



NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

COPLAND'S *RODEO*

GRADES 3-4



Nashville
Symphony



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LETTER FROM THE CONDUCTOR



Dear teachers and parents,

Welcome to the Nashville Symphony's Young People's Concert: Copland's Rodeo!

In 1942, Rodeo was created through a commission by dancer and choreographer Agnes de Mille. Working together, Aaron Copland and Agnes de Mille created a lively 'cowboy ballet' that remains beloved to audiences over 70 years later. We are excited to work with the ballet dancers of Nashville School of the Arts to bring this iconic piece of American repertoire to life.

The Education and Community Engagement department has put together these lesson plans to help you prepare your students for the concert. We have carefully designed activities and lessons that will coincide with the concepts we will be exploring during the performance. I encourage you to use this guide before or after the concert to enhance your students' musical experience. Through a partnership with NAXOS, we are also able to offer free online streaming of music that will be featured in the concert. We hope you enjoy! We look forward to seeing you at the Schermerhorn Symphony Center to hear Nashville's biggest band!

Sincerely,
Vinay Parameswaran

CONCERT PROGRAM



Concert Program

Ferde Grofé | "Sunrise" from *Grand Canyon Suite*
Franz von Suppé | *Light Cavalry Overture*
Aaron Copland | Episodes from *Rodeo*

STANDARD EQUIVALENCIES

Lesson #1

Music Standards

6.2.1

Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.

6.2.2

Identify, visually, teacher-selected orchestral instruments and group into families.

8.1.1

Discuss similarities between music and dance and visual arts.

Common Core

SL.3-4.1

Engage effectively in a range of collaborative discussions with diverse partners.

SL.3-4.2

Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Lesson #2

Music Standards

6.4.2

Describe stylistic characteristics of selected regional, national, and/or global styles and/or genres of music experienced through teacher-given parameters.

8.1.3

Demonstrate how music shares similarities with dance (e.g., movement) and theatre (e.g., dramatization).

Common Core

W.3-4.3

Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.



Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

Lesson 2 • Activity 1

- *Rodeo* by Aaron Copland

Lesson 2 • Activity 2

- *Rodeo* by Aaron Copland, *Hoedown*
- *Bonaparte's Retreat* (link on page 23)

LESSON #1: INTRODUCTION

Music Resources

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

Overview of Lesson #1

Activity 1 • Rodeo Round Up: An Introduction to the Instruments of the Orchestra (35-45 minutes)

Activity 2 • Rodeo Round Up: An Introduction to the Ballet (30 minutes)

Standards

Music Standards:

- 6.2.1 Recognize selected orchestral, band, folk, and/or ethnic instruments and classify into families.
- 6.2.2 Identify, visually, teacher-selected orchestral instruments and group into families.
- 8.1.1 Discuss similarities between music and dance and visual arts.

Common Core:

- SL.3-4.1 Engage effectively in a range of collaborative discussions with diverse partners
- SL.3-4.2 Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

ACTIVITY I: RODEO ROUND UP: AN INTRODUCTION TO THE INSTRUMENTS OF THE ORCHESTRA



Objective

- Students will explore, review, and enrich their understanding of the basic instruments of the symphony along with the roles of the conductor and the orchestra.
- Students will be able to identify individual instruments and organize them into musical families.
- Students will gain an understanding of the traditional orchestral seating arrangement.



Time needed

35-45 minutes



Materials

Family pictures (optional)
Instrument baseball cards (page 14-21)
Orchestra seating arrangement (page 22)
Link to “Listen by Instrument” (page 13)

1. Optional SET: Show pictures of a family (your own or another) and ask the students to write down what they notice and share with the class. Explain that families generally have similar characteristics, as do the families of the orchestra.
2. Give each student an instrument baseball card.
3. Have the students group together by instrument families and read each fun fact aloud to the class.
4. If possible with the layout of the classroom, show orchestra seating arrangement and have the students sit or stand in their instrument family’s designated area around the classroom.
5. On the website given, play the sound of each instrument; have students stand or raise their hand when their instrument’s sound clip is played.

Assessment

- Have a few students take turns reading aloud the description on their baseball card. Ask the rest of the class to identify the instrument based on the description.
- Referencing the orchestra seating arrangement, ask students why they think the instruments are arranged in a specific order on the stage.
- Ask students what they think would happen if the instruments were arranged differently.

ACTIVITY 2: RODEO ROUND UP: AN INTRODUCTION TO THE BALLET



Objectives

- Students will learn a brief history of ballet.
- Students will gain an understanding of the development of ballet performance in a linear context.



Time needed

30 minutes



Materials

History of Ballet fact sheet (page 24-25)

OPTIONAL: Video of the different historical periods in ballet performance:

<https://www.youtube.com/watch?v=GMH5UKXB4EA>

1. OPTIONAL: Show the students a clip of the different historical periods in ballet performance:
<https://www.youtube.com/watch?v=GMH5UKXB4EA>
2. Referencing the History of Ballet fact sheet, briefly introduce the students to the origins of ballet and the eras that followed.
3. Give each student a fact sheet.
4. Have students write a summary of one era in their own words.
5. Have students who summarized the same era work in pairs or small groups to create individual pieces of a timeline that represents the different eras of ballet.
6. Using construction paper and markers, the students will connect all of the eras in the proper order.
7. Post the timeline on the classroom wall for the students to refer to during other lessons.

Assessment

- Ask students how they chose which details to include in their summary. Are these the most important details, fun facts, or something that caught their attention?
- Ask students to name one of the ballet dancers or choreographers they learned about.
- Ask the students if they think ballet is similar to classical music. Why or why not?

LESSON #2: COPLAND'S RODEO

Music Resources

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.

Overview of Lesson #2

Activity 1 • The Fiddle and the Philharmonic (30-45 minutes)

Activity 2 • Tell It Like It Is (30-45 minutes)



Standards

Music Standards:

- 6.4.2 Describe stylistic characteristics of selected regional, national, and/or global styles and/or genres of music experienced through teacher-given parameters.
- 8.1.3 Demonstrate how music shares similarities with dance (e.g., movement) and theatre (e.g., dramatization).

Common Core:

- W.3-4.3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

ACTIVITY I: THE FIDDLE AND THE PHILHARMONIC



Objectives

- Students will compare and contrast the music of two different genres
- Students will gain an understanding of the ways in which different musical styles can influence one another



Time needed

30-45 minutes

Materials

ABOUT THE COMPOSER - Aaron Copland biography (page 26)

ABOUT THE MUSIC - *Rodeo* (page 26)

Listening excerpt of Aaron Copland's *Hoedown Dance* from *Rodeo* (on Naxos playlist)

Listening excerpt of *Bonaparte's Retreat* (page 13)

Venn Diagram (page 23)



1. Referencing the biography of Aaron Copland, briefly discuss the life of the composer with students
2. Referencing ABOUT THE MUSIC - *Rodeo*, briefly discuss the background and story of the ballet with students. Explain that Copland was heavily influenced by the Kentucky fiddler William H. Stepp's version of the fiddle tune *Bonaparte's Retreat* when he composed the *Hoedown* movement of *Rodeo*.
3. Play the clip of William H. Stepp's version of *Bonaparte's Retreat* for students. Ask students if they've ever heard fiddle or folk music before. Where did they hear this music? What were their impressions of this music?
4. Play the excerpt of Aaron Copland's *Hoedown Dance* from *Rodeo* for students. Ask students if they've ever heard orchestral music before. Where did they hear this music? What were their impressions of this music?
5. Working independently, have each student fill in a Venn Diagram that compares and contrasts the characteristics of *Bonaparte's Retreat* and Copland's *Hoedown*. Students may include specific instrumentation, rhythmic, or melodic characteristics as well as any moods or feelings the music brought forth in the students.

Assessment

- Ask students to share what they feel are the most important similarities between the two pieces; ask them to share the most important differences. Why do they feel these characteristics are important?
- *Bonaparte's Retreat* and Copland's *Hoedown* show us that classical music can be and has been inspired by folk music. Ask the students if they think their favorite music could have been inspired by other genres and styles of music. If so, which styles?

ACTIVITY 2: TELL IT LIKE IT IS



Objectives

- Students will explore American identity through creative writing.
- Students will use dance choreography to tell a story.



Time needed

30-45 minutes



Materials

Listening excerpt of Aaron Copland's *Buckaroo Holiday* from *Rodeo* (on Naxos playlist)
Writing materials

1. Explain that often in ballet, the dancers are telling a story. Copland's *Rodeo* is about the life of a cowgirl in the Wild West.
2. Play Copland's *Buckaroo Holiday* for the students. Briefly discuss.
3. Copland was among the first American composers to pioneer a distinctly "American" sound in orchestral music. He often drew inspiration from jazz, folk, and even latin music as he composed his classical works. Ask students what styles of music influence them when they are being creative (dancing, singing, writing, drawing, etc.).
4. Have students write a short story based on the following prompt:

There are many different ways to define "American" or "North American." Drawing inspiration from Copland's *Buckaroo Holiday*, write a short story (2-3 paragraphs) about an experience in your life as an American. Another option is to answer the question: does your America look/sound different than Copland's version? What does your America look/sound like?
5. Place students in small groups. Have each group choose one story to choreograph a dance interpretation of, set to Copland's *Buckaroo Holiday*.

Assessment

- Have each group share their choreography as a class. At the conclusion, have students share the story their dance was based on. Ask the class if the choreography accurately tells the story. Why or Why not?
- Being an American can mean different things for different people. Lead a class discussion on what it means to the students to be American in today's society.

TEACHER RESOURCES

Links

“Listen by Instrument” from the Dallas Symphony Orchestra:

<http://www.dsokids.com/listen/by-instrument/.aspx>

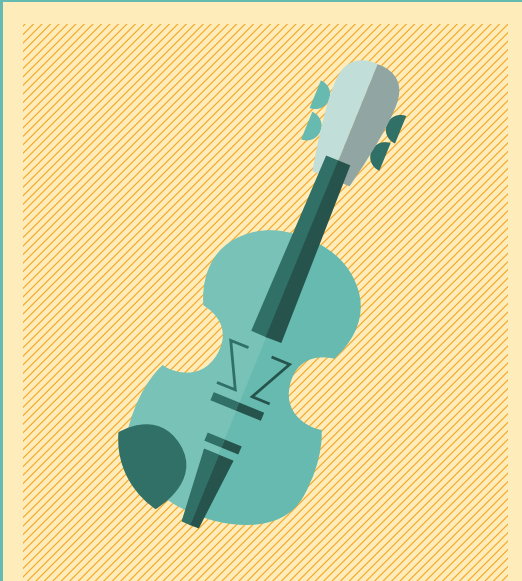
Recording of William H. Stepp’s *Bonaparte’s Retreat*:

<http://www.loc.gov/item/ihas.200196309/>

Source: [The Library of Congress](#)

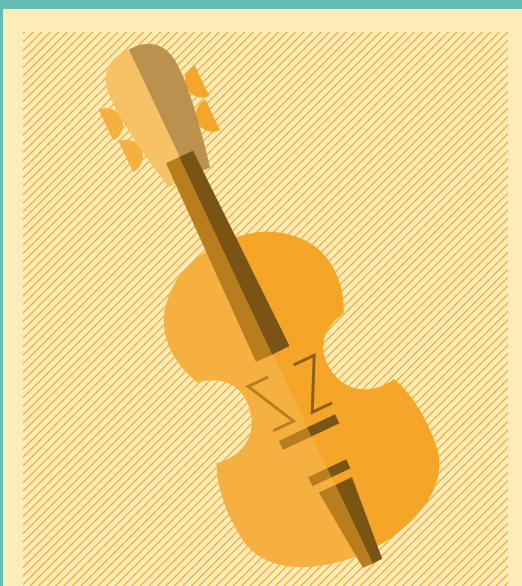
TEACHER RESOURCES

Baseball Cards



VIOLIN

- The violin is the smallest, highest-pitched member of the violin family of string instruments.
- The tone of the violin stands out above other instruments, making it appropriate for playing a melody line.
- The violin has four strings, tuned in perfect fifths.
- Music written for the violin uses the treble clef.

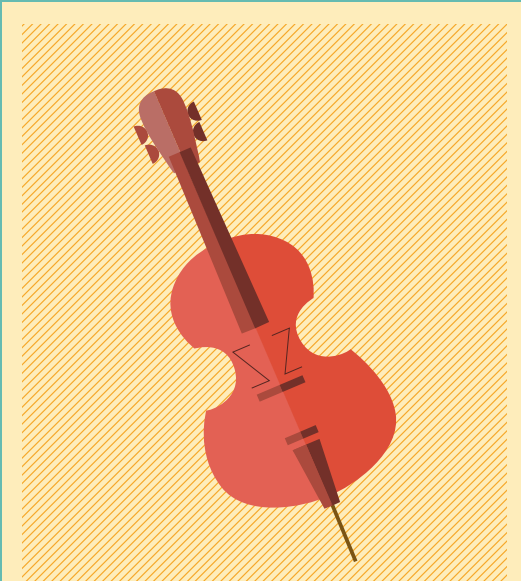


VIOLA

- The viola is slightly larger than a violin in size and has a lower and deeper sound. Since the 18th century, it has been the middle voice of the string family.
- Music that is written for the viola differs from that of most other instruments, in that it primarily uses the alto clef, which is otherwise rarely used.

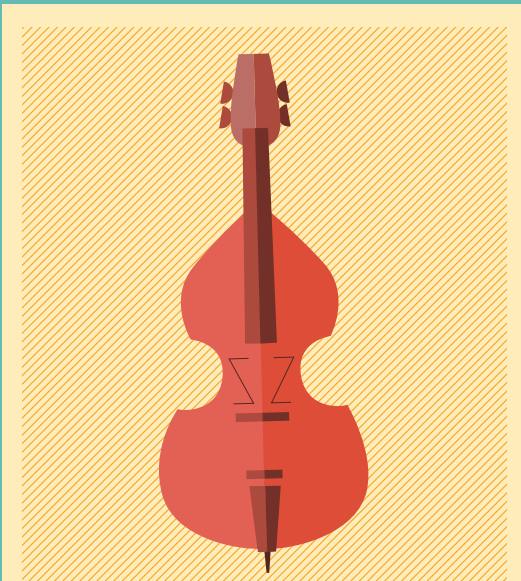
TEACHER RESOURCES

Baseball Cards



CELLO

- The cello is a bowed string instrument with four strings tuned in perfect fifths.
- This instrument is larger and deeper in sound than both the violin and the viola.
- Cello parts are generally written in the bass clef, but both tenor and treble clefs are used for higher-range parts.

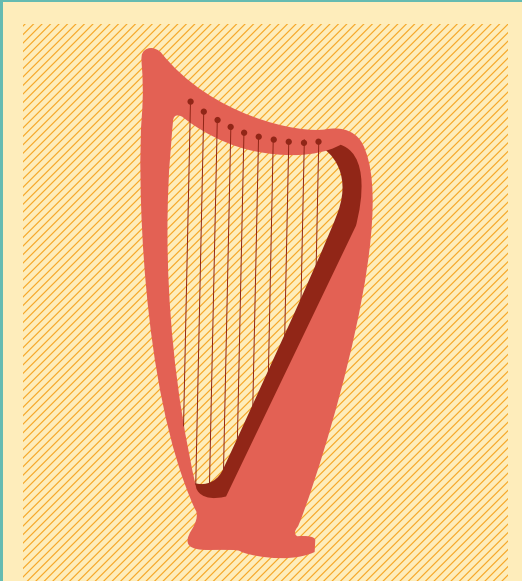


BASS

- The bass is also called the string bass, contrabass, bass viol, stand-up bass, bull fiddle or simply bass, and is the largest and lowest-pitched bowed string instrument of the string family.
- The double bass is played either with a bow (arco) or by plucking the strings (pizzicato). In orchestral repertoire and tango music, both arco and pizzicato are employed. In jazz, blues, and rockabilly, pizzicato is the norm.

TEACHER RESOURCES

Baseball Cards



HARP

- The harp has 47 strings and 7 pedals.
- Harps have been known since antiquity in Asia, Africa, and Europe, dating back at least as early as 3500 BC.
- In terms of size, many smaller harps can be played in the lap, while larger harps are quite heavy and rest on the floor



TRUMPET

- The trumpet has the highest register in the brass family.
- The trumpet is played by blowing air through closed lips, producing a “buzzing” sound that starts a standing wave vibration in the air column inside the instrument.

TEACHER RESOURCES

Baseball Cards



TROMBONE

- Nearly all trombones have a slide mechanism that varies the length of the instrument to change the pitch.
- Like the trumpet, the trombone is also played by blowing air through closed lips, producing a “buzzing” sound.
- The word trombone derives from Italian tromba (trumpet) and -one (a suffix meaning “large”), so the name means “large trumpet”.



FRENCH HORN

- The name “French horn” is often used because the word “horn” by itself, even in the context of musical instruments, may refer to nearly any wind instrument with a flared exit for the sound. Nevertheless, the adjective is normally omitted when referring to the European orchestral horn.
- The horn is the third highest sounding instrument group in the brass family, below the cornet and the trumpet.
- As the name indicates, humans originally used to blow on the actual horns of animals before starting to emulate them in metal.

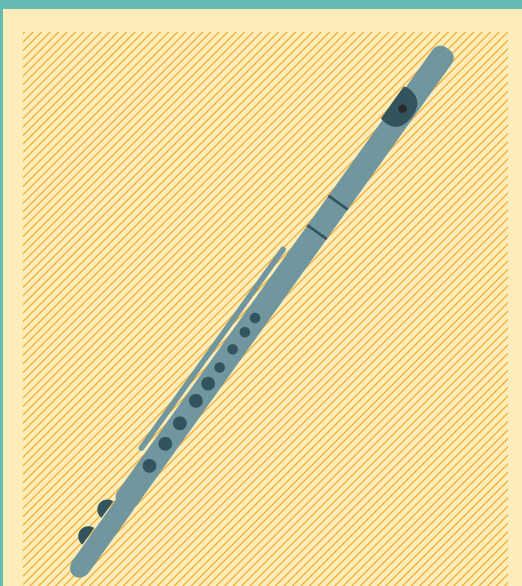
TEACHER RESOURCES

Baseball Cards



CLARINET

- This clarinet is made from grenadilla, a dense, black wood from Africa.
- The clarinet consists of five separate parts: the mouthpiece, the barrel, the upper joint, the lower joint, and the bell.
- The reed, together with the mouthpiece onto which the reed is fixed, makes the air in the instrument vibrate when blown into. Reeds can be made of bamboo or cane.

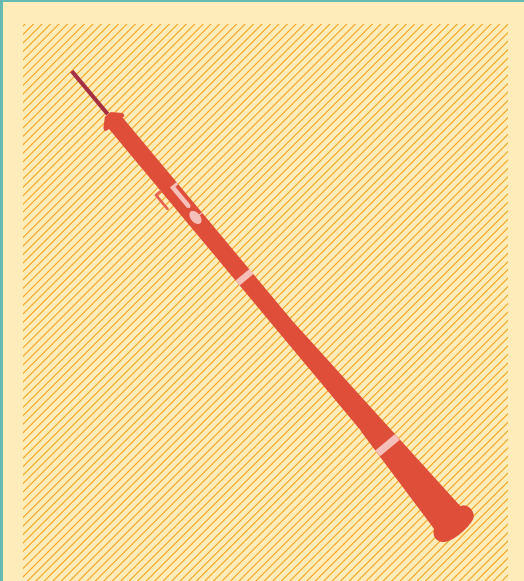


FLUTE

- A flute is an aerophone (reedless woodwind instrument) that produces its sound from the flow of air across an opening.
- Along with the voice, flutes are one of the earliest known musical instruments.
- The oldest flute ever discovered may be a fragment of the femur of a juvenile cave bear, with two to four holes.

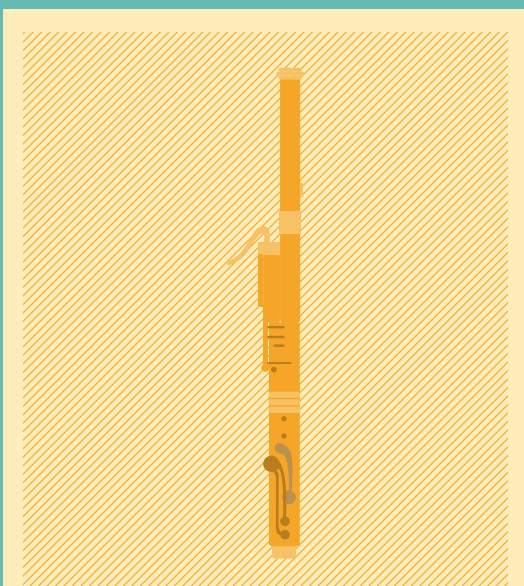
TEACHER RESOURCES

Baseball Cards



OBOE

- The regular oboe first appeared in the mid-17th century, when it was called hautbois.
- The most common oboe plays in the treble or soprano range.
- An oboe is a double reed instrument, meaning there are two pieces of bamboo or cane vibrating against each other.
- Oboes are usually made of wood, but there are also oboes made of synthetic materials.

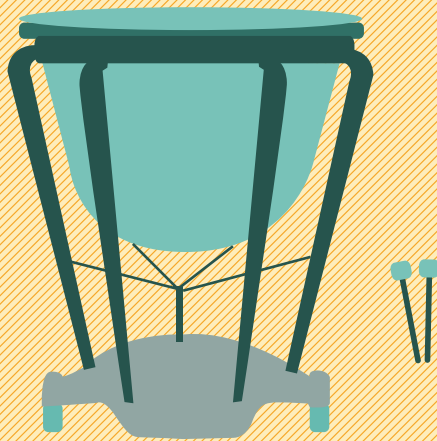


BASSOON

- A bassoon is in the double reed family and typically plays music written in the bass and tenor clefs, though occasionally the treble.
- The bassoon is held diagonally in front of the player, but unlike the flute, oboe and clarinet, it cannot be supported by the player's hands alone. The bassoonist must use a strap to hold the instrument.

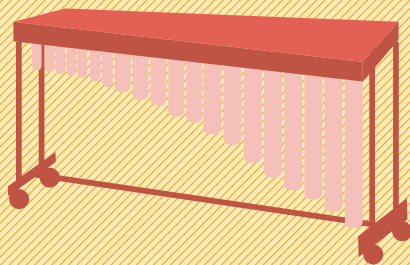
TEACHER RESOURCES

Baseball Cards



TIMPANI

- A type of drum, timpani consist of a skin called a head stretched over a large bowl traditionally made of copper.
- The timpani are played by striking the head with a specialized drum stick called a timpani stick or timpani mallet.
- The timpani is a pitched percussion instrument and a tunable one, which differentiates the drum from others such as the snare. The timpani can be tuned and played melodically rather than just rhythmically.

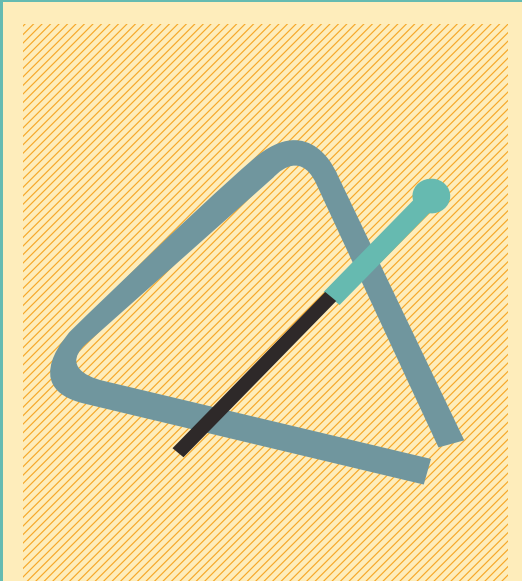


MARIMBA

- A marimba consists of a set of wooden bars struck with mallets to produce musical tones.
- The chromatic marimba was developed in Chiapas, Mexico.
- The marimba descended from the local diatonic marimba, an instrument whose ancestor was a type of balafon that African slaves built in Central America.
- Marimba bars are typically made of either wood or synthetic material.

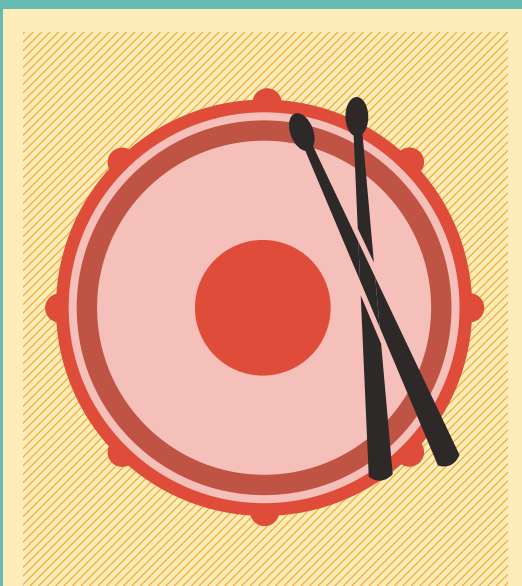
TEACHER RESOURCES

Baseball Cards



TRIANGLE

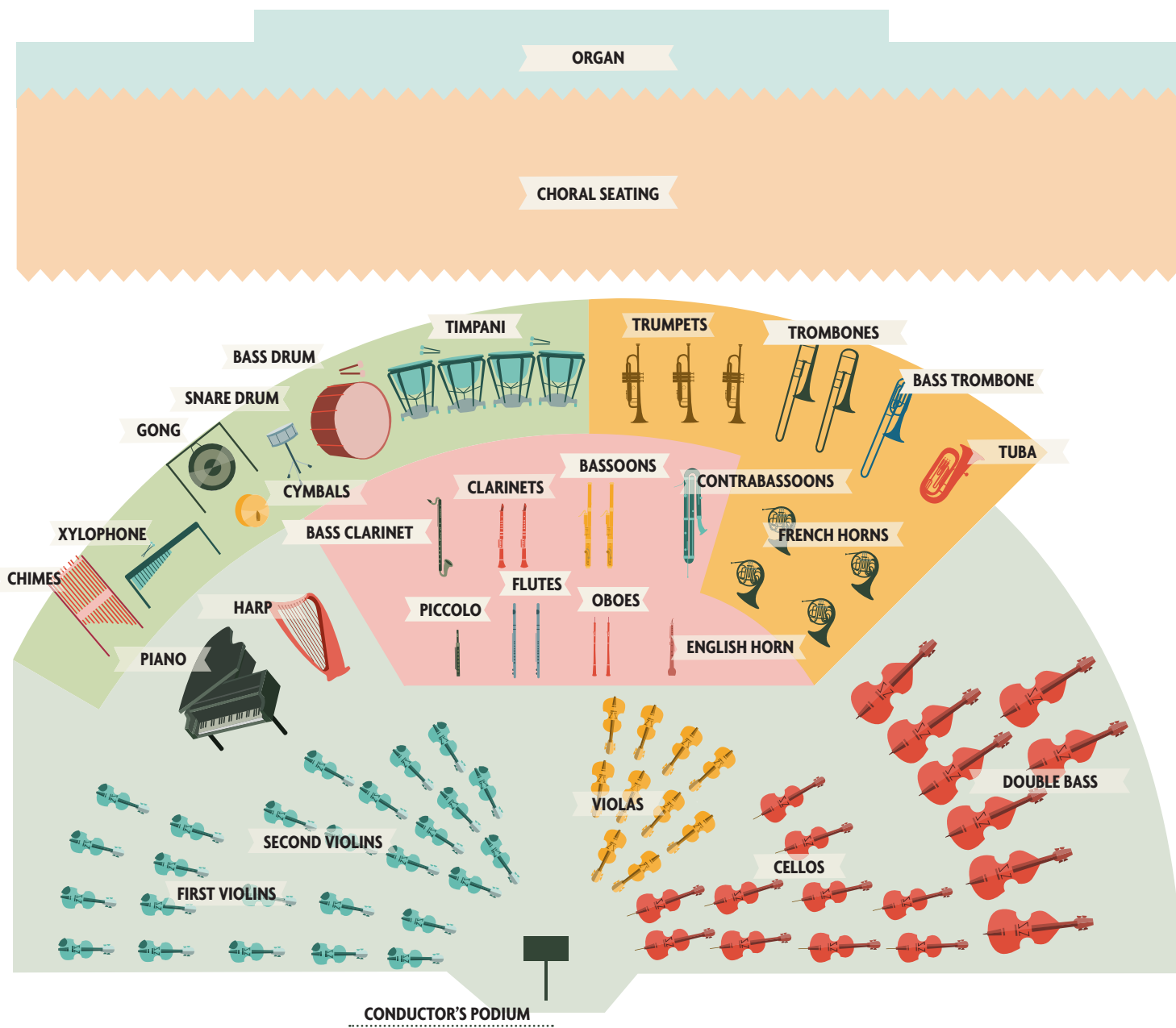
- The triangle is an idiophone, an instrument that creates sound by the instrument as a whole vibrating.
- The triangle is a bar of metal, usually steel but sometimes made of other metals like beryllium copper, bent into a triangle shape.
- The instrument is usually held by a loop of some form of thread or wire at the top curve.
- The triangle was first made around the 16th century.



SNARE DRUM

- This drum is made of wood or metal, with “snares” made of metal or nylon that are stretched across the bottom of the drum to make the distinctive rattling noise of a snare drum.
- Most snare drums have the option to turn off the snares and just use the hollow drum as a tom-tom.
- This drum is most commonly played using drumsticks or wire brushes.

TEACHER RESOURCES: ORCHESTRA SEATING DIAGRAM




WOODWIND FAMILY

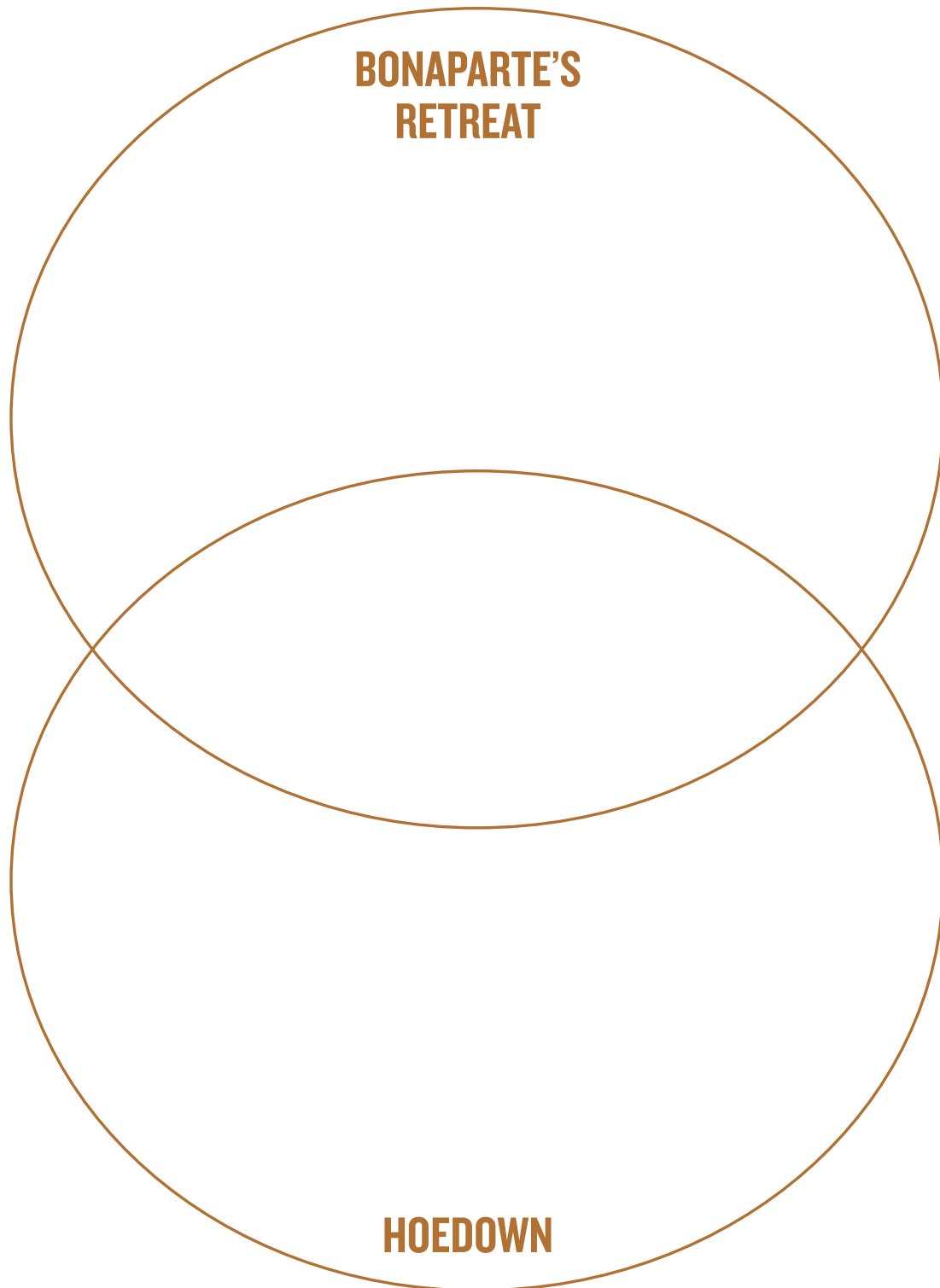

BRASS FAMILY


PERCUSSION FAMILY


STRING FAMILY

TEACHER RESOURCES

Venn Diagram



A Brief History of Ballet

SEVENTEENTH CENTURY

King Louis XIV of France loved to dance. He and the nobles at his side participated in dances regularly. Once King Louis could not dance himself, he decided to create the Royal Academy of Dance for the teaching of social dances. With the creation of the Royal Academy, the palace had professional dancers to provide entertainment.

King Louis hired **Pierre Beauchamp** as the Royal Academy's choreographer. It was he who first named the positions ballet dancers still use today as the basic steps of the dance. The movements and steps in ballet were meant to imitate the grace and formality of the ceremonies conducted at the palace at Versailles.

EIGHTEENTH CENTURY

The eighteenth century in Europe is now often called The Age of Reason. Orderliness, structure, knowledge, and tradition were important parts of everyday life. Ballet at that time was very formal. Dancers wore huge costumes, high heels, and heavy props. For much of the 1700s, ballet dancers were often the backdrop to operas instead of the main attraction. Things began to change when famous ballerinas like **Marie Salle** and **Marie-Anne Cupis de Camargo** changed their shoes and shortened their long skirts so people could see their precise footwork.

Late in the 1700s, ballet companies began to move away from costumes of royalty and adopt even simpler costume to allow for freedom of movement—floating, soft dresses and white or pink tights became popular. The first form of Pointe shoes appeared in 1796, when the ballet master **Charles Didelot** had the idea for a shoe that made the dancer appear to dance on tip toes, making her appear to float across the stage.

NINETEENTH CENTURY

As the Age of Reason came to an end, big changes were on the horizon for Europe and beyond. The Age of Reason soon gave way to the Romanticism of the Nineteenth Century.

The Romantic Era emphasized emotion and the experience of the individual. Love, hate, joy, and sorrow were strong themes in Romantic ballets such as *La Sylphide* and

Giselle. Famous dancers such as **Marie Taglioni** and **Fanny Elssler** were known for their emotional dancing.

In the mid 1800s to the end of the century in Europe, ballet once again faded into the background of the artistic world, though it maintained a strong presence in Russia, where ballet dancing was considered a serious profession. It was in Russia in the late 1800s that the ballet *Sleeping Beauty*, with music composed by **Pytor Ilyich Tchaikovsky**, was created and performed. Other famous ballets, including *The Nutcracker* and *Swan Lake*, soon followed.

TWENTIETH CENTURY

Until the 1900s, ballet used many the same moves and formulas for dance. Big changes came once again for ballet in Russia. One of the greatest partnerships in ballet was between director **Serge Diaghilev**, choreographer **Michele Fokine**, and composer **Igor Stravinsky** to create *The Firebird*. The settings, costumes, and dance moves in ballets like *The Firebird* were no longer always pretty, but rather powerful and even dark. Ballets like *The Afternoon of the Faun* and *The Rite of Spring* alarmed and even offended some audiences, but their ability to show fear and excitement reflected the feelings people had as the First World War began.

In the tumult of two World Wars, many artists in Europe and Russia visited and even moved to the United States. The famous dancer **Anna Pavlova** and choreographer **George Balanchine** would change the face of dance in North America. Pavlova, with her busy schedule of touring, performed for both rich and poor. Balanchine, after moving to New York, helped start the School of American Ballet and New York City Ballet Company.

MODERN DANCE

A whole new kind of dance was beginning in North America. The 1920s were full of Jazz, American literature, and modern dance. An ocean apart from traditional ballet companies, women like **Isadora Duncan** and **Martha Graham** created a new kind of dance, grown from their own ideas rather than tradition. In the 30s and 40s, traditional African and African American dance was finally recognized as fine art. **Alvin Ailey**, a respected choreographer and dancer, founded The Alvin Ailey American Dance Theater, made up of mostly African American dancers, in 1958.

A Brief History of Ballet, continued

Composer **Aaron Copland's** collaborations with Martha Graham and **Agnes DeMille** came to represent a distinct American style in ballet. In the hands of these artists, American choreography used the weight and force of the body—instead of floating across the stage on Pointe shoes, dancers performed barefoot. Instead of moving and jumping softly, dancers fell, kneeled, clapped, stomped, and leaned.

Dance in the 70s, 80s, and 90s blurred the line between traditional ballet and modern dance. Famed dancer-choreographers like **Twyla Tharp** and **Mark Morris** dazzled audiences and created new kinds of roles for both men and women on the stage.

TODAY

Today, dance companies across the globe continue to find new ways to dance. With technology that allows us to record and share art instantly across the world, dance is able to respond directly and honestly to current events, conflicts, and hopes. Other forms of dance like hip-hop and Latin now influence ballet, creating exciting new mixes of style. Dancers like **Misty Copeland**, the first African American to become a principal dancer at the American Ballet Theater, continue to challenge old ideas and celebrate the beauty and power of ballet.

Composer Bio and About the Music

ABOUT THE COMPOSER - Aaron Copland



“The son of immigrant Jewish parents from Poland and Lithuania, Aaron Copland was born in Brooklyn in 1900 and lived to become the doyen of all American composers. He studied with Nadia Boulanger in Paris. His wider popular reputation in the United States was founded on his thoroughly American ballets—Billy the Kid, Rodeo and Appalachian Spring—and, less overtly, on his film scores, while a great variety of other compositions won him an unassailable position in American concert life.”

Source: <http://www.naxosmusiclibrary.com/composer/btm.asp?composerid=27127>

Date Accessed: 11/18/2015

ABOUT THE MUSIC - *Rodeo*

“Copland enjoyed enormous success with his pair of ‘cowboy ballets’, Billy the Kid of 1938, and Rodeo, commissioned by Agnes de Mille and the Ballet Russe de Monte Carlo in 1942. Not only did de Mille write the story-line for Rodeo, she also created the choreography and danced in the starring role as the Cowgirl, with Frederic Franklin as the Champion Roper and Kasimir Kokitch as the Head Wrangler.

About the ballet, George Balanchine and Francis Mason write: Rodeo (subtitled The Courting at Burnt Ranch) is a love story of the American Southwest. It deals with a perennial problem: how an American girl, with the odds seemingly against her, sets out to get herself a man. The girl in this case is a cowgirl, a tomboy whose desperate effort to become a ranch cowhand creates a problem for the cowboys and makes her the laughing-stock of the other women-folk. Happily, by the final curtain it all turns out well, as the love triangle ends when the Head Wrangler goes off into the sunset with a rancher’s daughter and the Cowgirl and her Champion Roper decide to ‘get hitched’. Shortly after the ballet’s premiere, Copland extracted the concert suite, excluding less than five minutes from the original score. Along the way, the composer has a great deal of musical fun, quoting a variety of American folk-tunes, like Sis Joe, Old Paint, and Bonyparte and McLeod’s Reel in the famous Hoe Down, which gives the orchestra a sassy workout.”

Source: <http://www.naxosmusiclibrary.com/work.asp?wid=167221&cid=888880758811>

Date Accessed: 11/18/2015

PRE-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Have you been to a concert before?

- a. Yes
- b. No

2. How often do you listen to classical music?

- a. Almost never
- b. Once in a while
- c. At least once a week
- d. Every day

3. Do you play an instrument? If so, which one?

- a. Yes _____
- b. No

4. What do you think the Young People's Concert will be like?

- a. Boring
- b. Okay
- c. Exciting

Why? _____

5. How do you think this ballet will be different or similar to other ballets?

POST-CONCERT SURVEY

Name: _____

Date: _____

School: _____

1. Did you enjoy the concert?

- a. Yes
- b. No
- c. Kind of

2. Do you want to come back for another concert?

- a. Yes
- b. No

3. Do you think you will listen to classical music more often?

- a. Yes
- b. No

4. Which instrument(s) did you like the most?

5. Are there any instruments you want to learn to play?

6. Who was your favorite character in the ballet? Why?

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The Young People's Concert Curriculum Guides were researched and created by the 2015 summer interns.

NASHVILLE SYMPHONY EDUCATION PROGRAMS ARE FUNDED IN PART BY:



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