphony

Julia Schmidt, President

Office of Outreach and Public Engagement in Music

David Allen, Coordinator

Nancy Boaz, Secretary

Office of Continuing Education

Joyce Griggs, Assistant Director of Enrollment Management & Public Engagement

Krannert Center for the Performing Arts

Mike Ross, Director

School of Music

Karl Kramer, Director

The following have contributed much time and effort in making the concerts possible:

Jack Ranney ..... Concert Coordinator & Conductor

Joe Dingee ..... Executive Director, Champaign-Urbana Symphony Orchestra

Jef Farlow-Cornell ..... Development Director, Champaign-Urbana Symphony Orchestra

Adrian Bettridge-Wiese ... Operations Manager, Champaign-Urbana Symphony Orchestra

Ann Zettervall ..... Music Librarian, Champaign-Urbana Symphony Orchestra

Carolyn Witter &

Jean Patton ..... Symphony Guild Ushers

A special thanks to the ushers for these concerts. They are members of the Sigma Alpha Iota music fraternity, and/or the CUSO Guild, an organization dedicated to supporting the orchestra and music in the community.

The musicians for this concert are provided in part by a grant from the Recording Industries Trust Funds obtained with the cooperation of Local 196 of the American Federation of Musicians.

The Champaign Urbana Symphony is a member of the American Symphony Orchestra League; the American Society of Composers, Authors, and Publishers, and Broadcast Music, Inc. Orchestra members are affiliated with the American Federation of Musicians.

This Teacher's Guide was produced using materials developed by Peter & Brenda Kimble. Some images are from Adobe Image Club, J Graphics, Microsoft, and Wikimedia Commons (<http://commons.wikimedia.org>) collections.

Children 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](http://www.cusymphony.org)

# STANDARDS FOR MUSIC EDUCATION

The National Standards for Music Education include:

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

## Illinois Learning Standards for Fine Arts

*State Goal 25: Know the language of the arts.*

### Learning Standard A

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

### Learning Standard B

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

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

### Learning Standard A

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

### Learning Standard B

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

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

### Learning Standard A

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

### Learning Standard B

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



# BIBLIOGRAPHY

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This program is sponsored in part by  
**THE CITY OF URBANA PUBLIC ARTS COMMISSION**  
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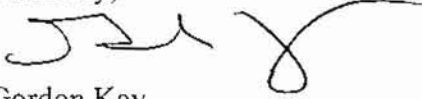
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July 5, 2010

I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$2,400.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between Bolokada Conde/Gordon Kay and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.

Sincerely,

A handwritten signature in black ink, appearing to be 'Gordon Kay', with a large, sweeping flourish extending to the right.

Gordon Kay

**GRANT AWARD FORM**

**Grant Award Form:** Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

1. **GRANTEE:** Name of Applicant or Primary Contact:

Gordon Kay

Address:

607 w. Nevada, Urbana, IL 61801

Project Title:

West African Drumming Concert Series w/ Balokade Conde

2. **TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ 2,500 .00

3. **TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ 1,250 .00

4. **GRANT PERIOD:** \_\_\_\_\_, 20\_\_ through \_\_\_\_\_, 20\_\_.

5. **EXPENDITURE DEADLINE:** \_\_\_\_\_, 20\_\_.

6. **DATE OF PROJECT COMPLETION:** \_\_\_\_\_, 20\_\_.

**Return to:**

Anna Hochhalter  
City of Urbana, Public Arts Program  
Community Development Services  
400 S. Vine Street  
Urbana, Illinois 61801  
Email: [alhochhalter@city.urbana.il.us](mailto:alhochhalter@city.urbana.il.us)

July 5, 2010  
Final Report  
Envision 365 Grant for Bolokada Conde/Gordon Kay

The three-concert/workshop series with Master Drummer Bolokada Conde and his performing group, Rhythm Manding, was a complete success. It greatly increased our community's awareness and enjoyment of Bolokada's incredible and unique talent in an ancient ethnic art form.

We first held an outdoor concert at the Common Ground Food Co-Op on September 12th, 2009, during the Farmer's Market hours. Due to the nature of the venue, there was enough coming and going of the crowd to make an accurate estimate difficult, but there was certainly 100 or more persons gathered around and in the store at all times during the 45 minute concert, not to mention all of the people who may have been enjoying from afar at the Market area. The Co-Op chose not to use the authentic Guinean cook we had proposed, but still provided delicious African food, prepared by their own staff, to those who entered the store. The second concert was held September 19th at the Urbana Free Library, and was attended by a diverse cross-section of our community numbering 180. After the 45 minute concert, roughly half the crowd stayed to enjoy a workshop where Bolokada taught everyone a traditional rhythm from Guinea. And finally, after having to delay the event until spring due to scheduling conflicts, we held the final event April 22nd at King Elementary School. Bolokada taught two sections of Brandon T. Washington's music classes during the morning, then we performed for the entire school in the afternoon. About 450 students and teachers were in attendance.

This grant was a tremendous help for Bolokada and the five community members that accompany him in Rhythm Manding. With the current economic climate, paid performance opportunities are very hard to come by. All of the funds from the grant went directly to the artists to compensate them for their time, efforts, and talents. As I mentioned, we didn't end up hiring the cook, and due to our collaborating partners' resources, we didn't have to spend money on flyers either. The UAC grant was a tremendous boost for group morale as we hadn't had any other performances scheduled for that fall, and provided a lot of momentum to keep rehearsing throughout the year. The group had quite a busy spring and I think the grant had a lot to do with that. Our collaborating partners; Jacqueline Hannah at CGFC, Carol Inskeep at UFL, and Brandon T. Washington at King were really wonderful to work with and all seemed absolutely thrilled at how well the events went. But most importantly, through all these events, the grant brought a unique experience, and a lot of joy and enthusiasm, to almost 1,000 Urbana audience members. I am so grateful that the city awarded this project one of their Arts Grants, and I hope the council is pleased with the result.

Thank you,



Gordon Kay



June 5, 2010

Urbana Arts Grant  
Fiscal Report

Expenses:

Artist Fees for Co-Op and Library Events:

10/24/09 Bolokada Conde: \$650.00

10/24/09 Chad Dunn: \$110.00

10/27/09 Jan Brooks: \$90.00

10/27/09 Isak Griffith: \$60.00

10/27/09 Cody Jensen: \$60.00

10/27/09 Gordon Kay: \$280.00

Artist Fees for King School Event:

5/3/10 Cody Jensen: \$30.00

5/3/10 Bolokada Conde: \$994.00

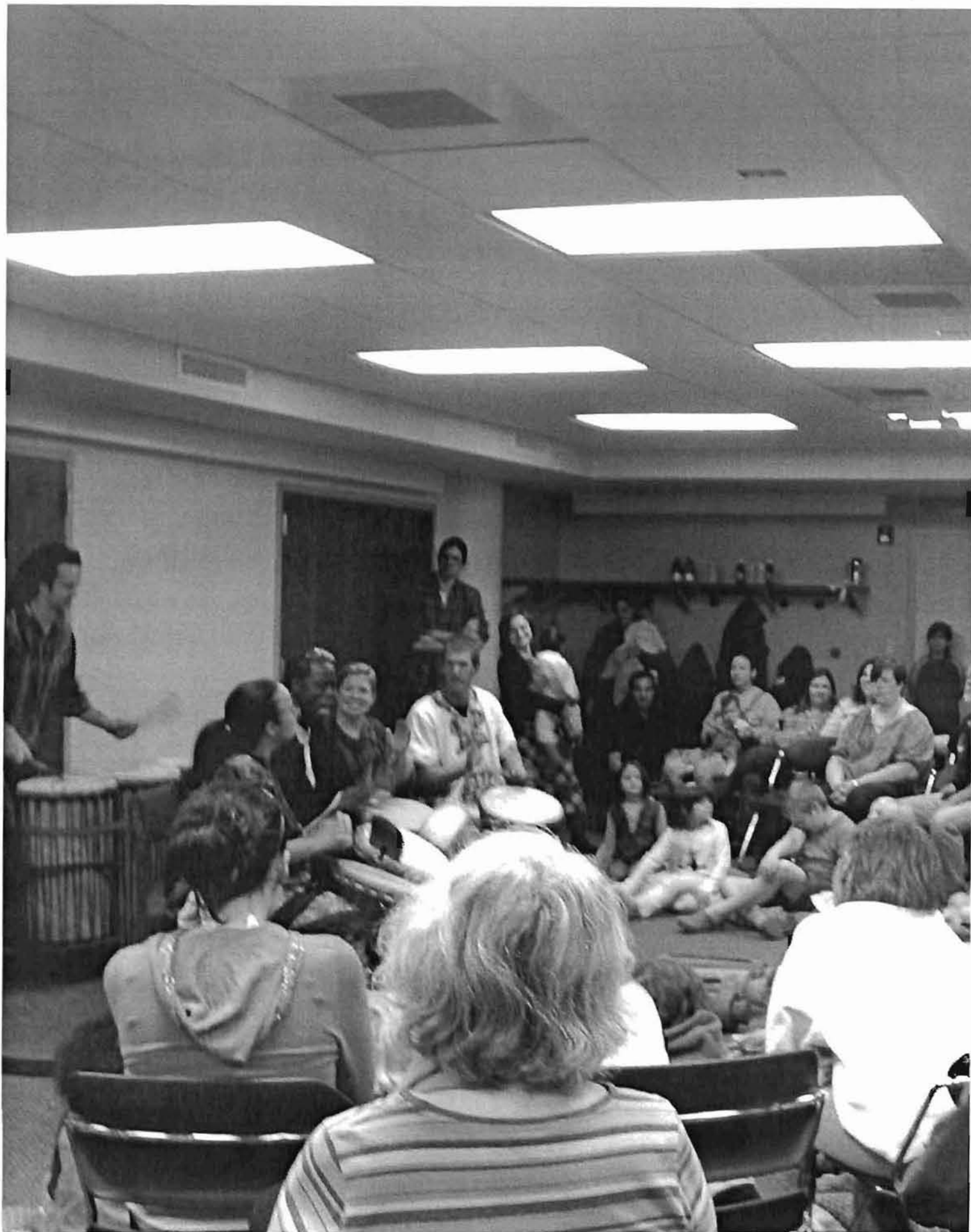
5/3/10 Gordon Kay: \$126.00

Total Expenses: \$2,400.00





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# **AFRICAN HARVEST FESTIVAL**

**Common Ground Patio  
september 12, 11-12:30PM**

**West African Drumming &  
Harvest Food Tasting!**



sponsored by a grant from the  
**Urbana Arts Council**



TRADITIONAL WEST AFRICAN  
DRUMMING PERFORMANCE AND INSTRUCTION BY  
**MASTER DRUMMER BOLOKADA CONDE**

**Saturday, October 3 • 1:00 - 2:30 p.m**  
**Lewis Auditorium • Ground Floor**  
**Free Concert**

Come see legendary Master Drummer Bolokada Conde, from Guinea, West Africa, perform traditional Mande Drumming with Rhythm Manding, his local drumming ensemble. Following the concert (approximately 1:45 p.m.), Bolokada will offer a free drumming class for children (ages 6 and up) and adults. Drums will be provided, but bring one if you have it.

Interested, but can't attend October 3rd? Email [bolokada.conde@gmail.com](mailto:bolokada.conde@gmail.com) for info on weekly kids and adult classes Sunday afternoons.

Born in Kissidougou, Guinea, Bolokada Conde has been playing the djembe since before he could walk. In Conakry, he became the premiere soloist for Les Percussions de Guinee, which led to international tours of Europe and the U.S. As a master folklorist, he became the Musical Director and lead soloist for the international Ballet Warraba, and he currently teaches throughout the U.S. He has released two CD's, a DVD, and is featured in the IMAX movie, *Pulse: a STOMP Odyssey*. Bolokada currently teaches Mande Music classes at the University of Illinois through the Robert E. Brown Center for World Music.

Sponsored by an Envision 365 grant from the Urbana Public Arts Commission



**The Urbana Free Library**

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