

THE MUSIC OF LEWIS AND CLARK

Teacher Handbook 2025-2026

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Know-Before-You-Go 2025-2026

Buses and Parking Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. We recommend your bus approaches from Spring Avenue. Staff will be waiting to help your bus park in the appropriate place and give further instructions. Please stay on the bus until you have those instructions. Buses park for free on the street in front of The Sheldon and in the lot. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps. Cars park on the perimeter to allow buses space on the interior of the lot.

Tickets & Payment Physical tickets will not be sent, but the seats reflected on your invoice will be reserved together, and you will be seated by ushers in the concert hall when you arrive. Your payment is due 30 days before the show. Payment online with a credit card is the preferred method, but your school can also send a check. Please contact the Director of Education if you have unusual circumstances. A Ticketing and Payment Policies Document is included with your invoice.

Concert Manners Please coach your students in good concert manners before coming to The Sheldon Concert Hall. Good audiences love to listen to music and show their appreciation with applause, usually at the end of an entire piece and occasionally after a good solo by one of the musicians. Food and drink are prohibited in The Sheldon Concert Hall. Any device that makes noise is a distraction for both the performers on stage and your fellow audience members and should be put away. No photos or video are allowed during the performance. Restrooms are on the same level as the concert hall near the Art Galleries. Please encourage students to use restrooms at school or to use Sheldon restrooms before the concert begins. If a student does need to use the restroom during the performance, the best time to get up is between musical numbers.

Art Galleries The Sheldon Galleries will have on view the exhibition *We Each Hold Stories* from November 7, 2025 – May 2, 2026. *We Each Hold Stories* features 16 established and emerging Indigenous American artists co-curated by Tom Jones of the Ho-Chunk Nation and Paula Lincoln, The Sheldon Gallery Director. The work in the exhibition explores themes of personal experience, family, history, and current social issues. The artists reimagine their Native identity through storytelling, addressing land, community, and human behavior with a focus on healing and connection between past and present.

You are invited to contact The Sheldon and add a 30-minute visit to the galleries after the concert when you attend a Sheldon Education Program. Tours are available on a first-come, first-served basis, and we can accommodate 40 students at one time, 3rd grade and older. Groups with 80 students can be divided into two consecutive tours, totaling 60 minutes. Groups of more than 80 students exceed our capacity.

Health + Safety Please visit our website for the most up-to-date information on health and safety measures. To communicate the need for accessible seating, please indicate so on your reservation form. The Sheldon staff can direct you toward elevators. We recommend students that might have sensory or stimulation issues bring their own noise-cancelling headphones, but if you are surprised by a need for them, we have some in the box office.

Show Description and Curricular Connections

About the Show

The cast of The Music of Lewis and Clark take students on a musical journey along the route of the Corps of Discovery. Original and historic music performed on guitars, fiddles, Native American, and found instruments gives the audience insight into the journey in a unique way.

Recommended Resources

History Channel on Lewis and Clark
<https://www.history.com/topics/19th-century/lewis-and-clark>

Kennedy Center on Yankee Doodle
<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/media-and-interactives/media/music/story-behind-the-song/the-story-behind-the-song/yankee-doodle/>

Annie Scheumbauer's website
<http://artistannie.com/>

The Arts as Culture, History, and Connectors from National Core Arts Standards on Artistic Literacy

Philosophical Foundations

Throughout history the arts have provided essential means for individuals to express their ideas, experiences, feelings and deepest beliefs. Each discipline shares common goals, but approaches them through distinct media and techniques. Understanding artwork provides insights into individuals' own and others' cultures and societies, while also providing opportunities to access and express, and integrate meaning across a variety of content areas.

Lifelong Goals

Artistically literate citizens know and understand artwork from varied historical periods and cultures, and actively seek and appreciate diverse forms and genres of artwork of enduring quality and significance. They also seek to understand relationships between the arts and cultivate habits of searching for and identifying patterns, relationships between the arts, and other knowledge.

The Sheldon's Goal

We provide access to age-appropriate concert experiences that engage and inspire the student audience to pursue artistic literacy and all the benefits it offers.

Performers



Annie Scheumbauer

Annie is a singer and guitarist who performs with the Folk Trio for Young Audiences. She is also a painter and art teacher at Ursiline Academy, a clog dancer, and a composer who has written three songs for the “Lewis and Clark” program. Her painted backdrops are used behind the musicians on The Sheldon stage.



Michael Banvard

Michael Banvard plays fiddle for contra dances and concerts, having started playing after arriving in St. Louis 8 years ago. He's played banjo, mandolin, guitar, upright and electric bass, lute, and viola da gamba over the course of not-quite-growing up. Recently, he won the 1st Annual Fiddle Contest at The Folk School of St. Louis. Banvard is a member of the Local 6 of IATSE, the Stagehands Union.



Kevin Buckley

Kevin is a St. Louis-based folk musician and instructor specializing in fiddle music, song interpretation, and original compositions. While Buckley is primarily influenced by his Irish traditional background, the multi-instrumentalist also incorporates aspects of Old Time, Bluegrass, Swing, and Tejano music in his work. *Big Spring* being his debut solo album, Buckley showcases his professional strengths as an instrumentalist, arranger, and folk interpreter.

Featured Artist & Composer

Annie Scheumbauer



Annie, singer and instrumentalist in the Music of Lewis and Clark show, composed several of the songs in the program. As a mother herself, Annie became intrigued by the life of Sacagawea and wrote an original song about her life titled “Song of Sacagawea.” Annie composed two other songs in the program that describe the likely experience of the Corps of Discovery. Annie recently recorded and released an album titled *Stories Meant to Tell*, which includes “Song of Sacagawea” and “Travelin’ Home”, both from the Lewis and Clark show.

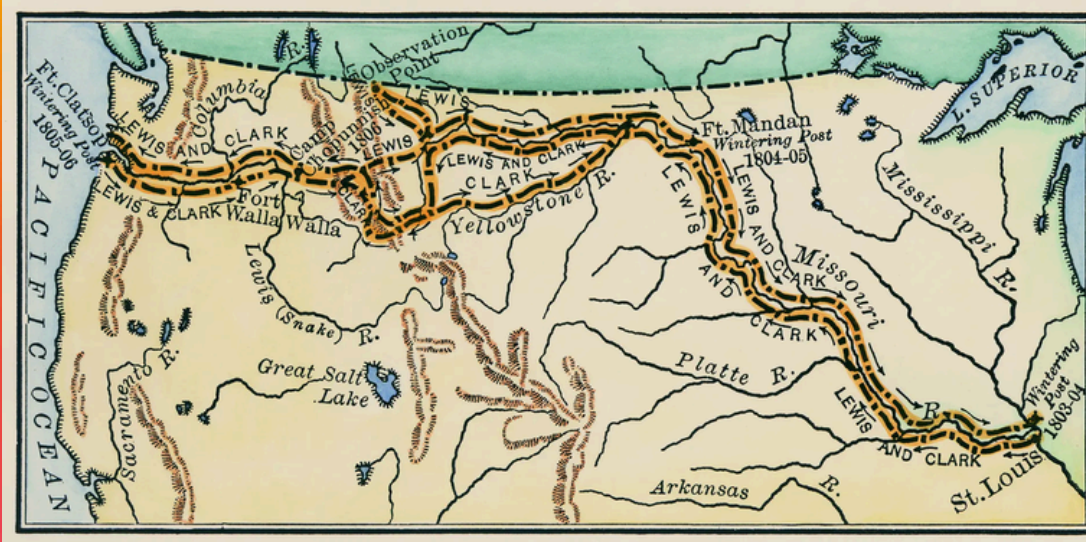
Annie is a retired art teacher and a talented artist herself, owning a studio business named “Artistannie.” Behind Annie in the picture to the left are a few pieces of her original art. The banners depict the Missouri River as it flows from the Midwest through to the mountains and to the Pacific coast, following the route of Lewis and Clark’s journey. The banners are painted with silk dye on silk fabric. Annie gets a lot of inspiration for her art from nature and often works in the Missouri Botanical Garden or from the garden and memorial pond for her daughter Bridget, in her own yard.

Annie's Silk Banners



History of The Expedition

How did this all start?



Lewis and Clark were commissioned by President Thomas Jefferson to explore and map the wild west of North America after the United States purchased a large plot of land called the Louisiana Purchase. They started on their journey near St. Louis, Missouri in May of 1804, traveling all the way to the Pacific Ocean and back. The journey was 8,000 miles in one direction and it took a little over two years for the Corps of Discovery to complete, arriving home in September of 1806.

Who were Lewis and Clark?

Meriwether Lewis (1774-1809) was a captain in the U.S. Army and at age 27 became President Jefferson's personal secretary. He was put in charge of the expedition of the western territory of the United States and chose his friend William Clark to help.

William Clark (1770-1838) served with Lewis in the U.S. Army and was commissioned by President George Washington as a lieutenant of infantry. In preparation for the journey west, Clark was responsible for finding and training the men that would make up the Corps of Discovery. Meanwhile, Lewis gathered the necessary equipment and supplies.

The Music of Lewis and Clark Vocabulary

ballad- A song, generally in a slow tempo, that tells a story. Ballads may tell stories of legendary characters, miraculous happenings, romantic tales or chronicle a historical event.

basket rattle- A small basket filled with seeds and shaken as a percussion instrument.

clogging- An American percussive folkdance that originated in the southern Appalachian mountains. It has strong ties to the step dancing in the British Isles and has been influenced by both traditional American Indian dances and “buck and wing” dancing by enslaved African Americans.

drum- A percussion instrument common to many cultures, consisting of an animal skin or synthetic equivalent, stretched over a wooden frame and struck by the hand or a beater.

fiddle- The name for a violin when played by folk, country, bluegrass, and other acoustic musicians. The violin has four strings and is a member of the bowed stringed instruments.

fiddle sticks- Small thin sticks struck against the strings of a fiddle, creating a light percussive sound.

folk music- The music sung and played by the common folk or people of a particular community or country. The composer of a folksong is often unknown. Folksongs are passed on orally from one musician to another and one generation to another, often being changed as it's passed along. Folksongs tell stories of everyday life.

found instrument- An object normally used for another purpose, but adapted for musical purposes (for example, spoons).

guitar- A plucked or strummed string instrument originally brought to Spain by the Moors in the Middle Ages. The guitar usually has six strings and became popular among both blues and folk singers.

hoof rattle- Deer or goat hooves strung on rawhide or rope and used as a rattle.

jig- A lively dance, often in 6/8 or 2/4 time.

spoons- Two spoons, often made of animal horn or steel, that are held together and struck against the body for percussive sounds.

sounding horn- A tin horn used by boatmen and hunters to communicate when out of sight.

wood clacker- Small circular pieces of wood on a stick and shaken as a percussion instrument.

Set List

- Bonaparte's Retreat..... traditional fiddle tune
- Back on the River.....original song by Annie Scheumbauer
- Whiskey Before Breakfast.....Irish fiddle tune
- Possum's Tail..... traditional folk tune
- Soldier's Joy..... traditional folk tune
- Yankee Doodle.....American folk tune
- Song of Sacagawea.....original song by Annie Scheumbauer
- Shenandoah..... traditional folk tune
- Pass on By.....original song by John Higgins
- Travelin' Home.....original song by Annie Scheumbauer

Classroom Activity: Sacagawea Artwork

Using the lyrics of Song of Sacagawea, written by Annie Scheumbauer and performed in the show, students create artwork to depict the lyrics. Lyrics are shown on the student sheet on page 11. Split students into groups and assign a verse to each group. Option to bind together all finished artwork into a booklet.

Examples of Annie's artwork are shown below.

Materials:

Brown drawing paper or brown paper bags
Colored pencils or markers

ART



Sacagawea Artwork Student Sheet

With the materials provided by your teacher, make your own artwork to describe Sacagawea's experience on the expedition. Read your assigned verse very carefully to pick out details about the place, people, or events described.

Guiding Questions to Plan Your Art

- Do you understand the meaning of your assigned verse? (Ask for help if you need it.)
- What emotions do you feel reading it?
- What people, place, wildlife, landscape, or event is described in the verse? Decide which of those descriptive images you will include in your drawing.
- What weather (rain, snow, sunlight, moon), time of day (sunrise, daylight, sunset, nighttime), or time of year (spring, summer, fall, winter) is it? How will those details change your drawing?
- Is there variety of color in your drawing?

Song of Sacagawea by Annie Scheumbauer

I sit on the bank of this river
The white men call Missouri
Alone but for the eagle high above me
The water flows on to the sea

Stolen from my family and people
To the Hidatsa tribe, forced to go
No longer moving with the change of the seasons
Not following the herds of buffalo

Given as a wife to the trapper
No choice in my future have I
I'll work everyday for the Frenchman
Silently in my soul, I'll cry

Chosen by the explorers to lead them
Across the mountains to follow river's flow
Empowered by their faith in my wisdom
I'll guide them on their way as best I know

Now a child grows deep in my center
This fullness has given me
A family of my own to dream of
My people will live on through me

Strapped to my back as we travel
My baby will be close if he cries
I'll hear the voice of my mother
And hope to see her spirit in his eyes

My hope for my firstborn I'll envision
To be free like this river I see
To stay with his land and his people
And always to remember me

Classroom Activity: Compose a Song

MUSIC &
LANGUAGE ARTS

Students compose song lyrics about the Lewis and Clark expedition using “Twinkle Twinkle Little Star” for the melody and rhyme structure.

Students use Songwriter Worksheet on page 13 to compose a song.

Sing “**Twinkle Twinkle Little Star**” as a class, and identify form (ABA) and rhyming pattern (AABBAA). (You may also identify the seven syllables for each line.)

Use the Corps of Discovery as the topic for your new lyrics. Assign students the topic generally, or give a specific event like the learning from the Nez Perce how to build canoes, the vote at Fort Clatsop, or encountering grizzly bears and mosquitoes!

Students may work in groups and share their lyrics for performance (by the whole class, or the group who wrote them.)

Alternate option: Split class into three groups. One group works on the first line (A section), one group works on the second line (B section), and one group works on the third line (the repeated A section). Perform as a class.

Songwriter Worksheet

Create your own song by writing new lyrics to “Twinkle Twinkle”!

Lyrics are the words to a song.

Your lyrics must rhyme the same way as “Twinkle Twinkle”.

The lyrics of the A sections may repeat, but the B section should be unique.

A	Twinkle, twinkle little star , How I wonder what you are ,
B	up above the world so high , like a diamond in the sky !
A	Twinkle, twinkle little star , How I wonder what you are .

A

Lyrics

A

Lyrics

B

Lyrics

B

Lyrics

A

Lyrics

A

Lyrics

Postcards Without Borders

Allow students to reflect on the performance by writing a postcard to a friend describing what they experienced at The Sheldon. Students can color the front and write a message on the back.
(Please hand deliver- the “stamp” is fake.)



Missouri ELA Standard

Example: 2nd Grade

Writing 2A. Write opinion texts that:

- a. introduce a topic or text being studied, using complete sentences
- b. state an opinion about the topic or text and provide reasons for the opinion
- c. use specific words that are related to the topic and audience
- d. use linking/transition words and phrases to signal event order
- e. provide evidence of a beginning, middle, and concluding statement or section

Writing 2B. Write informative/explanatory texts that:

- a. introduce a topic or text being studied, using complete sentences
- b. use facts and definitions to develop points in generating paragraphs
- c. use specific words that are related to the topic and audience
- d. use linking words and phrases to signal event order
- e. create a concluding statement or paragraph

Please share excellent student work with us!

Email photos to
educationboxoffice@thesheldon.org

Missouri Music Standard

Example: 2nd Grade

Responding.

8. Interpret intent and meaning in artistic work.

- a. Demonstrate knowledge of musical concepts and how the support creators'/performers' expressive intent.

9. Apply criteria to evaluate artistic work. A. Apply personal and expressive preferences in the evaluation of music for specific purposes.

Connecting.

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

- A. Demonstrate understanding of relationships between music and other arts, other disciplines, varied contexts, and daily life.

Suggested Lewis & Clark Prompts

Like Lewis and Clark, what “found instrument” could you make with materials in nature or in your house?

What challenges did the Corps of Discovery face on their journey?

How was music used by the Corps of Discovery?



To:



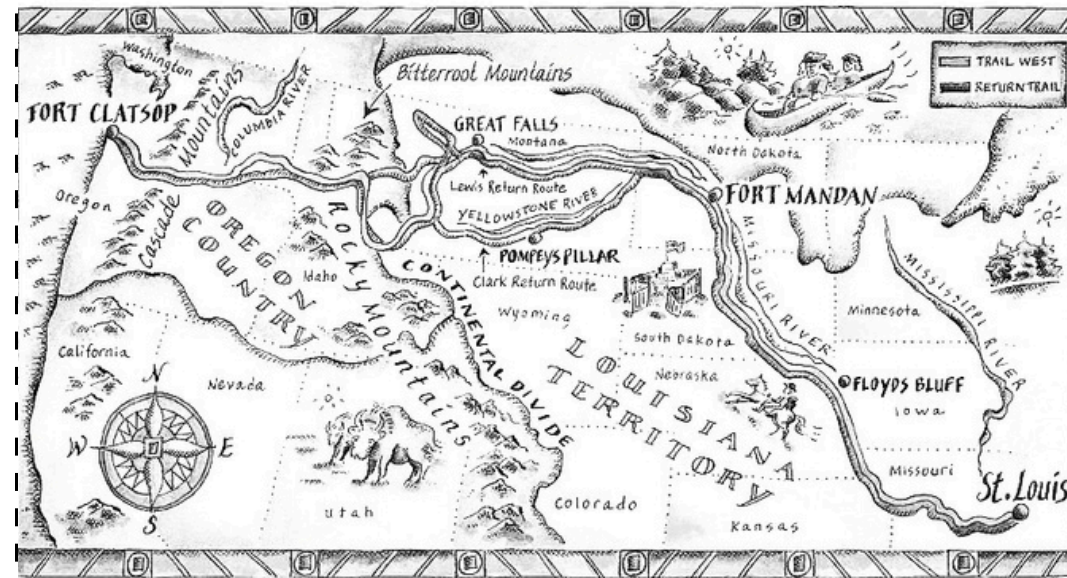
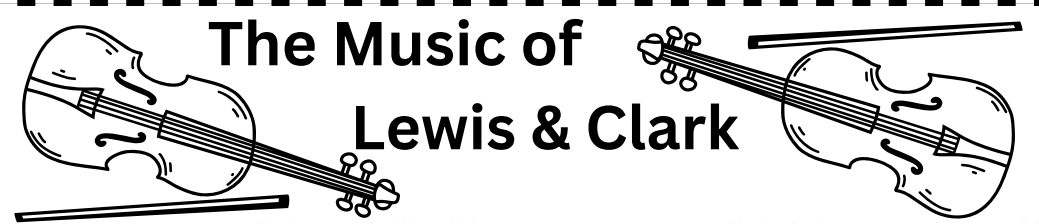
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To:



To:



About the Sheldon

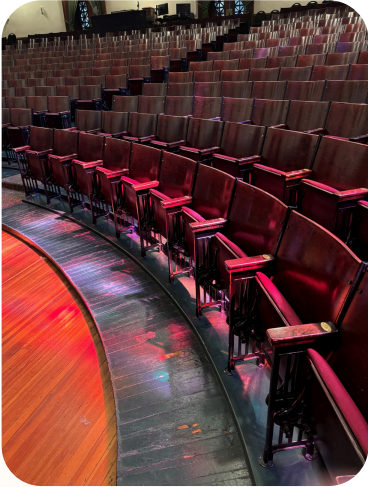


The Sheldon Concert Hall is a historical building that was constructed in 1912 by the famous architect, Louis Spiering. It was originally home to the Ethical Society of St. Louis and is named after Walter Sheldon, founding member of the Ethical Society. It was purchased in 1991, becoming the Sheldon Art Foundation, with the first season presented in 1994. The education programs began in 1999 and continue to inspire young audiences today.



In 1998 The Sheldon Art Galleries were opened in the building next door to the concert hall, joined by a glass bridge. Interestingly, the building used to be a parking garage before it was renovated for the Sheldon galleries and event spaces.

Concert Hall Eye-Spy



Acoustic Materials

The Sheldon is known for having perfect acoustics, which means that sound travels really well – even without amplification! The architect of The Sheldon carefully considered **shape, size, and materials** used in order to make the perfect concert hall. Hard and smooth surfaces **reflect** sound back to the listener and soft surfaces **absorb** sound.

The wood floor beneath your feet acts like the belly of a REALLY large guitar, vibrating with the sounds from stage. What you *cannot* see is that under the floor is open space and a dirt floor. The open space allows the floor to freely vibrate and the dirt floor absorbs the extra vibrations that pass through.



Reappearing patterns

Louis Spiering, architect of The Sheldon, gave the room his own personal touch through this geometric pattern found on the concert hall doors. This pattern is also found elsewhere in the concert hall. See if you can find the pattern when you visit!



Stage extension

If you look closely you will notice a seam where an extension to the original stage was added. The first row of original seats was removed to make room for this stage.

Stained glass windows

When you walk in the concert hall you won't be able to miss the beautiful stain glass windows creating a kaleidoscope of colors! Do you notice the contrasting designs? The windows on opposite sides of the stage were created by different artists at different times.

