

**BYU
ED WEEK
2004**

BYU EDUCATION WEEK

Finding Wisdom and Great Treasures of Knowledge

D & C 89:19

Block Class

American Legacy - the Musical Theatre

An examination and celebration of a century of songs and stories from the American Musical Theater. Explore the way in which this great American tradition has entertained, educated, enlightened and on occasion edified and inspired our hearts.

Class one

Gaining Wisdom Through the Spirit.

How to use the Arts to allow the Spirit to teach and edify and turn information into wisdom and knowledge.

1. Seek After These Things
2. Softening the Heart through the Spirit of Inspired Music
 - a. Cross Road Mall, Japan, Germany, Civil War Mindy Mink, Prison, I am a Child of God, Jail Sweet Little Jesus Boy
3. Life Changing moments from the Musical Stage
 - a. Fiddler - changed hearts Carousel, Fanny, Sound of Music 1776
4. Les Miserables

Class two

Building Traditions that Uncover and Celebrate Great Treasures

How to build a foundation of spiritual enlightenment for our homes and communities through inspired works of Art.

We CAN make a difference in shaping the future by helping those in our stewardship recognize inspiration and the Spirit.

5. Behold Your Little Ones
6. Celebrating Genius instead of celebrity; building family traditions to do that.
 - a. Who else will? Laying foundations
7. Opera By Children - creating an environment where the spirit can dwell
 - a. Creating an environment where the spirit can dwell

- b. Developing sensitivity to the Spirit - Sandlot, Mayans, Stop the Invasion inclusively
- 8. You CAN make a difference - Opera By Children in Your School

Tuesday, Aug 17, 2004

**Class: "Gaining Wisdom Through the Spirit"
How to use the Arts to allow the Spirit to teach and edify
and turn information into wisdom and knowledge.**

SEEK AFTER THESE THINGS...

12:30 - 1:25 Marriott

MENTION WEB SITE !!!

1. *Precious Lord, Take My Hand* - Joyce Merman & George N. Allen, Shawnee Press
2. Challenges today more than ever
3. The Lord knows who we are
4. Ester 4:14 - Thou wast sent for such an time as this - Moved by the Spirit
5. Paul - languages, citizenship - Moved by the Spirit
6. Alma - prayers of the father - Moved by the Spirit
7. Joseph - D& C 121-122
 1. *O God, Where Art Thou* - Lynn and Gerald Lund, 1995
8. Gordon B. Hinckley - public relations
9. If he knows why now - knows our trials
10. Tests us - *The Test* - Janice Kapp Perry
11. How do we build the spiritual connection
12. What does He expect of us?
13. *We Seek After These Things* - Sandra Ruconich and David Zabriskie, Sonos 1986
 1. We have endured many things, and hope to be able to endure ALL things
 2. Why is it important - staying close to the spirit
14. Mindy Mink
15. Children recognize the Spirit
 1. Me and Messiah (5 years old) (*Pifa*)
 1. 1741 24 days Aug 22-Sept 14 first perf April 8, 1742 in Dublin
 2. This may not speak to everyone just as certain scriptures may not speak to everyone, either
 2. Elder Busche (*Overture*)
 3. Ben - Leipzig church 95(3 yrs) - Stop, Jesus is here (*Jesu, Joy of Man's Desiring*)
1. Animals
 1. Raccoons
 2. Beluga Whales
2. Plants
 1. Ester and Liv's projects
3. Intellect - GPA
 1. Enlivened by the spirit
4. Buffettings of darkness
 1. Crossroads Mall - Abravanel "Play Beethoven"

2. Chris and his mission
5. How does the spirit get there?
 1. Brahms Statement, Gruber, Wm Clayton, Deanna Edwards
6. Fortifying ourselves
 1. Why are these times so difficult - why so much light and dark
 2. Most valiant saved for this time
7. Carl Malone
8. Moroni 7:15
9. We need peace, world, national, home, personal
10. Why are we striving at such cost to follow commitment to seek
 1. UFO - bastian of light, means of keeping it alive
- II.** Who will do it? The schools, television, radio, motion pictures, media?
 1. How Will They Know? - Natalie Sleeth, Jackman 1985

Wednesday, Aug 18, 2004

12:30 - 1:25 Marriott

Class: "Gaining Wisdom Through the Spirit"

**How to use the Arts to allow the Spirit to teach and edify
and turn information into wisdom and knowledge.**

**SOFTENING THE HEART
THROUGH THE SPIRIT OF INSPIRED MUSIC**

MENTION WEB SITE!!!

An Age of Crassness from an age of innocence

The Old Phone

When I was quite young, my father had one of the first telephones in our neighborhood. I remember the polished, old case fastened to the wall. The shiny receiver hung on the side of the box. I was too little to reach the telephone, but used to listen with fascination when my mother talked to it. Then I discovered that somewhere inside the wonderful device lived an amazing person. Her name was "Information Please" and there was nothing she did not know. Information Please could supply anyone's number and the correct time.

My personal experience with the genie-in-a-bottle came one day while my mother was visiting neighbor. Amusing myself at the tool bench in the basement, I whacked my finger with a hammer, the pain was terrible, but there seemed no point in crying because there was no one home to give sympathy.

I walked around the house sucking my throbbing finger, finally arriving at the stairway. The telephone! Quickly, I ran for the footstool in the parlor and dragged it to the landing. Climbing up, I unhooked the receiver in the parlor and held it to my ear. "Information, please" I said into the mouthpiece just above my head. A click or two and a small clear voice spoke into my ear. "Information."

"I hurt my finger..." I wailed into the phone, the tears came readily enough now that I had an audience.

"Isn't your mother home?" came the question.

"Nobody's home but me," I blubbered.

"Are you bleeding?" the voice asked.

"No," I replied. "I hit my finger with the hammer and it hurts."

"Can you open the icebox?" she asked.

I said I could.

"Then chip off a little bit of ice and hold it to your finger," said voice.

After that, I called "Information Please" for everything. I asked her for help with my geography, and she told me where Philadelphia was. She helped me with my math. She told me my pet chipmunk that I had caught in the park just the day before, would eat fruit and nuts.

Then, there was the time Petey, our pet canary, died I called, Information Please," and told her the sad story. She listened, and then said things grown-ups say to soothe a child But I was not consoled. I asked her, "Why is it that birds should sing so beautifully and bring joy to all families, only to end up as a heap of feathers on the bottom of a cage?"

She must have sensed my deep concern, for she said quietly, "Paul always remember that there are other worlds to sing in."

Somehow I felt better.

Another day I was on the telephone, "Information Please." "Information," said in the now familiar voice. "How do I spell fix?" I asked.

All this took place in a small town in the Pacific Northwest. When I was nine years old, we moved across the country to Boston. I missed my friend very much. "Information Please" belonged in that old wooden box back home and I somehow never thought of trying the shiny new phone that sat on the table in the hall. As I grew into my teens, the memories of those childhood conversations never really left me. Often, in moments of doubt and perplexity I would recall the serene sense of security I had then. I appreciated now how patient, understanding, and kind she was to have spent her time on a little boy.

A few years later, on my way west to college, my plane put down in Seattle. I had about a half-hour or so between planes. I spent 15 minutes or so on the phone with my sister, who lived there now. Then without thinking what I was doing, I dialed my hometown operator and said, "Information Please."

Miraculously, I heard the small, clear voice I knew so well.

"Information." I hadn't planned this, but I heard myself saying, "Could you please tell me how to spell fix?"

There was a long pause. Then came the soft spoken answer, "I guess your finger must have healed by now."

I laughed, "So it's really you," I said. "I wonder if you have any idea how much you meant to me during that time?"

I wonder," she said, "if you know how much your call meant to me.. I never had any children

and

I used to look forward to your calls."

I told her how often I had thought of her over the years and I asked if I could call her again when I came back to visit my sister

"Please do", she said. "Just ask for Sally."

Three months later I was back in Seattle. A different voice answered, "Information." I asked for Sally

"Are you a friend?" she said.

"Yes, a very old friend," I answered.

"I'm sorry to have to tell you this," she said. "Sally had been working part-time the last few years because she was sick. She died five weeks ago."

Before I could hang up she said, "Wait a minute, did you say your name was Paul?" "Yes." I answered.

"Well, Sally left a message for you. She wrote it down in case you called. Let me read it to you." The note said, "Tell him there are other worlds to sing in. He'll know what I mean."

I thanked her and hung up. I knew what Sally meant.

Never underestimate the impression you may make on others. Whose life have you touched today? Why not pass this on? I just did.. Lifting you on eagle's wings. May you find the joy and peace you long for.

- Cross Road Mall
- Japan (Christmas 1944)
- Germany
- Civil War
- Mindy Mink
- Prison, I am a Child of God, Jail Sweet Little Jesus Boy

New York Daily News Feb 27, 2004: Leo Standora: Perhaps most chilling were two videotapes the two killers made, including one called "Hit Men for Hire." in which the teens in black trench coats acted out shootings with fake guns. The videos were made as part of a school project. Harris (Eric Harris and Dylan Klebord were killers) also had warned on a Web site he ran that

two teens had built pipe bombs and, “Now our only problem is to find the place that will be ‘ground zero’

Reader’s Digest, May 2004 by Mark Salzman from “True Notebooks”

AN oversized cello case looks exactly like a coffin, so as I pushed mine through L.A.’s Central Juvenile Hall, I attracted plenty of attention. I was on my way to the chapel, after getting roped into performing for the young inmates by Sister Janet Harris, who coordinated volunteer activities. The project closest to her heart was a writing program that she helped create, and in which I had recently started teaching. My students were HROs or high-risk offenders, who had been charged with murder or armed robbery and were waiting for their cases to be tried.

Somehow Sister Janet had learned that I played the cello as a hobby, and asked me to perform. I tried to reason with her, recalling the last time I played the cello for a group of kids. It was at a birthday party where the birthday boy kicked the end pin of my instrument and declared that the cello was stupid. Only the accordion is more uncool.

“Sister Janet,” I said, “have you ever been to a school assembly where classical music is on the program? It can get ugly.”

“Ah,” she had replied, smiling, “but that was school. The kids here would never behave like that.”

After passing through a maze of chain-link fencing, I reached a building with a cross on its roof. Over the roar of amplified music coming from inside, I introduced myself to someone with a clipboard and a walkie-talkie, and he leafed through a schedule until he found my name. “You’re up next”

He led me to the chaplain’s office, where I could unpack my cello and warm up. “When we call out, go through that door and you’ll be right on the stage,” he explained.

After he left, I decided to open the door just enough to peek in” I was curious to see what kind of act I would be following. It was a hip-hop group; their music was heavily amplified and the audience of prisoners was swaying and clapping along. One of the performers was an attractive young woman wearing tight jeans and a shirt that revealed her bellybutton. Although she did not sing and her use of the tambourine suggested a minimum of training,

a glance at the all-male prisoner audience confirmed that she was the star of the show.

I closed the door and slumped into the chaplain's chair. "Am I disturbing you?" a voice asked from behind me. It was Sister Janet.

"I don't think having me play was such a good idea," I told her. "Why not?"

Listen to what's going on in there! They're stomping their feet and working up a sweat, and that's just from watching the girl in the bikini, never mind the music. Can you imagine the letdown when I go out there?"

"They've got a birl in a bikini?" Sister Janet asked.

"It might as well be a bikini This isn't going to work."

"Have a little faith," she urged.

At precisely two o'clock, the amplification was unceremoniously turned off and the group left. Unlike most concerts, where people cheer and yell for encores at the end of a performance, this audience had to sit quietly. But no one looked happy.

A man with an ill-fitting toupee shuffled down the aisle between the pews, turned to face the audience, and then read aloud from a clipboard: "And now, Mr. Slazman will play the violin." He shuffled back up the aisle and out of the chapel.

The silence of the room so unnerved me that I failed to see the raised platform on the stage. I walked right into it, stubbing my big toe and careening forward. I narrowly avoided a fall by using the cello as a ski pole, planting the end-pin into the dais and pivoting toward the audience. I hadn't intended to enter like Buster Keaton, but that's how it came across, and the inmates rewarded me with laughter and a round of applause.

I stalled for time, explaining to my audience that almost everything they saw on the cello, except for the metal strings and end pin, had once been part of a living thing: the spruce top, the maple back with its tiger-stripe grain, the ebony fingerboard, the snakewood bow with hair from a horse's tail, and the pieces of ivory from the tusks of a mammoth preserved in frozen tundra for tens of thousands of years. When we play the instrument, I said, we bring these pieces to life again.

About then I ran out of little known facts about the cello, so I told the boys that the first piece I was going to play, "The Swan" by Camille Sanit-Saens, always made me think of my mother. Then I started playing. With its high ceiling, bare walls and hard floor, the chapel was as resonant as a giant

shower stall. The cello sounded divine in that room, which excited me, but then a rustling from the audience brought me back to reality. The kids were bored, as I feared

The rustling grew in intensity. It wasn't quite the sound of fidgeting and wasn't quite the sound of whispering either. I glanced at the audience and saw a roomful of boys with tears running down their faces.

What I had heard was the sound of sniffing and nose-wiping - music to any musician's ears.

I played the rest of the piece better than I had ever played it in my life, and when I finished the applause was deafening. It was a mediocre cellist's dream come true. For my next piece, I chose a saraband from one of the Bach suites. The boys rewarded me with another round of applause. Then someone shouted, "Play the one about mothers again." A cheer rose up from the crowd. I realized then that it was the invocation of motherhood that had moved them so deeply.

I played "The Swan" again, some more Bach, and "The Swan" a third time. When the man with the toupee signaled that my time was up, the inmates booed him. Then they gave me a final ovation.

SATAN does not want us to succeed

John Debney, who composed the music for "The Passion of the Christ," says he did battle with Satan while scoring the flick.

Debney had written music for a number of movies such as "Liar, Liar," "Spy Kids," and "I Know What You Did Last Summer" — but he says he was visited by the devil while writing the score for the film about the last hours of Jesus Christ.

"I had never before subscribed to the idea that maybe Satan is a real person, but I can attest that he was in my room a lot and I know that he hit everyone on this production," Debney said, according to a lengthy interview that ran on Assist News Service, a Christian news agency.

Debney claims that Satan's image kept appearing on his computer screen while he was trying to compose music. "The first time it happened, it scared me," he said. "Once I got over the initial shock of that, I learned to work around it and learned to reboot the computers and so I would start talking to him. . . . The computers froze for about the tenth time [one] day and it was about nine o'clock at night and so I got really mad and I told Satan to manifest himself and I said, "Let's go out into the parking lot and let's go." It was a seed change in me. I knew that this was war. I am not a physical person, but I was really angry on this occasion."

Debney's spokesman confirms to The Scoop that the composer did, indeed, say those

things.

Jeannette Walls MSNBC, March 03, 2004

STROKE

Hi, this is Gary Ashby from Orem) I mentioned to you what music did for a stroke I suffered and you asked me to write up the story. I was driving down a busy street and went instantly totally blind. I could see no light, they took an MRI in the hospital which showed 45 separate areas of damage. I didn't know my Mother. I was bed bound for 5 months. For nearly 9 weeks my body was run by machines. The doctors said they felt it was only fair to tell me I wasn't going to make it. The doctors did nothing for me in the way of therapy. My wife did some things she thought would help and they did. As I improved I took over. The major thing I did was to play the organ even though I can't read regular music, count, and have a tin ar I still play. I choose the organ in part because of a federal study that the organ was supposed to be the best in building new brain channels. Playing meant coordinating reading music, playing melody and playing chords.

I have made a remarkable recovery. I was doing consulting before the stroke, I worked for the same organizations before and after the stroke and they could not tell the difference after the stroke. From the outside it looks like I made a complete recovery, although this is not quite true, I appear to function normally.

I am the music chair man for our ward and the Bishop's counselor lent me his copy of your tape *More Music and the Mind*. I am not an educated musician, but it was such a thrill to hear your studeis validating my personal experiences. My oldest daughter Rebecca has always been a good student. She skipped 5th grade and went to Spring Creek Middle School in Proidence. We moed to Roy and shortly thereafter she was badly infjuerd in a skiing accident. Her body temperature was in the low 70s by the time the helicopter got to her. Let me backtrack, she was a piano student, violin student, and loved the sing. She was in a coma for almost a month at the Primary Children's Medical Center. We were warned that she might never speak, walk, feed herself, or be able to take care of her personal hygiene needs.

She had several neurons in the right side of her brain sheared off and many pockets of bleeding throughout her brain.

Much fasting and prayer was given in her behalf and of course Priesthood blessings

Towards the end of her hospital stay she discovered the piano at the hospital. She would sneak out of her room and set for hours playing songs she knew. She didn't remember her aunt and cousins with whom she'd grown up, but she remembered the music.

She's doing so well. She is now a college student attending full-time living away from home on a music scholarship. If you didn't know her before her brain injury, you'd never know she'd been hurt.

When she tires her left side lags so she sings to help maintain an even gait. Priesthood blessing and music! Suzi Palmer

Thursday, Aug 19, 2004

12:30 - 1:25 Marriott

Class: "Gaining Wisdom Through the Spirit"

How to use the Arts to allow the Spirit to teach and edify
and turn information into wisdom and knowledge.

LIFE CHANGING MOMENTS FROM THE MUSICAL STAGE

Fiddler - changed hearts Carousel, Fanny, Sound of Music 1776

1. **Children**
 1. 1983 Children and Art from *Sunday in the Park with George*, Stephen Sondheim, 1983
 2. 1903 Toyland from *Toyland*, Victor Herbert
2. **Simplicity**
 1. 1927 The Best Things in Life are Free from *Good News* by b.G. DeSylva, Lew Brown and Ray Henderson
 2. 1935 My Romance from *Jumbo* by Rodgers and Hart
3. **Positive Thinking**
 1. Cockeyed Optimist from *South Pacific* by Rodgers and Hammerstein, 1949
4. **Imagery**
 1. 1927 Make Believe from *Showboat* by Jerome Kern and Oscar Hammerstein II
 2. Dulcinea from *Man of La Mancha* by Mitch Leigh and Joe Darion
5. **Pre-existence**
 1. 1937 Where or When from *Babes in Arms* by Rodgers and Hart
 2. 1959 I Must have done something good *Sound of Music* by Rodgers and Hammerstein
6. **Helping each other**
 1. 1947 There but for you go I from *Brigadoon* by Lerner and Loewe
7. **Lifting our lamp**
 1. 1949 Give me your tired from *Miss Liberty* by Irving Berlin
8. **Energy**
 1. 1975 What I did for Love from *Chorus Line* by Marvin Hamlisch and Edward Kleban
9. **Hope**
 1. 1977 Tomorrow from *Annie* by Charles Strouse and Martin Charnin
10. **Standing for what's right**
 1. 1987 Do you hear the people sing? From *Les Miserables* by Alain Bloublil and Claude-Michel Schoenberg

Friday, Aug 20, 2004

12:30-1:25 Marriott

Class: "Gaining Wisdom Through the Spirit"

**How to use the Arts to allow the Spirit to teach and edify
and turn information into wisdom and knowledge.**

LES MISERABLES

by Alain Bloublil and Claude-Michel Schoenberg

- 1772 Birth of Sophie-Francoise Trebucher, Victor Hugo's mother
- 1773 Birth of Leopold-Sigisbert Hugo, Victor Hugo's father - becomes
general in Louis XVIII regime
- 1789 French revolution begins
- 1792 First French republic proclaimed
- 1793 Louis XVI executed
- 1797 Hugo's parents wed
- 1798 Birth of Abel Hugo, elder's brother dies insane 1855
- 1802 Birth of Victor-Marie Hugo
- 1804-15 Napoleonic Empire ends at Waterloo
Both parents philander
- 1820 Writes Ode on the Death of the Duc de Berri
- 1822 Victor marries childhood sweetheart Adele Foucher
- 1823 Birth of first son, Leopold-Victor
- 1825 Awarded Legion of Honor in literature

- 1826 Birth of second son Charles-Victor
- 1827 Birth of third son Francis-Victor
- 1828 Death of father
- 1829 Birth of first daughter Adele
- 1830 First play Hernani
Birth of second daughter Leopoldine
- 1831 Publishes Notre Dame de Paris
- 1841 Victor Hugo elected to Academie Francaise
- 1843 Death of daughter Leopoldine Hugo
- 1845 Starts Les Miserables
- 1861 Completes Les Miserables
- 1862 Les Miserables published
- 1868 Wife Adele Hugo dies

1870 Returns to Paris and is elected to parliament
1871 Resigns from parliament at death of son Charles
1875 Returns to Paris - elected Senator
1885 May 23, dies June 1 state funeral over 3M people attend

LES MISERABLES

“Music expresses that which cannot be said and on which it is impossible to be silent.” Victor Hugo

Takes place between 1815 and 1832
Premiered 1987

Work Song
I Dreamed a Dream
A Little Fall of Rain
Drink With Me
Bring Him Home
Who am I
Castle on a Cloud
Master of the House
Stars
In My Life
A Heart Full of Love
On My Own
A Little Fall of Rain
Empty Chair at Empty Tables
Finale

LES MISERABLES

“In an age of doubt and depression some five hundred years ago, Victor Hugo wrote a masterpiece of hope,. Not a treatise of hope through social or political means, but a powerful commentary on the spiritual transformation of man. While making little reference to religious practice, the work, *Les Miserables*, illuminates the core of religion: hope that man can extricate himself from the personal weaknesses that are so much a part of life in a fallen world - a world which worships at the altar of personal gratification. The paramount theme of Hugo’s work is a symbolic portrayal of the Christ as the means whereby men are transformed from within and awakened to the pursuit of something higher than self. We read of the man, Jean Val Jean, one who has been corrupted by the world’s injustices and hardened by society’s abuses. We experience a decisive moment in his life as he stands before the Bishop of the French village, Digne. He is in the custody of the gendarmes, his depravity apparent in a sack of silver he has stolen from the Bishop, the very man that befriended him, fed and lodged him when no one else would trust him not extend a gesture of kindness. After all, he was a paroled felon! Yet, in this moment of accusation wherein there is no defense nor defender, the Bishop, symbol of the Christ, sets aside the law that threatens to return Jean Val Jean to prison.

“So here you are!” he cried to Van Jean. “I’m delighted to see you. Had you forgotten that I gave you the candlesticks as well?...Did you forget to take them?” Such are his words of undeserved mercy as the Bishop greets the man who has robbed him. And as the astonished gendarmes come to the realization intended by the Bishop, there are suddenly no accusers nor accusations - the silver was a gift! Then, as the police remove the irons that hold Val Jean fast and leave him alone with his benefactor, the Bishop presents Val Jean with the precious silver candlesticks. “You no longer belong to what is evil but what is good,” says the Bishop with words that have poignant meaning. “I have bought your soul to save it from black thoughts and the spirit of perdition, and I give it to God...use the money to make yourself an honest man.”

This is the moment of new beginning for Jean Val Jean - the birth of a newness life within him. From this crucial moment Hugo’s masterpiece traces a story of moving service and self-sacrifice wherein a man rises from bitter cynicism and personal isolation to majestic stature. Surely this fictional account illustrates the power of the Christ in men’s lives: “I am come that they might have life, and that they might have it more abundantly” (John 10:10)

Glen Roylance 2000

Tuesday, Aug 17, 2004
1:50 - 2:45 Marriott
“ Class: Building Traditions
that Uncover and Celebrate Great Treasures”
BEHOLD YOUR LITTLE ONES
MENTION WEB SITE!!

1. Favorite story in 3rd Nephi
 1. ***Behold Your Little Ones*** by Wanda West Palmer
2. Native spirituality and wonder of a child
 1. ***The Light Divine (305)*** Mildred Pettit and Matilda Watts Cahoon c LDS
3. Johnny
4. Prophecies
5. “In our world, there have risen brilliant stars in drama, music, literature, sculpture, painting, science, and all the graces. Fro long years I have had a vision of members of the Church greatly increasing their already strong positions of excellence till the eyes of all the world will be upon us.” President Spencer W. Kimball, Ensign, July 1977 pp. 3-5

“You mark my words, and write them down and see if they do not come to pass. “You will see the day that Zion will be far ahead of the outside world in everything pertaining to learning of every kind as we are today in regard to religious matters.”

God expects Zion to become the praise and glory of the whole earth, so that kings hearing of her fame will come and gaze upon her glory...” (President John Taylor. Sermon, September 20, 1857; see *The Messenger*, July 1953)

“We shall yet have Miltons and Shakespeares of our own. God’s ammunition is not exhausted. His highest spirits are held in reserve for the latter times. In God’s name and by His help we will build up a literature whose tops will touch the heaven, though its foundation may now be low on the earth.” Elder Orson F. Whitney, in 1888

“Every accomplishment, every polished grace, every useful attainment in mathematics, music and in all sciences and art belong to the Saints.” Brigham Young

6. Dept of Labor 1991 urging schools to teach for the future workplace. The skills recommended (working in teams, communication, creative thinking, self-esteem, imagination, and invention) are exactly those learned in school music and arts education programs 191 SCANS Report, U.S. Department of Commerce.
7. Active vs passive
 1. Read to me and I will forget, involve me and I will learn. Benjamin Franklin
 2. We are sedentary nation, we need to DO
8. Nathan Davies - Wanda Peterson
9. Halloween lesson about gifts

1. *Send Me a Child* by Linda Chapman and Bonnie Heidenreich
 1. Prophecies about leading in the arts
10. Read Brahms - The Spirit enlightens
11. I prefer to agree with Beethoven and Brahms that the inspiration of their works "*is the [same] power that created our earth and the whole universe.*" from "Talks with Great Composers" by Arthur M. Abell, published by Philosophical Library, NYC, NY. Brahms' entire quote is as follows:

"I immediately feel vibrations that thrill my whole being. These are the Spirit illuminating the soul power within, and in this exalted state, I see clearly what is obscure in my ordinary moods: Then I feel capable of drawing inspiration from above, as Beethoven did...Straitway the ideas flow in upon me, directly from God, and not only do I see distinct themes in my mind's eye but they are clothed in the right forms, harmonies and orchestration. Measure by measure, the finished product is revealed to me when I am in those rare, inspired moods."

"The powers from which all truly great composers like Mozart, Schubert, Bach and Beethoven drew their inspiration is the same power that enabled Jesus to work his miracles. It is the power that created our earth and the whole universe."

12. Opera for Children BY Children
 1. Rules - Nobody Gets hurt, all participate, children's own work
13. Richmond Profanity - Change is NOT a process - decision
14. Providence? Stewardship
15. Wilson compassion (Mayan story)
16. Kaysville sensitivity to race -
 1. Spirituality matures us
17. Harry Potter cameo appearance - Inclusiveness
18. Other ways in which the spirit can testify
19. Ways to incorporate "core" classes into the arts - French class
20. Thinking outside the box - Donald Rumsfeld
21. Being facilitators not dictators - Gospel plan
22. Giraffe story
23. Ellis wizard spoke to adult
24. Young man became a prince - native kindness and love if given opportunity
25. Ben
26. WE did it!
27. Sensing the Spirit

1. Pifa
 2. Connect with the divine
28. ***How Will They Know*** by Natalie Sleeth, Jackman Pub

Wednesday, Aug 18, 2004
1:50 - 2:45 Marriott
Class:“ Building Traditions
that Uncover and Celebrate Great Treasures”
CELEBRATING GENIUS INSTEAD OF CELEBRITY;
BUILDING FAMILY TRADITIONS TO DO THAT
MENTION WEBSITE!!!!

Carnegie Hall - Andrew Carnegie - Isaac Stern

1. **Beethoven** - Mahler - Slatkin
 1. **Eroica** - Napoleon
 2. Honoring Genius? physical prowess and notoriety
 1. Beethoven, Brahms, Bernstein
 2. Shakespeare, Schiller, Socrates
 3. Hugo, Heine, Hemingway
 4. Rembrandt, Renoir, Rodin
 1. Bawdy Brittany
 2. Jaded Janet
 1. Golda Meir - Tovah Feldshuh - Helen Hayes Theatre
 1. Cast, David Ben-Gurion, Israel's first Prime Minister, Moshe Dayan, Defense Minister; Henry Kissinger U.S. Secretary of State, Pope Paul VI met in 1973, husband Morris
 1. Courage - Children/grandchildren a better world
 2. Never again
 3. Shalom, shalom, shalom
 2. **Fiddler on the Roof** - Minskoff Theatre
 1. Visit with Sheldon: are you excited?
 2. 1964 mixed reviews
 3. May it play 1,000 years
 4. Final scene leaving tradition to child
 1. what are we leaving
29. Pythagoras
1. 15 September 2003, Bill Wrigley, Richmond, UT:

Dear Mr. Ballam,

Thank you for very much for your radio program, "On Stage." I was particularly impressed by your most recent production, on Pythagorean harmony and the "music of the spheres."

I am very interested in the concept of the "harmony of the spheres" and the musical notes associated with planets. I have long been aware that writers from Claudius Ptolemy to Thomas Aquinas to Dante wrote of these matters, not to mention Immanuel Velikovsky. But your explanation is the clearest and most sympathetic I have ever heard.

The main difficulty about planetary "notes" or "tones" is the hard vacuum of space. Music, in the common meaning of vibrations in air, could not travel between worlds. The answer seems to be associated with light. Modern science, one gathers, is rather puzzled by light, which exhibits

characteristics of both matter and energy. Light has mass and exerts a measurable “push” on physical objects; but in some mysterious fashion, it also has “wave” properties. The colors of light are very much comparable to musical tones, being the result of vibrations.

Gravity is also a mysterious phenomenon. Our greatest physicists, from Sir Isaac Newton to Stephen Hawking, tell us that gravity can be measured and described, but not explained. Gravity holds the worlds in their orbits, but how it works and how it relates to other forces such as light is not known. It is entirely plausible, in my opinion, that the d.

ancients had insights into these matters that we have lost. (See Hamlet’s Mill by de Santillana and von Dechend.)

I am sure that all of this is well known to you, and I suppose that you plan to mention the wave character of light in your next program. Here is something you may not be aware of. The speed of light in the vacuum of space is 300,000 kilometers per second. The average distance from our earth to the sun is 150 million kilometers. That means that, on average, light takes exactly 500 seconds to travel between the sun and earth. I find it very interesting that all these figures come out so very even in the metric system.

Is this a coincidence? I wonder. The meter is an earth-based unit of measure: a meter is one ten-millionth of the distance from the north pole to the equator, measured along the surface of the earth. Thus, the circumference of the earth is approximately 40,000 kilometers. Could the distance from the earth to the sun relate in some way to the size of the earth?

I have two degrees in history and have carefully studied the writings of Professor Hugh Nibley on the ancient world (among many other things), and so I feel reasonably well qualified to understand what you were saying, but you are clearly more learned on these matters than I. Please continue your excellent work.

Sincerely,

Bill Wrigley

Richmond, Utah

Washington Sept 9, 1999, Reuters Limited.

Big black holes sing bass. One particularly monstrous black hole has probably been humming B=flat for billions of years, but at a pitch no human could hear, let alone sing, astronomers said Tuesday. “The intensity of the sound is comparable to human speech” said Andrew Fabian of the Institute of Astronomy at Cambridge, England. But the pitch of the sound is about 57 octaves below the middle C at the middle of a standard piano keyboard.

This is far, far deeper than humans can hear, the researchers said, and they believe it is the deepest note ever detected in the universe.

The sound is emanating from the Perseus Cluster, a giant clump of galaxies 250 million light years from Earth. A light year is about 6 trillion miles, the distance light travels in a year.

Thursday, Aug 19, 2004
1:50 - 2:45 Marriott
Class:“ Building Traditions
that Uncover and Celebrate Great Treasures”
OPERA BY CHILDREN: CREATING AN ENVIRONMENT
WHERE THE SPIRIT CAN DWELL
MENTION WEB SITE!!!!

Opera for Children by Children - The magic - THE WHY

1. Opera For Children **BY** Children
 - a. **The BEST** part is that **YOU** can do it.
2. It is **SO** important
3. Story of Johnny
4. Being a professor at Utah State University having taught over 5,000 students in the arts I can attest this principle has taken hold
5. ***Send Me a Child*** by Linda Chapman and Bonnie Heidenreich
6. How do we do that?
 - a. I'm not just speaking to educators and parents but anyone who loves children and has hope for the future.
7. **How it came about**
 - a. Wanda Peterson
 - i. Making good citizens
 - ii. Success is associated to self esteem
 - iii. Identity comes through the arts
 1. Me - Rodgers & Hammerstein book
 - (a) Absence - all our gifts are wonderful
 2. Nathan Davies
8. Helping out in educational process
 - a. Core curriculum incorporating the arts
 - b. Music and the Mind, Chris and 50 Nifty
9. Passive vs active
 - a. **Hands on Creativity**
 - b. Doesn't matter that they play, but that their brain has an artistically creative Idea every day.
 - c. Healing force in Children open new windows of knowledge but heals the soul
 - d. Inclusion - Wheel chair painting in Las Vegas
 - i. "Stop the Invasion"
10. Three ways to learn the Arts
 - a. Passively (Lucky, not me)
 - i. Drama = Watch a play
 - ii. Music = Listen to a song

- iii. Dance = Watch a Dance
 - iv. Art = Go to a Museum
 - b. Actively (Talented, not me)
 - i. Drama = Being in a Play
 - ii. Music = Learn to sing
 - iii. Dance = Learn a dance
 - iv. Art = Learn to draw
 - c. Creatively (I can do that)
 - i. Drama = Write a play
 - ii. Music = Compose a song
 - iii. Dance = Make up a dance
 - iv. Art = Draw from within
- 11. Department of Labor
 - a. The U.S. Department of Labor issued a report in 1991 urging schools to teach for the future workplace. The skills recommended (working in teams, communication, self-esteem, creative thinking, imagination, and invention) are exactly those learned in school music and arts education programs 191 SCANS Report, U.S. Department of Commerce.
- 12. If we don't provide: Elvira Voth - East Lansing - Harmony - Community
- 13. 95% at prison are right brained
- 14. Providence Elementary - working together
- 15. It is so important for children to be able to tell their stories
 - a. Richmond Utah
 - i. Boy with colorful language
 - ii. Girl who wanted to blow up Disneyland
 - b. Wilson School - 5th grade
 - i. Story about Mayan ruins
 - 1. 3 characters, one mean, one greedy and one altruistic
 - 2. Introduce characters by what they say and what others say about them.
 - (a) Reasons for wanting treasure. Control the world, buy all Twinkies, cure hunger.
- 16. These are humorous examples of children with needs, but there are sobering ones as well relating to support from parents who otherwise had no input into the educational lives of their children.
- 17. A few years ago, as I was participating in a related performance at Jackson Elementary school as we were about to begin our performance, a little girl came forward with light and joy in her eyes and pointed out her mother in the back of the auditorium. "She's HERE she said. She's out of jail.
- 18. ***Weep with me*** by Susan Ames
- 19. Helps develop political sensitivity and **THE SPIRIT**
 - a. Class basing story on the Sandlot...Crazy old Indian woman. Perhaps acceptable some time ago, but today it could be hurtful..."No hurting" = changed to crazy old

- football fan
- b. They learned social skill

WHAT IS IT?

- 20. Utah Festival Opera educational personnel work with elementary classrooms and teachers in several school districts to assist children in the creation of their own original operas. The children write their own libretto, compose their own music, and in most cases, create and build their own sets and costumes
- 21. You may obtain from Utah Festival Opera a manual with step-by-step instructions in the process of helping children to create their own original opera
 - a. It contains details in the process of writing the story, and the music, building sets, props and costumes. In this forum, you can also learn how to work as teams and how to incorporate the program into cross-curricular studies. You can learn how to step back and allow the children to be the creators and take ownership of their own work.
- 22. A teacher who carried out Opera for Children BY Children describes her experience with this when she wrote:
 - a. The class was amazed that singing could be enjoyable. They kept saying all along that they wanted to do a play, but not to sing. Now they won't stop singing it. If something someone says reminds them of a line in the opera, they break out in song. It has been really interesting to see the turnabout.
- 23. It has been life changing for those who have participated
 - a. In October I had a new student come to my class. She cried nearly every day saying she didn't want to be in school...Then just last week while we were rehearsing our opera she said to me in deep anguish, We only have 33 more days left. I can't believe we almost have to leave this class already."
 - b. Yesterday, my children made a list of the most memorable things from this year to put into a time capsule. Without fail, the Opera was high on the list! Anytime a person steps out of their comfort one into the unknown, maximum growth is possible! This is exactly what occurred!!
 - c. A little boy in my class...struggles academically. He has a hard time keeping his focus on the task at hand. The day that Mrs .Ames came to help the students put the script to music, he seemed to come alive. As Mrs. Ames asked the children to sing the parts, he wanted to sing them all
 - d. Thank you for this opportunity. I have involved myself in a few gigantic projects and have often come away feeling a bit disheartened and disappointed. This has been my best work. I felt so much satisfaction knowing the process, watching the children accomplish so much and seeing the finished project. I thought I was giving a gift to the children when in fact the gift was from them to me.
 - e. Typically about 80% of my children turn in all of their homework in a given week. During the few weeks preceding our performance, when we worked the hardest on our opera, my homework rates increased to nearly 100%. This is an

- awesome accomplishment for a teacher to see.
- f. A very shy little girl in my class...was struggling to say her part loud enough. I watched as several other students rallied around her. They helped her practice saying her part louder every day at recess.
 - g. I noticed an overall change while we prepared this opera. Their scores in Math and Language Arts rose markedly higher, so much that there was no longer that large gap between high and low scores. I believe that when learning comes from within, a student can't help but succeed and this opera did exactly that for each one of my students.
 - i. Ann Theurer, Providence Elementary, Brooke Stoker, Hillcrest Elementary, Linda Bair, Lewiston Elementary, Julie Young, Hillcrest Elementary, Julie Orme, Hillcrest Elementary
24. Benefitting those in trouble
- a. Ben - inclusive
 - i. Hot as Summer, Cold as Winter
 - 1. Cast as a cook - can a person in a wheelchair be a cook?
 - (a) President Franklin D. Roosevelt
 - 2. Ben said we need a finale! It needs to have high notes
 - 3. Here is what 9 year old Ben contributed to their opera
 - 4. Ben is doing great...see front cover
 - b. Ellis School
 - i. After School program grades 1-4. Should we do it?
 - ii. Girl who filled in and became a hero
 - iii. Wouldn't speak to Adults
 - iv. Learned to Read
 - v. How much is a soul worth?
 - 1. ***Believing Eyes*** by Susan Ames
- c. Wanting to come to school
 - i. Susan story about school being boring, not wanted to be there, then change:
 - 1. In parking lot..."how is it going" "not good" "aren't you excited that school will be over in only two more weeks?" That's the problem, I don't want it to be over.
25. We want them to internalize their experiences and CHANGE LIVES
26. Carousel story - Boy from correction facility
27. Opera about the Giraffe who could not sing...had never heard "his song" the Moon helped him find "his song"
- a. We are like the Moon
 - b. Story of little girl who seldom spoke, came to Dansante to look through costumes, found big, layered slip began to talk about why it was important. We need to dance with it. Did so, and began to be conversant. Spoke to Susan Ames at the conclusion. We found "her song"

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1:50 - 2:45 Marriott
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OPERA BY CHILDREN: YOU CAN MADE A DIFFERENCE:
IN YOUR SCHOOL AND HOME
MENTION WEB SITE!!!

Opera for Children by Children - The tools - THE HOW

1. Overriding rules
 1. No one gets hurt - words hurt too: Sticks and stones...hogwash
 2. It is the Children's work
2. A premise for Growth. Carroll Rinehart
 1. Trust-Risk-Affirmation-Growth
 1. “Intellectual and personal growth require risk, and people are willing to take greater risks if they trust the elements of their learning environment. Thus they gain greater trust if they are applauded for their efforts. It has been said that true learning takes place on the edges of the unknown. Students enter the unknown more readily when they are encouraged and accepted.”
3. The manual
 1. 12 lessons which contain objective, approximate lesson length, materials needed, and cross-curricular objectives
 2. The lessons are
 1. Introduction to Opera
 2. Selecting a Story
 3. Writing the Dialogue
 4. Writing Lyrics for Recitative, Arias and Choruses
 5. Organizing Lyrics Rhythmically
 6. Composing Melodies
 7. Choreography and Movement
 8. Casting and Auditioning
 9. Sets and Props
 10. Stage Direction
 11. Rehearsal Warm-Up Exercises
 12. Reviewing the process

Hi, Michael! The OFCBC workshop was so wonderful! I learned so much, and am really excited about continuing working with it at our school! The downside was that because we were so very busy I did not get a chance to talk with you. I wanted to give you the results of my little experiment. After listening for the first time, last fall, to "Music and the Mind," and rejoicing that someone (you!) had facts to back up what I have believed fervently for many years, I began to consider how I could use this knowledge to help my first grade class more. We already listened to and participated in Lots Of Music, not just our annual opera. But what else? I decided to play the Bach/Mozart/etc., music at the very beginning of the day, hoping to give them a "leg up." When they entered the classroom in the morning, the music would already be playing. They were to write in their journals until the music stopped. Note that it was halfway through the year when I actually started my experiment; our school is considered an "at risk" school; one-third of my class were learning English as a second language; at least half of my class did not know--fully or in part--all their alphabet and sounds. To my delight, they loved the music. Soon their journal entries were becoming longer and more interesting. The invented spellings became more accurate. Those who were still not doing well with the writing were drawing incredible, detailed pictures! Of my four distinct reading groups, the second caught up with the first. They were neck and neck until the end of the year. The other two groups kept realigning themselves until I had only 3 children in the least proficient group. The others began to catch up with the first two groups. When I did the reading assessment at the end of the year, only those 3 children were not reading on grade level!!!! And each of the three had one or more problems interfering with their learning. But they had made progress in interesting ways. For example, a little boy who did not speak would hardly be quiet now--(hmm--maybe we need to cut him off from listening to music--). Now that we are starting a new year I have begun already, starting the music on the second day of school. I may be a bit loony, but it seems to me that in just the first two weeks of school their behavior has improved. This is notable because the entire first grade group have been aptly referred to as "the wild bunch." My class is beginning to settle down. So think what you will-- According to the preliminary testing, this group is considerably lower in reading skills than the ones I had last year! And I have more than half learning English! (I have to get an interpreter to confer with the parents.) So I am socking it to them! I will continue with my morning music. Then, during math I will play it some more. Last year I didn't play the music during math--I was sort of using math as a control group. I don't know how valid that was--surely there was some good carryover from the morning music! But this year they will get the full effect! Now if I could just get a musical instrument into each pair of those little hands... I'll let you know how part two of my experiment goes! By the way, The Wizard of Oz was a delight! My granddaughter, age 5, was thrilled. I've received the information about the 2004 season. It looks incredible! Thanks so much for all that you do. And yes, you ARE a teacher. The best kind.

WHATEVER THE MOMENT, IT'S GOD

Happy moments, praise God. Difficult moments, seek God. Quiet moments, worship God. Painful moments, trust God. Every moment, thank God.

A water bearer in China had two large pots, each hung on the ends of a pole which he carried across his neck. One pot had a crack in it, while the other pot was perfect and *always delivered a full portion of water. At the end of the long walk from the stream to the house, the cracked pot arrived only half full. For an entire two years, this went on daily, with the bearer delivering only one and a half pots full of water*

*to his house. Of course, the perfect pot was very proud of its accomplishments, but the poor cracked pot was ashamed of its own imperfection and miserable that it was able to accomplish only half of what it had been made to do. After two years of what it perceived to be a bitter failure, it spoke to the water bearer one day by the stream ... "I am ashamed of myself, because this crack in my side causes water to leak out all the way back to your house." The bearer said to the pot; "Did you notice that there were flowers only on your side of the path, but not on the other pot's side?" "That's because I have always known about your flaw, and I planted flower seeds on your side of the path. Every day, while we walked back, you've watered them. For two years, I have been able to pick these beautiful flowers to decorate our table. Without you being just the way you are, there would not be this beauty to grace the house." Moral: Each of us has our own unique flaws. We're all cracked pots. But it's the cracks and flaws we each have that make our lives together so very interesting and rewarding. You've just got to take each person for what they are, and look for the good in them. In appreciation of all my crackpot friends and relatives
God sent his Singers upon earth,
With songs of sadness and of mirth,
That they might touch the hearts of men,
And bring them back to heaven again."*

Henry Wadsworth Longfellow