

Cultures Crossing

Ages: Grades 9–12

Purpose: To introduce students to symphonic works, written in America, that embody specific elements of cultures from around the world. Educational concepts are presented in alignment with the Standards Aligned System (SAS) developed for grades 9–12 by the Pennsylvania Department of Education.

Length: 45 minutes:

37' music; 6' speaking and demonstration; 2' applause/transitions.

Guest Artists: Bass singer to perform two spirituals.

Tech Needs: Camera crew, director, projector and screen for IMAG of orchestra.

Maximum Instrumentation:

3(1.2.3/picc) 3(1.2.eh) 4(1.2.eb.bkl) 3(1.2.kfg) – 4331 – timp+3, hp, pno – str

Program

Bernstein: Overture to *Candide* (1956 concert version), 4'

3(1.2.picc) 2 4(1.2.Eb.Bkl) 3(1.2.Kfg) – 4 2 3 1 – timp+2, hp – str

Saad Haddad: *Manarab*, 4'

Excerpt: mm. 1–108

1 1 1 1 – 1 2 1 1 – timp+2, hp, pf, elec. (perc. 3) – str

Clarice Assad: *Impressions*, 6'

I. *Personas*: Theme and Variations (excerpt: mm. 1 – 183)

Strings Only

Dvořák: “Goin’ Home,” 2'

Solo Voice and Piano

Dvořák: Symphony no. 9, 2'

II. *Largo* (excerpt: mm. 1 – 21)

0 1(eh) 2 2 – 4 2 3 1 – timp – str (for this excerpt)

Traditional Spiritual: “Go Down Moses,” 2'

Solo Voice and Piano

Florence Price: Concert Piece no. 2, 2'

Excerpt: Beginning – reh. 2

3 3(1.2.eh) 3(1.2.bkl) 2 – 4 3 3 1 – timp+3 – str (for this excerpt)

Michael Fomai: *Kealaikabiki* Suite, 4'

III. *Raise Hawaiki*

3 (1.2.picc) 2 2 3(1.2.kfg) – 4 3 3 1 – timp+2, hp – str

Music from *Hamilton* (arr. Brubaker), 6'

2 2 3(1.2.bkl) 2 – 4 3 3 1 – timp+3 – str

Bernstein: *West Side Story: Overture* (arr. Peress), 5'

2(1.picc) 2(1.eh) 2(1.eb/bkl) 2 – 4 3 3 1 – timp+3, hp, pno – str

Educational Standards Addressed

per the Standards Aligned System (SAS) developed for grades 9–12 by the Pennsylvania Department of Education

- 1) People have expressed experiences and ideas through the arts throughout time and across cultures.
 - a. Similarities and differences between works from different time periods and cultures
 - 2) What decisions do musicians make to influence the way people experience their work?
 - a. Composers and musicians make choices that influence the way that the audience perceives their works/performances.
 - 3) Artists use tools and resources as well as their own experiences and skills to create art.
 - a. People use resources available in their communities to make music.
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Program with Script Points

The orchestra plays the **Bernstein**; the speaking then continues:

- Within our first piece, Bernstein's Overture to *Candide*, trumpets are used as heralds, to prompt excitement. This feature connects to the historical context of our next work.
- In Saad Haddad's piece, *Manarab*, the trumpets are used in an entirely different way, as lighthouses calling ships safely to shore. We also hear "quarter tones," emulating the style of Egyptian singing.
- *Demonstration* by the trumpets of quarter tones and electronic effects.

The orchestra plays the **Haddad excerpt**; the speaking then continues:

- Clarice Assad is a Brazilian-American composer, and her work for strings, *Impressions*, is one of my favorites. The orchestra plays the piece, which is based on an original theme; *demonstration of theme*.
- Then, each individual section of strings plays a variation on that theme, in a new style.
- We first hear fiddling first violins, then rock and roll cellos, then jazz bass, then Appalachian second violins, and, finally, mournful violas.
- As you listen to the piece, see if you can hear the theme within the variations. Each of these styles is a different type of music given birth to here in America!

The orchestra plays the **Assad**; (no speaking afterwards, soloist enters).

The soloist performs "**Goin' Home**;" the speaking then continues:

- Soloist leads discussion on the legacy of spirituals and the relationship of Burleigh and Dvořák.
- *Soloist teaches students the words and melody of the first verse—students sing together with soloist and pianist.*
- Connect the relationship of the New World Symphony to spirituals. Composers are inspired by, and inspire, the art around them.

The orchestra plays the **Dvořák Symphony excerpt**; the speaking then continues:

- Now, we hear the African American spiritual "Go Down Moses," and we meet another artist inspired by spirituals: Florence Price.
- Using existing familiar songs, she connects to the music of her culture.

The soloist performs "**Go Down Moses**" (no speaking afterwards, soloist exits).

The orchestra plays the **Price excerpt**; the speaking then continues:

- Music can help us tell our personal stories, or stories of cultures that came before us.
- My most recent home was across the Pacific Ocean, in Hawaii, where I became friends with the composer Michael Thomas Foumai.
- He based our next work on the legend of Maui (also a character in the film *Moana*).
- Listen to how Michael reflects the legends of his culture as the god Maui lifts the islands of Hawaii out of the water, and voyagers sail across the ocean to settle on them.

The orchestra plays the **Foumai**; the speaking then continues:

- The Puerto Rican American composer Lin-Manuel Miranda has become famous by innovatively connecting different cultures in a uniquely American style.
- Just as Foumai talked about the origins of his home in the last piece, Miranda does so in the hit musical *Hamilton*—telling us the story of America's founding fathers through the lens of modern music like hip-hop, rap and rock.

The orchestra plays the **Miranda**; the speaking then continues:

- I also feel my own story within orchestral music. Growing up, I loved going with my mom to shows on Broadway, including the amazing *West Side Story*.
- Bernstein tells the story of a New York boy who falls in love with a Puerto Rican girl—just like me and my wife, Camille. Here is some great music from our favorite show.

The orchestra plays the **Bernstein**.

END