



music dance theater

2011-2012
SEASON

SchoolTime Study Guide



Lang Lang

Tuesday, November 1, 2011 at 11 a.m.

Zellerbach Hall, University of California, Berkeley

Welcome to *SchoolTime*

On **Tuesday, November 1, at 11am** in Cal Performances' Zellerbach Hall, your class will attend a performance featuring virtuoso pianist **Lang Lang**, and **Anna Larsen**, a talented young scholar from the Lang Lang Foundation.

A prodigy of the piano, the 29-year-old Lang Lang started his concert career at age five and has since electrified audiences in every major city in the world. Students may remember his performance during Beijing's opening ceremony for the 2008 Olympic Games, viewed by millions of people around the world. In addition to being an artist of uncommon depth and maturity, Lang Lang's commitment to fostering the talents of young musicians has strengthened his reputation as a leading ambassador of music around the world.

Using This Study Guide

You can use these materials to engage your students and enrich their Cal Performances field trip. Before attending the performance, we encourage you to:

- **Copy** the Student Resource Sheet on pages 2 & 3 and give it to your students several days before the show.
- **Discuss** the information on pages 4-7 About the Performance & Artists with your students.
- **Read** to your students from About the Piano on pages 8-11 and Featured Composers on pages 12-13.
- **Engage** your students in two or more Activities on page 14.
- **Reflect** with your students by asking them Guiding Questions, found on pages 2, 4, 8 and 12.
- **Immerse** students further into the subject matter and art form by using the Additional Resources and Glossary on pages 15-18.

At the performance:

Your class can actively participate during the performance by:

- **Listening** carefully to the melodies, harmonies, tempo and rhythms of the music
- **Noticing** the mood or atmosphere created in each composer's work
- **Thinking** of questions to ask Lang Lang
- **Marvelling** at the technical skill of the musicians
- **Reflecting** on the sounds, sights, and performance skills you experience at the theater.

We look forward to seeing you at *SchoolTime*!

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1 Theater Etiquette

Be prepared and arrive early. Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

Be aware and remain quiet. The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

Show appreciation by applauding. Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

Participate by responding to the action onstage. Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

Concentrate to help the performers. These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

Please note: *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*



2

Student Resource Sheet

Lang Lang

Questions to Think About

- What are some of Lang Lang's achievements?
- How does the piano work?
- What do the three featured composers have in common?



What You Will See & Hear

Classical pianist Lang Lang, and Anna Larsen, a scholar of the Lang Lang International Music Foundation, will play the music of Franz Liszt, Frédéric Chopin and Claude Debussy – three composers who wrote beautiful music for solo piano.

About Lang Lang

Lang Lang began playing the piano at the age of three and by five he had won a piano competition in his home city of Shenyang in China. At 17, Lang Lang became an overnight sensation when he performed as a last-minute substitute with the Chicago Symphony. His performance in the opening ceremonies for the 2008 Summer Olympics in Beijing (an event seen by over five billion people) further boosted his international fame. Now at age 29, Lang Lang has played

with nearly every major American and European orchestra and is considered one of the finest pianists on the planet.

Lang Lang has motivated over 40 million Chinese children to learn to play classical piano. For almost 10 years, he has mentored young pianists, brought together young musicians in concert, and performed for children in remote communities and hospitals as well as for charity events. Recently, he started the Lang Lang International Music Foundation which is committed to children and music education. The Foundation's goal is inspire young people to believe that music can make life better.

About Anna Larsen

Anna Larsen joined the Lang Lang Foundation's Young Scholars Program in 2008. She is eleven years old and lives in Boston, Massachusetts. Anna was singing songs in tune when she was one and a half, and began learning to play the piano from her father at three. She started formal lessons at four and began composing at five. From a very young age, Anna could read music and hear in her head how it would sound. She also

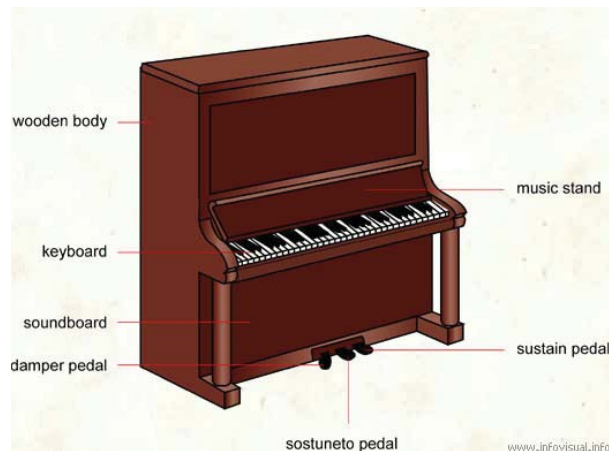


hears music this way when she's composing, and she's able to play it and write it down immediately, as easily as most people read or write words. Anna looks forward to growing as a composer, recording artist and concert pianist for the Lang Lang Foundation.

About the Piano

A piano is a large musical instrument made up of a keyboard fixed to a wooden case that contains metal wires stretched across a frame. The first piano was invented in Florence, Italy in 1700 by Bartolomeo Cristofori. The word piano comes from the Italian word *pianoforte*. The musical terms “piano” and “forte” mean “quiet” and “loud,” because the piano can make soft or noisy sounds depending on how hard a pianist touches the keys.

The piano is played by pressing the keys, each of which is attached to a small hammer that strikes one or more of the wires to sound a note. The piano has 36 black keys and 52 white keys – a total of 88 keys. At the base of a piano are pedals, foot-operated levers, which change the instrument’s sound in various ways. In its more than 300-year history, composers have written many pieces for the piano. Today pianists can choose from a wide variety of styles including classical, jazz and all sorts of popular music.



About the Composers

The works you will hear performed by Lang Lang and Anna Larsen are by composers who were famous pianists themselves. They composed some of the most technically difficult pieces a concert pianist can play.

Franz Liszt (1811 - 1886)

In his time, the composer, conductor, critic and teacher, Franz Liszt, was best known as a pianist. He is credited with inventing the solo recital, and he amazed audiences with his incredible technique and showmanship.

Liszt primarily wrote music for the piano and created a new form– the symphonic poem. Also called a tone poem, a symphonic poem is a piece of music that draws on a poem, story, painting, idea or other non-musical subject. Liszt also wrote music criticism and was known as a conductor and teacher who trained many musicians and composers.

Frédéric Chopin (1810 - 1849)

Born near Warsaw, Poland in 1810, Chopin began composing at the age of six and gave his first concert at eight. After early fame in his native country, he went to Paris where he became well-known as a pianist and piano teacher. Chopin developed new forms of piano music and most of his works are for solo piano. An instrument of wide dynamic range, the piano was ideal for showcasing the expressiveness of his work. Chopin’s compositions are considered of great musical and technical importance for their artistry and originality, and his music inspired many of the composers who came after him.

Claude Debussy (1862 - 1918)

Claude Debussy was born in Paris, and started studying at the Paris Conservatory when he was only ten. As a child, Debussy was fascinated by visual art, and as he grew up, he loved the new style called “Impressionism.” Instead of painting realistic, lifelike paintings with hard outlines, Impressionists used dabs in many different shades of color to create the “impression” of what they wanted to depict. Debussy took that idea and applied it to his compositions, creating Impressionism in music.

3 About the Performance & Artists

Lang Lang

Guiding Questions:

- Describe the “Lang Lang effect.”
- What are the goals of the Lang Lang International Music Foundation?
- What does Anna Larsen hope to do as she grows up?
- Which composers will the pianists play?



The *SchoolTime* Performance

Liszt and Chopin

Performed by Lang Lang

Mephisto Waltz # 1 by Franz Liszt

Clair de Lune by Claude Debussy

***Performed by Lang Lang Foundation
scholar, Anna Larsen***

Q&A with Lang Lang

Closing piece performed by Lang Lang

About the Artists

Lang Lang

Heralded as the “hottest artist on the classical music planet” by the *New York Times*, 29 year-old Lang Lang has played to full capacity audiences in major cities worldwide. He is the first Chinese pianist to be engaged by the Vienna Philharmonic, Berlin Philharmonic and all the top American orchestras.

Early Life

Lang Lang began playing piano at the age of three. By the age of five he had won the Shenyang Piano Competition and had given his first public recital. Entering Beijing’s Central Music Conservatory at age nine, he won first prize at the Tchaikovsky International Young Musicians Competition and played the complete 24 Chopin Études at the Beijing Concert Hall at age 13.

Inspiring Young People

For nearly a decade, Lang Lang has given back to children: mentoring rising young talented pianists; convening 100 piano students in concert; performing for sick children in hospitals; delivering classical music recitals in underserved and remote communities; and donating his musical talents to raise awareness of other charitable causes.

The Lang Lang International Music Foundation was founded to inspire the next generation of classical music lovers and performers by cultivating tomorrow's top pianists, championing music education at the forefront of technology, and building a young audience through live music experiences. Lang Lang works with exceptional partners to inspire young people to believe that music can make life better. In May 2009, Lang Lang and three young scholars from the foundation



Lang Lang with Anna Larsen, one of his Young Scholars.

— aged from 6 to 10 years old — performed together on *The Oprah Winfrey Show* on “Oprah’s Search for the World’s Most Smartest and Most Talented Kids.” As he noted after the Foundation launch event, “I have taken on a second career!”

Lang Lang gives master classes throughout the world at the invitation of prestigious music institutions, including the Curtis Institute of Music, Juilliard School, Manhattan School of Music and Hanover Conservatory, as well as conservatories in China where he holds honorary professorships.

As first Ambassador of the YouTube Symphony Orchestra, a groundbreaking project created by YouTube and Google, Lang Lang expresses his devotion to building new audiences and bringing classical music to young people worldwide.

Lang Lang’s biography, *Journey of a Thousand Miles*, published by Random House in eleven languages, was released to critical acclaim in 2009. He also released a version of his autobiography specifically for younger readers, entitled *Playing with Flying Keys*.

Musical Ambassador

Lang Lang has become the face of numerous global campaigns. Steinway created five versions of the “Lang Lang™ Steinway” designed for early music education. He is also a global brand ambassador for Sony Electronics.

In 2007, Lang Lang was guest soloist at the Nobel Prize concert in Stockholm, an event attended by Nobel Laureates and members of the Royal Family. He returned in 2009, when the Nobel recipients included President Barack Obama.

In 2004, Lang Lang was appointed International Goodwill Ambassador to the United Nations Children’s Fund (UNICEF). Lang Lang has contributed and worked to raise funds and awareness for earthquake relief efforts in China and Haiti.

Anna Larsen

Eleven-year old Anna Larsen is a native of Boston MA, and a sixth grader. She was born with innate perfect pitch, which is the ability to name any note or any combination of notes. For her, there has always been an unusually strong connection between language arts and music.

Early Talents

From a very young age, Anna’s musical intuition enabled her to read music and internally experience how it would sound. Similarly, when composing, she hears the music in her head and can immediately play it on the piano or write it down on paper in much the same way most people read and write.

Anna was singing songs in tune by the age of one and a half, and started on the piano when she was three, learning from her father. She began formal lessons at four at the Suzuki School of Newton, Massachusetts. She started composing when she was five, and now composes regularly.

Performing

When Anna was eight, she moved to the preparatory school at the New England Conservatory, studying first with Angel Ramon Rivera and now with Professor Hung Kuan Chen and Tema Blackstone. In 2008, she received a scholarship from the Lang Lang Foundation

together with Charlie Liu and Derek Wang. They have played exciting collaborative works on the Oprah show, at Carnegie Hall in the YouTube Symphony Orchestra, and in Mack Wilberg's "Carmen Fantasy" at Carnegie Hall and Segerstrom Hall (2009). Anna loves playing in groups and making friends through music, and was thrilled to play in these renowned venues.

Anna has studied a wide repertoire and has always been drawn to challenging material, performing Chopin's daunting "Winter Wind Etude" in public when she was eight years old. In 2010, she recorded her first album featuring all 24 preludes and fugues from Bach's "Well Tempered Clavier, Book 1". Anna especially enjoys playing collaborative music with her friends, including the other Lang Lang scholars and her chamber group, as well as partnering with violin or cello for duets.

Composing

Anna has been recognized in several national competitions for her original compositions. In May 2011, she was one of the youngest to receive the prestigious ASCAP (American Society of Composers, Authors and Publishers) Foundation Morton Gould Young Composer Award for her first original symphony. She has been mentored in composition by Alla Cohen at the New England Conservatory since 2008. Influenced by the masters she has studied, she explores the creative synthesis of form, structure, thematic material, tonal plan, modulation, development, color, timbre, and rhythm. She recently completed a set of Symphonic Etudes, which she is orchestrating into her first symphony. Anna's "second instrument" is voice and she has sung in a few venues. The active study of voice and breath amplifies her creativity and interpretation as an artist.

Anna hopes to leave behind many original, enduring, and inspiring master compositions for both musicians and non-musicians to enjoy in generations to come. She enjoys the freedom of composing original music and performing for audiences, and hopes her career will include composing and conducting symphonies and



Anna Larsen

concertos for her own outstanding orchestra. Anna looks forward to growing as a composer, recording artist, and concert pianist of the Lang Lang foundation. Outside of music, Anna loves swimming, skating, reading, writing and drawing cartoons.

What I love about music:

"Music has been a part of me for as long as I can remember—and it is comforting, inspiring, and fascinating. When I am not at the piano or composing, there has almost never been a time when music has not been playing in my head. To me, music is much more powerful than any language, it is two voices, God's voice and the musician's."

How it feels to play piano with Lang Lang:

"The best part of playing piano with Lang Lang is savoring and imitating the enthusiastic charm of his performance. One of the things I have learned from him is to not be afraid of being passionate and expressing however you feel through the piece, but also not playing too indulgently..."

-Anna Larsen

4 About the Piano

Guiding Questions:

- What kind of instrument is the piano?
- How did the piano grow in popularity?
- What styles of music are performed on the piano?

Piano Basics

Adapted from the website The Piano Education Page

What is a piano?

A piano is a large musical instrument consisting of a keyboard affixed to a wooden case containing metal wires stretched across a frame. It is played by pressing the keys, each of which is attached to a small hammer that strikes one or more of the wires to sound a note. Almost every modern piano has 36 black keys and 52 white keys for a total of 88 keys. At the base of a piano are pedals – foot-operated levers which change the instrument’s sound in various ways.

Is the piano a string instrument or a percussion instrument?

The piano is really a “hybrid”--a combination of two types. It’s a string instrument because the musical tones originate in the strings; and it’s also a percussion instrument, because the strings are set into vibration by being struck with hammers. To be historically correct, it’s classified as a “keyed zither” by musicologists.

What types of piano are there?

There are two basic types: Grand pianos have their strings and soundboard parallel to the floor, and Verticals (or Uprights) have the strings and soundboard turned upwards perpendicular to the floor. Both types come in different sizes and styles. Grand pianos range from four and a half to nine and a half feet long. Different upright styles can be 52 or more inches high; 45 inches (“studio uprights”); 40-42 inches (“consoles”); and as low as 36-38 inches (“spinets”).



Vertical Piano



Grand Piano

How does the piano create sound?

When a key is pressed, a mechanism inside (the action) makes a hammer go up (in a grand) or forward (in an upright) to strike the strings. The hammer is a round stick with a head on it (it looks something like a real hammer), and it is covered with dense wool felt. The vibration of the string makes a musical sound, which is amplified by its connection to a large soundboard that makes the note much louder than the string could do by itself. When the key is released, a felt pad called a damper drops back onto the string and stops the sound. When the player presses the right pedal, all the dampers rise to allow the strings to keep sounding.

A Brief History of the Piano

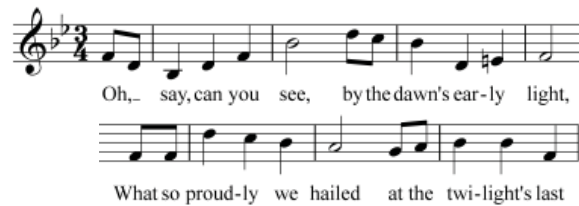
Adapted from the website Piano Notes

Invention of the Piano

The first piano was invented in Florence, Italy in 1700 by Bartolomeo Cristofori (1655 – 1731), a craftsman who repaired harpsichords for Italy's royal court. Cristofori's invention was a simple keyboard that he called a *gravecembalo col piano et forte*, "keyboard instrument with soft and loud," named for the strings that produced different dynamic levels upon vibrating when struck by small wooden hammers covered with deerskin. Cristofori experimented with the instrument's design throughout the years, and the instrument grew popularity among the upper class. By 1730 pianos were purchased and played by the most elite Europeans.



Wolfgang Amadeus Mozart



Sheet music from "The Star-Spangled Banner," written in 1814 by Francis Scott Key and composed by John Stafford Smith in 1780.

Growth in Popularity

Although still expensive, pianos were made smaller by the 1760s so that wealthy families could own them in their homes. Wolfgang Amadeus Mozart (1756 – 1791), a pianist prodigy, was born into such a home. At four years old he began touring Europe, giving concerts alongside his musically talented family.

By 1770, the piano had reached America by way of German immigrant John Behrent, a piano maker. Most American songs at that time related to the American Revolution, involving lively melodies to evoke the war and the colonists' fighting spirit.

During and after Ludwig van Beethoven's time (1770 – 1827), the piano grew to have more keys, thus increasing its range of size and sound. To create more depth in its dynamics, piano makers began designing the instrument out of iron for a louder effect. The piano was soon incorporated into orchestras, which very quickly became a popular source of entertainment, prompting larger concert halls to be built.

Famous Pianists

Many pianists gained popularity paralleling the rock stars of today, and their performances often induced audiences to weep and shower the stage with flowers. The Hungarian pianist, Franz Liszt (1811 – 1886), was one such musician. Bucking the tradition of orchestral performances, he introduced the solo piano performance and wrote more than 600 pieces. Polish pianist Frédéric Chopin (1810 – 1849), was another favorite performer who also gave private lessons to the elite of Paris. In America, Louis Moreau Gottschalk (1829 – 1869) of New Orleans became known internationally for his "tremolo" technique, which involves rapidly playing one note or alternating quickly between two or more.

Women & the Piano

In the 19th century, women were often shunned for playing the piano in public, but there were a few exceptions. Parisian Marie Moke Pleyel



Marie Moke Pleyel

(1811 – 1875) performed in Europe and Russia and her talent impressed both Liszt and Chopin. Clara Wieck Schumann, who began playing piano at the age of nine, made an even bigger name for herself upon marrying German composer Robert Schumann and performing

his works. Although public performances by women pianists were frowned upon, women were still expected to play the piano at home and teach their children how to play. As a result, many American women worked as piano instructors. In Germany and Australia, pianos were even built into sewing tables, allowing women to conveniently practice both “womanly” tasks.



Sewing machine with built in piano from Austria at the Music Instrument Museum in Berlin.



Piano lessons were encouraged from a young age, and many women worked as piano instructors.

Evolution of the Piano

Handmade pianos had been crafted in different shapes and sizes around the world to accommodate a variety of middle-class homes and tastes; they were often square-shaped in America and curvier in Germany and Austria. However, with the Industrial Revolution came the birth of piano factories, which eliminated handmade pianos and adopted a more standard design for the instrument. Companies like Bechstein still operate today, and Boston’s Chickering & Sons, which was America’s leading piano maker in the 1850s, continued making pianos until the 1980s. Another manufacturer, Steinway & Sons, used creative techniques to prosper, such as sponsoring piano tours, building concert halls and creating a town for its employees complete with homes, education and religious services.

Taking piano lessons was a popular pastime in the late 1800s and early 20th century, especially among children. Serious students often went to study in Europe and actively participated in community recitals and church choirs. Piano prices dropped so that most families could afford the instrument, and piano and sheet music sales flourished through traveling salesmen and mail order businesses.



Mary Lou Williams



Duke Ellington



Darmouth College Gospel Choir

The Piano in the 20th Century & Beyond

In the 1900s, African-American musicians developed new styles of playing the piano, first ragtime and then jazz, music which also inspired new dances. Famous artists such as Edward Kennedy “Duke” Ellington and Mary Lou Williams emerged to shape the new music movement. The piano was also incorporated into gospel music to inspire religious feelings and encourage musical participation.

A self-playing piano, called the player piano was invented in the early 1900s. These pianos played automatically when someone pumped the pedals, allowing families to sing along with piano tunes. Player pianos actually outsold regular pianos until the sales of both plummeted during the Great Depression of the 1930s. During that time, piano companies manufactured gliders and coffins just to stay in business.

In the years to follow, Asia became the primary builder of pianos. Companies such as Yamaha in Japan became leading producers, offering electronic keyboards and electric pianos. These days pianos have gone digital with computer software that aids in composing, transposing and performing music.

With over 300 years of history, the piano continues to thrive. An expressive, dynamic and nuanced instrument, the piano is used in most forms of Western music and consequently, pianists have a wide variety of repertoire and styles to choose from, including jazz, and all sorts of popular music. Today, with gifted pianists like Lang Lang enchanting enthusiastic new audiences and inspiring young pianists and composers, the art form’s popularity seems ensured for years to come.

Classical pianists usually start playing piano at a very young age. Many well-known classical composers were virtuoso pianists, including:

Ludwig van Beethoven

Johannes Brahms

Frédéric Chopin

Claude Debussy

Franz Liszt

Felix Mendelssohn

Wolfgang Amadeus
Mozart

Sergei Prokofiev

Leonard Bernstein

Sergei Rachmaninoff

Dmitri Shostakovich



Beethoven

Chopin

Mozart

5

About the Featured Composers

Guiding Questions:

- What is a symphonic poem?
- Name some of the forms of music Chopin composed.
- What is Impressionism and how did it inspire Debussy?

Featured Composers

Lang Lang and Anna Larsen will perform music by Liszt, Chopin and Debussy, three of the most cherished composers in history. All virtuoso pianists, these composers created magnificent and visionary works that are also exceptionally technically demanding.

FRANZ LISZT (1811 - 1886)

Liszt was born in Hungary in 1811 and moved as a child to Vienna, where he took piano lessons from the Austrian pianist and composer Carl Czerny and composition lessons from the Venetian composer and conductor Antonio Salieri. In 1823, Liszt moved with his family to Paris, from where he toured as a pianist. Inspired by the phenomenal Italian violinist Niccolò Paganini, Liszt set to mastering all aspects of piano technique and solo performance to become as great a virtuoso on the piano.

After settling in Weimar in 1848 as “Director of Music Extraordinary,” Liszt turned his attention to composition, particularly to creating a new form – the symphonic poem. Also called “tone poems,” this orchestral music evokes or refers to something other than music, like a poem, story, painting or idea. Liszt’s symphonic poems met strong criticism from champions of pure music, who took exception to his attempts to translate great works of literature into musical terms. However, the form inspired later composers: Antonín Dvořák, Richard Strauss, Claude Debussy and Pyotr Ilyich Tchaikovsky, to name a few. A noted teacher, Liszt mentored many of

the next generation’s talented composers and musicians. He died in 1886, famed as a brilliant pianist and composer who set a course for a new direction in music.

Liszt’s many works include piano concertos, an innovative sonata, a Totentanz (‘Dance of Death’), the four Mephisto Waltzes, and a Fantasy on Hungarian Folk-Melodies. The Hungarian Rhapsodies, a set of 19 pieces, are based on music made popular by Gypsy musicians in Hungary. In addition to his original piano music, Liszt made transcriptions of other composers’ work and wrote pieces based on national and religious themes.



Franz Liszt



FRÉDÉRIC CHOPIN (1810 - 1849)

Born near Warsaw in 1810, Chopin began composing at the age of six and gave his first concert at the age of eight. After winning early fame in his native country, he sought his fortune in Paris where he established himself as a pianist and piano teacher.

Chopin developed a number of new forms of piano music and the majority of his works are for solo piano. The piano was the ideal instrument to showcase his poetic and technically challenging pieces. His compositions utilize the piano's ability to convey nuance, original harmonies and expressive depth. He wrote waltzes, of which the "Minute Waltz" is probably the most familiar. The Polish dance, the Polonaise, elevated from village to ballroom, was the basis of another characteristic form. Chopin wrote sixteen Polonaises between 1817 (when he was seven years old) and 1846. He used another Polish dance form for his 62 Mazurkas. Chopin wrote 26 Preludes and 27 Études, of which the "Revolutionary Study" is perhaps the best known. His oeuvre (body of work) also includes four Scherzos, three Sonatas, four Impromptus and a number of other works. Chopin's compositions are considered of great musical and technical importance and his music inspired many of the composers who came after him.

CLAUDE DEBUSSY (1862 - 1918)

Claude Debussy influenced generations of composers in his native France and beyond. He was 10 when he began his training at the Paris Conservatoire, where he decided on a career as a composer rather than as a pianist. Debussy was fascinated with visual art even as a child and greatly admired the new painting style called "Impressionism." Instead of painting realistic, lifelike paintings with hard outlines, Impressionists used thousands of dabs, or many different shades of color to create the "impression" of what they wanted to depict. Debussy took that idea and applied it to his compositions, creating impressionism in music.

Debussy composed a great deal of piano music of which the "Deux Arabesques" and the "Suite bergamasque," with its popular "Clair de lune" are probably the most well-known. His noted orchestral music includes the

"Prélude à l'après-midi d'un faune" ('Prelude to the Afternoon of a Faun') based on a work by symbolist poet Stéphane Mallarmé, and "La Mer" ('The Sea'), which evokes the sea and the dialogue between wind and waves.



Claude Debussy

6

Learning Activities

Music Appreciation / Literacy (Grades 2-12)

Music-inspired Writing

Several compositions by Liszt and Debussy allude to literature or other works of art. For example, Debussy's "Clair de Lune" (meaning moonlight) was inspired by Paul Verlaine's poem of the same name. In this activity, students will take inspiration from music to create a poem or story.

- Play Debussy's "Clair de Lune," Liszt's "Mephisto Waltz No. 1" or Chopin's "Nocturne 27 no. 2" for your students. Videos of piano performances can be found on YouTube.
- Play the piece again (students may close their eyes) and ask students to note any images, feelings or even narratives that come to mind as they hear the melodies. After the piece is over, students should write down as many images, feelings, etc. as they remember.
- Play the piece one more time and ask students to write down any descriptive or action words suggested by the music.
- Using as prompts the words and descriptions they wrote in response to the music, ask students to write a poem, descriptive passage or short story.

Music / Visual Art (Grades K-12)

Pictures to Music

Debussy's "La Mer" (The Sea) suggests the ocean's waves and the Aquarium section of Camille Saint-Saëns' "Carnival of the Animals" conjures up images of graceful and mysterious sea creatures.

- Play either of the pieces noted above or another evocative classical music piece.
- As the music is playing, ask students to look at photos, paintings or other visual art work of the sea, rivers or water. They should try to observe as much as they can, without comment, questions or other talk.
- After the music has stopped, ask students to describe what they observed in one of the pictures. They should think about what they actually see with their eyes, not what they see in their mind's eye. Write observations on the board.
- Next, ask students what they wonder about from the picture. (Let students be as wildly imaginative as they like.) Write these wonderings down on the board.
- Using paint, crayons or markers, ask students to create their own visual art work about the sea (or other body of water.)
- In groups of four or five, ask students to choose one of their works. If you have instruments, give each student an instrument, if not they can use their voices.
- Ask the students to recreate elements of the picture through sounds. Depending upon what their sound is representing, they should consider if their sound is loud or soft, high or low, fast or slow.
- Have students decide how their group wants to present their sounds, for example, one after the other, in unison tapering off at the end, performed like a musical round, in call and response, as echoes, etc.
- Ask groups to perform their soundscapes for one another. Afterwards, reflect together on what it was like for the students to create, perform and experience the soundscapes.

Additional Resources

Lang Lang: <http://www.langlang.com/>

Anna Larsen: <http://annalarsenmusic.com/>

Video Clips

Lang Lang

<http://www.langlang.com/us/videos> (performance, interviews and master classes.)

<http://www.youtube.com/watch?v=UasdNz226LI> (Chopin's Etude No. 3, Op. 10 in E major)

<http://vodpod.com/watch/2304629-lang-lang-plays-franz-liszt> (Liebestraum No.3 in A Flat Minor)

Anna Larsen

<http://www.youtube.com/user/LarsenPiano>

<http://www.youtube.com/watch?v=L9cYcMD3JOM&feature=related> (lesson with Lang Lang)

Books

Lang Lang. Journey of a Thousand Miles: My Story. Spiegel & Grau, 2008.

Isacoff, Stuart. A Natural History of the Piano: The Instrument, the Music, the Musicians--from Mozart to Modern Jazz and Everything in Between. Knopf, 2011.

Children's Books

Lang Lang. Playing with Flying Keys. Delacorte Books for Young Readers, 2008.

Blockson, Mary. The Marvelous Music Machine: The Story of the Piano. Prentice Hall, 1984

Healy, Nick. The Piano (What in the World). Creative Education, 2005

Cencetti, Greta Chopin. Brighter Child, 2001.

Venezia, Mike. Frederic Chopin (Getting to Know the World's Greatest Composers). Children's Press, 2000.

Thompson, Wendy. Claude Debussy (Composer's World). Faber & Faber, 1998.

Whiting, Jim. The Life and Times of Franz Liszt (Masters of Music: The World's Greatest Composers). Mitchell Lane Publishers, 2004.

DVDs

"Lang Lang Live in Vienna" (2010)

"Lang Lang: Live at Carnegie Hall" (2003)

Music

Lang Lang

"Liszt: My Piano Hero" (2011) Sony Masterworks

"Chopin: The Piano Concertos" (2008) Deutsche Grammophon

"Lang Lang: Memory by Frederic Chopin, Franz Liszt, Wolfgang Amadeus Mozart, Robert Schumann and Lang Lang" (2006) Deutsche Grammophon

"The Magic Of Lang Lang" (2008) Deutsche Grammophon

"Best of Lang Lang" (2008) Deutsche Grammophon

Anna Larsen

<http://www.cdbaby.com/cd/annalarsen>

Local Organizations Presenting Classical Piano/Music Concerts

Cal Performances:

<http://www.calperfs.berkeley.edu/>

University of California, Berkeley Department of Music:

<http://events.berkeley.edu/index.php/calendar/sn/music.html>

Berkeley Symphony:

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

Oakland East Bay Symphony:

<http://oebs.org/>

San Francisco Symphony:

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

San Francisco Performances:

<http://performances.org/>

Piedmont Piano:

<http://piedmontpiano.com/Webpages/11concertpage.html>



7 Glossary

chamber music – Music written to be performed by a small group of players, each on an individual part. Chamber music gets its name from the fact that it was originally meant to be played in a smaller space, like the music room of a palace, or a private home.

choir – a group of singers who perform together.

compose – to create and write a piece of music.

conductor – leader of the orchestra or chorus who makes sure that everyone is playing or singing the right thing, in the right way, at the right time. The conductor stands in front of the group and directs them throughout the performance.

concerto – an instrumental composition written for one or more solo performers accompanied by an orchestra.

conservatory – a school of music or dramatic art.

damper – a device in stringed keyboard instruments to deaden the vibration of the strings.

étude – French for “study.” A piece of music originally intended to help one practice an instrument.

fantasy – a piece of music composed without following a strict form.

fugue – a composition with two or more voices or parts, in which the melody (called the subject), is played by one voice/part and then replayed and modified by the other voices/parts. There are usually from two to five voices or parts.

gospel music – a spiritual music based on African-American folk music, marked by strong rhythms and elaborated refrains, and incorporating elements of spirituals, blues, and jazz.

harpsichord – a keyboard instrument that was an ancestor of the piano, in common use from the 16th to the 18th century, and revived in the 20th. When the keys are pressed, the strings are plucked by leather or quill points connected with the keys. Because of this, it is nearly impossible to make changes in dynamics playing the harpsichord.

impromptu – a short piece of instrumental music whose style gives an impression of improvisation, a highly developed and popular form in the 19th century.

jazz – American-born music that uses syncopation, altered scales, specific harmonies, and improvisation.

keyboard – the levers on a piano or organ that the player pushes down to produce pitches.

mazurka – a Polish dance in 3/4 time.

modulation – a transition from one key to another.

note – a musical sound or the symbol used to write it down.

oeuvre - the total output of a writer, composer, painter, etc.

orchestra – a group of instrumentalists organized to perform music together. The sections of the modern orchestra include instruments in the string, brass, woodwind, and percussion families.

orchestrate – to arrange a composition for performance by an orchestra.

percussion instrument – instruments that are played by being struck. Examples of percussion instruments are drums, cymbals, maracas, xylophone, and even the piano.



Harpsichord



Spinet



Zither



Studio Upright

pitch – the highness or lowness of a musical tone.

polonaise – a stately Polish dance in 3/4 time, originally performed for court processions and ceremonies.

prelude – a musical introduction. Organ preludes often introduce church services; instrumental preludes can introduce operas or suites.

ragtime – American dance music with African-American roots, popular in the early 20th century. Ragtime music is syncopated, the accents in the melody are shifted away from the strong beats in the bass line underneath.

recital – a public performance, especially by a solo performer.

repertoire – all the music a musician has prepared to perform.

rhapsody – a free-form composition in which different melodies are strung together. Greek for “songs stitched together.”

rhythm – the patterns of time and beats in music.

scherzo – a fun, playful piece of music named for the Italian word for joke.

solo – a performance by a single singer or instrumentalist.

sonata – a piece of music written for a solo instrument, or a solo instrument with accompaniment, having three or four movements, each complete in itself.

soundboard – a thin plate of wood or a stretched membrane lying directly under the strings of a stringed musical instrument. It vibrates in response to the vibrations of the strings, amplifying the faint sound produced by the string alone.

spinet – a small upright piano.

stringed instrument – a musical instrument having strings as the medium of sound production, played with the fingers or with a plectrum or a bow. The guitar, the harp, and the violin are stringed instruments.

symphonic poem – descriptive music for symphony orchestra: an extended piece of music that is based on a literary, artistic, or ideological theme such as a folktale or landscape

timbre – the characteristic quality or color of sound that makes one voice or instrument different from another.

tonal – relating to the quality, pitch, strength, duration, etc. of a sound

transcription – an arrangement of a piece of music for an instrument or voice other than the one for which it was originally written

transpose – to write or perform a piece of music in a key other than the one in which it is written

tremolo – Italian for “trembling”; very fast repetition of a note

virtuoso – a performer who is a master of musical technique and artistry

waltz – the music for a ballroom dance in 3/4 time that became very popular in 19th century Austria.

zither – a musical instrument, consisting of a flat sounding box with numerous strings stretched over it, that is placed on a horizontal surface and played with a plectrum and the fingertips

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California State Standards

Music Grades K-12

1.0 ARTISTIC PERCEPTION

Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

2.0 CREATIVE EXPRESSION

Creating, Performing, and Participating in Music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

3.0 HISTORICAL AND CULTURAL CONTEXT

Understanding the Historical Contributions and Cultural Dimensions of Music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

Role of Music

3.1 Describe the social functions of a variety of musical forms from various cultures and time periods (e.g., folk songs, dances).

Diversity of Music

3.2 Identify different or similar uses of musical element sin music from diverse cultures.

3.4 Describe the influence of various cultures and historical events on musical forms and styles.

4.0 AESTHETIC VALUING

Responding to, Analyzing and Making Judgments about Works of Music

Students critically asses and derive meaning from works of music and the performance of music, the elements of music, and original works according to the elements of music.



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About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. Cal Performances celebrates over 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. *SchoolTime* has become an integral part of the academic year for teachers and students throughout the Bay Area.



This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson and Nicole Anthony.

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