MINNESOTA ORCHESTRA
2011 – 2012 Young People’s Concerts

Pictures at an Exhibition

THE MINNESOTA ORCHESTRA

Courtney Lewis, Conductor

February 1 & 2, 2012
10:00am and 11:35am

The Minnesota Orchestra gratefully acknowledges generous support from:
August 1, 2011

Dear Teachers and Homeschool parents;

Here are curriculum materials for the Minnesota Orchestra Young People’s Concert you are attending February 1 or February 2, 2012, “Pictures at an Exhibition”.

Composers and visual artists have often found inspiration in the same things: nature, folk tales, famous places and big historical events. And, musical and visual artists also frequently inspire each other with their creations. Also, there are many examples of pieces that use the instruments and “tone colors” of the orchestra, in the same way a great painter uses the colors on an easel. Our Pictures at an Exhibition concert explores all of these ideas.

Our concert begins and ends with portions of the quintessential piece for a concert about Music and Art, Maurice Ravel’s orchestration of Mussorgsky’s Pictures at an Exhibition. We also include music by Debussy, short pieces by two different composers based on artist Paul Klee’s Twittering Machine, and a very powerful piece by Ottorino Respighi inspired by stained glass window art.

This program offers students several opportunities to submit original artworks that we will project above the orchestra, and these will be complemented by works by “great” artists as well. For details on submissions for student artworks, see the STUDENT ARTWORK section on page 7.

We hope you find these materials helpful as you prepare your students for the concert, and that you and your students enjoy Pictures at an Exhibition.

Jim Bartsch
Director of Education
Minnesota Orchestra
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## Pictures at an Exhibition

### Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Program</td>
<td>4</td>
</tr>
<tr>
<td>Performer Section</td>
<td>5</td>
</tr>
<tr>
<td><strong>Student Art Projects</strong></td>
<td>7</td>
</tr>
<tr>
<td><strong>Mussorgsky</strong></td>
<td>10</td>
</tr>
<tr>
<td>“Pictures at an Exhibition”</td>
<td></td>
</tr>
<tr>
<td>Orchestrated by Maurice Ravel</td>
<td></td>
</tr>
<tr>
<td><strong>Debussy</strong></td>
<td>29</td>
</tr>
<tr>
<td>The Sunken Cathedral</td>
<td></td>
</tr>
<tr>
<td>orchestrated by Colin Mathews</td>
<td></td>
</tr>
<tr>
<td><strong>Schuller &amp; Davies</strong></td>
<td>40</td>
</tr>
<tr>
<td>“Twittering Machine”</td>
<td></td>
</tr>
<tr>
<td>From Seven Studies on Themes of Paul Klee</td>
<td></td>
</tr>
<tr>
<td>(Schuller)</td>
<td></td>
</tr>
<tr>
<td>From Five Klee Pictures (Davies)</td>
<td></td>
</tr>
<tr>
<td><strong>Respighi</strong></td>
<td>46</td>
</tr>
<tr>
<td>“St. Michael Archangel”</td>
<td></td>
</tr>
<tr>
<td>From Church Windows</td>
<td></td>
</tr>
<tr>
<td><strong>Quick Preparation Guide</strong></td>
<td>51</td>
</tr>
</tbody>
</table>
Pictures at an Exhibition

Concert Program

Pictures at an Exhibition
Promenade- Gnomes- Promenade
The Old Castle- Promenade- Tuileries
Modest Mussorgsky
orchestrated by Maurice Ravel

“Twittering Machine”
from Seven Studies on Themes of Paul Klee.
Gunther Schuller

“Twittering Machine”
from Five Klee Pictures
Peter Maxwell Davies

The Sunken Cathedral
Claude Debussy
orchestrated by Colin Mathews

“St. Michael Archangel”
from Church Windows
Ottorino Respighi

Pictures at an Exhibition
The Hut on Fowl’s Legs and The Great Gate of Kiev
Modest Mussorgsky
orchestrated by Maurice Ravel
Performers

The Minnesota Orchestra, now in its second century and led by Music Director Osmo Vänskä, ranks among America’s top symphonic ensembles, with a distinguished history of acclaimed performances in its home state and around the world, award-winning recordings, radio broadcasts and educational outreach programs, and a visionary commitment to building the orchestral repertoire of tomorrow.

The 98-member ensemble performs nearly 200 programs each year and its concerts are heard by live audiences of 400,000 annually. Its Friday night performances are broadcast live regionally by Minnesota Public Radio, and many programs are subsequently featured on American Public Media’s national programs, Symphony Cast and Performance Today.

In addition to traditional concerts, the Minnesota Orchestra connects with more than 85,000 music lovers annually through educational programs including Young People’s Concerts (YPs), Target Free Family Concerts and Kinder Konzerts. In the last decade more than half a million students have experienced a Minnesota Orchestra YP. Musicians also engage in such Minnesota Orchestra-sponsored initiatives as the Adopt-A-School program (founded in 1990), Side-by-Side rehearsals and concerts with young area musicians, and the UPbeat program, which establishes multi-year relationships with communities throughout the Twin Cities and around the state.
Performers

Courtney Lewis, conductor

Born in Belfast, Northern Ireland, Courtney Lewis has worked with orchestras and chamber ensembles from London to Venezuela, earning recognition as one of today’s top emerging conductors. He is founder and music director of Boston’s acclaimed Discovery Ensemble, a chamber orchestra with the unique mission of introducing inner-city school children to classical music while bringing new and unusual repertoire to established concert audiences. He recently completed his second season as Zander Fellow with the Boston Philharmonic Orchestra, a prestigious conducting apprenticeship under the ensemble’s music director, Benjamin Zander. In addition to his work with the Boston Philharmonic, he has assisted Zander with the London Philharmonia, Toronto Symphony, Saint Louis Symphony and Símon Bolivar Youth Orchestra of Venezuela.

In November 2008 Lewis made his major American orchestra debut with the Saint Louis Symphony Orchestra, leading a series of five concerts. He subsequently spent several weeks assisting conductors David Robertson, Marc Albrecht and Yan Pascal Tortelier. In recent seasons he has also worked with the BBC Philharmonic, Tulsa Symphony and Liverpool Mozart Orchestras, as well as smaller groups including the Nash Ensemble and Alban Berg Ensemble.

Lewis attended the University of Cambridge, where he studied composition with Robin Holloway and clarinet with Dame Thea King, graduating at the top of his year with starred first class honors. After completing a master’s degree with a focus on the late music of György Ligeti, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.
STUDENT ART PROJECTS

A major visual component of the **Pictures at an Exhibition** Young People’s Concert will be artworks projected above the stage. Some projections will be of works by “masters” including Victor Hartmann, Claude Monet and Paul Klee. Student artworks will also be projected. These may be by your students who are attending the concert, or in some cases by middle school and high school art students in partnering schools. If you have a high school or middle school art specialist in your school or district who may be interested in such a partnership around this concert, please have them contact us.

The following is a description of our plans for student artworks, and how your students can participate. See below for complete details on how to submit artworks.

**Mussorgsky/Ravel: pieces from Pictures at an Exhibition**

Our plan is to show student artworks during at least a portion of the various movements from this piece. (Gnomes, The Old Castle, Tuilleries, The Hut on Fowl’s Legs, The Great Gate of Kiev). Projections may also include pictures by Victor Hartmann or other artists.

**Debussy: The Sunken Cathedral**

Our plan is to project images of Monet’s *Rouen Cathedral* series during part of the performance, and student artworks during other parts. Your students who are attending the concert are welcome to submit drawings of their versions of “The Sunken Cathedral” for our consideration. Students may wish to interpret “sunken” as a cathedral that is underwater, or sunken in fog, or perhaps they will envision other ideas as well. We anticipate partnering with middle/high school art students to create “sunken cathedral” pictures in the style of the impressionists.

Examples of student art from past Young People’s Concerts:

- Picture made with cut-outs from various paper/materials by a student at Kingdom Builders Homeschool Cooperative
- Picture made with crayons by a student at Gatewood Elementary School, Hopkins
Peter Maxwell Davies and Gunther Schuller: Twittering Machine

During the two versions of *Twittering Machine* featured on the concert, we will project Paul Klee’s *Twittering Machine*. We would also like to feature several video clips of student designed twittering machines (video without audio). Students can create their versions of working twittering machines using their imaginations, and whatever materials they like. Twittering machines should involve movement in some way, and will hopefully reflect the music as well. Twittering machines may be any size, and may involve any number of students in the operation. Short video can be shot on an iPhone or similar device, and sent via email for our consideration (see below). We may be able to showcase some Twittering Machines in the Orchestra Hall lobby.

Ottorino Respighi: St. Michael Archangel

Our plan is to project several photographs of stained glass windows depicting St. Michael and the Dragon, from churches around the world. We welcome any student photographs of actual church windows depicting this scene (not images from the web, etc.) We also welcome student stained-glass art projects made with colored paper, following the style of stained glass art. Ask an art educator for advice, or you can find several websites for instructions on making Stained Glass Window Art with colored tissue paper or other materials:

http://www.diylife.com/2008/03/05/kiddie-crafts-wax-paper-stained-glass/
Instructions for submitting artworks

Deadline for all artwork submissions is Friday, January 13, 2012.

Format and delivery:

Original artworks may be mailed to:
Minnesota Orchestra Education Department
Orchestra Hall
1111 Nicollet Mall
Minneapolis, MN 55403

Or, artworks may be dropped off at the Orchestra Hall Stage Door during business hours. The Stage Door is located on the Marquette Ave (East) side of Orchestra Hall between 11th and 12th streets, downtown Minneapolis. Please do not drop off artworks at the Box Office.

You may scan artworks and email them to education@mnorch.org. Video clips for the Twittering Machine project may be emailed to the same address. Contact us if you have working Twittering Machines that might be displayed in our lobby.

Labeling:
Please indicate clearly the school and grade level of the students creating the artworks. Please also include which specific piece of music each artwork is connected with.

Selection:
We will project as many student artworks as we can during the concert. We are unable to guarantee that artworks from each school will be represented. We may also be able to display student artworks, especially Twittering Machines, in the Orchestra Hall lobby.

Other ideas?
If you have other creative ideas involving visual art and this concert, or groups of art students with whom we could partner, please don’t hesitate to contact us. Contact Minnesota Orchestra Education Director Jim Bartsch at jbotsch@mnorch.org, or 612-371-5650.

Returns
If you would like to have original artworks returned, we can make arrangements to have them available for pickup at the Orchestra Hall Stage Door one week after the concert. If you would like to have originals returned, please indicate this clearly when you originally submit them. Only artworks that are clearly labeled with school name, teacher name, and full school contact information will be eligible for return.

Questions?
Contact Minnesota Orchestra Education Director Jim Bartsch at jbotsch@mnorch.org.

We look forward to seeing lots of great student artwork. Thanks for participating in this special project with us!
Who Wrote the Music?

Russian composer Modest Mussorgsky (muss-ORG-sky) (1839-1881) was born in Karevo in northwest Russia. His father was a wealthy landowner, his mother was a musician and his first piano teacher. As a young child, Mussorgsky heard Russian folk tales and legends from his nurse, a local peasant woman. These old stories provided much inspiration. They led him to his life’s work, which was to write music based on traditional songs, stories and folk dances of the Russian people.

Mussorgsky attended a military academy to continue a family tradition of service in the Imperial Guard. After graduation, and after fulfilling his military obligation, he decided to pursue a career in music. He became a free-lancer, playing the piano for dances, creating polkas and other tunes for his dance jobs, and accompanying other musicians. He earned a meager living, though, and soon had to take a job as a clerk in a government office.

Mussorgsky never stopped composing and performing. His music was original and unique, unlike any other works being created at the time. Perhaps this is due to the fact that he never pursued formal musical training at a music school or conservatory. Audiences sometimes thought his pieces sounded rough around the edges, but his unique sound and personal musical voice influenced many future composers in Russia, Europe and the United States.
Mussorgsky’s music is often programmatic (tells a story) and visual. He wrote songs and operas, and many instrumental works with descriptive titles that are considered “sound paintings.” In addition to *Pictures at an Exhibition*, he composed *Night on Bald Mountain*, an orchestral piece made very famous when it appeared in the Disney film *Fantasia*.

Mussorgsky was a member of The Mighty Five, (Mili Balakirev (the leader), Cesar Cui, Modest Mussorgsky, Nikolai Rimsky-Korsakov and Alexander Borodin) a group of young composers in St. Petersburg dedicated to making their music sound Russian by using Russian, not Western European, themes and roots.

**Victor Hartmann, artist (1834-1873)**

Hartmann was orphaned at a young age and grew up in St Petersburg in the home of his uncle, a well-known architect. He studied at the Academy of Fine Arts in St. Petersburg and started his career as a book illustrator.

He also worked as an architect and sketched, among other things, a monument to the thousandth anniversary of Russia in Novgorod, which was inaugurated in 1862. He made most of his water colors and pencil drawings on journeys abroad in the years 1864 to 1868.

Hartmann was one of the first artists to include traditional Russian motifs in his work.

He was a close friend of Modest Mussorgsky, and they shared a commitment to Russian culture. Following Hartmann’s early death at age 39, an exhibition of over 400 of his paintings was displayed in the Academy of Fine Arts in St. Petersburg, in February and March 1874. This exhibition inspired Mussorgsky to compose his suite *Pictures at an Exhibition*. Most of the works shown at the 1874 exhibition are now lost.

From: [http://en.wikipedia.org/wiki/Viktor_Hartmann](http://en.wikipedia.org/wiki/Viktor_Hartmann). This site includes examples of Hartmann’s works.
What is this music about?

Mussorgsky composed *Pictures at an Exhibition* as a piece for solo piano in 1874, as a tribute and memorial to his good friend Victor Hartmann. This music portrays a walk through the art gallery, and includes ten “sound paintings”, or movements, one for each of ten pieces in the Hartmann exhibit.

The composer included a Promenade (walking piece) that returns between some of the movements, to depict a visitor moving from picture to picture.

Mussorgsky wrote the music for solo piano. A number of other composers have taken on the challenge of orchestrating the piece for symphony orchestra. French composer Maurice Ravel arranged the original piano version for full orchestra, which was first performed in Paris in 1923. Ravel is known for being a superb “orchestrator”, meaning that he fully uses the instruments of the orchestra alone and in various combinations for maximum effect and “tone color”, much as a painter uses colors and combinations of colors to create a painting.

Famed Russian music critic Vladimir Stasov is thought to have introduced Mussorgsky and Victor Hartmann. He also was responsible for organizing the exhibition in Hartmann’s memory after his death. His brief comments about each of the movements are found on Wikipedia ([http://en.wikipedia.org/wiki/Pictures_at_an_Exhibition](http://en.wikipedia.org/wiki/Pictures_at_an_Exhibition)), and are also included in the following pages.
Promenade

Stasov’s comment: In this piece Mussorgsky depicts himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend."

The Promenade melody has the character of a Russian folk song. Its unusual meter alternates between 5 and six beats per measure:

![Promenade music notation]

Promenade activity:

At the concert, you will hear the Promenade music three different times: at the beginning (Promenade 1), between Gnomes and The Old Castle (Promenade 2), and between The Old Castle and Tuileries (Promenade 3).

Divide the class into groups of 3 or 4. Assign, or have each group select a particular promenade to depict. Groups should each show off their museum-walk promenades, accompanied by the recording of their piece. Each group’s Promenade should reflect the character of the music. One strategy is to have student groups listen to their selected promenade music several times. Each student should come up with their own personal list of 6 words that describe the character of the music. Once each student has completed their own list, students within each group should compare their lists. On a separate sheet of paper, words that appear on all the student’s individual lists should be written in upper case letters. Words that appear on two lists should be written in lower case letters. Each group should then design their promenade walks, using the upper case words as primary inspiration, and lower case words as secondary inspiration.

Variation: If students are very familiar with the three versions of the promenade from repeated listenings, you may wish to try having each group demonstrate their promenades to the class without music, and see if the rest of the class can determine which promenade is being depicted.
Gnomes

Stasov comment: "A sketch depicting a little gnome, clumsily running with crooked legs." Victor Hartmann’s original picture is lost.

What is a gnome?

Gnomes are mythical creatures that appear in the folklore of many cultures. They are usually depicted as small, dwarf-like creatures that live underground, sometimes guarding buried treasures.

Listening to the music

Discuss with students the musical clues that Mussorgsky provides about the character of the gnomes in this picture.

Tempo (speed): is the tempo steady or does it change frequently? Changes frequently, representing the Gnome "clumsily running."

Rhythm: is the rhythm steady or is it interrupted? Rhythm and meter are constantly changing, starting and stopping, as the gnome might be.

Mood and character of the music: students may hear that the gruff opening music of this piece represents the gruff gnome. The music at approximately 0.30 has a different character. Ask them to brainstorm what this might represent.

Youtube activity:

Show the students the youtube clip of Gnomes, performed by the Rotterdam Philharmonic conducted by Valery Gergiev. (Explain that Gergiev is from Russia, where “Valery” is a man’s name.)

(Search youtube for “Pictures at an Exhibition Gergiev Gnomus”), or use this link: http://www.youtube.com/watch?v=2T_aY52jMMY
In this brief clip, you will see some very interesting things. Watch for:

- Close-ups of the conductor. Point out that he is communicating several things to the musicians of the orchestra:
  
  ◊ when the music starts and stops
  ◊ the changes in tempo
  ◊ the character of the music

  Discuss whether the members of the orchestra could play this piece together successfully without a conductor. Discuss what the conductor communicates to the orchestra by the expression on his face. After you’ve attended the Minnesota Orchestra concert, discuss how Courtney Lewis conducted the piece.

- Close-ups of string bass, woodwinds, horns, percussion and other instruments.

- String players playing *pizzicato* (plucked) and *arco* (with the bow.) Also, playing *glissandos*, which are when the player slides a finger up and down the string, or between notes, to make a smooth connection. *Glissandos* are a unique feature of this piece.

- A horn player “flipping” his instrument, to drain condensation that forms when the player’s warm breath meets the cooler brass tubing of the instrument.

- The “slapstick” or “whip” sound. Notice how the other percussion players plug their ears when the slapstick is played, to prevent hearing damage. Also notice the ratchet solo, which the percussion player plays by spinning the instrument dramatically above his head. As students become familiar with the piece, have them respond with “air slapstick” and “air ratchet” gestures at the appropriate points in the music.
**The Old Castle**

When Maurice Ravel orchestrated Mussorgsky’s piece from the original piano version, he chose a relatively new instrument, the saxophone, to play the solo part. While the saxophone is a regular part of a Concert Band, it is only a “special guest” in a Symphony Orchestra. The Minnesota Orchestra does not have a permanent saxophone player on its roster. Instead, when a piece with saxophone is performed, a guest sax player is employed. “The Old Castle” is one of the earliest pieces featuring the saxophone, and one of the most famous examples of saxophone in orchestral music.

**Focus on the saxophone.**

The saxophone is a member of the woodwind family. It is a single reed instrument, like the clarinet, but produces its distinctive sound because the body of the instrument is made of brass instead of wood. Invented in the 1840’s, the instrument was named after its inventor, Adolphe Sax. Generally used in Jazz ensembles, several French composers, including Ravel, were drawn to its unique, exotic sound.

The saxophone is actually a family of instruments, the four most common being the Soprano, Also, Tenor and Baritone.

*The Old Castle* is written for Alto Saxophone. The saxophone does not appear in any of the other movements.

**The Picture**

Hartmann’s picture, now lost, was of an old castle in Italy, with a Troubadour (traveling singer) in front. Many people think that Hartmann drew the Troubadour in the picture for “scale”, to show how big the castle is by comparison.
Listening Activities:

1) Since there is no existing record of Hartmann’s picture of The Old Castle, ask
students to describe, draw, or find images online of a castle they think would go with
the music. If students are drawing pictures, let the music suggest the color and mood.
Also, given the melody of the saxophone (below), discuss with students what the
Troubadour might be singing about. See directions for submitting student artworks
for projection during the concert, on page 9 of this guide.

2) Saxophone: if you have student saxophone players in your teaching situation,
arrange for a demonstration. Help students understand that while most everyone
today knows what a saxophone sounds like, it was considered very exotic and unusual
when Ravel used it in his orchestration of Mussorgsky’s music.

3) Study the melody itself. Below is the saxophone melody from “The Old Castle”.

\[\text{Musical notation image}\]
Tuileries

Stasov comment: "An avenue in the garden of the Tuileries, with a swarm of children and nurses."
Hartmann's picture of the *Jardin des Tuileries* near the Louvre Museum in Paris is now lost.
The Jardin des Tuileries (Tuileries Garden) is a formal garden in Paris, about 63 acres large, that is located in front of the famous *Louvre* art museum, and along side the River Seine. It was created in 1564, and first opened to the public in 1667. It is a formal garden, featuring walkways and fountains, and is a gathering place for people in Paris.

“*The Tuileries*” c. 1876 by Musee Marmottan

The Tuileries c. 1840 by William Wyld
Listening to the music:

This piece is in a simple A-B-A form, meaning that there is opening music (A), followed by something different (B), after which the opening music (A) returns.

A section:
We know Hartman’s picture included children playing in the gardens. The two-note figure that opens this piece is the classic “nyaah-nyaah” that children taunt each other with, with the other faster notes perhaps depicting the general scurrying and bustle of the children.

The very brief B section has a different character. If children are scurrying and tumbling over each other in the A section of the piece, ask students what might be represented by the B section.
The Hut on Fowl’s Legs
Great Gate of Kiev from *Pictures at an Exhibition*  
Mussorgsky/Ravel

**STRATEGY ONE** – Describe and analyze The Hut on Fowl’s Legs using a process

**Materials:** Audio, writing materials for small groups, chart paper or three/four sections of a chalk board with questions listed.

**The lessons align with portions of Middle Level MN Arts Standards:** Students will understand and use artistic processes to analyze and interpret musical works. They will understand and apply musical vocabulary, and describe and analyze a simple musical form.

**Objectives**

Students will use a process to describe the music using musical terms and other descriptive vocabulary.

**Activities:**

1. Lead the class through a process for describing and analyzing the music using their own insights and ideas. In this process, students will describe the music, question its meaning, connect it to prior knowledge, and speculate on the story within the music.

2. Tell students that they are going to probe and analyze one selection they will hear at the Young People’s Concert. They will work, on their own, in small groups on this project. Provide writing tools. Read the first questions to think from the board before you listen.

Use all your senses to describe the music. What do you see? Hear? Smell? Feel? Taste?

a. Listen to the music and provide time for the groups to discuss and write responses without judgments.

b. Listen again so groups can add more responses to their list.
3. Ask each group to share ideas from their list and place them on the board under the first question. Read the responses and ask if there is anything else that should be added.

4. Ask a new question of the whole group and place it on the board:

Do you have any questions about the music?

If you started a sentence with “I wonder…” how would it finish?

   a. Follow the same process, and add their responses to the second section of the board. Have students read them aloud.

5. Then ask them to reflect on one more idea:

Does this music remind you of anything?

   a. Play the audio again, then discuss, and finally, add their responses to a third section of the board.

6. The fourth step is for students to review all their responses and speculate on what this music is about – what is the composer communicating? After one more listening, ask them if they would like to know what Mussorgsky’s music is about. (They will almost always say YES.) This sets the stage for Strategy two.

STRATEGY TWO –
Relate the music to the folk character, Baba Yaga

Materials: Audio; books and stories from the web about Baba Yaga; picture of Victor Hartmann’s drawing of a clock (page 26)

Objectives: Learn about an important character from Russian folk stories and myths; connect Hartmann’s original design to Mussorgsky’s music
Activities:

1. Students have described the music; now reveal the title and some information about the Russian witch, Baba Yaga.

Baba Yaga is a fairy tale character who flies through the air in a mortar, uses the pestle as a rudder, and sweeps away the tracks she leaves behind with a broom. She is a witch with great power. In many stories about Baba Yaga, she lives in a log cabin that can change location because the cabin rests on a pair of chicken legs that walk and dance.

The fence surrounding the house is made from bones, and the key hole to her front door is a mouth filled with sharp teeth. She will help those who are pure of heart, but is cruel to those who ask her help for evil purposes.

According to some versions of the folk mythology, Baba Yaga ages a year every time someone asks her a question. She is often portrayed as a cranky old woman, frustrated and angry about having been asked so many questions. The only way for her to de-age herself is by drinking a special tea she brews from blue roses. Heroes who bring her a gift of blue roses are often granted wishes as reward for their aid.

In one well-known folk tale a young girl, Vasilisa, is sent to visit Baba Yaga on an errand and is enslaved by her. Baba Yaga’s servants — a cat, a dog, a gate and a tree — help Vasilisa to escape because she has been kind to them. Finally, Baba Yaga is turned into a crow. In another version of the same tale, Vasilisa is given three impossible tasks that she solves using a magic doll her mother gave to her.

Search for stories about Baba Yaga using the resources included with this curriculum.

2. Show students the Hartmann drawing that inspired Mussorgsky to compose the music. What is it? (a clock) Ask them to puzzle out why or how this design for a clock is connected to Mussorgsky’s music. (There are chicken feet on the bottom corners holding up the clock. A double rooster head adorns the roof. The clock is Baba Yaga’s house.)
3. Using the information about Baba Yaga and the student’s descriptive review, ask them to listen again and make connections between the music and the stories. Then discuss what they discovered; how the information agreed with their ideas; how the information differed from their ideas; what musical cues they heard that related directly to Baba Yaga.

   a. To help organize the discussion, listen to one section at a time, then ask them to describe what they thought was happening using the folk tales as a frame work.

   00:00 to 00:59
   00:59 to 02:11
   00:12 to 03:10

STRATEGY THREE – Focus on the music’s form

Materials: Audio; art materials for musical maps

Objectives: Identify the three part A B A form of the music

Activities:

1. Using their ideas from Strategy Two, help students recognize that the first and last sections of the music are the same. Remind them of other times they’ve encountered A B A form in music. The sections are:

   A – Energetic, loud, rhythmic; begins with a pounding, hopping rhythm emphasized by drums; trumpets loudly play a phrase loudly; horns and trombones call out; descending pattern on strings; trumpet plays repeated notes as transition to…

   B – Woodwinds play trembling rhythm throughout; similar to A but slower and in different meter; softer; low instruments play melody with accents in high instruments; music fades to pianissimo in a downward passage with soft gong at the end.

   A – Explodes with a fortissimo chord; music like the first section; ends with a long descending passage.

   Coda – Strings spin up again taking the music to the last movement, the “Great Gate of Kiev.”
2. Students can show what they know by combining text and illustrations to create maps of this movement. They can work as individuals or in groups.

Extensions

1. The first eight measures are made up of simple quarter and eighth note patterns. When students have heard the theme repeatedly, they can analyze the rhythm of the opening 16 measures by ear before they see notation.

2. Students can respond to the music through the visual arts by drawing their own images of Baba Yaga and her hut.

3. Since Mussorgsky did not write a precise story for this music, we only know what is in our imagination. Encourage students to write their own action stories about the music using the words collected in the brainstorming sections.

Picture Books:

STRATEGY FOUR – Introduce the idea of how and why people build memorials and relate it to Mussorgsky’s “Great Gate of Kiev”

Materials: Audio; world map including Russia; images of various memorials

Objectives: Understand the connections between the music and Hartmann’s design; understand what a memorial is, whether it is made of bronze, bricks and mortar, road signs, or music

Activities:

1. Ask the students if they remember the main reason why Mussorgsky created the music for *Pictures at an Exhibition*, and discuss their recollections.

2. Tell them the title of the final work of the suite, the “Great Gate of Kiev.”
   a. Kiev is a major Russian city. Hartmann created a design for an elaborate gate with a dome in the shape of a soldier’s helmet. The design included stone walls, a small church, an enormous arch resting on stone pillars, and a Russian eagle at the top. The city council of Kiev wanted to construct the gate as a monument commemorating the escape of Czar Alexander II from an attempted assassination on April 4, 1866. Find Kiev on a map of Russia.
   b. Show the picture of Hartmann’s design (page 26).

3. Discuss other memorials and monuments they’ve seen.
   They might include:
   a. The Vietnam Memorial in Washington DC
   b. Bronze statues of famous Americans that decorate our parks
   c. Other war memorials
   d. The Roy Wilkins Auditorium in St. Paul
   e. The name of their school
   f. The names of certain streets and highways (in Minnesota, Olson Memorial Highway was named for a one-time governor, Martin Luther King Blvd. is another example.)
   g. You can also look at some current news stories about the design revisions for the 9/11 monument in New York City and the 9/11 memorial at the Pentagon.
   h. Students may also recall driving by places where someone has lost their life in an accident where flowers and other objects are placed to remember the victim.
   i. You can also discuss the *offrenda*, a tradition honoring deceased family members in Mexico and other Latin countries.

4. Help students understand that though Hartmann’s memorial gate was never built in Kiev, Mussorgsky did construct a musical memorial to Hartmann that is heard all over the world.
Hut on Fowl’s Legs, Phil Hartmann

The Great Gate of Kiev, Phil Hartmann
STRATEGY FIVE – Analyze the music’s form

Materials: CD; writing tools; space for movement; chalk board or flip chart; cards in two colors

Objectives: Students will determine the A B A1 B1 A2 form in the music

Activities:

1. Tell students that you will play the first and second section of music twice. Their task is to listen closely so they know when they hear them again, so they can determine the pattern or form of this music. Ask them to respond to these questions:
   a. Can you describe what you hear?
   b. What does it reminds you of?
   c. What ideas or feelings do you think Mussorgsky was expressing?

2. Play the first section of music, CD from 00:00 to 01:04. Ask for responses to the questions.

3. Repeat the same questions for section two, CD 01:05 to 01:34 and note their responses.

4. As a class, write a summary sentence about each section of music based on their responses. Ask them to label these two sections based on prior knowledge. (Section A and Section B). Encourage and support all their ideas but focus some attention on the contrast between loud and soft.

5. There are many ways to move forward into analyzing the whole work.
   a. Distribute small color cards in two colors. Together, have students label one A and the other B. Play the music, have them display the appropriate card, and note the pattern on the board.
   b. Divide the class in half. Label one group A, and the other B. Their task is to stand when their music plays.
   c. Create movements for Section A and Section B. For example, Section A might be walking slowly through classroom space with large movements expressing the slow, regal, loud music, or swinging/swaying bodies and arms. Section B movements might be smaller, more contained – like the people gathered in the small church in the Great Gate. As the music plays, they will show the design through their movements.
6. They will solve the problem and find the A – B – A – B – A pattern in the music. Ask them if they think all the A Sections and B Sections are the same. Listen to the music and decide if they are the same or different. Show students how to represent small differences with prime numbers. The sketch of the form looks like this:

A – B – A\textsubscript{1} – B\textsubscript{1} – A\textsubscript{2}

7. You can also follow the form using the musical map included with this guide.

Extensions:
1. Create your own map of the music. Use illustrations that suggest places, musical symbols, or other pictures that relate to the music.
Follow notation for the second section of music.
Who wrote the music?

Claude Debussy (1862-1918) was an important French composer of the late 19th century. He and fellow French composer Maurice Ravel are most often associated with the style of music known as Impressionism, which flourished in the late 1800s and early 1900s, primarily in France. Impressionism was also an important style in visual art and literature.

Debussy was born in the French town of Saint-Germain-en-Laye, the oldest of five children. The family moved to Paris in 1867. Debussy studied piano and violin as a child, and at age ten entered the famous Paris Conservatory of Music, where he studied for 11 years. He was a brilliant student, but did not often follow the strict guidelines of composition that his teachers favored. Debussy traveled to Russia, Italy and Germany, among other places, composing and experiencing the music of those countries.

Debussy died of cancer in 1918. He is considered a national hero for his contribution to French music.

What is the music about?

Debussy’s *The Sunken Cathedral* was originally written for solo piano, as part of his first book of *Preludes*, written between December 1909 and February 1910. The preludes are examples of Debussy’s style, called Impressionism, which describes both music and visual art of the time. The term refers to giving the listener (or viewer) an “impression” rather than a direct, clear depiction of the subject. Debussy’s preludes all have descriptive titles, but they appear at the end of each piece, allowing the performer to discover impressions for him/herself, not specifically dictated by the composer. In addition to *The Sunken Cathedral*, titles of the other preludes also suggest impressions. Examples include, “Mists”, “Footprints in the Snow” and “The Wind in the Plain.”

*The Sunken Cathedral* alludes to the legend of the sunken city of Ys, in which the cathedral would rise and sink once per day. Read more about the legend of Ys at: [http://en.wikipedia.org/wiki/Ys](http://en.wikipedia.org/wiki/Ys)

Listeners may also imagine that it depicts a cathedral hidden in darkness, mist or fog (or in an impressionistic painting!).
Preparation activities:

These activities start with a background to impressionism in art and music, and end with specific activities for Debussy’s *The Sunken Cathedral*. You may wish, instead, to start with the piece, with no explanation, and then fill in details about impressionism afterwards.

1- What is an “impression”?

Discuss the word “impression” with students.

What is the difference between a “fact” and an “impression”?

Which are facts, and which are impressions?

“Our thermometer says it is 38 degrees outside.” (fact)
“Must be chilly today, my sister bundled up before she left.” (impression)

“The school lunch menu says we’re having macaroni and cheese.” (fact)
“Can’t wait for lunch - something smells really good.” (impression)

“Our regular teacher was gone and we had a substitute.” (fact)
“The sub that we had today seems like fun person.” (impression)

An impression is not an “exact” picture or description, rather it is a somewhat vague feeling or notion.
2- **The painting that inspired the term “Impressionism”**

In 1872, French artist Claude Monet made a new painting, which he entered in an art exhibition two years later. He explained how he decided on the title of the painting for the exhibition’s catalogue (list of paintings):

“I had sent a thing done in [the French city] Le Havre, from my window, sun in the mist and a few masts of boats sticking up in the foreground....They asked me for a title for the catalogue. It couldn't really be taken for a view of Le Havre, and I said: *Put 'Impression.'*”

The painting is now known as “Impression, Sunrise”.

Art critic Louis Leroy attended the exhibition in 1874, and wrote a very critical review. Making fun of Monet’s title, he referred to the artists as “Impressionists”. The name has stuck ever since. The label “Impressionism” was not originally meant as a compliment, and artists of the day did not appreciate it. Today, however, many art lovers cite Impressionism as their favorite style of art.
3- More about “Impressionism” in art.

Display “Impression, Sunrise” or other artworks by Monet. Also display a series of Monet’s artworks.

4. Identify Overall Theme:

Ask students to describe what they see in each picture or series of pictures. Help students generate a list of “typical” Impressionistic traits:

- Paintings are vibrant, perhaps even “shimmering”, and full of color
- Many small bits of color, (often strong, primary colors) blend to create the larger image.
- Paintings are “misty”, “blurry” or “out of focus”
- There are no hard edges. Edges are soft, one thing blends into another.

If you display a series of pictures, discuss what the individual pictures have in common. How are they different?
As you display the series of the Rouen Cathedral, also include a photograph of the actual cathedral. The photograph could represent the “factual” cathedral. Monet’s paintings would represent various “impressions” of the cathedral, at different times of day and in different light.

In the Cathedral series, some say that Monet is not painting the actual Cathedral. Rather, he is painting the light reflected from the cathedral, which looks very different at different times of the day, and in different seasons of the year. Discuss how a building, tree, cornfield, or other “object” can look different at sunrise, noon and sunset. Also, how they can look different at a summer vs. a winter sunset.

More:

- If you have an art specialist in your teaching situation, ask them for more ideas about presenting Impressionistic art.
- Visit the Minneapolis Institute of Arts, where you can find several paintings by Monet, and works by other Impressionist artists.
Impressionism in music.

Impressionist music, and Debussy’s music in particular, can be compared to Impressionist art:

- Instead of being in one key, Impressionist music may be in more than one key at the same time (bitonality), which creates a “blurry” sense of tonality. If you are a keyboard player, you can demonstrate bitonality by first playing Twinkle, Twinkle in the key of D major:

\[ \text{Diagram of D major} \]

Next, play Twinkle, Twinkle with the left hand in D major, but the right hand in G major:

\[ \text{Diagram of G major} \]

- Instead of melodies with a clear beginning, middle and end, Debussy often writes small, wisps of melody, with one idea fading into another. Like an impressionist painting, there are no “hard edges” or crisp cadences in the music.
• Instead of a clear sense of harmony, with strong cadence points, the harmony could be described as hazy, dreamy or blurred:

◊ Instead of “clear” major or minor scales, the harmony is sometimes built on a “whole tone” scale, which consists entirely of whole steps. Play each example, below. Notice how the major scale has a sense of arrival on the top note, as opposed to the whole tone scale, which has a much more vague sense of arrival.

C-Major Scale:  
\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{E} \\
\text{F} \\
\text{G} \\
\text{A} \\
\text{B} \\
\text{C} \\
\end{array} \]

Whole Tone Scale:
\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{E} \\
\text{F}_\sharp \\
\text{G}_\sharp \\
\text{A}_\flat \\
\text{B}_\flat \\
\text{C} \\
\end{array} \]

◊ Debussy also uses the Pentatonic Scale, built on 5 pitches, which makes for an “exotic” tonality. You can create the sound of the Pentatonic scale by playing only on the black keys of the piano:

Pentatonic Scale:
\[ \begin{array}{c}
\text{A} \\
\text{B} \\
\text{C} \\
\text{D} \\
\text{E} \\
\end{array} \]

◊ Another element of Impressionist style harmony is the use of parallel chords. Instead of a clear chord progression, as Beethoven might use:

Debussy often uses “parallel” motion, a series of chords where all of the notes move in the same direction. This produces a sound with much less feeling of “arrival”

\[ \begin{array}{c}
\text{C} \\
\text{D} \\
\text{G} \\
\text{F} \\
\text{E} \\
\text{D} \\
\text{C} \\
\text{E} \\
\text{F} \\
\text{D} \\
\text{C} \\
\text{C} \\
\end{array} \]

◊ Many consider Debussy’s music to be tone painting: Monet painted for the eye, while Debussy painted for the ear.
Listening to *The Sunken Cathedral*

- If you have not told students the title of the piece, play the music and ask them for ideas of what the music *might* be about. Ask them to describe the “big moments” or musical highlights of the piece, and to use their imagination to suggest what these may represent.

Musical highlights include:

0:00   The piece begins with “profound calm”, with ascending bell chords. Perhaps this music represents calm water before the cathedral starts to rise.

0:34   Upward bell music stops. A new melody, still with parallel motion.

1:00   Opening music returns, with bell sounds both ascending and descending

1:13   The rhythm becomes much faster in the lower register. Perhaps the giant cathedral is starting to rise. The music becomes more and more agitated.

2:01   Full bell-chord melody, marked ff (Fortissimo, or very loud) See Bell Chords, above.

2:43   Calm returns

3:04   A new melody is heard, still with parallel bell-like motion.

4:14   Very calm bell melody, with very soft “floating” pattern in the bass.

- If you choose to introduce the story before the music, tell students about the mysterious sunken city of Ys, where each day, the huge cathedral rises out of the water, with all its bells tolling, only to sink again. Based on the story, ask them to predict what the music *might* sound like. Taking the story literally, how would the sea sound before, during and after the cathedral rises. What sounds does a great cathedral make (suggest bells)?
Listen for other aspects of the story, and for other impressionistic qualities of the music:

◊ Debussy indicates that at the beginning of the piece, the music should be played with “profound calm”, and it ends in a similar fashion, depicting the huge cathedral emerging from the sea, then sinking back into the sea, bells ringing the entire time.

As students listen, refer to the listening map above, helping them discover when the cathedral starts to move, and when it breaks above the water.

Near the end of the piece, listen for the rumbling, rippling sound in the extreme low register, as the parallel chord melody is heard for the last time.

Timing: (4.15)

◊ The parallel “bell chords” are a famous part of this piece. If you’ve studied the physics of sound, you may wish to remind students that when a big heavy bell is struck, there are actually many different pitches that resonate, following the overtone series. Perhaps Debussy is capturing this sound by using parallel chords.

◊ Have students listen for the “murky”, “fuzzy” nature of the music, which is an aspect of impressionistic art and music.

◊ Prepare students that they will hear a full orchestra version of this piece. Composer Colin Matthews started with Debussy’s original piano piece, and orchestrated it, meaning he re-wrote it for all of the instruments of the orchestra. If students are familiar with instruments of the orchestra, discuss which parts of the original piano piece could be taken by which instruments. Investigate whether you have advanced piano students in your teaching situation who could perform *The Sunken Cathedral* for your students.
See the Submitting Student Artwork section on Page 10. Discuss with students different ways in which a giant cathedral could be “sunken”: in water, in fog, in darkness. Use this discussion for inspiration as students draw their “sunken cathedral” pictures.


The National Cathedral, Washington DC, engulfed in fog.

EXTENDED LISTENING

Listen to Claire de Lune (Moonlight), another of Debussy’s most famous impressionist pieces. Educator Joanna Cortright suggested several multi-disciplinary connections to Claire de Lune when it was part of Young People’s Concerts in 2002:

1. Read a poem about the moon while listening to the music:

Winter Moon by Langston Hughes
How thin and sharp is the moon tonight!
How thin and sharp and ghostly white
Is the slim curved crook of the moon tonight!

Still Night Thoughts by Li Po
Moonlight in front of my bed--
I took it for frost on the ground!
I lift my eyes to watch the mountain moon,
Lower them and dream of home.

2. Find a copy of the book Grandfather Twilight by Barbara Berger. Especially with younger students, read the story in your best “impressionistic” voice while playing Debussy’s Clair de Lune in the background. If you read slowly, you will soon be able to fit the words of the story, the illustrations in the book, and the music together. Section B of the music coincides with the ocean in the story.

3. Make connections between Debussy’s Clair de Lune and a print of Vincent Van Gogh’s Starry Night.

Starry Night by Vincent Van Gogh
Composers Peter Maxwell Davies and Gunther Schuller were both inspired by artist Paul Klee, each composing a set of pieces based on some of Klee’s paintings. Each set contains a piece based on Klee’s “Twittering Machine”.

**Peter Maxwell Davies** (1934– ) was born in Lancashire, England. He took piano lessons and composed music from an early age. He attended the Royal Manchester College of Music, where he was joined with other musicians to form *New Music Manchester*, a group committed to contemporary music. He also studied in Rome, and at Princeton University in New Jersey.

“Max”, as he is known informally, lives on Orkney Island, Scotland. He is considered a very important composer, having collected many honors, including being named Master of the Queen’s Music in 2004. His piano piece *Farewell to Stromness* depicts the residents of Stromness, Scotland, having to leave their homes as a result of contamination from a nearby uranium mine. His *Orkney Wedding with Sunrise* includes a bagpiper walking through the audience, and will be performed at Minnesota Orchestra Young People’s Concerts in January, 2012.

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**Gunther Schuller**

“Twittering Machine” from *Seven Studies on Themes of Paul Klee*

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**Peter Maxwell Davies**

“Twittering Machine” from *Five Klee Pictures*
Gunther Schuller (1925- ) is an American composer, conductor, horn player, author, historian and jazz musician. He is the son of a violinist in the New York Philharmonic. At age 15, he played professionally with the American Ballet Theater. Later, he was principal horn with the Cincinnati Symphony, and a member of the Metropolitan Opera Orchestra. He began his jazz career as a horn player with Miles Davis. In 1955 he co-founded the Modern Jazz Society, and many of his compositions reflect his interest in Jazz. He gave up performing in 1959 to devote himself to composition. He has also been the director of the New England Conservatory, and the Northwest Bach Festival in Spokane, Washington. He has won a Pulitzer Prize and a Grammy award, and was named a Living Legend by the Library of Congress.

He wrote Seven Studies on Themes of Paul Klee in 1959, commissioned by the Minneapolis Symphony (now the Minnesota Orchestra). For each painting, Schuller explained in 2006, he analyzed the visual forms and assigned musical ideas that could express them. In Twittering Machine, he gives his listeners permission to laugh at the silly sounds of the movement. The music describes the turning of the machine’s crank, the ever faster whirring of the birds, the phonograph-like winding down of the machine’s internal mechanism, and the final gasp after a quick second cranking.

“Twittering Machine” (1922)

Artist Paul Klee (1879–1940) was born in Munchenbuchsee, Switzerland, and is considered both a German and a Swiss painter. He has a highly individual style, influenced by expressionism, cubism and surrealism. He is considered a master of color theory, and his writings on the subject are considered as important to modern artists as Leonardo da Vinci’s *Treatise on Painting* was to Renaissance artists. His works reflect his dry humor and his sometimes childlike perspective, his personal moods and beliefs, and his interest in music.

[www.wikipedia.org](http://www.wikipedia.org)
Exploring the music

**Teacher preparation:** There’s an excellent discussion on video of *Twittering Machine* by two art experts, at [http://smarthistory.org/twittering-machine.html](http://smarthistory.org/twittering-machine.html), that may help you get ready for a discussion with students.

Since both composers started with Paul Klee’s picture *Twittering Machine*, you may wish to start your exploration with students there as well, coming to the music later in the process.

Use a reflective process with students to “unpack” the painting:

First, ask: “What do you see?” Ask student to only identify and list the things they see in the painting.

Second, follow up with: “What questions do you have?”

Finally, ask: “What do you think this picture is about?” What does the artist want you to think, feel or understand?

If necessary, you can help lead the discussion with questions like:

- Is this a painting of an *actual* machine, or an imaginary machine? If the handle were turned, would the machine actually move?
- Are there real birds in the picture, or mechanical birds?
- What to the black shapes by the bird’s mouths represent? Could they be the different kinds of “tweets” that each bird makes?
- Would this be a “friendly” machine, or a “scary” machine?
- Why did Klee choose these colors for the background?

Once you have gathered responses from students, you may wish to reveal the title, “Twittering Machine”.
Once students are familiar with the painting, introduce the music. Tell students that two different composers have each written pieces for orchestra based on “Twittering Machine”. Before listening, discuss what students think the pieces might sound like. Which elements of the painting do they think the composers may have captured in their music? (Birds, machine sounds, etc. After listening, discuss which of their predicted sounds are actually heard in each piece).

Having two short pieces based on the same work of visual art gives you a great opportunity to compare and contrast:

Listen to each piece several times with your students. Ask students to describe how each composer depicted the mechanical element of the Twittering Machine, and how each depicted the bird element. The following information may help you lead the discussion:

**Mechanical element:**

Gunther Schuller: a continuous “whirring” sound at the beginning of the piece created by horns, oboes and violas playing very fast notes. The range of the music gets lower and lower (winding down) until it stops, then re-starts.

Peter Maxwell Davies: a “walking bass” figure with an up and down motion that may refer to the turning of the handle in Klee’s picture. This music also comes to a stop, but after a big buildup instead of a winding down as in the other piece. It also restarts.

Discuss which Twittering Machine is bigger.

**Birds:**

Gunther Schuller: clear, random bird calls. Bird sounds have different tone qualities created by different instruments. Some are soft, high and “chirpy” and some are loud, lower and more “squawk-like”.

Peter Maxwell Davies: students may find that there is more mechanical sound, and less bird sound than in the other piece.
Once students are familiar with both pieces, ask them to describe their favorite parts of each. Or, ask them to vote for which piece is their favorite, and require them to support their vote using musical terms.

Create a list of elements that both pieces have in common (mechanical sound, bird sound, a stop partway through…) and what is not in common (large vs. small machine, winding down vs. building up to the stop…).

**Extended Listening**

Another of Peter Maxwell Davies’ pieces *An Orkney Wedding with Sunrise* will be performed at Minnesota Orchestra Young People’s Concerts during the 2011-2012 season. This piece is programmed on the *World Music* concerts January 25 and 26. An engaging piece, it features a bagpiper performing while walking through the audience. See details on this piece as part of the curriculum materials for the *World Music* concert, or plan to attend with your students.
Ottorino Respighi

“St. Michael Archangel”
from Church Windows

Who Wrote the Music?

Ottorino Respighi (1879–1936) was an Italian composer, musicologist and conductor. He was born in the city of Bologna, and had piano and violin lessons from his father. After graduation with a violin diploma in 1899, he travelled to Russia to serve as principal violist in the orchestra of the Russian Imperial Theatre in St. Petersburg, as it performed Italian opera. While there, he studied composition with the great Russian composer Nikolai Rimsky-Korsakov. He returned to Italy and devoted his attention entirely to composition, living in Rome and teaching composition at the Conservatory of St Cecelia. He is most famous for his Roman Trilogy: “The Pines of Rome”, “Fountains of Rome” and “Roman Festivals”.

What is the Music About?

Respighi composed “Church Windows” in 1925. Originally written for piano (as were other pieces on this concert) Respighi orchestrated it later. The music may or may not be about specific stories depicted in specific church windows- some say that Respighi simply wrote “churchy” sounding music, and added the more descriptive titles after the fact. Movement II, St Michael Archangel, includes this quote from the book of Matthew in the score:

“And a great battle was made in the Heavens: Michael and his Angels fought with the dragon, and fought the dragon and his angels. But these did not prevail, and there was no more place for them in Heaven.”
St Michael in art:

St Michael, or St Michael defeating the dragon, is often depicted in artworks throughout the centuries. In particular, there are many examples of this subject in stained glass artworks as part of church architecture.
Teaching opportunities with Respighi’s *St. Michael and the Dragon*

1. **Listening to the music.**

   Consider working with two aspects of Respighi’s piece: his use of the orchestra and the use of Gregorian Chant.

   - Orchestration. Respighi was a master of orchestration, meaning he uses the full spectrum of sounds from the orchestra much as a great painter uses the full spectrum of color on his or her palette. Before telling the story of the piece, listen to the opening few minutes, and ask students what kind of artwork may have inspired the piece. Would it be a small scale scene, or a big cosmic scene? If there is a story involved, would be a small, personal story or a huge dramatic story? Ask students which elements of the music support their answer.

   The music sounds “cinematic”, but you may wish to point out that Respighi wrote the piece decades before any of the Hollywood blockbusters with which students may be familiar. The great film composers of today undoubtedly are very familiar with Respighi’s big orchestra pieces, and fair to say he has influenced today’s film music. Play audio clips of favorite film scores (*Star Wars, ET*, etc.) and ask students to compare and contrast the “sound” and use of the orchestra between them and Respighi’s piece.

   Also, compare this very “big” music with Mussorgsky’s *Great Gate of Kiev*, another of the truly massive orchestra pieces in the repertoire.
• Gregorian Chant.

Gregorian chant is named for Gregory I, who was Pope from the years 590-604, and is credited with organizing music used for religious services for the first time. Gregorian Chant is a monophonic, vocal form of music (one unison line, sung with no instruments).

Do a youtube search for “Gregorian Chant” and you will find many fine examples. Listen to an example or two before studying Respighi’s chant-like melody, or before playing this piece for students. Tell them that he “quotes” Gregorian Chant as the opening melody in his piece about St Michael, but re-sets the chant as part of a very big, full symphonic piece.

If you have access to an especially echo-filled room, try performing the chant there, to re-create an echo filled cathedral. After learning the melody, and after listening to other authentic examples of Gregorian Chant, listen to Respighi’s piece and discuss how he combined it in this piece. Discuss how his use of chant creates a religious “flavor” to the music.
2. Explore the story

From Wikipedia:

*Michael is an archangel in Jewish, Christian, and Islamic tradition. He is viewed as the field commander of the Army of God. He is mentioned by name in several places in the Bible, including the Book of Revelation, in which he leads God's armies against Satan's forces during his uprising.*

Respighi’s piece does not specifically tell the story on an event-by-event basis, in fact the music was written first, and the descriptive titles, inspired by various stained glass artworks, were assigned later. The music, does, however, capture the scale and epic nature of the cosmic battle between good and evil that is reflected in the story.

3. Stained Glass Art

Stained glass, particularly in windows, is a centuries old artform. Pieces of glass are created with various metallic salts which produce particular colors, which are then fitted together to create scenes and designs. There are many hundreds of examples worldwide. See the wikipedia article “Stained Glass” for much more information and visual examples.

Watch a youtube video of this piece with several examples of St. Michael stained glass examples:

www.youtube.com/watch?v=_dUGmvCQHsc

See the Submitting Student Artwork section on page 9 for potential student art projects for this piece.
Quick teaching guide

If you have minimal preparation time, familiarize student with these “big ideas” around this concert:

1- Students will attend a concert by the Minnesota Orchestra at Orchestra Hall. The Minnesota Orchestra is one of the world’s great orchestra, and includes all of the families of instruments (strings, woodwinds, brass and percussion). Musicians of the orchestra are among the best in the world, and playing in the orchestra is their full-time job. Musicians must audition to become a member, and over 100 people from all over the world may audition for a single spot. Orchestra Hall is one of the finest concert halls in the world. Students will notice cubes on the back wall and ceiling, which reflect (bounce) the sound from the stage to every seat in the auditorium. Every sound is reflected throughout the audience, include sounds from the audience - so perfect concert behavior is essential!

2- The concert is called **Pictures at an Exhibition**, and is all about music that is based on pieces of visual art. Orchestra composers use the various sounds of the instruments as a painter uses the colors on a palette, and many composers have been inspired by particular pieces of art.

3- The concert opens and closes with music from a longer piece called Pictures at an Exhibition. Each piece of music corresponds to a different piece of art hanging in a gallery. There is music that represents a person walking from picture to picture. The pictures we will hear are:
   a. Gnomes: a growly piece about a dwarf-like gnome picture
   b. The Old Castle: a piece about a very old castle, with a troubadour (travelling musician) singing in front. The Saxophone represents the troubadour.
   c. Tuileries: a piece about children playing and scurrying around a famous formal garden in Paris
   d. The Hut on Fowls Legs, a magical picture of a small hut with chicken-like legs that enable it to move around.
   e. The Great Gate of Kiev, a very loud, massive piece about a large formal gate/castle like building. It is one of the loudest pieces that the orchestra ever plays.
4. The Sunken Cathedral: a piece by French composer Claude Debussy, that depicts a huge cathedral that rises out of the sea, and then re-sinks. The piece is an example of *impressionism*, and there are many examples of impressionist visual art (Monet). The piece is famous for it’s “bell chords”.

5. Twittering Machine is a famous painting by Paul Klee. Two different composers have written very short pieces based on this painting. Both capture the mechanical quality of the picture, and the sounds that the birds would make.

6. St Michael Archangel. This is a massive piece for orchestra, which may sound like movie music. It is based on huge stained glass church windows that depict the story of St Michael, who was part of a huge celestial battle between good and evil.

7. There will be examples of famous artworks projected above the orchestra, and we will also project student artworks that were sent in prior to the concert.

8. The conductor of the concert will be Courtney Lewis, who is the Associate Conductor of the Minnesota Orchestra. He will describe the pieces during the concert. He was originally from Northern Ireland, but now works with the Minnesota Orchestra, and also the Los Angeles Philharmonic.