Education at the New York Philharmonic

The New York Philharmonic’s education programs open doors to symphonic music for people of all ages and backgrounds, serving over 40,000 young people, families, teachers, and music professionals each year. The Young People’s Concerts™ for Schools are central to our partnerships with schools in New York City and beyond.

The pioneering Philharmonic Schools program joins Philharmonic Teaching Artists with classroom teachers and music teachers in full-year residencies. Currently more than 5,000 students at 17 New York City schools in all five boroughs are participating in the three-year curriculum, gaining skills in playing, singing, listening, and composing. For 93 years, the Young People’s Concerts™ have introduced children and families to the wonders of orchestral sound; on four Saturday afternoons, Avery Fisher Hall becomes a carnival of hands-on activities, leading into a lively concert. Very Young People’s Concerts™ engage pre-schoolers in hands-on music-making with members of the New York Philharmonic. The fun and learning continue at home through the Philharmonic’s award-winning website Kidzone!, a virtual world full of games and information designed for young browsers.

To learn more about these and the Philharmonic’s many other education programs, visit nyphil.org/education, or go to Kidzone! at nyphilkids.org to start exploring the world of orchestral music right now.

Young People’s Concerts for Schools are made possible with support from the Carson Family Charitable Trust and the Mary and James G. Wallach Foundation. Major support comes from the Evalyn E. and Stephen E. Millman and the Muna & Basem Hishmeh Foundation. Additional support from the Mary P. Oenslager Student Concert Endowment Fund.

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The New York Philharmonic is dressed by UNIQLO.

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WELCOME to your Young People’s Concert for Schools!

The lessons in this booklet work together with the Young People’s Concert to enable your students to put their ears to good use in the concert hall. They will listen closely to distinguish different musical characteristics – just as they read texts closely for detail and evidence in class. They will build skills that open up all kinds of music in new ways. And they will hear the thrilling sound of the full New York Philharmonic, together with vocal soloists and the Brooklyn Youth Chorus.

This booklet is divided into four Units, each with its own set of Activities. Each Activity is presented with an approximate timing, and teachers can adjust the lesson plans according to their students’ background and abilities. Elementary Extensions suggest ways to take each concept further at the grade-school level. Middle & High School Extensions provide ways to challenge those at the secondary level and/or students studying music.

To help you implement the Units presented here, we also offer a teacher workshop where our Teaching Artists will guide you through the lessons. It is important that as many participating teachers attend as possible.

Expect a dynamic and challenging experience at the concert, where everything will be both live and projected on the big screen. To make the most of the opportunity, play the enclosed CD for your students and carry out as many of the lessons in this book as you can. Enjoy the lessons, indulge in listening, and have fun at your Young People’s Concert for Schools. See you there!

Theodore Wiprud
Vice President, Education
The Sue B. Mercy Chair

YOUNG PEOPLE’S CONCERTS FOR SCHOOLS

FOR MIDDLE AND HIGH SCHOOL TEACHERS
Teacher Workshop
Monday, January 12, 2015
4:00–6:00 p.m.
Concerts
Wednesday, March 4, 2015
10:30 a.m. and 12:00 p.m.

FOR ELEMENTARY SCHOOL TEACHERS
Teacher Workshop
Tuesday, January 13, 2015
4:00–6:00 p.m.
Concerts
Thursday, March 5, 2015
10:30 a.m. and 12:00 p.m.

FOR TEACHERS IN THE PHILHARMONIC SCHOOLS PROGRAM
Teacher Workshop
Wednesday, January 14, 2015
4:00–6:00 p.m.
Concerts
Friday, March 6, 2015
10:30 a.m. and 12:00 p.m.

All Teacher Workshops take place at Avery Fisher Hall
Helen Hull Room, 4th floor
132 West 65th Street, Manhattan

2015 YOUNG PEOPLE’S CONCERTS FOR SCHOOLS 2
THE PROGRAM

COURTNEY LEWIS conductor
BROOKLYN YOUTH CHORUS Dianne Berkun-Menaker, director
ACTORS, VOCALISTS to be announced
THEODORE WIPRUD host
TOM DULACK writer and director

FELIX MENDELSSOHN
Selections from *A Midsummer Night’s Dream*, Op. 61

YOUNG COMPOSERS Selection of New Works (2014)

MAYA LUBETSKY
(age 11, P.S. 59)
*Night Sky*

CHI-CHI EZEKWENNA
(age 11, P.S. 165)
*The Dishwasher*

MARVIN SIGUENCIA
(age 11, P.S. 165)
*The House at the End of the Abandoned Street*

EMMA TOM
(age 10, P.S. 24)
*The War Life*

LILY KRAVATH
(age 10, P.S. 199)
*Sunset-Sunrise*

BEN WEST
(age 16, Kent School, Denver, CO)
*Rite of Passage*

ZACHARY DETRICK
(age 16, Special Music School High School)
*Puck’s Fantasy*

THE PHILHARMONIC’S VERY YOUNG COMPOSERS

Created by the New York Philharmonic’s Young Composers Advocate, Jon Deak, *Very Young Composers* enables students with or without musical background to compose music to be performed by Philharmonic musicians. Very Young Composers serves fourth- and fifth-graders as an after-school program as part of Philharmonic Schools; middle-schoolers in the *Composer’s Bridge* program at Avery Fisher Hall; and children and teens in countries around the world where the program has been introduced. In every locale, Very Young Composers culminates in astonishing works revealing the power of children’s imaginations. Each year, over 100 new children’s compositions are played by ensembles of Philharmonic musicians — or by the full Orchestra at these *Young People’s Concerts for Schools*. For more information, visit nyphil.org/vyc.

A BRIDGE FOR YOUNG COMPOSERS

The *Philharmonic’s Composer’s Bridge* program is designed to empower middle school students interested in serious study of composition to make the transition to a variety of New York City programs. The *Juilliard Pre-College Division* offers small group composition classes for students of elementary through high school age who exhibit the talent, potential, and accomplishment to pursue a career in music. The *New York Youth Symphony’s Composition Program* is a series of workshops for young musicians to explore the world of composition, orchestration, and the musical thought of a wide variety of composers, with a focus on instrumentation and orchestration. *Face the Music*, the only student ensemble in New York City dedicated to performing music by living classical composers, has now grown to more than 200 teens and pre-teens from over 40 elementary, middle, and high schools from across the New York City area. *LaGuardia Arts* specialized high school prepares students for professional careers in the arts and academic pursuits. To find out more about these programs, visit nyphil.org/vyc, www.juilliard.edu, www.nyyouthsymphony.org, www.kaufmanmusiccenter.org, and www.laguardiahs.org.
MENDELSSOHN’S A MIDSUMMER NIGHT’S DREAM

What thou seest when thou dost wake,
Do it for thy true-love take,
Love and languish for his sake:
When thou wakest, it is thy dear:
Wake when some vile thing is near!

One moon, two worlds: what happens when the realms of the fairies and the mortals meet in the shadows of an enchanted forest? William Shakespeare’s beloved comedy, A Midsummer Night’s Dream, has evoked gales of laughter around the world for over 400 years. Composer and musical prodigy Felix Mendelssohn, whose childhood was rich in learning and the arts, read the first German translation of the play when he was 17 years old and felt immediately inspired to translate Shakespeare’s work into music. Within weeks he composed the most popular piece of his career: the Overture to A Midsummer Night’s Dream, which many years later he expanded into incidental music to accompany a full production of the play.

This year, Young People’s Concerts for Schools presents a rare performance of selections from the complete work, including chorus, soloists, and actors – music of fairies and music of mortals side by side and in uproarious combination. In an interactive and theatrical hour, your students will get a taste of Shakespeare’s broad comedy. They will have the chance to appear by video, enacting a Shakespearean lullaby or their own updated version. They will think about what makes Mendelssohn’s fairy music and mortal music sound different. At the same time, they will hear music by some of the New York Philharmonic’s Very Young Composers who are imagining their own new worlds.

In the coming months, many of your students will begin a lifelong relationship with A Midsummer Night’s Dream, with Shakespeare, and with Mendelssohn. Great literature and great music each provide keys to enjoying the other; both are rich with meaning and beauty. The lessons in this book and the concert itself will help students build skills to unlock that meaning and partake of that beauty.

If we shadows have offended,
Think but this, and all is mended,
That you have but slumber’d here
While these visions did appear.

Be Part of the Young People’s Concerts for Schools!

The New York Philharmonic wants to make your students’ take on A Midsummer Night’s Dream part of your Young People’s Concert.

• Character Portraits: Show us how you imagine Puck, Titania, and Bottom! Use any graphic medium and scan the images.

• Lullaby Videos: Recite Shakespeare’s lullaby for Titania (see p. 21) in your best Shakespearean tones! Or make your own modern version, based on Activity 3 on p. 21, and videotape your recitation. Students can perform individually or in groups—use your imagination to weave a magical lullaby spell!

Selected Character Portraits and Lullaby Videos will be shown on the big screen at the concert. Visit nyphil.org/ypcschools and click on “Concert Submission” to fill out a submission form, including permission to exhibit the video, and directions for uploading your video file or images.
Unit 1
Who Was Felix Mendelssohn?

ACTIVITY 1
WHAT IS A PRODIGY? (10 minutes)

Ask your students: What is something you’re really good at? What does it mean to be talented?

Brainstorm historical figures, adults, and kids that your students consider to be extraordinary. Make a list of artists, inventors, athletes, etc. who they consider talented and who have made an extraordinary social contribution as well.

How can real humans have “super powers”? How can you still be extraordinary without being considered a prodigy, that is, someone who displays exceptional talent when very young?

Explore the meaning of the word prodigy.

ELEMENTARY EXTENSION

Check out some modern day child prodigies on Listverse:

MIDDLE & HIGH SCHOOL EXTENSION

Pursue the ideas of talent and inspiration further. Even though most of us are not prodigies we can learn about ourselves to find the path that suits us best.

Have students draw, write, or discuss in small groups things that inspire their creative energy. What helps them follow through with their ideas, and what obstacles stand in the way?

Felix Mendelssohn knew at a very early age he was a musician. What are some things you have known about yourself from a young age? What inspires you? In what ways are you creative? What are the things in your life that excite you to work hard and reach a particular goal? What types of things would you like to explore and create if you had the opportunity? What do you dream of doing?

ACTIVITY 2

EXPLORING THE LIFE OF FELIX MENDELSSOHN (20 minutes)

Invite your students to explore the life and musical contributions of Felix Mendelssohn. Read aloud from the list of facts on the following two pages, or distribute copies.
He was born into a wonderful family – loving parents, happy siblings – and they were also very wealthy. They all loved the arts and literature, and their house was a gathering place for many artists and intellectuals.

Felix was very close to his sister Fanny, who also composed music. In fact, some people think that some of Mendelssohn's music may have been written by her!

He had his first public concert at the age of 9.

He started composing at age 10 and within two years had composed five symphonies and two operas.

Mendelssohn's full name was Jakob Ludwig Mendelssohn Bartholdy. In Latin, his first name means “happy.”

Felix liked horseback riding and spending time in gardens and parks.

Felix's mother started teaching him to play the piano when he was 6.

He spoke English, French, and German.

Felix was a famous conductor by the time he was 20.

He was one of the first people to use a baton (stick) when conducting.

He built his orchestra into the best in all of Europe.

Queen Victoria, the ruler of England, chose Mendelssohn's “Wedding March” for her daughter's wedding. That is why it is so popular at marriage ceremonies today!

Felix had 5 kids.

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REFLECTING ON THE LIFE OF MENDELSSOHN (10 minutes)

Discuss with students: What do you think are the most interesting things about Felix Mendelssohn? What made him a musical prodigy? What made his accomplishments super or extraordinary? What questions would you want to ask Felix? What message from 2015 would you want to send back to him in the 1800s?

LISTENING TO MENDELSSOHN’S MUSIC (15 minutes)

Listen to some or all of the Overture to A Midsummer Night’s Dream. This was music Felix wrote when he was just 17 years old. Discuss with your students: What do you hear in Mendelssohn’s music? How does he use the instruments of the orchestra? As you listen to his music, what aspects of his life do you think about?

ELEMENTARY EXTENSION

Imagining Mendelssohn as a Musical Superhero:
Invite students to draw a superhero cartoon version of Mendelssohn with pictures, captions, thought bubbles and/or dialogue that reflect his amazing and extraordinary powers as a composer and musician.

MIDDLE & HIGH SCHOOL EXTENSION

Felix Mendelssohn was lucky to be born into a very educated family that had resources and connections. How would you compare your life today to his in 1809? Though his family was wealthy what are some advantages you have today that were not available to him? (Answers might include all types of communication, transportation, internet, plumbing.)

Do you think his life was easier or harder than your life today? What aspects of his life would you like to incorporate into yours? Would you be able to give up the comforts of your life today to live the way he did?

Take one aspect of life in the 1800s, such as travel, communication, government, or daily life, and research how people lived.

Do you think it is an advantage or disadvantage to have all the technology we have today? What are some positive aspects of life in the 1800s? (Answers might include that life was slower then and people had fewer distractions, more quiet time to reflect and create, and were more in touch with nature.)

ACTIVITY 3

ACTIVITY 4

LISTENING TO MENDELSSOHN’S MUSIC (15 minutes)

Listen to some or all of the Overture to A Midsummer Night’s Dream. This was music Felix wrote when he was just 17 years old. Discuss with your students: What do you hear in Mendelssohn’s music? How does he use the instruments of the orchestra? As you listen to his music, what aspects of his life do you think about?

In 1833, Mendelssohn wrote to his publishers, who had asked him whether there was a specific story to his Overture to A Midsummer Night’s Dream:

“I believe it will suffice to remember how the rulers of the elves, Oberon and Titania, constantly appear throughout the play with all their train, now here and now there; then comes Prince Theseus of Athens… then the two pairs of tender lovers, who lose and find themselves; finally the troop of clumsy, coarse tradesmen, who ply their ponderous amusements; then again the elves, who entice all — and on this the piece is constructed. When at the end all is happily resolved, the elves return and bless the house, and disappear as morning arrives. So ends the play, and also my overture.”
DREAMS AND FAIRY TALES (10 minutes)

With your students, brainstorm a list of stories or movies they know based on fantastical events or fairy tales.

Discuss: What are some stories or movies that are based on a character having a dream? Or traveling to a hidden world? How about some that involve fairies and otherworldly creatures? Answers may include titles such as *The Wizard of Oz*, *The Lion, the Witch, and the Wardrobe*, *The Borrowers*, and *The Lord of the Rings*.

Based on this list, discuss what makes these stories so powerful or enjoyable to read: Why do authors choose to write about these topics? Why mix reality and fantasy together? What things can we learn or understand more clearly by exploring them through dreams or fantastical experiences?

ACTIVITY 1

EXPLORING MENDELSSOHN’S INSPIRATION/SHAKESPEARE’S STORY (20 minutes)

Mendelssohn’s music was inspired by William Shakespeare’s play *A Midsummer Night’s Dream*. While the play will not be acted out at the Young People’s Concerts for Schools, nor will the music portray the full narrative, a basic understanding of the story elements will be helpful to your students. Shakespeare’s brilliant writing is rich with symbolism, evocative language, and complex woven plotlines. Considering realistic time constraints and the objectives of our concert, below is a highly simplified and modified synopsis that will cover the main ideas connecting to the musical selections students will hear at the Philharmonic. You are of course welcome to explore and analyze the full version of the play if you want to create an extended unit of study.

ACTIVITY 2

ELEMENTARY EXTENSION

Here is a useful guide if you want to explore and explain the genre of fantasy to students:
http://www.slideshare.net/jtrometter/elements-of-fantasy-literature

A Midsummer Night’s Dream

Plot Synopsis

Shakespeare’s *A Midsummer Night’s Dream* takes place long, long ago in ancient Greece where there is trouble everywhere — love trouble. The story starts on a dreamy summer night in the magical woods outside the city of Athens. Deep in these woods there is a secret fairy world, but it has been discovered by a human boy who has made his way inside! Titania, the Fairy Queen, promises to care for the boy, but her husband Oberon, King of the Fairies, is jealous of losing his wife’s love and attention and wants the boy to be their prisoner. King Oberon wants to get her mind off the boy so he orders his servant Puck (also a fairy) to play a trick on his wife. Puck wants to put a spell on her, so he finds a magic flower to make a potion. His potion makes people wake up from their sleep and instantly fall in love with whomever they first see.

So Puck flies off on his mission, looking through the forest for someone with whom Titania can fall in love. Under a canopy of trees, he sees humans — two lovers with more trouble. They have run away from the royal castle in the city with their friends so they can escape getting married to people they don’t love, but they are all caught up in silly arguments about what true love really means. Puck tries to help out by using the potion to put them to sleep and then wake up in love and not fighting anymore. A little later, in a small clearing, Puck finds an unusual sight – an acting rehearsal with some human workmen who have sneaked into the woods to practice a play, a surprise gift to perform at a wedding back in the city. The workmen are clumsy, silly, and not very good actors. Puck sees that one of the men, named Bottom, is especially funny — he wants to act out all the parts in the play and is very bossy. Puck is a prankster and loves messing with humans; he decides to turn Bottom’s head into the head of a donkey! All the other workers run off in terror, but Bottom is clueless and has no idea why. Then Puck remembers his mission from King Oberon and decides that Bottom would be a hilarious choice for Titania, who happens to be sleeping nearby, so he puts the love potion on her.

When the humans wake up, they’ve stopped their arguing and are in love — but, oops, with the wrong people! Puck made a mistake and mixed up the friends and the lovers. Then Titania wakes from the spell and she is in love with Bottom, even though he has a donkey’s head! Everything is a mess and King Oberon is not happy. He decides that Titania should keep and protect the human boy and orders Puck to break her spell. Puck uses some more magic on the humans to bring them back to normal. When they wake the next morning, everyone thinks that things are just so incredibly strange that the forest must be enchanted. Could fairies and magic really exist? Or was it all just a dream?

The story ends back at the castle where the humans are at a royal wedding. The fairies arrive and King Oberon and Queen Titania bless the palace with a fairy song so that the lovers will always be true to one another, their children will be happy, and no harm will ever visit any of the humans again.
Elementary Extension

1. Take a traditional tale that you are familiar with and mix it up (for ideas, check out Newfangled Fairy Tales by Bruce Lansky or Revolting Rhymes by Roald Dahl). Create a situation or problem that disturbs or mixes up the story in an interesting way and have the characters find inventive ways to solve their predicament.

2. As your students explore Mendelssohn’s A Midsummer’s Night Dream they will be traveling through different time periods and it can be useful to make distinctions among them. Mendelssohn lived from 1809-47. He was inspired by Shakespeare’s work A Midsummer’s Night Dream, which was written in the 1590s — more than 200 years before Mendelssohn was born. Shakespeare set his play in ancient Greece, almost 1,000 years before the time Shakespeare lived. Create a timeline so your students have a clear understanding of when all of these events took place.

3. Explore books about Shakespeare and A Midsummer Night’s Dream:
   - A Midsummer Night’s Dream for Kids by Lois Burdett (Shakespeare Can Be Fun!, 1997).

4. View a short animated video for a very detailed synopsis of the original play:

Reflect with students on Shakespeare’s story:

Who are the characters with special powers? What time of day does the fairies’ magic take place? Do fairies and magic really exist? How do romance and comedy get mixed together? What are the surprising twists in the plot? What are some of Shakespeare’s messages about good and evil? Dreams and reality? Order and chaos? The challenges of love?

Connect to Felix Mendelssohn:

Why do you think Mendelssohn was so inspired by this story? What other books, plays, or pieces of art have you seen that you could imagine inspiring a piece of music? What would that music sound like?

Middle & High School Extension

Discuss: Why is Shakespeare’s play still so popular today? Like all his plays, A Midsummer Night’s Dream touches on timeless themes that continue to resonate: love, treachery, honor, vengeance, bravery, and political intrigue.

If your students read the complete script or a more complete synopsis, have them find examples of the above themes. For instance:

- Egeus was furious that his daughter Hermia would not listen to him and marry the man he chose for her, Demetrius.
- Hermia and Helena were best friends until they let boy issues get between them. Helena throws Hermia and her true love Lysander under the bus to gain favor with the man she loves, Demetrius, while Demetrius is really playing her to get at Hermia.
- Oberon is jealous because his wife Titania is giving all her attention to a poor orphan boy.
- Bottom obnoxiously wants to have every part in the play-within-the-play.
- Puck gets carried away and doesn’t pay close attention to his work, causing major problems for quite a few people.

Questions for discussion:

- Can you identify with any or all of the situations listed above?
- What drama do you see around you?
- Have you, or has someone you know, ever dealt with Facebook or texting drama?
- What are some qualities you feel make a good friend? What are some things that could cause a problem between you and your best friend? A boyfriend/girlfriend?
- Would you go against your family to follow your dream or your love? Duke Theseus tells Hermia not to go against her father’s wishes, saying, “To you your father should be as a god.” Do you agree with him?
- How easy is it for misunderstandings to occur when people don’t or can’t see the whole picture?
PUCK AND PRANKSTERS (15 minutes)

Take some time to explore the main character of the story, the fairy prankster Puck.

What does Puck’s character tell us about the fairies? Are they always happy, kind, and helpful? At what point would you consider Puck to be a bully? Are his antics playful or do they border on being mean? Do you know anyone who has played tricks on friends and family? When does a trick become an act of bullying and an unkind thing to do? Is what Puck does okay?

ELEMENTARY EXTENSION

1. Explore other pranksters in children’s literature:
   
   • Tom Sawyer, by Mark Twain
   • Br’er Rabbit, by Beatrix Potter
   • The Twits, by Roald Dahl

2. Review an online resource about other tricksters and villains in fairy tales: http://fairies.zeluna.net/2013/06/fairy-tale-villains.html

3. Just as Bottom was transformed by Puck’s magic, invite students to explore surreal transformations with the game “Exquisite Corpse”:

   Students fold a sheet of paper into thirds. One student starts by drawing a head of a person or animal on the top third of the page. S/he then folds it over to conceal it before passing the paper to the next student, who draws a torso and then passes it to another student who draws the legs and feet. The final result can be a quirky and whimsical way to see what Bottom’s transformation might have been like.

Shakespeare explored the idea of dreams and dream worlds by creating the surreal atmosphere of the fairies’ magical forest. Mendelssohn tried to capture this magical feel in his music to represent the fairies, and also created powerful contrasts in his music representing humans.
EXPLORING MAGICAL MUSIC (20 minutes)

Encourage students to brainstorm ideas about fairies to inspire their own compositions. Then use percussion instruments, recorders, voices, and/or found sounds to create small group compositions.

If your students need some extra structure for composition, consider using a Four-Part Recipe for Making Fairy Music:

1. A quick and light beat – Fairies fly and zip through the night air.
2. Short and crisp notes – Fluttering wings or tiptoeing fairies.
3. Delicate instruments or sounds – Fairies can be sneaky and sometimes meddlesome.

Some groups may benefit from considering a specific scene to inspire their piece. Share and reflect on the process and each other’s compositions.

ELEMENTARY EXTENSION

Explore cultural connections to fairies and folklore.

What is a fairy? In ancient times it was thought that fairies were supernatural beings that controlled human fate. They had magical powers and often resided in a hidden world. They existed in a freer state than humans, able to change shape, become invisible, and perform magic. There were water fairies, tree fairies, land animal spirits, and fairies that affected the forces of nature.

Some things you might not know about fairies:
1. There are fairy traditions all over the world.
2. Many people worshipped fairies before they worshipped deities.
3. Most fairies were believed to have no childhood which may explain why they like to be around children.
4. What today we may think of as ghosts people once thought were fairies.
5. Fairies are guardian spirits: the reason we knock on wood is to awaken the wood fairy within so that it will bring us good luck.
6. An online resource of some short illustrated fairytales from around the world, good for smart board projections to envision fairies from all cultures: http://www.zeluna.net/fairies/talesoffairies.pdf

Check out some books about fairy tales:

Newfangled Fairy Tales by Bruce Lansky (Simon & Schuster, 1997) – Ten tales with a new spin on the stories and themes Revolting Rhymes by Roald Dahl (Alfred A. Knopf, 1982) – Six fairy tales, such as The Three Bears and Cinderella, told with surprising twists (Please note – they are a little dark with a healthy dose of violence.)

REPRESENTING TWO WORLDS (15 minutes)

Lead your students in a brainstorm to review and summarize characteristics of both the humans and fairies from the story. Next, describe and contrast Mendelssohn’s music representing humans and fairies.

Listen to these excerpts representing the humans:

- Royal Theme (Track 8)
- Workmen Theme (Track 9)
- Lovers Theme (Track 10)

And these excerpts representing the fairies:

- Overture excerpt (Track 11)
- Scherzo excerpt (Track 12)
- Elfin March excerpt (Track 13)

Discuss: What do you imagine as you hear each type of music? How can you tell the difference between the music of the humans and the fairies? What character traits does the music clarify for us?

Here is one suggestion for organizing the brainstorm and listening, along with sample responses:

<table>
<thead>
<tr>
<th>Describe some characteristics of the Fairies (Puck, King Oberon, and Queen Titiana)</th>
<th>Describe some characteristics of the Humans (Bottom and the workmen, the runaway lovers, and the castle nobility)</th>
</tr>
</thead>
<tbody>
<tr>
<td>mysterious</td>
<td>goofy</td>
</tr>
<tr>
<td>meddlesome</td>
<td>proud</td>
</tr>
<tr>
<td>magical</td>
<td>romantic</td>
</tr>
<tr>
<td>sneaky</td>
<td>confused</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Describe the music that represents the Fairies</th>
<th>Describe the music that represents the Humans</th>
</tr>
</thead>
<tbody>
<tr>
<td>quick</td>
<td>strong rhythm</td>
</tr>
<tr>
<td>light</td>
<td>heavy</td>
</tr>
<tr>
<td>delicate</td>
<td>loud</td>
</tr>
<tr>
<td>high-pitched</td>
<td>percussive</td>
</tr>
<tr>
<td>hushed</td>
<td>extroverted</td>
</tr>
<tr>
<td>minor key</td>
<td>major key</td>
</tr>
<tr>
<td>staccato</td>
<td>long melodies</td>
</tr>
</tbody>
</table>
IN THE WORDS OF THE FAIRIES (15 minutes)

Queen Titania asks her maid fairies to guard her as she sleeps on the forest floor and they sing her a lullaby to help her to sleep. With your students, read and analyze the lyrics.

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Hence, away! now all is well:
One aloof stand sentinel.

MAGICAL LULLABIES (25 minutes)

Guide students to imagine an evening in the fairies’ lush green forest — a place to hide, dream and interact with magic:

What do you see and hear? What is the light like? What do you feel under your feet?
Encourage them to be descriptive and chart their responses: (i.e., The trees create a beautiful canopy under which rabbits scamper, moths flit in the moonlight, snakes slither underfoot, etc.)

Next have students brainstorm nighttime dangers in the real forest and in the fairy forest and chart their responses.

If you are sleeping on the ground what could happen in the middle of the night? What other dangers may lurk in a magical forest? Now imagine you have to protect someone sleeping in a nighttime forest full of dangers — someone you care about very much.

Use all of the information you’ve gathered to guide students in writing a 4-line poem, either as a class or individually, about this scene and what they would do to protect this important person.

ACTIVITY 3

ELEMENTARY EXTENSION

What are the similarities and differences between a fairy and a human being?

Make a T-chart and list the qualities and attributes. For example:
Mortal vs. immortal
Magical vs. real
Both can be kind or mischievous.

ACTIVITY 4

IN THE WORDS OF THE FAIRIES (15 minutes)

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen;
Newts and blind-worms, do no wrong,
Come not near our fairy queen.

Philomel, with melody
Sing in our sweet lullaby;
Lulla, lulla, lullaby, lulla, lulla, lullaby:
Never harm,
Nor spell nor charm,
Come our lovely lady nigh;
So, good night, with lullaby.

Hence, away! now all is well:
One aloof stand sentinel.

VOCABULARY WORDS

newt: a lizard-like amphibian similar to a salamander
philomel: a nightingale
come...nigh: come near
stand sentinel: stand guard
hence: get away from here
aloof: standing apart

Reflection questions:
Which words grab your attention most? Which words do you still have questions about? What do you think the fairies are trying to say? How is this the same or different from the lullabies you know?

ELEMENTARY EXTENSION

For further exploration of Shakespearean language visit the following websites:

1. Words and phrases we use today from Shakespeare: http://news.bbc.co.uk/cbbcnews/hi/teachers/literacy_7_11/word/newsid_2952000/2952673.stm

2. A list of insults in Shakespearean language. Kids may have a lot of fun with this and it may help make Shakespeare more accessible: http://www.folger.edu/documents/KidInsults.pdf

LISTENING (10 minutes)

Listen to Mendelssohn’s music when the fairies sing a lullaby to their queen, Titania. Encourage your students to create a picture in their minds and to consider the fairies as characters as they hear the words they sing.

Fairy Lullaby (Track 14)

Questions: What feelings do you hear in the music? Which instruments can you hear? What do you notice about the way the words are sung? After hearing the music, what do you think about the personalities of fairies as characters?
Both Shakespeare and fairies have inspired composers throughout the centuries. After listening to Mendelssohn’s *A Midsummer Night’s Dream*, listen to *The Fairy-Queen*, composed by Henry Purcell in 1692 to accompany an adaptation of Shakespeare’s *A Midsummer Night’s Dream*. (This and the following works are easily available on iTunes, Spotify, YouTube, and other sources.)

*Why do you think the music is so different? Did you notice the types of instruments that were used? How did music change between the time of Purcell (1658–95) and Mendelssohn (1809–47)? What major social changes can you think of that happened between 1650 and 1850?*

Other composers have also been inspired by fairies. Listen to the selections listed and notice what similarities/differences are found in these varied works.

- “Dance of the Sugar Plum Fairy,” by Peter Ilich Tchaikovsky (1840–93)
- “The Dance of Puck,” from *Préludes*, by Claude Debussy (1862–1918)
- *The Fairy’s Kiss*, by Igor Stravinsky (1882–1971)

Have students create a timeline of the history of music using these composers and selections as a starting point.

<table>
<thead>
<tr>
<th>Period</th>
<th>Style</th>
<th>Composer(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1600-1750</td>
<td>Baroque</td>
<td>Purcell</td>
</tr>
<tr>
<td>1750-1830</td>
<td>Classical/Early Romantic</td>
<td>Mendelssohn</td>
</tr>
<tr>
<td>1830-1860</td>
<td>Romantic</td>
<td>Tchaikovsky</td>
</tr>
<tr>
<td>1860-1920</td>
<td>Late Romantic/Impressionist</td>
<td>Debussy</td>
</tr>
<tr>
<td>1920-present</td>
<td>Modern</td>
<td>Stravinsky</td>
</tr>
</tbody>
</table>

*What were some of the major social and political attributes of each period? How are those reflected in the music of each period? How are they reflected in the visual art or the literature of each period?*
EXPLORING MELODIES AND THEMES (15 minutes)

Though Mendelssohn’s music does not tell the whole Shakespeare story, there are a few themes or melodies he uses to represent different characters. These include the young lovers, Bottom and the workmen, Bottom as a donkey, and the human royalty in the castle. Refer to synopsis on p. 14, as necessary.

Listen to each theme and guide your students’ observations:

- **Lovers Theme** (Track 15)
  Which instruments do you hear? How are they playing? Is it smooth, fast, loud, etc.? What do you imagine when you hear this?

- **Workmen Theme** (Track 16)
  How does this music compare to the melody of the young lovers? What were Bottom and the workmen like in the story? How does this music connect to their character traits?

- **Donkey Theme** (Track 17)
  Without real animals on stage, Mendelssohn has to use orchestral instruments to make the “hee-haw” of a donkey. How does he do it?

- **Royalty Theme** (Track 18)
  What kind of scene do you imagine in the castle? How might royal people move to this music?

- **Royalty Theme transformed** (Track 19)
  What has changed in this version of the melody? How is it similar to the original? How might this transformation connect to the end of the Midsummer Night’s Dream story?

ACTIVITY 2

MENDELSSOHN’S MELODIC STRUCTURES (20 minutes)

Every composer has his or her own musical personality as well as signature composing characteristics. One of Mendelssohn’s compositional tendencies helps us explore melodic structure. Mendelssohn often states a melodic idea and then repeats it before adding new material. These melodic ideas can be referred to as phrases. Just like in sentences, phrases are put together to convey a complete musical idea.

Here are two representations of Mendelssohn’s approach to melody – one graphic, one in words.

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Repeated Phrase</th>
<th>New Idea</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1" alt="The wind is blowing today." /></td>
<td><img src="image2" alt="The wind is blowing today." /></td>
<td><img src="image3" alt="The trees are swaying, the leaves are flying, all because the wind’s at play." /></td>
</tr>
</tbody>
</table>

Phrase lengths and patterns are sometimes up for debate depending on a listener’s perspective. Additionally, encourage students to look for other repetitions and patterns of phrases throughout Mendelssohn’s music.

Try finding phrase patterns in the Elfin March:

- **Elfin March excerpt** (Track 23)
**MIDDLE & HIGH SCHOOL EXTENSION**

Ludwig van Beethoven (1770–1827) was one of the most influential composers of any time. When Mendelssohn was born in 1809, Beethoven was at the height of his career. Beethoven died in 1827, one year after the 17-year-old Mendelssohn composed his Overture to *A Midsummer Night’s Dream*. Mendelssohn rejected the idea that he had broken new ground with this piece, saying that he had modeled the Overture on Beethoven’s Overture to *Fidelio*. He told a friend, “What did Beethoven do in his overture? He painted in tone pictures. I tried to do the same thing.”

Discuss with your students:

What are some of the ways we are influenced by others? What impact do you think TV, movies, magazines and social media have on our life today? What people/things have the most influence on you and how you make your decisions? How can you tell a good influence from a bad one?

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**ACTIVITY 3**

**How to Have a Great Day at the Philharmonic**

**Before You Come...**
- Leave food, drink, candy, and gum behind — avoid the rush at the trash cans!
- Leave your backpack at school too — why be crowded in your seat?
- Go to the bathroom at school — so you won’t have to miss a moment of the concert!

**When You Arrive...**
- Ushers will show your group where to sit. Your teachers and chaperones will sit with you.
- Settle right in and get comfortable! Take off your coat and put it right under your seat.
- If you get separated from your group, ask an usher to help you.

**On Stage...**
- The orchestra will gather on stage before your eyes.
- The concertmaster enters last — the violinist who sits at the conductor’s left hand side. Quiet down right away, because this is when the players tune their instruments. It’s a magical sound signaling the start of an orchestra concert.
- Then the conductor will walk on. You can clap, then get quiet and listen for the music to begin.
- Each piece has loud parts and quiet parts. How do you know when it ends? Your best bet is to watch the conductor. When he turns around toward the audience, then that piece is over and you can show your appreciation by clapping.

**Listening Closely...**
- Watch the conductor and see whether you can figure out which instruments will play by where he is pointing or looking.
- See if you can name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you’ll be able to hum later. Then try to remember a second one. Go for a third?
- Pick out a favorite moment in the music to tell your family about later. But keep your thoughts to yourself at the concert — let your friends listen in their own ways.
The New York Philharmonic

The New York Philharmonic is by far the oldest symphony orchestra in the United States, and one of the oldest in the world. It was founded in 1842 by a group of local musicians, and currently plays about 180 concerts every year. On May 5, 2010, the Philharmonic gave its 15,000th concert – a record that no other symphony orchestra in the world has ever reached. The Orchestra currently has 106 members. It performs mostly at Avery Fisher Hall, at Lincoln Center, but also tours around the world. The Orchestra’s first concerts specifically for a younger audience were organized by Theodore Thomas for the 1885–86 season, with a series of 24 “Young People’s Matinees.” The programs were developed further by conductor Josef Stransky, who led the first Young People’s Concert in January of 1914. The Young People’s Concerts were brought to national attention in 1924 by “Uncle Ernest” Schelling, and were made famous by Leonard Bernstein in the 1960s with live television broadcasts. Today’s New York Philharmonic offers a wide array of educational programs to families, schools, and adults, both live and online.
Meet the Artists

Courtney Lewis, conductor

Courtney Lewis began his tenure as Assistant Conductor of the New York Philharmonic in September 2014. He also serves as the newly appointed music director of the Jacksonville Symphony Orchestra. Mr. Lewis’s previous posts include associate conductor of the Minnesota Orchestra and Dudamel Fellow with the Los Angeles Philharmonic. From 2008 to 2014, Mr. Lewis was the music director of Boston’s Discovery Ensemble, a chamber orchestra dedicated not only to giving concerts at the highest level of excellence but also to bringing live music into the least privileged parts of Boston with workshops in local schools. He made his major American orchestral debut in November 2008 with the St. Louis Symphony, and has since appeared with the Atlanta Symphony, National Symphony Orchestra, Los Angeles Philharmonic, Minnesota Orchestra, Milwaukee Symphony, and many others. Born in Belfast, Northern Ireland, Courtney Lewis graduated from the University of Cambridge where he studied composition and clarinet. After completing a master’s degree, he attended the Royal Northern College of Music, where his teachers included Sir Mark Elder and Clark Rundell.

Brooklyn Youth Chorus, Dianne Berkun-Menaker, director

Dianne Berkun-Menaker is the founder and artistic director of Brooklyn Youth Chorus. Hailed by The New York Times as "a remarkable choral conductor," Berkun-Menaker has prepared choruses for performances with acclaimed conductors, including Alan Gilbert, Lorin Maazel, Marin Alsop, James Levine, Charles Dutoit, and Robert Spano. Most notably, she prepared the Chorus for its 2002 debut with the New York Philharmonic in John Adams’s On the Transmigration of Souls, the recording for which the Chorus won a Grammy Award in 2005. Ms. Berkun-Menaker is the creator of the Chorus’s Cross-Choral Training® program, a proven holistic and experiential approach to developing singers in a group setting encompassing both voice and musicianship pedagogy.

Now in its 23rd season, the Grammy Award-winning Brooklyn Youth Chorus is one of the country’s leading youth choruses and the ensemble of choice for internationally renowned orchestras and artists, including the New York Philharmonic, London and Atlanta symphonies, Barbra Streisand, Elton John, Grizzly Bear, and Glen Hansard. The Chorus’s television appearances include Late Night with David Letterman, Saturday Night Live and the Late Show with Conan O’Brien. In their opening night review of the Chorus’s most recent evening-length commission Black Mountain Songs, which premiered at the 2014 BAM Next Wave Festival, The New York Times lauded the performance saying, “The sheer beauty of their singing was captivating!” The Chorus studies and performs a diverse repertoire and thrives on collaboration with composers and artists including Nico Muhly, Paola Prestini, the Kronos Quartet, and Rinde Eckert. The Chorus serves more than 500 singers annually at its headquarters in Cobble Hill and locations in Bedford-Stuyvesant and Red Hook. Choristers, who range from 7 to 20 years old, reflect the broad diversity of the metropolitan area.

Tom Dulack, writer and director

Tom Dulack is an award-winning playwright, novelist, and director whose new play, The Road to Damascus, opened Off-Broadway in January 2015. His play Incommunicado won a Kennedy Center Prize for New American Drama, and Friends Like These won the Kaufman and Hart Prize for New American Comedy. Among his other plays, which have appeared on and Off-Broadway as well as in leading regional theaters around the country, are Breaking Legs, Diminished Capacity, Francis, York Beach, Just Deserts, Solomon’s Child, 1348, Shooting Craps, The Elephant, and Mrs. Rossetti. His novels include The Stigmata of Dr. Constantine and the forthcoming The Misanthropes. He is also the author of the theatrical memoir In Love With Shakespeare. He has written and directed the scripts for the New York Philharmonic Young People’s Concerts since 2005. He is also professor of English Literature at the University of Connecticut.

Theodore Wiprud, host

Theodore Wiprud, Vice President, Education, The Sue B. Mercy Chair, has overseen the New York Philharmonic’s wide range of in-school programs, educational concerts, adult programs, and online offerings since 2004. He hosts the Young People’s Concerts and the Young People’s Concerts for Schools. Previous to his tenure at the New York Philharmonic, Mr. Wiprud created educational and community-based programs at the Brooklyn Philharmonic, the Orchestra of St. Luke’s, and the American Composers Orchestra and worked as a teaching artist and resident composer in a number of New York City schools. Earlier, he directed national grant-making programs at Meet the Composer, Inc. An active composer, Mr. Wiprud holds degrees from Harvard and Boston universities and studied at Cambridge University as a visiting scholar.
Young People’s Concerts for Schools CD Track Listing

FELIX MENDELSSOHN, A Midsummer Night’s Dream (selections)

1. Overture
2. Scherzo
3. Elfin March
4. Fairy Lullaby
5. Wedding March
6. Dance of Clowns
7. Finale

TEACHING EXCERPTS

Unit 3
8. Royalty Theme
9. Workmen Theme
10. Lovers Theme
11. Overture excerpt
12. Scherzo excerpt
13. Elfin March excerpt
14. Fairy Lullaby excerpt

Unit 4
15. Lovers Theme
16. Workmen Theme
17. Donkey Theme
18. Royalty Theme
19. Royalty Theme transformed
20. Royalty Theme broken down
21. Workmen Theme broken down
22. Lovers Theme broken down
23. Elfin March excerpt

CD CREDITS:
Tracks 1-19, and 23
MENDELSSOHN A Midsummer Night’s Dream, Op. 61
New York Philharmonic: Sir Neville Marriner, conductor

Tracks 20-22
Katie Kresek, Violin, New York Philharmonic Teaching Artist

IMAGES:
Cover
*Midsummer Eve* by Edward Robert Hughes, c. 1908
Page 12
Page from the First Folio of 1623
Page 18
*Hermia and Lysander. A Midsummer Night’s Dream* by John Simmons, 1870
Page 24 and Page 29
New York Philharmonic photos by Chris Lee