



# STUDY GUIDE ESPAÑA!

with Music Director Otto Tausk  
& the Vancouver Symphony Orchestra

GRADES 4-7

## Contents

1. The VSO and Music Director
2. Members of the Orchestra
3. Meet Andrew Crust
4. Instrument Families
8. Curricular Objectives
9. Teacher Toolkit
- 10: Activity I: Rhythmic Remix
- 11: Activity II: Play Along: Rhythms!
- 12: Activity III: Fun with Arranging



PREMIERE EDUCATION PARTNER



ELEMENTARY SCHOOL CONCERTS  
PRESENTED BY



# 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 & Overijs-sel. 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 Concert-gebouworkest, Rotterdam Philharmonic Orchestra, Netherlands Radio Philharmonic Orchestra, Danish National Symphony Orchestra, Lahti Symphony Orchestra, Stuttgarter Philharmoniker, Philharmonie Südwest-falen, 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 reimaged 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

Hung-Wei Huang, *Principal*  
Andrew Brown, *Associate Principal*  
Emilie Grimes, *Assistant 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  
J. Warren 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, *Education Assistant*

Emily Richardson, *Education Assistant*

**The Concert Hall.ca**

Exceptional performances in the  
comfort of your home

presented by  TELUS

## Andrew Crust VSO Associate Conductor

Andrew Crust has developed a versatile international career as a conductor of orchestral, opera, ballet and pops programs. Currently serving as the Assistant Conductor of the Vancouver Symphony Orchestra in Canada, Andrew conducts a large number of subscription, pops, educational and contemporary concerts with the VSO each season. In the 19/20 season Andrew will debut with the Bozeman and Lima Symphonies as a Music Director finalist and begin a relationship with the San Diego Symphony as Cover Conductor. Recent engagements include performances with the Winnipeg Symphony, Memphis Symphony, Hartford Symphony, and l'Orchestre de la Francophonie in Québec.

Andrew is equally at ease in the pit, having conducted ballet with Ballet Memphis and the New Ballet Ensemble, and opera with Opera McGill, College Light Opera Company, Boulder Opera Company, and others. As a Pops conductor, Andrew has collaborated with such artists as Rufus Wainwright, Steven Page, Michael Bolton, Cirque de la Symphonie, and the United States Jazz Ambassadors, and will make his film debut conducting Casablanca with the Vancouver Symphony in the 19/20 season.

Andrew served as Assistant Conductor of the Memphis Symphony Orchestra from 2017-2019 where he conducted around forty concerts each season. He stepped in last minute for a successful subscription performance featuring Bernstein's Serenade with violinist Charles Yang. Andrew also served as Conductor of the Memphis Youth Symphony Program. As the Assistant Conductor of the Portland Symphony Orchestra in Maine from 2016-2018, he conducted a variety of concert series, helped coordinate the orchestra's extensive educational programs, and helped lead a program for concertgoers under 40 called "Symphony and Spirits".

Crust was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in the summers of 2017 and 2018, assisting Michael Tilson Thomas on an Asian tour, as well as Giancarlo Guerrero, Marin Alsop and James Ross at Carnegie Hall and in a side-by-side performance with the Philadelphia Orchestra. He has also served as Cover Conductor of the Kansas City Symphony and Nashville Symphony, Assistant/-Cover Conductor of the Boulder Philharmonic and Assistant Conductor of Opera McGill.

Abroad, he has led concerts with the Orchestra Giovanile Italiana in Italy, Hamburger Symphoniker at the Mendelssohn Festival in Germany, the Moravian Philharmonic in the Czech Republic, the Filharmonia "Mihail Jora" of Bacau, Romania, and the Orquesta Sinfónica de Chile in Santiago. In 2017 he was awarded first prize at the Accademia Chigiana by Daniele Gatti, receiving a scholarship and an invitation to guest conduct the Orchestra di Sanremo in Italy. He was a semi-finalist for the Nestlé/Salzburg Festival's Young Conductors Award competition and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, with full access to all rehearsals and performances of the Salzburg Festival.

Andrew is dedicated to exploring new ways of bringing the classical music experience into the 21st century through innovative programming and marketing, creating community-oriented and socially-sensitive concert experiences, and utilizing social media and unique venues. Andrew lives in Vancouver and enjoys making and consuming visual art during study breaks.



# 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.



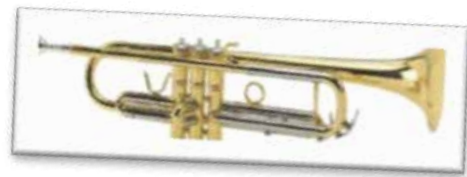
# Brass Family

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.





# BC Arts Curricular Objectives

## Core Competencies

- Communicating
- Collaborating
- Creative Thinking
- Positive Personal and Cultural Identity

## Big Ideas

- Creative expression is a means to explore and share one's identity within a community. (4-5)
- Dance, drama, music, and visual arts are each unique languages for creating and communicating. (4-7)
- Experiencing art is a means to develop empathy for others' perspectives and experiences. (6)
- Engaging in the arts develops people's ability to understand and express complex ideas. (7)

## Curricular Competencies

### Exploring and Creating

- Choose/Intentionally select artistic elements, processes, materials, movements, technologies, tools, techniques, and environments to express meaning in their work (4-7)
- Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play (4-7)

### Communicating and Documenting

- Express feelings, ideas, and experiences in creative ways (4-7)
- Describe and respond to works of art and explore artists' intent (4-7)
- Experience, document and present creative works in a variety of ways (4-7)

### Reasoning and Reflecting

- Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate (4-5)
- Research, describe, interpret and evaluate how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments in the arts (6-7)
- Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations (4-7)
- Reflect on creative processes as an individual and as a group, and make connections to other experiences (4-7)

## Content

- Personal and collective responsibility associated with creating, experiencing, or presenting in a safe learning environment (4-7)
- Notation in music and dance to represent sounds, ideas, movement, elements, and actions (5-7)

### Music

- beat/pulse, duration, rhythm (music), tempo, pitch, timbre, dynamics (music), form (music), texture

# Teacher Tool Kit



The activities and resources in this guide are intended to complement a viewing of the Elementary School Concert *España!* available in [TheConcertHall.ca](http://TheConcertHall.ca).

All of the activities can be done after initially watching the concert.

## **España!**

The VSO brass and percussion players invite all kids to put on their sunglasses, pick up a tambourine, and pack their bags! Join us on tour to sunny Spain! Starting in Seville, *España!* is full of Spanish culture, rousing rhythms, and dramatic music. Students have the chance to meet members of the orchestra, and guest Flamenco artists. Throughout the concert, there are opportunities for students to learn the distinct rhythms and perform them along with the ensemble.

Marcus Goddard,  
Georges Bizet,

Celestial Mechanics\* [8:44]  
Carmen Suite:

Les Toreadors [12:45]

Aragonaise [16:20]

Habanera [20:46]

Danse Bohème [24:00]

Agustín Lara,  
Enrique Granados,  
Manuel de Falla,  
Marekito,  
Maurice Ravel,

Granada [30:22]

Intermezzo from Goyescas\* [37:20]

"The Miller's Dance" from *The Three-Cornered Hat*\* [43:38]

Sevillanas [47:47]

Alborada del Gracioso\* [52:28]

\*Arranged for brass and percussion by VSO trombonist Andrew Poirier

# Activity 1

## Rhythmic Remix

### Objective

Students will explore what being a hero means to them, and how music can help us express ideas like heroism and confidence. This activity contains steps to be completed before, during, and after the concert.

### Activity

#### Part 1: Identifying Rhythms

"Aragonaise", from *Carmen*, features a strong opening rhythm. Can any students demonstrate it from memory?



There are other rhythmic themes, or *motifs*, featured in this piece. Listen to "Aragonaise" [16:20] once again as a class, and see how many rhythms you can find!

Notate the rhythms so that everyone can see them.

*the tuba and trombones work together to keep this steady pulse throughout the piece. Can you hear it?*



#### Part 2: Create New Rhythms or Remix the Old!

Individually or as a class, try to create some other rhythmic patterns to accompany the melody in this piece. You may choose to use instruments, found objects, or body percussion!

#### Part 3: Putting it all Together

Work together to create your own rhythmic accompaniment for this piece. Decide how long each rhythm gets repeated, be sure to incorporate your new rhythm(s), and experiment with layering more than one rhythm at a time.

Note: You may wish to notate this somehow instead of asking students to memorize the order. It could mean writing out the rhythms, or could involve assigning a letter to each pattern, then organizing the letters such as: Rhythm A x 4, Rhythm B x 1, Rhythm A x 3,

Try to perform your new rhythmic accompaniment with the recording.

Extension: Experiment with different ways of writing down, or *notating*, the other rhythms you found in this piece. Can you use your notation to show the new rhythm you created?

# Activity 2

## Singing and Songwriting

### Objective

Students will explore the relationship between music and lyrics.

### Activity

*Carmen* was originally written as an opera, meaning that all of the songs you hear in this performance actually have lyrics and were sung! In this performance by the VSO you are hearing arrangements (a version of a piece that has been re-written for different instruments), created by our very own Andrew Poirier.

Here are the lyrics for “Habanera”:

L'amour est un oiseau rebelle  
Que nul ne peut apprivoiser,  
Et c'est bien en vain qu'on l'appelle,  
S'il lui convient de refuser.

Love is a rebellious bird  
That nothing can tame,  
And it is simply in vain to call it  
If it is convenient for it to refuse.

Listen to all or part of the original version of Habanera, noticing how the words are set to music:  
<https://www.youtube.com/watch?v=tSsNFPk2vNA>

<http://www.aria-database.com/translations/carmen.txt>

Listen closely to the melody in *Granada* at [30:22]. As a class, brainstorm what you think the singer could be singing about, and what emotions are involved.

Tip: Help the students get a sense of the different sections involved in this segment, to help them map out their ideas.

Individually or in partners, students create lyrics to go along with this passionate melody. You may choose to replay this segment a number of times while students are working.

As an optional extension, have students perform their new lyrics for the class!

# Activity 3

## Compare and Contrast

### Objective

Students will use close listening and critical thinking to compare and contrast 2 selections of music: "Danse Boheme" and *Celestial Mechanics*.

### Preparation

Using journals or other writing materials, ask students to create a T-chart. Label the columns with "Danse Boheme" and *Celestial Mechanics*.

Even though these pieces were composed more than one hundred years apart, they still share some interesting musical similarities. In these arrangements, they also share the same instruments.

To help students get started, and to direct their listening to different aspects of the music, remind students of the Elements of Music (below), though they do not need to limit their observations and feelings to these elements:

Beat/pulse	rhythm	tempo	pitch	timbre (tone colour)
dynamics	form	texture	articulation	

### Activity

Re-watch the performances of "Danse Boheme" [24:00] and *Celestial Mechanics* [8:44].

Prompts: What can you hear that's similar between these pieces? (Hint: think about the length of the notes. Are they mostly long, or *legato*, or mostly short, *staccato*?) What emotions or ideas do you hear in the music?

Ask students to make notes in their T-chart as they listen.

Discussion: Students share their findings. Discuss the differences between the pieces. Hint: Do both pieces stay the same speed, or tempo, or does one speed up/slow down?

Extension to the Listening & Discussion Prompts: Focus on how listening to these pieces makes you feel. What about the music makes you feel that way? Do you feel a stronger connection to one of the pieces, and if so, why?

### Extension

Use the following prompt to journal or discuss as a class:

*Focus on how listening to these pieces makes you feel. What about the music makes you feel that way? Do you feel a stronger connection to one of the pieces, and if so, why?*

# Thank you!

PREMIERE EDUCATION PARTNER



COMMUNITY ENGAGEMENT PARTNER



KIDS CONCERTS SERIES SPONSOR



ELEMENTARY SCHOOL CONCERTS PRESENTED BY



SCHOOL OUTREACH SPONSOR



BACKSTAGE PASS SPONSOR



ALL-ACCESS PASS SPONSOR



LITTLE KIDS SERIES SPONSOR



VSO ELEMENTARY SCHOOL  
CONCERTS ENDOWED BY

**THE JIM PATTISON  
FOUNDATION**

**THE PETER AND MARY  
BRUNOLD AWARD**  
FOR THE ADVANCEMENT OF  
CLASSICAL MUSIC MAKING

VSO CONNECTS SURREY  
ENDOWED BY  
**WERNER AND HELGA HÖING**

VSO LITTLE KIDS CONCERTS  
GENEROUSLY ENDOWED BY  
**THE MARY AND GORDON  
CHRISTOPHER FOUNDATION**

YOUTH DEVELOPMENT AND  
ENGAGEMENT PROGRAMS  
SUPPORTED BY  
**THE WILLIAM AND IRENE  
MCEWEN FUND**

COMMUNITY ENGAGEMENT  
INITIATIVES SUPPORTED BY  
**CONNOR CLARK AND  
LUNN FOUNDATION**