Welcome and thank you for joining us for our 2008 Children’s Concert presented by the College of Saint Benedict/Saint John’s University Fine Arts Programming. We hope you enjoy a journey through Hans Christian Andersen's endearing tale of The Steadfast Tin Soldier set to music by Luigi Zaninelli. We start with a young person's guide to the orchestra featuring music from across the great orchestral repertoire in 2-3 minute excerpts showcasing instruments and the ways instruments can make us feel followed by a narrated reading.

Our Presentation includes:

The Amazing Symphony Orchestra, a narrated trip through the history of symphonic music with 30 short excerpts spanning 250 years arranged by Ervin Monroe, principal flutist of the Detroit Symphony Orchestra since 1968.

The Steadfast Tin Soldier, the Hans Christian Andersen tale set to music by Luigi Zaninelli.

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The Steadfast Tin Soldier, Synopsis

On his birthday, a boy receives a set of tin soldiers and arranges them on a table top. One soldier stands on a single leg. Nearby, the soldier spies a lovely paper ballerina with a spangle on her sash. She too is standing on one leg and the soldier falls in love. That night, a troll, a "black bogey" in the form of a Jack-in-the-Box among the toys angrily warns the soldier to avert his ardent gaze from the ballerina, but the soldier ignores him. The next day, the soldier falls from a windowsill (presumably the work of the troll) and lands in the street. Two boys find the soldier, place him in a paper boat, and set him sailing in the gutter. The boat and its passenger wash into a sewer, where a rat demands the soldier pay a toll. Sailing on, the boat is washed into a canal, where the tin soldier is swallowed by a fish. When the fish is caught and cut open, the tin soldier finds himself once again on the table top before the ballerina. Inexplicably, a boy suddenly throws the tin soldier into the fire in the stove. A gust of wind blows the ballerina into the fire with him, and she is consumed at once; only her spangle remains. The maid later discovers the tin soldier has melted into the shape of a heart.

The Steadfast Tin Soldier, Complete Text, by Hans Christian Andersen

There were once five-and-twenty tin soldiers. They were all brothers, born of the same old tin spoon. They shouldered their muskets and looked straight ahead of them, splendid in their uniforms, all red and blue.

The very first thing in the world that they heard was, "Tin soldiers!" A small boy shouted it and clapped his hands as the lid was lifted off their box on his birthday. He immediately set them up on the table. All the soldiers looked exactly alike except one. He looked a little different as he had been cast last of all. The tin was short, so he had only one leg. But there he stood, as steady on one leg as any of the other soldiers on their two. But just you see, he'll be the remarkable one.

On the table with the soldiers were many other playthings, and one that no eye could miss was a marvelous castle of cardboard. It had little windows through which you could look right inside it. And in front of the castle were miniature trees around a little mirror supposed to represent a lake. The wax swans that swam on its surface were reflected in the mirror. All this was very pretty but prettiest of all was the little lady who stood in the open doorway of the castle. Though she was a paper doll, she wore a dress of the fluffiest gauze. A tiny blue ribbon went over her shoulder for a scarf, and in the middle of it shone a spangle.
that was as big as her face. The little lady held out both her arms, as a ballet dancer does, and one leg was lifted so high behind her that the tin soldier couldn't see it at all, and he supposed she must have only one leg, as he did.

"That would be a wife for me," he thought. "But maybe she's too grand. She lives in a castle. I have only a box, with four-and-twenty roommates to share it. That's no place for her. But I must try to make her acquaintance." Still as stiff as when he stood at attention, he lay down on the table behind a snuffbox, where he could admire the dainty little dancer who kept standing on one leg without ever losing her balance.

When the evening came the other tin soldiers were put away in their box, and the people of the house went to bed. Now the toys began to play among themselves at visits, and battles, and at giving balls. The tin soldiers rattled about in their box, for they wanted to play too, but they could not get the lid open. The nutcracker turned somersaults, and the pencil squeaked out jokes on the slate. The toys made such a noise that they woke up the canary bird, who made them a speech, all in verse. The only two who stayed still were the tin soldier and the little dancer. Without ever swerving from the tip of one toe, she held out her arms to him, and the tin soldier was just as steadfast on his one leg. Not once did he take his eyes off her.

Then the clock struck twelve and - clack! - up popped the lid of the snuffbox. But there was no snuff in it; no-out bounced a little black bogey, a Jack-in-the-Box.

"Tin soldier," he said. "Will you please keep your eyes to yourself?" The tin soldier pretended not to hear.

The bogey said, "Just you wait till tomorrow."

But when morning came, and the children got up, the soldier was set on the window ledge. And whether the bogey did it, or there was a gust of wind, all of a sudden the window flew open and the soldier pitched out headlong from the third floor. He fell at breathtaking speed and landed cap first, with his bayonet buried between the paving stones and his one leg stuck straight in the air. The housemaid and the little boy ran down to look for him and, though they nearly stepped on the tin soldier, they walked right past without seeing him. If the soldier had called, "Here I am!" they would surely have found him, but he thought it contemptible to raise an uproar while he was wearing his uniform.
Soon it began to rain. The drops fell faster and faster, until they came down by the bucketful. As soon as the rain let up, along came two young rapscallions.

"Hi, look!" one of them said, "there's a tin soldier. Let's send him sailing."

They made a boat out of newspaper, put the tin soldier in the middle of it, and away he went down the gutter with the two young rapscallions running beside him and clapping their hands. High heavens! How the waves splashed, and how fast the water ran down the gutter. Don't forget that it had just been raining by the bucketful. The paper boat pitched, and tossed, and sometimes it whirled about so rapidly that it made the soldier's head spin. But he stood as steady as ever. Never once flinching, he kept his eyes front, and carried his gun shoulder-high. Suddenly the boat rushed under a long plank where the gutter was boarded over. It was as dark as the soldier's own box.

"Where can I be going?" the soldier wondered. "This must be that black bogey's revenge. Ah! If only I had the little lady with me, it could be twice as dark here for all that I would care."

Out popped a great water rat who lived under the gutter plank.

"Have you a passport?" said the rat. "Hand it over."

The soldier kept quiet and held his musket tighter. On rushed the boat and the rat came right after it, gnashing his teeth as he called to the sticks and straws:

"Halt him! Stop him! He didn't pay his toll. He hasn't shown his passport. "But the current ran stronger and stronger. The soldier could see daylight ahead where the board ended, but he also heard a roar that would frighten the bravest of us. Hold on! Right at the end of that gutter plank the water poured into the great canal. It was as dangerous to him as a waterfall would be to us.

He was so near it he could not possibly stop. The boat plunged into the whirlpool. The poor tin soldier stood as staunch as he could, and no one can say that he so much as blinked an eye. Thrice and again the boat spun around. It filled to the top - and was bound to sink. The water was up to his neck and still the boat went down, deeper, deeper, deeper, and the paper got soft and limp. Then the water rushed over his head. He thought of the pretty little dancer whom he'd never see again, and in his ears rang an old, old song:
"Farewell, farewell, O warrior brave,

Nobody can from Death thee save."

And now the paper boat broke beneath him, and the soldier sank right through. And just at that moment he was swallowed by a most enormous fish.

My! How dark it was inside that fish. It was darker than under the gutter-plank and it was so cramped, but the tin soldier still was staunch. He lay there full length, soldier fashion, with musket to shoulder.

Then the fish flopped and floundered in a most unaccountable way. Finally it was perfectly still, and after a while something struck through him like a flash of lightning. The tin soldier saw daylight again, and he heard a voice say, "The Tin Soldier!" The fish had been caught, carried to market, bought, and brought to a kitchen where the cook cut him open with her big knife.

She picked the soldier up bodily between her two fingers, and carried him off upstairs. Everyone wanted to see this remarkable traveler who had traveled about in a fish's stomach, but the tin soldier took no pride in it. They put him on the table and—lo and behold, what curious things can happen in this world—there he was, back in the same room as before. He saw the same children, the same toys were on the table, and there was the same fine castle with the pretty little dancer. She still balanced on one leg, with the other raised high. She too was steadfast. That touched the soldier so deeply that he would have cried tin tears, only soldiers never cry. He looked at her, and she looked at him, and never a word was said. Just as things were going so nicely for them, one of the little boys snatched up the tin soldier and threw him into the stove. He did it for no reason at all. That black bogey in the snuffbox must have put him up to it.

The tin soldier stood there dressed in flames. He felt a terrible heat, but whether it came from the flames or from his love he didn't know. He'd lost his splendid colors, maybe from his hard journey, maybe from grief, nobody can say.

He looked at the little lady, and she looked at him, and he felt himself melting. But still he stood steadfast, with his musket held trim on his shoulder.

Then the door blew open. A puff of wind struck the dancer. She flew like a sylph, straight into the fire with the soldier, blazed up in a flash, and was gone. The tin soldier melted, all in a lump. The next day, when a servant took up the ashes she found him in the shape of a little tin heart. But of the pretty dancer nothing was left except her spangle, and it was burned as black as a coal.
Tin Soldier Questions

- What is a fairly tale? Do you know any other fairy tales?
- Is there something to be learned from this story? Do some fairy tales have morals? Is there a moral to this story?
- What is the climax of the story?
- Unfortunately there is no recording of this work available. Can you imagine what instrument might be used to represent the Tin Soldier? What instrument might represent the Ballerina or the Jack-in-the-Box?

Hans Christian Andersen was born in Denmark and lived from 1805 – 1872. He had to work to support himself. He sang for the Royal Danish theatre and was a poet. He soon began to seriously focus on writing. His first fairy tale was published in 1835. Other notable works of Andersen’s include Thumbelina, The Ugly Duckling, The Little Mermaid, The Emperor’s New Clothes, and The Princess and the Pea.

Luigi Zaninelli was born in Raritan, New Jersey in 1932. He attended The Curtis Institute on Music in Philadelphia. He is the Composer in Residence and professor of music at University of Southern Mississippi. He has written over 300 pieces.

Bibliography and Resources

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http://home.att.net/~miranda8980/tinsoldier.html
www.lib.usm.edu/~archives
The Amazing Symphony Orchestra

*The Amazing Symphony Orchestra* is a collection of thirty or so short excerpts from the symphonic repertoire which are designed to demonstrate for children the many moods that symphonic music may convey. The piece is divided into three sections which include Moods, Pictures, and Dances. Each selection is introduced by a short introduction from the narrator. The CD includes many of the selections which will be heard in the performance and also includes a little study guide (following).

Can you identify instruments of the orchestra? Here are some of the instruments you will hear:

1. **Trumpet**: Trumpets are brass instruments with valves. They can play strong and exciting.

2. **Violin**: the Violin is the smallest string instrument. They lead the orchestra and can play sweetly and gracefully.

3. **Flute**: the Flute is made out of silver and is part of the woodwind family of instruments. Flutes can sometimes sound like a bird singing.

4. **Clarinet**: Clarinets are also woodwind instruments but unlike the flute, they are made out of wood and make sound with a reed.

5. **Cello**: the Cello is the second largest string instrument. It is played sitting down while the instrument rests on the ground.

6. **Percussion**: Percussion instruments are struck to make sound and may make notes or noises. Listen for both in this piece!

7. **Trombone**: the Trombone is a brass instrument. It is the only brass instrument that has a slide.

8. **Bassoon**: Bassoons are the largest woodwind instruments.

9. **French Horn**: French Horns are brass instruments. They are played with a hand in the bell.
10. **Oboe**- Oboes are similar to clarinets, but they are played with a double reed.

11. **String Bass**- the String Bass is the largest string instrument. It is so big that musicians need to stand up in order to play it.

12. **Viola**- the Viola is played like a violin but is a little bit larger and can play lower.

**Listening Guide for CSB/SJU Children’s Concert**

Here is a guide to the pieces on the accompanying compact disc recording. There will be a few other pieces in the live version, but this should be more than enough to get you started. There are 21 tracks on the CD, all of them very brief. You should read the title and paragraph before listening and then discuss/answer questions after hearing each selection.

**Symphony No. 4 – Peter Illyich Tchaikovksy**

This grand fanfare opens the symphony with French horns, trumpets, trombones, and tuba. Can you tell something exciting is coming your way? How does this music make you feel?

**Overture to Die Meistersinger – Richard Wagner**

An overture is the first music heard at a musical or an opera. It lets the audience know it is time for the show to start and also may tease the audience with some of the tunes they are about to hear. Die Meistersinger is German for Master-singer. From this music, can you tell if this opera will have a happy ending? What does this music make you think about? Marching maybe?

**Carmen – Georges Bizet**

An opera is a story told completely through singing. The opera Carmen was written by Georges Bizet and premiered in 1875 at which time it was a complete failure. Only after Bizet’s death later that year did it become the success it is today. Carmen is a story about a girl who works in a cigarette factory and the bull fighter who loves her.
**Symphony No. 3, Movement 2, Funeral March – Ludwig van Beethoven**

Beethoven originally dedicated this symphony to Napoleon Bonaparte because he admired the ideals of the French Revolution and titled the piece Napoleon in honor of the general. When Napoleon declared himself Emperor of France, Beethoven became disgusted with him and he renamed it *Eroica*. The symphony was premiered in 1805 and has been popular ever since. This piece of the symphony is a funeral march. What words would you use to describe this music? Is it happy sounding? Is it sad? Could it be sadder than sad?

**Symphony No. 5 – Dmitri Shostakovich**

Shostakovich’s 5th symphony was premiered in 1937 and was an immediate smashing success. It received a 40 minute standing ovation. Imagine clapping for 40 minutes! Can you all clap for 1 minute? Today the ovations at the end of performances of this work are more reasonable but it is still very popular.

**Symphony No. 104 – Franz Joseph Haydn**

This piece comes from the 104th symphony Haydn wrote. Can you imagine writing 104 symphonies? How long might that have taken? Have you ever tried to make up music? What kind of music do you think this is? Is it fast or slow? What might take place during this kind of piece?

**Symphony No. 5, Movement III - Ludwig van Beethoven**

Beethoven’s Fifth Symphony is the most recognizable of his nine symphonies. The instruments required to perform this symphony include piccolo, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, timpani and strings. This excerpt makes you think something is going to happen. Do you think it is something good or something scary?

**Night on Bald Mountain – Modest Mussorgsky**

You might hear this piece at Halloween. It tells the story of a witches Sabbath on a mountain near the city of Kiev in the Ukraine. The witches chatter until the Devil arrives and they begin to praise him. They then prepare their Sabbath rituals. Listen for the witches chatter in the violins. Does this sound like a happy piece? Does it sound like a scary piece?
**Finlandia – Jean Sibelius**

Jean Sibelius was a Finnish composer who wrote music during the 1900’s. He wrote Finlandia as a patriotic pageant to mobilize the people of Finland to rise up against Russia and reclaim their independence. The piece was supposed to evoke nationalistic feelings among the Finnish people. In this section of the music (which is found toward the end of the piece), you can really hear that the Finnish people are victorious over the Russians in the hymn at the end of this magnificent work.

**Symphony No. 5, Movement IV, Finale - Ludwig van Beethoven**

This second selection from Beethoven’s Fifth Symphony sounds triumphant. What do you think triumphant means? Do you think that this is a happy ending?

**William Tell Overture – Gioachino Rossini, Part III**

William Tell was Rossini’s last opera and it is remembered mostly for this overture. As you may know, William Tell was the legendary figure who shot an apple off the head of his son with a bow and arrow (don’t try this at home). Rossini’s opera of the same name, or at least the overture, is one of the most recognized pieces of music in the world. We will hear two parts of this piece. The first part sounds like the calm after a storm. Can you hear the sun coming out from behind the clouds?

**Ride of the Valkyries – Richard Wagner**

The Ride of the Valkyries is part of Wagner’s opera Die Walkure. The music portrays the Valkyrie sisters riding their flying horses and bringing fallen heroes to Valhalla, the mythical hall where, according to Norse mythology, all warriors go after death. The Valkyries, all daughters of Wotan, were half goddesses whose job was to determine who was a war hero and thus got to go to Valhalla. The Ride of the Valkyries became a rallying song for the Germans during WWII. The huge brass section makes it sound very triumphant. This music was also used in a famous Bugs Bunny cartoon. Do you know the words that go with this tune (In the voice of Elmer Fudd: “Kill ‘da Wabbit”)?

**Symphony No. 6 – Ludwig van Beethoven**

Beethoven’s Symphony No. 6 is also known as the Pastoral Symphony. The symphony was written to depict nature as a matter of feelings rather than direct paintings of sound. It was
also written to tell a definite story. The first movement announces the listener's arrival in the country. The second movement brings you to the side of a brook where you can hear the serenity of the place. The third movement is a large country dance but it is interrupted by the thunderstorm brought on by the fourth movement. Slowly the rain starts and then it becomes a torrent. The fifth movement depicts the shepherds coming out of hiding and welcoming the sun once again. This example is from the second movement. Can you hear birds singing? How many birds are there in this piece? Can you imitate a cuckoo?

**The Firebird, Infernal Dance of Katschei the Immortal, Igor Stravinsky**

A ballet is a story told through dance and music with no words. Can you think of any ways to communicate a story or idea without using words? Can you show someone you are happy or sad without speaking? The Firebird is a ballet setting of a Russian folktale about a glowing bird with magical powers. This particular music is the part in the story where the Firebird has bewitched all the creatures in Katchei’s kingdom and makes them do an elaborate and energetic dance. Try to remember what this sounds like as you later listen to the finale of this same work.

**La Mer – Claude Debussy**

La Mer is French for the sea and if you listen you can hear the waves of the sea in the strings. Over the strings is a mass of flutes, oboes, English horns, clarinets, bassoons, horns, trumpets, trombones, tubas, harps and percussion. What makes this music sound like waves?

**William Tell Overture – Gioachino Rossini, Part IV**

Here is the second excerpt from William Tell. I bet you recognize it! The galloping motif is the highlight of the piece for many people as it was the theme song of the Lone Ranger. This music also shows up in many cartoons. Do you recognize it?

**Symphony No 8 – Ludwig van Beethoven**

Beethoven’s 8th symphony is very lighthearted and includes many musical “jokes.” The 8th was premiered in 1814 and Beethoven conducted even though he was becoming increasingly deaf. Can you hear grace and elegance in this music? The symphony is scored for flutes, oboes, clarinets, bassoons, horns, trumpets, timpani and strings.
1812 Overture – Peter Illyich Tchaikovsky

Peter Illyich Tchaikovsky was a Russian composer who lived from 1840 to 1893. His 1812 Overture is one of his most recognizable pieces. He wrote it to commemorate Russia’s defense against Napoleon during the French invasion of Russia. The orchestral forces required to perform this piece are huge and include a piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, one tuba, a mass of percussion including chimes, strings and cannons. It is a popular piece to play on the 4th of July even though it has no connection to US history.

Blue Danube – Johann Strauss II

Johann Strauss II was known as “The Waltz King” because he wrote over 500 of them. The most famous waltz he ever wrote was the Blue Danube. Now one of the most popular pieces in classical repertoire, Strauss considered the Blue Danube one of his greatest failures. He said “The devil take the waltz, my only regret is for the coda – I wish that had been a success!” Strauss lived from 1825 until 1899 in Vienna Austria and came from a family of musicians. Have you ever seen people waltzing? Can you think of any Disney movies in which characters waltz?

Bouree from Water Music – George Frederic Handel

George Frederic Handel was born in Germany and wrote music during the baroque era—roughly the same time as Johan Sebastian Bach. King George I commissioned Handel to write a piece to play on the barges on which he had parties on the river Thames. A group of about 50 musicians including flutes, oboes, bassoons, horns, trumpet and strings performed. King George loved the piece so much that he had the musicians play all 19 movements three times at the premier.

The Firebird, Finale, Igor Stravinsky

This last piece ends our concert. Do you remember the music of King Katschei? This is the part of the story where the Firebird’s spell has been broken and all the people and creatures rejoice at regaining their freedom. The music is majestic and exciting and it is easy to hear that all ends well.
Each year thousands of teachers, students, bus drivers, and parents take part in CSB/SJU’s Education Series. To make your theater experience the best it can possibly be, below are a few helpful hints to follow at the theater.

It is our hope that a review of these procedures will answer any questions that you or your students may have.

♦ Please make an effort to bring a minimum of one adult chaperone for every fifteen students.

♦ Prepare your students to enter the theater in single file in the order of seating. Position your chaperones in such a way as to maximize adult supervision of your group.

♦ Trips to the bathroom must wait until your group is seated in the theater. Then, if necessary, students may go in small groups with the teacher’s permission. Please, chaperone younger students.

♦ To make the theater experience enjoyable for all, we do not permit:
  Food, gum, or drinks
  Radios, Cameras, Tape or Video recorders
  Inappropriate behaviors

Following the performance, a member of the CSB/SJU Fine Arts Programming Department will dismiss schools from the theater.

Thank you and enjoy the performance!

Enjoy the CSB/SJU Symphony Orchestra’s
2008 Children’s Concert!

This study guide was collaboratively created by Carlin Stiles (CSB ’12), Steve Lahr (SJU ’08), and the staff of CSB/SJU Fine Arts Programming.

This guide can also be found online at www.csbsju.edu/finearts/education/study_guides