

Strings: The Story of Abbie Burgess

2010-2011 KinderKonzerts

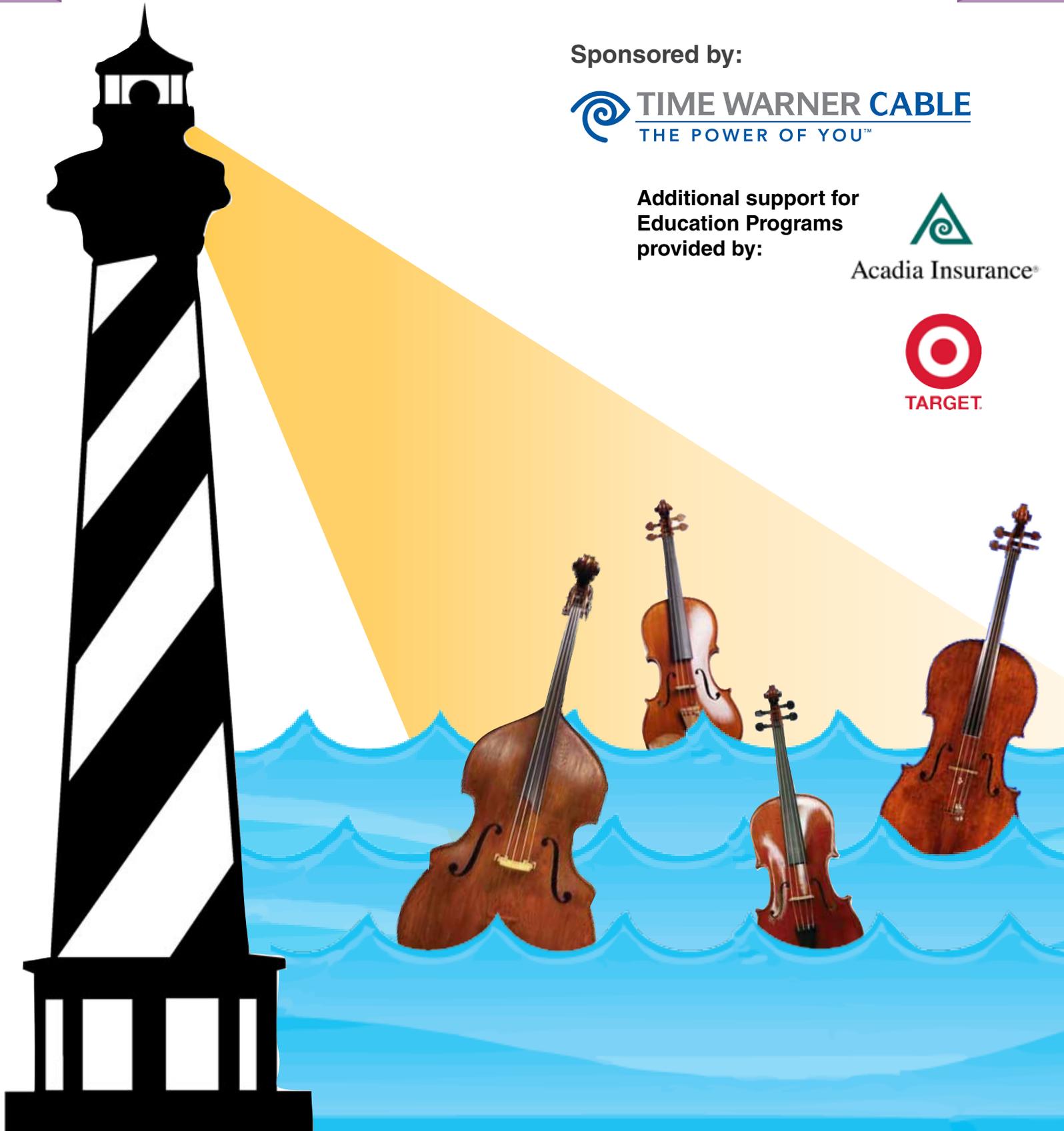
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Welcome

Dear Parents and Educators,

Thank you for your interest in the 2010-2011 Portland Symphony Orchestra KinderKonzerts. We are delighted to see you in the audience!

Lighthouse Keeper: The Story of Abbie Burgess is a newly commissioned work by composer Delvyn Case which tells the true story of a brave young girl whose determination and courage kept the lighthouse lit despite all odds. This piece paints an exciting musical portrait of life on an island, the shifting ocean, majestic lighthouses, raging storms, and even silly dancing puffins.

Lighthouse Keeper calls for some important **interactive components** during the concert. During the performance, children will be asked to raise different weather flags or small craft advisory flags that coordinate with the music and weather that occurs in the piece. Instructions to create these flags are included in these materials. In addition, students will be asked to join in the singing of the folk song “Shine On Me.” During the concert, “Abbie” will teach the children the song and encourage students to sing along.

These materials have been developed to help prepare and engage your students for the upcoming performance. Another resource I encourage you to use is our new website, PortlandSymphony.org, where you will find the educational materials for our Youth Concerts and KinderKonzerts this season, as well as online reservations for all our education concerts. Feel free to duplicate the materials as needed.

The Portland Symphony Orchestra has a long and proud history of bringing the power of live orchestral music to tens of thousands of children and adults throughout New England each year through its KinderKonzerts, Youth Concerts, and other educational programs.

If you would like more information on any of our education events, contact us at (207) 773-6128 or email education@portlandsymphony.org.

Your feedback is important to us. We have enclosed an evaluation form in this guide but don't hesitate to call if you have suggestions or ideas. Please mail or fax the evaluation back to us so we can make these concerts the best that they can be.

Thank you for your support of our KinderKonzerts this year, for sharing the Portland Symphony Orchestra with your students and for the dedication you maintain each day to bring the love of music to young people in our community. Whether this is your first concert or you have become a seasoned patron, we hope you enjoy this year's programs.

Sincerely,

Heather Sumner
Education and Community Engagement Manager
(207) 773-6128 ext. 308
hsumner@portlandsymphony.org

Program Notes from the Composer

Lighthouse Keeper is a story with music intended for young audiences that was commissioned by the Portland Symphony Orchestra for their KinderKonzert series. The first ten minutes of the piece function to introduce the main character, the principal musical themes, and the string instruments.

The remaining 30 minutes re-tell the famous story of Abbie Burgess, the teenager who heroically maintained the Matinicus Rock lighthouse during several Nor'easters in the 19th century while her father was stuck on the mainland. As a composer who grew up on the coast of Maine, and as the father of two young daughters, I was drawn to this story for its inspiring message about a young woman who triumphed over adversity by discovering the strength that she had inside of her. It was also extremely gratifying to create a piece intended to continue the PSO's wonderful legacy of commitment to the musical life of the young people of the state. As a music student, I benefitted remarkably from the PSO's educational outreach initiatives-including attending KinderKonzerts myself!

The original script of this piece is based upon two principal sources: *The Original Biography of Abbie Burgess, Lighthouse Heroine* by Dorothy Hilder Jones and Ruth Seton Sargent (Funk and Wagnalls, 1969), and the wonderful picture book *Abbie Against the Storm* by Marcia Vaughn, with illustrations by Bill Farnsworth (Beyond Word, 1999). The former (itself a dramatization of the story intended for adolescent readers) provided accurate and detailed descriptions of the day-to-day life of the Burgess family on the Rock. The latter-which I read many times to both my daughters when they were very young-inspired the tone and mood of the music through its captivating and moving illustrations. Among the many other valuable resources I consulted as I wrote the piece, one was particularly valuable; passages from Abbie's ownletters, as quoted in *The Lighthouses of Maine* by Jeremy D'Entremont, president of the American Lighthouse Foundation.

I wish to extend thanks to the many people and organizations who have kept alive Abbie's story over the years, and I am honored to have the opportunity to add to her legacy in my own small way. It is my hope that the children who experience this piece will be inspired by Abbie's courage and resilience in the face of adversity.

Other Notes: *Lighthouse Keeper* prominently features two melodies. *Shine on Me* is a traditional gospel/folk song. The chorus, which is the only part of the song that is used, is completely secular when disassociated from the verses. Abbie's theme is based on an original hymn tune commissioned by Quincy Point Congregational Church in 2009. The text of this Advent hymn was written for their minister, Ann Suzedell, and is entitled "Put a Candle in the Window." Again, in the *Lighthouse Keeper*, only the tune is used.



The only known photograph of Abbie Burgess Grant

The Story of Abbie Burgess

MUSIC YOU WILL HEAR:

Lighthouse Keeper: The Story of Abbie Burgess by Delvyn Case

SONGS TO SING:

Shine On Me

INSTRUMENTS YOU WILL SEE:



Violin



Viola



Cello



Bass

Each instrument has four strings and can be played with a bow or fingers.
The higher the pitch, the smaller the instrument.
The lower the pitch, the larger the instrument.
The instruments are made of wood, and the bow strings are made of horsehair.

CONCEPTS TO LEARN:

Quintet, Melody, Tempo, Rhythm, Pizzicato, Dynamics

Song Lyrics

Shine on Me

Traditional, Arr. by Delvyn Case

Medium waltz 







O shine on me, O shine on me, let the





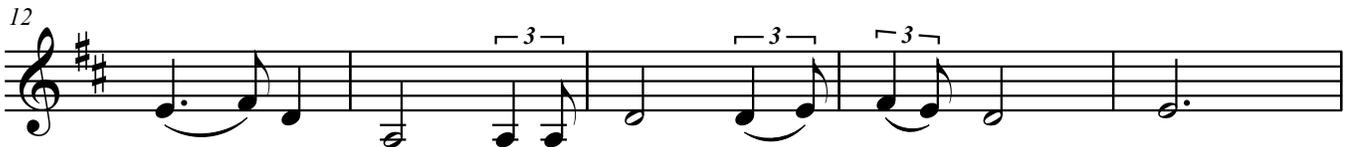


light from the light - house shine on me, O shine on me O









shine on me, let the light from the light - house shine,











shine, let the light from the light - house shine on me.

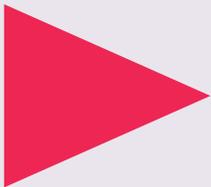
Concert Activity

Create your own nautical weather flags!

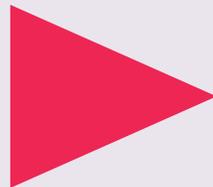
Lighthouse Keeper calls for some important interactive components. During the performance, children will be asked to raise different weather flags or small craft advisory flags that coordinate with the music that occurs in the performance. Special flags are often used to signal or communicate messages at various times but especially if the weather is getting bad.

Please bring your weather flags to the performance and Abbie will instruct you when to wave them from the audience.

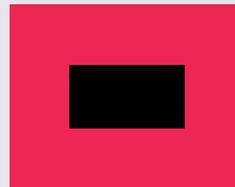
Use the images below to create your own weather flags; on the following pages there is a guide to get you started but feel free to use your imagination and get creative with other materials such as fabric, felt or construction paper to make your flags.



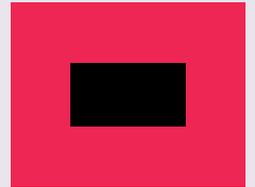
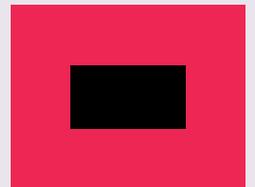
**Small Craft
Advisory Flag**
(up to 38 mph winds)



Gale Flag
(39-54 mph winds)



Storm Flag
(55-73 mph winds)

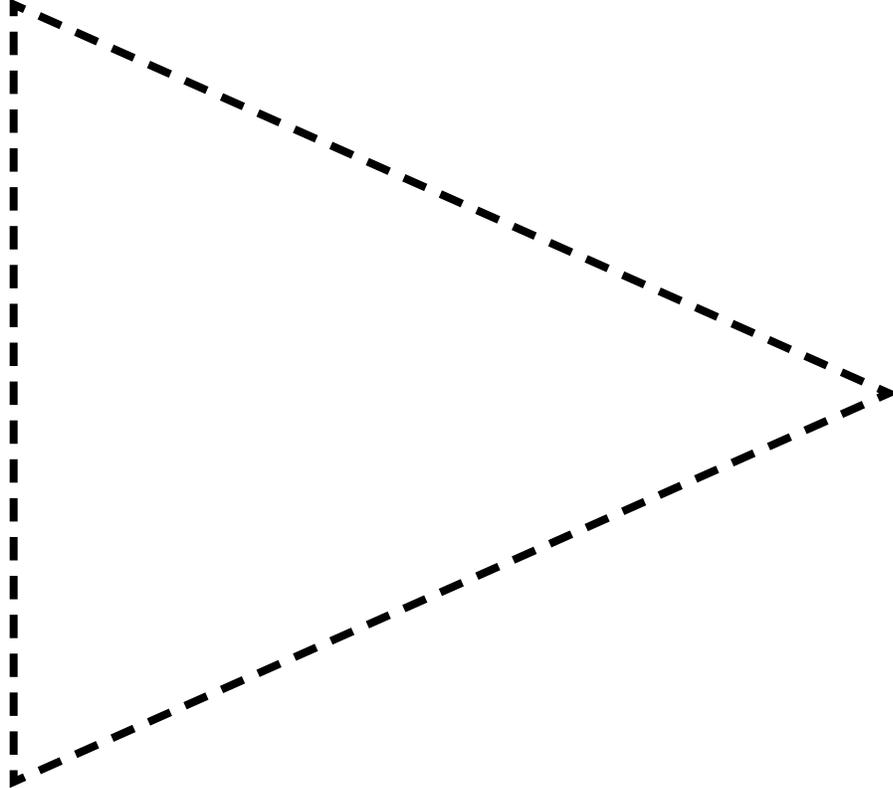
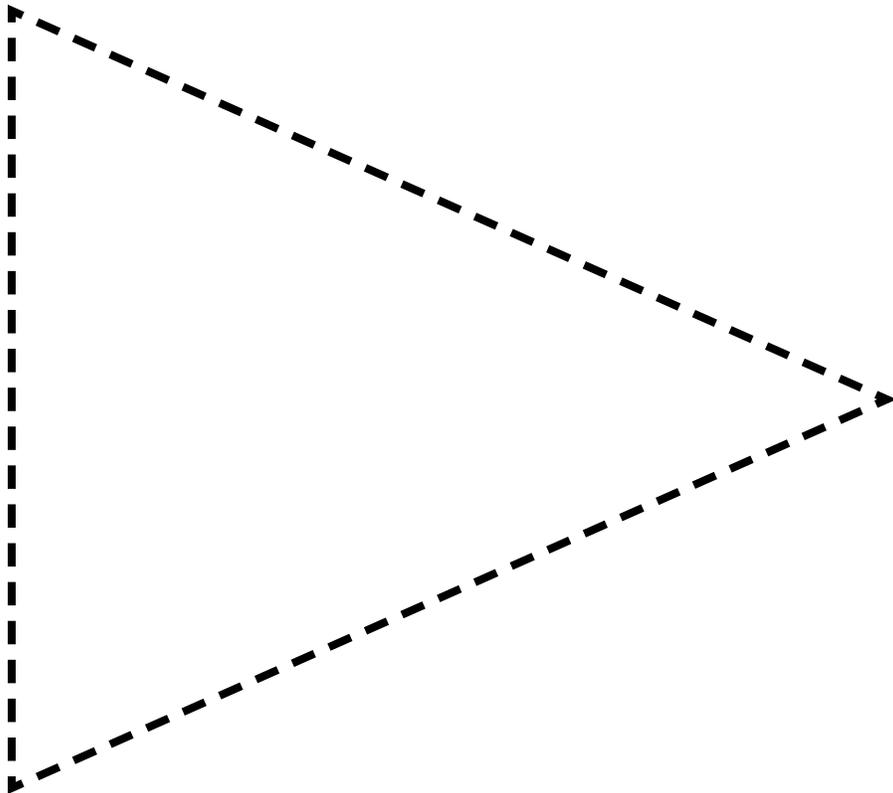


Hurricane Flag
(74+ mph winds)



Concert Activity

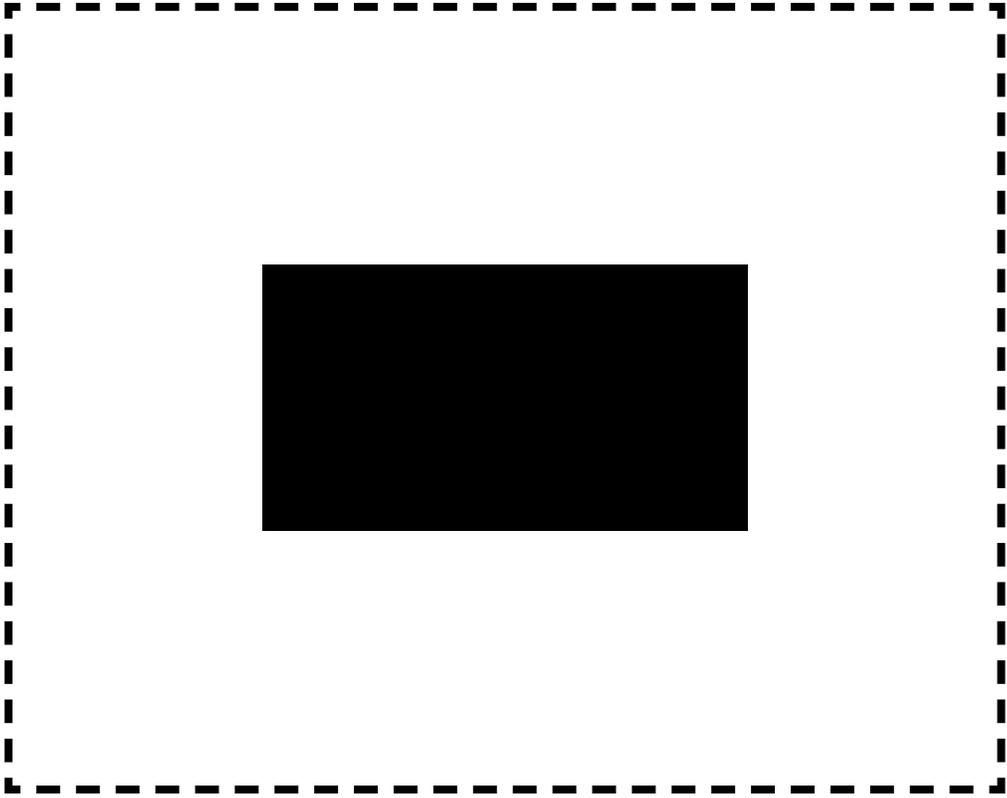
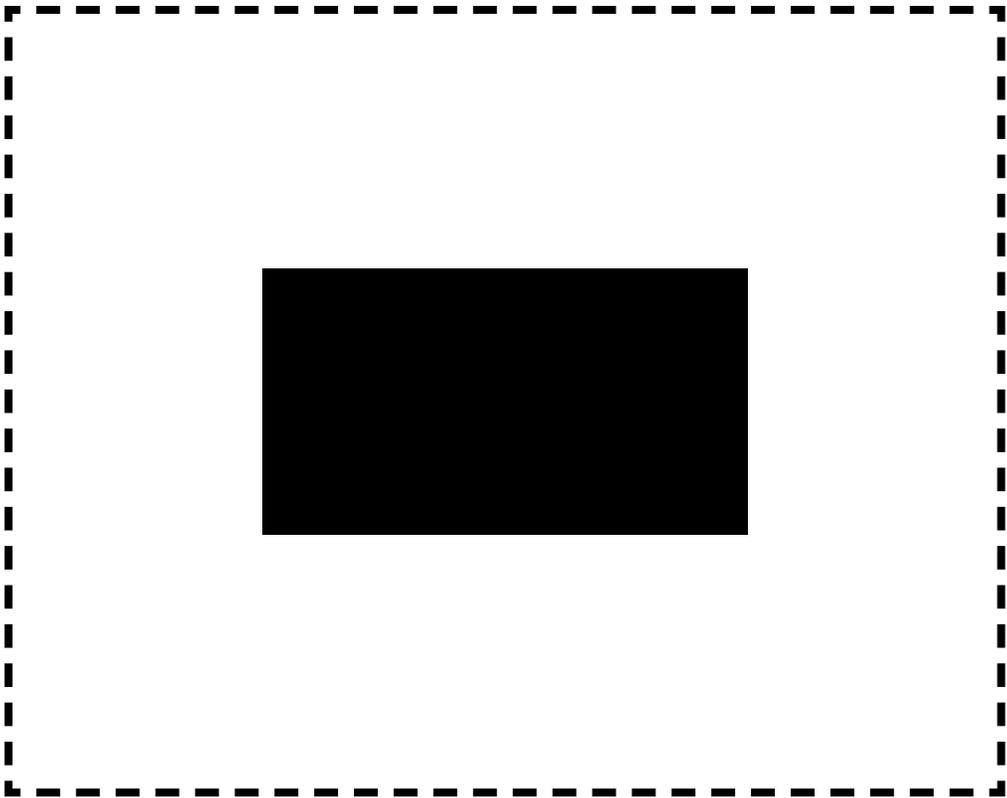
SMALL CRAFT & GALE FLAG





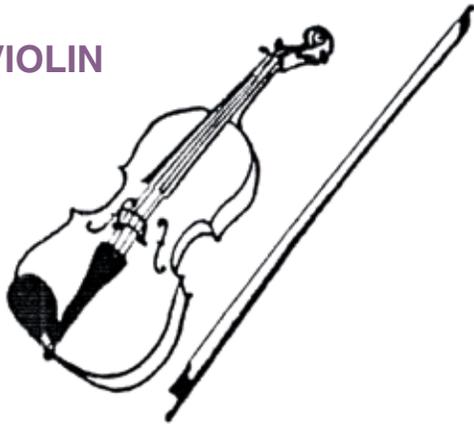
Concert Activity

STORM & HURRICANE FLAG



Strings Coloring Page

VIOLIN



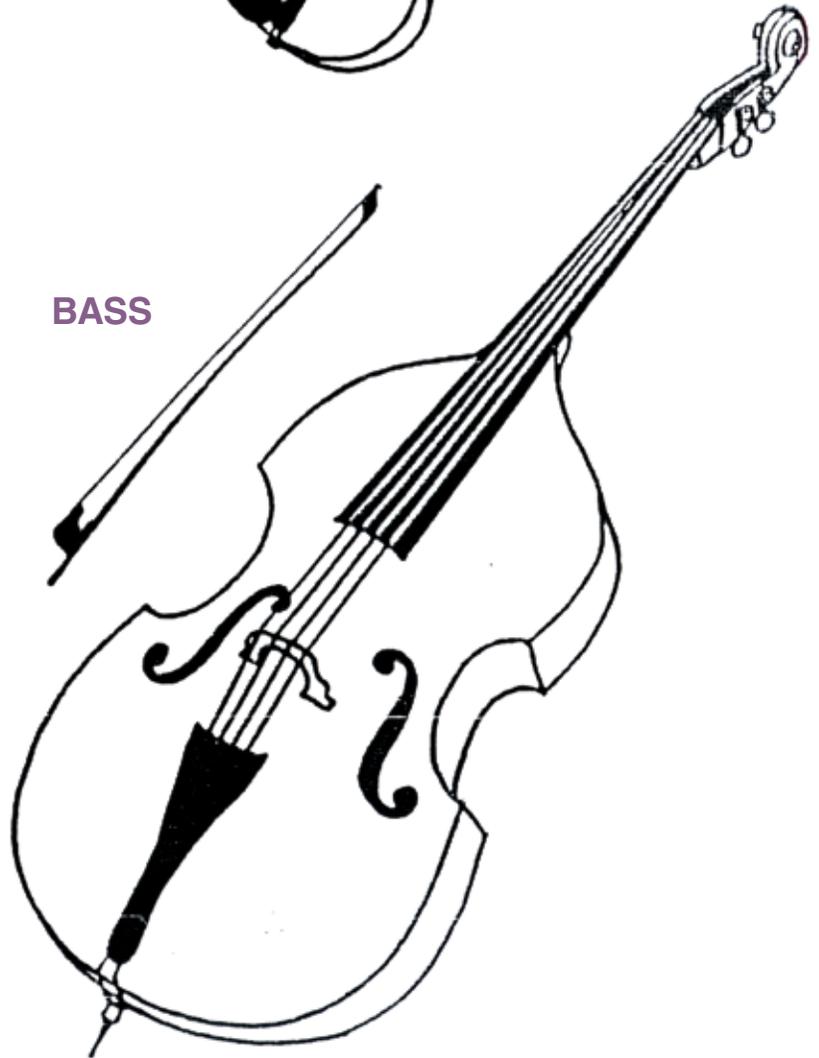
VIOLA



CELLO

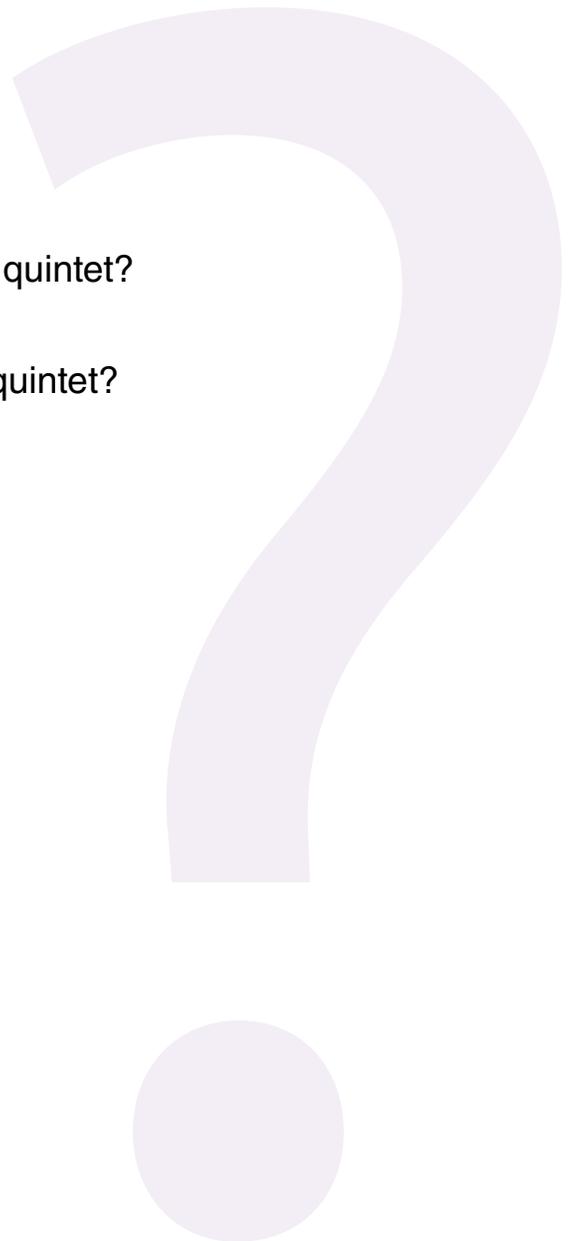


BASS



Post-Concert Questions

1. How many musicians are in a quintet?
2. Which four instruments make up a string quintet?
3. Which string instruments use an end pin?
4. Which instrument is the largest?
5. Which instrument is the smallest?
6. What is the highest instrument in the string quintet?
7. What is the lowest instrument in the string quintet?





Post-Concert Answers

1. Five
2. Violin, Viola, Cello, Bass
3. Cello
4. Bass
5. Violin
6. Violin
7. Bass

Did You Know?

Did you know?

The string bass can often be found in jazz ensembles as well as orchestras.

Did you know?

The end of the bow which holds and adjusts the horsehair is called a frog.

Did you know?

It takes 70 pieces of wood to make a violin.

Did you know?

The string bass is the only string instrument tuned in the interval of fourths rather than fifths.

Did you know?

The curvy shaped holes on each side of the strings are called "f-holes," which is where the sound comes from.

Did you know?

The cello is able to cover the entire range of pitches produced by the human voice.

Important Musical Concepts

QUINTET

A quintet is music for five players. A quintet is not an orchestra but a small ensemble that performs chamber music. The Portland Symphony Orchestra string quintet is composed of two violins, one viola, one cello, and one bass.

MELODY

A melody can be thought of as a note that is going for a walk. “Melody is the singing side of music,” said Leonard Bernstein. While rhythm has been referred to as the heartbeat of music, melody has been called the tune of the piece of music. Melody is the horizontal line of music. What we like and don’t like in music is probably based on its melody. Most melodies you hear in music also tell a story.

TEMPO

“What is the tempo of this piece?” is a way of asking “How fast or how slowly does the music go?” The tempo of a piece of music is very important as it affects the mood and difficulty of a piece. If you catch yourself tapping your foot along to a piece of music you have found the tempo! Normally a conductor keeps the tempo of the music but in a quintet it is up to all five players to work together to keep a steady tempo. See if you can keep tempo when listening to your favorite songs.

RHYTHM

Rhythm is the ‘heartbeat’ of music and is the groupings of beats or pulses (sounds and silences) into patterns.

DYNAMICS

Dynamics are the loudness and softness of a sound or a note and are usually indicated below the notes in music by “dynamic marks.” Music marked “Piano” means to play the music very soft; music marked “Forte” means to play the music loud.

PIZZICATO

Pizzicato is a method of playing a string instrument by plucking the strings with the fingers, rather than using the bow. This produces a very different sound from bowing; it is short and percussive rather than sustained.

Meet the Composer

DELVYN CASE (b. 1974) is a composer, conductor, scholar, and educator based in Boston. As a composer, he has received honors and fellowships from numerous organizations, including BMI, The Society of Composers, The MacDowell Colony, The New York Virtuoso Singers, The Atlantic Center for the Arts, The Composers Conference at Wellesley, the Orvis Foundation, The Chicago Ensemble, Audio Inversions, Sounds New, the National Association of Composers, and The College Music Society, among others. He is a former member of Boston's infamous composers' collective Composers in Red Sneakers.

Past performers of his music include the Louisville Orchestra, the Grammy-winning quintet Chestnut Brass Company; mezzo-soprano D'Anna Fortunato; Grammy-nominated pianist Charles Abramovic; The New York Virtuoso Singers; Rome's Freon Ensemble; and Ibis Camerata. Recent commissions include a children's piece for the Portland (Maine) Symphony Orchestra's educational outreach ensemble and a new work for the Cambridge-based ensemble Dance Currents, Inc.



Delvyn Case is the composer of *The Prioress's Tale*, a 75-minute chamber opera inspired by Chaucer, whose January 2008 premiere garnered feature articles in the *Boston Globe* and the *South Shore Patriot Ledger*. A parable about the power of forgiveness to heal the wounds of religious intolerance, the production tours throughout New England each winter, supported by institutions wishing to explore issues of interfaith dialogue and peace-making in a unique way.

Delvyn Case is currently Assistant Professor of Music at Wheaton College in Norton, Mass, where he teaches courses in theory and composition and conducts the Great Woods Chamber Orchestra. He also currently conducts the Quincy Bay Chamber Orchestra, a professional ensemble he founded in 2008, and the Eastern Nazarene College Choral Union. He has previously served on the faculties of the Longy School of Music, Boston College, and Northeastern University. He holds degrees from Yale (B.A. summa cum laude) and the University of Pennsylvania, where he completed the Ph.D. in composition at the age of 26.

www.delvyncase.com

Meet the Narrator



LAURA HARRIS hosted KinderKonzerts for the Portland Symphony Orchestra from 2003 to 2005, and again in 2008 through today. Currently she is teaching a music class at the Little Log Cabin Montessori School. She has been a featured artist with the Portland Symphony Orchestra (Independence Pops), North Shore Philharmonic, Atlantic Chamber Orchestra, Best of Broadway, and the Portland Museum of Art's Jazz Brunch. She has performed in opera, cabaret, and musical theater throughout the region, including productions at Maine State Music Theater, Good Theater, PORTopera, and Hackmatack Playhouse.

Resources

About the Composer

<http://www.enc.edu/~delvyn.case/index/Home.html>

Recommended Reading

The Original Biography of Abbie Burgess, Lighthouse Heroine by Dorothy Hilder Jones and Ruth Seton Sargent (Funk and Wagnalls, 1969)

Abbie Against the Storm by Marcia Vaughn, with illustrations by Bill Farnsworth (Beyond Word, 1999)

The Stormy Adventure of Abbie Burgess, Lighthouse Keeper by Amanda Doering Tourville, Peter Roop, Connie Roop, and Zachary Trover

Keep the Lights Burning, Abbie by Peter Roop, Connie Roop, and Peter E. Hanson

About Abbie Burgess

<http://www.lighthouseeducation.org/teacher.html>

<http://crm.cr.nps.gov/archive/20-8/20-8-12.pdf>

<http://www.lkwdpl.org/wihohio/gran-abb.htm>

Lighthouse Education

<http://www.lighthouseeducation.org/>

<http://www.nps.gov/history/maritime/keep/keep19th.htm>

<http://www.nps.gov/history/maritime/keep/keephero.htm>

<http://www.lighthousefoundation.org/>

<http://lighthouse.cc/>

Coastal Weather and Nautical Weather Flags

<http://www.nws.noaa.gov/om/marine/cwd.htm>

Audience Responsibility

When you come to hear a PSO ensemble, it's a fun and unique experience. As many people are in the audience, there are some rules that we follow so that everyone enjoys the concert.

FIRST: When the host starts to talk, it is time to listen. Look with your eyes and listen with your ears.

SECOND: Stay in your seat during the concert unless instructed otherwise by the host. Getting in and out of your seat is a distraction for those sitting next to you. Use the bathrooms before or after the concert. (Adults keep toddlers by your side for their safety.)

THIRD: Let music be your only treat...no gum or candy or food is allowed in the performance spaces.

FOURTH: Photos and video or audio recording is not allowed. Please turn off your cell phone. Use the time at the concert to focus on the musical experience.

FIFTH: Show your appreciation of the musicians by applause at the end of the music selection. If you are not sure when that is, watch the host. She/he will turn around and face the audience when the piece is over.

TEACHERS AND PARENTS: If you have any comments or suggestions regarding the KinderKonzerts, or would like additional information about our other education programs, please feel free to contact me:

HEATHER SUMNER
Education and Community Engagement Manager
Portland Symphony Orchestra
PO Box 3573, Portland, ME 04104
hsumner@portlandsymphony.org
(207) 773-6128 ext. 308

National Standards for the Arts

The National Standard for the Arts were developed by the Consortium of National Arts Education Associations. Several of the standards for music are addressed in varying degrees through the concert, preparation, and pre/post exercises. This is a summary of those standards and how they apply to your child's concert experience.

I. Students should be able to communicate at a basic level in the art form

Learning the vocabulary involved in music: instrument names, families, technical and expressive terms, and understanding of basic structural forms. The glossary, suggested resources and activities will help your students become comfortable with understanding the musical language.

II. Students should be able to communicate proficiently in at least one art form

The bulk of the responsibility lies on the school and student. However, many people are inspired to learn an instrument and play in a musical group by their early experiences including hearing live music.

III . Students should be able to develop and present a basic analysis of a work of art

The process of preparation before a concert, the concert experience, and a reflection afterwards will help students intelligently understand and evaluate the music they experience.

IV. Students should be able to demonstrate an informal acquaintance with exemplary works of art from a variety of cultures and historical periods

The concerts are designed to highlight famous and significant works embracing several hundred years of Western classical music as well as music of non-Western cultures.

V. Students should be able to relate to various types of arts knowledge and skills within and across the arts

By integrating the study of music and related themes into the classroom, students discover that music has many connections to other areas of learning. Because of the experiential nature of music, often concepts and knowledge can be related to other subjects.

Info found at <http://www.menc.org/resources/view/national-standards-for-music-education>

Maine Learning Results

Parameters for Essential Instruction

Below are MLR revised standards that are addressed in the String Program

- A2 Students identify basic musical notation, symbols, and terminology of dynamics
- A3 Students listen to and identify qualities/elements of music including loud/soft, fast/slow, high/low, meter, and long/short, steady beat/strong beat, and simple form
- E2 Students identify similar characteristics between and among arts and other disciplines.
- E3 Students identify characteristics that lead to success in the arts.
- E4 Students identify the arts in life experiences.
 - a. Students identify the role and activities of a visual or performing artist.
 - b. Students describe common arts activities.
 - c. Students describe the way the arts make them feel.
- E5 Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.
 - 1. getting along with others
 - 2. respecting differences
 - 3. working as a team

Below are Proposed Revised MLR Standards for Visual Arts

- A1 Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.



KinderKonzert Evaluation

Your opinion is important to us. Your input helps us to better refine our programs for future audiences and is greatly appreciated. *Thank you!*

“Strings: The Story of Abbie Burgess”

KinderKonzert date: _____

KinderKonzert location: _____

Your name and title _____

- The PSO has the following goals for the KinderKonzert program:
 - to provide opportunities for children to hear live orchestral ensembles introducing the four families of instrument
 - learn how each instrument is played
 - recognize the instrument sounds
 - learn about various elements of music
 - discover that understanding music is a pathway to creativity, self-discovery and self expression

After attending this program, do you think we addressed and met those goals? ____ Yes ____ No

Comments: _____

- Please indicate your opinion of the following statements by circling the corresponding number.

Concert pieces were appropriate for audience and grade level

1 2 3 4 5
disagree agree

Children felt a sense of involvement with the concert

1 2 3 4 5
disagree agree

Narrator comments contributed to the overall understanding of musical concepts

1 2 3 4 5
disagree agree

Children found the concert to be an enjoyable experience

1 2 3 4 5
disagree agree

Logistics of the concert were clearly communicated to me (e.g., reservations, payment method, directions, and seating)

1 2 3 4 5
disagree agree

- Do you/your school have specific learning outcomes for KinderKonzerts? ____ Yes ____ No

If so, how do you assess what the children have learned?

- ____ Portfolio
- ____ Teacher observation
- ____ Projects/Investigations
- ____ Other _____

- What would you suggest to improve this program?

(Please continue on the back if needed)

- I am interested in contributing teaching ideas for pre/post concert activities ____ Yes ____ No

- I am interested in hosting a KinderKonzert at my school ____ Yes ____ No

Please return forms to:
HEATHER SUMNER
 Education and Community
 Engagement Manager
 Portland Symphony Orchestra
 PO Box 3573, Portland, ME 04104
 or email hsumner@portlandsymphony.org



Good Listener Certificate

This is to certify that

(Name)

**Was a good listener at the
Portland Symphony Orchestra KinderKonzert on**

(Date)

(Teacher)