



STUDY GUIDE

CARNIVAL OF THE ANIMALS

with Music Director Otto Tausk
& the Vancouver Symphony Orchestra

GRADES K - 3

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The Vancouver Symphony Orchestra

Founded in 1919, the Grammy and Juno-award winning Vancouver Symphony Orchestra is the third largest orchestra in Canada, the largest arts organization in Western Canada, and one of the few orchestras in the world to have its own music school.

Led by Music Director Otto Tausk since 2018, the VSO performs more than 150 concerts throughout Vancouver and the province of British Columbia each year, reaching over 270,000 people. The VSO has toured to the United States, China, Korea and across Canada. The orchestra presents passionate, high-quality performances of classical, popular and culturally diverse music, creating meaningful engagement with audiences of all ages and backgrounds.



Recent guest artists include Daniil Trifonov, Dawn Upshaw, James Ehnes, Adrienne Pieczonka, Gidon Kremer, Renée Fleming, Yefim Bronfman, Itzhak Perlman, Bernadette Peters, Tan Dun, and more. For the 2020-21 season the VSO has created the innovative streaming service

TheConcertHall.ca, a virtual home for a virtual season, where more than forty performances will be released throughout the year.

Otto Tausk Conductor & Music Director

Dutch conductor Otto Tausk is the Music Director of the Vancouver Symphony Orchestra, now in his third season. He is also the newly announced Chief Conductor of recently formed Phion Orkest van Gelderland & Overijssel. Until spring 2018, Tausk was Music Director of the Opera Theatre and Tonhalle Sinfonieorchester St. Gallen. He appears as a guest with such orchestras as Concertgebouworkest, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Danish National Symphony Orchestra, Lahti Symphony Orchestra, Stuttgarter Philharmoniker, Philharmonie Südwestfalen, Orquesta Sinfónica de Galicia, Orchestra Sinfonica di Milano Giuseppe Verdi, Los Angeles Philharmonic, Orchestre symphonique de Québec, Melbourne Symphony Orchestra, the Mariinsky Orchestra, the orchestras of Perth, Tasmania, Auckland, BBC Scottish Symphony Orchestra and BBC National Orchestra of Wales, with whom he made his BBC Proms debut in August 2018. He is a hugely respected musical personality in his native Holland, working with all its major orchestras and composers.

In the 2020/21 season, Tausk continues guesting relationships with orchestras such as Deutsche Staatsphilharmonie Rheinland-Pfalz, Het Gelders Orkest, Norwegian Radio Orchestra and Turku Philharmonic Orchestra.

In Vancouver, Tausk will lead an innovative reimagined season in response to COVID-19, showcasing the orchestra with a curated series of digital performances.

Born in Utrecht, Otto Tausk initially studied violin and then conducting with Jonas Aleksa. Between 2004 and 2006, Tausk was assistant conductor to Valery Gergiev with the Rotterdam Philharmonic Orchestra, a period of study that had a profound impact on him. In 2011 Tausk was presented with the 'De Olifant' prize by the City of Haarlem. He received this prestigious award for his contribution to the Arts in the Netherlands, in particular his extensive work with Holland Symfonia serving as Music Director 2007 to 2012. In reflecting on their work together in The Netherlands, Valery Gergiev paid particular tribute to Tausk on this occasion.



Members of the Orchestra

First Violin

Nicholas Wright, *Concertmaster*
Timothy Steeves, *Associate Concertmaster*
David Lakirovich, *Assistant Concertmaster*
Jennie Press, *Second Assistant Concertmaster (On Leave)*
Jae-Won Bang
Mary Sokol Brown
Jenny Essers
Monica Pegis (On Leave)
Xue Feng Wei
Rebecca Whitling
Yi Zhou

Second Violin

Karen Gerbrecht, *Acting Principal*
Jeanette Bernal-Singh, *Acting Associate Principal*
Ashley Plaut, *Acting Assistant Principal*
Cassandra Bequary
Adrian Shu-On Chui
Daniel Norton (On Leave)
Ann Okagaito
Carina Vincenti

Viola

Andrew Brown, *Acting Principal*
Emilie Grimes, *Acting Associate Principal*
Katrina Chitty
Matthew Davies (On Leave)
Angela Schneider
Jacob van der Sloot

Cello

Henry Shapard, *Principal*
Janet Steinberg, *Associate Principal*
Zoltan Rozsnyai, *Assistant Principal*
Olivia Blander
Natasha Boyko
Charles Inkman
Luke Kim
Cristian Márkos

Bass

Dylan Palmer, *Principal*
Evan Hulbert, *Associate Principal*
Noah Reitman, *Assistant Principal*
Malcolm Armstrong
David Brown
JWarren Long

Flute

Christie Reside, *Principal*
Chris James, *Assistant Principal*
Rosanne Wieringa

Piccolo

Chris James

Oboe

Roger Cole, *Principal*
Beth Orson, *Assistant Principal*
Karin Walsh

English Horn

Beth Orson

Clarinet

Jeanette Jonquil, *Principal*
Michelle Goddard, *Acting Assistant Principal*

E-flat Clarinet

Michelle Goddard

Bass Clarinet

vacant

Bassoon

Julia Lockhart, *Principal*
Sophie Dansereau, *Assistant Principal*
Gwen Seaton

Contrabassoon

Sophie Dansereau

French Horn

Oliver de Clercq, *Acting Principal*
Andrew Mee, *Acting Associate Principal*
Vacant, *Assistant Principal*
Vacant
David Haskins

Trumpet

Larry Knopp, *Principal*
Marcus Goddard, *Associate Principal*
Vincent Vohradsky

Trombone

Brian Wendel, *Principal*
Andrew Poirier

Bass Trombone

Ilan Morgenstern (On Leave)

Tuba

Peder MacLellan, *Principal*

Timpani

Aaron McDonald, *Principal*

Percussion

Vern Griffiths, *Principal*
Michael Jarrett
Tony Phillips

Harp

vacant

Piano

vacant

Otto Tausk
Music Director

Andrew Crust
Associate Conductor

Bramwell Tovey
Music Director Emeritus

Kazuyoshi Akiyama
Conductor Laureate

Education Staff

Christin Reardon MacLellan, *Director, Education & Community Programs*

Yvanna Mycyk, *Education Programs Coordinator*

Erica Binder, *Student Education Assisant*

Emily Richardson, *Student Education Assistant*

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String Family

The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

The **violin** is the soprano voice in the string family. It is held under the chin, resting on the shoulder. The violin has a lovely tone that can be soft and expressive or exciting and brilliant.



The **viola** is the alto voice in the string family. Like the violin, it is held under the chin, resting on the shoulder. Unlike the violin, the viola is slightly larger and is tuned five notes lower. It has a richer and warmer tone quality than the violin but is not as brilliant.



The **cello** is the tenor voice in the string family. While shaped like a violin, the cello is much larger and is held between the player's knees. Because it can produce beautiful sounds from its lowest to its highest notes, it is a popular instrument.



The **double bass** is the largest and lowest instrument of the string family. The double bass has sloping shoulders, instead of rounded shoulders like the other string instruments. This allows the player to have more room to move his or her arms, hands, and fingers in front of the instrument. Because of its size, the player stands or sits on a high stool to play the double bass.



Woodwind Family

The three branches of the woodwind family have different sources of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds. Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

Originally made of wood, the **flute** is now made from silver or gold and is about 2 feet in length. It looks like a narrow tube with a row of holes covered by keys along one side. The player blows air across the small hole in the mouthpiece to produce a sound that can be either soft and delicate or bright and piercing.

The **oboe** is similar to the clarinet in many ways. Both are made from wood and have metal keys that can produce many notes rapidly. Unlike the clarinet, the oboe does not have a mouthpiece, but has two reeds tied together. By placing them between one's lips and blowing air through them, the reeds vibrate and produce a sound.

Made from wood, the **clarinet** produces a fluid sound when air is blown between a single reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.

The **bassoon** is a large double reed instrument with a lower sound than the other woodwind instruments. Its double reed is attached to a small curved tube called a bocal which fits into the bassoon. When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.



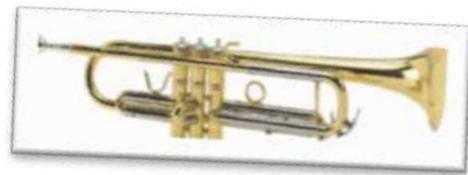
Brass Family

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the trumpet, horn, trombone, and tuba.

The **french horn** consists of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn with a clear mellow sound by pressing valves with the left hand and by moving the right hand inside of the bell.



The **trumpet** is the highest sounding member of the brass family. The brilliant tone of the trumpet travels through about 6½ feet of tubing bent into an oblong shape. The player presses the three valves in various combinations with the fingers of the right hand to obtain various pitches.



The mouthpiece of the **trombone** is larger than that of the trumpet and gives the instrument a more mellow sound. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.



Made of about 16 feet of tubing, the **tuba** is the lowest sounding member of the brass family. The tuba has three to five valves and is held upright in the player's lap.



Percussion Family

Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.

The **bass drum**, snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.



The **marimba** and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.



The **timpani** are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.



The tambourine and **cymbals** are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's right hand, while the cymbals are crashed together.



Teacher Tool Kit



watch now

About Carnival of the Animals

Carnival of the Animals

composed by Camille Saint-Saëns (1835-1921)

- I. Introduction and Royal March of the Lion
- II. Hens and Roosters
- III. Wild Donkeys (Swift Animals)
- IV. Tortoises
- V. The Elephant
- VI. Kangaroos
- VII. Aquarium
- VIII. Characters with Long Ears
- IX. The Cuckoo in the Depths of the Woods
- X. Aviary
- XI. Pianists
- XII. Fossils
- XIII. The Swan
- XIV. Finale

Revue de la Cuisine

composed by Bohuslav Martinů (1890-1959)

- I. Prologue
- II. Tango
- III. Charleston
- IV. Finale

The activities and resources in this guide are intended to accompany a viewing of the OriginO Kids Concert, *"Carnival of the Animals"*, available on TheConcertHall.ca.

Join Maestro Otto Tausk for a walk on the wild side! Saint-Saëns' humorous *Carnival of the Animals* and Bohuslav Martinů's playful *La Revue de Cuisine* are both full of music that moves you — music that sometimes goes a little ... wild.

Maestro Tausk is surprised when his imagination joins him on stage! The choreography of dancer Ralph Escamillan brilliantly links music, motion, and imagination.

Featuring pianists Adam Sun and Jonathan Weng, star pupils from the VSO School of Music.

BC Arts Curricular Objectives

Core Competencies

- Communicating
- Collaborating
- Creative Thinking

Big Ideas

- Dance, drama, music, and visual arts express meaning in unique ways. (K,1)
- People connect to others and share ideas through the arts. (K,1)
- Engagement in the arts creates opportunities for inquiry through play. (K,1)
- People connect to the hearts and minds of others in a variety of places and times through the arts. (2)
- Creative experiences involve an interplay between exploration, inquiry, and purposeful choice. (3)

Curricular Competencies

Exploring and Creating

- *Explore elements, processes, materials, movements, technologies, tools, and techniques of the arts (K-2)*
- *Create artistic works collaboratively and as an individual, using ideas inspired by imagination, inquiry, experimentation, and purposeful play (K-3)*
- *Explore artistic expressions of themselves and community through creative processes (K-2)*

Communicating and Documenting

- *Express feelings, ideas, stories, observations, and experiences through the arts (K-3)*
- *Describe and respond to works of art (K-2)*
- *Demonstrate increasingly sophisticated application and/or engagement of curricular content (K-3)*

Reasoning and Reflecting

- *Observe and share how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, and techniques (K-3)*
- *Develop processes and technical skills in a variety of art forms to nurture motivation, development, and imagination (K-2)*
- *Reflect on creative processes and make connections to other experiences (K-3)*

Content

- Personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment (K-3)
- Processes, materials, movements, technologies, tools and techniques to support arts activities (K-3)

Music

- beat/pulse, rhythm (music), tempo, pitch, dynamics (music)

Dance

- body, space, form

Activity 1

Which Animal Could it Be?

Overview

Students will listen to a movement from *Carnival of the Animals* and guess which animal is being depicted. This activity is meant to be completed before watching the concert. Note: it's important to keep the title of the movement a secret until step 5!

Activity

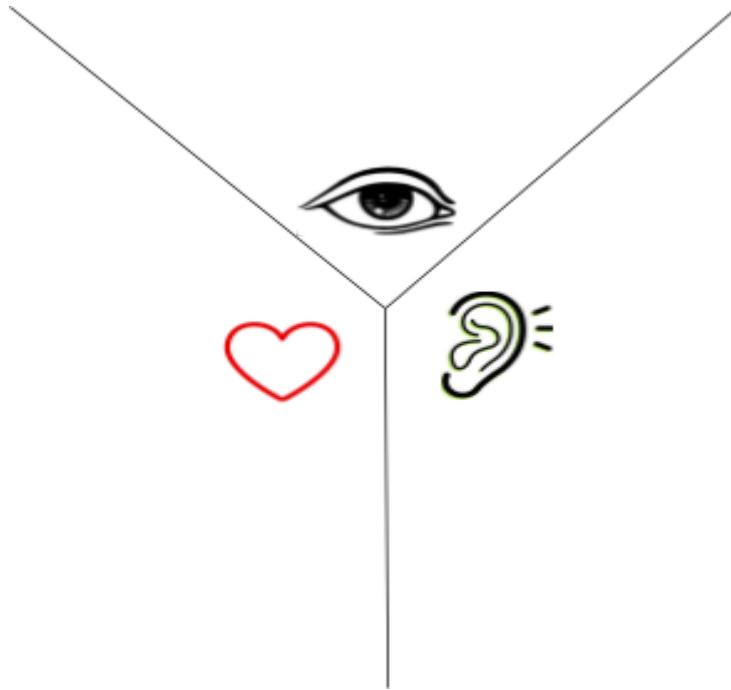
- 1) Lead a discussion with students about the animals they have seen in real life. Where did you see them?
 - In the wild?
 - At a zoo or aquarium?
- 2) Refer to the Teacher Toolkit and introduce students to the piece that they will see in concert, *Carnival of the Animals*. It has many different sections called 'movements', each of which represents a different animal. Explain that you will be listening to two of these movements as a class, and students will guess which animal the movement is about.
- 3) Hand out 2 copies of the "Which Animal Could it Be?" [worksheet](#). Click on the link for a printable copy, or use the copy on the following page.
- 4) Listen to movement VII. "Aquarium," [12:09] but keep the title secret! While listening, students complete the worksheet, and compare their findings in pairs. After sharing amongst themselves, lead a discussion with the whole class. What animals did they choose? What qualities in the music influenced their choices?
- 5) Reveal the title of the piece so students may complete the worksheet.
- 6) Repeat steps 3-5, this time with movement II. "Hens and Roosters" [4:36]

Extension

Discuss: what was similar and different between the two pieces? Which were the most important ways that Saint-Saëns portrayed the fish, hens and roosters? Can you anticipate what the "Wild Donkeys" movement will sound like?

Which Animal Could It Be?

Part 1 : Listen to the music and draw or write what you SEE, HEAR, and FEEL in the Y-chart below.



Part 2: Listen to the music and circle what you hear.

<u>The TEMPO is:</u>	FAST	SLOW
<u>The DYNAMICS are:</u>	LOUD (FORTE)	SOFT (PIANO)
<u>The PITCH is:</u>	HIGH	LOW

Which animal does this piece of music remind you of? **(Draw or Write)**

Activity 2

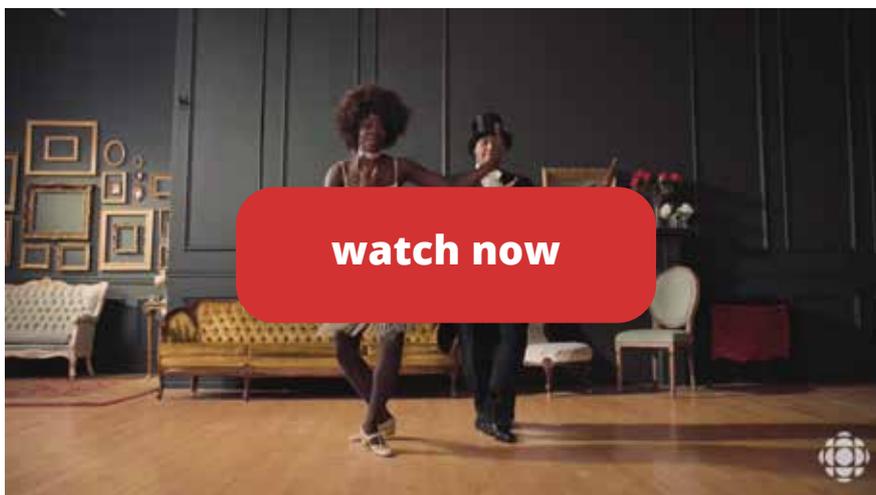
Let's Get Swinging!

Overview

Students will learn the steps and historical context of the 'Charleston' dance. Afterwards, they will put the steps to music!

Activity

1. Listen to movement three of Martinu's *Revue de la Cuisine*, beginning [40:46]. This movement is titled "Charleston," after the dance style popularized in the 1920's. Have students clap along to feel the beat. What's unique about this dance is that every time you lift your foot, you rotate your knees in, so your knees touch and toes point inward.
2. Watch the CBC video linked below to learn the dance. You may wish to play the video a couple times. Afterwards, practice as a class, clapping along or saying the steps out loud: "Forward and back and back and forward and...". Once students are comfortable with the steps, have them add on the arm motions.
3. Once the class has a handle on the dance, listen to the Charleston movement again, and try to dance along to the music. This dance is tricky, so have fun with it!
4. There is a long prelude before the Charleston dance part, during which the students could improvise. Otherwise, the Charleston music begins at [41:40] .
5. Let the music be your guide. Ask students to experiment with different arm movements and change the size of their steps as they dance.



via https://www.youtube.com/watch?v=W_g8rZHJEEY

Activity 3

Make a Comic Strip

Overview

Students will draw inspiration from a piece of music to create a comic strip. Elements of storytelling including character and setting are discussed.

Activity

1. As a class, listen to "Aviary" [18:10] from *Carnival of the Animals*.
 - What is an aviary?
 - Which instrument depicts the main animal?
 - What kind of bird do students imagine when they hear the music?

Discuss what the changing music tells us about the animals' journey throughout the piece.

2. Ask students to create a storyboard or comic strip about their imagined bird, showing the journey that the bird makes during the music. Be creative! Students may wish to come up with a name for their animal, and they may work individually or in pairs.

3. To create their comics, students may choose to use either the [template](#) provided on the next page of this guide (click the link for a printable PDF) or this browser-based storyboard program: <https://www.storyboardthat.com/storyboard-creator>. Play "Aviary" in the background during the work period, pausing or going back to certain points if needed.

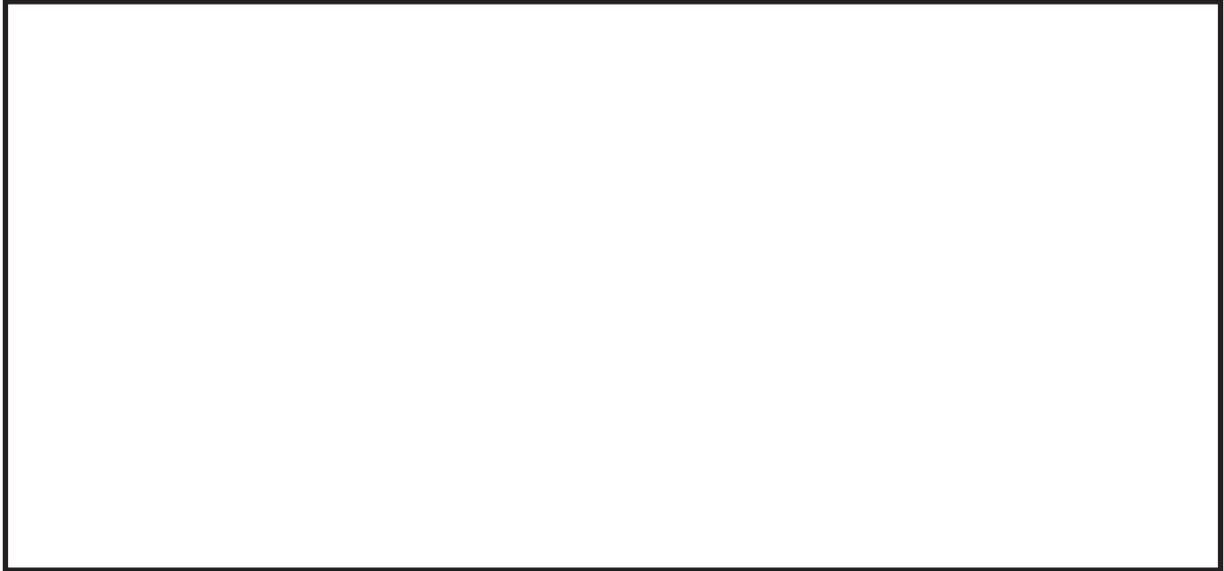
5. Display completed comics in the classroom!



Creating a Comic: Friends from the Aviary!

1. Create a character.

Draw a picture of your character below!



2. Choose the setting.

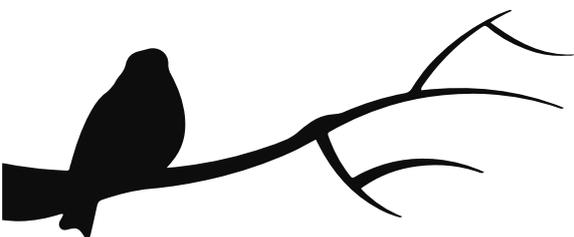
Where is your animal? What does it look and feel like?

3. Create your comic!

Think about adding:



friends!



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Thank you!

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