

REPERTOIRE RESOURCE GUIDE

An educational program of the QUAD CITY SYMPHONY ORCHESTRA

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MESSAGE FROM THE CONDUCTOR

Dear Educator,

I am delighted to partner with you for this year's Symphony Day concert: "Planetary Exploration." Having first participated in Symphony Day as a fourth-grade audience member, then as a Youth Symphony Orchestra performer, and now as its conductor, I am keenly aware of this event's artistic and educational legacy, and am committed to giving your students a meaningful musical experience that they will remember for many years.

The following information and resources are intended to help familiarize your students with the music that will be performed on Symphony Day, and to prepare them for their concert experience at the Adler Theatre. Plans for classroom activities have been included for each of the five pieces that will be performed this year. I hope you will consider making use of them as they are, or teaching them with adjustments in your classroom to meet the unique needs of the students at your school. As you know, the more familiar our listeners are with the music we are preparing to share with them, the more lasting their learning will be.



I invite you to contact me by email or telephone should you have any questions about the following materials, or about Symphony Day in general. Each year we strive to build upon the successes of past Symphony Days, and find new ways of communicating as effectively as possible with you and your students. I hope you will share ideas you have for making next year's event an even greater success; opportunities to share feedback will be presented to you following the performance. Thank you for your partnership in this important event. I look forward to working with you and your students!

Musically Yours,

Benjamin Klemme QCSO Associate Conductor & QCSYEs Music Director and Conductor <u>bklemme@qcso.org</u> | (563) 343-2148



SYMPHONY DAY DESCRIPTION

Symphony Day is a pillar of the Quad City Symphony Orchestra's nationally recognized music education program. Since its inception in 1988, approximately 175,000 young people have attended the event. Every year on Symphony Day, nearly 6,000 fourth- and fifth-grade students travel to Davenport's Adler Theatre to experience a live orchestra performance. These students represent approximately 30 school districts and nearly 100 public, private and home-study schools within a 45-mile radius of the Quad Cities. The event introduces students to the symphony orchestra and classical music through an engaging program performed by the Quad City Youth Symphony Orchestra. The youth orchestra members serve as positive musical role models for the elementary school students in attendance, and the program is carefully designed to enrich the elementary school general music experience for fourth- and fifth-grade students.

In advance of the Symphony Day performances, each partnering classroom teacher is provided a resource guide to help familiarize his/her students with the music they will experience during the concert. This guide contains recordings of the Symphony Day repertoire, as well as information about the music, composers, orchestra, performers, theatre, and experience. Additionally, it offers adaptable plans of classroom activities for use by general music teachers. Symphony Day is offered at no cost to participating schools.

THE PERFORMERS

The **Quad City Symphony Youth Ensembles** (QCSYEs) program is comprised of five performance groups (four youth orchestras and a youth choir) for students in grades two through twelve. Under the direction of the outstanding QCSYEs conducting staff, members have the opportunity to perform great orchestral and choral repertoire with the most talented young musicians in the area, and learn from rehearsals and coaching sessions with professional musicians from throughout the region. The **Youth Symphony Orchestra** (YSO) is the most advanced of the four QCSYEs orchestras and is under the direction of Dr. Benjamin Klemme. Students perform several times throughout the year in a variety of rewarding performance settings, including a side-by-side concert with the Quad City Symphony Orchestra. Current YSO membership consists of students between eighth and twelfth grade—ensemble members come from the greater Quad Cities, as well as other communities in southeast lowa and northwest Illinois.



THE CONCERT HALL

The Adler Theatre is a 2,400-seat performing arts center that opened as the RKO Orpheum on November 25, 1931. The Art Deco-style theater was designed by A.S. Graven of Chicago. Henry Dreyfuss of New York City designed the interior. Restoration of the old RKO Orpheum began in 1981, and was renamed the Adler after newspaper publishers E.P. Adler and his son Philip. Renovations, which included increasing the size of the stage, took place in 2005



and 2006. The theater is home to the Quad City Symphony Orchestra and hosts Broadway touring companies and other productions and performances.

PROGRAM OVERVIEW

This year, Symphony Day will take audiences to the far reaches of the solar system as we explore three planets from Gustav Holst's celebrated orchestral masterpiece *The Planets*. Through the presentation of the musical selections listed below, students will be introduced to the instruments—not to mention power and versatility—of the orchestra, and will be shown how musical components can be employed to express complex ideas and characters.

COMPOSERS AND TITLES

WILLIAM KRAFT: A Simple Introduction to the Orchestra CAMILLE SAINT-SAËNS: Bacchanale, from Samson et Dalila GUSTAV HOLST: Selections from The Planets Mars, the Bringer of War Uranus, the Magician Jupiter, the Bringer of Jollity

Symphony Day concerts are presented using an interactive, theatrical format that will invite audience members to engage with the music in aural, visual, and kinesthetic ways. Your students are certain to leave the concert hall *over the moon* about this year's concert!



A SIMPLE INTRODUCTION TO THE ORCHESTRA

COMPOSER: WILLIAM KRAFT (b. 1923)

WILLIAM KRAFT has had a long and active career as a composer, conductor, percussionist, and teacher. In the summer of 2002, he retired as chairman of the composition department at the University of California, Santa Barbara. From 1981-1985, Mr. Kraft was the Los Angeles Philharmonic's Composer-in-Residence. During his residency, he was founder and director of the orchestra's performing arm for contemporary music, the Philharmonic New Music Group. Mr. Kraft had previously been a performing member of the Los Angeles Philharmonic for 26



years—8 years as percussionist, and the last 18 as Principal Timpanist. He also served the Philharmonic as Assistant Conductor. Mr. Kraft's award-winning compositions have been performed by orchestras throughout the United States and around the world.

Adapted from: Theodore Presser Company, s. v. "William Kraft", accessed November 20, 2014, http://www.presser.com/composer/kraft-william/.

WILLIAM KRAFT FAST FACTS

- percussionist, composer, and conductor
- living American composer who has dedicated his career to teaching composition to young composers
- born in Chicago, Illinois; raised in Santa Barbara, California

A SIMPLE INTRODUCTION TO THE ORCHESTRA FAST FACTS

- based on the French nursery melody "Frère Jacques"
- introduces listeners to every instrument in the symphony orchestra—each instrument takes a turn performing the familiar melody in a unique style
- commissioned by the Los Angeles Philharmonic, the orchestra for whom Kraft worked as percussionist, timpanist, and Assistant Conductor



CLASSROOM ACTIVITY #1: Melody in Canon

National Core Arts Standards—MU:Pr6.1.4a, MU:Re7.2.4a

Objective: The students will be able to define the terms "melody" and "canon," and sing the traditional French song "Frère Jacques" in a round.

Materials: piano/keyboard (or a recording of "Frère Jacques" with playback device); Orff keyboard instruments and mallets (or unpitched drums such as bongos or congas)

Process:

- 1. Write the word "melody" on the board and ask the students to define the musical term using their own words. After they have done so, share the following definition: a melody is a series of notes (each having a definite length) that comprise a distinguishable tune.
- SINGING EXERCISE—Teach the students to sing the melody and French lyrics to "Frère Jacques":



3. Share and sing the English version of the lyrics with the students:

"Are you sleeping? Are you sleeping, Brother John? Brother John? Morning bells are ringing. Morning bells are ringing. Ding, ding, dong. Ding, ding, dong."

- 4. Teach students the definition of the musical term "canon": **two or more voices perform the same melody in succession**.
- 5. Divide the class into two groups and sing "Frère Jacques" as a canon. Group #2 should begin singing when Group #1 arrives at measure three. Both groups should sing the melody (at least) two times.
- 6. If Orff keyboard instruments are available, ask individuals to softly provide a steady quarter-note pulse on tonic alone, or alternating between tonic and dominant. If you do not have access to keyboard instruments, you may wish to ask individuals to do the same using bongos or congas.



- 7. (Optional) Divide the class into three groups and sing "Frère Jacques" as a canon. Group #2 should begin singing when Group #1 arrives at measure three; Group 3 should begin singing when Group #2 arrives at measure three. All groups should sing the melody (at least) three times.
- 8. Review the following terms and their definitions: melody, canon.

CLASSROOM ACTIVITY #2: The Instruments of the Orchestra

Objective: The students will be able to identify and describe the orchestra's four instrumental families, and the individual instruments that belong to each. **Materials:** pictures of the orchestral instrument families; internet connection and mode of projection

- 1. Ask volunteers from among the students to name the four instrumental families of the orchestra (woodwind, brass, percussion, and string).
- 2. For each family in turn, show a picture of the family (or of the individual instruments) and ask the students to:
 - name the instruments that comprise the family
 - describe: 1) characteristics that instruments of that family share, and 2) characteristics that make certain instruments unique among the members of its family
 - raise their hand if they have begun learning to play one of the instruments in that family; ask a volunteer who has done so to describe how sound is produced on his/her instrument
 - project the corresponding instrument family video demonstration from the list below:
 - o Woodwind, http://www.youtube.com/watch?v=KEt1Mm8sSkA
 - Brass, <u>http://www.youtube.com/watch?v=yE0aSxziNdY</u>
 - Percussion, <u>http://www.youtube.com/watch?v=xGKpngesISI</u>
 - String, http://www.youtube.com/watch?v=MP2_6OLummA
- 3. Display a diagram of the orchestra and show where in the orchestra each family is typically situated.



BACCHANALE, FROM SAMSON ET DALILA

COMPOSER: CAMILLE SAINT-SAËNS (1835-1921) LISTENING LINK: http://youtu.be/9XT72VAk1M0?t=12s

CAMILLE SAINT-SAËNS began learning music from his mother and aunt when he was small child—he was only five years old when he gave his first public piano performance. At age seven Saint-Saëns began studying music with other teachers, and was already composing music of his own. As an adult, he also liked to write poetry, scientific papers, and essays about music. Sometimes he made enemies because he insulted his fellow musicians when he wrote about them. One of Saint-Saëns' most well known compositions, *The Carnival of the Animals*, was



originally written to make fun of some of his friends. Now *The Carnival of the Animals* is enjoyed by children all over the world for the pictures it paints of animals. Saint-Saëns is one of the most important French composers in history.

Adapted from: Dallas Symphony Orchestra, s. v. "Camille Saint-Saens", accessed December 15, 2016, https://www.mydso.com/dso-kids/learn-and-listen/composers/camille-saint--saens.

CAMILLE SAINT-SAËNS FAST FACTS

- pianist, organist, composer, conductor, and writer
- one of the most famous French composers to have ever lived
- began his musical career after conservatory as a church organist

BACCHANALE FAST FACTS

- composed in ABA form
- begins with an unaccompanied oboe cadenza
- from an opera called Samson and Delilah, which took Saint-Saëns four years to compose



CLASSROOM ACTIVITY: ABA Form

National Core Arts Standard—MU:Pr4.2.4a

Objective: Students will be able to define the term "form," understand the concept of ABA form, and distinguish the "A" section from the "B" section of Saint-Saëns' "Bacchanale," from *Samson et Dalila*.

Materials: internet connection and mode of projection/playback;

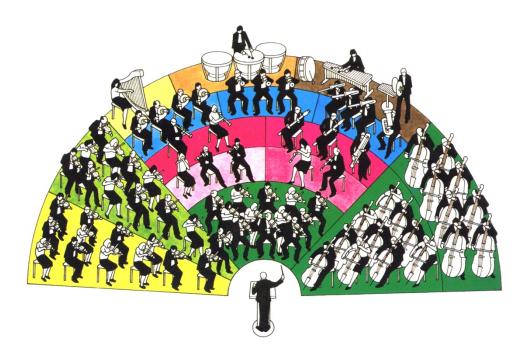
chalkboard/whiteboard/Smart board; objects and groups of objects to demonstrate the concept of same—different—same

- 1. Write the word "form" on the board and ask the students to define the musical term using their own words. After they have done so, share the following definition: form is the structure of a piece of music.
- 2. Begin by introducing the concept of same—different—same:
 - arrange several displays that visually illustrate same—different same (e.g. an Oreo cookie, cheese sandwich, three stacks of books—stacks one and three being identical, stack two being dramatically different)
 - ask the students to describe what they are observing
 - ask the students to think of other examples of same—different same from their daily lives
- 3. Draw a chart on the board that has two columns labeled "A" and "B." Write "Bacchanale" at the top of the chart. Ask the students to copy the chart onto paper of their own.
- 4. Introduce Camille Saint-Saëns' biographical information.
- 5. LISTENING AND WRITING EXERCISE—Play the following musical excerpt from Saint-Saëns' "Bacchanale" (prepare to pause the recording at 3 minutes and 30 seconds). Ask the students to write down—in the A column of their chart musical characteristics and events that they hear using musical terms. They may also use non-musical terms or create icons to represent what they hear.
 - http://youtu.be/9XT72VAk1M0?t=12s
- 6. Lead a time of sharing during which individual students share some of their answers; write their responses in your chart on the board.
- 7. Continue playing the above recording of Saint-Saëns' "Bacchanale" (starting at 3 minutes and 30 seconds; prepare to stop the recording at 4 minutes and 58 seconds). Ask the students to write down—in the B column of their chart—musical characteristics and events that they hear using musical terms. They may also use non-musical terms or create icons to represent what they hear.



(CLASSROOM ACTIVITY: ABA Form, continued)

- 8. Lead a time of sharing during which individual students share some of their answers; write their responses in your chart on the board. Now discuss musical differences between the "A" and "B" sections.
- 9. Play "Bacchanale" now in its entirety. Ask students to follow the recording on their charts, and raise their hands when they think the "A" section returns after the "B" section is complete.
 - http://youtu.be/9XT72VAk1M0?t=12s
- 10. Review the following term and its definition: form.





THE PLANETS Composer: Gustav Holst (1874–1934) Listening Links:

- Mars, <u>http://www.youtube.com/watch?v=AGGIL1wexQk</u>
- Uranus, http://www.youtube.com/watch?v=IGfwxpuY2jY
- Jupiter, <u>http://www.youtube.com/watch?v=T0Fx24Xzc3U</u>

GUSTAV HOLST is known today primarily for his orchestral masterpiece *The Planets*, but he led an active career as a composer and educator throughout his life. Though his father taught him piano from an early age, a nerve disease caused Holst to have to stop playing the piano and take up the trombone. He attended the Royal College of Music where he studied composition and met fellow student Ralph Vaughan Williams, who became a lifelong friend. Holst was very interested in Hindu literature and philosophy and even learned Sanskrit so that he could translate passages



written in this language. Because of his jobs as a trombonist and a teacher, Holst did most of his composing in his spare time. *The Planets* was an overnight success, throwing Holst suddenly into the spotlight. Holst was not very comfortable with fame, but the success of *The Planets* insured lifelong financial security. Because of illness, Holst gave up teaching in 1925, which allowed him to spend the last several years of his life writing music.

Adapted from: Cincinnati Public Radio, s. v. "Gustav Holst", accessed December 15, 2016, https://www.classicsforkids.com/composers/bio.asp?id=37.

GUSTAV HOLST FAST FACTS

- trombonist, composer, and teacher
- born into a musical family—Holst's dad was a pianist and his mom was a singer

THE PLANETS FAST FACTS

- composed during his free time while Holst taught at St. Paul's Girl's School
- a seven-movement work that includes music depicting: Mars, Venus, Mercury, Jupiter, Saturn, Uranus, and Neptune
- written to be performed by an orchestra including many unusual instruments, such as bass flute, bass oboe, tenor tuba, two harps, two timpanists, pipe organ (and *much more*)



CLASSROOM ACTIVITY #1: Mars, the Bringer of War

National Core Arts Standards—MU:Re7.2.4a, MU:Re8.1.4a, MU:Pr6.1.4a **Objective:** Students will be able to articulate scientific facts about the planet Mars and perform 5/4 rhythms found in Holst's "Mars, the Bringer of War."

Materials: internet connection and mode of projection/playback; auxilliary percussion instruments

Process:

- THINK, PAIR, SHARE—Give the class 1-2 minutes to pair up and share what they know (or assume) about the planet Mars. After pairs have had a minute to share, lead a brief time of class discusion: "What do we know about the planet Mars?"
- Highlight scientific facts from NASA's 10 Need-to-Know Things about Mars, the "Red Planet":
 - http://solarsystem.nasa.gov/planets/mars/needtoknow
- LISTENING EXERCISE—Listen to the following excerpt from "Mars, the Bringer of War" (prepare to stop the recording at 1 minute and 50 seconds) and ask students to describe aspects of the music that depict words they associate with war:
 - http://youtu.be/AGGIL1wexQk?t=54s
- 4. PERFORMANCE EXERCISE (rhythmic repetition)—One musical component Holst uses to illustrate the ugliness of war is the machine-like aggression of rhythmic repetition. Using auxiliary percussion instruments available in your classroom (or by clapping), the teacher can perform and ask students to echo the following 5/4 rhythms present throughout this movement:



5. One of the most repeated rhythms of the movement is rhythm B. Help students remember this important rhythm by speaking rhythmically using one or more of the texts provided below:



It's the fourth pla - net from the Sun Mars has no rings like Sa-turn does Named for the Ro-man god of war



(CLASSROOM ACTIVITY #1: Mars, the Bringer of War, continued)

- 6. Project (or listen to) the following recording of "Mars, the Bringer of War" and encourage students to listen for the rhythms they performed:
 - http://www.youtube.com/watch?v=AGGIL1wexQk
- 7. Review highlights from NASA's 10 Need-to-Know Things about Mars.

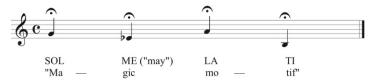
CLASSROOM ACTIVITY #2: Uranus, the Magician

National Core Arts Standard—MU:Pr6.1.4a

Objective: Students will be able to recognize and sing the magic musical motif around which "Uranus, the Magician" is built, and articulate scientific facts about the planet Uranus.

Materials: internet connection and mode of projection/playback; chalkboard/whiteboard/Smart board; piano

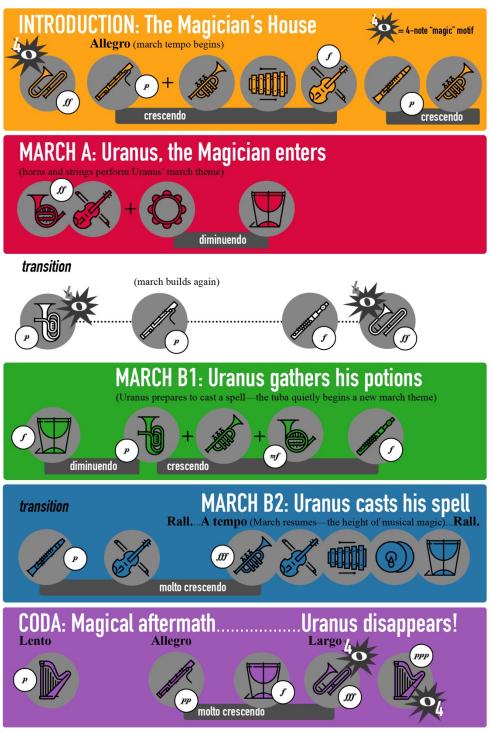
- 1. Of the three planets being explored during this year's Symphony Day, perhaps Uranus is the least well-known. Highlight scientific facts from NASA's 10 Need-to-Know Things about Uranus:
 - http://solarsystem.nasa.gov/planets/uranus/needtoknow
- Holst depicted Uranus as "The Magician" and built the movement for this planet around one "magic motif." Write the musical term "motif" on the board and share the following definition: a motif is a short series of notes that symbolizes a particular idea or character.
- 3. SINGING EXERCISE—Play the "Uranus, the Magician" motif on the piano, then sing it together as a class using the solfège syllables and words provided:



- 4. Project (or provide students printed copies of) the narrative listening map for "Uranus, the Magician" found on the next page and at the link below:
 - http://gcso.org/documents/Symphony-Day-Uranus-Narrative-Listening-Map.jpg
- 5. LISTENING EXERCISE—Follow along with the narrative listening map while listening to the following recording of "Uranus, the Magician":
 - http://www.youtube.com/watch?v=IGfwxpuY2jY



URANUS, THE MAGICIAN: A NARRATIVE LISTENING MAP



CLASSROOM ACTIVITY #3: Jupiter, the Bringer of Jollity

National Core Arts Standards—MU:Pr6.1.4a, MU:Re7.2.5a

Objective: Students will be able to share biographical details about Gustav Holst, articulate scientific facts about the planet Jupiter, and recognize the melody of the B section of "Jupiter, the Bringer of Jollity" as the tune to "I Vow to Thee, My Country." **Materials:** internet connection and mode of projection/playback; piano; paper and drawing utensils

- 1. Sing together "My Country, 'Tis of Thee" or the "Star-Spangled Banner," discussing afterward the role patriotic songs play in giving us an appreciation for our country and its history.
- Listen to the following performance of "I Vow to Thee, My Country," one of England's most celebrated patriotic hymns:
 - http://www.youtube.com/watch?v=bvouc8Qs_MI
- SINGING EXERCISE (Optional)—Using the sheet music found on the next page (or at the link below), learn and sing as a class the first verse of "I Vow to Thee, My Country":
 - http://www1.cpdl.org/wiki/images/6/6d/Thaxted.pdf
- Introduce Gustav Holst's biographical information; acknowledge him as the composer of the melody of "I Vow To Thee My Country," and one of England's most famous composers.
- 5. THINK, PAIR, SHARE—Give the class 1-2 minutes to pair up and share what they know (or assume) about the planet Jupiter. After pairs have had a minute to share, lead a brief time of class discusion: "What do we know about the planet Jupiter?"
- 6. Highlight scientific facts from NASA's 10 Need-to-Know Things about Jupiter, the "Biggest Planet":
 - http://solarsystem.nasa.gov/planets/jupiter/needtoknow
- LISTENING AND DRAWING EXERCISE—While listening to the following recording of the A and B sections of "Jupiter, the Bringer of Jollity," (prepare to stop recording at 5 minutes and 15 seconds) ask students to draw a portrait of Jupiter—based on what they hear—on a sheet of paper:
 - http://www.youtube.com/watch?v=T0Fx24Xzc3U
- 8. Lead a time of sharing and encourage the students to articulate what in the music inspired particular aspects of their portraits.
- 9. Review highlights from NASA's 10 Need-to-Know Things about Jupiter.





This piece may be readily printed, copied and performed without charge.

BIBLIOGRAPHY & SELECTED RESOURCES

BIOGRAPHICAL INFORMATION FOR SYMPHONY DAY COMPOSERS

Adapted from: Theodore Presser Company, s. v. "William Kraft", accessed November 20, 2014, http://www.presser.com/composer/kraft-william/.

Adapted from: Dallas Symphony Orchestra, s. v. "Camille Saint-Saens", accessed December 15, 2016, https://www.mydso.com/dso-kids/learn-and-listen/composers/camille-saint--saens.

Adapted from: Cincinnati Public Radio, s. v. "Gustav Holst", accessed December 15, 2016, https://www.classicsforkids.com/composers/bio.asp?id=37.

ONLINE RECORDINGS OF SYMPHONY DAY REPERTOIRE

CAMILLE SAINT-SAËNS: Bacchanale, from Samson et Dalila, <u>http://youtu.be/9XT72VAk1M0?t=12s</u> GUSTAV HOLST: Selections from The Planets

- Mars, <u>http://www.youtube.com/watch?v=AGGIL1wexQk</u>
- Uranus, <u>http://www.youtube.com/watch?v=IGfwxpuY2jY</u>
- Jupiter, http://www.youtube.com/watch?v=T0Fx24Xzc3U

GENERAL RESOURCES

National Core Arts Standards – Music Standards Matrix http://nationalartsstandards.org/sites/default/files/Music%20at%20a%20Glance%20rev%2010-2-14.pdf

Classical Music Glossaries

http://dictionary.onmusic.org (includes audio pronunciation of terms) http://www.naxos.com/education/glossary.asp

Concert Attending Guides

http://www.naxos.com/education/enjoy_jobdesc.asp http://www.naxos.com/education/enjoy2_concertmanners.asp http://www.naxos.com/education/enjoy2_concertrituals.asp

Piano-Vocal Score to "I Vow to Thee, My Country" by G. Holst/C. Spring-Rice (arr. Paul Anthony Hayward) http://www1.cpdl.org/wiki/images/6/6d/Thaxted.pdf

QUAD CITY SYMPHONY ORCHESTRA RESOURCES

Official Quad City Symphony Orchestra website http://www.gcso.org/

The QCSO on Facebook https://www.facebook.com/quadcitysymphonyorchestra

A biography of the Quad City Symphony Orchestra http://www.davenportlibrary.com/genealogy-and-history/local-history-info/history-faq/quad-city-symphony/



OCSO EDUCATION ENGAGEMENT

SYMPHONY DAY

Symphony Day is the largest, single-day music education program available in the Quad Cities. An extensive classroom curriculum, including a teacher's guide, classroom materials, and music selections, is offered at no charge to teachers throughout the region. Instructors use the curriculum materials prior to the concert to provide students with an introduction to classical music, composers, history, musical instruments, and more. After completion of the classroom instruction, nearly 6,000 students attend one of three, free classical music concerts performed by the Quad City Youth Symphony Orchestra. *Sponsored by Arthur J. Gallagher, & Co.*

QUAD CITY SYMPHONY YOUTH ENSEMBLES

The Quad City Symphony Youth Ensembles (QCSYEs) program is comprised of five performance groups (four youth orchestras and a youth choir) for students in grades two through twelve. Under the direction of the outstanding QCSYEs conducting staff, members have the opportunity to perform great orchestral and choral repertoire with the most talented young musicians in the area, and learn from rehearsals and coaching sessions with professional musicians from throughout the region. Approximately 300 ensemble members come from the greater Quad Cities, as well as other communities in southeast lowa and northwest Illinois. *This year's QCSYEs concert season is sponsored by Wells Fargo and Co.*

PRIVATE LESSON PROGRAM

The Private Lesson Program is a new QCSO initiative—designed in collaboration with Quad City schools—to provide individual students the opportunity to develop musical and technical skills on their instrument under the expert instruction of QCSO musicians through bi-weekly private lessons. *Support provided by the John Deere and Hubbell-Waterman Foundations, Community Foundation of the Great River Bend Leading Ladies Giving Circle.*

COMMUNITY ENGAGEMENT PERFORMANCES

The QCSO engages thousands of Quad Citizens through various community engagement initiatives. With the goal to entertain, educate, and inspire, QCSO musicians provide over 250 events that include performances, workshops, and instrument demonstrations for both student and adult groups of all ages. These professional musicians/educators have been traveling throughout eastern lowa and western Illinois for over 50 years. *Sponsored by the Hubbel-Waterman Foundation, John Deere Foundation, Rock Island Community Foundation, Doris and Victor Day Foundation, and the Amy Helpenstell Foundation Fund.*

To find out how your student or class can participate in any of these education programs, please contact Marc Zyla, QCSO Director of Education and Community Engagement, at <u>mzyla@qcso.org</u>.





An educational program of the QUAD CITY SYMPHONY ORCHESTRA

www.qcso.org