

NAC ORCHESTRA
STUDENT MATINEE CONCERTS


NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

2012-2013
season

A Gershwin Celebration

Jack Everly, Principal Pops Conductor

Teacher Study Guide
Grade 7 to 12





Photo: Paul Labelle

To my Education Colleagues,

In my address to the NAC Orchestra patrons during the launch of the 2012-13 season, I emphasized the importance of not allowing the current economic downturn to erode the value system to which we as musicians and teachers aspire in this great country.

I implored our patrons to lobby their political representatives in support of music, and to “bring back music education to the elementary schools.”

My colleagues at the National Arts Centre and I are committed to the fundamental right of our children to have music in their lives, both at home and in their schools. We understand the financial constraints you all face as teachers in your service to your students. We have frozen the cost of our NAC Orchestra student matinee concerts to best serve your needs. It is my hope that you take advantage of the wonderful opportunities offered by the NAC Orchestra.

I assure you that we are determined to present the very best we can, to strive to enrich the lives of our youth and to continue to improve our programming as we consult with music educators in our local schools.

Sincerely,

PINCHAS ZUKERMAN

Music Director > National Arts Centre Orchestra

Table of Contents

About this Guide	4
Concert Program	5
Curriculum Expectations	6
Program Notes	7
George Gershwin and His Times	
Early Life	
Interests and Personality	
George Gershwin's Music	
Similarities between George Gershwin, Schubert and Mozart	
George and Ira Gershwin	
<i>Someone to Watch Over Me</i>	
<i>They can't take that away from me</i>	
<i>Rhapsody in Blue</i>	
<i>Porgy and Bess</i>	
Classroom Activities	12
Listening Guide	16
NACMusicBox.ca TIMELINE	17
About the National Arts Centre and the artists	18
Canada's National Arts Centre	
The National Arts Centre Orchestra	
Jack Everly, conductor	
Judy McLane, vocals	
Michael Chertock, piano	
Manon St-Jules, co-host	
What is the NAC Orchestra made up of?	22
Map of the NAC Orchestra Sections	25
Know before you go	26
Other available NAC Orchestra Teacher Study Guides	27

**The National Youth and Education Trust is supported by
Lead Partner CIBC, Astral Radio, Michael Potter, supporters and patrons of the annual NAC Gala
and the donors of the NAC Foundation's Corporate Club and Donors' Circle.**

About this Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- 🌀 **Program notes** about the music you will hear at the concert
- 🌀 **Biographical information** about the conductor, the NAC Orchestra and the performers
- 🌀 **Classroom activities** for you to share with your students

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

See you at the performance!



Should you have any questions regarding
Music Education with Canada's National Arts Centre, please contact us:

Email: mused@nac-cna.ca
Telephone: 1 866 850-ARTS (2787) x382
Fax: 613 992-5225

nac-cna.ca

Curriculum Expectations

The music activities are suggestions that could be built into any existing grade 7-12 music program, as appropriate for the particular grade and program. By choosing a variety of recordings of the Gershwin pieces being studied, connections to the students' music programs, i.e. vocal, band, strings, guitar, etc. should be made. After the concert, a joint Listening Log could be completed about the works heard live.

Grade 7-8 Critical Analysis Process, *The Arts, Grades 1-8, Revised*

“Students need to be guided through the stages of this process....they will become increasingly independent in their ability to develop and express an informed response to a work of...music. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to.”

Grade 7-8 The Creative Process, *The Arts, Grades 1-8, Revised*

“Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process in all facets of the (music) curriculum as students work to achieve the expectations....”

Grades 7 and 8: OVERALL Expectations

- C1. Creating and Performing:** apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;
- C2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- C3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts.

Grades 9 and 10 OVERALL Expectations

- A1. The Creative Process:** apply the stages of the creative process when performing notated and/or improvised music and composing and/or arranging music;
- A2. The Elements of Music:** apply elements of music when performing notated and improvised music and composing and/or arranging music;
- B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
- B2. Music and Society:** demonstrate an understanding of how traditional, commercial, and art music reflect the society in which they were created and how they have affected communities and cultures;
- C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to concepts of notation and the elements and other components of music, and use appropriate terminology relating to them;
- C2. Characteristics and Development of Music:** demonstrate an understanding of the history of various musical forms and of characteristics of music from around the world;

Grades 11 and 12 OVERALL Expectations

- A1. The Creative Process:** apply the stages of the creative process when performing music, composing and/or arranging music, and creating a musical production;
- A2. The Elements of Music:** apply elements of music when performing music and composing and/or arranging music;
- B1. The Critical Analysis Process:** use the critical analysis process when responding to, analysing, reflecting on, and interpreting music;
- B2. Music and Society:** demonstrate an understanding of the role and impact of traditional, commercial, and art music within various communities and cultures;
- C1. Theory and Terminology:** demonstrate an understanding of music theory with respect to the elements and other components of music, and use appropriate terminology relating to them;
- C2. Musical Genres and Influences:** demonstrate an understanding of musical genres, periods, and themes, and the influence of the environment on different forms of music.

Concert Program

(subject to change)

A Gershwin Celebration

Canada's National Arts Centre Orchestra
Jack Everly, Principal Pops conductor

FEATURING:

Judy McLane, vocalist
Michael Chertock, piano
Manon St-Jules, co-host

Concert date:

Thursday, November 15, 2012
11 a.m. (Bilingual)

Concert location:

Southam Hall,
National Arts Centre

Duration:

Approximately 60 minutes,
without intermission

The NAC's got rhythm in this toe-tapping celebration! From *Summertime* and *The Man I Love* to the fireworks of *Rhapsody in Blue*, this will be an unforgettable opportunity to savour all your Gershwin favourites.

In this concert, students will hear excerpts from:

- | | |
|---|--|
| G. GERSHWIN
(Arr. HERMANN) | Swanee |
| G. GERSHWIN | "Someone to Watch Over Me" from
<i>Oh Kay!</i>
Judy McLane, vocalist |
| G. GERSHWIN
(Arr. SALINGER) | "They Can't Take that Away from
Me" from <i>Shall We Dance</i> |
| G. GERSHWIN
(Arr. BENNETT / RUSSELL) | Selections from <i>Porgy and Bess</i> |
| G. GERSHWIN
(Arr. GROFÉ) | Rhapsody in Blue
Michael Chertock, piano |
| G. GERSHWIN
(Arr. HERMANN) | Strike Up The Band
Judy McLane, vocalist
Michael Chertock, piano |



Program Notes

by Robert Markow

George Gershwin and His Times

It is surely symbolic that George Gershwin (*Born in Brooklyn, September 26, 1898; died in Hollywood, July 11, 1937*) was born on one shore of America and died on the other, for his music has been played, embraced, loved and cherished as has that of virtually no other composer this country has ever produced. Gershwin was born in Brooklyn of Russian-Jewish immigrants. There was a romantic flair about him – he had a dynamic personality that attracted adoring friends, he was dark-complexioned and good-looking, he had numerous love affairs (though he never married), he commanded world-wide fame while still in his twenties, and at the still-young age of 33 his first biography was already on the market. But genius had its price. Before he turned 39, the man who sought to “make a lady out of jazz” was dead of a brain tumor. His funeral in New York was attended by thousands, including both the city’s former mayor (Jimmy Walker) and its current one (Fiorello La Guardia).

Born just before the twentieth century kicked in, Gershwin came to prominence during the Roaring Twenties, the Age of Jazz, Tin Pan Alley, Broadway musicals, silent films and ornate movie palaces; of Dada and Surrealism in art; of writers like F. Scott Fitzgerald, Eugene O’Neill and Sinclair Lewis; and of popular heroes like Rudolph Valentino, Louis Armstrong and Babe Ruth. Here in Canada during that heady decade the Group of Seven painters were in full swing, insulin was discovered, the world’s largest power station at the time opened at Niagara Falls, and the first trans-Canada airline flight, from Halifax to Vancouver, was undertaken in 49 hours spread across ten days.



George Gershwin, c.1935

DID YOU KNOW?

Tin Pan Alley acquired its name from a stretch of 28th Street between Fifth Avenue and Broadway where, according to one version of the story, dozens of pianos could be heard all banging away at the same time, a sound not unlike the banging of tin pans in an alleyway.



“What made the twenties different from any previous decade in human history,” writes Gerald Early, “was the arrival in force of mass culture – popular culture shaped by mass production, mass consumption, and mass media.” There was a mood of exuberance and exhilaration in the air, of freedom, progress and speed. More than four hundred new shows opened on Broadway during this amazing decade, a record to this day. Harold Arlen, Jerome Kern, Irving Berlin, Richard Rodgers, Lorenz Hart and Vincent Youmans – in addition to Gershwin – constituted a veritable constellation of song-writing talent such as the world had never known. Coco Chanel introduced No. 5. Alexander Fleming discovered penicillin. Technicolor came to the screen. The stock market soared. So did organized crime. The new morality rendered Prohibition almost meaningless. Women’s skirts rose above the knees. “It was an age of miracles, it was an age of art, it was an age of excess, it was an age of satire. It was a time of utter confidence,” wrote F. Scott Fitzgerald.



Early Life

George grew up in Manhattan's Lower East Side, where he was exposed to influences from Yiddish, Eastern European, Russian, African-American and other cultures. He enjoyed doing things other boys do – roller-skating, playing hooky, getting into fights, even a bit of small-time theft. His musical career began at fifteen, when he got a job as a “plugger,” a pianist who sat in the music publisher's shop and banged out the latest tunes to encourage passersby to come in and buy.

At nineteen he wrote, in fifteen minutes, the song “Swanee,” which singer Al Jolson brought to international fame. Between 1916 (Gershwin's eighteenth year) and 1924, he contributed songs to nearly three dozen musicals and revues, an astonishing amount of music. His last show of 1924 was *Lady, Be Good*, which, with its jazzy, pulsating music set to lyrics by his brother Ira, helped shoot him to stardom along with *Rhapsody in Blue* (also from 1924). He was well on his way to a fortune as well as fame. An apocryphal story goes that one day Gershwin approached the renowned Igor Stravinsky for lessons. The money-minded Stravinsky asked Gershwin what he earned in a year. When Gershwin told him of his six-figure income, Stravinsky replied, “Then it is I who should study with you.”

Interests and Personality

Beyond music, Gershwin's interests extended to painting, photography and sports. He loved to play tennis and golf. He also skied, boxed and rode horses. He had a small gym in his last apartment and was a fan of prize fights. Gershwin was also an excellent dancer (even Fred Astaire complimented him). Some of Gershwin's biographers believe all his socializing was the result of a deep-seated fear of loneliness. Fame and fortune (he was earning between \$100,000 and \$200,000 a year by the time he was thirty – a king's ransom in those days) could not dispel a basic feeling of insecurity. He had hundreds of acquaintances and colleagues but few really close friends. Outwardly he seemed to be on top of the world. “The humor, the satire, the playfulness of most of his melodic phrases were the natural expression of the man,” observed fellow songwriter Harold Arlen. Gershwin's brother Ira described him as “vibrant, dynamic, honest and charming.” But George was not happy. Not really, especially in later years. “I am 38, and famous, and rich, but profoundly unhappy. Why?” he asked. The composer bared his troubled soul in some of his music of the mid-to-late thirties: the plaintive songs “Isn't it a pity?” and “Love is here to stay,” for example, and in the overall tragic tone of the opera *Porgy and Bess*.



Learn more about *George Gershwin's life, times and music* on [ArtsAlive.ca Music](https://www.artsalive.ca) (see *Great Composers, George Gershwin*)

George Gershwin's Music

By far the bulk of Gershwin's output is devoted to songs – more than five hundred of them, most of which come from his more than four dozen works for the musical stage. Two of these stage works are operas – the short *Blue Monday Blues* and the full-length *Porgy and Bess*. Gershwin also wrote music for four films (*Shall We Dance* is the most famous), a few piano pieces and a handful of concert works: *Rhapsody in Blue*, *An American in Paris*, *Cuban Overture*, *Concerto in F*, *Second Rhapsody* and *Variations on "I Got Rhythm."*

Gershwin's style is derived from the American soul and spirit. “Epitomizing the Jazz Age in every pore of his suave being,” writes critic Alex Ross, “Gershwin was the ultimate phenomenon in early-twentieth century American music, the man in whom all the discordant tendencies of the era achieved sweet harmony.” Many of Gershwin's works are infused with jazz, and if he can be said to have made one single overriding accomplishment in his life, it was to create a bridge between jazz and the concert hall.

Similarities between George Gershwin, Schubert and Mozart

Gershwin was without question one of the most beloved song writers of all time. In their own way, many of his songs are the equal of those by Franz Schubert (1797-1828), a claim underscored by Robert Marsh's observation that "his greatest songs blend a vocal line of extraordinary flexibility and beauty with words that accent, amplify, and illuminate the musical ideas in a manner one takes for granted in the German Lied but is unaccustomed to find in a form regarded as popular art. (...) In his music we hear the New York of the 1920s as clearly and forcefully as in Mozart we hear the Vienna of the 1780s. If it is the function of music to transform universal elements of human experience to art, one cannot slight his achievement."



George and Ira Gershwin



Much of this achievement is the result of the extraordinary artistic relationship George shared with his older brother Ira (1896-1983). Together – with words by Ira and music by George – they created a body of songs unsurpassed in quantity and quality. Many of these went into the twelve shows and four films they worked on together. In so doing, they brought to the American stage a closer integration between songs, plot and characters. “When the Gershwins teamed up to write songs for *Lady, Be Good*,” wrote Philip Furia in his biography of Ira (1996), “the American musical found its native idiom.” The playwright Samuel Behrman noted that “George and Ira as a team ideally complemented each other in producing something unique: music and words that matched each other in spontaneity and verve.” Some of their most famous songs are “The man I love,” “ ‘S Wonderful,” “I got rhythm,” “Love is here to stay,” “Embraceable you” and the three we will study today.

Just how did the brothers go about creating this magic? Here’s scholar Deena Rosenberg’s explanation: “The Gershwins wrote songs to given moods or situations and began the process by deciding on the general character of the melody and the lyric. Next, each brother had to choose which among many possible musical motives and lyrical ideas to pursue. Ira always found this stage of the process the most difficult: ‘The hardest part of lyric writing,’ [he said] ‘is getting the basic idea, expressing it in a title of three words or so and getting the first and last lines.’

His procedure, he continues, is to come up with an idea ‘that is consistent and complete, put it as a theorem in the title, and prove it ... to the listener’s satisfaction.’ Thus, a Gershwin title is really a short précis of the song’s underlying message.” So close were the two that Ira did not write another song for three years after George’s death.

LIFE OF THE PARTY

George Gershwin was in high demand at any social gathering; He would play the piano, improvising his own music, so none of his performances were alike. Ira Gershwin was often invited to the same parties; He would sit quietly, beaming with pride at his little brother's success.

“Someone to Watch Over Me”

“Someone to Watch Over Me” comes from the show *Oh, Kay!*, a 1926 vehicle for Gertrude Lawrence. Kay is serving as a cook in the household of Jimmy Winter, who is about to marry another woman when he falls in love with Kay. Kay definitely does need someone to watch over her while the legal and matrimonial problems are sorted out so that she and Jimmy can live happily ever after. This song has been used extensively in films (including *Mr. Holland’s Opus* and the 2009 remake of *Fame*) and TV series (episodes of *Battlestar Galactica* and *Star Trek*).

“Rhapsody in Blue”

The commission to write *Rhapsody in Blue*, Gershwin’s first major concert work, came from band leader Paul Whiteman. Gershwin needed considerable persuasion to accept the commission, particularly since he claimed not yet to have learned how to orchestrate, and since the concert date was already scheduled. But he went through with it, creating in just three weeks what he later described as “a sort of musical kaleidoscope of America – of our vast melting pot, of our unduplicated national pep, of our blues, our metropolitan madness.”

Gershwin originally wrote the score for two pianos. Composer and arranger Ferde Grofé arranged the second piano part for a 22-piece jazz orchestra, in which form the *Rhapsody* had its world premiere in New York’s Aeolian Hall on February 12, 1924 at a concert led by Whiteman. The hall held as many notables from the world of “serious” music as it did from the jazz scene: violinists Fritz Kreisler and Jascha Heifetz, composers Sergei Rachmaninoff and Igor Stravinsky, conductors Leopold Stokowski and Willem Mengelberg to name but a few. The *Rhapsody* proved not only to be the highlight of the concert, but catapulted Gershwin to international celebrity status. During the next dozen years, it earned him hundreds of thousands of dollars in sales of sheet music, performance royalties and records. Gershwin later arranged the work for solo piano and often performed it in this version.

In 1926 Grofé scored the *Rhapsody* for symphony orchestra, and in 1942 produced another version, the one most commonly heard today. Over the years, *Rhapsody in Blue* has been arranged for just about everything imaginable: solo piano, piano duet, eight pianos, harmonica, mandolin, chorus, and much more.

From the opening clarinet “schemer” (the musical equivalent of zooming into hyperspace) to its outrageously brilliant and jazzy, snazzy conclusion, the *Rhapsody* carries an identity indelibly American, infused with raw energy, jovial abandon, the clamor of the great metropolis and warmly sincere sentiment. It is as American as baseball and apple pie. Gershwin himself even intended to call the work *American Rhapsody*; it was Ira who came up with the present title, a clever idea inspired by musical titles of James Whistler’s paintings, one of which was in fact called *Rhapsody in Blue*.

“They can’t take that away from me”

“They can’t take that away from me” was introduced by Fred Astaire in the 1937 film *Shall We Dance*. Astaire sings it to Ginger Rogers on the deck of a ferry during a foggy crossing from New Jersey to Manhattan. In the lyrics, Peter (Astaire) lists some of the things he will miss about Linda (Rogers) after they separate (“the way you wear your hat ... the way you sing off key ... the way you hold your knife”). “Shall we dance” can be heard in Kenneth Branagh’s 2000 musical version of Shakespeare’s comedy *Love’s Labour’s Lost*.



“Porgy and Bess”

Porgy and Bess, Gershwin’s last major work, is one of the greatest success stories in the history of American musical theater. Critics have argued (and still do) over whether it is serious opera, folk opera, Broadway comedy or some kind of hybrid, but the fact remains that *Porgy and Bess* is now recognized as a potent symbol of American culture and a true masterpiece of character portrayal through music.

DID YOU KNOW?

George Gershwin made sure that “Porgy and Bess” could only be performed by an all-black cast.

A shaky first run in New York began on October 10, 1935 at the Alvin Theater, where it closed after just 124 performances (a lot for an opera but a flop for a Broadway production). The New York revival in 1942 (five years after Gershwin’s death) marked the beginning of its spectacular success. Throughout the 1950s, an all-African American cast toured the world to sensational acclaim. The company visited Montreal in September of 1953.

The opera is based on a 1925 novel by DuBose Heyward, a native of Charleston, South Carolina. The story depicts events in the life of a local black character known as Goat Sammy, a cripple who gets about in a goat-drawn wagon. Gershwin wrote most of the opera on location, living with the Heywards on an island near Charleston and absorbing the local flavor of the blacks who served as models for the characters in Gershwin’s opera. Spoken passages of text were contributed by Heyward, and both Heyward and Ira Gershwin wrote the lyrics for what became some of America’s most popular songs.



The coruscating orchestral introduction vividly paints a picture of bustling Catfish Row, shortly after which the music glides smoothly into the opera’s most famous number, “Summertime.” This is the languid lullaby Clara sings to her baby as she rocks it in her arms. Other famous songs from *Porgy and Bess* include “A Woman is a sometime thing” (a ditty about the fickleness of women, sung by Jake to his infant son, though this is hardly appropriate for an infant!); “I got plenty o’ nuttin’,” a happy-go-lucky tune sung by Porgy as he sits at his window enjoying life (now that he has found Bess for a girlfriend, material things have little meaning for him); “It ain’t necessarily so,” which gives voice to the cynical philosophy of the sleazy drug pusher Sportin’ Life. Then there is the big love duet, “Bess, you is my woman now,” and a host of wonderful choral numbers.

Humor, drama, pathos, character development, a taut story line, memorable tunes, stirring choruses, toe-tapping rhythms, dancing, local color – *Porgy and Bess* has it all. One can only speculate on what George might have gone on to do had he lived as long as Ira, who outlived his younger brother by nearly half a century. Shortly before his sudden death in 1937, George told his sister Frances, “I don’t feel I’ve really scratched the surface of what I want to do.”

DID YOU KNOW?

During World War II, “Porgy and Bess” became a symbol of Danish resistance. Each time the Nazis boasted of a victory over the Danish radio, the Danish underground would cut in with a recording of “It ain’t necessarily so.”

Classroom Activities

Enrich Your Learning Experience!



Invite NAC Orchestra musicians along with professionals from the community into your classroom or auditorium for an exciting and entertaining instrumental concert that is sure to create a buzz among your students! Learn about the string, wind, brass, and percussion sections of the NAC Orchestra and ask the musician about their experience of being part of a professional orchestra. For more information, logon to: nac-cna.ca, see *Education, Programs in the Classroom*, *Musical Adventures in my School with NAC Orchestra Ensembles*.

Plan an entire morning or afternoon of music fun for your concert band students! Have a National Arts Centre orchestra musician visit your classroom for an instrumental workshop! Get hands-on performance and coaching tips from some of the finest musicians in the NAC Orchestra, who are equally renowned for their performances skills and expertise as teachers! For more information, logon to: nac-cna.ca, see *Education, Programs in the Classroom*, *Concert Band Workshops / Music Festival Preparation*.

Reflection Questions

The following are examples of reflection questions that could be posted and considered at points throughout the preparation for the concert, and the response to it.

- Why is George Gershwin's music so recognizable?
- Where have you heard it before? Why was it being played?
- Identify pieces were that were popular, or NOT popular in Gershwin's day? Why do you think this happened?
- What kind of musical ensembles were Gershwin's works intended for? E.g. *Summertime* (written for the opera *Porgy and Bess* for a soprano and orchestra).
- What instruments, voices, ensembles have played and are playing *Summertime*?
- After listening to difference versions of a piece such as *Summertime*, what are some of the ways a piece can change from its original performance as a lullaby? (e.g., see 'Exploring Emotions Journal')
- How do the themes Gershwin uses in his lyrics still resonate today? What connections can be made to current social events happening in our communities – local, national and worldwide?



Historical Preparation



Prepare students for the excerpts from the opera *Porgy and Bess*, using the notes in this guide. Read the information in a way that will be helpful for student engagement and understanding, e.g. in partners, shared reading, reading and taking notes for class discussion. Have the information shared using visual, aural and kinesthetic presentations that include and engage all students; e.g. have students vocalize (sing) their reports; present a series of tableaux to represent periods in Gershwin's timeline of compositions.

Investigate in the guide, why Gershwin wrote *Porgy and Bess* for an all-black cast. Investigate other musicals or operas which also require a large black cast, e.g. *Ragtime*. Why are these compositions important in North American culture?

Listening Activity

Have students listen to several of the pieces from the concert program; choose more than one version of some of the songs, and complete the following listening log while listening to the music. Students should **think** to themselves first, jot down ideas, then **pair** with another student and **share** ideas, identifying similarities and differences in what each student heard.

Below is a beginning listening list from the Naxos Music Library (Catalogue Numbers listed)...and there are many surprises with the variety of recordings of each selection. Have student groups research different versions, complete the listening log and report to the class. Create a large comparison chart, or choose two versions and compare using a Venn diagram.



SOMEONE TO WATCH OVER ME

- Bennie Wallace: **ENJ-9356, track 4**
- Ruth Nabel: **AH051, track 8**
- Romantic Standards –The Great American Love Songs: 3020665382 (specific artists are not named), **track 18**
- 'S Wonderful - The Songs of George Gershwin, His 51 Finest (1925-1951): **RTS-4176, track 22**

THEY CAN'T TAKE THAT AWAY FROM ME

- George GERSHWIN Band Music Arrangements (United States Army Concert Band, Rotondi, Jr.): **75442270732, track 5** (part of a medley)
- 'S Wonderful - The Songs of George Gershwin, His 51 Finest (1925-1951): **RTS-4176, track 15**
- FITZGERALD, Ella: Best of the Gershwin Songbook (1959): **ALN 1914, track 19**

RHAPSODY IN BLUE

- GERSHWIN, G.: Rhapsody in Blue / ROSENTHAL, T.: Jazz Fantasy (Jazzy Classics) (T. Rosenthal, Park Avenue Chamber Symphony, D. Bernard): **PACSNAXOS0018, track 1**
- ADLER, Larry: The Great Larry Adler (1934-1947), Naxos Nostalgia: **8.120608, track 3**
- NESTICO, S.: Swingphonic Suite / GERSHWIN, G.: Rhapsody in Blue / ELLINGTON, D.: Harlem (Live at the Kulturpalast Dresden) (Marshall), **CD93.282**

THE MAN I LOVE

- FITZGERALD, Ella: Best of the Gershwin Songbook (1959): **ALN 1914, track 7**
- VAUGHAN, Sarah: Trouble Is A Man (1946-1948) Naxos Jazz Legends: **8.120763, track 12**
- KING COLE TRIO: The Legendary 1941-44 Broadcast Transcriptions: **CD-4808, track 25**

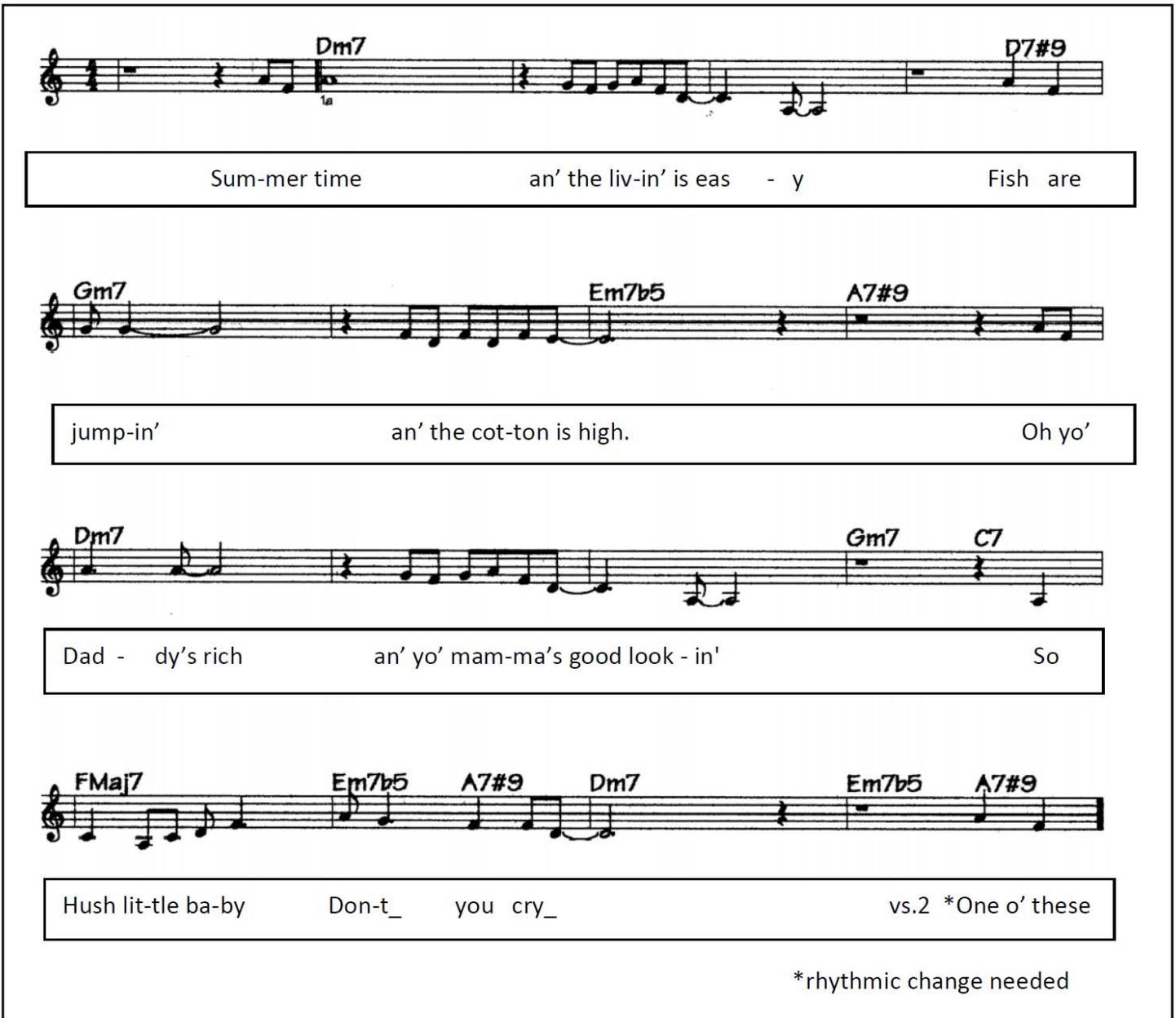
SUMMERTIME, EXCERPTS FROM PORGY AND BESS

- BROWN, Anne, Eva Jesseye Choir, Decca Symphony Orchestra: **8.110219-20, track 2**
- JACKSON, Harriet, Eva Jesseye Choir, Decca Symphony Orchestra: **8.110219-20, track 3**
- GERSHWIN, G.: Porgy and Bess (Price) (1952): **GHCD2313-14**
- GERSHWIN, G.: Porgy and Bess (Rattle): **0724347683657**
- AN EVENING WITH THE NEW YORK HARP ENSEMBLE: **HCD31295**

Activity: *Summertime* from *Porgy and Bess*

Music by George Gershwin ★ Lyrics by DuBose & Dorothy Heyward, Ira Gershwin

- Sing the first verse of the song, fitting the syllables to the rhythm of the melody.
- Swing the eighth notes; sing along with a recording of the song.
- Listen to the second verse and then add the words under the melody. Note where 'extra' notes are needed; mark in rhythmic changes. Share your findings and rhythmic changes!



The image shows the first verse of the song 'Summertime' from 'Porgy and Bess'. It consists of four lines of musical notation in treble clef, 4/4 time. Each line has a corresponding box containing the lyrics. The lyrics are: 'Sum-mer time an' the liv-in' is eas - y Fish are jump-in' an' the cot-ton is high. Oh yo' Dad - dy's rich an' yo' mam-ma's good look - in' So Hush lit-tle ba-by Don-t_ you cry_ vs.2 *One o' these'. The musical notation includes various chords: Dm7, D7#9, Gm7, Em7b5, A7#9, Dm7, Gm7, C7, FMaj7, Em7b5, A7#9, Dm7, Em7b5, and A7#9.

Sum-mer time an' the liv-in' is eas - y Fish are

jump-in' an' the cot-ton is high. Oh yo'

Dad - dy's rich an' yo' mam-ma's good look - in' So

Hush lit-tle ba-by Don-t_ you cry_ vs.2 *One o' these

*rhythmic change needed

2nd Verse:

One of these mornin's you're goin' to rise up singin',
 Then you'll spread yo' wings an' you'll take the sky,
 But 'till that mornin' there's a-nothin' can harm you
 With daddy an' mammy standin' by. (vs. 1 repeats) Summertime an' the livin'....

Creating and Performing

Locate a score of one of the Gershwin songs from this concert, or use the *Summertime* melody score to sing and or play, transposed for your instrument.

Create your own version of the song; e.g. solo voice, solo clarinet, singer with piano accompaniment, trumpet solo with rhythm section. The scores for many Gershwin compositions are available.

Using the Creative Process, share your performance with another group, share peer assessments, then revise and refine your performance until it is ready for sharing with the full class, or with another class.

Using the Critical Analysis Process, identify details that were effective in the performance; make suggestions for future performances. Be a good audience member, and appreciate the efforts of your peers!



Exploring Emotions Journal

Brainstorm a list of strong emotion words, e.g. ecstatic, depressed, confident, surprised, or do an internet search of ‘**emotion faces**’ and choose a chart to refer to while you listen. (For example, logon to www.schoolslinks.co.uk, see *Classroom Displays, Emotions Cards.*)

Listen to various recorded versions of a piece by Gershwin, e.g. *Summertime*. Choose a few emotions (1-3) that you feel while listening, or you think the performers are feeling. Draw a face and write the emotion word below it; share with a partner and write synonyms for the words. When you receive your own sheet back, put a star beside the words or phrases that resonate with you for that piece of music (Which words or phrases effectively describe the mood(s) of that particular Gershwin piece?) Several versions are available on the Naxos Music Library Site: www.naxosmusiclibrary.com **(IMPORTANT NOTE: All Ontario schools have free access to the NAXOS website!)**

For example, there are many recordings of *Summertime* on the Naxos site – different voicing, some with piano accompaniment, various instrumental versions, etc.

Title: SUMMERTIME		Composer: George Gershwin		Lyricists: DuBose Heyward, Ira Gershwin	
Version No. 1: SUMMERTIME Artists: Anne Brown –soprano, Eva Jesseye Choir, Decca Symphony Orchestra Naxos Music Library 8.110219-20; Track 2			Version No. 2: SUMMERTIME Artists: Harriet Jackson-soprano, Eva Jesseye Choir, Decca Symphony Orchestra Naxos Music Library 8.110219-20; Track 3		
Mood: <ul style="list-style-type: none"> relaxed really happy ecstatic joyful blessed  <p>BLISSFUL</p>		Music Elements: <ul style="list-style-type: none"> slow tempo smooth/legato articulation soft dynamics (at the start) long notes with some uneven rhythms rolling melody that slides from note to note 		Mood: <ul style="list-style-type: none"> assured positive energetic sure certain  <p>CONFIDENT</p>	
Version No. 3: SUMMERTIME Artists:			Version No. 4: SUMMERTIME Artists:		

Listening Guide



MELODY

This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.

METER

This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the meter while the music is playing.

TEMPO

This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively; and *presto*, very fast.

DYNAMICS

Dynamics refer to how loudly or softly the music should be played. In Baroque music the dynamics usually change abruptly rather than gradually.

TIMBRE

The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it's playing exactly the same note.

HARMONY

Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.

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NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer biography and contextual trivia. For teachers, there are ready-to-use lesson plans, learning activities, listening exercises and much more!



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About the National Arts Centre and the performers



Canada's National Arts Centre

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the **National Arts Centre** is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre.

Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC's French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as *Homage to RFK* (mural) by internationally acclaimed Canadian contemporary artist William Ronald, *The Three Graces* by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

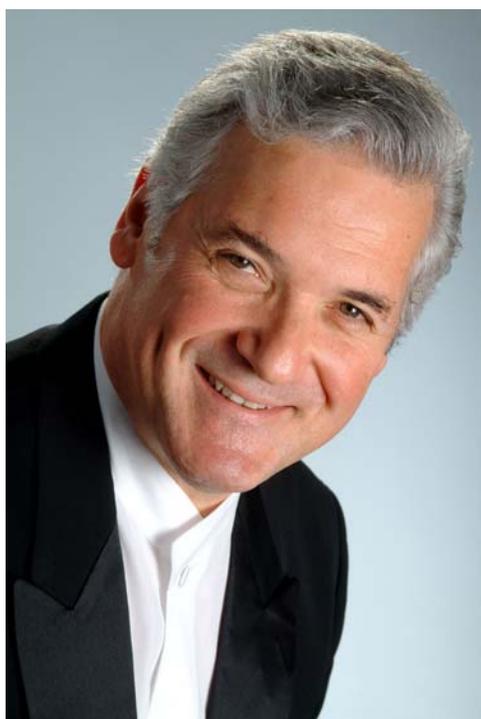
The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.



The National Arts Centre Orchestra

This vibrant orchestra has an acclaimed history of touring, recording, and commissioning Canadian works. **Canada's NAC Orchestra**, under the direction of renowned conductor/violinist/violist Pinchas Zukerman, draws accolades both abroad and at home in Ottawa, where the Orchestra gives over 100 performances each year.



Pinchas Zukerman

Photo by Paul Labelle

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beudet as Director of Music and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982-1987), Gabriel Chmura (1987-1990), and Trevor Pinnock (1991-1997). In 1998, Pinchas Zukerman was named Music Director.

In addition to concerts at the NAC, tours are undertaken across Canada and around the world. Education is a vital element, ranging from masterclasses and student matinees to sectional rehearsals with youth and community orchestras. Popular Teacher Resource Kits have been developed, and the public can follow each tour through interactive websites, now archived at ArtsAlive.ca.

In 1999, Pinchas Zukerman initiated the NAC Young Artists Program, part of the NAC Summer Music Institute (SMI), which includes the Conductors Program (2001) and the Composers Program (2003). In 2007, Zukerman launched the Institute for Orchestral Studies, a unique program which helps talented young musicians prepare for orchestral careers. Other Orchestra education activities include Musical Adventures in My School, student matinees, open rehearsals, masterclasses, and long-distance broadband videoconferencing.

The NAC Orchestra has 40 recordings to its name and has commissioned more than 90 original Canadian works.

Jack Everly Principal Pops Conductor, NAC Orchestra



Jack Everly is the Principal Pops Conductor of the National Arts Centre Orchestra, Baltimore and Indianapolis Symphony Orchestras and Naples Philharmonic, and the Music Director of *The National Memorial Day Concert* and *A Capitol Fourth*, leading the U.S. National Symphony Orchestra on PBS. Originally appointed by Mikhail Baryshnikov, Mr. Everly was conductor of the American Ballet Theatre for 14 years, where he served as Music Director. Mr. Everly teamed with Marvin Hamlisch in several Broadway shows, including *The Goodbye Girl*, *They're Playing Our Song* and *A Chorus Line*.

Jack Everly has appeared on *In Performance at the White House* and conducted the songs for Disney's animated classic, *The Hunchback of Notre Dame*. He has been music director on numerous Broadway cast recordings, and conducted the critically praised *Everything's Coming Up Roses: The Complete Overtures of Broadway's Jule Styne*. More recently he conducted the Czech Philharmonic featuring tenor Daniel Rodriguez on the CD *In the Presence*.

Jack Everly created the Symphonic Pops Consortium, serving as Music Director. The Consortium, based in Indianapolis, produces a new theatrical pops program each season.

When not conducting, Maestro Everly indulges in his love for films, Häagen-Dazs, and a pooch named Max.

Manon St-Jules co-host

Manon has led a bilingual career since graduating from the National Theatre School in 2000. She's worked in Toronto - *Much Ado About Nothing* (Festival of Classics), *The Tempest* (Canadian Stage), *Not Quite The Same* (Theatre Direct) and *The Seven Days of Simon Labrosse* (Pleades)- and in Montreal - *Undiscovered Country*, *After the Dance* (MYC), *Past Perfect* (Centaur Theatre), *Les Trois Mousquetaires* (Denise Pelletier), and *Ervar* (Comp. à Numéro). In Ottawa, she's participated in *Swimming in the Shallows* (Arts Courts), in the NAC's *The Ark* and *The Snow Show*, as well as projects in French, namely *Iphigénie en trichromie* and *Le Chien* (TNO/La Catapulte). Film and television credits include: *20h17, rue Darling*, *Les deux pieds dans la marge*, *Les Bougons*, *2 Frères II*, *Le plaisir croît avec l'usage*, *Exils*.

Manon has also been writing and translating for the theatre. Produced work includes : *L'hôtel* (La Catapulte), *Mille mots* (Summerworks) and *Charlotte et le marchand de musique* (Platypus Theatre). She's currently working on translating Claudia Dey's *Trout Stanley*.



Judy McLane vocalist



Judy McLane is currently starring on Broadway, playing Donna in the hit musical *Mamma Mia!* after almost 8 years in the role of Tanya. She received critical acclaim for her performance as Vienna in *Johnny Guitar* Off-Broadway (Drama Desk Nomination and a Drama League Award for Distinguished Performance in the Theater). Most recently she starred as Donna in the feature film *Were the World Mine*. Ms. McLane has appeared on Broadway in *Kiss of the Spider Woman*, *Aspects of Love*, and *Chess*. Her national and international tours include the Baker's Wife in *Into the Woods*, the Narrator in *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond, Mrs. Baskin in *Big*, and *Side By Side By Sondheim*. Other favorite roles include Diana in *Next to Normal* (Pioneer Theater), Phyllis in *Follies* (Signature Theater, Helen Hayes nomination), Eva Peron in *Evita*, the title character in *Victor/Victoria*, Aldonza in *Man of La Mancha*, Luisa in *Nine*, Nancy in *Oliver!*, Florence in *Chess*, Lily in *Dr. Jekyll and Mr. Hyde* (Paper Mill Playhouse), Fiona in *Brigadoon*, Milly in *Seven Brides for Seven Brothers* (St. Louis Muny), Mrs. Walker in *Tommy*, Rebecca in *Rags* (American Musical Theater of San Jose), and Mary Magdalene in *Jesus Christ Superstar* (Sacramento Music Circus). McLane has performed as a soloist with many symphony orchestras including the Bolshoi Orchestra in Moscow, the National Orchestra of Lyon, National Symphony Orchestra, Baltimore, Buffalo, Cincinnati, Dallas, Detroit, Ft. Worth, Indianapolis, Memphis, Milwaukee, Naples, Oklahoma City, Oregon, Pittsburgh, Seattle, St. Louis, Southwest Florida, Toronto, and Chautauqua Symphony Orchestras and *Chess in Concert* at Carnegie Hall, among many others. Television include *Guiding Light* and *Another World*. She can be heard on the recordings of *Johnny Guitar* and *Sundance the Musical*. Ms. McLane studies voice with Bill Schuman.

Michael Chertock piano



Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel and Andrew Litton. His many orchestral appearances include solo performances with the Philadelphia Orchestra, l'Orchestre Symphonique du Montreal, the Toronto Symphony, the Baltimore Symphony, the Naples Philharmonic, the Detroit Symphony, the Chattanooga Symphony, the Utah Symphony, the Oregon Symphony, the Indianapolis Symphony and the Dayton Philharmonic. Chertock made his debut at the age of 17, performing the Rachmaninoff Piano Concerto No. 3 with Andrew Litton conducting.

In January of 2005, Chertock performed Gershwin's Concerto in F Major with Maestro Lockhart and the National Youth Orchestra of London. Chertock has toured Asia with the Boston Pops, and the Cincinnati Pops Orchestra. His 2003 performance on the Cincinnati Symphony Orchestra's recording of Petrouchka with Paavo Järvi turned in rave reviews in Gramophone and American Record Guide. Chertock made his Carnegie Hall debut in 1999 with the Cincinnati Pops Orchestra, performing Duke Ellington's *New World A'Comin'*. In June 2005 with the Boston Pops Orchestra, Chertock performed the world premiere of a work by Todd Machover, commissioned by the Boston Pops expressly for Mr Chertock. He later reprised that performance in Portugal and Connecticut.

In June of 2004 Chertock was appointed Assistant Professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his Master's Degree as a student of Frank Weinstock. He has garnered numerous awards at major competitions, among them the top prize in the 1989 Joanna Hodges International Piano Competition (Brahms Division,) and the grand prize in the 1993 St. Charles International Piano Competition. He also shared the silver medal in the 1991 World Piano Competition of the American Music Scholarship Association. He received the Rildia B. O'Bryon Cliburn Scholarship in 1986.

What is the NAC Orchestra made up of?



First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (**string**, **woodwind**, **brass** and **percussion**) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”

The NAC Orchestra is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NAC Orchestra **STRING SECTION** contains:

20 violins

6 violas

(somewhat larger than a violin)

7 cellos

(definitely larger than the viola)

5 double basses

(twice the size of a cello!)

1 harp

- 🎻 All these instruments, except the harp, have four strings.
- 🎻 Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate.
- 🎻 Plucking the strings is called *pizzicato* (meaning “plucked” in Italian).
- 🎻 Bigger instruments have lower sounds; for example, the sound of the violin is higher than the double bass.
- 🎻 Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.



Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NAC Orchestra WOODWIND SECTION contains:



- 2 flutes
- 2 oboes
- 2 clarinets
- 2 bassoons

Did you know that reeds are made of cane, more commonly called “bamboo”?

- ☞ These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.
- ☞ Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.
- ☞ Of the four woodwind instruments of the orchestra, only the flute doesn't require a reed.
- ☞ Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.
- ☞ Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.
- ☞ Flutes create the highest notes, bassoons create the lowest.

The NAC Orchestra BRASS SECTION contains:

- 2 trumpets
- 5 French horns
- 3 trombones
- 1 tuba

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?

- ☞ Brass instruments are definitely the loudest in the orchestra; it explains why there are fewer brass players than string players.
- ☞ They are made of long metal tubes formed into loops of various lengths with a bell shape at the end. The longer the length of tube, the lower the sound of the instrument will be.
- ☞ The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.
- ☞ Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player. However, the trombone has a slide that moves to change notes.



The NAC Orchestra PERCUSSION SECTION contains:

1 set of Timpani

2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and many other interesting instruments.

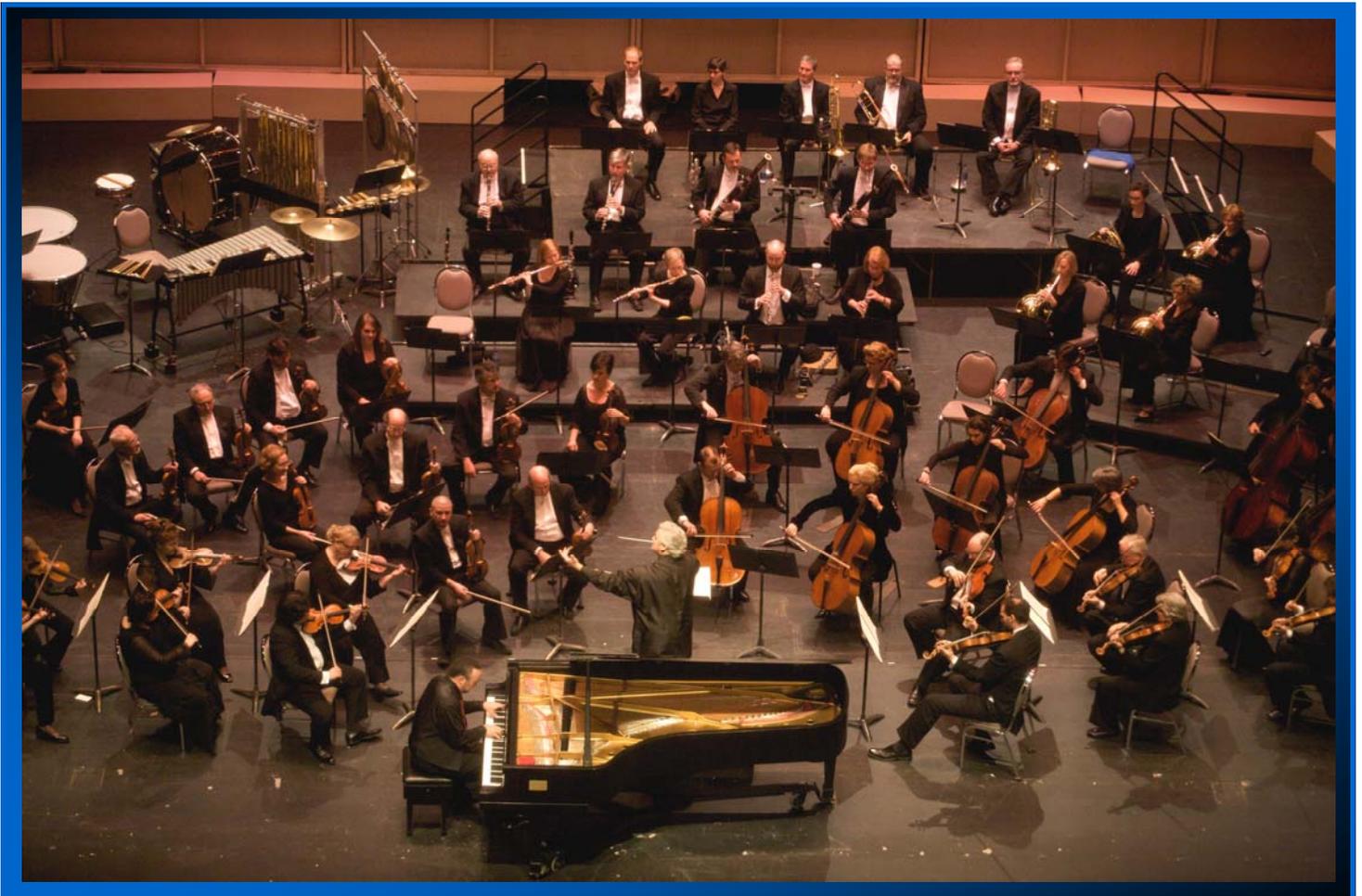
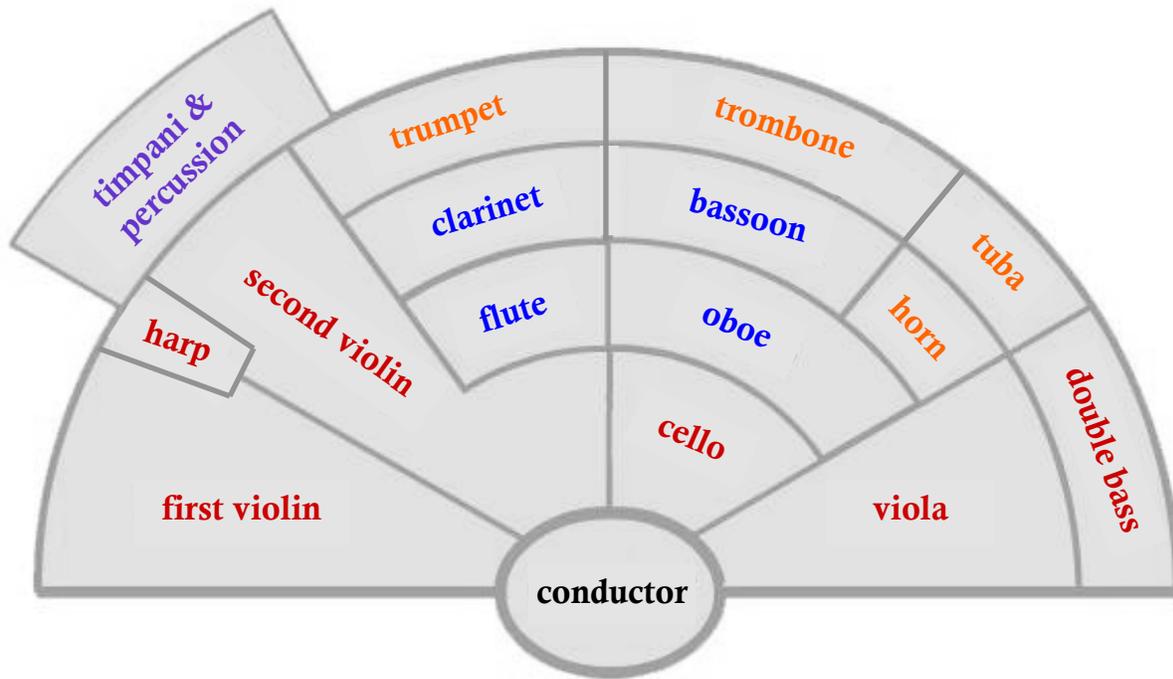
**Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!**

- 🎵 Percussion instruments help provide rhythm for the orchestra.
- 🎵 Within this family of instruments, there are 3 types: metal, wood and skin.
- 🎵 These instruments are either “pitched”(they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- 🎵 Percussion sounds are generally produced by hitting something with a stick or with the hands.
- 🎵 Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Visit the
Instrument Lab
on ArtsAlive.ca
Music to tweak,
tinker and listen to
all your favourite
instruments of the
orchestra!



Map of the NAC Orchestra Sections



Know before you go...



Etiquette

We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to **review these guidelines** with them to ensure a positive event for all.

Arrive Early

For NAC Orchestra performances, please arrive **at least 30 minutes** prior to the performance.

Be Respectful!

- 🌀 **Dress code:** whatever your school requires you to wear is appropriate for a performance.
- 🌀 **Food or drinks are not permitted** in the performance hall.
- 🌀 Please **do not leave/return during the performance** – it disrupts the performance or audience and performers and ruins the magic!
- 🌀 **Please don't talk** – save your thoughts to share after the performance.
- 🌀 Definitely **no cell phones, cameras or iPods** – no texting, music or recording of any kind is allowed in the performance hall.

Show Appreciation

In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You'll know when the piece is over when the conductor turns and faces the audience.

Enjoy!

Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.

- 🌀 We ask that Teachers and/or supervisors remain with students at all times.
- 🌀 Please also note: some school matinees will be shared with an adult audience.
- 🌀 For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.

Be sure to check out all of this season's
NAC Orchestra Student Matinee Teacher Study Guides
available for free download on the **ArtsAlive.ca Music** website!
(see *Music Resources, Resources for Teachers*)

