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VIRGIN MONEY SCHOOLS CONCERT 2019

MUSICAL SORCERY: BERLIOZ AND DUKAS

Classroom Resource Pack



Resource pack created by Andrew Lockyer

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Hello and thank you for booking to bring your class to the 2019 Virgin Money Schools Concert on Monday 26 August! We are looking forward to welcoming you to Princes Street Gardens for a magical musical experience. This year's theme is musical sorcery and the Scottish Chamber Orchestra will play three movements from Hector Berlioz's *Symphonie Fantastique* as well as *The Sorcerer's Apprentice* by Paul Dukas. The Orchestra will be conducted by Marta Gardolińska in a performance lasting 45 minutes. Rachel Leach will present the concert and will lead the audience of around two thousand Primary 7 pupils through the music.

This resource pack has been created as a central source of information for you and your pupils. We hope that you might use some elements of it in the classroom to prepare for the performance, and to continue exploring some of the themes afterwards.

THE MUSIC

We have gathered some in-depth information about each of the composers and pieces that will feature in the concert. We have also included a few video and audio links for you to play in the classroom. We have chosen not to outline any lesson plans in this pack, but rather focus on key information, and ideas for further exploration. We hope this means you might be able to utilize this resource creatively across the curriculum, rather than exclusively in expressive arts.

BERLIOZ Symphonie Fantastique



Portrait of Berlioz by Emile Signor 1832 (public domain)

Hector Berlioz (1803 - 1869) was one of the most flamboyant composers of the Romantic period. He lived in France and was hugely influenced throughout his life by Beethoven, Shakespeare and the Romantic literature of the day including works by Victor Hugo, Lord Byron and Percy Bysshe Shelley. He led an emotionally charged life and his music reflects this. It's big, loud, demanding and extremely rich and vivid. His most famous (and controversial) piece by far is *Symphonie Fantastique*.

The piece was written in 1830 and catapulted young Berlioz to fame. It is in five movements and tells a story. In other words, it is *programmatic*.

The story behind *Symphonie Fantastique*

In 1827, Berlioz was a struggling young composer living in Paris when he saw a travelling theatre company from England performing plays by Shakespeare. On stage was a beautiful young Irish actress called Harriet Smithson playing the roles of Ophelia in *Hamlet* and Juliet in *Romeo and Juliet*. Berlioz fell in love with her at first sight and spent the following five years pursuing her. He wrote her letters, followed her around Paris, saw all her performances and repeatedly asked her to marry him. Harriet did not return his affections.

In despair, Berlioz wrote *Symphonie Fantastique*, which tells an alternative story of his love for Harriet and includes a beautiful tune that occurs in every movement and represents her. It was first performed in 1830. After the piece became successful, Harriet was so flattered (despite being cast as an ugly witch in the final movement!) that in 1833 she finally agreed to marry Berlioz. The marriage was not a success. After their child Louis was born in 1834, Harriet found herself stranded in France, away from her acting troupe and without work. She turned to drink and then slowly lost her mind. Eventually Hector had her committed to a mental hospital. Although he married again and became one of France's most famous composers, he never fully got over the loss of Harriet.

The story within *Symphonie Fantastique*

The symphony is in five movements and tells the following story:

Daydreams - Passions

A young artist is hopelessly in love with a beautiful young actress. Whenever he thinks of her he is haunted by a beautiful melody.

A Ball

Amid the swirling waltz at a party, the artist sees his beloved through the crowds.

In the Meadows

In the countryside the artist listens to shepherds calling to each other on their pipes. The thought of his beloved comes into his head and he angrily pushes it away. A distant storm closes in.

March to the Scaffold

Sickened by unrequited love, the artist has a nightmare in which he imagines that he has killed his beloved and is executed by guillotine. As the blade comes down to chop off his head, he hears a fragment of her tune.

Sabbath Night's Dream

Still dreaming, the artist has a vision of a witches' sabbath, where a terrifying troop of ghosts and sorcerers gather for his funeral. His beloved appears but she has turned into an ugly witch. She casts a spell and dances around her cauldron with a group of witches.

Berlioz outlined this story in notes that formed part of the musical score for the piece. He was the first composer to describe events in music so explicitly and, with this piece, he invented the idea of the PROGRAMMATIC SYMPHONY. 'Programmatic' music is simply music that tells a story. After the success of this piece, many other composers followed suit and programmatic symphonic music becoming one of the most important forms of music of the late 19th century.

More on the music

Berlioz uses one melody throughout his symphony to represent Harriet. This is called the 'idée fixe' (fixed idea). Most symphonies of the time used different themes from which to build their various movements, but this one appears in every movement and Berlioz transforms it to suit the mood and story of each section. He was one of the first composers to do this. It helps to tell his story and to give the symphony cohesion.



The full 'idée fixe' is long and complicated but in this clip from one of his TV shows, the great American composer and conductor Leonard Bernstein demonstrates it in a couple of minutes.
<https://www.youtube.com/watch?v=Mvh1gpdxCv0>

A Ball (the second movement of the symphony, but the first one that we will hear) is written as a waltz, a dance with three beats in each bar (like oom-pah-pah). Berlioz transforms the 'idée fixe' to fit into waltz time.

In *March to the Scaffold*, Berlioz uses two marches – a slow, sad one and a fast, frenzied one. At the end of the movement he adds his 'idée fixe' tune to represent Harriet. In a really gruesome twist, he cuts the tune short with a musical representation of the guillotine blade falling and the severed head falling into a basket below.

In the final movement, *Sabbath Night's Dream*, the 'idée fixe' returns as a dance tune in 6/8 time and eventually in a distorted form to match the grotesque transformation of the beloved.

***Symphonie Fantastique* links**

The London Symphony Orchestra has filmed the orchestra playing the fourth (*March to the Scaffold*) and fifth (*Sabbath Night's Dream*) movements of Berlioz's piece with multiple cameras. Here you can decide which part of the orchestra to focus on by switching between cameras yourself.

<https://play.lso.co.uk/performances/Berlioz-Symphonie-Fantastique>

Here's a complete performance from the BBC Proms in 2013, performed by the Bavarian Radio Symphony Orchestra and conducted by Mariss Jansons.

<https://www.youtube.com/watch?v=yK6iAxe0oEc>

The three movements we'll be playing start at:

A Ball 18.52

March to the Scaffold 41.19

Sabbath Night's Dream 46.35

Berlioz's full programme notes for the piece are here:

<http://ada.evergreen.edu/~arunc/texts/music/berlioz/berlioz.pdf>

DUKAS *The Sorcerer's Apprentice*



Paul Dukas (1865 - 1935) was a shy and serious man who left very little music due to his highly critical standards – he threw away almost everything he wrote as he was worried it wasn't good enough. Fortunately, he didn't have to earn his living by composing, since he worked as a music critic and teacher. Luckily for us, his tone poem *The Sorcerer's Apprentice*, written in 1897, survived and became famous when it was used in Walt Disney's film *Fantasia* in 1940.

The Sorcerer's Apprentice (originally called *L'apprenti sorcier* in French) is subtitled 'Scherzo after a ballad by Goethe'. The piece was based on Johann Wolfgang von Goethe's 1797 poem of the same name.

This one movement epic tells the familiar tale of a wizard's assistant left alone with the task of mopping the workroom. Bored by the task, the apprentice casts a spell that makes the broom come to life to do the work for him. Things quickly get out of hand...

***The Sorcerer's Apprentice* links**

AUDIO: *The Sorcerer's Apprentice* on the BBC Music website
<https://www.bbc.co.uk/music/works/39c69a8c-9279-320e-b90e-c3ff4217c293>

VIDEO: *The Sorcerer's Apprentice* performed by the Moscow City Symphony conducted by Michail Jurowski
<https://www.youtube.com/watch?v=U4yH4B9deok>

The Sorcerer's Apprentice as featured in *Fantasia*
<https://www.youtube.com/watch?v=xHEMkbyXFxs>

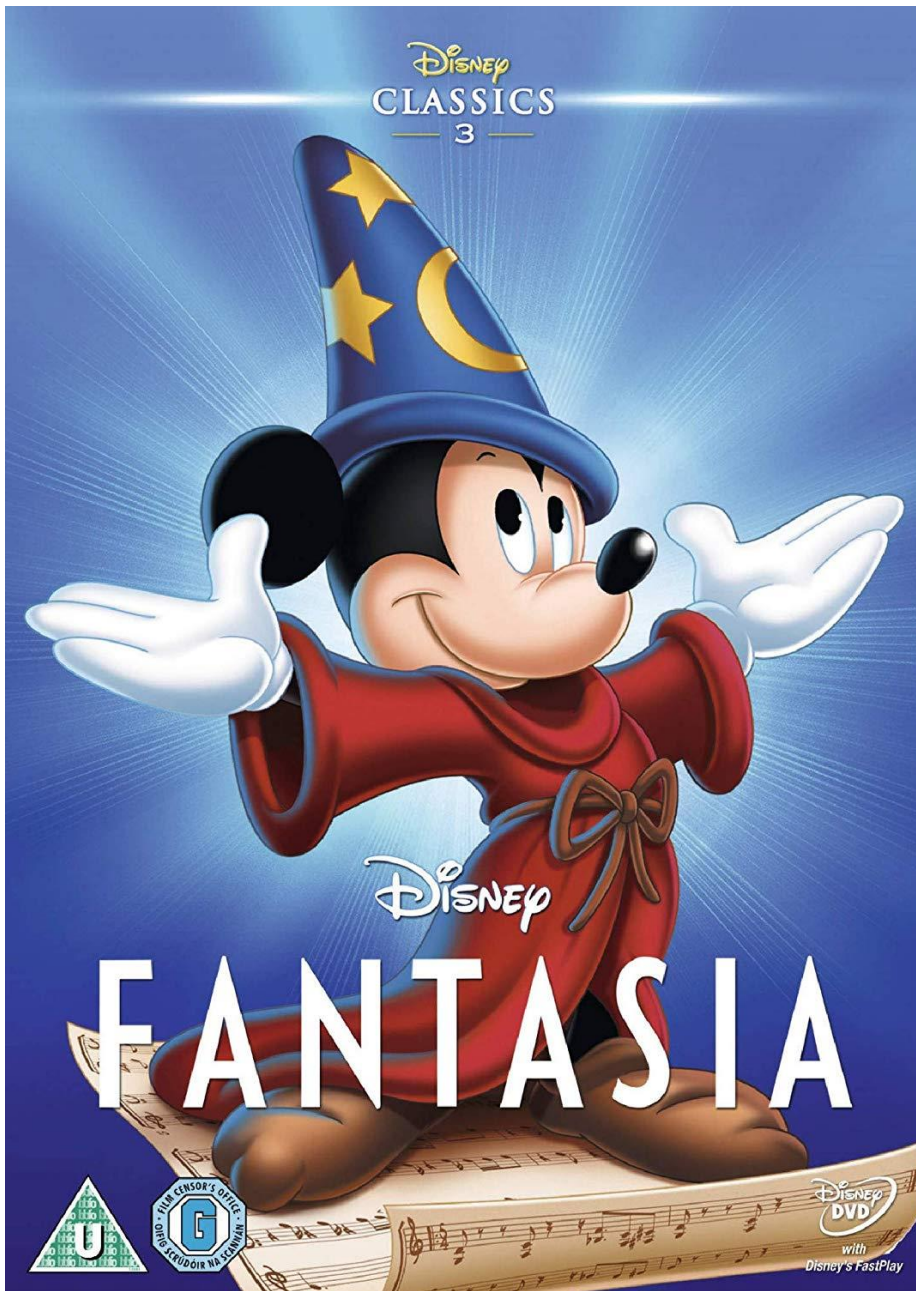
More on the music

Dukas' piece follows the story as told by Goethe quite closely. It opens peacefully, evoking the calm state of the workshop before the chaos that follows. Mysterious chords are played by muted strings and the flutes, and the main melody is introduced, played slowly by intertwined clarinet, oboe and flute. This tune returns many times throughout the piece. Outbursts of scurrying strings hint at what is to come. After a few minutes the theme appears as a sort of march given a faintly comic feel by being in triple time (multiples of three). The strings play cascades of notes which suggest the water that eventually floods the room. Crashing cymbals represent the apprentice desperately hacking at the broom to make it stop. Of course, this only makes things worse as the brooms multiplies itself, so the music fragments and accelerates. Fortunately for the apprentice, the sorcerer returns and puts a stop to the chaos.

Here's a fragment of the recurring tune with added words!



Fantasia



Mickey Mouse as The Sorcerer's Apprentice
© The Walt Disney Company

Der Zauberlehrling (The Sorcerer's Apprentice)
Johann Wolfgang Von Goethe (translation by Edwin Zeydel)

That old sorcerer has vanished
And for once has gone away!
Spirits called by him, now banished,
My commands shall soon obey.
Every step and saying
That he used, I know,
And with sprites obeying
My arts I will show.

Flow, flow onward
Stretches many
Spare not any
Water rushing,
Ever streaming fully downward
Toward the pool in current gushing.

Come, old broomstick, you are needed,
Take these rags and wrap them round you!
Long my orders you have heeded,
By my wishes now I've bound you.
Have two legs and stand,
And a head for you.
Run, and in your hand
Hold a bucket too.

Flow, flow onward
Stretches many,
Spare not any
Water rushing,
Ever streaming fully downward
Toward the pool in current gushing.

See him, toward the shore he's racing
There, he's at the stream already,
Back like lightning he is chasing,
Pouring water fast and steady.
Once again he hastens!
How the water spills,
How the water basins
Brimming full he fills!

Stop now, hear me!
Ample measure
Of your treasure
We have gotten!
Ah, I see it, dear me, dear me.
Master's word I have forgotten!

Ah, the word with which the master
Makes the broom a broom once more!
Ah, he runs and fetches faster!
Be a broomstick as before!
Ever new the torrents
That by him are fed,

Ah, a hundred currents
Pour upon my head!

No, no longer
Can I please him,
I will seize him!
That is spiteful!
My misgivings grow the stronger.
What a mien, his eyes how frightful!

Brood of hell, you're not a mortal!
Shall the entire house go under?
Over threshold over portal
Streams of water rush and thunder.
Broom accurst and mean,
Who will have his will,
Stick that you have been,
Once again stand still!

Can I never, Broom, appease you?
I will seize you,
Hold and whack you,
And your ancient wood
I'll sever,
With a whetted axe I'll crack you.

He returns, more water dragging!
Now I'll throw myself upon you!
Soon, O goblin, you'll be sagging.
Crash! The sharp axe has undone you.
What a good blow, truly!
There, he's split, I see.
Hope now rises newly,
And my breathing's free.

Woe betide me!
Both halves scurry
In a hurry,
Rise like towers
There beside me.
Help me, help, eternal powers!

Off they run, till wet and wetter
Hall and steps immersed are lying.
What a flood that naught can fetter!
Lord and master, hear me crying! -
Ah, he comes excited.
Sir, my need is sore.
Spirits that I've cited
My commands ignore.

"To the lonely
Corner, broom!
Hear your doom.
As a spirit
When he wills, your master only
Calls you, then 'tis time to hear it."

FURTHER EXPLORATION

Both *Symphonie Fantastique* and *The Sorcerer's Apprentice* tell stories through music. It's easy for songs to do this because the words do most of the work, but how do composers combine the various elements of instrumental music to form a narrative?

Melody

A popular way to define character is to attach a tune to a person, as Berlioz does in *Symphonie Fantastique*. Film composers do it all the time – do you know 'Lara's Theme' from *Doctor Zhivago* (<https://www.youtube.com/watch?v=4Yd2PzoF1y8>)?

In the Harry Potter films too there are themes for different characters. Here's Hedwig's theme played at the BBC Proms: https://www.youtube.com/watch?v=GTXBLYp7_Dw

Prokofiev's *Peter and the Wolf* is one of the best-known classical pieces of storytelling for young people. Prokofiev assigned a different instrument to each of the animals – such as cat and clarinet, grandfather and bassoon. Peter has a catchy tune of his own too, played by the violins: <https://www.youtube.com/watch?v=MfM7Y9Pcdzw>

What instrument would you choose to portray yourself?

What would be your theme tune? It could be a TV or film theme, or even your favourite song.

Rhythm

Rhythms are great at portraying movement as well as conveying emotions such as excitement. Fast music can sound angry and slow music might seem calm by comparison. Check out these examples:

Pacific 231 by Arthur Honegger is named after a type of steam locomotive and is a musical portrait of a train setting off, picking up speed, hurtling down the track and, finally, slowing down as it reaches its destination.

Music only: https://www.youtube.com/watch?v=_YUDmDe_3lw

Black and white film of steam train with the music: <https://www.youtube.com/watch?v=rKRCJhLU7rs>

Short Ride in a Fast Machine by John Adams does what the title suggests. The composer's own description was "You know how it is when someone asks you to ride in a terrific sports car, and then you wish you hadn't?"

A performance at the BBC Proms by the BBC Symphony Orchestra, conducted by Marin Alsop: https://www.youtube.com/watch?v=5LoUm_r7lt8

The composer and the man who commissioned the piece talk about it here: <https://www.youtube.com/watch?v=jdZ5QOagpbk>

Can you tell a short story just using rhythm?

Harmony

To most ears, music in major keys sounds happy and music in minor keys sounds sad. This pianist has transformed well-known tunes by changing them from major to minor e.g. Happy Birthday at 0.27: <https://www.youtube.com/watch?v=En1BApnx3Co>

Kevin Quantum's Tour of Magical Edinburgh

Kevin Quantum is a magician who lives in Edinburgh. He was a scientist studying for a PhD until he took part in the C4 TV show *Faking It* in 2005 and managed to pass himself off as a magician. Since then he's done it for real! He has performed all around the world including in Dubai, Australia and at the Magic Castle in Hollywood. He still appears regularly at the Edinburgh Fringe Festival.

Kevin Quantum takes you on a tour of Magical Edinburgh, visiting:

Spoon in Nicolson Street (formerly Nicolson's)

The Elephant House, George IV Bridge

Both cafés in which J.K. Rowling wrote parts of the Harry Potter books.

The Festival Theatre

The site of the Empire Palace Theatre which burnt down in 1911 during a performance by The Great Lafayette, one of the most famous magicians of the 20th century.

Piershall Cemetery in Portobello

The Great Lafayette is buried here alongside his dog who used to perform with him but died only a few days before he did.

Victoria Street

Once the home to Thomas Weir, the so-called Wizard of West Bow, who in the C17th was accused of practising black magic and executed. It's also rumoured to have been the inspiration for Diagon Alley in the Harry Potter books.

The Camera Obscura, Castlehill

One of Edinburgh's oldest visitor attractions which also contains rooms full of optical illusions and mind-boggling tricks

The Witches' Well, Castlehill

The Witches' Well is a 1894 monument to the hundreds of women (and some men) who were accused of witchcraft and burned at the stake in the 16th and 17th centuries.

New Assembly Close off the High Street

Site of a plaque commemorating Charles Cameron, a 20th century Edinburgh magician who is known as the Godfather of Bizarre Magic.

BIOGRAPHIES

RACHEL LEACH – Presenter

Rachel Leach was born in Sheffield. She started playing the piano aged 4 and began composing at 11. She studied composing at the Guildhall School of Music & Drama and has written music for most of the UK's top orchestras and opera companies.

Alongside this, Rachel leads creative music workshops with people of all ages and presents children's concerts all over the UK.

Rachel's music is always written with the performers in mind and is often written in collaboration with the performers. She has written more pieces for the London Symphony Orchestra than any other composer (all but one include a part for children), and has completed hundreds of silly songs and tutor pieces for young musicians.



Rachel Leach (Photo: racheleachmusic.com)

MARTA GARDOLIŃSKA - Conductor

Marta Gardolińska was born in 1988 in Warsaw, Poland and currently holds the post of Leverhulme Young Conductor in Association at the Bournemouth Symphony Orchestra. In October 2018, she stood in at the last minute to make her acclaimed subscription debut with the BSO and will lead the Orchestra in a variety of concerts and educational activities over the coming seasons.

Marta says that she became a conductor because “conducting is the most natural way of expressing music for me, because I love movement, because I wanted to know as much about music as possible. And because it is less scary to perform when you don't look at the audience!”



Marta Gardolińska (Photo © Bart Barczyk)

SCOTTISH CHAMBER ORCHESTRA

The world-renowned Scottish Chamber Orchestra is made up of a unique collection of talented musicians who inspire and connect with people of all ages. The SCO aims to provide as many opportunities as possible for people to hear their music by touring the length and breadth of Scotland and around the world as proud ambassadors for Scottish cultural excellence. In recent years, the Orchestra has travelled throughout Europe, the Far East, India and the USA.

The SCO makes a significant contribution to Scottish life both on the concert platform and beyond, working in schools, universities, hospitals, care homes and community centres through its award-winning Creative Learning programme. For more information about SCO concerts, projects and to explore our range of online resources, please visit sco.org.uk.



The Scottish Chamber Orchestra (Photo: Marco Borggreve 2016)

THE EDINBURGH INTERNATIONAL FESTIVAL

Edinburgh International Festival is an unparalleled, city-wide, celebration of the performing arts for three weeks each August in Scotland's capital. Created in 1947 to celebrate the human spirit and bring people together through art, the International Festival remains dedicated to creative excellence and as a point of annual cultural exchange for a global audience exceeding 400,000 per year.

Committed to virtuosity and innovation, the International Festival presents some of the finest performers and ensembles from the worlds of dance, opera, music and theatre. It also connects with local artists and communities through a range of programmes year-round and you can find out more about our Learning and Engagement work over on the website:

<https://www.eif.co.uk/about/learning-and-engagement>

VIRGIN MONEY

Virgin Money offers savings, mortgages, credit cards, current accounts, currency services, pensions, investments and protection products to customers across the UK. Virgin Money's business ambition is to make "everyone better off" – this philosophy underpins our approach to business by offering good value to customers, treating employees well, making a positive contribution to society and delivering a profit to shareholders. More than 13,900 charities have registered with Virgin Money Giving and, by the end of 2017, over £600 million had been donated to charities through the service since its launch in 2009, resulting in an estimated £19 million more donated to charities because of its not-for-profit model.