

Overture

A Performing Arts Series
for Students

Onstage



Ahn Trio

Friday, April 17, 2009



Overture Center

FOR THE ARTS

ABOUT OVERTURE CENTER FOR THE ARTS

Overture Center for the Arts fills a city block in downtown Madison with world-class venues for the performing and visual arts. Made possible by an extraordinary gift from Madison businessperson W. Jerome Frautschi, the center presents the highest-quality arts and entertainment programming in a wide variety of disciplines for diverse audiences. Offerings include performances by acclaimed classical, jazz, pop, and folk performers; touring Broadway musicals; quality children's entertainment; and world-class ballet, modern and jazz dance. Overture Center's extensive outreach and educational programs serve thousands of Madison-area residents annually, including youth, older adults, people with limited financial resources and people with disabilities. The center is also home to eleven independent resident organizations.

Internationally renowned architect Cesar Pelli designed the center to provide the best possible environment for artists and audiences, as well as to complement Madison's urban environment. Performance spaces range from the spectacular 2,250-seat Overture Hall to the casual and intimate Rotunda Stage. The renovated Capitol Theater seats approximately 1,100 and The Playhouse, designed for live theater, seats 350. In addition, three multi-purpose spaces provide flexible performance, meeting and rehearsal facilities. Overture also features several visual art exhibit spaces. Overture Galleries I, II, III display works by Dane County artists. The Wisconsin Academy of Sciences, Arts and Letters' Watrous Gallery displays works by Wisconsin artists, and the Madison Museum of Contemporary Art offers national and international artists.

Resident organizations

Bach Dancing and Dynamite Society

Children's Theater of Madison

Kanopy Dance Company

Li Chiao-Ping Dance Company

Madison Ballet

Madison Museum of Contemporary Art

Madison Opera

Madison Repertory Theatre

Madison Symphony Orchestra

Wisconsin Academy of Sciences, Arts and Letters

Wisconsin Chamber Orchestra

Credits:

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Overture Resource Guides are available online at www.overturecenter.com/onstage/guides.htm



AHN TRIO

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DEAR TEACHERS

This Spotlight on Learning: Educator’s Resource Guide for Ahn Trio OnStage performance is designed to:

- Maximize students’ enjoyment and appreciation of the performing arts;
- Extend the impact of the performance by providing discussion ideas, activities, and further reading that promote learning across the curriculum;
- Promote arts literacy by expanding students’ knowledge of music, storytelling and theater;
- Illustrate that the arts are a legacy reflecting the values, customs, beliefs, expressions and reflections of a culture;
- Use the arts to teach about the cultures of other people and to celebrate students’ own heritage through self-expression.

In this Resource Guide, you will find valuable information and suggestions for activities that can help prepare students to see this performance, ideas for follow-up activities and resources you can access on the web. We’ve also included Wisconsin Academic Standards for each activity in order to align the experience with your curriculum requirements.

WE WANT YOUR FEEDBACK!

OnStage performances can now be evaluated online! Provide us with feedback and ideas that are important to you. Please share this web address with others in your party:

www.overturecenter.com/onstage/onstage.htm

Click on the “Fill out an online evaluation form” at the bottom right side of the page. Evaluations are vital to the future and funding of this program. Your feedback educates us about the ways the program is utilized and we often implement your suggestions. We look forward to hearing from you.

Enjoy the show!
Overture Education Team

AHN TRIO

Born in Seoul, South Korea, and educated at The Juilliard School in New York City, the members of the Ahn Trio, twin sisters Maria and Lucia, and their younger sister Angella, are redefining classical chamber music.

The Ahn parents started piano lessons for all of their daughters, but it was Lucia who, at the age of seven, became serious about the instrument. Angella and Maria took up the violin and cello respectively. By 1979, the trio had begun to perform live and on Korean television. In 1981, the family moved to the United States, and the young

women enrolled in the pre-college music program at Juilliard. Possessing an enviable combination of talent and style, the group was featured in a 1987 *Time* magazine cover story, Asian American Whiz Kids, appeared on the MTV television series "MTV Unplugged" with Canadian rock singer Bryan Adams, and in 2003, were named to *People* magazine's 50 Most Beautiful People.

Ahn Trio's tour schedule requires them to perform more than a hundred dates a year, a schedule that they consider part of their mission to increase the popularity of classical music among younger audiences. In addition to performing, the sisters also conduct classes at the Maple Mount music academy in Kentucky, as well as public school clinics in cities where they perform as part of the Lincoln Center Institute Program.

Getting Started

Ahn Trio has a number of websites that students can visit to find out more about the artists, their music, and performances.

Official Website:
www.ahntrio.com/v2/

MySpace:
www.myspace.com/ahntrio

Blog:
ahntrio.wordpress.com/about/



Q: Who were some of your influences growing up?

Maria: Well, one always admires one's parents. Ours lived through a war and its aftermath, knocked the dust off, stood up tall, and became successful people. Our mother in particular forged new pathways and opportunities for women in Korea, which took a great deal of courage and self-esteem.

When the Ahn girls were young, their father worked as a book publisher and their mother was a journalist. In discussing their upbringing by nontraditional Korean parents, Angella confesses. "Our parents were extremely ... different." Maria elaborates, "Our father always had this very modern idea of parents letting their children free.... Every school weekend we'd drop our books and go away to a weekend house or on a trip somewhere...." Angella adds, "They made sure we saw and experienced different things and different places every weekend."

“ Our mother in particular forged new pathways and opportunities for women in Korea, which took a great deal of courage and self-esteem. ”

— Maria Ahn



Activity: Who are the influences in your life?

Why? Do you consider your parents to be "nontraditional?" Why or why not? Do you think everyone needs a person who encourages him/her to work hard in order to achieve something special? Why or why not? Are you the kind of person who needs such encouragement? Do you encourage others? Are you self-motivated?

Q: What led you all down a musical path?

Maria: Lucia saw a piano in the kindergarten and begged our mother for a year if she could get private lessons to learn to play the piano. Once she started Angella and I also wanted to learn to play an instrument. While we were all at Juilliard, we never imagined becoming the "Ahn Trio." You never dream of working with your sisters your whole life!

One might expect the three Ahn sisters to have an uncanny sense of an ensemble. But, what's surprising is how different their musical personalities also appear. Lucia, the pianist, is a lively extrovert whose entire body sometimes leaps off the bench as she attacks the keyboard. Maria, the cellist, is a more contemplative and soulful player with a dark, smoky cello sound that is the hardest of the three instruments to hear. Violinist Angella is the natural leader, not only musically but also in discussing the music with the audience.

“ While we were all at Juilliard, we never imagined becoming the "Ahn Trio." You never dream of working with your sisters your whole life! ”

— Maria Ahn

Activity: Siblings

Brothers and sisters are important to each other as role models and supporters. Draw a picture of your family. List the qualities, traits, etc. that you feel you have because of your place in the family. In small groups, discuss your list and answers with classmates.

- How are you different from your siblings? Similar?
- How has a sibling relationship been a positive part of your family?
- What are the advantages of having brothers and/or sisters?
- What are some typical things brothers and sisters have problems with or argue about?

Activity: Child Prodigies

What do you think is involved in studying any difficult subject for many years? What are the advantages? What are the disadvantages? Research and report on the life of a child prodigy in any discipline (music, sports, etc.), or using your research information create a fictional character in a poem, short story, or painting that portrays the experiences of very young, gifted people.

Activity: Photo Essay

Create a photo essay about any one of your friends or family who devote a lot of time to mastering a special skill. Any skill is acceptable. All photos need to have captions.

“Mozart was the
Justin Timberlake of
his time ”

— Maria Ahn

Q: How do you plan on making classical music more mainstream?

Maria: By remembering that it always has been mainstream. By remembering that Mozart was the Justin Timberlake of his time. Many classical music composers were so ahead of their time. For example, Debussy didn't understand Stravinsky's "Rite of Spring" at its premiere performance. That once Sarabande was banned because it was considered too sensual and erotic. We like classical music for its constant yearning for something newer, something more innovative, something more modern while we also love the wide range of its influences that are evident in its past literature. We should celebrate all aspects of classical music and not be afraid to break out of a box, because that was never part of what classical music is about.

Activity: The New Classical

Listen to Ahn Trio's recording of The Doors song "Riders on the Storm" and compare and contrast their version to the original. Discuss how closely the instrumental arrangement stayed true to the original. Create a drawing or a poem that expresses your emotional reaction to the music.



Ahn Trio Song Link:
www.ahntrio.com/v2/

The Doors Song Link:
www.dizzler.com/music/The_Doors/Riders_On_The_Storm

“Riders on the storm
Riders on the storm
Into this house we're born
Into this world we're thrown
Like a dog without a bone
An actor out alone
Riders on the storm ”

— The Doors Song Lyric

Activity: Sarabande

Maria talks about the Sarabande once being banned as too sensual and erotic. What is Sarabande? Who banned it and why was it banned?

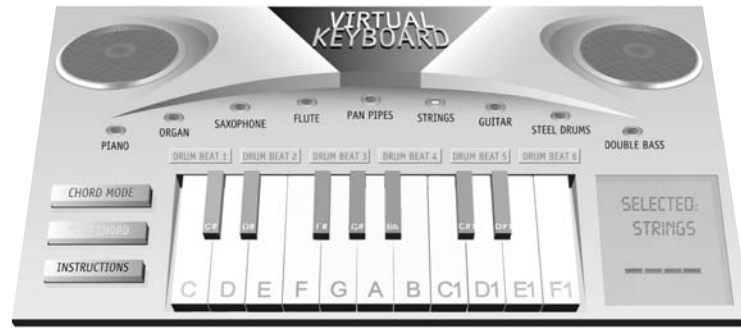
Activity: Virtual Piano

Go to the virtual piano website at bgfl.org/bgfl/custom/resources_ftp/client_ftp/ks2/music/piano/index.htm. Experiment with the virtual keyboard's sounds and rhythmic elements. Compose a simple melody using both the white and black keys and any rhythmic accompaniments you wish. Write down the letters of the notes you choose in order to practice your melodies and then play them for one another. Optional: Write your own lyrics.

(Wisconsin Academic Standard: Music Composition: C1, D1, E1)

Activity. Composer Biographies

Individually or in groups research one of the classical composers Maria discusses above (Mozart, Stravinsky, Debussy). When did this person live? What sort of music influenced his work? How was the work received by the artist's contemporaries? Was he well-known during his life or



not until after death? Who were his audiences? Find a picture of the artist on the internet or in the library to share with the class. Listen to specific selections from the composer's works to discuss with the class. In group discussion, compare and contrast the composers and musical selections. How did you respond emotionally and intellectually to the musical pieces? What types of musical instruments did you hear in the recordings? Describe and contrast musical elements such as tempo, rhythm and melody (see vocabulary list on page 7).

“ We should celebrate all aspects of classical music and not be afraid to break out of a box... ”

— Maria Ahn



PROGRAM

LOOK, LISTEN, THINK AND FEEL

Attending a performance by Ahn Trio is a chance for you to look, listen, think and feel.

Look

- What are the artists doing? Do they stand still or move with the music?
- Who are they watching? How are they dressed?
- Are any visual elements incorporated into the show?
- Do the lights change during the performance? How? What do they add to the performance?

Listen

- Identify the sounds of the different instruments.
- How do the instruments weave together to create new sounds?
- Listen to the harmonies. How many harmonies can you identify at one time?

Think and Feel

- How do you respond to the songs? How do you feel the music in your body?
- Think about the meaning of each piece. When, where, why and for whom were the pieces written?

AHN TRIO PERFORMANCE PROGRAM

Orchids

Paul Chihara [b. 1938]

Maria (The Best Years of Our Lives)

Angella (Tango)

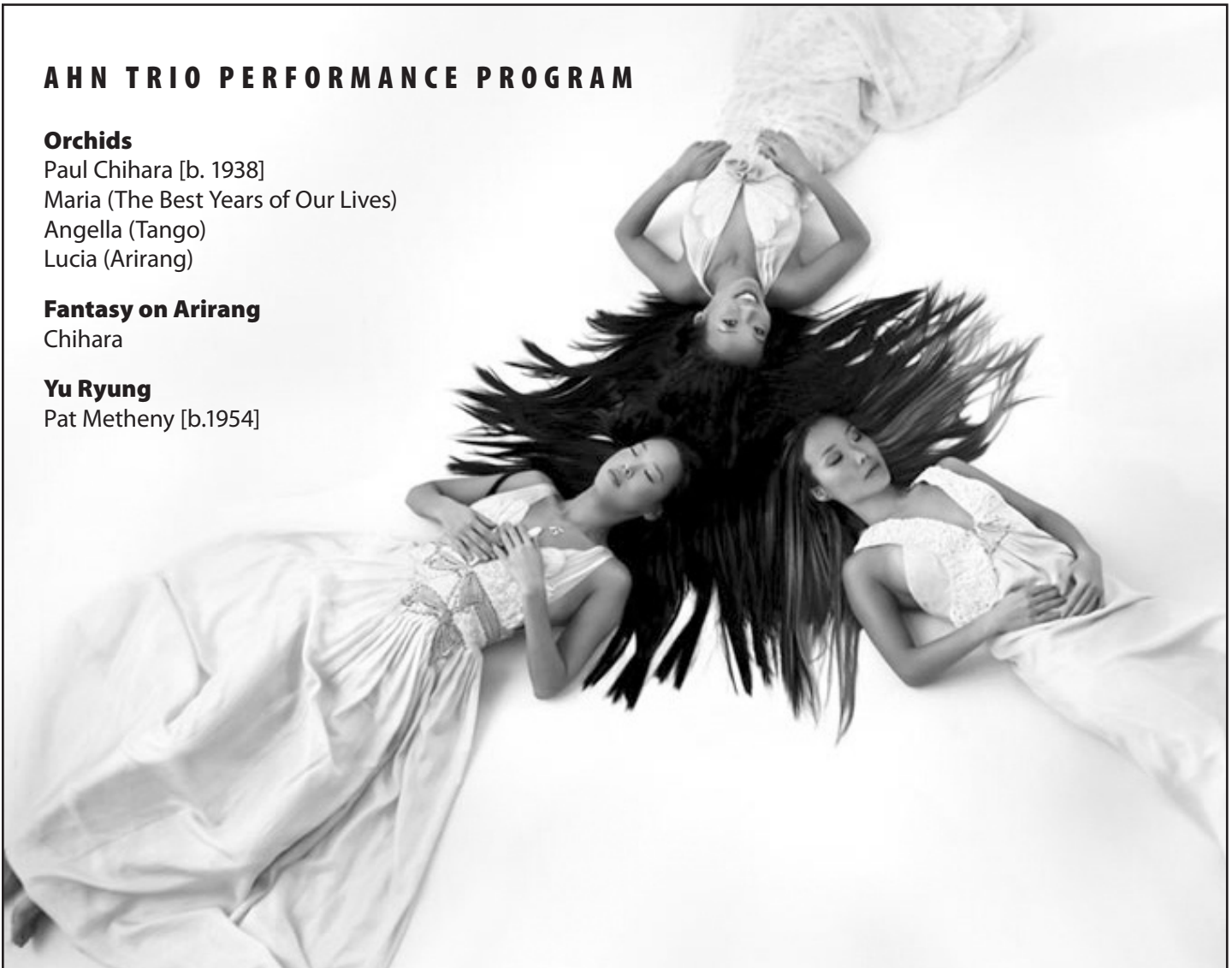
Lucia (Arirang)

Fantasy on Arirang

Chihara

Yu Ryung

Pat Metheny [b.1954]



VOCABULARY

The following terms can help you connect with the Ahn Trio's musical experience. Use these words in some of the following activities:

- Post the words around the room.
- Assign each student a word. Have the student act out the word. After having all the students guess the meaning, tell them the word.
- Alternatively, give students a list of the terms and see if they can select the term that is acted out.
- Have students work with a partner to define as many of the following terms as they can. Then put two pairs together, allowing students to add more definitions from the group knowledge base.

Accent—Emphasis on a note, word, or phrase

Acoustics—Study of the making, travel and reception of sound waves

Balance—A sense of equilibrium or satisfying proportions of sounds

Chord—Two or more pitches sounding together

Contrast—Use of different sound qualities to produce musical effects

Dynamics—Varying loudness or softness to create specific effects

Gesture—The act of moving the limbs or body as an expression of thought or emphasis

Harmony—The combination of notes considered pleasing to the ear

Instrumentation—The arrangement or composition of music for instruments (e.g. band or orchestra)

Melody—Pitches in sequence that form a pattern

Home About Ahn Trio Search

THE AHN TRIO BLOG

Postcard from the sisters of a world renowned piano trio

Feed on Posts Comments

About Ahn Trio

Korean-born and Juilliard-trained, the Ahns are sisters – violinist Angella, pianist Lucia and cellist Maria. The trio builds bridges between diverse musical genres and transcends any preconceptions that exist in the classical music scene by embracing 21st century classical music as well as utilizing elements of new age, jazz, pop, folk, minimalism, avant-garde, chill, lounge and hip-hop. The trio works with composers who have many diverse influences, and the Ahns also continue to collaborate with many different types of artists.

LINKS

- Official MySpace page
- Official website
- Sony BMG Masterworks

ARCHIVES

- November 2008
- September 2008
- August 2008
- July 2008
- June 2008
- May 2008

RECENT COMMENTS

- mb on Ahn Trio at The Lincoln Center Out of Doors Concert
- Minority Militant on About Ahn Trio
- J. Cee on About Ahn Trio

Meter—The division of time into units

Mood—A feeling or emotion induced by a particular atmosphere (e.g. entertainment, solace, diversion)

Phrase—Notes played or sung in one breath or together

Pitch—The highness or lowness of sound measured in Hz

Posture—Sitting/standing correctly and efficiently

Pulse—Feeling where the beat is

Repetition—A pattern of melody repeated to help achieve thematic unity

Rhythm—How a sound is placed in time

Tempo—The speed at which a regular pulse is repeated

Texture—The relations or combinations between layers of sound that are heard at one time

Tone color/Timbre—The relative brightness or darkness of a sound

Unison—Everyone on the same pitch

Visualization—Imagery which is generated by and synchronized with the music that is being played

TEACHING SCIENCE THROUGH MUSIC

(Grades 6-12)
by Sharon J. Sherman, Ed.D.

Integrating science across the curriculum is a practical way to help students see meaningful connections between science and the other subjects they study. It breaks down the barriers between subjects, unifies disciplines and connects lessons to real life experiences. Have students find the science in music.

Explain that sound starts when an object receives energy and begins

“The length, diameter and tightness of the string change the sound.”

— Sharon J. Sherman



to vibrate. Have students tap on their desks with their hands, making a drum-like sound. When they tap on their desks, they supply energy that causes the surrounding air molecules to vibrate. The vibrations travel through the air as waves and are picked up by their ears, which enable them to hear the sounds. Musical instruments work by making air vibrate. Changes in frequency and amplitude of vibrations create tunes and rhythms. The quality of the sound of an instrument depends upon how the air vibrates.

Have students think about how different musical instruments create sound. Begin with the strings, e.g., violin, viola, cello, bass. These instruments are played when a string stretched across the body of the instrument is plucked or bowed. The length, diameter and tightness of the string change the sound. Let students experiment with a string instrument to find out what happens when the player presses on a string and makes it shorter. How does the sound change? Have students research the work of Pythagoras, who studied the relationship between the pitch of a sound and the length of a string.

Wind instruments, e.g., oboe, saxophone, bassoon, clarinet, are played by blowing on a reed, causing the reed to vibrate. With the flute or piccolo, air is trapped inside the body of the instrument and vibrates when the musician blows across the hole in the mouthpiece. How does covering or uncovering the keys on a wind instrument change the note being played?

Brass instruments, e.g., trumpet, trombone, tuba, have a cup-shaped mouthpiece. The musician vibrates his or her lips to make the air inside resonate. Have students experiment with brass instruments and determine how to make different notes.

Percussion instruments, e.g., drum, triangle, xylophone, tympani, make sounds when their faces are hit, causing air to vibrate. How does changing the size of the drum affect the sound produced? What types of sounds are made by differently sized tubes of the xylophone?

(Wisconsin Academic Standard: Physical Science- Transfer of Energy: D.8.8, Music:

AFTER THE PERFORMANCE

Write a review of the Ahn Trio performance

Start by writing down everything you remember from the show. What kinds of songs did they perform? Describe different ways the artists used their bodies, voices and instruments. How did the artists move during the performance? Describe how theatrical props, lighting (light, color, shadow, space), and costumes work together to create the show. How did the performance make you feel?

Give the performance a rating, out of five stars.

For each positive star, discuss one thing you liked about the performance. (Example, for a five-star rating, describe five things you liked and why you liked them.)

For each star under five, discuss one thing you did not enjoy about the performance. (Example, for a three-star rating, list three things you liked and two things you did not enjoy.)

Use at least eight of the vocabulary terms from page 7 when describing the quality of the performance.

Wisconsin Academic Standards: Language Arts – Writing (B), Music – Analysis (F), Evaluation (G) and History/Culture (I), Theater – Research and Analysis (C)

Draw Or Paint Your Impression Of The Performance

Draw or paint a picture that expresses how the music of Ahn Trio made you feel. Or draw or paint your impression of the performance,



using shapes, lines, colors, patterns and other elements from your imagination that convey qualities of the music.

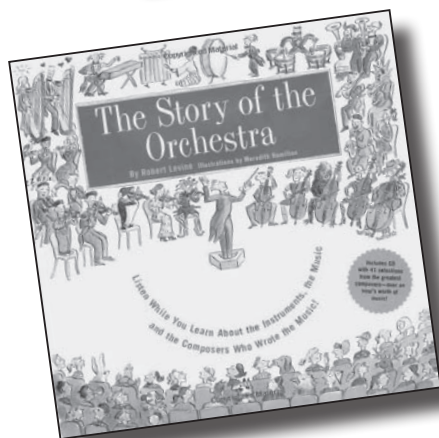
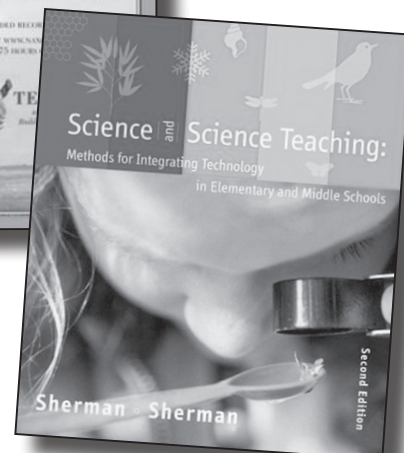
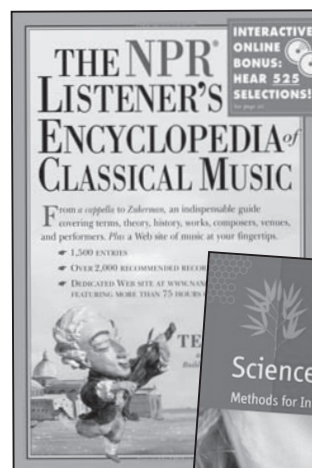
Wisconsin Academic Standards: Art-Visual Communication and Expression (E), Personal and Social Development (I)

Music In Your Life.

As a class, discuss the following questions. What does the music of today reflect about our society? What attitudes about the world are conveyed through different types of music? Think about the importance of music in your life. Why do you listen to music? How much music do you listen to? What different types of music do you listen to? What are your favorite types of music and why?

Wisconsin Academic Standards: Music – History and Culture (I) and Social Studies-Behavioral Science (E)

ADDITIONAL RESOURCES



BOOKS FOR STUDENTS

Levine, Robert T., and Meredith Hamilton (illus.). *The Story of the Orchestra*. New York: Black Dog and Leventhal Publishers, inc., 2001.

Venezia, Mike. *Getting To Know the World's Greatest Composers*. New York: Scholastic Library Publishing, 1995.

BOOKS FOR TEACHERS

Libbey, Ted. *The NPR Listener's Encyclopedia of Classical Music*. New York: Workman Publishing Company, Inc. 2006.

Sherman, Sharon J. *Science and Science Teaching: Methods for Integrating Technology in Elementary and Middle Schools*. Boston: Houghton Mifflin, 2004.

WEBSITES

bgfl.org/bgfl/custom/resources_ftp/client_ftp/ks2/music/piano/index.htm

Website for Virtual Keyboard

www.juilliard.edu

Site of The Juilliard School, which all three of the girls attended. Provides insight into Juilliard's scope, history, audition requirements, and commitment to highly gifted students in the arts.

Juilliard

DANCE
DRAMA
MUSIC

PROSPECTIVE STUDENTS & PARENTS

CURRENT STUDENTS

FACULTY & STAFF

ALUMNI

FRIENDS

PRESS

THE JUILLIARD SCHOOL

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- MUSIC ADVANCEMENT PROGRAM
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- GIVING TO JUILLIARD
- OUTREACH PROGRAMS
- SUMMER PROGRAMS

News/Announcements

New York Philharmonic music director-designate and Juilliard alum Alan Gilbert has been named the first holder of the School's William Schuman Chair in Musical Studies. His first season as Schuman Chair holder begins in the fall of 2009, simultaneously with the start of his tenure at the New York Philharmonic. In the new position Gilbert will coach and give performance master classes with instrumentalists, singers, chamber ensembles, and conductors; lead sessions with Juilliard conducting students throughout the teaching year; participate in cooperative projects involving Juilliard young artists and the musicians of the New York Philharmonic; co-teach several graduate seminars; and conduct the Juilliard Orchestra in a concert each academic year.

The Juilliard Journal Online

Juilliard Construction News

Quick FIND

Select...

SEARCH

GO

SEARCH The Calendar Of Events

TAKE The Virtual Tour

SIGN UP For Our E-Mail Newsletter

MUSIC

Music – Instrumental

B.8.1 Perform on at least one classroom instrument accurately and independently, alone and in small and large ensembles, and with good posture, good playing position, and good breath, bow, or stick control

B.8.3 Perform music representing diverse genres and cultures, with appropriate expression

Music – Composition

D.8.1 Compose short pieces within specified guidelines, demonstrating the use of the elements of music

D.8.3 Use a variety of traditional and nontraditional sound sources and electronic media when composing and arranging

D.8.7 Use a variety of sound sources and electronic media when composing and arranging

Music - Reading and Notating

E.8.1 Read whole, half, quarter, eighth, sixteenth, and dotted notes and rests in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{3}{8}$, and alla breve ($\frac{2}{2}$) meter signatures

E.8.3 Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression

Music – Analysis

F.8.1 Describe specific musical events upon listening to a given example, using appropriate terminology

F.8.3 Analyze and compare the use of the elements of music upon listening to examples representing diverse genres and cultures

Music – Evaluation

G.8.1 Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening, composing, and performing

G.8.2 Evaluate the quality and effectiveness of their own and others' performances, compositions, arrangements, and improvisations by applying specific criteria appropriate for the style of the music and will offer constructive suggestions for improvement

Music - The Arts

H.8.1 Compare how the characteristic media of two or more arts can be used to transform similar events, scenes, emotions, or ideas into works of art

H.8.2 Compare the terminology and contrasting definitions used for various artistic elements in each of two or more arts

H.8.3 Describe how the principles and subject matter of other school disciplines interrelate with those of music

ART

Visual Communication and Expression

E.8.2 Communicate complex ideas by producing design art forms, such as graphic design, product design, architecture, landscape, and media arts, such as film, photography, and multimedia

Personal and Social Development

I.8.1 Use art to understand their own emotions

I.8.2 Make art that reflects different feelings

I.8.3 Talk or write about feelings in a variety of works of art

I.8.4 Recognize that their own feelings affect how they look at art

I.8.6 Understand how creating or looking at art brings out feelings

LANGUAGE ART

Writing

B.8.1 Create or produce writing to communicate with different audiences for a variety of purposes

Oral Language

C.8.3 Participate effectively in discussion

Research and Inquiry

F.8.1 Conduct research and inquiry on self-selected or assigned topics, issues, or problems and use an appropriate form to communicate their findings

SCIENCE

Physical Science

D.8.8 Describe and investigate the properties of light, heat, gravity, radio waves, magnetic fields, electrical fields, and sound waves as they interact with material objects in common situations

THEATER ETIQUETTE AND EXPERIENCES

We have a wonderful opportunity at this performance to help youth learn about attending live performances.

Please discuss the following with your students:

1. Sometimes young people do not realize how a live performance differs from watching a movie or television show. A live presentation has not been pre-recorded with the mistakes edited out. This makes it riskier for the performer and more exciting for the audience. It also means the audience has a real contribution to make to the overall event. Each audience member affects those around him/her as well as the performer. Concentrate to help the performers. The audience gives energy to the performer who uses that energy to give life to the performance.
2. An usher will show you where to sit. Walk slowly and talk quietly as you enter the theater.
3. For safety's sake, do not lean over or sit on the balcony railings or box ledges. Please be careful on the stairs. Avoid horseplay and running throughout the building.
4. If necessary, use the restroom before the performance begins. Adults need to accompany young students.
5. You may talk quietly to the people next to you until the performance begins.
6. When the lights in the theater begin to dim, it is the signal that the performance is about to begin. Stop talking and turn your attention to the stage.
7. Stay in your seat throughout the entire performance.
8. During the performance, listen quietly and watch closely. Talking during the performance will distract other audience members and performers. Try not to wiggle too much and don't kick the seat in front of you. These disruptions make it hard for others around you to concentrate on the show.
9. Sometimes during a performance you may respond by laughing, crying, or sighing. By all means feel free to do so! LAUGHING IS APPROPRIATE. (Teachers, please do not hush the students while they are laughing.) If something is funny, it's good to laugh. If you like something a lot, applaud. This will let the performers know that you are enjoying the show.
10. At the end of the show, applaud to say thank you to the performers. The performers will bow to acknowledge your appreciation and thank you for coming.
11. When the lights get brighter in the theater, the show is over. Stay in your seats until the OnStage Coordinator dismisses your school.
12. Please remember:
 - Taking photographs and using recording devices are strictly prohibited.
 - Beverages and food, including gum and candy, are not allowed in the theater.
 - You are only one person among several hundred in the audience.
 - Please respect the performers and your fellow audience members.

Please inform your adult chaperons that ushers will be available throughout the performance if there are any difficulties.



American Girl's Fund for Children

Funding for this resource guide and the OnStage Performing Arts Series for Students is provided by a generous grant from American Girl's Fund for Children, a philanthropic foundation created to support programs and services for school-age children in Dane County. Since its founding in 1992, American Girl's Fund for Children has supported programs in the arts, culture, and environment.

OVERTURE CENTER FOR THE ARTS

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