



CHAMBER MUSIC BEGINNINGS

FOR GRADES 3–5

Teacher Resource Guide
2026–2027 SEASON

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WELCOME

Dear Teachers and School Administrators,

Welcome to Chamber Music Beginnings. We are so glad to have you and your students as part of this program.

At the Chamber Music Society of Lincoln Center, our mission has always been to bring the power of chamber music to as many people as possible, and that mission begins with young listeners. For decades, we have believed that when students experience live music up close, something shifts. They hear not just the notes, but lessons that extend far beyond the concert hall—that every voice matters, that listening is just as important as speaking, and that collaboration is at the heart of everything we do. Chamber Music Beginnings was built to provide students in grades 3–5 that experience, and to provide teachers the tools to make it meaningful in the classroom.

This program is designed to be a partnership. Across three units throughout the year, our Teaching Artists will work alongside you to introduce students to chamber music as a living, collaborative art form. But the learning doesn't begin and end with our visits—it starts in your classroom. The materials in this guide, along with the accompanying Google slide deck, are designed to help you prepare your students for each experience so that every concert, every visit, and every listening activity builds on the last.

We have seen firsthand what this program can do for students. It builds attentive listeners, curious thinkers, and young people who know how to find meaning in something they've never encountered before. That is no small thing.

Thank you for opening your classroom to us. We look forward to a wonderful year of music-making together.



With gratitude,

A handwritten signature in black ink, appearing to read 'Emily Harper'.

Emily Harper
Director of Education and Community Engagement
Chamber Music Society of Lincoln Center

HOW TO USE THIS GUIDE

WHAT IS THIS RESOURCE?

This Teacher Resource Guide is designed to support your students through every component of the Chamber Music Beginnings program from Teaching Artist visits to Field Trip and In-School Assembly Concerts. Use it to build context, extend learning, and make the most of each musical experience.

STANDARDS ADDRESSED

This curriculum aligns with the National Core Arts Standards for Music, Common Core State Standards, and the New York City Department of Education Blueprint for Teaching and Learning in the Arts: Music. See pages 39–41 for more information.

INSIDE YOU WILL FIND:

- An overview of chamber music as an art form
- Concert programs for both field trip concerts
- Guidance on respectful concert etiquette
- Biographies of the performing ensembles and composers
- Guided listening activities for each piece
- Student-centered listening activities with corresponding print resources, audio and video files.

SUPPORTING STUDENTS WITH SPECIAL NEEDS

The Chamber Music Beginnings program is designed to be accessible and meaningful for all students. We encourage teachers to share relevant information about student needs in advance so we can prepare accordingly.

- **Customized Teaching Artist Visits:** We work with school staff to train our Teaching Artists and shape visits that best support your students, including adjusting pacing, activity format, and participation expectations.
- **Sensory Considerations:** Teaching Artists can modify the volume and intensity of live playing for students with auditory sensitivities. Please let us know in advance if students may need additional preparation for live instruments.
- **Engagement with Tangible Objects:** Students may want to interact with music through handmade instruments, rhythm sticks, Orff instruments, and drums. This is ideal for students who engage best through movement and touch.
- **Visual and Physical Participation:** Students are welcome to engage through movement, gesture, or observation. There is no single right way to participate, and our Teaching Artists are trained to welcome a range of responses.
- **Concert Accessibility:** All concert venues are wheelchair accessible. If your students have mobility needs, sensory sensitivities, or require early entry or seating accommodations, please contact us in advance.
- **Preparation and Communication:** We strongly recommend reviewing the ensemble type, concert program, and listening activities in this guide before each visit. Social narratives and visual schedules are available upon request.

To discuss your students' specific needs, contact us at education@chambermusicsociety.org

ICON KEY



Click me to access the corresponding website.



Click me to access the corresponding audio/video file.

2026–27 CHAMBER MUSIC BEGINNINGS

Chamber Music Beginnings introduces students in grades 3–5 to chamber music as a collaborative art form. Across three live concert experiences, students learn how small ensembles communicate ideas, emotion, and structure without a conductor. The program centers active listening, ensemble collaboration, and understanding chamber music’s historical and social context.

Your Role as the Classroom Teacher:

This program is a partnership between your classroom and our Teaching Artists. Before each unit’s Teaching Artist visit, we ask that you introduce key concepts to your students using the provided Google slide deck, which includes an introduction to chamber music, each unit’s theme and ensemble type, and listening activities. Familiarizing students with the material in advance will help them to get the most out of each Teaching Artist visit and concert experience.

This program consists of three units throughout the year:

- **UNIT 1 in Fall:** You will introduce Unit 1 using the Google slide deck and activities before a CMS Teaching Artist visits your classroom for an in-school session. The unit concludes with a field trip concert at either Merkin Hall or the Hostos Center for the Arts & Culture.
- **UNIT 2 in Winter:** You will introduce Unit 2 using the Google slide deck and activities before a second CMS Teaching Artist visit, which builds on concepts from Unit 1. The unit concludes with a second field trip concert at either Merkin Hall or the Hostos Center for the Arts & Culture.
- **UNIT 3 in Spring:** CMS brings an assembly-style chamber music concert to your school, featuring repertoire that draws on all concepts explored throughout the year.

Key Learning Objectives

UNIT 1 in Fall: Musical Characters

Students will:

- actively listen to a live chamber music performance.
- understand how each instrument has a role in a chamber ensemble.
- explore how the small size of chamber ensembles allows listeners to hear each individual instrument voice clearly.

UNIT 2 in Winter: Music In Motion

Students will:

- actively listen to a live chamber music performance.
- identify patterns, themes, and repeating ideas in music.
- follow how chamber musicians pass musical themes from one instrument to another.

UNIT 3 in Spring: Chamber Music as an Art Form

Students will:

- actively listen to a live chamber music performance.
- learn how chamber musicians communicate in performance without words.
- be able to describe chamber music as music performed in small groups without a conductor.

CHAMBER MUSIC CONCERT ETIQUETTE

Preparing your class for the concert

Whether performances are held in a concert hall or at your school, they are live performances with professional musicians that deserve our collective attention. We appreciate your support in creating an inclusive and respectful listening environment for everyone. **Please review the following guidelines with your students and other faculty/chaperones:**

DO

- Use the restroom prior to the performance.
- Enjoy the music!
- Gently move along with the music.
- Applaud after each piece.
- Turn off or put your phone on silent and lower the brightness.

DON'T

- Get up to use the restroom during the performance.
- Eat or drink during a performance.
- Chew gum or unwrap candy.
- Talk to your neighbor.
- Use your phone.
- Walk around the theater.

EMBRACING SILENCE

In music, silence can be just as important as sound. Similar to how white space can enhance a drawing, silence can highlight the depth of the music. We ask that you honor and appreciate moments of silence in performance.

KNOWING WHEN TO APPLAUD

We often get asked, "How do we know when to applaud?" If you're unsure whether a piece has concluded, a helpful guideline is to wait until the performers have finished and are no longer actively playing.

For instance, pianists might hold both their hands in the air or on their lap, and violinists may raise their bows in the air, or lower their instruments.



Let's practice!
CLICK ME

Making sure your applause is well-timed will be appreciated by both the performers and fellow audience members.

RESPECTING THE PERFORMANCE

Even small noises can disrupt a musical experience for others. Please ensure mobile devices are silenced and all attention is directed towards the stage and performers during the concert.

RESTROOM VISITS

Leaving your seat in the middle of the concert to use the restroom can disrupt your neighbors and the musical experience for yourself and others. Please be sure to use the restroom **before** the concert starts.

If a restroom visit is necessary during the performance, we kindly ask that you exit and enter the concert hall quietly during applause. This will help maintain a respectful and immersive environment for all audience members.

BEING MINDFUL OF OTHERS

Create a supportive environment where everyone can enjoy themselves during the performance!

Thank you for helping us create a space where we can all appreciate the beauty of live chamber music.

WHAT IS CHAMBER MUSIC?

Here are some basic concepts to explore at the beginning of the year or in connection with any of the Chamber Music Beginnings concerts.



Summer Palace of Frederick the Great of the Painting by Adolphe Menzel (1852)

Chamber music is a form of classical music written for a small group of musicians (between 2-13) where each person plays their own unique part on a different instrument, and there is no conductor.

As its own independent genre, chamber music has its roots in the European royal courts of the 15th century.

The word “chamber” means a room. This is how chamber music got its name! Musicians originally performed in smaller spaces like living rooms and private homes instead of large concert halls. Today, chamber music can be performed in many different venues, but the name remains.

INTRODUCTION TO CHAMBER ENSEMBLES

Chamber ensembles are small groups of musicians who play different instruments together, creating a variety of sounds and harmonies.

Here are some examples of chamber ensembles you will see this year:



DUO (2 musicians)

A duo is made up of two musicians; one option is a cello and a piano. The cello and piano will alternate roles, with each instrument taking turns playing the melody while the other provides the harmony. This combination is often used in chamber music by composers like Mozart and Bartók.

Pictured at left: David Finckel, cello, and Wu Han, piano, our Artistic Directors!



PIANO TRIO (3 musicians)

A trio includes three musicians. A piano trio can include a piano, violin, and cello, which all have their own unique voices and create a wide range of sounds together. Composers like Beethoven and Mendelssohn wrote famous pieces for this type of group.

Anne-Marie McDermott, piano; Daniel Phillips, violin; Sterling Elliott, cello



STRING QUARTET (4 musicians)

A quartet includes four musicians. A string quartet has two violins, a viola, and a cello, and is a favorite in classical music. The composer Haydn wrote so many string quartets that he is often called the “Father of the String Quartet”.

Viano Quartet

FUN FACT

Chamber music doesn't just exist in classical music, it's everywhere! Have you ever noticed musicians performing in small groups?

HUNTR/X from *KPOP Demon Hunters* is made up of Rumi, Mira, and Zoey. This is a great example of a **trio**, three musicians working together without a conductor!

ASK YOUR STUDENTS: Can they think of other examples?

UNIT 1 CONCERT PROGRAM

OCTOBER 20–22, 2026

Musical Characters

Chamber Ensemble Type(s): Duo & Piano Trio

Mika Sasaki, piano

Julian Rhee, violin

Coleman Itzkoff, cello

BARTÓK

Romanian Folk Dances for Violin and Piano, BB 68

(arr. Zoltán Székely) (1915, arr. 1925–26)

Joc cu bâta (Stick Dance)

Pe loc (In One Spot)

Poarga românească (Romanian Polka)

Maruntel (Fast Dance)

BEETHOVEN

Trio in B-flat major for Clarinet (or Violin), Cello, and Piano, Op. 11 (1797)

Tema con variazioni: Allegretto

CHAMINADE

Trio No. 1 in G minor for Piano, Violin, and Cello, Op. 11 (1881)

Presto leggiero

SAINT-SAËNS

“The Swan” from *Carnival of the Animals* (1887)

SCHOENFIELD

Café Music for Piano, Violin, and Cello (1986)

Allegro

MUSICAL CHARACTERS: FEATURED ENSEMBLE

Duo & Piano Trio

(INSTRUMENTS CONSISTING OF PIANO, VIOLIN, CELLO)



Pianist Mika Sasaki is a soloist, chamber musician, and educator whose performances have taken her around the

world. Her performances have been broadcast on WQXR, WFMT, WCRB, KQAC, Vermont Public, and Radio Sweden. She has appeared as concerto soloist with the Sinfonia of Cambridge, New Jersey Symphony Orchestra, 92Y Orchestra, and, more recently, with the InterSchool Symphony Orchestra of New York. She is a member of Ensemble Mélange, Chameleon Arts Ensemble of Boston, and Decoda, and has performed with the Chamber Music Society of Lincoln Center, Manhattan Chamber Players, Orpheus, and A Far Cry, as well as in festivals such as Tanglewood, Chigiana, Yellow Barn, Taos, Chamber Music Northwest, and Music@Menlo. An alum of the Peabody Conservatory, Carnegie Hall's Ensemble Connect, and the Juilliard School, Sasaki is now a faculty member at Juilliard.



Winner of the 2024 Avery Fisher Career Grant, Korean-American **violinist Julian Rhee** rose to international prominence

following his prize-winning performances at the 2024 Queen Elisabeth International Violin Competition and Silver Medal at the 11th Quadrennial International Violin Competition of Indianapolis. He has appeared with orchestras including the Stuttgarter Kammerorchester, Pacific Symphony, Oregon Symphony, Milwaukee Symphony, Calgary Philharmonic, Belgian National Orchestra, Antwerp Symphony, Indianapolis Symphony, Pittsburgh Symphony, and San Diego Symphony. Highlights of the 2026–2027 season include debuts with the Gürzenich-Orchester and Andrés Orozco-Estrada, La Orquesta Clásica Santa Cecilia and Daniel Raikin, and returns to the Richmond and Milwaukee Symphony Orchestras. He is a member of CMS's Bowers Program and has performed at festivals including Marlboro, Rockport, Bridgehampton, Music@Menlo, and North Shore Chamber Music Festivals. Rhee is the recipient of the 1699 "Lady Tennant" Antonio Stradivari violin and a Jean Pierre Marie Persoit bow on extended loan through the Mary B. Galvin Foundation and the Stradivari Society.



Cellist Coleman Itzkoff stands at the intersection of baroque, classical, and new music, contemporary dance, and

experimental theater. Whether premiering works by living composers, performing baroque music on historical instruments, composing for the Amazon film *Le Bal des Folles*, or playing solo Bach for hospital patients during COVID, Coleman continues to redefine what it means to be a 21st-century musician.

Hailed by Alex Ross in *The New Yorker* for his "flawless technique and keen musicality," Coleman has performed in major concert halls and festivals across the United States and abroad. As a soloist, he has appeared with the Houston, San Diego, and Cincinnati Symphonies, and his recitals are known for inventive programming that blends music with dance, text, and unconventional performance spaces.

Collaboration is central to Coleman's work. He is a member of the early music ensembles Ruckus and Twelfth Night and a founding member of AMOC* (American Modern Opera Company). He studied at Rice University, USC, and The Juilliard School.

MUSICAL CHARACTERS: ABOUT THE COMPOSERS



BÉLA BARTÓK (1881–1945)

Béla Bartók was a famous composer and pianist from Hungary. He was born in 1881 in Nagyszentmiklós, Hungary

(now part of Romania). After his father died, his mother helped him learn and practice music. By the time he was a teenager, he was already writing his own music.

Bartók loved folk music, which is music passed down through families and communities. He traveled to villages to listen to traditional songs and used these melodies to inspire his own music. One of his most-famous works is ***Romanian Folk Dances***, a set of six short dances that he first wrote for piano in 1915. Later, he arranged the music for orchestra, and today it is played by many different types of musical groups.

Bartók became famous around the world as both a composer and a pianist. During World War II, he moved to New York City, where he continued writing music until he died in 1945.



LUDWIG VAN BEETHOVEN (1770–1827)

Ludwig van Beethoven was a famous German composer and pianist who was born in 1770 in Bonn, Germany. He was a

young musical talent and only seven years old when he gave his first concert. As he grew older, he became one of the greatest composers in history.

Beethoven wrote many kinds of music, including symphonies, piano sonatas, and string quartets. His music was powerful, emotional, and sounded very different from what people were used to at the time.

His **Trio in B-flat major for Clarinet (or Violin), Cello, and Piano** was written in 1797 during a time of great change in Europe (the French Revolution) and Beethoven's life, when he began to lose his hearing. You can hear this spirit of change in the melodies and strong emotions of the music.

One of the most amazing things about Beethoven is that he continued to compose music even after he started losing his hearing. Although he became almost completely deaf, he never gave up composing. Beethoven died in 1827 in Vienna, Austria, but his music is still loved and performed around the world today.



CÉCILE CHAMINADE (1857–1944)

Cécile Chaminade was a French composer and pianist. She was born in 1857 in Paris, France. She loved music from

a very young age and began writing piano pieces as a child. When she was eight years old, the famous composer Georges Bizet heard her play and encouraged her parents to support her musical talent.

Chaminade studied music with excellent teachers and grew up to become a talented pianist. She performed her own music in concerts and became well known for her

MUSICAL CHARACTERS: ABOUT THE COMPOSERS (continued)

beautiful piano pieces and songs. She also wrote larger works, including a ballet, an opera, and a piano concerto.

Her **Trio No. 1 in G minor for Piano, Violin, and Cello**, written in 1881, was inspired by composers like Gabriel Fauré and Johannes Brahms. The fast Presto movement begins with a lively theme that has a strong French style, just like Chaminade herself.

Chaminade later toured the United States, where audiences enjoyed her music. She died in 1944 in Monte Carlo, Monaco, and is remembered as one of the first women to become famous as a classical composer.



CAMILLE SAINT-SAËNS (1835–1921)

Camille Saint-Saëns was a famous French composer, pianist, and organ player who was born in 1835 in Paris,

France. He was a musical child genius and performed difficult piano music from memory when he was only 10 years old. Even as a child, people were amazed by his talent.

Saint-Saëns loved learning about many things, including science and music. He wrote many kinds of music, such as symphonies, concertos, operas, and chamber music. One of his most famous pieces is ***The Carnival of the Animals***, which uses music to sound like different animals, including lions, birds, and swans. He restricted public performances of this piece because he was worried it might hurt his

reputation as a serious composer! Today, it is one of his most clever and most-loved works.

He traveled around the world and continued performing music even when he was very old. Saint-Saëns gave concerts for more than 70 years! He died in 1921 in Algiers, Algeria, but his music is still enjoyed today because it is lively, beautiful, and fun to listen to.



PAUL SCHOENFIELD (1947–2024)

Paul Schoenfield was an American composer and pianist. He was born in 1947 in Detroit, Michigan. He began taking piano

lessons when he was six years old and started writing music just one year later.

Schoenfield studied music with famous teachers and loved both music and math. He wrote music that mixed classical music with styles like folk music, blues, ragtime, and Broadway songs. He wanted his music to be exciting and fun for both performers and listeners.

One of his most famous pieces is ***Café Music***, written in 1986. Schoenfield was inspired to write it after playing piano for the house trio at Murray's Restaurant in Minneapolis. He wanted to create music that could be enjoyed in both a restaurant and a concert hall.

Schoenfield passed away in 2024 in Israel. His music is still performed today and is known for being creative, energetic, and full of personality.

MUSICAL CHARACTERS: ACTIVE LISTENING ACTIVITIES

Teacher Key

Use these guided listening activities with your students before the Teaching Artist visit to build listening and comprehension skills, helping them get the most out of the experience. Encourage students to write their responses in their listening journals. Or use the extension and invite students to illustrate their understanding by creating drawings in their listening sketchbooks. Print listening journal and sketchbook for students located on pages 18–21. For additional historical and cultural context, we recommend referring to the composer biographies located on pages 11–12.

Bartók's Romanian Folk Dances for Violin and Piano, BB 68

(arr. Zoltán Székely)
(1915, arr. 1925–26)

Joc cu bâta
(Stick Dance)

Pe loc (In One Spot)

Poarga românească
(Romanian Polka)

Maruntel (Fast Dance)



CLICK ME

FOCUS

Different roles of melody and accompaniment in a duo.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Which instrument catches your attention first?

- Answers will vary. Encourage students to explain why that instrument stood out to them.

Describe the job of the violin.

- **Melody:** The main tune of a song. It's the part you usually hum or sing because it sticks in your head. The violin plays the **melody**.

What character would the violin be?

- Answers will vary. Encourage students to explain why the violin reminds them of that character.

Describe the job of the piano.

- **Accompaniment:** The music that plays along with the melody to help support it. The piano plays the **accompaniment**.

Which instrument sounds like it is leading the dance?

- The **violin** leads the dance, because it plays the **melody**.

What changes do you notice from one dance to the next?

- Students can note changes in the **tempo, mood, dynamics, rhythm, melody, or overall character** of each dance.

EXTENSION

Draw two dancers. One dancer leads the dance (violin), and one supports the dance (piano). Show how they work together.

MUSICAL CHARACTERS: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

**Beethoven's
Trio in B-flat major
for Clarinet (or
Violin), Cello, and
Piano, Op. 11
(1797)**

Tema con variazioni:
Allegretto

FOCUS

How different
instruments present
the same musical idea.

ACTIVITY

Circle the instruments
you hear.

LISTENING QUESTIONS

Do you hear the instruments copying each other's musical idea? Raise your hand when you hear this happening.

- Across the variations, students will hear the **cello** and **piano** copying each other, then the **violin** and **cello**, then the **violin** and **cello** responding together to the **piano**.

How does the same musical idea sound different when each instrument plays it?

- The **violin** will have a higher, brighter sound than the **cello**. The **cello** will have a low, warm sound. The **piano** will have both high and low sounds that are clear and ringing.

How does the music sound different when one of the instruments plays alone? How about when we add another? When all three play together?

- **One instrument:** The melody is easy to hear and stands out clearly, but this is the only voice you hear.
- **Two instruments:** One may play the melody while the other answers it, making the music sound like a conversation.
- **All three instruments:** The music sounds richer, bigger, and more exciting because all three parts work together to create harmony and texture.

EXTENSION

Draw each instrument as a parrot! Show how each parrot is different and how they copy each other's musical idea.

MUSICAL CHARACTERS: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Chaminade's Trio No. 1 in G minor for Piano, Violin, and Cello, Op. 11

(1881)

Presto leggiero



CLICK ME

FOCUS

Three instruments having
a conversation.

ACTIVITY

Circle the instruments
you hear.

LISTENING QUESTIONS

Which instrument sounds like it begins the conversation?

- The **piano** speaks first.

Which instrument do you think is easiest to follow? Why?

- Students may select the **violin** or **cello** as they carry the melody, while the **piano** serves as the accompaniment.

How would you describe the violin if it were a character?
The cello? The piano?

- Answers will vary. Encourage students to explain why the instrument reminds them of that character.

What do you think makes this conversation interesting?

- Answers will vary. Encourage students to explain what type of musical element they think makes it interesting: **tempo, mood, dynamics, rhythm, melody**, etc.

EXTENSION

Draw three characters having a conversation.
Give each character a personality that matches one
of the instruments.

MUSICAL CHARACTERS: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Saint-Saëns’
“The Swan” from
*Carnival of
the Animals*
(1887)



CLICK ME

FOCUS

One instrument carrying the melody while another supports.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Which instrument represents the “swan”?

- **Melody:** The main tune of a song. It’s the part you usually hum or sing because it sticks in your head. The **cello** plays the **melody** that is meant to sound like a swan.

What is the piano doing while the cello sings the melody?

- **Accompaniment:** The music that plays along with the melody to help support it. The piano plays the **accompaniment**.

What words would you use to describe the sound of the cello? The piano?

- Answers will vary. Encourage students to identify the clef the instrument reads and the tone of its voice. The **cello** will have a low, warm sound. The **piano** will have both high and low sounds that are clear and ringing.

How do the cello and piano work together to tell the story of the swan?

- The **cello plays the melody**, which sounds like the swan gliding across the water. The **piano’s accompaniment** creates the feeling of gentle waves or a calm lake. Together, they create a peaceful picture of the swan moving gracefully through the water.

EXTENSION

Draw a swan (the cello) swimming in a body of water (the piano). Add details that show how the water helps the swan swim.

MUSICAL CHARACTERS: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Schoenfield's *Café Music* for Piano, Violin, and Cello

(1986)

Allegro



CLICK ME

FOCUS

Equal partnership in a chamber ensemble.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Which instrument grabs your attention first?

- Answers will vary. Encourage students to explain why that instrument stood out to them.

What are some clues that help you identify each instrument?

- The **violin** will have a higher, brighter sound than the **cello**. The **cello** will have a low, warm sound. The **piano** will have both high and low sounds that are clear and ringing.

How do the instruments take turns leading?

- There is **no single leader** throughout the piece. Students should notice that the instruments take turns becoming the most noticeable voice like they are listening and responding to one another like a conversation.

How do you think the music would sound different if it was missing the piano? The violin? The cello?

- **Without the piano:** The music would lose much of its rhythm, harmony, and energy. It might sound less full.
- **Without the violin:** The music would lose many of its bright, lively melodies. The **cello** would lose its conversation partner.
- **Without the cello:** The music would lose its warm, deep melodies. The **violin** would lose its conversation partner.

What feelings would you use to describe the mood of this piece?

- Answers will vary. Encourage students to explain why that feeling stood out to them.

EXTENSION

Schoenfield wrote this piece inspired by a restaurant he went to. Draw somewhere you think you would hear this type of music!

CHAMBER MUSIC BEGINNINGS MUSICAL CHARACTERS LISTENING JOURNAL



NAME: _____

WHAT WE LISTENED TO TODAY: _____

WHICH INSTRUMENTS DID YOU HEAR? Circle all that apply:



Violin



Cello



Piano

REFLECTION SPACE:

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

CHAMBER MUSIC BEGINNINGS
PERSONAJES MUSICALES
DIARIO DE ESCUCHA



NOMBRE: _____

QUÉ ESCUCHAMOS HOY: _____

¿QUÉ INSTRUMENTOS ESCUCHASTE? Encierra los que escuchaste:



Violín



Violonchelo



Piano

TUS IDEAS:

[illegible]

CHAMBER MUSIC BEGINNINGS
MUSICAL CHARACTERS
LISTENING SKETCHBOOK



NAME: _____

WHAT WE LISTENED TO TODAY: _____

WHICH INSTRUMENTS DID YOU HEAR? Circle all that apply:



Violin



Cello



Piano

DRAWING SPACE:

CHAMBER MUSIC BEGINNINGS

PERSONAJES MUSICALES CUADERNO DE DIBUJO MUSICAL



NOMBRE: _____

QUÉ ESCUCHAMOS HOY: _____

¿QUÉ INSTRUMENTOS ESCUCHASTE? Encierra los que escuchaste:



Violín



Violonchelo



Piano

DIBUJA AQUÍ:

UNIT 2 CONCERT PROGRAM

MARCH 16–18, 2027

Music In Motion

Chamber Ensemble Type: String Quartet

James Thompson, violin

Clara Neubauer, violin

Laura Liu, viola

Sterling Elliott, cello

BORODIN	Quartet No. 2 in D major for Strings (1881) Notturmo: Andante
DVOŘÁK	Quartet in F major for Strings, Op. 96, "American" (1893) Molto vivace
FRANK	<i>Leyendas: An Andean Walkabout</i> for String Quartet (2001) Coqueteos
HAYDN	Quartet in E-flat major for Strings, Hob. III:38, Op. 33, No. 2, "The Joke" (1781) Finale: Presto
MONTGOMERY	<i>Strum</i> for String Quartet (2006, rev. 2012)
VILLA-LOBOS	Quartet No. 1 for Strings (1915, rev. 1946) Brincadeira: Allegretto scherzando

MUSIC IN MOTION: FEATURED ENSEMBLE

String Quartet

(INSTRUMENTS CONSISTING OF TWO VIOLINS, VIOLA, AND CELLO)



Violinist/violist James Thompson enjoys a multi-faceted career as a chamber musician, concertmaster, educator, and lecturer. He is a recent graduate of the Chamber Music Society of Lincoln Center's Bowers Program. Thompson performs

regularly for chamber music organizations across the country, and he serves as the director of Music@Menlo's annual winter residency in California. Solo engagements include appearances with the Cleveland Orchestra, the Asheville Symphony, the Cleveland Institute of Music Orchestra, and the Cleveland Pops Orchestra. He currently serves as concertmaster of the Erie Philharmonic, the BlueWater Chamber Orchestra, and the Caroga Arts Ensemble. As a guest artist, he has recently led classes for the Eastman School of Music and the Music Institute of Chicago, among others. Thompson holds bachelor's, master's, and artist diploma degrees from the Cleveland Institute of Music; his primary teachers include Jaime Laredo, William Preucil, and Paul Kantor.



Praised for her "seductive artistry" and "rare grace" (*Classical Voice North America*), **violinist Clara Neubauer** was a recipient of the Peter Mennin Prize for Outstanding Achievement and Leadership in Music from the Juilliard School and

the Ana Chumachenco Award from the Kronberg Academy. Recent appearances include the Caramoor Center, Philadelphia Chamber Music Society, Rome Chamber Music Festival, and an international tour with Musicians from Marlboro. Since making her solo debut at age ten with the National Repertory Orchestra, she has appeared as soloist with ensembles across the US and Europe. A recipient of the Kovner Fellowship, Clara studied at the Juilliard School with Li Lin, Itzhak Perlman, and Catherine Cho. She served as concertmaster of the Juilliard Orchestra, including in a performance conducted by Gustavo Dudamel. Beginning this fall, she will attend the Kronberg Academy as a student of Mihaela Martin. She joins CMS's Bowers program in fall 2027.

MUSIC IN MOTION: FEATURED ENSEMBLE (continued)

String Quartet

(INSTRUMENTS CONSISTING OF TWO VIOLINS, VIOLA, AND CELLO)



Violist Laura Liu, a native of Miami, Florida, currently lives in New York City and studies with Cynthia Phelps and Misha Amory. Liu, hailed by Classical Voice America as a “standout” with “sound deep, warm, and consistently musical,”

participated this summer as a Junior Artist at Marlboro Music Festival. Previously, she took part in the Verbier Festival Academy, where she won the Edwin Caplin Foundation Award. Her ardent love of collaboration led her to join the Chamber Music Society of Palm Beach’s Rising Artist Program, Sunkiss’d Mozart Summerfest, Kronberg’s Chamber Music Connects the World, OlympicMusic Festival’s Fellowship, Music@Menlo’s International Performer’s Program, Perlman Music Program’s Chamber Workshop, Taos School of Music, Kneisel Hall, and Heifetz International Music Institute.

Liu recently earned her bachelor’s and master’s degrees as a proud recipient of a Kovner Fellowship at the Juilliard School. She is currently pursuing her Artist Diploma, also at Juilliard.



Acclaimed for his stellar stage presence and joyous musicianship, **cellist Sterling Elliott** is a 2021 Avery Fisher Career Grant recipient and winner of the 2019 National Sphinx Competition. He has appeared with major orchestras including the

Philadelphia and Cleveland Orchestras; the New York and Los Angeles Philharmonics; and the Boston, Dallas, and Detroit Symphonies. Recent debuts include the Phoenix Symphony, the Buffalo Philharmonic, and the BBC Proms. As featured soloist with the Sphinx Virtuosi, he performed in a multi-city tour at Carnegie Hall, Shriver Concert Series, and Philadelphia Chamber Music Society. He is a member of CMS’s Bowers Program, performing at Alice Tully Hall and on tour throughout the United States. He performs on a 1741 Gennaro Gagliano cello on loan through the Robert F. Smith Fine String Patron Program, in partnership with the Sphinx Organization.

MUSIC IN MOTION: ABOUT THE COMPOSERS



ALEXANDER BORODIN (1833–1887)

Alexander Borodin was a famous Russian composer and chemist. He was born in 1833 in Saint Petersburg, Russia. He grew up

in a wealthy household and showed an early interest in both science and music. As a boy, he learned to play the piano and cello.

Even though Borodin became a highly respected chemistry professor, he never had a formal job as a musician. He was part of a group of Russian composers called “The Mighty Handful,” who wanted to create music that sounded uniquely Russian. His music is known for its beautiful melodies.

He wrote his **Quartet No. 2 in D major for Strings** in 1881. The Notturmo: Andante movement has warm, beautiful melodies that are shared and passed between the instruments, creating a musical story of love.

Borodin died in 1887 in Saint Petersburg, Russia. Even though he wrote music only in his spare time, he is remembered as one of Russia’s great composers.



ANTONÍN DVOŘÁK (1841–1904)

Antonín Dvořák was a famous Czech composer. He was born in 1841 in Nelahozeves, a small town near Prague.

His family was not wealthy, but he grew up surrounded by music and began learning the violin when he was six years old. Dvořák worked as a musician in Prague while writing his own music. His music often mixed classical styles with Czech folk music, giving it a lively and unique sound. He became one of the most important composers of the 19th century.

Later, living in the United States, Dvořák was inspired by American music. These experiences led him to write his **Quartet in F major for Strings**, also called the “American” String Quartet. The music reflects Dvořák’s fascination with American musical traditions, including African American and Native American music.

Dvořák returned to his homeland later in life and continued writing music. He died in 1904 in Prague, but his music is still performed and loved around the world today.

MUSIC IN MOTION: ABOUT THE COMPOSERS (continued)



GABRIELA LENA FRANK B. 1972

Cultural heritage has always been at the center of composer/pianist Gabriela Lena Frank's music. Born in

Berkeley, California, to a mother of mixed Peruvian/Chinese ancestry and a father of Lithuanian/Jewish descent, Frank explores her multicultural heritage most ardently through her compositions. She has traveled extensively throughout South America, and her pieces often reflect and refract her studies of Latin American folklore, incorporating poetry, mythology, and native musical styles into a Western classical framework that is uniquely her own. Frank is the winner of the 2026 Pulitzer Prize in Music, and on the *Washington Post's* list of the 35 most significant women composers in history.

Frank's piece ***Leyendas: An Andean Walkabout*** for string quartet draws inspiration from the idea of mestizaje as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

'Coqueteos' is a flirtatious love song sung by gallant men known as romanceros. As such, it is direct in its harmonic expression, bold, and festive. The romanceros sing in harmony with one another against a backdrop of guitars which I think of as a vendaval de guitarras ("storm of guitars")."



[CLICK TO READ MORE](#)



JOSEPH HAYDN (1732–1809)

Joseph Haydn was a famous composer from Austria. He was born in 1732 in Rohrau, Austria, and grew up in a

musical family that loved singing and playing instruments. As a child, he had a beautiful singing voice and was chosen to sing in a choir in Vienna.

When he was young, Haydn worked hard to become a successful composer. He spent many years working for the Esterházy family, where he wrote music for concerts, church services, and special events. He became known as one of the most important composers of his time and helped make the string quartet a popular type of classical music.

Haydn wrote his **Quartet in E-flat major for Strings** in 1781. It is nicknamed "The Joke" because in the final movement, the music keeps sounding like it is about to end, but then it starts again, surprising the audience and making them laugh.

Haydn died in 1809 in Vienna, Austria, but he is still remembered as the "father of the string quartet," and his music is performed all over the world today.

MUSIC IN MOTION: ABOUT THE COMPOSERS (continued)



JESSIE MONTGOMERY B. 1981

Jessie Montgomery is a GRAMMY® Award-winning composer, violinist, and educator whose work

interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st-century American sound and experience. Named *Performance Today's* 2025 Classical Woman of the Year, her profound works have been described as “turbulent, wildly colorful, and exploding with life” (*The Washington Post*), and are performed regularly by leading orchestras, ensembles, and soloists around the world. In June 2024, Montgomery concluded a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence.

A founding member of PUBLIQuartet and former member of the Catalyst Quartet, Montgomery is a frequent and highly engaged collaborator with performing musicians, composers, choreographers, playwrights, poets, and visual artists alike. At the heart of Montgomery’s work is a deep sense of community enrichment and a desire to create opportunities for young artists and underrepresented composers to broaden audience experiences in classical music spaces.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence and Sphinx Virtuosi Composer-in-Residence, the

Leonard Bernstein Award from the ASCAP Foundation, and *Musical America's* 2023 Composer of the Year.

“**Strum** is the culminating result of several versions of a string quintet I wrote in 2006. It was originally written for the Providence String Quartet and guests of Community MusicWorks Players, then arranged for string quartet in 2008 with several small revisions. In 2012 the piece underwent its final revisions with a rewrite of both the introduction and the ending for the Catalyst Quartet in a performance celebrating the 15th annual Sphinx Competition.

Originally conceived for the formation of a cello quintet, the voicing is often spread wide over the ensemble, giving the music an expansive quality of sound. Within **Strum** I utilized texture motives, layers of rhythmic or harmonic ostinati that string together to form a bed of sound for melodies to weave in and out. The strumming pizzicato serves as a texture motive and the primary driving rhythmic underpinning of the piece. Drawing on American folk idioms and the spirit of dance and movement, the piece has a kind of narrative that begins with fleeting nostalgia and transforms into ecstatic celebration.”



[CLICK TO READ MORE](#)

MUSIC IN MOTION: ABOUT THE COMPOSERS (continued)



HEITOR VILLA-LOBOS (1887–1959)

Heitor Villa-Lobos was a famous composer from Brazil. He was born in 1887 in Rio de Janeiro, Brazil. As a child, he

learned music at home and taught himself to play several instruments. When his father died, he helped support his family by using his musical talent.

As a young man, Villa-Lobos traveled across Brazil and learned music from many different cultures. These sounds inspired his own music, which mixed Brazilian rhythms with classical music. He became one of Brazil's most important composers.

His **Quartet No. 1 for Strings** began as a three-movement work in 1915 and was revised into its six-movement form in 1946, inspired by Brazilian folk music. Brincadeira is a lively, playful movement that is full of energy.

Villa-Lobos later lived in Paris, France, where his music became known around the world. He died in 1959 in Rio de Janeiro, Brazil, but his music is still performed and enjoyed today.

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES

Teacher Key

Use these guided listening activities with your students before the Teaching Artist visit to build listening and comprehension skills, helping them get the most out of the experience. Encourage students to write their responses in their listening journals. Or use the extension and invite students to illustrate their understanding by creating drawings in their listening sketchbooks. Print listening journal and sketchbook for students located on pages 35–38. For additional historical and cultural context, we recommend referring to the composer biographies located on pages 25–28.

Borodin's Quartet No. 2 in D major for Strings (1881)

Notturmo: Andante



CLICK ME

FOCUS

Melody passed
between players.

ACTIVITY

Circle the instruments
you hear.

LISTENING QUESTIONS

Which instrument stands out first?

- **Melody:** The main tune of a song. It's the part you usually hum or sing because it sticks in your head. The cello plays the **melody** first.

Which instrument repeats the melody next?

- **Theme:** A melody that is important and comes back more than once in a piece of music. The **first violin** plays the theme next.

How does the melody sound different when a new instrument plays it?

- The **violin** will have a higher, brighter sound than the **cello**. The **cello** will have a low, warm sound. The **viola** will have a middle-range sound that is rich and mellow.

What clues helped you notice the melody was moving from one player to another?

- Answers may vary, but possible responses include: the sound became **higher** when the violin took over or **lower** when the cello took over.
- Or one instrument became more noticeable while another moved into the background.

What feelings would you use to describe the mood of the theme?

- Answers will vary. Encourage students to explain why that feeling stood out to them.

EXTENSION

Draw how the theme feels different when played higher on the violin versus lower on the cello.

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

**Dvořák's
Quartet in F major
for Strings, Op. 96,
"American"**
(1893)

Molto vivace



CLICK ME

FOCUS

Musical structure.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Describe the mood in the beginning of the piece.

- Play the first 50 seconds of the movement. Answers will vary. Encourage students to explain why that feeling stood out to them.

Describe the change in mood that follows.

- Play the next 40 seconds. Answers will vary. Encourage students to explain why this section sounds different and why their feeling stood out to them.

Let's keep listening. Does the rest of the music sound familiar to what we listened to in the beginning?

- Continue playing the piece. The students should recognize the initial theme return.
- **A-B-A Musical Structure:** A pattern where the music starts with one section (A), changes to a different section (B), and then returns to the first section (A). Like a musical sandwich!

Which mood did you like better? Why?

- Answers will vary. Encourage students to explain what type of musical element influenced their decision: **tempo, mood, dynamics, rhythm, melody**, etc.

EXTENSION

Draw two different scenes to show how the two moods of this piece sound/feel different.

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

**Frank's
Leyendas: An
Andean Walkabout
for String Quartet**
(2001)

Coquetteos



CLICK ME

FOCUS

Contrasting musical ideas.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Can you point out and describe a melody or rhythm that kept repeating throughout the piece?

- **Theme:** A melody that is important and comes back more than once in a piece of music.

Which instrument(s) sound smooth and singing like "singers" (romanceros)?

- The **first violin** has the role of the main singer.

Which instrument(s) sound fast and busy like the "storm of guitars" (vendaval de guitarras)?

- The **second violin, viola, and cello** play the role of the "storm of guitars".

How would you describe the two different moods of the music?

- Answers will vary. Encourage students to explain why that feeling stood out to them.

EXTENSION

Draw some *romanceros* (singers) and the *vendaval de guitarras* (storm of guitars)!

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Haydn's
Quartet in E-flat
major for Strings,
Hob. III:38, Op. 33,
No. 2, "The Joke"
(1781)

Finale: Presto



CLICK ME

FOCUS

Repeating themes and surprises.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Can you point out and describe a melody or rhythm that kept repeating throughout the piece?

- **Theme:** A melody that is important and comes back more than once in a piece of music.

Which instrument(s) stand out the most?

- **Melody:** The main tune of a song. It's the part you usually hum or sing because it sticks in your head. The first violin plays the **melody**.

How many times did you think the piece was over?

- Answers will vary. This movement has **four false endings**.

What clues made you think the piece was ending?

- **False Ending:** A part of the music that tricks you into thinking the piece is over, but it isn't! Haydn achieves this through his use of unexpected pauses.

Why do you think this piece was nicknamed "The Joke"?

- Haydn plays a musical joke on the audience with his false endings to surprise listeners and make them laugh.

EXTENSION

Draw a comic strip where a character keeps saying "Goodbye!" but doesn't leave.

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Montgomery's Strum for String Quartet

(2006, rev. 2012)



CLICK ME

FOCUS

Repeating rhythmic patterns.

ACTIVITY

Circle the instruments you hear.

LISTENING QUESTIONS

Can you point out and describe a melody or rhythm that kept repeating throughout the piece?

- **Theme:** A melody that is important and comes back more than once in a piece of music. Students should notice the “strumming” pattern throughout the piece.

Which instrument introduces the theme?

- The **first violin** introduces the main “strumming” theme first, then is quickly passed to the **second violin**.

Now we’ve identified the main “strumming” theme.

What are some ways the other instruments support this theme to make the entire piece more exciting?

- Instruments will add different textures like **pizzicato** or **arco**, making the music richer and more interesting.
- **Pizzicato:** Plucking the strings of a string instrument with your fingers instead of using a bow to make a short, bouncy sound
- **Arco:** Playing a string instrument with a bow to make a longer, lyrical sound.

What makes this music sound energetic?

- Answers will vary. Encourage students to explain what type of musical element they think makes it interesting: **fast tempo, contrasting dynamics, strong rhythms**, etc.

EXTENSION

Draw a repeating pattern (shapes, colors, zigzags, etc.) inspired by the strumming of the music. Add a second layer to add onto this pattern!

MUSIC IN MOTION: ACTIVE LISTENING ACTIVITIES (continued)

Teacher Key

Villa-Lobos's Quartet No. 1 for Strings

(1915, rev. 1946)

Brincadeira: Allegretto
scherzando



CLICK ME

FOCUS

Short repeating
patterns.

ACTIVITY

Circle the instruments
you hear.

LISTENING QUESTIONS

Which instrument(s) stand out the most?

- **Melody:** The main tune of a song. It's the part you usually hum or sing because it sticks in your head. The **first violin** plays the melody first.

Does the music sound smooth or bouncy?

- **Bouncy**

Which instrument(s) are making the music "bounce"?

- **Pizzicato:** Plucking the strings of a string instrument with your fingers instead of using a bow to make a short, bouncy sound. The **viola** and **cello** are using pizzicato.

Do you hear the same musical idea coming back?

- **Theme:** A melody that is important and comes back more than once in a piece of music.

EXTENSION

Draw something bouncy like the pizzicato in the music! It could be popcorn, a trampoline, a basketball, or something else from your imagination.

CHAMBER MUSIC BEGINNINGS MUSIC IN MOTION: LISTENING JOURNAL



NAME: _____

WHAT WE LISTENED TO TODAY: _____

WHICH INSTRUMENTS DID YOU HEAR? Circle all that apply:



Violin



Viola



Cello



Piano

REFLECTION SPACE:

[illegible]

CHAMBER MUSIC BEGINNINGS



Chamber
Music Society
of Lincoln Center

NOMBRE:

QUÉ ESCUCHAMOS HOY:

¿QUÉ INSTRUMENTOS ESCUCHASTE?



Violín



Viola



Violonchelo



Piano

TUS IDEAS:

[illegible]

CHAMBER MUSIC BEGINNINGS
**MUSIC IN MOTION:
LISTENING SKETCHBOOK**



NAME: _____

WHAT WE LISTENED TO TODAY: _____

WHICH INSTRUMENTS DID YOU HEAR? Circle all that apply:



Violin



Viola



Cello



Piano

DRAWING SPACE:

CHAMBER MUSIC BEGINNINGS

MUSICA EN MOVIMIENTO: CUADERNO DE DIBUJO MUSICAL



NOMBRE: _____

QUÉ ESCUCHAMOS HOY: _____

¿QUÉ INSTRUMENTOS ESCUCHASTE? Encierra los que escuchaste:



Violín



Viola



Violonchelo



Piano

DIBUJA AQUÍ:

NATIONAL CORE ARTS STANDARDS FOR MUSIC

COMMON ANCHOR #1

Generate and conceptualize artistic ideas and work.

COMMON ANCHOR #2

Organize and develop artistic ideas and work.

COMMON ANCHOR #3

Refine and complete artistic work.

Cr

Creating

Found on Pages:

13, 14, 15, 16,
17, 18, 19, 20,
21, 29, 30, 31,
32, 33, 34, 35,
36, 37, 38

COMMON ANCHOR #4

Analyze, interpret, and select artistic work for presentation.

COMMON ANCHOR #5

Develop and refine artistic work for presentation.

COMMON ANCHOR #6

Convey meaning through the presentation of artistic work.

Pr

Performing,
Presenting,
Producing

13, 14, 15, 16,
17, 18, 19, 20,
21, 29, 30, 31,
32, 33, 34, 35,
36, 37, 38

COMMON ANCHOR #7

Perceive and analyze artistic work.

COMMON ANCHOR #8

Interpret intent and meaning in artistic work.

COMMON ANCHOR #9

Apply criteria to evaluate artistic work.

Re

Responding

13, 14, 15, 16,
17, 18, 19, 20,
21, 29, 30, 31,
32, 33, 34, 35,
36, 37, 38

COMMON ANCHOR #10

Synthesize and relate knowledge and personal experiences to make art.

COMMON ANCHOR #11

Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Cn

Connecting

11, 12, 13, 14,
15, 16, 17, 18,
19, 20, 21, 25,
26, 27, 28, 29,
30, 31, 32, 33,
34, 35, 36, 37,
38

COMMON CORE STATE STANDARDS INITIATIVES

Through student-centered activities and interactive concerts featuring Chamber Music Society artists, Chamber Music Beginnings addresses the Common Core State Standards and builds upon students' skills in comprehension, collaboration, and presentation needed for success beyond school.

While the focus of Chamber Music Beginnings is to introduce students to the chamber music art form, it similarly encourages students to draw interdisciplinary connections and build core capacities in English and Math.

Through activities centered on active listening, communication, performance, and musical analysis, students:

- Participate in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
 - Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
 - Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.
- Make sense of problems and persevere in solving them.
 - Reason abstractly and quantitatively.
 - Analyze patterns and relationships.
 - Look for and make use of structure.
 - Look for and express regularity in repeated reasoning.

Chamber Music Beginnings provides a unique opportunity for students to enhance their English Language Arts and Math skills through musical exploration of the chamber music art form.

NEW YORK CITY DEPARTMENT OF EDUCATION

Blueprint for Teaching and Learning in the Arts: Music

Aligned with the five strands of the NYC Department of Education’s Blueprint for Teaching and Learning in the Arts: Music, Chamber Music Beginnings offers students a unique opportunity to explore chamber music through interactive concerts, in-school teaching sessions, and bilingual resources. Through Chamber Music Beginnings, students develop an understanding of music through analysis, performance, and an exploration of historical and cultural contexts. By attending live performances by professional chamber musicians, students broaden their perspectives, discover their musical potential, and develop a lifelong appreciation for music.

		Found in Unit:
STRAND 1: Music Making	By exploring, creating, replicating, and observing music, students build their technical and expressive skills, develop their artistry and a unique personal voice in music, and experience the power of music to communicate. They understand music as a universal language and a legacy of expression in every culture.	1, 2, 3
STRAND 2: Music Literacy	Students develop a working knowledge of music language and aesthetics, and apply it to analyzing, evaluating, documenting, creating, and performing music. They recognize their roles as articulate, literate musicians when communicating with their families, schools, and communities through music.	1, 2
STRAND 3: Making Connections	By investigating historical, social, and cultural contexts, and by exploring common themes and principles connecting music with other disciplines, students enrich their creative work and understand the significance of music in the evolution of human thought and expression.	1, 2
STRAND 4: Community & Cultural Resources	Students broaden their perspective by working with professional artists and arts organizations that represent diverse cultural and personal approaches to music, and by seeing performances of widely varied music styles and genres. Active partnerships that combine school and local community resources with the full range of New York City’s music and cultural institutions create a fertile ground for students’ music learning and creativity.	1, 2, 3
STRAND 5: Careers & Lifelong Learning	Students consider the range of music and music-related professions as they think about their goals and aspirations, and understand how the various professions support and connect with each other. They carry physical, social, and cognitive skills learned in music, and an ability to appreciate and enjoy participating in music throughout their lives.	1, 2, 3

TEACHER NOTES



EDUCATION & COMMUNITY ENGAGEMENT AT THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

For generations, the Chamber Music Society of Lincoln Center has been committed to sharing the intimacy and depth of chamber music with audiences of all ages and backgrounds.

Families with young children can experience the magic of live performance through *CMS Kids*, our relaxed concerts for ages 3-5, and *Meet the Music!*, which brings classical music to life for ages 6-11 through storytelling, humor, and theatrical performance. Our *Chamber Music Beginnings* residency partners with schools across the tristate region, placing teaching artists and CMS musicians in grades 3-5 classrooms throughout the year.

Middle and high school students can attend *Open Rehearsals* to observe professional ensembles at work and engage in direct conversation with the artists, while the *Young Musicians Concert* — now in its 43rd year — gives talented student chamber ensembles the opportunity to be coached by CMS artists and perform at Lincoln Center. Free performances through our *Barbaralee Diamonstein-Spielvogel Community Concert Series* bring CMS musicians to the Bronx, Brooklyn, and Queens, deepening our connections with neighborhoods across New York City.

To learn more about all of our Education and Community Engagement programs, visit chambermusicsociety.org or email education@chambermusicsociety.org.

Acknowledgements

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Council on
the Arts

NYC Cultural
Affairs