



Into the Wild with Maestro Hughes (A chorus of creatures)

The Arapahoe Philharmonic

Devin Patrick Hughes, Music Director and Conductor

Our concert will include the following:

Peter and the Wolf Sergei Prokofiev
A tale of a little boy named Peter who, while wandering through nature, sees a wolf that eats a duck and then threatens a bird and cat. Peter manages to catch the wolf, with the help of the bird and a rope. When hunters arrive on the scene, anxious to kill the wolf, Peter urges them to let the animal be taken to a zoo instead, and all ends in a happy march.

Carnival of the Animals Camille Saint-Saëns
Including: Royal March of the Lion, Aquarium, Hens and Roosters, People with Long Ears (mules), Wild Asses, Aviary, Tortoises, Pianists, the Elephant, Fossils, Kangaroos and the Swan

Concert Day Information

Performance at Denver First Church of the Nazarene
3800 E. Hampden Ave, Englewood, CO 80113
(Just west of Colorado Blvd, on Hampden)

10:00 a.m. Concert (arrive at least 30 minutes early!)
Concert will be over by 10:50, plan 15 minutes to get back on bus

PROKOFIEV'S "PETER & THE WOLF"

If Sergei Prokofiev had composed nothing except "Peter and the Wolf," he would have left a sizable mark. The work has helped introduce generations of children to the instruments of the orchestra and the concept of telling a story through music, fulfilling the goal Prokofiev set for himself in 1936. Although this particular narrative, also written by the composer, isn't entirely cheery — the wolf's swallowing of an unfortunate duck comes to mind — the sonic side of things is so inventive and engaging that the whole thing seems somehow thoroughly uplifting. Since the score's ingenious match of character to instrument enables listeners of practically any age to envision the scenes easily, the brief, original text gets the job done neatly.

In 1935, in addition to working on his stunning ballet score "Romeo and Juliet," Prokofiev wrote several short pieces for children, a genre that suddenly seemed to be in demand. Fortuitously, during this same period, the composer attended a couple of events at the Moscow Children's Musical Theater, taking his own kids along. The director invited him to write something for the theater, and Prokofiev quickly accepted. "In the spring of 1936," he recorded in his diary, "I started a symphonic tale for children titled 'Peter and the Wolf,' Op. 67, to a text of my own. [Prokofiev had first rejected a text prepared by a poet recommended by the theater director, on the grounds that it was clichéd.] Every character in the story had its own motif played each time by the same instrument. ... Before each performance, the instruments were shown to the children and the themes played for them; during the performance, the children heard the themes repeated several times and learned to recognize the timbres of the different instruments. The text was read during the pauses in the music, which was disproportionately longer than the text — for me, the story was important only as a means of inducing the children to listen to the music."

Clearly inspired by the concept, Prokofiev finished composing in one week, taking just another week to do the orchestration. A measure of his devotion to the project can be seen in the fact that he agreed to accept whatever fee the theater could afford.

The scenario of "Peter and the Wolf" is straightforward. A boy (depicted by strings) wanders through nature, observing a duck (oboe), a bird (flute), and a cat (clarinet). The cat tries to catch the bird. Peter's grandfather (bassoon) admonishes him for wandering in a place where a wolf might attack and makes him return home. From that safe place, sure enough, Peter soon sees a wolf (horns) arrive on the scene. The wolf wolfs down the duck and then threatens the bird and cat. Determined to thwart the aggressor, Peter sneaks back outside and manages to catch the animal, with the help of the bird and a rope. When hunters (lots of timpani and bass drum) arrive on the scene, anxious to kill the wolf, Peter urges them to let the animal be taken to a zoo instead. As they all head off in happy procession, the duck can be heard quacking inside the wolf's stomach, "for, in his hurry, the wolf had swallowed her whole."

As Harlow Robinson writes in his 1987 biography of Prokofiev, "If the story has a moral, it seems to be this: don't be afraid to challenge established beliefs (Grandfather's caution) or to take risks. It is Peter's independence, shrewdness and courage that save the day; if

he hadn't disobeyed his grandfather by climbing over the wall, the wolf would never have been caught. Seen in this light, 'Peter and the Wolf' is a subtly subversive tract, encouraging children to rely on their wits and not on the greater experience (and inertia) of their elders."

It's entirely possible, of course, to view the piece as pure entertainment and music appreciation, devoid of any hidden message.

That Prokofiev should have created such a masterpiece isn't at all surprising. Robinson explains it neatly: "Long after his own idyllic childhood, he continued to love children for their unfettered imagination, sense of play and inability to dissimulate. That he never forgot what it meant to be a child, and how children think, is evident in the playful but never condescending music he wrote for them, most of all the phenomenally successful 'Peter and the Wolf,' written when Prokofiev was a boy of forty-five."

Over the decades, the work has been performed by virtually every orchestra and conductor and has also attracted an endless list of narrators, including an impressive number of A-listers from virtually every field, among them Sting, David Bowie, Patrick Stewart, John Gielgud, Sophia Loren, Sean Connery, Boris Karloff, Jack Lemmon, William F. Buckley, Captain Kangaroo, and the inimitable Dame Edna Everage (a.k.a. Barry Humphries). And, of course, there have been many comic takeoffs on the story as well, including those by the likes of Weird Al Yankovic, P.D.Q. Bach (a.k.a. Peter Schickele), and Allan Sherman.

Referenced Source:

Prokofiev, Sergei. SOVIET DIARY 1927 AND OTHER WRITINGS. Trans. and ed. Oleg Prokofiev. Boston: Northeastern University Press, 1992.

Robinson, Harlow. SERGEI PROKOFIEV: A BIOGRAPHY. New York: Viking Penguin, 1987.

-Tim Smith

You Tube Versions of Peter and the Wolf

<https://www.youtube.com/watch?v=9ueGfjBKbiE>

<https://www.youtube.com/watch?v=k6BVuSNgy3M>

Great Power Point Lesson Plan for Parents and Classroom

<https://sharemylesson.com/teaching-resource/sergei-prokofievs-peter-and-wolf-162180>

Check out this amazing link to Phil Tulga's

"Music Through the Curriculum" Peter and the Wolf

<http://www.philtulga.com/Peter.html>

TEACHER AND PARENT RESOURCES

THE MUSIC

Prokofiev's musical characters

With the exception of Peter, who is given a whole section of the orchestra, each character in Peter and the Wolf is represented by a particular instrument.

Peter – the strings

The bird – flute

The duck – oboe

The cat – clarinet

Grandfather – bassoon

The wolf – three horns

The hunters' rifles – timpani



Prokofiev invented the story and wrote his own narration for Peter and the Wolf. Although some recordings use new or revised versions of the script, most English-language performances continue to use the traditional translation of Prokofiev's narration.

LINKS

Because Peter in the Wolf is a special piece of music that is educational as well as entertaining, the best introduction is simply to listen to it! Many recorded performances even begin by introducing the characters and their instruments and themes in isolation before the main story gets underway. Here we've listed links to useful and interesting resources online that will either help you prepare your students further or give you ideas for follow up activities after the concert.

Prokofiev's Music for Children

With narration from Prokofiev's son, Oleg, and grandson, Gabriel.
HYPERION CDA 66499

Peter and the Wolf narrated by Patrick Stewart

Together with Debussy's ballet for children, The Toy Box.
ERATO 97418-2

Ben Kingsley with the London Symphony Orchestra and Charles Mackerras

Peter and the Wolf is joined by two other classics, Benjamin Britten's Young Person's Guide to the Orchestra and The Sorcerer's Apprentice by Paul Dukas.
CALA CACD1022

Peter and the Wolf – soundtrack from the George Daugherty film

The animated film is narrated by Kirstie Alley. The recording also includes a performance of the music without narration (useful for some teaching exercises or for further creative activities). RCA VICTOR 31869-2

Tatiana Nikolayeva plays piano music by Schumann and Prokofiev

On this recording Nikolayeva, a great Russian pianist, performs her own transcription of Peter and the Wolf for solo piano. It gives an idea of what that first run-through with Prokofiev at the piano might have sounded like. MELODIYA 332132-2

If you're looking to buy CD recordings, we recommend arkivmusic.com or amazon.com. Recordings of Peter and the Wolf are also available through the iTunes Store and other digital download sites.

Peter and the Wolf – Suzie Templeton film

This prize-winning animation from 2006 was nominated for a BAFTA and this year won the Oscar for Best Short Film (Animated). Using just Prokofiev's music, without narration, it gives a powerful interpretation of the story with a quirkiness that would surely have appealed to the composer!

BACKGROUND

The creation of Peter and the Wolf

Ever since it was premiered in 1936, *Peter and the Wolf* has introduced generations of children to the instruments of the orchestra. We owe its existence to Natalia Satz, the director of the Moscow Children's Theatre, who believed passionately in presenting the very best theatre and music for children.

The Moscow Children's Theatre

In 1935 Prokofiev first brought his wife and his two young sons to the Moscow Children's Theatre to see an opera called *The Tale of the Fisherman and the Goldfish*. They came back the next week to see a play, and Natalia Satz joined the family in the box, very excited at having such a world-famous composer in her theatre. The Prokofiev boys enjoyed themselves and the family came back again and again. Satz began to dream of having Prokofiev write something for the theatre. "It was my greatest passion," she wrote later, "to stimulate creative genius to add to the treasury of artistic works devoted to children." She had in mind a fairytale for symphony orchestra that would combine music and speech and introduce children to musical instruments and their sounds.

Prokofiev recalls hearing an orchestra for the first time

Eventually Satz asked Prokofiev about his own first experience of an orchestra, and he told her about hearing the opera *Faust* for the first time when he was nine years old: "It made an indelible impression, of course. The music, the costumes, the action. Like all boys, I especially admired the sword fight. When I returned to the village, I wrote my first opera, *The Giant* – the words and the music. There was a duel in my opera too, of course, but the most important thing was missing – and orchestra. My cousin played the orchestral part on the piano, but it was not enough: the impact of all those instruments was unforgettable."

An instrument and a theme for every character

With that memory fresh in his mind, Prokofiev was easily persuaded by the idea of a musical tale for children, helped along by a narration. Together with Satz, he decided that most of the characters would include birds and animals and that each character would be played by a single instrument. But the human character with many sides would be played by a string quartet. The colors of the different instruments would give Prokofiev a chance to express the individual characters and their personalities, and each character would also have its own theme or motif.

Narration not poetry

At first Satz hired a poet – a woman who admired Prokofiev's music – to write a scenario. It was all in rhyme, of course, and Prokofiev threw it out at once, explaining: "...the balance between words and music in a work like this is very delicate. The words must know their place; otherwise they may lead the listener's attention astray..." In the end Prokofiev wrote his own narration, in his characteristic laconic style.

Grandfather joins the cast

In her memoirs Satz recalled suggesting one more human character:

“What if we add another character to our cast – the boy’s Grandfather? That’ll be another fine contrast: one is merry, lively and fearless, the other slow-moving and cautious, grumbling all the time: ‘Supposing you get into trouble – wha-at then?’” I said. I said that “what then” in a twangy old man’s voice. Prokofiev suddenly snatched up a sheet of note paper and cried, “Say ‘what then’ again, I liked your intonation.” The way he wrote it, the phrase came out as a perfect fifth – a long F, a short F, and a B flat. [P08] “Let’s have Grandad by all means,” Prokofiev said resolutely.

The first performance-a sensation!

Eventually the piece was finished and it was given a trial run for an audience of about a dozen children, with Prokofiev playing the music on the piano and Satz narrating. The children liked the piece, she recalled. “I could tell that at once by the way they listened. Children sometimes praise a work enthusiastically when it is over, but they fidget and chat during the performance. And here the little imps were sitting as quiet as mice, though the symphony lasted 24 minutes without a break.”

Prokofiev then finished creating all the orchestral parts in the space of a week – the whole thing had taken two weeks to write – and it was premiered on May 5, 1936 at a festival of Soviet art that included journalists and guests from all over Europe and America. *Peter and the Wolf* was an instant success.

Arapahoe Philharmonic thanks CityMusic Cleveland for the above information, prepared as part of assembled background information and resources to help prepare children and students for the CityMusic Cleveland performance of Peter and the Wolf.

Peter and the Wolf By Sergei Prokofiev

- Write the date at the top of this page
- Use a pencil and a ruler to match up the character with the instrument used to represent it.



Peter



Bird



Cat



Duck



The Hunters



Grandad



Wolf

Strings



Flute



Bassoon



Oboe



French Horn



Timpani



Clarinet





Sergei Prokofiev

April 23, 1891 - March 05, 1953

Modern Period

Born in Ukraine

Russian composer and pianist Sergei Prokofiev was born in 1891 in Sontsovka, a small village in Ukraine. Early on, it was clear that he had musical talent. His mother, who was a very good pianist, encouraged him, and taught him to play the piano. Sergei began composing at the age of five. When he got a bit older, he and his mother moved to St. Petersburg, so that he could study music there.

After Prokofiev graduated from school, he traveled around Europe to learn more about music. World War I and the Russian Revolution made living and working in Russia very difficult, so Prokofiev left the country in 1918. Paris eventually became his home, but he also spent time in the United States and the Bavarian Alps. But the whole time he was away from Russia, Prokofiev longed for his homeland. In 1936, he made the unusual decision to move back to the Soviet Union.

Prokofiev was a master at using music to tell a story. One of his most famous musical stories is *Peter and the Wolf*, which was written for Russia's Central Children's Theatre.

In addition to symphonic music, Prokofiev wrote ballets, operas, and music for films -- like *Lieutenant Kijé*

<http://classicsforkids.com>

Sergei Prokofiev (for older listeners)

Born Sontzovka, Ukraine, 23 April 1891

Died Moscow, 7 March 1953

From child prodigy to modernist

Prokofiev was a musical child prodigy: he wrote his first piece at the age of five and his first opera (*The Giant*) when he was nine. He was a very talented pianist as well, and by the age of 13 he was studying music in the St Petersburg Conservatory. When he graduated in 1914 he was already notorious as a composer in the “modernist” style. But one of the reasons that he was and remains popular with audiences is that he combined the new modern idiom with an endearing quiriness of style and a real melodic gift.

Four styles

Prokofiev said he had four “basic lines” or styles of composition. The first was “classical”; the second was a “modern” style in which he was searching for the harmonies that would express powerful emotion; the third was “motoric”, music with rapid movement and often brilliant virtuosity; and the fourth was “lyrical”, thoughtful and meditative. When he was young, his modern and motoric styles seemed to dominate, but later on he was recognized for his lyrical gifts.

Departure and return

Many Russian performing and creative artists left for the West after the October Revolution of 1917. Prokofiev surprised many people by returning to settle in the Soviet Union in the mid-1930s. He was the only major composer to return, and what he found were new audiences flocking to concert halls. He said, “The time is past when music was composed for a circle of aesthetes. Now, the great mass of people in touch with serious music is expectant and enquiring...” *The Peter and the Wolf* project, composed in 1936, not long after his permanent return, must have appealed to Prokofiev’s belief in music for all people.

Carnival of the Animals

Camille Saint-Saëns

© Richard Freed, the John F. Kennedy Center for the Performing Arts
2700 F Street, NW Washington, DC 20566t

When Saint-Saëns composed this "Grand Zoological Fantasy," early in 1886, he had no intention of offering the work to the public; he simply thought to provide an entertainment for his friends at Carnival time. Following the first private performance, the work was given again at the request of Saint-Saëns's old friend and supporter Franz Liszt, shortly before his death in July of that year, and then Saint-Saëns specifically prohibited further performances of it until after his own death, excepting only the beautiful penultimate section, "The Swan," for cello. The public premiere took place on February 26, 1922, a little more than two months after the composer's death, and *The Carnival of the Animals* quickly became one of Saint-Saëns's most popular works.

The original score called for only a dozen instruments: two pianos, a flute, a clarinet, a glockenspiel, a glass harmonica, xylophone, string quartet, and double bass. Nowadays the glass harmonica is replaced by a celesta (an instrument not yet available in 1886), the strings are usually beefed up to orchestral proportions, and some performances include recitation of verses written for the work by one of several poets or humorists. The first such text was provided by Ogden Nash, about sixty years ago.*

**The Arapahoe Philharmonic will use the Ogden Nash text in our performance.*

To Watch!

A YouTube recording of the music without narration. It includes appropriate small children pictures and ideas for young children to move with the music.

<https://www.youtube.com/watch?v=O9P1LOBepcY>

Here is another YouTube recording including the narration by a Dudley Moore and some talented young musicians. It is only an excerpt, but worth watching.

<https://www.youtube.com/watch?v=fKX-v0d-sC4>

Grade(s): K-8

Lesson length: 30-40 minutes

Instructional objectives:

Students will:

- Identify character traits represented in musical examples
- Evaluate a composer's portrayal of animals in music

Materials:

- **Paper**
- **Writing utensil**
- **Musical Recording** of featured repertoire
- **Sound System** for musical excerpts (e.g. laptop and speakers, iPhone® dock or Spotify®, etc)

Featured Repertoire*:

- **Camille Saint-Saëns** [The Carnival of the Animals](#)

*Click on the link above to listen to these examples on Spotify. A free account is required to listen.

¹ *Classics for Kids*. Web. May 2016
<http://www.classicsforkids.com/composers/bio.asp?id=61>

**This biography is provided for your information. It is not necessary background information for this lesson.

NEGAUNEE
MUSIC
INSTITUTE
at the
CHICAGO
SYMPHONY
ORCHESTRA

The Carnival of the Animals

DESCRIPTION

This lesson will explore *The Carnival of the Animals* by Camille Saint-Saëns and how Saint-Saëns uses music to portray characteristics of animals in each movement.

Assessment Strategies

In this lessons, students should be able to successfully do the following: identify character traits of animals and evaluate Saint-Saëns ability to portray those traits in his music. Learn more about assessment strategies on page 4.

Learning Standards

This lesson uses Common Core and National Core Arts Anchor Standards. You can find more information about the standards featured in this lesson on page 4.

ABOUT THE COMPOSER*

Like Mozart, Camille Saint-Saëns (1835–1921) was a child prodigy, composing his first piece by the age of 3! When he was 10 he performed in public for the first time, and because of his excellent memory, he offered to play any of Beethoven's 32 sonatas from memory.

In addition to performing, Saint-Saëns also composed music, and was a conductor and a teacher. He is best known for his concertos, an organ symphony and *The Carnival of the Animals*.¹

Featured Repertoire*:

The Carnival of the Animals

- [Introduction and Royal March of the Lion](#)
- [Hens and Roosters](#)
- [Wild Asses](#) (Horses)
- [Tortoises](#)
- [The Elephant](#)
- [Kangaroos](#)
- [Aquarium](#)
- [People with Long Ears](#) (Donkeys)
- [The Cuckoo in the Depths of the Woods](#)
- [Aviary](#)
- [Pianists](#)
- [Fossils](#) (bones/dinosaurs)
- [The Swan](#)

*Click on the links above to listen to these examples on Spotify. A free account is required to listen



PROCEDURE

TEACHING STEPS

1. **Tell** students that they will be listening to a piece called *The Carnival of the Animals* by Camille Saint-Saëns. **Explain** that each movement of the piece represents a different animal.
2. **Project or recreate** the table on page 3. As a class, complete the following columns with the appropriate animal characteristics.
 - *Size* (SM/M/L/X-L)
 - *Habitat*
 - *Speed*
 - *Diet* (herbivore or carnivore)
 - *Demeanor or Personality* (proud, shy, hyper-active, lazy, regal)
 - *Physical Characteristics* (what does it feel to touch one of these animals?)
3. **Listen** to each movement, telling students what animal the music represents.
4. After listening to each movement, fill out the remaining column—C.S.S. stands for Camille Saint-Saëns—using the following questions as a guide:
 - What characteristics from the previous columns are found in the composer’s music?
 - How does he do this? Do we get a strong sense of the animals’ habitat in the movements Aquarium or The Cuckoo? How?
 - Do we get a sense of size when we hear the elephants? (Perhaps because the double bass, the largest of the string family, plays the melody).
 - Do we get a sense of the animal’s speed in the “Wild Asses (Horses)”?

PROCEDURE

Note: For younger students who cannot yet read, use pictures instead of words to create the same chart.

Animal	Size	Speed	Habitat	Diet	Personality	Physical Characteristics	C.S.S.*
Lion							
Hens and Roosters							
Horses							
Tortoise							
Elephant							
Kangaroos							
Fish and Aquarium							
Donkeys							
Cuckoo							
Aviary							
Pianists							
Fossils/bones/ Dinosaurs							
Swan							

*Camille Saint-Saëns

LEARNING STANDARDS

Common Core Anchor Standards

[CCSS.ELA-LITERACY.CCRA.SL.2](#)

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

National Core Arts Anchor Standards

Anchor Standard 7 Perceive and analyze artistic work.

Anchor Standard 9 Apply criteria to evaluate artistic work.

ASSESSMENT

- Observe students ability to evaluate Saint-Saëns' music and the way he conveys animal character traits.

NOTES



Ogden Nash: Poems for Camille Saint-Saëns' Carnival of the Animals

Introduction

Camille Saint-Saëns
Was wracked with pains,
When people addressed him,
As Saint Sanes.
He held the human race to blame,
Because it could not pronounce his name.
So, he turned with metronome and fife,
To glorify other kinds of life.
Be quiet please - for here begins
His salute to feathers, fur, and fins.

Royal March of the Lion

The lion is the king of beasts,
And husband of the lioness.
Gazelles and things on which he feasts
Address him as your highness.
There are those that admire that roar of his,
In the African jungles and velds,
But, I think that wherever the lion is,
I'd rather be somewhere else.

Hens and Roosters

The rooster is a roistering hoodlum,
His battle cry is "cock-a-doodleum".
Hands in pockets, cap over eye,
He whistles at pullets, passing by.

Wild Asses

Have ever you harked to the jackass wild,
Which scientists call the onager?
It sounds like the laugh of an idiot child,
Or a hepcat on a harmoniger.
But do not sneer at the jackass wild,
There is a method in his heehaw.
For with maidenly blush and accent mild
The jenny-ass answers shee-haw.

Tortoises

Come crown my brow with leaves of myrtle,
I know the tortoise is a turtle,
Come carve my name in stone immortal,
I know the turtoise is a tortle.
I know to my profound despair,
I bet on one to beat a hare.
I also know I'm now a pauper,
Because of its tortley, turtley, torper.

The Elephant

Elephants are useful friends,
Equipped with handles at both ends.
They have a wrinkled moth-proof hide.
Their teeth are upside down, outside.
If you think the elephant preposterous,
You've probably never seen a rhinosterous.

Kangaroos

The kangaroo can jump incredible,
He has to jump because he is edible.
I could not eat a kangaroo,
But many fine Australians do.
Those with cookbooks as well as boomerangs,
Prefer him in tasty kangaroomeringues.

Aquarium

Some fish are minnows,
Some are whales.
People like dimples,
Fish like scales,
Some fish are slim,
And some are round,
They don't get cold,
They don't get drowned.
But every fishwife
Fears for her fish.
What we call mermaids
They call merfish.

People With Long Ears

In the world of mules
There are no rules.

The Cuckoo in the Middle of the Wood

Cuckoos lead bohemian lives,
They fail as husbands and as wives,
Therefore, they cynically disparage
Everybody else's marriage.

Aviary

Puccini was Latin, and Wagner Teutonic,
And birds are incurably philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings a roundelay,
The crow sings "The Road to Mandalay,"
The nightingale sings a lullaby,
And the sea gull sings a gullaby.
That's what shepherds listened to in Arcadia
Before somebody invented the radia.

Pianists

Some claim that pianists are human,
And quote the case of Mr Truman.
Saint Saëns, upon the other hand,
Considered them a scurvy band.
A blight they are, he said, and simian,
Instead of normal men and womian.

Fossils

At midnight in the museum hall,
The fossils gathered for a ball.
There were no drums or saxophones,
But just the clatter of their bones,
A rolling, rattling carefree circus,
Of mammoth polkas and mazurkas.
Pterodactyls and brontosaurus
Sang ghostly prehistoric choruses.
Amid the mastodonic wassail
I caught the eye of one small fossil,
"Cheer up sad world," he said and winked,
"It's kind of fun to be extinct."

The Swan

The swan can swim while sitting down,
For pure conceit he takes the crown,
He looks in the mirror over and over,
And claims to have never heard of Pavlova.

Finale

Now we've reached the grand finale,
Animale carnivale.
Noises new to sea and land,
Issue from the skillful band.
All the strings contort their features,
Imitating crawly creatures.
All the brasses look like mumps
From blowing umpah, umpah, umps.
In outdoing Barnum and Bailey, and Ringling,
Saint-Saëns has done a miraculous thingling.

Lesson Plan

Ogden Nash Poetry: Carnival of the Animals

RHYMING POEMS

Start out by watching this YouTube on rhyming.
<https://www.youtube.com/watch?v=5hGyLcNBZoM>

Then select one of Ogden Nash's poems from Carnival of the Animals and look for the rhyming words. This can be done by reading or listening to the poem. Talk about other words that you can think of that rhyme.

Can you think of some rhyming words? Write them here.

Why do you think Ogden Nash put rhymes in his poems?

Did you notice that the rhymes are at the end of each line? Why do you think Ogden Nash does this in these poems?

Sometimes Ogden Nash makes up words to create a rhyme. In his poem Aviary he says
“The nightingale sings a **lullaby**,
And the seagull sings a **gullaby**.”

What a silly word – gullaby, but pretty clever. Look for other silly words in his poems that he makes up just to create a rhyme.

Now it is your turn. Create a rhyming poem of your own. It doesn't have to be long – maybe just two lines or ideas.

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Because of its tortley, turtley, torper.

The Elephant

Elephants are useful friends,
Equipped with handles at both ends.
They have a wrinkled moth-proof hide.
Their teeth are upside down, outside.
If you think the elephant preposterous,
You've probably never seen a rhinosterous.

Kangaroos

The kangaroo can jump incredible,
He has to jump because he is edible.
I could not eat a kangaroo,
But many fine Australians do.
Those with cookbooks as well as boomerangs,
Prefer him in tasty kangaroomeringues.

Aquarium

Some fish are minnows,
Some are whales.
People like dimples,
Fish like scales,
Some fish are slim,
And some are round,
They don't get cold,
They don't get drowned.
But every fishwife
Fears for her fish.
What we call mermaids
They call merfish.

People With Long Ears

In the world of mules
There are no rules.

The Cuckoo in the Middle of the Wood

Cuckoos lead bohemian lives,
They fail as husbands and as wives,
Therefore, they cynically disparage
Everybody else's marriage.

Aviary

Puccini was Latin, and Wagner Teutonic,
And birds are incurably philharmonic,
Suburban yards and rural vistas
Are filled with avian Andrew Sisters.
The skylark sings a roundelay,
The crow sings "The Road to Mandalay,"
The nightingale sings a lullaby,
And the sea gull sings a gullaby.
That's what shepherds listened to in Arcadia
Before somebody invented the radia.

Pianists

Some claim that pianists are human,
And quote the case of Mr Truman.
Saint Saëns, upon the other hand,
Considered them a scurvy band.
A blight they are, he said, and simian,
Instead of normal men and womian.

Fossils

At midnight in the museum hall,
The fossils gathered for a ball.
There were no drums or saxophones,
But just the clatter of their bones,
A rolling, rattling carefree circus,
Of mammoth polkas and mazurkas.
Pterodactyls and brontosaurus
Sang ghostly prehistoric choruses.
Amid the mastodonic wassail
I caught the eye of one small fossil,
"Cheer up sad world," he said and winked,
"It's kind of fun to be extinct."

The Swan

The swan can swim while sitting down,
For pure conceit he takes the crown,
He looks in the mirror over and over,
And claims to have never heard of Pavlova.

Finale

Now we've reached the grand finale,
Animale carnivale.
Noises new to sea and land,
Issue from the skillful band.
All the strings contort their features,
Imitating crawly creatures.
All the brasses look like mumps
From blowing umpah, umpah, umps.
In outdoing Barnum and Bailey, and Ringling,
Saint-Saëns has done a miraculous thingling.



Camille Saint-Saëns

October 09, 1835 - December 16, 1921

Romantic Period

Born in France

Like Mozart, Camille Saint-Saëns was a child prodigy. At 2½ he could pick out tunes on the piano; at the age of 3 he composed his first piece; and by 7 he was giving public concerts as a pianist and organist. When he was 10, he made his public debut and offered to play any one of Beethoven's 32 sonatas from memory. He had total recall of anything he had ever read.

Saint-Saëns was also a conductor, critic, music scholar, teacher and composer. Working in Paris, he founded a society that supported an entire new generation of French composers. Despite these talents, he never quite lived up to expectations. While he composed operas, none were very popular. His style of music was traditional and conservative and for the most part followed Classical traditions. His best-known works are several concertos, an organ symphony and *The Carnival of the Animals*.

<http://classicsforkids.com>

Camille Saint-Saëns (for older listeners)

Camille Saint-Saëns was something of an anomaly among French composers of the nineteenth century in that he wrote in virtually all genres, including opera, symphonies, concertos, songs, sacred and secular choral music, solo piano, and chamber music. He was generally not a pioneer, though he did help to revive some earlier and largely forgotten dance forms, like the bourée and gavotte. He was a conservative who wrote many popular scores scattered throughout the various genres: the Piano Concerto No. 2, Symphony No. 3 ("Organ"), the symphonic poem *Danse macabre*, the opera *Samson et Dalila*, and probably his most widely performed work, *The Carnival of The Animals*. While he remained a composer closely tied to tradition and traditional forms in his later years, he did develop a more arid style, less colorful and, in the end, less appealing. He was also a poet and playwright of some distinction.

Saint-Saëns was born in Paris on October 9, 1835. He was one of the most precocious musicians ever, beginning piano lessons with his aunt at two-and-a-half and composing his first work at three. At age seven he studied composition with Pierre Maledin. When he was ten, he gave a concert that included **Beethoven's** Third Piano Concerto, **Mozart's** B flat Concerto, K. 460, along with works by **Bach**, **Handel**, and Hummel. In his academic studies, he displayed the same genius, learning languages and advanced mathematics with ease and celerity. He would also develop keen, lifelong interests in geology and astronomy.

In 1848, he entered the Paris Conservatory and studied organ and composition. From 1853 to 1876, he held church organist posts. He composed much throughout his early years, turning out the 1853 Symphony in F ("Urbs Roma"), a Mass (1855) and several concertos, including the popular second, for piano (1868).

In 1875, **Saint-Saëns** married the 19-year-old Marie Truffot, bringing on perhaps the saddest chapter in his life. The union produced two children who died within six weeks of each other, one from a four-story fall. The marriage ended in 1881. Oddly, this dark period in his life produced some of his most popular works, including *Danse macabre* (1875) and *Samson et Dalila* (1878).

But he also remained very close to his mother, who had opposed his marriage. When she died in 1888, the composer fell into a deep depression, even contemplating suicide for a time. He did much travel in the years that followed and developed an interest in Algeria and Egypt, which eventually inspired him to write *Africa* (1891) and his Piano Concerto No. 5, the "Egyptian". He also turned out works unrelated to exotic places, such as his popular and most enduring serious composition, the Symphony No. 3.

Curiously, after 1890, **Saint-Saëns'** music was regarded with some condescension in his homeland, while in England and the United States he was hailed as France's greatest living composer well into the twentieth century. **Saint-Saëns** experienced an especially triumphant concert tour when he visited the U.S. in 1915. In the last two decades of his life, he remained attached to his dogs and was largely a loner. He died in Algeria on December 16, 1921.

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