

# PEER GYNT

2020 Educator's Guide \*



PIONEER VALLEY  
SYMPHONY



The Pioneer Valley Symphony is dedicated to introducing young people to live, symphonic music through programming which includes the Education Concert, the Youth Orchestra and a family-friendly afternoon Holiday Concert.

We hope that you will consider attending one of our season concerts. We keep ticket prices affordable so that families can afford to attend, and perform in venues throughout the Pioneer Valley. The PVS musicians donate their time and talents to ensure the beauty of orchestral and choral music is accessible to all.

**We are your community orchestra and chorus.  
Find more information about our programs and concerts at  
[PVSOC.ORG](http://PVSOC.ORG).**

**This concert is made possible by a generous grant by**



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Thank you to the Children's Room of the Amherst Jones Library for their support in the development of this booklist.



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# Pioneer Valley Symphony

Tianhui Ng, conductor | Maria José Botelho, narrator

## 2020 Educational Concert

Thursday, April 2, 2020 10:00 a.m.

Greenfield High School Auditorium

# PEER GYNT

**Edvard Grieg** ..... **Peer Gynt**

### CD TRACKS

1. Peer Gynt - Prelude to Act I	ca. 6'
2. Peer Gynt - Prelude to Act II "Ingrid's Abduction"	ca. 5'
3. Peer Gynt - In the Hall of the Mountain King	ca. 3'
4. Peer Gynt - Dance of the Mountain King's Daughter	ca. 2'
5. Peer Gynt - Prelude to Act 4 "Morning"	ca. 4'
6. Peer Gynt - Arabian Dance	ca. 5'
7. Peer Gynt - Anitra's Dance	ca. 4'
8. Peer Gynt - Solveig's Song	ca. 5'
9. Peer Gynt - Prelude to Act 5 "Peer Gynt's Homecoming"	ca. 3'
10. Piano Concerto in A Minor - Allegro molto moderato*	ca. 13'
11. Piano Concerto in A Minor - Adagio*	ca. 7'
12. Piano Concerto in A Minor - Allegro moderato molto e marcato*	ca. 10'

\*not heard in the concert

This CD was produced with support from the Mary Stuart Rogers Foundation and Legrandice Audio in South Hadley.

It is for PVS Educational Concert purposes only, and not to be copied or sold.

<https://open.spotify.com/playlist/3QH46zmnDdfsswctgyqc5o>



## **Greetings from Maestro Tianhui Ng**

Dear Fellow Educators,  
Thank you for joining the Pioneer Valley Symphony for our 2020 Education Concert, Peer Gynt. Grieg's music, deeply imbued with the mystique of folk tales, myths and legends of his native Norway, has always been a part of our childhoods. I trust that our students today would continue to encounter references to this music through cartoons, video games, and apps.

We present this adaptation of Peer Gynt in collaboration with Dr. Maria Jose Botelho, Associate Professor of Language, Literacy, and Culture at the College of Education of the University of Massachusetts Amherst. She specializes in K-12 English language arts and children's and young adult literature. Maria's adaptation of the Peer Gynt story reminds us that we all develop our sense of place in the world through exploration and adventure. Please take advantage of the carefully curated multi-cultural and intersectional booklists Maria provided this Guide.

The PVS considers this annual concert a vital part of our mission. Many members of the PVS including me, are educators, so we recognize and appreciate the extremely important work that you do by sharing your knowledge with the next generation.

We hope you will find this Guide helpful as you prepare your students for the concert. The accompanying CD includes pieces from Peer Gynt, along with reference tracks to help you familiarize your students with the music. The Guide includes our adaptation of Peer Gynt, information about Grieg's music, suggested readings, and activities you may want to explore with your students before and after the concert. Please pay special attention to The Call for Student Art on page 14. The submission deadline is March 15th.



We look forward to seeing you and your students in the Greenfield High School auditorium on Thursday, April 2nd and hope you enjoy the concert!

Sincerely,  
Tianhui Ng

Music Director  
Pioneer Valley Symphony

## 1.1 – PROGRAM NOTES

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Peer Gynt is a five-act play written by Norwegian dramatist Henrik Ibsen during his travels through Italy. The work is influenced by Peter Christen Asbjørnsen's Norwegian Folktales as well as elements from Ibsen's own family and biography. The folk character Peer Gynt is an impetuous twenty-year-old with a wild imagination. The play chronicles his travels around the globe from Norway's mountains to the North African desert. Peer's interactions with the many exciting and unfamiliar places and people along the way ultimately allow him to find peace and happiness at home and claim his identity.

In 1874 the Norwegian dramatist Henrik Ibsen sent a request to Edvard Grieg to have him compose incidental music, similar to a movie soundtrack, for a stage production of his play Peer Gynt. Grieg's immediate response was positive, and a happy collaboration between the two artists was established, the result of which was the premiere of Ibsen's play with Grieg's music at the Christiania Theatre in the Norwegian capital in February of 1876.

Just like a movie soundtrack, incidental music often reveals the emotions of a character, builds suspense or creates the sounds a character hears. For example, as shown below, in the movement "Morning Mood" from Incidental Music for Peer Gynt, bird songs are imitated by the flutes as Peer walks home.

The image shows a musical score for the movement "Morning Mood" from Peer Gynt. The title "Allegretto pastorale" is written above the first staff, with a tempo marking of a quarter note equal to 50 (♩ = 50). The score is for three instruments: Flute, Clarinet in B♭, and Bassoon. The Flute part begins with a melodic line marked *p dolce*, which then transitions to a softer *pp* dynamic. The Clarinet and Bassoon parts provide harmonic support with a similar *p dolce* dynamic. The music is in 3/8 time and features a key signature of one flat (B♭).

The music for Peer Gynt takes us on an emotional journey. In the second movement "Prelude to Act 2," Grieg juxtaposes crescendoing timpani rolls with the gentle melody carried by the winds to describe Peer's mixed emotions as he prepares to leave home. When Peer enters the castle in "The Hall of the Mountain King," Grieg immediately introduces the major theme and so the adventure begins. With quiet anticipation, Peer tiptoes into the castle. The tiptoeing sound is an effect called pizzicato where string players pluck the strings of their instrument rather than use a bow.

Early on in this short movement you can hear Peer's soft footsteps played by the bassoon.

However, by the end of the movement, the main theme is played by the full orchestra plays, driving Peer's race to escape from the King of the Trolls. The brass and strings echo his fear, heartbeat, and footsteps, louder and faster, until he finally slams the last door and emerges into the sunlight to the gentle melody of "Morning Mood."

Violin *pp* *pizz.*

Viola *pp* *p staccato*

Cello *pp* *pizz.*

Peer's around-the-world travels allowed Grieg to use special instruments, like cymbals, and piccolos, to refer to distant lands and time periods. Grieg sets a tone for Peer's escapades in Morocco with cymbals, high flutes, triangles, bass drums, and snare drums. Listen for these instruments in "Arabian Dance."

Our adaptation for a young audience engages with Peer Gynt's imaginative and adventurous ways of being in the world. We have taken music from the full Incidental Music that Edvard Grieg wrote to accompany the play Peer Gynt and re-ordered the music for the purposes of illustrating our adaptation.

## 1.2 – SYNOPSIS OF PEER GYNT

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Peer Gynt and his mother live in a little house in the kingdom of Norway. Peer has a lively imagination that sometimes distracts him from helping his mother on their patch of land. One day he ventures far away from his home and finds a castle. Inside, he discovers fabulous gems and other riches as he makes his way from room to room. Peer eventually comes across the Mountain King who owns the castle, and realizes that he is an uninvited guest. He runs away from the king, slamming door after door shut to slow down the chase. Luckily, Peer escapes unharmed, and vows to be more careful in the future by having adventures closer to home!

## 1.3 – STORY OF PEER GYNT

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Henrik Ibsen: Peer Gynt (1867)

Text adapted by Maria José Botelho from Allison Flannery's "In the Hall of the Mountain King"

The long and narrow kingdom of Norway is hugged by the Atlantic Ocean in the West and the country of Sweden in the East. Its land is covered with mountains, forests, and a small amount of farmland. A boy named Peer lives with his mother on the forest's edge, where the trees and mountains meet in the East and the land dips to the sea in the West.

On this small patch of land, Peer and his mother live in a little house that faces west. They can always see the sea from every room. In the garden, they grow wheat, potatoes, beans, corn, cabbage, carrots, squash, and cucumbers. They keep one cow for milk.

Peer's mother depends on his help to tend to the garden and cow but his imagination gets the best of him as he plays with his friend Solveig.

"Peer, I need your help with the garden, cow, and water today," says his mother. Peer and Solveig walk to the garden.

In the garden, Peer imagines he is the king of this small kingdom and Solveig is the queen. While he feeds the cow, he pretends that she is a troll. When Peer and Solveig fetch the water from the local stream, they pretend to board a big boat that will carry them down to the river between the high mountains.

When the sun shines brightly, and the smell of adventure is in the air, Peer loves to go exploring beyond his patch of land.

He always finds treasure: rocks that are perfectly round and sparkly, lizards that are brown, bumpy, and sometimes multi-colored—and trees with branches spaced just right to swing and climb.

One day, Peer ventures through his village, the forest, and out the other side, farther than he had ever explored before.

There he finds the best treasure of all—A CASTLE!

People had often told stories of a mysterious Mountain King who lived beyond the forest.

“Maybe this is his castle!” says Peer.

Peer couldn't wait to find out – so he slips through the front gate.

At first, he tiptoes along, careful not to make a sound, his eyes wide open at the wonders before him.

The stories were true! He sees the Mountain King's jewels, gems, and other riches with his own eyes.

From passage to passage and room to room, Peer grows more curious and confident. “Maybe I could be the King!” Peer says to himself.

He walks and marches – and skips and spits on the floors made of slabs of stone, wishing the day would never end.

Peer rounds a corner, and who did he bump into – but the Mountain King himself!

Peer has been so beguiled by the palace that he had forgot one important thing: “I'm an uninvited guest!” Peer says under his breath.

Fear of the Mountain King's outrage takes hold of Peer.

Fear of dark dungeons and trolls.

Fear of never again seeing his mother and the little house and village by the sea.

Peer runs like he has never run before.

The Mountain King bounds after him, but Peer leaps across the palace.

As Peer races through the castle, he slams doors behind him, hoping to slow the Mountain King just enough to escape.

They run and run.

Doors slam and slam.

Each door brings Peer one step closer to freedom. But the Mountain King is getting nearer and nearer.

One last door stands before Peer – one final door until he is free.

Peer runs and jumps. He slides through the door and closes it shut.

Peer doesn't look back as the castle disappears into the forest beyond the mountains.

As he finds his way back home to his village, he makes a promise.  
"From this day on, I'm having adventures closer to home," says Peer.

Peer's mother waits for him near the garden. "Oh, my boy," his mother cries, "I told you not to go too far." "Mama, I walked through the forest and stumbled across the Mountain King's castle. He chased me through the palace." She kisses Peer's rosy cheeks and hugs him.

That afternoon, Peer helps his mother tend and weed the wheat, potato, bean, corn, cabbage, carrots, squash, and cucumber plants. He milks the cow, too.

The next day, Peer and his friend Solveig play near the rivulet at the bottom of the patch of farmland and wonder where it empties. They look downhill and uphill, and walk towards Peer's little house where he can see the sea from every room.

Peer will have adventures closer to home, at least for a while.

## **1.4 – ONE MORE PIECE BY EDVARD GRIEG**

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Edvard Grieg: Piano Concerto in A minor: (1868)

Grieg's Piano Concerto in A minor begins with the ominous rumble of a timpani roll and then a sudden, bold proclamation in the solo piano. One of the most memorable opening statements in Western music history, the concerto references two musical influencers in his life: Robert Schumann and Franz Liszt.

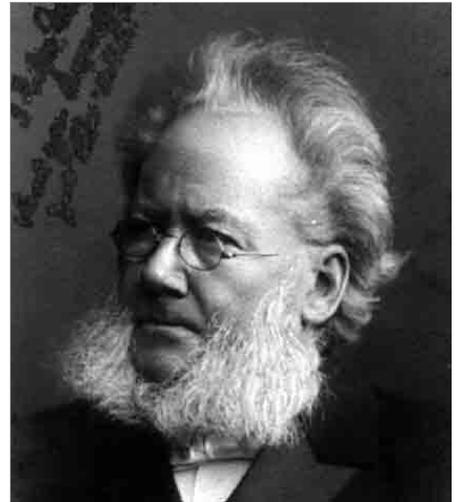
Grieg's Concerto has been described as a "tone poem for piano and orchestra." From the beginning of the first movement's first theme, the piano and the instruments of the orchestra enter into an almost constant dialogue.

The second movement opens with a lamenting melody in the strings, which culminates in a distant horn call. This movement expresses poignant nostalgia. From the piano, to horns, to the solo cello, this second movement pulls us into a deeply introspective, yet passionate, drama.

The final movement is a dynamic and fiery Norwegian dance. The solo flute has a bright sound that is brought back from the first movement of the Peer Gynt Suite. This section closes with a harmonic progression. The bold opening statement returns in the final bars.



**Nina and Edvard Grieg; classical music power couple in 1900**



**Henrik Ibsen, playwright**

## **2.1 – COMPOSER BIOGRAPHY**

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Edvard Grieg was born June fifteen, 1843 in Bergen, a port city in southwestern Norway. His mother encouraged his fascination with the piano, and he began to study music at five years old. When he was 15, Edvard entered the Leipzig Conservatory; “The University of Music and Theatre” is the oldest university school of music in Germany. While he was in school, he was influenced by two composers of the early Romantic Era, Felix Mendelssohn and Robert Schumann. The Romantic Era is defined by a thematic interest in nature, art, and the individual. For Grieg, this was expanded to include national identity, and in 1865 he, with others, founded Euterpe, an organization to promote contemporary Scandinavian music. He was committed to supporting the development of a Norwegian style of music, and many of his compositions are infused with rhythms and harmonies drawn from the musical folk traditions of his homeland.

Grieg once explained: "The traditional way of life of the Norwegian people, together with Norway's legends, Norway's history, Norway's natural scenery, stamped itself on my creative imagination from my earliest years." This perspective is particularly evident in *Peer Gynt*, a composition that expertly crafts a landscape of classical and folk music traditions.

Grieg fell in love with Nina Hagerup, an accomplished singer and pianist. They married in 1867, and Nina was the primary interpreter of Edvard's compositions and his muse. They were a prolific and powerful partnership, and often toured together.

Grieg is best known for small works, like the selected movements from incidental music for *Peer Gynt*, published as Suite No. 1, Op. 46 in 1888 and Suite No. 2, Op. 55 in 1891. He composed one large work, Piano Concerto in A minor, Op. 16, which is among the most popular concerti since its premiere in 1886. Among the

most enduring movements from Incidental Music for Peer Gynt is "In the Hall of the Mountain King." The instantly recognizable and dynamic main theme has been used in movies, plays, memes, and advertisements.

In 1907, Edvard and Nina were planning a tour to England when Edvard was taken ill and hospitalized. He died shortly afterward in Bergen, Norway, his birthplace. Today, Grieg is considered instrumental in the elevation of Norwegian folk music and a key player in the development of a cultural Norwegian identity. He remains one of the best known European composers of the Romantic Era.

## 2.2 – CONTRIBUTORS

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### **Narrator, Dramaturgy, Pedagogy**

Maria Jose Botelho is Associate Professor of Language, Literacy, and Culture at the College of Education of the University of Massachusetts Amherst. She specializes in the critical teaching and reseerach of K-12 English language arts and children's and young adult literature. Maria Jose coordinates the Reading & Writing Program at the College of Education and is the faculty director of the Five College Doors to the World Project which is an online resource for pre-K to grade 5 teachers, librarians, and curriculum specialists on the critical multimodal engagement with global and multicultural children's literature.



### **Education Assistant**

Emese Nemeth is a Research Assistant at Mount Holyoke College working on music education projects. She is completing her Bachelor of Music degree and plans to pursue a career in opera performance and music education. When she isn't singing, Emese is a full time college athlete and has been competitively swimming since the age of six.

## 3.1 – CALL FOR STUDENT ARTISTS: VISUAL ARTS COMPONENTS

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### PARTICIPATION GUIDELINES

The Pioneer Valley Symphony Orchestra is seeking artwork from participating 3rd and 4th graders to accompany their April performance of Edvard Grieg's Peer Gynt. A selection of the submitted artworks will be projected during the performance to illustrate the story of Peer Gynt. Other submitted pieces may be displayed during a pre-concert slideshow. Interested students are asked to create an artwork (smaller than 11x14) of any 2D media representing any part of the Peer Gynt story as in our adaptation.

Examples of accepted 2D media include: colored pencil, pastel, other dry media, graphite, pen and ink, printmaking, painting, or digital art.

**All artwork must be received by March 15th.**

Kindly send submissions to:  
Pioneer Valley Symphony  
Education Concert Artwork Submission  
91 Main St.  
Greenfield, MA 01301

Please direct any questions regarding art submission guidelines to [nemet22e@mtholyoke.edu](mailto:nemet22e@mtholyoke.edu).

## 4.1 STUDENT ACTIVITIES

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### UNDERSTANDING THE MUSIC

- Instrument Identification Bingo. Introduce the students to the different instrument families that make up the orchestra: strings, woodwinds, brass, and percussion. Make up Bingo sheets that have a picture of a different instrument in each square, and use them to play Bingo, using the name of the instrument. A variation on this activity would have students match the sound of the instrument to its picture (or to a picture of an instrument from that family).
- Listen to a short piece of music. While you are listening, try to hear the different instruments and begin to doodle. Can you make lines or use colors that look like how the music sounds? For example, if the music is happy you might use bright colors. Or you might draw squiggly lines to follow a violin solo.
- Especially for the students who have received the Returning Participant Workbook, discuss where the composers fit into the history of orchestral music. What characteristics of the period can they identify?
- Think of a story you like. Imagine you are a character in the story. What sounds would you hear? What would the other characters sound like? What music might sound like how the characters feel?
- Create a dance. Listen to a piece of music. How does it make you feel? Is it fast or slow? Try to move your body to match the music.

- Create your own rhythm. What can you use to make sounds? What does tapping your pencil sound like? What about two pencils at the same time?
- Draw a picture of yourself playing your favorite instrument, or the one that you would like to learn.
- Make a clapping symphony. Count to 4 together. Clap 1, 2, 3, 4 together. Divide the class into multiple sections. Give each group a rhythm to clap. (Group 1: count 1, clap, 3, clap) (Group 2: clap, clap, clap, clap) (Group 3: clap, 2, 3, 4) (Group 4: 1, 2, 3, clap) After each group has individually mastered clapping their rhythm together, have the groups count and clap their rhythms simultaneously.

#### THINKING MORE ABOUT PEER GYNT

- Play each musical excerpt and ask students to brainstorm what setting the music might be invoking. What scene can they imagine while listening? What might the music be about? Having identified several possibilities for each excerpt's musical scene, explore why students gave the answers they did. What was it about the music that told them what it was about? Answers might include elements of tempo, dynamics, instrumental color, rhythm, melody, and so on.

#### AFTER THE CONCERT

- Write or draw a thank-you letter to Pioneer Valley Symphony and the Mary Stuart Rogers Foundation. Let us know what you learned in the classroom and what you liked about the Pioneer Valley Symphony's Education Concert this year. We will forward all letters, drawings and poems addressed to the PVS to the Orchestra members and the Rogers family. Send to: Pioneer Valley Symphony, 91 Main Street, Greenfield, MA 01301

## 5.1 – RESOURCES: INSTRUMENTAL AND CLASSICAL MUSIC READINGS

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**A Young Person's Guide to Music** by Neil Ardley, Music Score by Poul Ruders. Dorling Kindersley Publishing, 1995 (ISBN: 0789403137)

With a broad theme of classical music and a specific focus on one performance that can be heard on the accompanying compact disc, this book offers music students a range of options. The book's first part, "Making Music," briefly discusses each instrument and places it within its family. Photographs show musicians playing the instruments, diagrams show how the sounds are created, and a companion CD offers listening examples. The second part of the book surveys the history of classical music. Also included on the compact disc is Poul Ruders's "Concerto in Pieces," composed with 10 variations on a theme from Purcell, each highlighting a different section of the orchestra.

**The Young Person's Guide to the Orchestra (Book & CD)** by Benjamin Britten and Anita Ganeri with narration by Ben Kingsley. Harcourt, 1996 (ISBN: 0152013040)

Accompanying this book on orchestral music is a CD featuring Britten's "The Young Person's Guide to the Orchestra." The book introduces world music and eight famous composers and then centers on groups of instruments, explaining their history and the distinctive qualities of their sounds.

**Story of the Orchestra: A Child's Introduction to the Instruments, the Music, the Musicians and the Composers** by Robert T. Levine. Black Dog & Leventhal, 2000 (ISBN: 1579121489)

Eye-catching illustrations, straightforward text, and musical selections on the accompanying 70-minute CD lead children on an educational tour through the instruments and music of the orchestra. With over 100 original drawings and photographs, the book is broken into three sections: an introduction to each instrument of the orchestra, the stories of famous composers, and an explanation of different musical styles from Baroque to Modern.

**The Remarkable Farkle McBride** by John Lithgow, C. F. Payne (Illustrator). Simon & Schuster (Juv) 2000 (ISBN: 0689833407)

In comical verse, actor John Lithgow creates the story of Farkle, a little boy with astounding talents. Each year he gets bored with his instrument, takes up and masters a new one, and then gets bored with that. In the end, Farkle realizes that the whole orchestra is his instrument as he finds satisfaction as a conductor.

**Zin! Zin! Zin! A Violin** by Lloyd Moss, Marjorie Priceman (Illustrator). Simon & Schuster (Juv) 1995 (ISBN: 0671882392)

A 1996 Caldecott Honor Book written by New York City classical radio station host Lloyd Moss. Clever, rhythmic verses echo the sounds various instruments produce, beginning with a trombone playing solo and adding different instruments to the group until a full orchestra is assembled. Beautifully fluid illustrations.

**Sebastian: A Book About Bach** by Jeanette Winter. Browndeer Press, Harcourt Brace & Co. 1999 (ISBN: 0-15-200629-X)

A simple picture book designed for grades 2-4, this biography, is both an introduction and a tribute to Johann Sebastian Bach. Through the use of fluid prose and colorful folk art illustrations, the author describes Bach's contrapuntal style in a clever and simple way.

**Beethoven Lives Upstairs** by Barbara Nichol, Scott Cameron (Illustrator). Orchard Books 1994 (ISBN: 0531068285)

Available in hardcover, paperback, audio cassette, and CD versions. This best-selling piece of historical fiction is presented in the form of letters to and from a ten-year-old boy and his uncle, discussing the boy's upstairs neighbor—Ludwig van Beethoven. For grades 3-6.

**The Composer is Dead** by Lemony Snicket, Music Score by Nathaniel Stookey, Carson Ellis (narrator). Harper Collins, 2009 (ISBN: 978-0-06-123627-3)

Contains a CD of a San Francisco Symphony performance narrated by Lemony Snicket.

## 5.2 – RESOURCES: TELLING THE STORY OF PEER GYNT

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We have selected two retellings that render Peer’s visit to the king’s castle. Children can be invited to compare the words and images in these two books as they consider the following questions: What remained the same in both retellings? What has changed? How does the sameness or difference shape how the story is told? If the story’s setting changed to children’s communities, how might the storyline change and/or stay the same? How might the story change if the main character was a girl? (See the resource from the Five College Doors to the World Project for additional analytical practices.) Children’s taking apart and putting the story back together with different storytelling techniques will support a deeper understanding of each picture book.

**In the Hall of the Mountain King** by Allison Flannery, Vesper Stamper (Illustrator). Samizdat Publishing (2013) ISBN-10: 193863313X; ISBN-13: 9781938633133

**In the Hall of the Mountain King** by Megan Endicott, Heather Colbeck (Illustrator). Abbott Press (2013); ISBN-10: 1458207897 ISBN-13: 978-1458207890

## 5.3 – RESOURCES: JOURNEYING TO ONESELF THEME

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Many children’s books consider the theme of children growing, that is, “trying out” new personas and participating in the adult world as they deal with the uncertainties and fears associated with these adventures. Children might have explored the theme of journeying to oneself in **The Runaway Bunny**, by Margaret Wise Brown, where the little rabbit experiments with “running away” but his mother assures him that she will be by his side as he tries different experiences. They might have explored this theme in **Where the Wild Things Are**, by Maurice Sendak, where Max has an adventure in his imagination and room and travels to where the wild things are and, when he returns, his dinner is still hot. This theme can be further explored with the books below, stories from diverse perspectives that show children exploring through these small adventures with loving adults awaiting their return. All recommended titles are available through the public library network in Western Massachusetts. Thank you to the Children’s Room of the Amherst Jones Library for their support in the development of these booklists.

**Across the Bay** by Carlos Aponte. Penguin Workshop, 2019. (ISBN 1524786624)

**Child of Books** by Oliver Jeffers, Sam Winston (illustrator). Candlewick Press, 2016. (ISBN 0763690775)

**Hilda the Troll** by Luke Pearson. Fly Eye Books, 2013. (ISBN 1909263141 )

**Mila and Elephant** by Dow Phumiruk, illustrated by Ziyue Chan. Sleeping Bear Press, 2018. (ISBN 1585369985) Thailand

**Pancakes for Supper** by Anne Isaacs, illustrated by Mark Teague. Scholastic Press, 2006. (ISBN 9780439644839 )

**Odd and the Frost Giants** by Neil Gaiman, Brett Helquist (illustrator). Harper, 2009. (ISBN 0062567950 )

**A Tiger Like Me** by Michael Engler Joelle Tournalonias (Illustrator) Laura Watkinson (Translator) Amazon Crossing Kids (ISBN 1542044561)

**Return** by Aaron Becker. Candlewick Press, 2016. (ISBN 0763677302 )

**Sam and the Tigers** by Julius Lester, illustrated by Jerry Pinkney. Dial Books for Young Readers, 1996. (ISBN 0140562885 )

**Star Scouts** by Mike Lawrence. First Second, 2017. (ISBN 1626722803 )

**Super Satya Saves the Day** by Raakhee Mirchandani, illustrated by Tim Palin. Bharat Babies, 2018. (ISBN 1643071173)

**The Tea Party in the Woods** by Akiko Miyakoshi. Kids Can Press, 2015.

## 5.4– MUSIC EDUCATION WEBSITES

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<https://www.mydso.com/dso-kids/>

Dallas Symphony Orchestra. Explore the Learn & Listen section to hear selections by individual Instruments or by a list of composers; individual biographies of each composer are displayed.

<http://www.nyphilkids.org/index.html>

New York Philharmonic. A very interactive website that offers a variety of games, in-depth information on each instrument, and hands-on activities that are great for any age.

<http://www.sfskids.org/>

San Francisco Symphony. Offers a variety of games and activities that cover conducting, composing, performing, listening, and more.

<http://www.classicsforkids.com/>

Classics for Kids offers information on instruments, composers and their pieces, as well as educational games that help young people develop a better understanding of composing and reading music.

<https://makingmusicfun.net/>

Making Music Fun offers free lesson plans and music education activities.



## PIONEER VALLEY YOUTH ORCHESTRA

Founded in 2013 and based in Franklin County, the PVSYO includes musicians from schools across the region, including Hampshire and Franklin counties as well as southern Vermont. Youth Orchestra Director Steven Bathory-Peeler conducts this ensemble of talented elementary-, middle-, and high-school age musicians in four concerts each season, including a tour of public schools in Franklin and Hampshire counties. If you are interested in bringing the PVSYO School Tour to your school please contact [YOUTH@PVSOC.ORG](mailto:YOUTH@PVSOC.ORG)

PVS Youth Orchestra concerts are always free, open to the public and family friendly!  
You're invited to our next performance!

### Spring Youth Orchestra Concert

Saturday, April 4, 2020 | 7:00 pm

Grace Episcopal Church, Amherst



Did you know that the PVS has a discounted ticket price for educators? Or that student tickets are always just \$5? Purchase your tickets to the Pioneer Valley Symphony Orchestra or Chorus concerts in advance and save even more. See [PVSOC.ORG](http://PVSOC.ORG) for details.

### UPCOMING CONCERTS:

#### TO SEE A WORLD

with the PVS Chorus & Chamber Choir  
March 22, 2020 4:00pm  
St. John's Episcopal Church  
Northampton, MA

#### CHORAL CELEBRATIONS

with the PVS Orchestra and Chorus &  
Chamber Choir  
May 2, 2020 7:30  
Greenfield High School Auditorium  
Greenfield, MA

