

2019/20
UMS LEARNING GUIDE

Chineke! Orchestra

2019/20



BE PRESENT



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UMS SCHOOL DAY PERFORMANCE

Chineke! Orchestra

Thursday, April 23 // 11 am
Hill Auditorium



April 23

Attend

Coming to your email Inbox!

Map and Driving Directions

Logistical Details (drop-off/pick-up locations)

Venue Information

734.764.2538 — UMS.ORG



The Details



VENUE ADDRESS

Hill Auditorium, 825 North University Avenue, Ann Arbor, MI 48109

EMERGENCY CONTACT NUMBER

734.764.2538

ARRIVAL TIME

Between 10:30-10:50am

TICKETS

We do not use paper tickets for School Day Performances. We hold school reservations at the door and seat groups upon arrival.

FOOD

No food (including school lunches), drinks, or chewing gum are allowed in the theater.

CELL PHONES

We ask that all audience members turn off their cell phones during the performance.

ACCESSIBILITY

We aim to maximize accessibility at our performances, and below are details regarding this performance's points of accessibility. If you have further questions, e-mail umyouth@umich.edu or call 734.615.0122.

PARKING

There is handicapped parking very close to the Power Center on Fletcher Street and in the parking structure behind the Power Center on Palmer Drive. The first three levels of the Palmer Drive structure have 5 handicapped parking spaces on each level next to each elevator. There are a total of 15 handicapped parking spaces in the garage.

WHEELCHAIR ACCESSIBILITY

Courtesy wheelchairs are available for audience members. Hill Auditorium is wheelchair accessible and has 12 seats for audience members with special needs.

BATHROOMS ADA

ADA-compliant toilets are available in the green room (east corner) of the Hill Auditorium for both men and women.

ENTRY

The front doors are not powered; however, there will be an usher at that door opening it for all patrons. There is a ramp entrance on the west side of the auditorium.

Learn

Chineke! Orchestra



UMS.ORG — 734.615.0122



LEARN

Why?

Committed to “championing change and celebrating diversity in classical music,” the Chineke! Foundation was established in 2015 to provide career opportunities to young Black and Minority Ethnic (BME) classical musicians in the United Kingdom (UK) and Europe. The Chineke! Foundation’s flagship ensemble, the Chineke! Orchestra, is composed of world-class musicians from across the UK and Europe and performs music from the standard orchestral repertoire alongside works of BME composers. The orchestra works closely with the Chineke! Junior orchestra, a youth orchestra providing valuable training and performance opportunities for BME student musicians aged 11-18.

UMS EDUCATION ARTISTIC STATEMENT

Ultimately, the Chineke! Foundation aims to give classical BME musicians a platform on which to excel, and increase the representation of BME musicians in British and European orchestras. Several members of the Chineke! Junior Orchestra have won full scholarships to top music schools in the United Kingdom.

The Chineke! Orchestra has performed extensively throughout Europe and the UK, including a debut performance at the BBC Proms at Royal Albert Hall.

UMS is thrilled to present these brilliant musicians whose excellence and artistry enriches our experience of classical music and empowers future generations of musicians of diverse backgrounds.



LEARN

Why?

ONLINE: CONNECTING TO THE PERFORMANCE



[Listen to the Chineke! Orchestra on Spotify](#)

Artist

CHINEKE! ORCHESTRA: FIVE THINGS TO KNOW

01

Pronounced “chi-NECK-ay”, the orchestra’s name comes from an Igbo (a Nigerian language) exclamation for “something amazing.”

02

The Chineke! Foundation was established in 2015 to provide career opportunities to young Black and Minority Ethnic (BME) classical musicians in the UK and Europe. Chineke!’s motto is “Championing change and celebrating diversity in classical music.” The organization aims to be a catalyst for change, realizing existing diversity targets within the industry by increasing the representation of BME musicians in British and European orchestras.

03

In 2017, the Chineke! Orchestra made its BBC Proms debut at the Royal Albert Hall and has since performed at many other leading festivals throughout England, all to great critical acclaim. Chineke! has released two CDs over the past year, with their most recent in late 2019.

04

The Chineke! Orchestra works closely with its sister ensemble, the Chineke! Junior Orchestra, a youth orchestra of BME players aged 11-18. Senior players from the Chineke! Orchestra act as mentors, teachers and role models to the young musicians. Through this partnership, the Chineke! Junior Orchestra acts as a bridge between youth music programs and higher education, giving its players experience, encouragement, and confidence during their formative years, with the hope of increasing the numbers of BME performing artists.

05

Several Chineke! Junior Orchestra members have won full scholarships to the Royal Academy of Music, Royal College of Music, Royal Northern College of Music, and the Guildhall School of Music.

LEARN

Artist

ONLINE: GETTING TO KNOW CHINEKE!



[Watch Chineke! founder Chi-chi Nwanoku](#)

[OBE's TEDxEuston talk "Music Does Not Discriminate"](#)

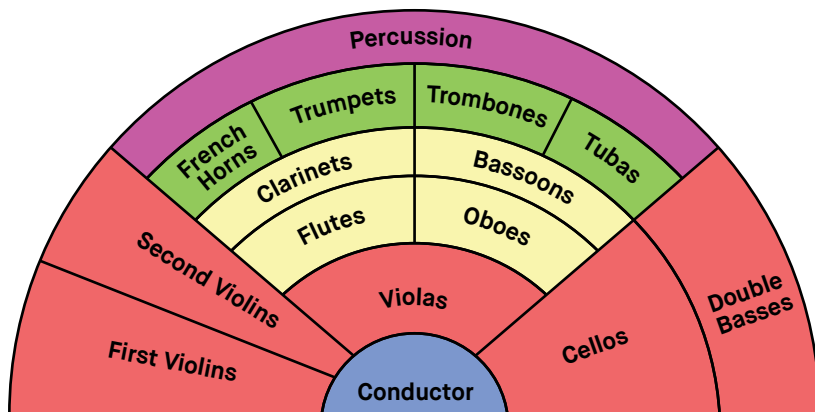
Twitter @chineke4change

Instagram @chinekeorchestra

Art Form

The modern orchestra is a large musical ensemble comprising up to 100 musicians playing more than a dozen different kinds of instruments. The number of players in an orchestra depends on the music being performed and the size of the space where the orchestra is playing. The sections of the orchestra are organized by instrument. The strings are arranged in a large fan at the front of the orchestra. The woodwinds are arranged in two straight rows behind the strings. The brass section sits behind the woodwinds, and the percussion are arranged along the very back of the orchestra. Some pieces require additional instruments like the harp, piano, or organ.

SECTIONS OF THE ORCHESTRA



THE ORCHESTRA: INSTRUMENTS & SECTIONS

STRINGS

Violin – the highest pitched string instrument; the violinists in an orchestra sit in two separate groups based on their parts in the music: violin 1 and violin 2

Viola – the second-highest pitched string instrument; is pitched exactly one octave higher than the cello

Cello – the second lowest-pitched string instrument in the orchestra; played by placing instrument's endpin on the floor and balancing the body between the knees

Bass – the lowest sounding string instrument in the orchestra; is usually played while standing or sitting on a tall stool

WOODWINDS

Flute – the second highest pitched woodwind instrument (only piccolo is higher); does not use a reed; modern flutes are usually made of metal

Oboe – highest of the double reed instruments; is used to tune the orchestra before concerts and rehearsals

English horn – played by an oboist; is larger and lower pitched than the oboe; the bulb-shaped bell helps create a resonant tone

Art Form

Clarinet – single reed instrument; capable of a wide variety of tone colors and dynamics; there is a large family of clarinets of different sizes (the E-flat clarinet is the smallest and highest pitched, and the bass clarinet is one of the lowest pitched); clarinet players often switch between different instruments during a concert or even during a single piece

Bassoon – low-pitched, double reed instrument (the contrabassoon is the lowest pitched woodwind instrument in the orchestra); the bassoon’s lower notes sound dark, full, and resonant; higher notes sound progressively more thin

BRASS

Trumpet – the highest sounding of the brass instruments; an agile, brilliant-sounding instrument

French horn – is played with one hand inside the bell and the other manipulating the valves; has a warm tone; fast passages are more difficult on this instrument

Trombone – a deep-sounding brass instrument; has a slide that allows the player to change pitch by lengthening or shortening the instrument’s tubing

Tuba – the largest and lowest pitched brass instrument; requires excellent breath control; often used to support the harmony of the orchestra

THE ORCHESTRA: INSTRUMENTS & SECTIONS

PERCUSSION

Unpitched Percussion:

Snare drum – important rhythmic instrument; usually played with sticks or brushes; has a sharp, cutting sound

Bass drum – large percussion instrument; played with a large mallet; has a low sound with long resonance

Cymbals – made of metal and produce a loud crashing sound; played by hitting the cymbals together or with a stick or mallet

Other unpitched percussion instruments include the triangle, tambourine, gong, woodblock, and castanets.

Pitched Percussion:

Timpani – “kettle drums” are played with mallets; usually seen in groups of four; each drum has a foot pedal that changes the drum’s pitch

Xylophone – a high-pitched, keyboard-like instrument with wooden bars; played with mallets

Other pitched percussion instruments include the marimba, glockenspiel, vibraphone, and chimes.

Art Form

THE CONCERTO

DEFINITION:

A concerto is a musical composition featuring a solo instrument accompanied by an orchestra. Some concertos are written for more than one soloist. Concertos highlight the soloist's technical and artistic virtuosity and the best qualities of their instrument.

STRUCTURAL ELEMENTS:

Many concertos, especially those written in the "classical period" before 1800, share a structure of three movements, each portraying a slightly different character or idea. The first movement of such a concerto often follows sonata form, a common way of organizing musical content. Sonata form involves three different sections:

Exposition: Sonata form begins with the exposition, an opening statement during which the composer introduces the piece's main musical ideas, or themes. This section is often played twice.

Development: In the development, the composer explores new ways of presenting the music of the exposition, often deconstructing its musical themes, moving to new key areas, and combining musical ideas in new ways. Composers use the development to build tension and excitement and to test radical musical ideas.

Recapitulation: Once the new material of the development ends, the composer brings back the musical themes from the exposition, this time treating them as an ending rather than an opening statement. The recapitulation often concludes with an exciting flourish, or coda.

The structure provided by sonata form gives listeners a road map for navigating longer pieces of music.

Cadenza: Many concertos include a section in which the soloist performs unaccompanied (without the orchestra) to display the soloist's utmost virtuosity and musicianship. Originally, cadenzas were improvised, giving the soloist a chance to show off their skills and creativity. Today, most cadenzas are written down and serve as an integral part of the concerto as a whole.

Art Form

BLACK COMPOSERS

In the world of classical music that has long been prescribed by white European males, it is important to recognize and celebrate the BME composers, conductors, and musicians who have had a significant influence on the development of the genre.

BLACK COMPOSERS

Joseph Boulange, Chevalier de Saint-Georges (1745-1799) – born in French colony of Guadeloupe, first known Black classical composer

George Bridgetower (1780-1860) – child prodigy violinist, composed keyboard and chamber music

Florence Price (1887-1953) – first African-American woman to have a piece performed by a major American orchestra (Chicago Symphony)

Scott Joplin (1868-1917) – great Ragtime composer, nicknamed the “King of Ragtime.” During his brief career, he wrote 44 original ragtime pieces, one ragtime ballet, and two operas.

William Grant Still (1895-1971) – dubbed “Dean of African-American composers,” famous piece *Symphony No. 1, Afro-American*.

Samuel Coleridge-Taylor (1875-1912) – famous pieces “African Suite” and “African Romances,” referred to by white New York musicians as the “African Mahler” when he had three tours of the United States in the early 1900s.

George Walker (1922-2018) – first African-American to win Pulitzer Prize for music; famous piece is *Lyric for Strings*.

Wynton Marsalis (b. 1961) – jazz star, first jazz musician to win Pulitzer Prize for music with 1997 *Blood on the Fields*, has composed symphonies and concerti.

Shelley Washington (b. 1991) – contemporary composer, pieces include [The Farthest](#) for Brooklyn Youth Chorus

Jessie Montgomery (b. 1981) – contemporary American composer, chamber musician, and music educator. Her compositions focus on the vernacular, improvisation, language, and social justice. Pieces include *Banner*.

Chandra Dancy (b. 1978) – contemporary award-winning film composer, violinist, keyboardist, and singer. Founder and President of CYD Music.

Pamela Z (b. 1956) – American composer, performer, and media artist who is best known for her solo works for voice with electronic

Art Form

BLACK COMPOSERS

CONDUCTORS

William Grant Still (1895-1971) – first Black conductor of major orchestra (Los Angeles Philharmonic, New York City Opera). American composer of more than 150 works, including five symphonies and eight operas.

Roderick Cox – In 2018 he won the Sir Georg Solti Conductor award, the largest of its kind for an American conductor. He is the associate conductor of the Minnesota Orchestra.

James DePriest (1936-2013) – one of the first African-American conductors on the world stage. He was the director emeritus of conducting and orchestral studies at The Juilliard School and laureate music director of the Oregon Symphony at the time of his death.

Henry Lewis (1932-1996) – Founder of Los Angeles Chamber Orchestra, music director of New Jersey Symphony Orchestra. Also first black musician in a major American orchestra.

Jeri Lynn Johnson – award-winning conductor, founder and artistic director of Black Pearl Chamber Orchestra.

Jeri Lynn Johnson – award-winning conductor, founder and artistic director of Black Pearl Chamber Orchestra.

ORCHESTRA MUSICIANS

Anthony McGill – principal clarinet of New York Philharmonic

Demarre McGill – principal flute of Seattle Symphony (and Anthony's brother!)

Billy Hunter – co-principal trumpet of Metropolitan Opera

Performance

CHINEKE! ORCHESTRA

“My aim is to create a space where BME (Black and Minority Ethnic) musicians can walk on stage and know that they belong, in every sense of the word. If even one BME child feels that their color is getting in the way of their musical ambitions, then I hope to inspire them, give them a platform, and show them that music, of whatever kind, is for all people.”

— Chi-chi Nwanoku OBE, Founder, Artistic & Executive Director of Chineke!

LEARN

Performance

CHINEKE! ORCHESTRA



Chineke! Orchestra

Thursday, **April 23** // 11 am
Hill Auditorium

Founded in 2015 to provide career opportunities to young Black and minority classical musicians in the United Kingdom (UK) and Europe, the Chineke! Orchestra comprises exceptional musicians from across the continent and presents a mixture of standard orchestral repertoire alongside works by Black and minority composers, past and present. Pronounced chi-NECK-ay, the orchestra's name comes from a Nigerian Igbo exclamation for "something amazing." The brainchild of Chi-chi Nwanoku OBE, an ex-sprinter and double bass player who was a founding member of the Orchestra of the Age of Enlightenment and typically found herself the only Black musician on stage in any concert, Chineke! is making its first US appearances with this tour.

LEARN

Performance

ONLINE: CHINEKE! ORCHESTRA



[Watch the Chineke! Orchestra's debut performance from the 2017 BBC Proms](#), conducted by Kevin John Edusei, with soloists Jeanine De Bique and Sheku Kanneh-Mason.

Performance

ABOUT THE PERFORMANCE

MEET THE COMPOSERS:

Samuel Coleridge-Taylor (1875–1912) – Born in London in 1875, Samuel Coleridge-Taylor enjoyed considerable acclaim during the early 20th century. At age 5, Coleridge-Taylor began playing the violin and joined the choir of a Presbyterian Church in Croyden, Surrey. In 1890, he was admitted into the Royal College of Music, where he studied composition. His early orchestral work *Ballade in A Minor*, Op. 33 garnered success at the Gloucester Festival of music. Influences from Dvořák, Tchaikovsky, and Grieg can be heard in many of Coleridge-Taylor's compositions.

Coleridge-Taylor's musical work was also heavily influenced by poetry and traditional African music. His large-scale cantata trilogy, *The Song of Hiawatha*, was based on Henry Wadsworth Longfellow's epic poem of the same name, which features Native American characters. Met with great critical acclaim internationally, *The Song of Hiawatha* garnered Coleridge-Taylor three separate United States tour invitations in 1904, 1906, and 1910, as well as a personal invitation to the White House from President Theodore Roosevelt in 1904.

Franz Joseph Haydn (1732–1809) – Franz Joseph Haydn was an Austrian composer during the 18th century. He helped establish the forms and styles for many classical instrumental genres. An incredibly prolific composer, Haydn composed a total of 107 symphonies, 83 string quartets, 45 piano trios, 62 piano sonatas, 14 masses, and 26 operas, among other works.

Haydn's musical talent was discovered early in his life, and at the age of five he was entered the Choir School of St. Stephen's Cathedral in Vienna. At age 16, his singing voice changed and he was expelled from the school. After several years of freelance work with various Austrian courts, Haydn was invited to enter the service of Prince Pál Antal Esterházy, one of the wealthiest and most influential families of the Austrian empire. Haydn would remain employed by the Esterházy estate throughout the rest of his career and life. By the 1770s, his distinctive and individual musical style had spread across Europe, inspiring the musical movement known as "Sturm und Drang" (storm and stress). Haydn also developed a close friendship with the young Wolfgang Amadeus Mozart, and the two composers inspired each other's musical work for many years.

Performance

ABOUT THE PERFORMANCE

MEET THE COMPOSERS:

Gabriel Fauré (1845–1924) – Gabriel Fauré was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his *Pavane*, *Requiem*, *Sicilienne*, nocturnes for piano, and the songs “Après un rêve” and “Clair de lune.” Although his earlier compositions are often considered his most accessible and best-known, Fauré composed many of his most highly regarded works in his later years, in a more harmonically and melodically complex style.

At age 9, Fauré was sent to the École Niedermeyer music college in Paris, where he trained to be a church organist and choir director. Among his teachers was the renowned composer Camille Saint-Saëns, who became a lifelong friend. By the end of his life, Fauré was recognized in France as the leading French composer of the day, and music historians note that his melodic and harmonic innovations influenced the teaching of harmony for several future generations of composers.

Johannes Brahms (1833–1897) – Johannes Brahms was a German composer, pianist, and conductor during the 19th century. Born in Hamburg into a Lutheran family, Brahms spent much of his professional life in Vienna, Austria. Brahms composed works for orchestra, chamber ensembles, piano, organ, voice and chorus. His four symphonies were regarded as highly influential innovations on the orchestral genre, and many of his works have become mainstays in concert halls around the world. Brahms collaborated with some of the leading performers of the time, including pianist Clara Schumann and violin virtuoso Joseph Joachim, for whom he wrote many influential solo works and concertos.

Connect

[Being an Audience Member](#)

[Arts Online](#)

[Recommended Reading](#)

[Writing About Live Performances](#)

[About UMS](#)

734.764.2538 — UMS.ORG



Being an Audience Member

- No talking, unless audience participation is requested by the performers.
- Avoid fidgeting and moving around in your seat during the performance. Slumping sideways blocks the view for audience members behind you, and extra movements can be distracting to your neighbors.
- Do not take flash photography. The flash can be distracting to the performers on stage.
- Turn off and put away cell phones and other electronic devices.
- If you need to cough during the performance, wait for the pause between movements of a piece or try to “bury” your cough in a loud passage of music.
- If you need assistance, please speak to a UMS usher.
- Most importantly, relax and enjoy the performance!

WHEN SHOULD I CLAP?

The audience claps to welcome the performers as they come on stage.

The audience also claps at the conclusion of each piece on the program, but not between movements of a single piece. This can be tricky, because many musical works have several movements with pauses in between. A work’s movements will be listed in the program or announced at the performance. Not sure when the piece is over? Watch the conductor, who will lower their hands at the end of the piece.

When in doubt, it’s always safe to wait and follow what the rest of the audience does.

Being an Audience Member

Encourage your students to engage with and reflect on the performance by asking these questions:

- How did the performance make you feel?
- What does this performance remind you of?
- What was the most memorable part of the performance for you?
- How does this performance relate to where you live?
- During the performance, close your eyes and imagine a “mind movie” using the performance as a soundtrack. What did you see in your mind?
- Did the performance tell a specific story?
- Do you have any questions about the performance?

GLOSSARY: ELEMENTS OF PERFORMANCE

Space – venue/building, stage, distance between objects

Lighting – location of light, use of darkness, color, movement, light in the audience

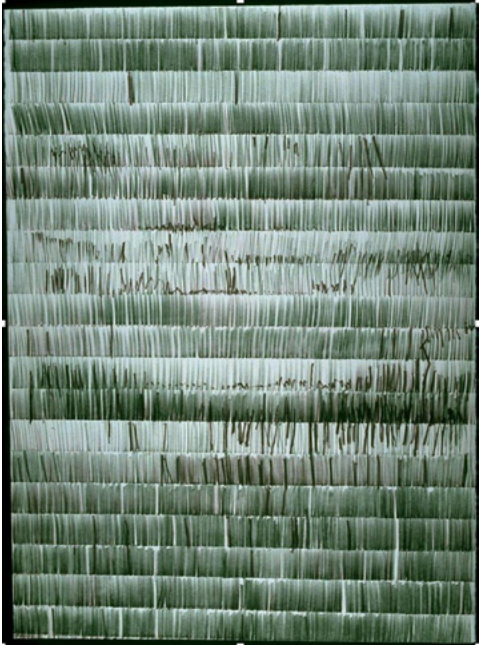
Sound – sound created by voices or movements of performers and audience members, the location of the sound (behind the stage or offstage), use of musical instruments or recorded music

Movement – movement of performers, images, objects, or audience members; speed, size, or shape of movements

People:

- Dancers
- Actors
- Musicians
- Stage Crew
- Ushers
- Audience Members

Connecting to Other Art Forms

IMAGE	IMAGE INFORMATION	DESCRIPTION	CONNECTION/INTERPRETATION
	<p>Accession Number 1976/2.86</p> <p>Title <i>Second Score for Black Opera</i></p> <p>Artist (s) Naomi Dickerson</p> <p>Object Creation Date 1976</p> <p>Medium & Support Lithograph on paper</p> <p>Dimensions 3- 1/16 in x 22 7/16 in (76.36 cm x 56.99 cm); 30 1/16 in x 22 7/16 in (76.36 cm x 56.99 cm)</p> <p>Credit Line Gift of the Michigan Workshop of Fine Prints</p>	<p>Chineke! Orchestra</p> <p>Founded in 2015 to provide career opportunities to young Black and minority classical musicians in the UK and Europe, the Chineke! Orchestra comprises exceptional musicians from across the continent and presents a mixture of standard orchestral repertoire along with the works of Black and minority composers both past and present. Pronounced chi-NECK-ay, the orchestra's name comes from a Nigerian Igbo exclamation for "something amazing."</p>	<p>The brainchild of Chi-chi Nwanoku, an ex-sprinter and double bass player who was a founding member of the Orchestra of the Age of Enlightenment and typically found herself the only Black musician on stage in any concert, Chineke! is making its first US appearances.</p>

The artwork was provided by the University Of Michigan Museum Of Art to connect to the 2019/20 UMS School Day Performance series. UMMA has a long tradition of service to K-12 students and educators of Southeast Michigan. This work is currently on exhibition in the museum. For more information about the University of Michigan Museum of Art and their programs for youth, teens, teachers and schools, visit the [UMMA website](#).

Arts Online: Explore and Discover

SITES WE SUGGEST

UMS

ums.org

UMMA

umma.umich.edu

THE KENNEDY CENTER, ARTSEGE

ArtsEdge.org

ANN ARBOR DISTRICT LIBRARY

aadl.org

NEW YORK PHILHARMONIC

nyphil.org

AMERICAN THEATRE

americantheatre.org

DANCEMAGAZINE

dancemagazine.com

NPR: NATIONAL PUBLIC RADIO

npr.org

MICHIGAN RADIO

michiganradio.org

PBS: PUBLIC BROADCASTING SERVICE

pbs.org

NEW YORK TIMES

nytimes.com

2019-20 SCHOOL DAY PERFORMANCES: ARTIST WEBSITES

ISANGO ENSEMBLE

isangoensemble.co.za/

THE BELIEVERS ARE BUT BROTHERS

javaadalipoor.co.uk/babb

MARIACHI VARGAS DE TECALITLÁN

orchestraoftheamericas.org/people/mariachi-vargas-de-tecalitlan/

DORRANCE DANCE

dorrancedance.com/

CHINEKE! ORCHESTRA

chineke.org/

Recommended Reading

The following listing of literature for teens and youth was developed by the Ann Arbor District Library to connect to the 2019/20 UMS School Day Performance Series. All titles are in circulation at the library. For more information about the Ann Arbor District Library and their programs for youth, teens, teachers and schools, visit <https://www.aadl.org>.

KIDS

Isango Ensemble: *The Magic Flute*

***The Magic Flute*, by Christopher Raschka**

Picture book

This illustrated book for children retells the story of the Mozart opera, in which the noble Prince Tamino seeks the fair Pamina against a backdrop of the battle between darkness and light.

Baby Mozart: A Concert for Little Ears

CD

Mozart's *The Magic Flute* adapted for young listeners.

***Sing Me a Story: The Metropolitan Opera's Book of Opera Stories for Children*,
by Jane Rosenberg**

Picture book

An illustrated retelling of the plots of 15 well-known operas, including *The Magic Flute*.

***S is for South Africa*, by Beverly Naidoo**

Picture Book

This photograph-filled book presents an A to Z look at some of the people, places, items, and customs of South Africa.

Mariachi Vargas de Tecalitlán

***The Best Mariachi in the World*, by J.D. Smith**

Picture book

Everyone in Gustavo's family is in a mariachi band — everyone except Gustavo, that is. They all play violins, *trompetas* and *guitarrones*. They all make wonderful music in restaurants and at wedding parties. Gustavo would love to join the band, but he can't play any of the instruments. What's a wannabe mariachi to do? Follow Gustavo as he finds his place in the family mariachi band.

Dorrance Dance

Tot Tap: A fun-filled introduction to the world of tap dance for kids.

DVD

Learn basic tap dance moves in this instructional DVD for kids.

***Tasha the Tap Dance Fairy*, by Daisy Meadows**

Fiction book

Part of the popular Rainbow Magic series, in this installment tap dance is used to help a fairy recover a missing item from an evil goblin.

***Rap A Tap Tap*, by Leo and Diane Dillon**

Picture book

Illustrations and rhyme describe the dancing of Bill "Bojangles" Robinson, one of the most famous tap dancers of all time.

Recommended Reading

Continued.

Chineke! Orchestra

***The Walkabout Orchestra: Postcards from Around the World*, by Chloé Perarnau**
Picture book

The orchestra have an important concert to play... but all of the musicians have gone walkabout! Help the maestro and his faithful assistant track them down using clues from their postcards from all over the world. Learn about all of the instruments in an orchestra as you find the musicians!

***Duke Ellington: The Piano Prince and His Orchestra*, by Andrea Davis Pinkney**
Biography

The Coretta Scott King Award-winning biography that recounts the career of Duke Ellington, the jazz musician and composer who, along with his orchestra, created music that was beyond category.

***The Story of the Orchestra*, by Robert Levine**

Nonfiction book

This book, accompanied by a CD, allows you to listen while you learn about the instruments, music and composers who wrote the music in an orchestra.

TEEN/ADULT

Isango Ensemble: *The Magic Flute*

The Magic Flute

DVD

Directed by Ingmar Bergman, this Swedish film is a scintillating screen version of Mozart's beloved opera that showcases Bergman's deep knowledge of music and his gift for expressing it cinematically. This Criterion Collection film casts some of Europe's finest soloists, and lovingly recreates the Baroque theater of Sweden's Drottningholm Palace to stage the story of the prince Tamino and his zestful sidekick Papageno, who are sent on a mission to save a beautiful princess from the clutches of evil.

The Magic Flute

CD

The London Philharmonic Orchestra plays Mozart's opera.

***Sunlight & Shadow: A Retelling of The Magic Flute*, by Cameron Dokey**

Fiction book

A baby girl is born on the longest night of the darkest month of the year. When her father looks at her, all he sees is what he feared: by birth, by name, and by nature, she belongs to the Dark. So when Mina turns 16, her father takes her away from shadow and brings her into sunlight. In retaliation, her mother lures a handsome prince into a deadly agreement: If he frees Mina, he can claim her as his bride. Now Mina and her prince must endure deadly trials — of love, fate, and family — before they can truly live happily ever after.

Recommended Reading

Continued.

***The Operas of Mozart*, by Robert Greenberg**

Lecture DVD

A discussion of Mozart's most important operas, including a 45-minute lecture on *The Magic Flute*.

THE BELIEVERS ARE BUT BROTHERS

***Radicalization: Why Some People Choose the Path of Violence*,
by Farhad Khosrokhavar**

Nonfiction book

In the wake of recent terrorist attacks, fears over 'homegrown terrorism' have surfaced to a degree not seen since September 11, 2001. A sought-after commentator in France and a widely respected international scholar of radical Islam, Farhad Khosrokhavar has spent years studying the path towards radicalization, focusing particularly on the key role of prisons.

***Two Sisters: A Father, His Daughters, and Their Journey into the Syrian Jihad*,
by Åsne Seierstad**

Nonfiction book

A riveting story of two sisters' journey to the Islamic State and the father who tries to bring them home. Åsne Seierstad puts the problem of radicalization into painfully human terms, using instant messages and other primary sources to reconstruct a family's crisis from the inside. This is a relentless thriller and a feat of reporting with profound lessons about belief, extremism, and the meaning of devotion.

***Hateland: A Long, Hard Look at America's Extremist Heart*, by Daryl Johnson**

Nonfiction book

An in-depth analysis of the current threat from domestic terrorism and its growing menace. Johnson throws a stark light on the darkest segments of American society and offers suggestions for dealing with their violent threats.

***Alt-Right: From 4chan to the White House*, by Mike Wendling**

Nonfiction book

Media accounts to the contrary, the alt-right didn't just burst out of nowhere in 2016. They have been building their network quietly for years, using online bulletin boards and social media to spread a toxic hybrid of technological utopianism, reactionary philosophy, and racial hatred. Wendling traces the rise of the movement and the evolution of its ideas, and he introduces us to some of its key figures.

Mariachi Vargas De Tecalitlán

100 Anos de Mariachi

CD

Mariachi music from the past century performed by various artists and groups.

***The Guilty*, by Juan Villoro**

Short story collection

A brilliant prize-winning collection of stories that beautifully and hauntingly describes Mexican culture and ways of life, by Mexico's most important living writer.

Recommended Reading

Continued.

Dorrance Dance

Tap Dance History: From Vaudeville to Film

DVD

This film explores the history of tap dance from its beginnings to the modern day. Tap dance enthusiasts will especially enjoy the rare footage of tap dancing in films from the 1930s and 1940s.

***What the Eye Hears: A History of Tap Dancing*, by Brian Seibert**

Nonfiction book

Tap is both dancing to music and dancing as music. We don't just watch it; we hear its rhythms and feel them in our muscles and bones. Like jazz, tap was born in the United States. It's a hybrid of jig and clog dancing from the British Isles and traditional folk dances brought from Africa by slaves. Brian Seibert's history illuminates tap's complex origins. He charts tap's growth in the vaudeville circuits and nightclubs of the early 20th century, chronicles its spread to ubiquity on Broadway and in Hollywood, analyzes its post-World War II decline, and celebrates its reinvention by new generations of American and international performers.

Chineke! Orchestra

***William Grant Still*, by Catherine Smith**

Biography

William Grant Still was dubbed "The Dean" of African-American composers and was the first African American to conduct a major American symphony orchestra. He composed more than 150 works during his lifetime, including five symphonies and eight operas.

Ellington & the Modern Masters: Music of African-American Composers

CD

Violin Concertos by Black Composers of the 18th & 19th Centuries

CD

***I Got Thunder: Black Women Songwriters on Their Craft*, by LaShonda Barnett**

Nonfiction book

A collection of interviews Barnett conducted with Black female songwriters and composers, discussing their processes for songwriting, composing, and performing.

Writing About Live Performance With Your Students

A LETTER TO PERFORMERS

Grade Level: Elementary School Students (K-5)

Students will compose a personal letter to a performer from the School Day Performance. The student will write about their feelings, observations, and questions from the performance. With a teacher's assistance, students may send these letters to the performers.

BEFORE THE PERFORMANCE

Discuss the following with your students:

1. Live Performances
2. The Art Form
3. The Artist
4. Origin of the Art Form or Artist

DURING THE PERFORMANCE

To help students organize their thoughts during the performance, encourage them to consider the following:

I Notice...

I Feel...

I Wonder...

Once the performance is done, have students write down their notes, observations, and reflections. They will use these notes to help them write their letters.

AFTER THE PERFORMANCE

Instruct students to write a letter to the performers. In completing this exercise, students should:

- Use standard letter-writing conventions (“Dear...,” “Sincerely,”)
- Mention when and where the performance took place
- Use the notes they took to share their experiences, observations, and questions with the performers

Writing About Live Performance With Your Students

TWO THUMBS UP: WRITING A PERFORMANCE REVIEW

Grade Level: Middle and High School Students (6-12)

BEFORE THE PERFORMANCE

Have students, in groups or as individuals, conduct background research on the performance they will be attending. Students should research and take notes on the following:

- **Art Form**
- **History of the Art Form**
- **Terminology**
- **The Artist**
- **Comparisons to Similar Artists and Art Form**

Some of this information may be found in this Learning Guide. For more information on artists and art forms, follow the sources in the “Sites We Suggest” and “Recommended Reading” sections of this Learning Guide.

Before the performance begins, consider the following questions:

- What expectations do I have for the performance?
- Do I already have an opinion about what I will experience at the performance?

DURING THE PERFORMANCE

Ask students to take mental notes during the performance. As soon as the performance ends, have students write down thoughts and words that come to mind related to the performance.

Encourage students to consider these prompts:

- What is striking to me?
- Is it vastly different from what I thought it would be?
- Has the venue transformed into something else during the performance? How?
- Are there images or ideas popping into my head? What are they?
- Is there something about the performance I may remember forever? What made it so?
- Is the audience quiet and drawn in to what is happening? Are they loud? Are they interacting directly with the performers? Are the performers directly interacting with the audience?

AFTER THE PERFORMANCE

Instruct students to compare their pre-performance notes to their post-performance observations and write a 2-3-page review.

Things to consider when writing a review:

A critic’s job is to:

1. *Share an experience* – what did it feel, sound, look like?
2. *Provide context* – a broader frame of reference around what happened to help the reader understand importance or significance of the experience
3. *Evaluate* – was it any good?

A strong review answers these three questions:

1. What is the artist trying to do?
2. How well are they doing it?
3. Was it worth doing in the first place?

Critics typically use two modes of thought when writing a review:

1. *Analytical* – describing the grammar of the art, its execution and interpretation by the performers, and its historical, cultural, and social relevance; using concrete language, terminology, and facts
2. *Impressionistic* – describing the overall experience; using abstract language, feelings, and emotions

Encourage students to take a strong stance on aspects of the performance, just so long as they can back up their argument with evidence. If a student writes, “I didn’t like...” or “I particularly enjoyed...,” ask them to elaborate.

Writing About Live Performance With Your Students

MORE WRITING PROMPTS FOR REFLECTION, EXPLORATION, AND DISCOVERY:

- What was your overall reaction to the performance? Did you find the production compelling? Stimulating? Intriguing? Challenging? Memorable? Confusing? Evocative? Bizarre? Unique? Delightful? Meaningful? Explain your reactions.
- What themes of the play especially stood out in production? What themes were made even more apparent or especially provocative in production/performance? Explain your responses.
- Is there a moment in the performance that specifically resonated with you either intellectually or emotionally? Which moment was it, and why do you think it affected you?
- Describe the pace and tempo of the performance (e.g., slow, fast, varied). Did it feel like the pace of the production maintained your interest throughout? Were there any moments in which you felt bored, rushed, lost, or confused? What elements of the work or interpretation led you to feel this way?
- Was there a moment during the performance that was so compelling, intriguing, or engaging that it remains with you in your mind's eye? Write a vivid description of that moment. As you write your description, pretend that you are writing about the moment for someone who was unable to experience the performance.
- How did the style and design elements of the production (e.g., sets, costumes, lighting, sound, music, if any) enhance the performance? Did anything in particular stand out to you? Why?
- What was your favorite musical selection from this performance? Why?
- During the performance, imagine a story or movie playing out in your mind, set to the music or action on stage. After the performance, write a story based on the narrative you imagined.
- All of these performances involve one or more performers on stage at any given moment. Which performer did you relate to the most? Why?

About UMS



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UMS was selected as one of the 2014 recipients of the National Medal of Arts, the nation's highest public artistic honor, awarded annually by the president of the United States at the White House to those who have "demonstrated a lifetime of creative excellence." The National Endowment for the Arts oversees the selection process.

One of the leading performing arts presenters in the country, UMS is committed to connecting audiences with performing artists from around the world in uncommon and engaging experiences. With a program steeped in music, dance, and theater, UMS presents approximately 60-75 performances and over 100 free educational activities each season.

At UMS, diversity is embraced as both a powerful educational resource and a guiding value for all our work. Our educational philosophy is dedicated to multidisciplinary artistic and educational experiences that represent a range of cultural traditions and viewpoints. Understanding our similarities and differences informs our culture, our values, and helps us navigate the world. By learning together, we can discover something new and extraordinary about each other. Throughout our K-12 Education Season, we invite educators and students to celebrate diversity in order to inform, strengthen, and unite us as a community.

About UMS

2019/20 SCHOOL DAY PERFORMANCES

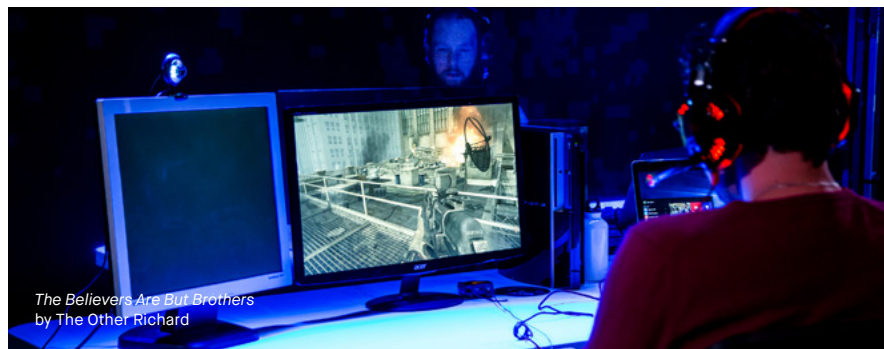


Isango Ensemble: *The Magic Flute*

Thursday, October 17 // 11 am

Friday, October 18 // 11 am

Power Center



The Believers Are But Brothers

Thursday, January 23 // 11 am

Friday, January 24 // 11 am

Arthur Miller Theatre



Mariachi Vargas de Tecalitlán

Thursday, February 13 // 11 am

Hill Auditorium

Dorrance Dance: *Myelination*

Friday, February 21 // 11 am

Power Center

Chineke! Orchestra

Thursday, April 23 // 11 am

Hill Auditorium

Thank You!

WRITTEN & RESEARCHED BY

Sean Meyers

EDITED BY

Terri Park

Additional Information provided by Grace VanderVliet (UMMA) and Elizabeth Pearce (Ann Arbor District Library)

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UMS is grateful to the following donors for establishing permanent endowment funds or making annual contributions of \$5,000 or more between July 1, 2018 and April 15, 2019 to support Youth Education Programs. Their generosity makes it possible for over 7,000 K-12 students and educators to connect with artists in creative learning experiences through the arts.



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