

# BANBOR SYMPHONY ORCHESTRA

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## Education Guide: Young People's Concert 2017

### Meet the Orchestra





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**April 2017**

Dear Educator/Parent,

Welcome to the Bangor Symphony Orchestra's 2017 Young People's Concert, "Meet the Orchestra." We are thrilled that you and your students are joining us on Monday, May 22<sup>nd</sup>. The following information and materials are provided to make your experience at the concert that much richer.

The Bangor Symphony Orchestra and the University of Maine are committed to music education for all children and we look forward to welcoming you into the concert hall at the Collins Center for the Arts. If you have inquires regarding procedures for getting to the performance, please contact Collins Center Operations Manager, Joe Cota, at (207) 581-3351.

For questions regarding your ticket order, please contact the Collins Center for the Arts box office at (207) 581-1755 or (800) 622-8499.

I'd also like to bring to your attention the Maine Arts Commission's Ticket to Ride program. Ticket to Ride provides funding to defray the cost of travel for Maine schools wishing to visit Maine arts based venues and events. Any and all PK-12 schools in Maine are eligible to receive funds up to \$500 in some cases. If your school could benefit from this assistance, please contact Argy Nestor at [argy.nestor@maine.gov](mailto:argy.nestor@maine.gov) or (207) 287-2713.

Please be in touch with me for any other questions you might have. We look forward to seeing you on Monday, May 22<sup>nd</sup>.

Warm regards,

Katie Hardy

Education and Community Programs Manager

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# Meet the Orchestra

## Bangor Symphony Orchestra

Lucas Richman, conductor

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**Monday, May 22, 2017**

**9:45 am and 11:30 am**

**Collins Center for the Arts**

### **Program**

Wagner	Lohengrin: Prelude to Act III
Richman	The United Symphony
	Toccata for Percussion
	Hornpipe for Brass
	Arabesque for Winds
	Scherzo for Strings
	Dialogue for Piano, Harp and Orchestra
	The United Symphony Finale
Wieniawski	Violin Concerto in D Minor No. 2
	Brandon Aponte, violin
Sousa	Washington Post March
Mussorgsy/Ravel	Pictures at an Exhibition: Baba Yaga/The Great Gate of Kiev

### **Description**

Lucas Richman, Music Director and Conductor for the Bangor Symphony Orchestra, has made it his mission to instill in young children the awareness of music as an integral part of their lives. This year's concert theme is **"Meet the Orchestra"**. The repertoire will introduce students to the instruments of the orchestra by showcasing each individual instrument while also focusing on the collaboration of the entire orchestra to create unique sounds.



## Lucas Richman, Music Director and Conductor



LUCAS RICHMAN has served as Music Director for the Knoxville Symphony Orchestra since 2003 and as Music Director and conductor for the Bangor Symphony Orchestra since 2010. Mr. Richman received a GRAMMY Award (2011) in the category of Best Classical Crossover Album for having conducted the Royal Philharmonic Orchestra on Christopher Tin's classical/world fusion album, *Calling All Dawns*. He has appeared as guest conductor with orchestras worldwide including the New York Philharmonic, Philadelphia Orchestra, Los Angeles Philharmonic, Baltimore Symphony, Toronto Symphony Orchestra and the Oslo Philharmonic among numerous others. Mr. Richman served as Assistant and Resident conductor for Mariss Jansons and the Pittsburgh Symphony Orchestra between 1998-2004 and, from 1988-1991, he was the Assistant Conductor for the Pacific Symphony Orchestra. Mr. Richman has collaborated with numerous film composers as their conductor, recording scores for such films

as the Academy Award-nominated *The Village* (with violinist, Hilary Hahn), *As Good As It Gets*, *Face/Off*, *Se7en*, *Breakdown* and *The Manchurian Candidate*. Recent recordings he has led from the podium include *Symphony of Hope: The Haiti Project* (a project from within the film music community that has generated over \$200K in donations), Noel Paul Stookey's recent solo release *One & Many*, and Marvin Hamlisch's final score, written for the Emmy Award-winning HBO movie, *Behind the Candelabra*.

Also an accomplished composer, Mr. Richman has had his music performed by over two hundred orchestras and ensembles across the United States, fulfilling composition commissions most recently for the San Diego Symphony, the Knoxville Symphony, the Johnstown Symphony, the Pittsburgh Symphony, the Seattle Chamber Music Society and the American Guild of Organists. Recordings of Richman's music include those featuring Giora Feidman (*Variations for Clarinet and Cello*), the Tiroler Kammerorchester InnStrumenti of Innsbruck (*The Seven Circles of Life*), the San Diego Symphony (*Behold the Bold Umbrellaphant*) and members of the Pittsburgh Symphony (*Day is Done*); a listing of Mr. Richman's compositions can be found through LeDor Group, Inc. at [www.ledorgroup.com](http://www.ledorgroup.com).



## Brandon Aponte, Violin

Brandon Aponte is a 16 year old sophomore at John Bapst High School and resides in Blue Hill. He began playing the violin at the age of 3, primarily under the instruction of Richard Hsu, and currently studies with Dr. Anatole Wieck. Brandon is the Concertmaster of the Bangor Symphony Youth Orchestra and the Maine All-State High School Orchestra. He is the recipient of the 2017 Maine High School Concerto Competition First Place Annas-Cupp Award and the 2016 young Stars of Maine Junior Prize. Brandon debuted with the Bangor Symphony Orchestra in 2015, performing the second movement of Bach's Concerto for Two Violins in D Minor with Jason Posnock. This summer, he will attend the Bowdoin International Music Festival under the instruction of Ayano Ninomiya. In addition to his violin studies, Brandon is an active member of his high school and YMCA swim teams and hopes to pursue his interest in biomedical research. Brandon would like to thank his family and teachers for their support, and the BSO for the opportunity to perform with them.



# Young People's Concert and the Maine Learning Results

## **Content Area: Visual and Performing Arts**

Disciplinary Literacy- Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1. Music Difficulty

A2. Notation and Terminology

A3. Listening and Describing

Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Cultures

E4. Impact of the Arts on Lifestyle and Career



## BSO Young People's Concert Guidelines

*The following information is helpful when planning your visit to the University of Maine to attend the Bangor Symphony Orchestra's 2017 Young People's Concert.*

### **Directions**

Take the Kelly Road exit and follow Kelly Road east to Maine Street (Route 2) approximately 1 mile. Turn left and follow Main Street through downtown Orono. After crossing the bridge, bear right at the next light. Follow to the Rangeley Road (University of Maine sign) and turn left. Follow the fork in the road and bear left for the Collins Center for the Arts.

### **Arrival**

- Buses should arrive on campus a half hour early. Public Safety personnel will direct bus drivers to the assigned parking lots to discharge students. It will be necessary to walk from the parking lot to the Collins Center for the Arts building. Crossing guards are on duty to assist at crosswalks. **Only buses transporting handicapped students are to discharge at the curb directly in front of the Collins Center for the Arts building.** (see attached memo from UMaine PD for more important bus information.)
- If there are special needs, such as a student who requires a wheelchair location, please advise the Collins Center for the Arts prior to the day of the performance.
- **IF NOT ARRIVING BY BUS: Park in the same portion of the lot designated for buses.** Public Safety personnel will be on duty. (Parking Permits are required for all other lots on campus. Vehicles parked in violation are subject to ticketing and fines. Temporary Parking permits are available at the University of Maine Police station on Rangeley Road.
- School groups will be met inside the lobby by ushers and escorted to their assigned seats.
- Please inform your bus driver that the performance is approximately 50 minutes in length.

### **At the Concert**

#### **Rest Rooms**

Please visit the rest rooms before or after the concert. Short of an emergency, we request that students remain in their seats during the concert. Should an emergency arise, please ask an usher or chaperone to assist.

#### **Chaperones**

Please be sure your group has adequate supervision for the concert. Chaperones are responsible for the conduct of their students and should plan to sit among the children rather than on the aisle next to another adult. We strongly recommend at least one chaperone for every 15 students.

#### **House Rules**

1. Cameras, including cell phone cameras, tape recorders, and laser pointers are strictly forbidden.
2. Be sure that all cell phones and pagers are turned off.
3. No food or drink of any kind, including gum, is permitted in the hall.
4. Latecomers will be seated at the discretion of the management.

#### **Lost and Found**

Lost items will be kept at the Collins Center for the Arts. If you find an item during or after the concert, please leave it with one of the ushers.

#### **On Good Behavior**

Let your students know well in advance what behavior is expected. The concert will move along quickly, but students should know that they must sit quietly in their seats for a fairly long time. A good time to move around in their seats is during the applause. Please take immediate action in the event of talking or inappropriate behavior, such as feet on the seats.



**ATTENTION SCHOOL BUS DRIVERS AND TEACHERS:**

UMaine Police are advising all School Buses of the following regulations that will be in effect for this event:

- A) All School Buses will enter campus from Park St. (route 2) in Orono. Buses will travel on Rangeley Road and proceed approximately a mile. As the bus approaches the traffic island, veer to the left and proceed approx. 100 yards to the Belgrade Lot on the left side of road.
- B) All School Buses will enter the parking lot before they discharge passengers.
- C) If there is a handicapped student(s) that need(s) to be discharged, the bus will unload in the Handicapped Parking area of the Belgrade Lot.

Thank you for following these rules designed to make travel smoother and safer for everyone.



## **Richard Wagner, Composer**

**On the Program!** Lohengrin: Prelude to Act III

**Dates:** May 22, 1813 – February 13, 1883  
(204 years old on the day of the YPC!)

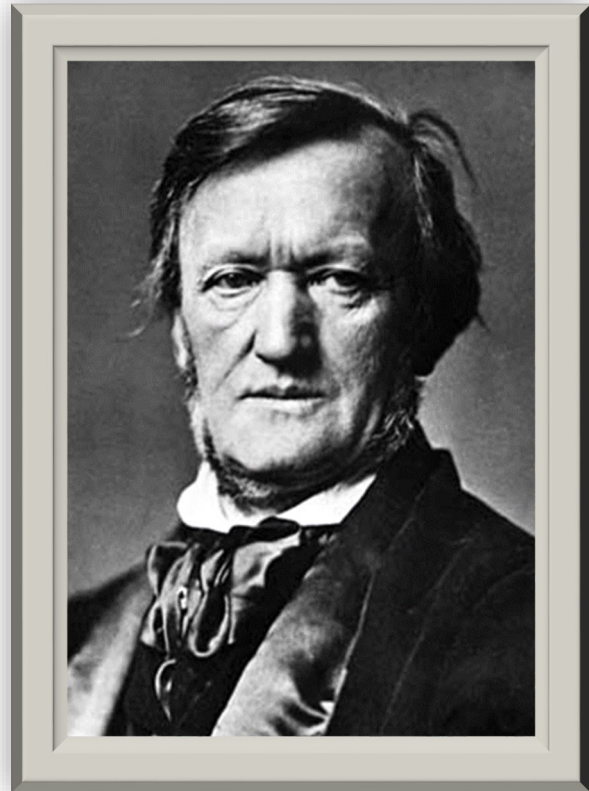
**Nationality:** German

**Style/Period:** The Romantic Period (1820-1910)

**Famous Works:** The Ring Cycle

### **Quick Facts:**

- Wagner is most well-known for his Operas.
- As a child, he was influenced by his stepfather Geyer who shared his love of theatre with Wagner. At age 15 he wrote his own play and at age 16 his first music composition.
- Musical Inspirations: Weber, Beethoven and Mozart.
- At Leipzig University, Wagner's teacher, Thomaskantor Theodor Weinlig, was so impressed with Wagner's musical ability that he refused any payment for his lessons.
- Wagner had a tumultuous love life full of affairs and scandals.
- Like many composers of his time, Wagner suffered severe financial trouble.
- Wagner completed his first opera at age 20, *Die Feen* (The Fairies).
- Unlike most opera composers, Wagner wrote both the libretto and music for his operas.
- In 1872, Wagner had his own opera house built specifically for the performance of his operas. You can attend a festival there today, but it is very difficult to get tickets.
- Adolph Hitler was an admirer of Wagner's music.
- Wagner's later musical style is said to influence modern classical music.
- Wagner died of heart trouble in Venice on February 13, 1883.



**Wagner had an influence on conducting including advancing Hector Berlioz's technique. The BSO will be performing Berlioz's famous work, "Symphonie Fantastique" in their opening concert next season!**



## **Henryk Wieniawski, Composer**

**On the Program!** Violin Concerto in D Minor No. 2

**Dates:** July 10, 1835– March 31, 1880

**Nationality:** Polish

**Style/Period:** The Romantic Period (1820-1910)

**Famous Works:** Polonaise Brillante op.21

### **Quick Facts:**

- Wieniawski was a violin prodigy.
- He began violin lessons at the age of five.
- Henryk was admitted into the Paris Conservatory at the young age of 9 even though he wasn't French. It was uncommon for a non French student to be accepted.
- He wrote his first piece of music at the age of 13.
- Anton Rubinstein secured Wieniawski a contract as a soloist for the court and court theaters in St. Petersburg.
- Wieniawski played viola in the Beethoven Quartet Society in London.
- At the age of 45, Henryk died of heart problems.





## **John Philip Sousa, Composer**

**On the Program!** Washington Post March

**Dates:** November 6, 1854-March 6, 1932

**Nationality:** American

**Style/Period:** Romantic (1820-1910)

**Famous Works:** The Stars and Stripes Forever

### **Quick Facts:**

- Sousa is known as the “March King.” He composed more than one hundred marches in his lifetime.
- He was fittingly born in Washington D.C. in 1854, the third of ten children.
- Sousa’s father played the trombone in the U.S. Marine Band, which influenced John to begin studying the violin at age 6.
- At the age of 13, Sousa tried to run away and join a circus band, but instead, his father enlisted him in the United States Marine Band as an apprentice. He was so young that his initial rank was listed as “boy.”
- He directed the Marine Band for twelve years. Under his direction, the Marine Band became the premier military band in the United States.
- Sousa married Jane van Middlesworth Bellis, a singer and had three children who were all musicians.
- The sousaphone, a type of tuba used for marching, is named after Sousa who worked with J.W. Pepper to create it and popularized its use in his bands.
- Sousa died of heart failure at the age 77 in 1932.
- Sousa has a star in his honor on the Hollywood Walk of Fame.
- The band hall of the Marine Band was dedicated as “John Philip Sousa Band Hall.”
- In 1987, Sousa’s march, “The Stars and Stripes Forever” was named the National March of the United States.





## **Maurice Ravel, Composer**

**On the Program!** Pictures at an Exhibition: Baba Yaga/The Great Gate of Kiev

**Dates:** March 7, 1875 - December 28, 1937

**Nationality:** French

**Style/Period:** 20<sup>th</sup> Century, Impressionism

**Famous Works:** Bolero

### **Quick Facts:**

- Ravel was a pianist.
- Ravel was admitted to the Paris Conservatory at the age of 14 and later primarily studied under another famous composer, Gabriel Faure.
- He was primarily an impressionist composer.
- Ravel tried to enlist in WWI but was denied due to physical reasons.
- He never married.
- His health started to decline after an accident in a taxi cab that resulted in memory loss. He later died following a brain surgery attempting to repair that injury.
- Ravel was private, meticulous and precise.
- A master of orchestration, Ravel focused on the use of “color” or the tone of every instrument he wrote music for.
- Ravel never wrote any religious works. He preferred to look to classical mythology for inspiration.
- He is considered one of France’s most popular composers.



**The Bangor Symphony Orchestra will feature a composition for a smaller group of musicians written by Ravel called “Introduction and Allegro” next January.**



## **Modest Mussorgsky, Composer**

**On the Program!** Pictures at an Exhibition: Baba Yaga/The Great Gate of Kiev

**Dates:** March 21, 1839-March 28, 1881

**Nationality:** Russian

**Style/Period:** Romantic Period

**Famous Works:** Night on Bald Mountain

### **Quick Facts:**

- Most of Mussorgsky's works were inspired by Russian folklore and Russian history.
- Mussorgsky's father was a wealthy landowner and his mother was a musician and his first piano teacher. He began playing the piano at age six.
- The music Mussorgsky composed was unlike any other works being created at the time.
- He attended a military academy, but never received formal music training.
- Mussorgsky's music often tells a story, such as "Night on Bald Mountain".
- Mussorgsky was a member of The Mighty Five, a group of young composers in Russia dedicated to making their music sound Russian.
- He struggled with alcoholism.
- Mussorgsky died after suffering seizures.



**Next season, the  
Bangor Symphony  
Orchestra will be  
playing  
Mussorgsky's "Night  
on Bald Mountain"  
for their opening  
concert!**



## “Meet the Orchestra”: Instrument Families

\*Demonstrated with woodwind family, other families may be substituted

### Objective

The students will become familiar with the sounds of the instruments in the woodwind family\*.

### Maine Learning Results Visual and Performing Arts

- A. Disciplinary Literacy – Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.
  - A3: Listening and Describing
- D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).
  - D1 Aesthetics and Criticism

### Materials

- Pictures of the woodwind instruments
- Woodwind instrument individual sound clips
- Woodwind instrument group sound clip

### Multimedia

An optional google slides presentation is available here: <https://docs.google.com/presentation/d/1Me3VDDme1g9BVqfH-Mf8-bfjJgbTCUacgvf9anyKYBA/edit?usp=sharing>

### Procedure:

1. Show students pictures of the flute, oboe, clarinet, and bassoon. (Or go over instrument slides provided). Ask them to find things that are the same or different. Explain that these are members of the woodwind family.
2. Ask, “Which one is not made of wood?” Explain that the flute used to be made of wood, so it is considered part of the woodwind family.
3. Play sound clips.
4. Discuss that some instruments are higher pitched or lower pitched. “Which ones sound lower?”
5. Listen to the piece with all instruments. Ask students to use their imagination to create a story that the instruments are telling. They can make up their own name for each instrument or use something like Francis the flute, Caroline the clarinet, Olivia the oboe, or Bob the bassoon. Ask the students to pretend the instruments are friends playing on the playground.
6. After listening, ask students what their instruments were doing. List the ideas on the board. Ask leading questions if needed like “Are they happy or sad? Are they friends? Are they sitting, dancing, taking a walk, etc?”
7. Listen to the piece again and ask the students to focus on the flute. Does it play at the same time as the others? Make up a movement that mirrors the flute line and lead the children to do it. Do you think the story is more interesting with the flute or would it be different without?
8. Repeat with all woodwind instruments.
9. Divide the students into four groups to be the flutes, oboes, clarinets and bassoons. Play the piece again and ask the students to act out the personalities of the woodwind instruments.
10. If time allows, ask students to write down a story of the woodwinds based on their imagination.

### Assessment:

Evaluation of the student will be performed through observation of movements when divided into four groups and/or written evaluation of the story students produce.

Adapted from the Dallas Symphony Orchestra



# Pictures at an Exhibition

## The Hut on Fowl's Legs (Baba Yaga)

Adapted from the Minnesota Orchestra

### PART ONE

**Overview:** Ravel orchestrated this piece from a solo piano work by Modest Mussorgsky. Mussorgsky composed “Pictures at an Exhibition” 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 the ten pieces in the Hartmann exhibit. Most of the works shown at the 1874 exhibition are now lost.

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

#### Maine Learning Results Visual and Performing Arts:

B. Creation, Performance, and Expression – Music: Students create, perform, and express through the art discipline.

B1 Style/Genre

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

#### Materials:

Audio

Writing materials for small groups

Chart paper or three/four sections of board with questions listed.

#### Procedure:

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 the students that they are going to probe and analyze one selection they will hear at the Young People's Concert.
3. Read the questions from the board before you listen: *Use all your senses to describe the music. What do you see? Hear? Smell? Feel? Taste?*
4. Listen to the music and provide time for the groups to discuss and write responses without judgements.
5. Listen again so groups can add more response to their list.
6. 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.
7. Ask a new question of the whole group. Possibly place it or reveal it on the board: *Do you have any questions about the music? If you started a sentence with “I wonder...” how would it finish?*
8. Provide groups time to discuss and write responses.
9. Ask them to reflect on one more idea: *Does this music remind you of anything?*
10. Play the audio again, then discuss, and finally, add their response to a third section of the board.
11. Review all responses and speculate on what this music is about. *What is the composer communicating?*
12. Ask students if they would like to know what Mussorgsky's music is about? This leads to part two.



## Pictures at an Exhibition

### The Hut on Fowl's Legs (Baba Yaga)

Adapted from the Minnesota Orchestra

#### PART TWO

**Objectives:** Students will be able to connect Russian folk stories and myths, and Hartmann's original design to Mussorgsky's music.

**Maine Learning Results Visual and Performing Arts:**

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1. Aesthetics and Criticism

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Cultures

E2. The Arts and Other Disciplines

**Materials:**

Audio

Books and stories from the web about Baba Yaga

Picture of Victor Hartmann's drawing of a clock (see page 19)

**Procedure:**

1. Students have described the music, now reveal the title and some information about the Russian witch, Baba Yaga. (See attached)
2. Show students the Hartmann drawing that inspired Mussorgsky to compose the music. *What is it?* (a clock) Ask them why they think 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, and what musical cues they heard that related directly to Baba Yaga. To help organize the discussion, listen to one section at a time, and then ask them to describe what they thought was happening using the folk tales as a frame work.
4. You can also frame this lesson in small groups so that the students can work together and discuss in small groups.



## Pictures at an Exhibition

### The Hut on Fowl's Legs (Baba Yaga)

Adapted from the Minnesota Orchestra

#### PART THREE

**Objective:** Students will identify the three part ABA form of the music.

**Main Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy – Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3 Listening and Describing

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

**Materials:**

Audio

Art materials for musical maps

**Procedure:**

1. Using their ideas from Part Two, help students recognize that the first and last sections of the music are the same. Remind them of other times they've encountered ABA form in music. The sections are:
  - A- Energetic, loud, rhythmic; begins with a pounding, hopping rhythm emphasized by drums; trumpets loudly play a phrase; 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 a 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 the 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.



# Pictures at an Exhibition

## The Great Gate of Kiev

Adapted from the Minnesota Orchestra

### PART ONE

**Objectives:** The students will connect music and Hartmann's design, and be able to describe a memorial.

**Maine Learning Results Visual and Performing Arts:**

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1. The Arts and History and World Cultures

E2. The Arts and Other Disciplines

E4. Impact of the Arts on Lifestyle and Career

**Materials:**

Audio

World Map including Russia

Images of various memorials

**Procedure:**

1. Briefly review 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.
  - C. Explain that this is a memorial.
3. Discuss other memorials and monuments they've seen.
  - A. The Vietnam Memorial in Washington DC
  - B. Hannibal Hamlin Statue in Kenduskeag Stream Park in Bangor
  - C. War memorial at Norumbega Parkway in Bangor
  - D. The name of their school
  - E. The names of certain streets and highways
  - F. 9/11 monument in NYC
  - G. 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.
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.



# Pictures at an Exhibition

## The Great Gate of Kiev

Adapted from the Minnesota Orchestra

### PART TWO

**Objective:** Students will be able to identify the ABA1B1A2 form in the music.

**Maine Learning Results Visual and Performing Arts:**

A. Disciplinary Literacy – Music: Students show literacy in the discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A3 Listening and Describing

C. Creative Problem-Solving: Students approach artistic problem solving using multiple solutions and the creative process.

C1 Application of Creative Process

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

**Materials:**

Audio

Writing tools

Space for movement

Board or Flip chart

Cards in two colors

**Procedure:**

1. Tell students that you will play the first and second section of the 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 remind you of?
  - C. What ideas or feelings do you think Mussorgsky was expressing?
2. Play the first section of music. Ask for responses to the questions.
3. Repeat the same questions for section two 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. Divide the class in half. Label one group A, and the other B. Their task is to stand when their music plays.
6. Extension: 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 gathering at the small church in the Great Gate. As the music plays, they will show the design through their movements.
7. Extension: Distribute small color cards in two colors. Together, have the students label one A and the other B. Play the music, have them display the appropriate card, and note the pattern on the board. (Good for individual assessment).
8. They will solve the problem and find the ABABA pattern in the music. Ask them if they think all of 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-A1-B1-A2
9. Extension: Create your own map of the music. Use illustrations that suggest places, musical symbols, or other pictures that relate to the music.

# Baba Yaga



In Slavic myths, Baba Yaga is the wild woman or dark lady of magic and in Russian folklore there are many stories about her.

These stories may come from people who lived in the forests of northern Russia and Finland many years ago. They had stone statues named Yaga.

The word Baba can mean any woman old enough to marry. In the stories, however, Baba-Yaga is often described as a frightening, wild, old witch with a terrible appetite for eating people. The story of Baba Yaga and Vasilisa the Fair is one of the well-known tales and has things in common with other folk tales, such as Cinderella.

## **Why is Baba-Yaga important in the stories?**

Baba Yaga may stand for a person's fate. When someone enters the hut, they live or die depending on what they say and do. Some also say that Baba Yaga stands for the dark side of wisdom, and the character of Vasilisa stands for the light side.

However she came about, she is more than just an ugly old witch, for she has power; people should fear and respect her.

In many ancient societies, older women were seen as the keepers of wisdom and tradition for the family or tribe. No longer having to care for children, they became mother to the rest of the community. It was believed that these wise women understood the mysteries of birth and death. They were healers and looked after the dying. Sometimes they were thought to have the power of life and death itself. The word witch once meant wise.

Later, from the 12th century, when people began to believe in the use of magic power for evil, people began to fear and hate these wise women with their potions and advice. Many were put to death and the picture of the wise woman or 'witch' changed, to become the frightening, ugly, evil old hag, casting wicked spells, as in the stories today.

Baba Yaga is interesting because, although she is described as a terrifying old witch, she is still wise and powerful; wild, cruel but sometimes also kind. Baba Yaga makes a link between the wise women of early myths and the witches of the folk or fairytales.

## **What is Baba-Yaga and her home like?**

Like most witches, Baba Yaga can fly but she does not use a broomstick. Instead, she sits in a giant mortar (a bowl for grinding food) with her knees almost touching her chin. She drives very fast across or above the forest floor, and uses the pestle (the grinder) as a rudder held in her right hand. She sweeps away her tracks with a broom made out of silver birch held in her left hand. Wherever she appears, a wild wind begins to blow, the trees groan and leaves whirl through the air.

Her home is a hut deep in a birch forest, in a place that is difficult to find, unless a magic thread, feather or doll shows the way. The hut has a life of its own. It stands on large chicken legs and can move about. Its windows act as eyes and the lock is full of teeth. A post fence surrounds the hut. The posts are made of human bones and topped with skulls whose blazing eye sockets light up the forest. Very often the hut is guarded by hungry dogs, evil geese, swans or a black cat.

The hut can spin around and moves through the forest. It makes blood-curdling screeches. Most of those who go in never leave, as Baba Yaga washes them, feeds them and then sits them on a giant spatula, before putting them in her oven. In many stories, the fate of those entering her hut is in their own hands. A guest may, or may not, fit into the oven, depending on how they sit on the spatula. Although she eats as much as 10 men, Baba Yaga is very skinny and bony, like a skeleton. Her nose is very long and hooked.

### **Why do people in the stories seek her help?**

It may seem strange that anyone would look for Baba Yaga or enter her hut. However, she is wise and is all knowing, all seeing and tells the whole truth to those who are brave enough to ask.

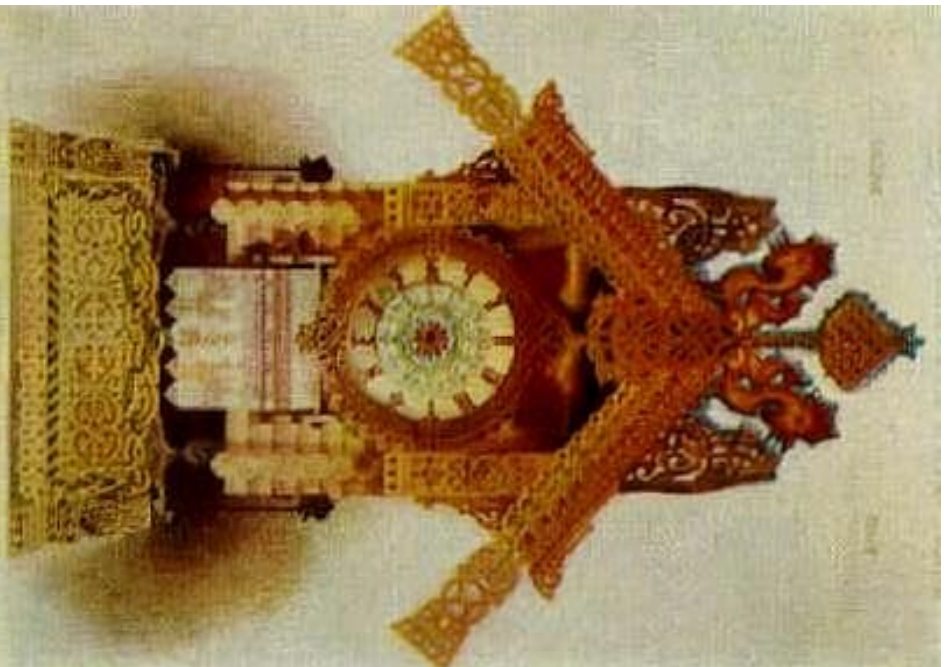
She rules over the elements (fire, air, earth and water). Her faithful servants are the White Horseman, the Red Horseman and the Black Horseman. She calls them, 'My Bright Dawn, my Red Sun and my Dark Midnight' because they control daybreak, sunrise, and nightfall. Some of her other servants are her soul friends (three bodiless pairs of hands, which suddenly appear to carry out her wishes) and her herdsman, the sorcerer Koshchey the Deathless.



Often a hero or heroine enters her hut looking for wisdom, knowledge, truth or help, like Vasilisa. Baba Yaga aids the heroes and heroines, by giving advice, finding weapons and making tasks easier. Baba Yaga helps Vasilisa by giving her a light; because she faces her fear and listens to her intuition (the doll), Vasilisa gets a better life.

The doll stands for both Vasilisa's intuition and her mother's blessing. It acts as a life guide as Vasilisa grows from childhood to adulthood. Like many myths and folk tales, the story also has a moral: if you are good and wise, listen to your elders and use your intuition you will be rewarded but if you are cruel and unkind, like the wicked stepmother and her daughters, you may be burnt to a crisp.

Adapted from <http://myths.e2bn.org/mythsandlegends/origins/17-baba-yaga-and-vasilisa-the-fair.html>



Hut on Fowl's Legs, Phil Hartmann



The Great Gate of Kiev, Phil Hartmann

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