



Pennsylvania Philharmonic

CURRICULUM GUIDE

Life in Exposition of Water



Introduction



This curriculum and the accompanying program, *Life in Exposition of Water*, are meant to work in conjunction with each other for elementary music education classes.

Our curriculum guide contains an overview, composer biographies, lesson plans, and activities that can be completed independently or in the classroom. We hope that these materials will be useful to both music and classroom teachers alike. Feel free to adapt or change the activities to suit the needs and abilities of your students.

The musicians of the Pennsylvania Philharmonic are looking forward to working with you and your students. They know that this special opportunity can be life-changing for the listeners.

Please enjoy *Life in Exposition of Water* presented to you by the Pennsylvania Philharmonic and featuring music directors, Michael Butterman and William Wright.

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Who are we?

We believe music education and the arts are fundamentally important and beneficial to the lives of all people, and we use the symphony concert experience as a catalyst for academic advancement, creativity, joy, and personal growth.

Our mission is twofold: introduce young minds to quality classical music and bring an enriching musical experience to communities around the state. The Philharmonic's two-pronged approach is unique among professional orchestras.

Our school programs account for more than 70% of our performances. While educational in nature, our concerts are designed to entertain and engage students in the world of art music. By providing children with an introduction to a high quality symphony orchestra, we hope to spark their interest in music, encourage them to learn an instrument, and inspire them to be participants in the arts throughout their lifetimes. The arts open the hearts and minds of our youth, and empower them to imagine their own potential.

Our public concerts are designed to bring music to the people. We do not believe audiences should have to commute long distances to experience a professional symphony orchestra. Traveling from New York City, Philadelphia, Washington DC, and everywhere in between, our musicians come together to bring innovative and exceptional programs directly to communities that desire it most.

Meet our directors



Dr. William Wright, resident conductor, performs as both conductor and pianist and has been heard in twenty-seven countries. He has been affiliated with the Pennsylvania Philharmonic since 2014, and has conducted the orchestra's holiday concerts since 2016. He is also director of choral music, senior teaching professor, and associate chair for music performance at Franklin & Marshall College; chorusmaster for the Lancaster Symphony Orchestra; director of music at Saint James Church in Lancaster; and has served as conductor of the Harvard University Summer School Chorus. Over the course of his career, he has conducted over fifty major choral-orchestra works.

Dr. Wright is a native and long-time resident of Boston. He received a Bachelor of Arts degree from Amherst College where he was awarded the Lincoln Lowell Russell Prize for music performance and the Edward Poole Lay Fellowship for graduate study in music. He earned a Master of Music degree in piano performance from The New England Conservatory and a Doctor of Musical Arts degree in choral conducting from The University of North Carolina at Greensboro where he was awarded the Charles Hayes Fellowship. As pianist, Dr. Wright performs as soloist and chamber musician, and has appeared at numerous summer music festivals including the Merrywood Music Festival, The Yellowbarn Chamber Music Festival, the Monadnock Music Festival, and The Wellesley College Composers Conference. In addition to his current positions, Dr. Wright has been a faculty member at Tufts University, Clark University, University of North Carolina at Charlotte, the New England Conservatory Preparatory Division, the Walnut Hill School for the Arts, the Roxbury Latin School, and the International School of Islamabad, Pakistan.



Michael Buttermann has led the Pennsylvania Philharmonic as its Founding Music Director since the orchestra's inception in 2014. He has created a library of interactive music education concerts and study materials developed especially for students in their most formative years, ages 8 to 14. Each program connects music to core curriculum subjects in math, science, English, history, and more. In addition to sharing masterworks by Beethoven, Bach, Mozart and Tchaikovsky, Michael introduces students to contemporary composers such as Mason Bates, Valerie Coleman, Alberto Ginastera, Chen Gang, and Zhanhac He.

With his innovative music education programming, Michael has brought world-renowned soloists Simone Dinnerstein, Philippe Quint, David Kim, and Michele Cann as well as groundbreaking programs such as Disney's Fantasia Live and Cirque de la Symphonie to our audiences.

As director of four American orchestras and a sought-after guest conductor, Michael Buttermann is acclaimed for his creative artistry and innovative programming. Foundational to his dynamic career is a deep commitment to audience development and community engagement. He is the Music Director of the Boulder Philharmonic Orchestra, which he has led to national prominence, resulting in an invitation to open the Kennedy Center's inaugural SHIFT Festival of American Orchestras in 2017, as well as the Shreveport Symphony Orchestra, which has experienced an unprecedented era of artistic growth under his leadership. Buttermann has also assumed the role of Music Director of the Williamsburg Symphony Orchestra and Lancaster Symphony Orchestra.

As a guest conductor, Buttermann has led many of the country's preeminent ensembles, including the Cleveland Orchestra, Philadelphia Orchestra, National Symphony, Detroit Symphony and Houston Symphony.

Butterman gained international attention as a diploma laureate in the Prokofiev International Conducting Competition and as a finalist in the prestigious Besançon International Conducting Competition. As the recipient of the Seiji Ozawa Fellowship, he studied at Tanglewood with Robert Spano, Jorma Panula, and Maestro Ozawa, with whom he shared the podium to lead the season's opening concert. Earlier, Mr. Butterman was sponsored by UNESCO to lead the National Philharmonic Orchestra of Moldova in a concert of music by great American masters.

For six seasons, Butterman served as Music Director of Opera Southwest in Albuquerque, NM. During much of that time, he was also Director of Orchestral Studies at the LSU School of Music and was Principal Conductor of the LSU Opera Theater. Previously, he held the post of Associate Conductor of the Columbus Pro Musica Orchestra, and served as Music Director of the Chamber Opera, Studio Opera, and Opera Workshop at the Indiana University School of Music. As its Associate Music Director, he led the Ohio Light Opera through two festivals, conducting over 35 performances each summer.

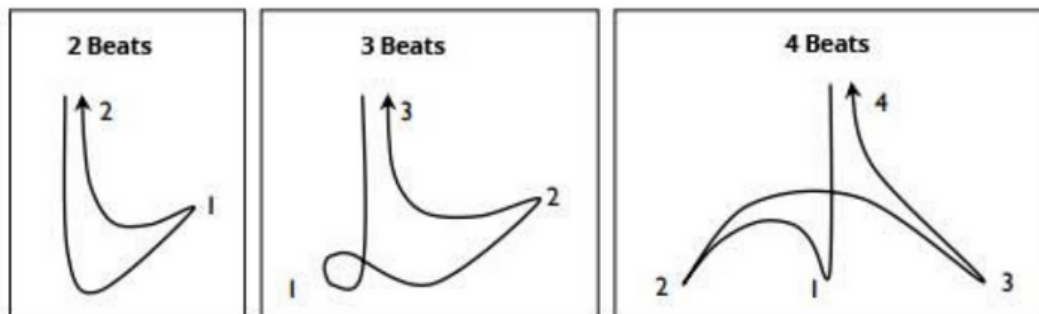
At Indiana University, Butterman conducted a highly acclaimed production of Leonard Bernstein's little-known 1600 Pennsylvania Avenue in a series of performances at the Kennedy Center in Washington, DC, receiving unanimous praise from such publications as The New York Times, Washington Post, Variety, and USA Today. He was subsequently invited to New York at the request of the Bernstein estate to prepare a performance of a revised version of the work. Michael Butterman's work has been featured in more than a dozen nationwide broadcasts on radio's Performance Today.

Learn to conduct

The conductor has many different responsibilities. They plan the music that the audience will hear, learn the different parts that each musician plays, and decide how to interpret what the composer has written.

The conductor uses each of their hands differently. With their right hand they keep the beat with a specific pattern (See below), with the left hand, they communicate the expressive qualities of the music.

Practice these conducting patterns with music!



What is an orchestra?

An orchestra is a large instrumental ensemble typical of classical music, which combines instruments from different families.

There are typically **four** main families of instruments:

- bowed string instruments, such as the violin, viola, cello, and double bass
- woodwinds, such as the flute, oboe, clarinet, and bassoon
- brass instruments, such as the horn, trumpet, trombone, cornet, and tuba
- percussion instruments, such as the timpani, snare drum, bass drum, cymbals, triangle, tambourine, and mallet percussion instruments

Other instruments such as the piano, harpsichord, and celesta may sometimes appear in a fifth keyboard section or may stand alone as soloist instruments, as may the concert harp and, for performances of some modern compositions, electronic instruments, and guitars.

The Lessons



1

Johann Strauss Jr. On the Beautiful Blue Danube Waltz

Johann Baptist Strauss II (October 25, 1825 – June 3, 1899), also known as Johann Strauss Jr., was an Austrian composer of light music, particularly dance music and operettas as well as a violinist. He composed over 500 waltzes, polkas, quadrilles, and other types of dance music, as well as several operettas and a ballet. In his lifetime, he was known as "The Waltz King," and was largely responsible for the popularity of the waltz in Vienna during the 19th century. Some of Johann Strauss's most famous works include *The Blue Danube*, *Kaiser-Walzer* (Emperor Waltz), *Tales from the Vienna Woods*, *Frühlingsstimmen*, and the *Tritsch-Tratsch-Polka*. Among his operettas, *Die Fledermaus* and *Der Zigeunerbaron* are the best known.

The Blue Danube is the common English title of "An der schönen blauen Donau," Op. 314 (German for "By the Beautiful Blue Danube"), a waltz by the Austrian composer Johann Strauss II, composed in 1866. Originally performed on February 15, 1867 at a concert of the Wiener Männergesang-Verein (Vienna Men's Choral Association), it has been one of the most consistently popular pieces of music in the classical repertoire. Its initial performance was considered only a mild success, however, and Strauss is reputed to have said, "The devil take the waltz, my only regret is for the coda—I wish that had been a success!"

After the original music was written, the words were added by the Choral Association's poet, Joseph Weyl. Strauss later added more music, and Weyl needed to change some of the words. Strauss adapted it into a purely orchestral version for the 1867 Paris World's Fair, and it became a great success in this form. The instrumental version is by far the most commonly performed today. An alternate text was written by Franz von Gernerth, "Donau so blau" (Danube so blue). "The Blue Danube" premiered in the United States in its instrumental version on July 1, 1867 in New York, and in the UK in its choral version on September 21, 1867 in London at the promenade concerts at Covent Garden.

1.1 What is a Waltz?

Students learn about $\frac{3}{4}$ time, group clapping and stomping to show repeating emphasis on beat 1.

Comparisons to a circle or cycle and introduction to the Rain Cycle

1.2

Cross-discipline: Waltzes and The Rain Cycle

Precipitation, evaporation, and condensation.

Why does it rain?

Why do your clothes dry themselves?

Why do you feel cold when you get out of the pool or the shower?

Why does it get hot before it rains?

2

Bedřich Smetana The Moldau

Bedřich Smetana (March 2, 1824 – May 12, 1884) was a Czech composer who pioneered the development of a musical style that became closely identified with his people's aspirations to a cultural and political "revival." He has been regarded in his homeland as the father of Czech music. Internationally he is best known for his 1866 opera *The Bartered Bride* and for the symphonic cycle *Má vlast* ("My Fatherland"), which portrays the history, legends and landscape of the composer's native Bohemia. It contains the famous symphonic poem *Vltava*, also popularly known by its German name *Die Moldau* (in English, *The Moldau*).

Smetana was naturally gifted as a composer, and gave his first public performance at the age of six. After conventional schooling, he studied music under Josef Proksch in Prague. His first nationalistic music was written during the 1848 Prague uprising, in which he briefly participated. After failing to establish his career in Prague, he left for Sweden, where he set up as a teacher and choirmaster in Gothenburg, and wrote large-scale orchestral works.

The Moldau, the strongest independent life among Smetana's six symphonic poems, is a rondo (with coda) in which the haunting, G-major main theme is introduced by the upper strings and woodwinds, with the lower strings suggesting the river waves. To quote poet-composer Václav Zeleny, who devised the programs, i.e., story lines, for all six tone poems: "This composition depicts the course of the Moldau. It sings of its first two springs, one warm the other cold, rising in the Bohemian forest, watches the streams as they join and follows the flow of the river through fields and woods... a meadow where the peasants are celebrating a wedding. In the silver moonlight the river nymphs frolic, castles and palaces float past, as well as ancient ruins growing out of the wild cliffs. The Moldau foams and surges in the Rapids of St. John, then flows in a broad stream toward Prague. Vysehrad Castle appears (the four-note theme from the first of the six symphonic poems) on its banks. The river strives on majestically, lost to view, finally yielding itself up to the Elbe."

2.1 Writing Lesson

Smetana imagined a lot of life activities happening along the river Moldau. Rivers are long and they flow through a lot of different types of places.

Local rivers in Southeastern Pennsylvania include the Schuylkill, Delaware, Lehigh, and Susquehanna.

What do you imagine a typical person's life is like along these rivers?

Think about the city people as well as the people out in the country!

3

Florence Price Mississippi River Suite

Florence Beatrice Price (April 9, 1887 – June 3, 1953) was an American classical composer, pianist, organist and music teacher. Born in Little Rock, Arkansas, Price was educated at the New England Conservatory of Music, and was active in Chicago from 1927 until her death in 1953. Price is noted as the first African-American woman to be recognized as a symphonic composer, and the first to have a composition played by a major orchestra. Price composed over 300 works: four symphonies, four concertos, as well as choral works, art songs, chamber music and music for solo instruments. In 2009, a substantial collection of her works and papers was found in her abandoned summer home.

The Mississippi River Suite, written by Florence Price in 1934 and dedicated to her mentor Arthur Olaf Anderson, is more obvious in its allusions to the African-American musical experience than her other works. A near-thirty-minute-long score, it makes an excellent introduction to Price's larger work (on top of being a superb piece in its own right). Its concept follows a pattern similar to the one traced in *The Moldau* by Bedřich Smetana, imagining a boat cruising down the mighty river from north to south, and the music depicting scenes encountered on its shores along the way.

3.1 Music Theory

The pentatonic scale is a 5-note scale that can be easily accessed by playing only the black notes on the piano.

Cultures from all around the world have used pentatonic patterns in their folk music. The pentatonic sound is like water, in that all humans understand and enjoy it similarly.

Can you sing a pentatonic scale?

3.2 Music History

The origins of the Blues

The Mississippi River runs through the United States from its origins in Minnesota all the way south through New Orleans to the Gulf of Mexico. As the largest river in the US, it is a huge part of the economy and culture in our country.

Before the abolition of slavery in the United States, slaves were a massive source of labor all along the river, resulting in a large historical concentration of Black Americans along the river. It was these people, who often sang spirituals and other work songs, who laid the foundation for that uniquely American style, the Blues.

The Blues, based around the pentatonic scale, is also the origin of Jazz, soul, rock, gospel, and many other genres of music. From the humblest of origins, these musical styles have given many Black musicians opportunities to achieve public fame and fortune and transcend the circumstances they began with.

3.3

Cross-discipline: Why do we live near water?

Water is incredibly important to all life on Earth, and of course everyone needs to drink water to stay alive. There is a larger story to be told in history about humanity and bodies of water. For instance, scholars trace the origin of human society back to the “Fertile Crescent,” located in what is now Iraq. The Tigris and Euphrates rivers create a bit of extremely fertile land between them, mostly because the river carries minerals and other things plants eat, depositing them in the soil all around them. In the Fertile Crescent, people found that the small food plants they brought with them grew much faster and taller. Instead of wandering around large areas foraging for wild fruits and vegetables and hunting animals, these people could now settle in one place, building homes and eventually cities. Society literally began on the banks of rivers, and has continued to flourish in their vicinity the world over.

Today, most major cities the world over are located right next to the water, and the biggest cities have ports that connect oceans to rivers and help pass things along in the global economy.

3.3

Cross-discipline: Why do we live near water?

There is even a hidden legacy of rivers in everyday life. Think of the time before cars and trucks - if you wanted to move something from one side of the world to another, you could move it with a horse and cart, or on your back. But if it was heavy, your main choice was to put it on a ship and send it up the nearest river. That's why we call it "shipping" when we send something in the mail or order something on Amazon. Rivers were like highways in the world before the engine. There may not have been next-day delivery available everywhere though!

4

Abing Hua Bin Moon on the Erquan Fountain

Abing (August 17, 1893 – December 4, 1950), born as Hua Yanjun, was a blind Chinese musician specializing in the erhu and pipa. Abing was raised by extended family until the age of eight, when he went to live with his father at the temple. Abing was the name used by his family. He was given the official name Hua Yanjun at this time and sent to school.

At the age of 34, he contracted syphilis and progressively lost sight in both his eyes. He became homeless and earned a living as an itinerant street performer. Abing performed every afternoon in a public square in Wuxi. He became famous for incorporating topical issues into his music and songs, especially the war with Japan. This was a period of prolificacy for Abing, and his most famous composition, *Erquan Yingyue*, was performed in this period. After the Japanese takeover of Wuxi, Abing travelled to Shanghai and played music for a Kunqu opera company. In 1939, he returned to Wuxi and his old routine. However, his musical current affairs commentary also irked the authorities, and after 1945 he was prohibited from singing about news items at his usual place of performance.

In the summer of 1950, two professors of the Central Conservatory of Music travelled to Wuxi to record Abing. By this time, Abing had not performed for almost three years. After three days' practice, and in two sessions, three erhu pieces and three pipa pieces were recorded. The recording brought Abing wider acclaim, and in September he was offered a teaching position with the Central Conservatory of Music. However, he was by this time too ill to accept.

The Moon Reflected on the Second Fountain (Erquan Yingyue) enjoys a famous reputation in China and abroad for being a beautiful melody and for having a touching story behind it. The song has since been made into a ballet, telling the story of a Chinese folk artist called Brother Quan and an old violinist's daughter called Yue'er. Brother Quan falls in love with Yue'er but is stopped by the vicious Gu family. Yue'er sinks into the bottom of the lake, bereft of love, making Brother Quan so desperate that he blinds his eyes.

4.1 Music Theory

What is an erhu?

(These can be purchased pretty cheaply on Amazon and elsewhere for an in-class demonstration).

The erhu originated in Mongolia and became a folk instrument in China. For a long time, most people who played the erhu were street musicians.

For some reason, the erhu has become associated with blind musicians, possibly because the composer of *Moon on the Erquan Fountain* was himself blind. Nowadays, the instrument is the subject of intense study and training in music schools throughout China.

The best players achieve fame and status in Chinese society and often tour the world as cultural ambassadors for their country.

Does the US have an instrument like this?

4.2 Cross-discipline: Music and Science

Everyone's favorite activity! Choose from either the activities below for this cross-discipline lesson:

Fill a set of stemmed glasses (wine glass, champagne flute, nothing fancy but also nothing too thick to resonate) with different amounts of water and allow students to wet their finger and play the lip of the glass. One possibility is discussion of pitch and how it changes with more or less liquid in the glass.

Take a set of 2 liter bottles and fill them with different amounts of water and allow students to blow into them to achieve different notes. From a sanitary perspective, students should be asked to each bring a bottle. Explore how the size of the air cavity in the bottle affects the pitch. In later grades, a conversation about this being the "fundamental" of the bottle could relate this to instruments the students play (i.e. bottle is like an open string).

5

Dan Gallery Watercolors

Dan Gallery is a classically trained composer and keyboardist who has written music for documentaries, film, trailers (such as Elephant Music) and orchestra. His recent orchestral *Flamingos* was premiered with the Delaware Community Orchestra, and recorded as well as performed by the Pennsylvania Philharmonic, and the City of Prague Philharmonic Orchestra.

In hues of cobalt, a canvas unfurls, A symphony of colors, a watery world. Brush strokes of raindrops upon the glass, A painting of water, a liquid contrast. With gentle whispers, the droplets dance, Creating ripples, a mesmerizing trance. Shades of sapphire, cerulean blue, A kaleidoscope of nature's vibrant hue. Aqua depths hide secrets untold, Mysteries within, waiting to unfold. Eerie landscapes, in aqueous form, Reflecting the sky, an artist's norm. Cascading waterfalls, a lyrical flow, A ballet of droplets, a graceful show. Whispering streams, meandering streams, Nature's symphony, a painter's dreams. So let us revel in water's embrace, Immersed in its magic, its tranquil grace. For in watercolors, we find our solace, An artistic tribute, to life's own pace.

5.1 Watercolor Painting While Listening

Students create a watercolor painting inspired by music.

Play *Watercolors* for the class and ask students to close their eyes and listen. Have them discuss what they think of and what images come to mind. You can also show examples of watercolor paintings.

Students should listen to *Watercolors* and paint on wet paper. They can have the time to experiment with colors and techniques.

Once finished, students should share paintings and describe how music influenced them. Challenge students to create a story or emotion-based painting.

Required Materials:

- Watercolor paper
- Watercolor paints
- Brushes
- Water
- Paper towels
- Music

6

Dan Gallery Drought

Dan Gallery is a classically trained composer and keyboardist who has written music for documentaries, film, trailers (such as Elephant Music) and orchestra. His recent orchestral *Flamingos* was premiered with the Delaware Community Orchestra, and recorded as well as performed by the Pennsylvania Philharmonic, and the City of Prague Philharmonic Orchestra.

The fields are all dry and cracked, No rain has fallen, sun's heat is heavy. The earth is parched, falling apart, Leaves on trees turn brown, breaking our hearts. Rivers and lakes have run empty and dry, We watch our land wither, losing its try. Water is scarce, we must save every drop, Hoping the rains return, our hopes won't stop.

6.1 History

Life has flourished in drought conditions for centuries. In fact, some of the earliest civilizations developed in deserts, such as the ancient Mesopotamians (those people you learned about earlier in the Fertile Crescent). These civilizations were able to thrive in these harsh environments by developing ingenious methods for conserving water and growing crops.

One of the most important adaptations that humans and animals have made to drought conditions is to develop a deep understanding of the water cycle. They know where to find water, how to collect it, and how to store it. They also know how to conserve water by using it efficiently and by avoiding activities that waste water.

In addition to conserving water, people have also developed ways to grow crops in dry areas. One way to do this is to plant crops that are drought-tolerant. These crops are able to survive with less water than other crops. Another way to grow crops in dry areas is to irrigate them. Irrigation is the process of artificially watering crops. This can be done by using a variety of methods, such as canals, wells, and pumps.

Droughts can be a major challenge for humans and animals, but they have also been a source of innovation. The need to survive in dry conditions has led to the development of many ingenious technologies and practices. These technologies and practices have helped humans and animals to thrive in some of the harshest environments on Earth.

6.1 History

Here is some additional information about living in drought conditions:

- Humans and animals have developed a variety of adaptations to help them survive in drought conditions. These adaptations include:
 - Developing a deep understanding of the water cycle
 - Planting drought-tolerant crops
 - Irrigating crops
 - Building shelters from the sun and wind
 - Conserving water
- Droughts can have a devastating impact on humans and animals. They can lead to food shortages, disease, and death.
- There are a number of things that can be done to help humans and animals survive droughts. These include:
 - Providing food and water - have compassion for your fellow beings
 - Providing shelter - help people when you can
 - Educating people about drought preparedness - it pays to learn!
- Droughts are a natural phenomenon, but they are becoming more common due to climate change. It is important to be prepared for droughts so that we can minimize their impact on humans and animals.

7

Dan Gallery Oceans

Dan Gallery is a classically trained composer and keyboardist who has written music for documentaries, film, trailers (such as Elephant Music) and orchestra. His recent orchestral *Flamingos* was premiered with the Delaware Community Orchestra, and recorded as well as performed by the Pennsylvania Philharmonic, and the City of Prague Philharmonic Orchestra.

Seagulls soar in the sky above, sunlight glistens, shining with love. People gather from far and near, to walk the beach without a fear. The ocean's touch feels cool and brisk, its waves rush in, then gently whisk. The horizon stretches far and wide, no end in sight, a captivating ride. A salty scent fills the air we breathe, carried by the breeze, a gift we receive. The ocean is a masterpiece divine, a miraculous wonder, for us to find.

7.1 Problem Solving

- Students will be able to explain the problem of ocean pollution.
- Students will be able to identify ways to reduce ocean pollution.
- Students will be able to create a plan to clean up their local beach or waterway.

Procedure:

Begin by discussing the problem of ocean pollution. Show students pictures of ocean pollution and talk about the impact it has on marine life and the environment.

Next, discuss ways to reduce ocean pollution. Talk about things that people can do to reduce their own impact on the ocean, such as recycling, reducing plastic use, and choosing sustainable seafood.

Discuss *Boyan Slat*, the Danish entrepreneur who, as a teenager, began developing technology and “megaprojects” to tackle the issue of ocean pollution.

Then, have students create a plan to clean up their local beach or waterway. They can work individually or in groups.

Finally, have students share their plans with the class. Discuss what they learned about ocean pollution and how they can help to clean it up.

Assessment of student takeaways during lessons:

1. Observe students' participation in the discussion.
2. Review students' plans to clean up their local beach or waterway.
3. Ask students questions about what they learned about ocean pollution.



Conclusion

We hope that this program has given you some new perspectives on water and its importance to life on Earth. Water has the power to create, sustain and destroy, but it is mainly a force of progress and fascination for thoughtful people all around the world.

Each one of us can make a positive impact on the world by being thoughtful about how we relate to water, whether that means things like using refillable water bottles and taking shorter showers, or by studying hard in science class and learning how water becomes clean and safe for humans.

And for those of you artists and creators out there, you can help by reflecting on what you love about water and creating something of your own to celebrate it.

We hope you enjoyed the music as well as the ideas in this program.

We at the Pennsylvania Philharmonic would love to hear how this exploration of Water changed your thinking. Write to us and let us know.

We hope to see you soon at a concert in your district!



Thank you to our sponsors who have made the Life in Exposition of Water education program possible.



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