MINNESOTA ORCHESTRA
2011-2012 Young People’s Concerts

WORLD MUSIC

January 25 & 26, 2012
10:00 & 11:35 am

Minnesota Orchestra
Courtney Lewis, conductor
Samir Chaterjee, tabla
Robin Scott, violin

The Minnesota Orchestra gratefully acknowledges generous support from:
World Music

Table of Contents

Concert Program 4
Performer Section 5
World Music Concert Overview 8
Gershwin  Cuban Overture 10
Korde  Svara Yantra 16
Cadenza & Joy
Ravel  Boléro 23
Davies  An Orkney Wedding with Sunrise 31
MINNESOTA ORCHESTRA
2011-2012 Young People’s Concerts

World Music

Concert Program

George Gershwin
*Cuban Overture*

Shirsh Korde
*Svara Yantra*
Cadenza & Joy
Samir Chatterjee, tabla & Robin Scott, violin

Peter Maxwell Davies
*An Orkney Wedding with Sunrise*

Maurice Ravel
*Boléro*
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.
Performs

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.
Performers

Samir Chatterjee, tabla

Samir Chatterjee is a virtuoso Tabla player of India. He travels widely across the world throughout the year performing in numerous festivals as a soloist or with other outstanding musicians from both Indian and western musical traditions. Samir performed at the Nobel Peace Prize ceremony in Oslo, Norway on December 10th, 2007.

Samir Chatterjee lives in New York-New Jersey area, where he has become a catalyst in the fusion of Indian and Western music, performing with many the Dance Theater of Harlem, Boston Philharmonic, Ethos Percussion group, Da Capo Chamber Orchestra, Boston Musica Viva and many other renowned jazz, classical and avant guard musicians and ensembles. He is member of jazz trio Sync and quintet Inner Diaspora.

Samir Chatterjee has been teaching for the last 30 years and many of his students are established performers. He is the Founder-Director of Chhandayan organization dedicated to promoting and preserving Indian music and culture. He is the author of a comprehensive 654-page book entitled ‘A Study of Tabla’ and a guide book to Indian music titled ‘Music of India’. He is on the faculty at Yale University, Manhattan School of Music, University of Pittsburgh, New School for Jazz and Contemporary Music and University of Bridgeport in CT. He also contributes to several newspapers and periodicals. He won gold medal for his proficiency in a musical examination (equivalent to B.Mus.). He has two master degrees, in English and History. This is Samir’s first performance with the Minnesota Orchestra.

Robin Scott, violin

Violinist Robin Scott was the winner of the 2011 WAMSO Young Artist Competition and this will be his first performance with the Minnesota Orchestra. He has also competed internationally, winning 2nd Prize in the Yehudi Menuhin International Violin Competition in Boulogne-sur-Mer, France (2006), and Silver Medal at the Stulberg International String Competition (2003). As a soloist he has appeared with the Indianapolis Symphony Orchestra, the Springfield (OH) Symphony Orchestra, and the Carmel Symphony Orchestra and others. He has performed extensively with Indiana University's (IU) "Violin Virtuosi," past performances including two French tours and one in Carnegie's Weill Hall. He has also given numerous recitals and performances throughout the United States (especially the Midwest).

Also an avid chamber musician he has performed at the Kennedy Center and has attended the Ravinia Festival's Steans Institute for Young Artists, as well as the Kneisel Hall Festival and others. Scott is currently continuing studies with Prof. Fried at the New England Conservatory in Boston. In 2006, he completed an Artist Diploma at IU with Distinguished Professor Miriam Fried. Previously he was a student of Mimi Zweig at IU’s preparatory program. Scott plays on a violin made by Carlo Tononi circa 1700, which is generously being loaned to him by the Steans Institute.
An Overview of the “World Music” Concert

The "World Music" Young People's Concert is an "around the world with music" performance with a difference. Though each piece invokes the sights and sounds of a specific culture, there are other cultural layers beneath the surface. These multiple layers of diversity will provide an exciting musical experience for students. And perhaps they will also shine some light on how composers respect and honor the cultural roots of all humans through the music they bring to life.

The Program
Here is a summary of the concert repertoire, with the various cultural underpinnings of each work:

- George Gershwin's Cuban Overture is an example of how new cultural experiences spark creativity. Gershwin, a New York composer with Jewish roots, who knew his way around jazz, took a vacation to Cuba. The musical sights and sounds of street musicians and night clubs in Havana engaged Gershwin’s fluent creativity. He returned to New York with a suitcase full of Cuban instruments and the idea for a grand orchestral rumba.

- Peter Maxwell Davies was always aware of his Scottish roots, but he lived in the bustling city of London. Seeking a quieter place to compose, he traveled beyond the northernmost tip of the Scottish mainland to Hoy, a tiny island in the Orkneys. In his new surroundings his music began to change. It was there that he wrote An Orkney Wedding, With Sunrise, a ‘picture postcard,’ complete with Scottish bagpiper, of a wedding he actually attended on Hoy.

- Maurice Ravel’s father was Swiss/French, his mother Basque (a region in Northern Spain). He was a French composer who grew up hearing Basque lullabies and folk songs. His love of Spanish music is apparent in many of his works, including the hugely famous Boléro with its hypnotic drum ostinato.

- Finally there is composer Shirish Korde, a true citizen of the world. Born in Uganda of Indian descent, he is now a college music professor and active musician in Boston. He wrote the Concerto for Violin and Tabla, Svara Yantra, at the request of a Polish virtuoso violinist. It was premiered in Warsaw, Poland. Just imagine: a concerto rooted in East Indian music traditions, by a composer born and raised in Uganda, Africa, for a Polish violinist and Indian tabla player, premiered in Poland, and lauded in the United States.

That's the journey through music that you and your students will take at this Young People's Concert!

The Activities and Lessons
The concert preparation resources include strategies to help students perceive, describe, analyze and interpret key musical elements and characteristics used by composers to create music with specific cultural footprints. Background on the cultural roots in the music is also included. Choose the lessons that are appropriate for your teaching situation. Don't forget to download the music files from the Minnesota Orchestra website Education Pages. It includes the entire concert repertoire.
Connecting to Standards
The activities and resources in this curriculum align with state and national music standards. Classroom activities focus on the Minnesota Standards listed below. This list represents the standards that fit the curriculum, not the complete Minnesota Standards in music. For the full draft of the June 2008 revision of the music standards document, go to the Minnesota Department of Education website, arts standards page at: http://education.state.mn.us/MDE/Academic_Excellence/Academic_Standards/Arts/index.html

Strand 1, Standard 1: ARTISTIC FOUNDATIONS - Demonstrate knowledge of the foundations of the art area.

Benchmark #1
- Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form, and their related concepts. (YP learning activities focus on musical elements, related concepts, and vocabulary of music.)

Benchmark #2
- Describe how the elements and related concepts, such as pitch, tempo, canon, and ABA are used in the performance, creation, or response to music. (The reflective processes in this guide focus on describing, analyzing, and interpreting the music. Lessons provide strategies and tools which require students to draw upon their musical knowledge as they respond to the music.)

Benchmark #3
- Identify the characteristics of a variety of genres and musical styles, such as march, taiko, mariachi, and classical. (The YP concert repertoire includes multiple genres for orchestra drawn from music rooted in many cultures.)

Strand 1, Standard 3: ARTISTIC FOUNDATIONS - Demonstrate understanding of the personal, social, cultural, historical contexts that influence the art area.

Benchmark #1
- Describe the cultural and historical traditions of music including the contributions of Minnesota American Indian tribes and communities. (Repertoire for this YP concert includes multiple works from different cultures. Activities focus on cultural context of each piece.)

Benchmark #2
- Describe how music communicates meaning. (Student discussion, writing, and analysis/interpretation of musical works demonstrate their level of understanding about how music communicates meaning.)

Strand 4, Standard 1: ARTISTIC PROCESS: Respond/Critique

Benchmark #1
- Justify personal interpretations and reactions to a variety of musical works or performances. (Using various reflective processes and the discussions about the context and meaning in the music provides material to assess student's ability to state personal interpretations and their reasons for them.)
Cuban Overture
George Gershwin

In 1932, George Gershwin went on a vacation to Havana, Cuba. Among the souvenirs he brought back were Cuban percussion instruments in his suitcase, rumba rhythm patterns in his head, and ideas for a new composition.

Learning Goals
Students will have an answer to the question “where do composers get their ideas.” They will develop this understanding by hearing the story of Gershwin’s vacation trip, indentifying the tone colors of key Cuban percussion instruments he collected, and examining the form of Cuban Overture.

Dancing the Rumba
If Time is Limited: Read the student worksheet out loud together, then listen to the music.

Listening Activities

Activity #1 Identify the origins of the music
Materials: Recording

1. Listen to the music (0:00 to 1:00 or beyond). Do not reveal the title.

2. Ask students to identify places in the world where they think this music might have originated. They are likely to name places in Latin America, Spain, Africa, or the U.S.
   - Ask what they noticed about the music that prompted their suggestions. They may say that they heard certain rhythm instruments, rhythm patterns, syncopation, the dancing beat, etc.
   - Tell students that the music was inspired by the music and dance rhythms of Cuba; it is called the Cuban Overture. While no one may have guessed Cuba, there were likely responses that linked the music to Latin America. Students often have prior knowledge of how Latin American music sounds even though they might not be able to articulate the specifics.

Activity #2 How did this music come to be written?
Materials: map of Cuba to display; 4 instrument pictures or actual instruments

Tell students about George Gershwin and about his February, 1932 winter vacation. Details about this story are included in the “About the Music” section below.

1. Locate Havana, Cuba on a map.
   Notice its relationship to the United States, just south of the southern-most tip of the state of Florida (Florida Keys).
2. When Gershwin went to Havana, Cuba in 1932, he heard music every day. When he came home, he wrote music inspired by what he heard. Play a longer excerpt from the music that vacation inspired, 0:00 to 1:00 and beyond.

3. Ask students if they recall the instruments Gershwin brought back from Havana. Write them on the board: bongo drums, claves (clah-vays; he called them Cuban sticks), maracas, and a gourd made into a guiro (wheer-o). Look at pictures of these instrument, or at real instruments if you have them in your school.

Listen for each of these instruments in the music starting at CD 0:35 (fade out after a minute). It can be hard to sort out individual tone colors when the full orchestra plays, but they are all there. The claves are the most prominent.

4. These instruments were unknown in U.S. orchestras of the 1930’s. Gershwin hand sketched them on the opening pages of his score so conductors would know what he wanted. Here is what his sketches looked like.

Activity #3: Clave Rhythm in the Cuban Overture
Materials: Claves and/or rhythm sticks, CD

1. Listen and identify the clicking clave rhythm pattern in the music. It is quite clear at CD 0:35.

2. In Latin American music the word clave means two different things. It is both the name of a musical instrument as well as the name of a syncopated pattern played by the clave instrument.
   - The clave rhythm pattern organizes time in Cuban music. The continuous five strokes of the pattern is the glue that holds the rest of the music together.
   - The clave originated in Africa where it also serves the same function in music.
   - The word clave is Spanish. It means ‘code’ or ‘key’ (as in a key to a mystery) or ‘keystone’ (the wedge-shaped stone in an arch that ties all other stones together).
   - The clave consists of five strokes. It can be played as a forward clave pattern of 3 + 2 tones, or a reversed 2 + 3 pattern. In a rumba, the pattern is a forward clave.

   It sound like this: one and two and three and four and one and two and three and four and...

   Play the pattern with claves and rhythm sticks. Play along with the recording to help students find the pattern more easily.

3. Listen to the music from the very beginning and ask students to give a thumbs up when they hear the clave pattern begin. (0:35)
4. If you love Rock ‘n Roll, notice that the 3 + 2 clave pattern is very much like the famous Bo Diddley rhythm pattern. It’s fun to find it in his recordings, especially “Hambone.” You can listen to the famous song and learn more at http://www.bodiddley.com/index.cfm/pk/content/pid/400531

Activity #4 The form and musical landmarks
Materials: CD, copies of the outline

The structure of Cuban Overture is in three sections (ABA) with a short introduction and a closing section. The first and last sections include music developed from rumba dance rhythms, while the middle (B) section is slow, warm and expressive and full of characteristic “blue” notes.

1. Project a large version of the music’s outline and help students follow along as the music plays. Pause and replay when you want to call attention to key landmarks.

2. Later, while working with a partner, ask students to independently follow the music’s outline. Review the use of letters as the symbols that communicate musical forms such as A B A.

<table>
<thead>
<tr>
<th>Introduction</th>
<th>Loud (forte) exciting intro with bits and pieces of theme. Very little percussion.</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:00 to 0:34</td>
<td></td>
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<table>
<thead>
<tr>
<th>Section A</th>
<th>A rhythmic 5 measures sets up the A section. Listen for claves, guiro, maracas and bongos. Claves are playing the rumba pattern,</th>
</tr>
</thead>
<tbody>
<tr>
<td>0:34 to 3:58</td>
<td>• Main melody played by violins (0:39). • A contrasting melody within Section A is played (1:50). Horns start with long tones and flutes play the new tune. Then flutes and violins play the tune (2:12). • A section of short solos carries the music back to the main tune of the A section (2:57). Clarinet, trombone, oboe/English horn/bassoon carry the music back to the main melody. • Strings play the playful, but grand main melody of the A section (3:26) for a brief time. Then things quiet down and…</td>
</tr>
<tr>
<td>Transition</td>
<td>... a clarinet plays a solo cadenza to carry the music towards the B section (3:58).</td>
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<tr>
<td>3:58</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section B</th>
<th>Softer, slower, gentler music, wistful and reflective.</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:26 to 7:28</td>
<td>• Oboe and English horn also play solo. Claves play even eighth notes. • Then violins play a warm, sweet melody with triplets. • Tread of music weaves around each other. • A long crescendo carries the music back (6:52) to the A section.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section A</th>
<th>The rhythmically sparkling rumba dance returns, loud and fast (7:29). Cuban percussion play loud and clear.</th>
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</thead>
<tbody>
<tr>
<td>7:29</td>
<td></td>
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</tbody>
</table>

<table>
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<tr>
<th>Coda</th>
<th>Instruments begin to stack up long tones, low to high, louder and louder, faster and faster (9:23). It all ends when everyone plays a final syncopated pattern - like an exclamation point.</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:23</td>
<td></td>
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</table>
Composer, George Gershwin

George Gershwin was born in Brooklyn in 1898, the second of four children from a close-knit immigrant family. He began his musical career as a song-plugger on Tin Pan Alley, but was soon writing his own pieces. Gershwin's first published song, "When You Want 'Em, You Can't Get 'Em," demonstrated innovative new techniques, but only earned him five dollars. Soon after, however, he met a young lyricist named Irving Caesar. Together they composed a number of songs including "Swanee," which sold more than a million copies.

In the same year as "Swanee," Gershwin collaborated with Arthur L. Jackson and Buddy De Sylva on his first complete Broadway musical, "La, La Lucille." Over the course of the next four years, Gershwin wrote forty-five songs; among them were "Somebody Loves Me" and "Stairway to Paradise," as well as a twenty-five-minute opera, "Blue Monday." In 1924, George collaborated with his brother, lyricist Ira Gershwin, on a musical comedy "Lady Be Good." It included such standards as "Fascinating Rhythm" and "The Man I Love." It was the beginning of a partnership that would continue for the rest of the composer's life. Together they wrote many more successful musicals including "Oh Kay!" and "Funny Face," starring Fred Astaire and his sister Adele. While continuing to compose popular music for the stage, Gershwin began to lead a double life, trying to make his mark as a serious composer.

When he was 25 years old, his jazz-influenced "Rhapsody in Blue" premiered in New York's Aeolian Hall at the concert, "An Experiment in Music." The audience included Jascha Heifitz, Fritz Kreisler, Leopold Stokowski, Sergei Rachmaninov, and Igor Stravinsky. Gershwin followed this success with his orchestral work "Piano Concerto in F," "Rhapsody No. 2," and "An American in Paris." Serious music critics were often at a loss as to where to place Gershwin's classical music in the standard repertoire. Some dismissed his work as banal and tiresome, but it always found favor with the general public.

In the early thirties, Gershwin experimented with some new ideas in Broadway musicals. "Strike Up The Band," "Let 'Em Eat Cake," and "Of Thee I Sing," were innovative works dealing with social issues of the time. "Of Thee I Sing" was a major hit and the first comedy ever to win the Pulitzer Prize. In 1935 he presented a folk opera "Porgy and Bess" in Boston with only moderate success. Now recognized as one of the seminal works of American opera, it included such memorable songs as "It Ain't Necessarily So," "I Loves You, Porgy," and "Summertime."

In 1937, after many successes on Broadway, the brothers decided to go to Hollywood. Again they teamed up with Fred Astaire, who was now paired with Ginger Rogers. They made the musical film, "Shall We Dance," which included such hits as "Let's Call the Whole Thing Off" and "They Can't Take That Away from Me." Soon after came "A Damsel in Distress," in which Astaire appeared with Joan Fontaine. After becoming ill while working on a film, he had plans to return to New York to work on writing serious music. He planned a string quartet, a ballet and another opera, but these pieces were never written. At the age of 38, he died of a brain tumor. Today he remains one of America's most beloved popular musicians.

Books for students about George Gershwin:


About the Music
During the winter of 1931-1932, American composer, George Gershwin had a very busy schedule of composing and performing, so he decided to take a vacation. In February of 1932, he and his friends went to Havana, Cuba for several weeks. Gershwin described their visits to night clubs and dancing in Havana's hotspots as "two hysterical weeks in Cuba, where no sleep was had."

In Havana, Gershwin was immersed in the music and rhythms that flowed around him. During the day, it was music from the many street musicians and in the evening the music and dancing in the clubs. He saw, heard, and was intrigued by the Cuban percussion instruments that were not known in the U.S. and the famous Cuban rumba. When he came home, he brought back new ideas and a suitcase full of Cuban instruments. He was often called the "Latin from Manhattan."

Dancers and street musicians in Cuba

3 From the PBS series, American Masters, http://www.pbs.org/wnet/americanclassics/episodes/george-gershwin/about-the-composer/65/
In 1932, George Gershwin took a vacation and went to Havana, Cuba. He brought four new percussion instruments back in his suitcase. You will hear them in *Cuban Overture*.

**Claves** *(clah-vays)* are made from two short wooden dowels (8 to 12 inches). A hard wood such as rosewood or ebony makes the best sound. In Afro-Cuban music they are used to play a syncopated pattern also called clave.

**The güiro** *(gwiro)* is a percussion instrument made from a gourd that has been carved or notched to create ridges. It is played by scraping the ridges with a stick. Guiros are also made from plastic, metal and wood.

**Maracas**, sometimes called *rumba shakers*, are often played in Latin American music. They usually come in pairs, and were first made from dried gourd or coconut shells filled with seeds or dried beans. They can also be made of leather, wood, or plastic.

**Bongos** consist of a pair of single-headed, open-ended drums attached to each other. The drums are different sizes: the larger drum is called *hembra* or female and the smaller the *macho* or male. Bongos are usually played by hand. The head of drums are made of animal skin or a synthetic stretched membrane.
**Svara-Yantra, Cadenza & Third Movement (“Joy”)**  
*Shirish Korde*

Students will hear a concerto at the Young People’s concert that will make them think they are in the middle of India. **Svara-Yantra** is colorful and dazzling music for solo violin, tabla, and orchestra.

**Learning Goals**

Students will think critically to describe and analyze the Cadenza, then make predictions about the Third Movement. They will also identify and comprehend characteristics of:
- concerto form
- a cadenza and the function of a cadenza in a concerto
- the tone colors of the violin, tabla, & orchestra

**If Time is Limited:** Listen to the Cadenza noticing that the violin plays alone. Listen to the Third Movement and identify the three tone colors: violin, tabla drums, and orchestra. Learn that the composer is of Indian descent and has woven musical characteristic of India into his music.

**Listening Activities**

**Activity #1 Describe the Cadenza in Svara Yantra**

**Materials:** recording, chart paper & markers

1. As a group, students are quite able to successfully describe the music using their prior knowledge and thinking skills. Everyone will know something; the group description will be quite detailed.
   - Write the question below on the board, play the first 2 minutes of the Cadenza, then ask for responses. As they talk, write their responses beneath the question.
   
   *What do you notice? What’s going on in the music?*

   - Help them dig deeper with follow up prompts such as “what else to you hear?” and “tell me what you heard that made you say that?”

2. Summarize what you heard them say, then pose a second question.

   *Do you have any questions about this music? What do you want to know?*
3. Play the rest of the Cadenza, take their questions, and write them down on the board. You can prompt them to extend their thinking by asking questions like “What else might you want to know?” If the composer were standing right here, what would you ask him?”

4. Finally, ask them to speculate/discuss what this music expresses. What do they think the composer wanted them to imagine or think about when they hear it?

5. Congratulate students for thinking deeply and analyzing an unknown piece of music. Tell them that they were listening to the Cadenza from a concerto for violin and orchestra called Svara-Yantra.

Activity #2 Make predictions about the 3rd Movement, (“Joy”)
Materials: recording, dictionary, copies of the Prediction Writing Form

Students will use their critical thinking processes again to predict what they will hear in a musical movement titled “Joy.”

1. Ask students to define the word ‘joy.’ When have they felt joy? Look up the definition and read it out loud.

2. Shirish Korde used that single word as the title for the 3rd Movement of Svara-Yantra. How do they think the music should and will sound?
   - Divide students into partners. Ask them to think, muse, cogitate, and talk about what they might hear, and write their thoughts on the “Making Predictions” form.

3. Reconvene and share predictions out loud. Summarize students’ thoughts on the board.

4. Finally, listen to the 3rd Movement and ask students to describe what they heard in “Joy.” Which of their predictions matched the actual music?

Activity #3 Identify characteristic of a concerto
Materials: recording

Robin Scott, violinist, is performing with the Minnesota Orchestra. He is a recent past winner of the WAMSO (Volunteer Association of the Minnesota Orchestra) Competition.

1. The cadenza and “Joy” are movements of a concerto. Concertos are usually written for a solo (one) instrument and orchestra. Sometimes a concerto sounds like a conversation between the soloist and the orchestra. Other times, it sounds like a competition as the orchestra and the solo instrument vie for the spotlight.
   - The contrasts between a single instrument and a full orchestra and the variety and drama of the dialogue are the “big ideas” in a concerto.
   - This concerto for violin and orchestra has an additional solo instrument, the Indian tabla.
   - As you listen to “Joy,” focus student attention on the solo violin tone color, string orchestra, and tabla tone colors. The first 25 seconds of music introduces all three.
     0:00 to 0:11 – solo violin
     0:11 to 0:17 – violin and tabla
     0:17 on – violin, tabla, and orchestra
2. Students can identify when the orchestra plays, and when the two solo instruments play. (The orchestra plays in the beginning and the end of the movement; there is a long section for the tabla and violin in the middle.)

Activity #4 Cultural roots of the music
Materials: recording, copies of composer information and “What is a Yantra?”

Students can investigate resources included with this lesson or search books and web sites to learn more. Here are some prompts and questions for an investigation of Svara Yantra:

✓ Who is Shirish Korde, composer of Svara Yantra?
✓ What cultures inspired this music?
✓ What is a Yantra? What is its purpose?
✓ What is a tabla and where is it from?

Composer Shirish Korde

Shirish Korde, born in Uganda of East Indian descent, spent his early years in East Africa. He arrived in the United States in 1965, already well versed in the traditions of Indian and African music. He studied Jazz at Berklee College of Music in Boston, composition and analysis with Robert Cogan at New England Conservatory, and Ethnomusicology, especially Asian Music (including Indian drumming with Sharda Sahai), at Brown University.

Korde has composed five large-scale music/theatre works including Chitra and Rasa, which weave the ancient traditions of South and South East Asia into complex multihued frameworks. Rasa was awarded an NEA opera grant and was premiered in 1999 by the Da Capo Chamber Players and the New York Virtuoso Singers at the Sonic Boom Festival in New York. His opera/dance drama, Chitra, commissioned by the Boston Musica Viva, was presented by the Fleet Boston Celebrity Series in the spring of 2003, at the Tsai Performance Center, in Boston.

Korde is celebrated for “integrating and synthesizing music of diverse cultures into breathtaking works of complex expressive layers” (Musical America). He is among “a few contemporary composers who have been deeply touched by music of non-Western cultures, Jazz, and computer technology and who has created a powerful and communicative compositional language” (Computer Music Journal). His distinctive music has been performed throughout the U.S. and Europe. Shirish Korde’s compositions are characterized by a life-long search for a personal musical language, which is characterized by the influences of diverse musical traditions ranging from the throat singers of Tuva, and Vedic chanting of India, to the shimmering colors of the Balinese gamelan.

Korde is currently Professor of Music and Chair of the Music Department at the College of the Holy Cross. 1
**More About the Music** (from the composer's program notes)

*Svara-Yantra*, originally a collaboration between virtuoso violinist Joanna Kurkowicz and master tabla player, Samir Chatterjee, was premiered in Katowice, Poland by the Polish National Radio Symphony Orchestra in the fall of 2005. A reviewer called *Svara-Yantra*, “a haunting work, richly imbued with Indian colors and musical tradition, which offers something unique and powerful with all manner of exotic and imaginative texture and color from both soloist and orchestra.”  

The music was inspired by the brilliant and passionate playing of Joanna Kurkowicz.

*Svara* refers to pitches or notes in Indian music theory, but in this piece it means audible sound or *shruti*. *Yantra* is a term for geometric diagrams, usually consisting of intersecting triangles and circles, which are used to harness the mind in meditation. Svara-Yantra represents three sonic meditations on Raga and Tala. It is based on the Alap-Jor-Jhalla-Gat structure of North Indian classical music. Like an Indian Raga performance, the three movements in my piece form a continuum of tempos, from very slow in the first movement to extremely fast in the third movement.

After an improvised cadenza which draws on themes from the first two movements, and composed by Joanna Kurkowicz, materials for the third movement are introduced. “Joy,” the final movement is based on a composition by the jazz guitarist John McLaughlin and consists of an orchestral tutti in unison, followed by a violin-tabla duet cadenza and a return of the orchestral tutti. The third movement is dedicated to the violinist Joanna Kurkowicz, Samir Chatterjee, and John McLaughlin. *Svara-Yantra* was commissioned by Joanna Kurkowicz, and the National Polish Radio Symphony Orchestra and was premiered on November 27, 2005 in Katowice, Poland under the direction of Rubén Silva.

**What does the title mean?**

The title *Svara Yantra* is a combination of two words. In Indian music, *svara* refers to pitches or notes in the music. But it can also mean the actual musical or audible sound or *shruti*. (In Hinduism, the term *shruti* means "that which is heard directly" and refers to scriptures which have been directly revealed to humans by the gods.)

A *yantra* is the yogic equivalent of the Buddhist mandala (a geometric designs (usually circular) symbolizing the universe, used as an aid to meditation).

A *yantra* is a geometrical pattern made of several concentric figures (squares, circles, lotuses, triangles, points).
When these concentric figures are gradually growing away from the center in stages, it is a symbol of the process of evolution (gradually changing into a different and usually more complex and/or better) for humans.

When they are gradually growing towards its center, it is a symbol of the process of involution (rolling or tuning inward; introspection).

A yantra is thus a tool making the process of evolution conscious to the adept of Tantrism. It enables the adept to retrace his steps from the outward-directed world of multiplicity to the inward focus of unity. All primal shapes of a yantra are psychological symbols corresponding to inner states of human consciousness. Yantras are sacred symbols of the process of involution and evolution.4

Visit the http://www.tantra-kundalini.com/yantras.htm# to see an animation of the process of evolution and involution are symbolized in the tantra.

1 Based on text from the composer’s website, http://www.shirishkorde.com/shirishkorde.html
2 http://www.shirishkorde.com/shirishkorde.html
3 Based on information from the composer’s website http://www.shirishkorde.com/shirishkorde.html, and the composers program notes in the score of Svara-Yantra
4 http://www.tantra-kundalini.com/yantras.htm# provides information about and many images of Yantras
The Tone Colors of Svara-Yantra: Tabla, Violin, and Orchestra

The tabla is a percussion instrument from India. It is used in Hindu classical music and in popular and devotional music across the country. The word ‘tabla’ comes from the Arabic word for drum, *tabl*. It consists of two hand drums of contrasting size and tone colors. The larger drum, the *bayan*, is made of metal, had a deeper, lower sound, and is played primarily with the left hand. The smaller drum is the *dayan*. It is made of wood, has a higher pitched sound, and is played with the right hand. The tabla has been used in non-Indian music including heavy metal bands and on rap albums.¹

The violin² is the smallest member of the string family of orchestral instrument. Made primarily from wood, the top is spruce, back and neck are maple, and the fingerboard is made from very hard ebony wood. The instrument has four strings, various fittings, and an optional chinrest. The bridge lifts the four strings up over the violin belly and transmits the strings' vibrations into the hollow body of the instrument.

Strings used to be made of animal gut (usually sheep), but now are usually made of metal or various synthetic materials. The bow is made of a long wooden stick strung with horse hair.

An orchestra such as the Minnesota Orchestra is a large group of musicians who play together on various instruments, usually including strings, woodwinds, brass instruments, and percussion instruments.

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¹ briannadeau.blogspot.com
² Coloring page from handipoints.com
³ dariensummerschool.com
Making Predictions

We predict that “Joy” in Svara-Yantra will sound:

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Names______________________________

Making Predictions

We predict that “Joy” in Svara-Yantra will sound:

________________________________________________________________________

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Names______________________________
**Boléro**

**Maurice Ravel**

In the early 1930s Ravel told an English interviewer:

"I love going over factories and seeing vast machinery at work... It was a factory which inspired my Boléro. I would like it always to be played with a vast factory in the background."

---

**Learning Goal**

Students will learn about and demonstrate their understanding of four prominent characteristics of Boléro through the listening activities.

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**If Time is Limited**

The teacher can read information about the music ahead of time, then have students listen for key characteristics highlighted in the timeline of the music.

**Listening Activities**

Students can learn about Boléro by focusing on four prominent characteristics. Each activity will focus on one of the four:

1. the never ending ostinato
2. the sinuous, two part melody
3. Ravel's orchestration; the role of the various instruments
4. the long crescendo

---

**Activity # 1 A hypnotic ostinato**

**Materials:** recording, ostinato pattern notation to display

A snare drum supported by soft, plucked violas and cellos plays a crisp rhythm.

1. Direct students to listen to the first 29 seconds of music and describe what they hear.

2. Listen again and focus attention on the snare drum that plays a repeating pattern. Introduce the musical term ‘ostinato’ for the pattern. Tell them that this is a very famous rhythm pattern or ostinato, created by the French composer, Ravel, for the music called Boléro.

3. Look at the pattern and notice all the triplet figures. A boléro an old, traditional dance from Spain. Music for a boléro usually includes this pattern.

4. Chant this pattern using the Kodály or other rhythm reading syllable system.
   - Pat the pattern on your laps, using alternative hands and chanting the syllables.

---

1. Jean-Louis Lassez

Notice that this is the actual snare drum pattern.

http://fineartamerica.com/profiles/jeanlouis-lassez.html
Finally, tap and whisper the syllables along with the recording.

**Activity #2 A winding melody in two parts**  
**Materials:** recording, image of theme to display

Ravel’s melody curves like snakes over the insistent rhythmic ostinato.

1. Listen to a solo flute play *part A* of the theme (0:10 to 0:51) and ask students to “draw” the melody in the air (a kinesthetic way to describe what they hear). Comment on their smoothly turning, and flowing gestures

- Listen again and move farther into the music, from the beginning through the clarinet solo (0:00 to 1:37). Direct students to again describe the melody by moving their hands, but to also think about descriptive words for the melody.
- Solicit their words and write them on the board. Use them often as you talk about the music. (It’s okay to add a few of your own.)
- Also help them notice that they heard *part A* twice; played by a flute, then a clarinet.

2. Challenge them to figure out what happens next on their own. Start from the top, and play through 2:24. Some students will recognize that a new instrument is playing (a bassoon), and that the melody has changed. Call this new melody *part B* of the theme.

- Ask them to make a quick prediction: if *part A* was played twice by two different instruments, will *part B* also be played twice by two different instruments?
- Listen through 3:08 and find out. (Yes, *B* is repeated by the higher E♭ clarinet.)

3. You can also choose to display the theme notation included in this lesson. Help students follow *part A* and *part B* melody notation as the music plays.

**Activity #3 An amazing orchestration**  
**Materials:** recording, timeline of the music (copies or to display), buttons/ pennies for marking their place

*Boléro* is often cited as a model of masterful orchestration. Students can begin to develop a preliminary understanding of orchestration as they learn the piece. They will think about “How and why are the instruments a composer chooses important to the success of the piece?” (An alternative focus for this lesson is identifying Tone Color.)
1. Write the word ‘orchestration’ on the board. Ask student to guess what it might mean. Read what Leonard Bernstein said to youngsters about orchestration, and ask for further ideas about what ‘orchestration’ means. Develop a simple working definition, something like “what instruments a composer picks to use for the music s/he is writing. And how the instruments should play it.”

2. Review what students already know:
   - The music starts with a snare drum ostinato and it continues
   - Part A of the theme is played once by a flute, and once by a clarinet
   - Part B of the theme is played once by a bassoon, and once by a higher (E♭) clarinet

3. Continue exploring the music, section by section, for as long as it holds their attention. Return often to those BIG QUESTIONS, “What happens next? What instrument will Ravel choose? Why do you think he chose those instruments?”
   - Review the part they know, 0:00 to 03:08 and notice that so far Ravel has used only woodwind instruments to play the theme.
   - Pose other questions for students to think about and discuss them. Solicit more questions they have. For example:
     - Why does Ravel move the solo around to many different instruments? Why not stay with one or two?
     - Why did Ravel use all woodwind instruments in this first section of the music?
     - Why does the snare drum keep on playing the ostinato? Does it every change? (Help them notice that the volume is increasing.)
     - What else is going on?

4. After sharing their perceptions, ideas, and insights from the opening of *Boléro*, listen to the whole piece. Your goal is to help students focus on how Ravel continues to build interest and energy in the piece by changing the orchestration on each repeat. You can:
   - Display the listening timeline included with this curriculum and help students follow along as Ravel’s orchestration unfolds.
   - Or divide students into pairs and provide a copy of the timeline for each pair. As they listen, direct them to move a marker along (a coin, button, paper clip?). You can guide them through the first time by displaying a large version of the timeline and pointing to each repeat of the themes.
   - Or listen without the map and encourage students to jot down notes about what they notice throughout the piece.
   - Make sure to take time to talk about what they heard and the discoveries they made!

5. After listening to all of *Boléro*, ask a student to read Bernstein’s comments out loud again. As a whole group, decide what to add to the original definition of orchestration. There is a longer excerpt from the Bernstein “What is Orchestration?” concert in this guide.
Activity #4: One long crescendo
Materials: recording

1. Ravel’s successful orchestration was developed not only by moving the themes through an interesting series of instrumental voices. Students will also notice that the music grows in volume making one long crescendo. Changing dynamic levels in a piece of music is another orchestration choice composers can make as they create music.

Here's a sonic image of the piece with its long crescendo.

2. Apply Ravel’s idea of one long crescendo while singing a song, preferably one with more than one verse. See if you can change volume gradually through the whole song. Then try singing with one long decrescendo.

3. Listen and focus on how the music expands, increasing and swelling until it fills space with sound. Close your eyes to hear with more precision. Did you hear anything new?

Activity #5 Boléro as a model for orchestrating a song
Materials: a familiar song, classroom percussion instrument including mallet percussion

After their study of Boléro, students can create an original orchestration of a well known song by applying Ravel’s ideas. Begin by naming the aspects of Ravel’s orchestration that can be replicated: an ongoing ostinato, long crescendo, melody that is first performed by a solo voices or instruments, paired instruments, a group of instruments, and finally, the full ensemble. Voices and mallet instruments can perform the melody and other percussion can be added to provide new tone colors for the orchestration. Make a graphic chart of the piece from beginning to end.

Leonard Bernstein on Boléro
(From the New York Philharmonic Young People's Concert Archives)

Leonard Bernstein had an amazing ability to frame complex concepts in simple language, metaphors, and examples. Here is an excerpt from the Young People's Concert on Orchestration.

“So what I’ve decided to play for you is a piece that maybe is not the greatest example of composing in history, but probably is the most exciting orchestral exhibition in the history of music, the famous "Bolero" by Ravel.

We're going to play the “Bolero” because it's such a marvelously clear example of how this big symphony orchestra can be used. And that's practically all it is; it's just one long tune repeated over and over, with the orchestration changing on each repeat, gradually getting bigger and louder and richer, adding to itself, growing and growing until it finally ends in the biggest orchestral scream you ever heard. But while it's going on, it gives you a chance to hear the orchestra in all its parts, in all its special combinations, and that it does in a way that no other piece can.

The "Bolero" is built up in a very simple way - almost like something you can make with an Erector set. First of all there is a bolero dance rhythm that goes on and on, never changing, in the snare drums.
Now over this rhythm that never stops, we hear a tune - a long, smooth, snaky melody, sort of Arabic-like very high-class hootchy-kootchy music. This tune is in two parts, which we'll call part A and part B. This is part A, you're hearing now on the flute. Then part A again, a little richer and fuller by the clarinet.

Now comes part B, way up high on the bassoon. Now part B gets repeated on the little E-flat clarinet. Now, that makes one full section; and that's all the music there is in the whole piece. There's the oboe d'amore, playing part A now. Remember him, that woodwind cousin we talked about? Over and over again we'll hear part A twice and part B twice, and part A twice again, and so on, only with different instruments until the whole orchestra has been used up and shown off and tired out.

But before it's over, you'll have heard all kinds of strange sounds, colors and combinations. And each time the orchestration changes... it gets louder and richer and bigger, until by the end everyone gets together for the big scream. It makes a really very exciting trip through the world of orchestration.

Extensions:
- View visual art works inspired by Boléro. Look at Anne Adams piece, “Unraveling Boléro.” Discuss what you notice.
- Provide opportunities for students to use visual art to interpret all they know about Boléro using color, shape, and line. Create drawings or paintings prompted by the music. Play the music as you create a visual art work.
- Write about Boléro; individual descriptions, reactions to the music, poetry, etc. that challenge students to put their understanding of the music into words.

Anne Adams,

_Unraveling Bolero_,
1994—a bar-by-bar representation of Ravel's Boléro

Anne Adams was a Canadian biologist-turned-artist who died in 2007. _Unraveling Bolero_ is her best-known work. Below is a description of the piece from The New York Times.

Dr. Adams, who was also drawn to themes of repetition, painted one upright rectangular figure for each bar of “Bolero.” The figures are arranged in an orderly manner like the music, countered by a zigzag winding scheme, Dr. Miller said. The transformation of sound to visual form is clear and structured. Height corresponds to volume, shape to note quality and color to pitch. The colors remain unified until the surprise key change in bar 326 that is marked with a run of orange and pink figures that herald the conclusion. [www.abstractcomics.blogspot.com](http://www.abstractcomics.blogspot.com)
Maurice Ravel (1875-1937) was born in Cibourne, a French seacoast town just across the border from Spain. Music was a constant companion during childhood. Ravel’s mother sang to him and taught him many folk melodies. His father, an engineer and an amateur musician, encouraged his son’s early interest in music. Young Ravel had a keen ear and a lively curiosity which led him to investigate all sorts of sounds. He recalled that he even “found music in the rhythmic click and roar of machinery when his father took him to visit a factory.”

When he was seven years old, Ravel began to study piano with teacher, Henry Ghys. Ghys wrote in this diary that day, “I am starting a little pupil, Maurice Ravel who seems to be intelligent.” Ravel was interested in the piano and learned quickly, but he disliked practicing. In order to urge him on, his father agreed to pay him for each half-hour practice session.

Ravel’s early piano works first brought him to the public’s attention. Though often compared to Debussy, he had his own musical personality.

He volunteered his service in the 1914-18 war, but was rejected as medically unfit; he still joined the army as a truck driver. After the war he suffered from insomnia and nervous debility, but was still able to write wonderful music.

Ravel’s amazing ability to enter the world of children is reflected in his music. Perhaps it was his life-long interest in toys, especially mechanical toys. Or it may have been because he was a man of small stature, and was painfully aware and sensitive about being short and slight.

About the Music

Boléro was composed as a ballet by Russian ballerina Ida Rubinstein. It is Ravel’s most famous musical composition. Before Boléro, Ravel had composed large scale ballets, suites for the ballet, and one-movement dance pieces. Apart from such compositions intended for a staged dance performance, Ravel had demonstrated an interest in composing re-styled dances. Boléro epitomizes Ravel’s preoccupation with restyling and reinventing dance movements. It was also one of the last pieces he composed before illness forced him into retirement.

The composition met with great success when it was premiered at the Paris Opéra on November 22, 1928. The stage set was designed as the interior of a tavern in Spain. People dance beneath the brass lamp hung from the ceiling. In response to the cheers to join in, the female dancer has leapt onto the long table and her steps become more and more animated.

Ravel, however, had a different concept of the work: his preferred stage design was of an open-air setting with a factory in the background, reflecting the mechanical nature of the music.

Boléro became Ravel’s most famous composition, much to the surprise of the composer, who had predicted that most orchestras would refuse to play it. It is usually played as a purely orchestral work, only rarely being staged as a ballet.

1 http://www.tapartoche.com/morceaux/partitions/5387.gif
2 Leonard Bernstein website at http://www.leonardbernstein.com/ypc_script_what_is_orchestration.htm
3 http://www.favorite-classical-composers.com/ravel-bolero.html
4 http://www.leonardbernstein.com/ypc_script_what_is_orchestration.htm
Bolero Theme
Part A

The overall plan for the piece:

AA BB   AA BB   AA BB   AA BB   AB (modulation) Ending!

pp

ff
# A timeline of Ravel’s *Bolero*

<table>
<thead>
<tr>
<th>Time</th>
<th>What’s going on in the music?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td></td>
</tr>
<tr>
<td>0:00</td>
<td>Snare drum plays soft, crisp ostinato pattern supported by quiet violas &amp; cellos playing pizzicato. Flutes play Part A of the melody in low register.</td>
</tr>
<tr>
<td>A 0:10</td>
<td>Clarinets repeat Part A of the melody. Snare drum continues.</td>
</tr>
<tr>
<td>A 0:55</td>
<td>Bassoon plays Part B of the melody.</td>
</tr>
<tr>
<td>B 1:42</td>
<td>High pitched E♭ clarinets repeat Part B and snare drum continues.</td>
</tr>
<tr>
<td>A 3:13</td>
<td>The oboe <em>d’amore</em> plays Part A of the melody, soft and mellow. Violins and double basses continue but pizzicato a little louder.</td>
</tr>
<tr>
<td>A 4:00</td>
<td>Part A is played by an interesting combination of instruments, flutes and a muted trumpet.</td>
</tr>
<tr>
<td>B 4:37</td>
<td>Muted trumpet plays along with the snare drum; music is louder/sharper.</td>
</tr>
<tr>
<td>B 5:27</td>
<td>Tenor saxophone plays Part B with a smooth, slinky tone color.</td>
</tr>
<tr>
<td>A 6:15</td>
<td>Two piccolos, horns, and celesta play Part A in octaves.</td>
</tr>
<tr>
<td>A 6:56</td>
<td>Part A is repeated by more instruments: oboe, oboe <em>d’amore</em>, English horn, and two clarinets. Music sounds Asian.</td>
</tr>
<tr>
<td>A 10:39</td>
<td>Violins again, playing Part B with the trumpets. Music sounds powerful.</td>
</tr>
<tr>
<td>B 12:04</td>
<td>A second snare drum now joins in and the ostinato pushes harder. Tension is high. Part A is dominated by the bright tone color of four trumpets. <strong>A is not repeated.</strong></td>
</tr>
<tr>
<td>B 12:46</td>
<td>Part B is played by almost all the instruments.</td>
</tr>
<tr>
<td>13:26</td>
<td>During the B melody, the key changes for the first time!! C major goes to E major.</td>
</tr>
<tr>
<td>13:43</td>
<td>Music sounds less tense – but only for 8 measures. Back in C major for the last four measures. All play as the loud cymbals, bass drum, and gong accent the music. Then with one loud chord, it all collapses.</td>
</tr>
</tbody>
</table>
An Orkney Wedding, with Sunrise
Peter Maxwell Davies

Davies traces his ancestral roots to Scotland, but his music didn’t reflect this until 1970. Looking for a quieter setting for composing, he began visiting Orkney. Davies wrote this music after attending a wedding on the Island of Hoy.

Learning Goal
Students will be able to identify musical landmarks and connect them to the events in Davies’ story of a wedding celebration.

If Time is Limited
Read the “Read About…” activity sheet together and then listen to the music.

Listening Activities

Activity #1 The story in the music
Materials:

Program music is created with the intention of suggesting a sequence of images or incidents. An Orkney Wedding, with Sunrise is an example of program music because Peter Maxwell Davies described a series of events and a setting.

1. Before relating the title, tell students that there is a story in this music. Build anticipation by listening to the beginning of the piece (0:00 to 2:02). As they listen direct them to speculate or infer the possible events, characters, and settings. Talk about their thoughts, then listen again to connect the ideas back to the music.

2. Read aloud the composer’s own words about what he wanted to convey through music. Ask students to retell it in their own words to check for understanding. New vocabulary might include wedding party, processional, inebriated (use your best judgment on this one*), personified, splendor, and bagpipes. Some students will be able to define them for the group, so ask first. Caithness is the Scotch mainland county just across the straits from the Orkney Islands.

"The wedding party arrives at the hall out of violent weather. There follows a processional, after which the band tunes up for a wedding dance which builds to an inebriated (drop word if necessary*) climax. The guests leave the hall with echoes of the processional music in their ears, while the sun, personified by the full splendour of highland bagpipes, rises over Caithness."

* Or substitute a word such as energetic, out of control, etc.

3. Relate the story to prior experiences students have had with wedding celebrations. What events do they remember? What sounds did they hear? Where was the party/reception held?

4. Finally, read the story summary once more, and ask students to respond to questions:
   - Did the composer’s story match what you thought about when you first heard the music?
   - Did you hear anything in the music that sounds like a part of the story? (For example, the guests arrive in ‘violent weather’ and the music is loud and agitated.)
Activity #2 The music’s context
Materials: map of Scotland, recording, copies of “Read About...”

To better understand the music, learn something about its context.

1. Where are the Orkney Islands?
   - Look at a map of Scotland1 and find the Orkney Islands. They are north of the mainland of Scotland.
   - Look at a map of Europe and notice where Orkney is related to other countries students know.
   - Read about the Orkney Islands in the “Read About...” pages included with this guide.

2. Why did Peter Maxwell Davies write a musical story set in the Orkney Islands?

   In 1971 Davies moved to Hoy, one of the Orkney Islands. His music was deeply affected by the dramatic landscape and atmosphere of Orkney. Davies once wrote that there is "no escape from yourself here, you just have to realize what you are through your music with much more intensity than in urban surroundings." His compositions reflect the change in his surroundings; many works have been inspired by Orkney, including An Orkney Wedding, with Sunrise. He wrote it after attending the wedding of a friend in Hoy. Davies called it a 'picture postcard' in music.2

3. What traditional Scottish instrument did the composer include in the music?

   Near the very end of the music, a bagpipe takes on an important role. Its unique sound brings up the sunrise after the wedding. Learn about this interesting wind instrument, one of the oldest in the world. Consider assigning these questions as an independent inquiry project:
   - What are bagpipes?
   - How are they played?
   - From what are they made?
   - What cultures have bagpipes?

   Learn more in the “Read About...” pages.

4. What else makes the music sound Scottish?

   Many of the melodies in Orkney Wedding include a traditional rhythm called the Scottish snap. It is the trademark rhythm in Scottish melodies. The rhythmic figure occurs when the music moves from a short note on the beat to a longer note. For example, a sixteenth note to a dotted eighth note. The snap can be heard in folk songs, pipe melodies and marches. It makes the music sound Scottish. “Comin' Through the Rye” is a well known folk song that includes the Scottish snap. Listen to the oboe, then the clarinet play it near the beginning of Orkney Wedding (0:34).

Activity #3 Listen to the music – connect it to the story
Materials: recording, outline image to display to the class or copies

Use the listening outline to guide students through An Orkney Wedding, with Sunrise as they connect story events to musical episodes. The outline is printed on the next page for easier photo copying.
For a **simpler version of the listening outline**, see the “Real About…” pages.

1. There are many things to listen for: a story, the rhythmic figure, dances, sunrises and bagpipes. The first time, use the pause button to help students make connections between text and the music.

2. For subsequent listening, ask students to give a signal when they moved forward on the outline. They can move a marker (penny, paper clip, or another small object), or give the ‘thumbs up’ signal.

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**About the Composer**

With over 200 published works in every medium which are performed worldwide, Peter Maxwell Davies is acknowledged as one of the foremost composers of our time. He lives in the Orkney Islands off the north coast of Scotland where he writes most of his music.

His major theatrical works include the operas Taverner, The Martyrdom of St Magnus and The Doctor of Myddfai; the full-length ballet Salome; and the music theatre works Eight Songs for a Mad King, Miss Donnithorne's Maggot and Vesalius Icones. His large output of orchestral works includes eight symphonies and thirteen concertos, as well as the highly popular An Orkney Wedding with Sunrise which was written as a commission for the Boston Pops Orchestra, and seen by millions of TV viewers all over the world at the Last Night of the Proms. He has also written a large repertoire of works for performance by children.

Maxwell Davies is also active as a conductor. He was Associate Conductor/Composer of the BBC Philharmonic and Royal Philharmonic Orchestras for a ten-year period, and is Composer Laureate of the Scottish Chamber Orchestra, for whom he has written a series of ten Strathclyde Concertos. He has conducted many major orchestras in Europe and North America, including the Cleveland Orchestra, the Boston Symphony, the San Francisco Symphony, the Leipzig Gewandhaus, the Russian National Orchestra and the Philharmonia Orchestra.

Maxwell Davies works from recent decades include the music-theatre work Mr Emmet Takes a Walk which has received over 50 performances to date, the Antarctic Symphony (Symphony No.8), jointly commissioned by the Philharmonia Orchestra and the British Antarctic Survey, and Sea Orpheus (2009) commissioned for the Orpheus Chamber Orchestra's Brandenburg Project. Since 2000 the composer has placed a special emphasis on music for chamber ensembles and choirs, including Seven Skies of Winter (2003) for the Nash Ensemble and a String Trio premiered at the St Magnus Festival in 2008.

In 1987 Maxwell Davies was knighted and in 2004 he was appointed Master of the Queen's Music, in which role he seeks to raise the profile of music in Great Britain, as well as writing many works for Her Majesty the Queen and for royal occasions.

The composer's website is at [http://www.maxopus.com/](http://www.maxopus.com/)
A Listening Guide for *An Orkney Wedding, With Sunrise*

| Part 1 | 0:00-0:26
| ARIVAL | Snow, sleet, and swirling winds blow the guest about as they arrive and come in from the bad weather. | • A flurry in the orchestra with strings that whip and lash about.
| | | • Then music settles down. |
| Part 2 | 0:33-2:36
| POLITE Procession | Guests move forward politely to greet the bride and groom. They are received by the young couple. Everyone is calm and respectful. The guests drink a toast to the couple. Dancing begins. | • An oboe solo starts a processional melody. Other woodwinds pass it around. The music is soft, slow and a bit serious. Listen for the traditional Scotch snap, a trademark Scottish rhythm.
| | | • Strings play a dance that’s a little louder and faster (1:52), but still polite. |
| Part 3 | 2:37-9:53
| Dancing & Merriment | It’s time to ramp up the merriment. The guests dance many kinds of dances; some are graceful, others not so much. Things become wilder and less and less steady as the effects of the liquid refreshment takes over. | • A crescendo crashes through the music (2:36). Listen for the rim shot on the snare drum (2:52). It sounds like a champagne cork popping.
| | | • The music gets livelier.
| | | • Orchestra plays different dances in various moods from raucous to military to gentle (the latter featuring an extended solo for first violin).
| | | • There is a sudden shift of meter to 6/8 and some pretty unsteady dancing goes on. (3:52)
| | | • Things settle down for a while. Woodblock keeps time.
| | | • Snare drum pushes into a faster polka (5:34).
| | | • The solo violin plays a slow, almost sad song (6:36) interrupted by the rude brass (7:45).
| | | • Everything seems to be falling apart; horns “whoop” it up.
| | | • The music falls in and out of sync as the woozy orchestra reaches an ‘inebriated climax.’ It all sounds pretty unsteady. |
| Part 4 | 9:53-end
| SUNRISE | All leave the overheated hall and go out to the cold, cold night just before dawn. As they walk home, they watch the sunrise over Caithness (a county on the mainland of Scotland). It is a glorious dawn! | • Clarinet toots in the morning (9:53)
| | | • Oboe again plays calmly as in the opening. (10:17)
| | | • The brass swells (11:15), and a Scotch bagpipe calls the sun forth (11:41).
| | | • The bagpiper enters from the back of the hall and processes up the aisle to the stage, finishing in front of the orchestra. |
Read About...
An Orkney Wedding, At Sunrise

Composer Peter Maxwell Davies (Max to his friends) left the hustle and bustle of London city life and moved far away to one of the Orkney Islands. (The Orkney Islands are north of the mainland of Scotland.) On the tiny island of Hoy, Davies found a quiet place for composing music. He also found a way of life and a community that he loves.

He wrote this piece, An Orkney Wedding, With Sunrise, after attending a wedding on Hoy. It was quite a party, one that lasted all night long. When the guests were walking home, the sun was coming up. It inspired Davies to write this piece about a place he loves.

This newsletter will tell you more about the music, the Orkney Islands, and the instrument that “brings up the sun.”

Where are the Orkney Islands?
The islands are just beyond the northern tip of Scotland, where the North Sea and the Atlantic Ocean meet. There are 70 islands, more or less. It is difficult to know the exact number because of the many tiny islets. Only 16 of the islands are inhabited.

Orkney lies at 59 degrees north latitude, only 50 miles south of Greenland. It should be colder, but because of the Gulf Stream the climate is temperate but wet. There is less than a 10 degree difference from average summer and winter temperatures. However, the wind blows a gale all winter long.

Orkney Islands

The islands total area equals 376 square miles. The largest island is called Mainland. Total population of all the islands is around 20,000 people, mostly living on Mainland.

People have lived in Orkney for thousands of years. There are ruins and monuments in all parts of the islands. The first were created by Stone Age Orcadians, then by the Vikings in the ninth century when Orkney became a part of the kingdom of Norway. 5,000 year old houses and tombs, Bronze-Age cemeteries, standing stones, Viking ruins, medieval
churches, and Renaissance castles are all found in Orkney.

Orkney also has a rich tradition of folklore. The long, cruel and windy winters, isolation from a larger population, and the mystical landscape led people to gather indoors around the fire to tell stories and sing songs. Maxwell-Davies’ music reflects the spirit of Orkney.

*Based on Information from OrkneyJar: the Heritage of the Orkney Islands,*
http://www.orkneyjar.com/folklore/index.html

Scottish Bagpipes

You will hear the glorious sound of a bagpipe when the sun rises after the wedding party. Here are some things to know about bagpipes. Most people think of Scotland when they hear the bagpipe, but they were played by ancient civilizations all over the world. The first written record of the bagpipe dates back to Egypt in 100 BCE. Today bagpipes are used in festivals and celebrations, marching bands and for special occasions.

There are different kinds of bagpipes. The Scottish Big Pipes are **mouth-blown bagpipes.** Bagpipers must have great lung-power. They must not only fill the bag with air when they blow into a pipe, they also have to keep filling up the bag with air all the while they play. The player plays the melody notes by covering and uncovering the holes on the chanter.

More about bagpipes:
http://musiced.about.com/od/windinstruments/p/bagpipes.htm

Watch a bagpiper on YouTube, “Andrew Plays a Bagpipe Solo,”
http://www.youtube.com/watch?v=FKQIdqjY9nl

The Story in the Music

The composer created this music after he attended a wedding on his home island, Hoy. The music tells this story.

- **As the sleet and snow are blown about by the swirling winds that are always whistling on Hoy, guests arrive for wedding. Nobody would pass up a celebration during such bad weather.** They come in out of the wind, fix their clothing and smooth their hair. **It is time to greet the bride and groom!**

- **The cheerful young couple welcomes the polite, respectful guests. All drink a toast to the young couple, and the dancing begins.**

- **After a while, the music grows louder and faster and the crowd gets merrier as they dance with gusto. The music plays many kinds of dances; some are graceful, others are not.** The dancing grows wilder and less steady as the effects of the liquid refreshment takes hold. **They dance the night away.**

- **But morning is near and it is time to leave. Guest walk out of the overheated hall into the cold, cold night just before dawn. As they walk home, they watch the sunrise over Caithness on the Scottish mainland. It is a glorious dawn!**