Sounds of Enchantment
Myths, Legends, Fairy Tales and Folk Tales in Music
Sounds of Enchantment:  
Myths, Legends, Fairy Tales and Folk Tales in Music

Gioacchino ROSSINI  
Overture from William Tell

Felix MENDELSSOHN  
Scherzo from A Midsummer Night's Dream

Sergei PROKOFIEV  
Waltz Coda and Midnight from Cinderella, Op. 87

David CROWE  
How Birds Came Into the World

John WILLIAMS  
Raiders March from Raiders of the Lost Ark

Piotr Ilyich TCHAIKOVSKY  
Scene from Swan Lake

Modest MUSSORGSKY / arr. Ravel  
Baba Yaga and The Great Gate of Kiev from Pictures at an Exhibition
HOW TO USE THIS STUDY GUIDE

This guide is designed as a curriculum enhancement resource primarily for music teachers, but is also available for use by classroom teachers, parents, and students. The main intent is to aid instructors in their own lesson preparation, so most of the language and information is geared towards the adult, and not the student. It is not expected that all the information given will be used or that all activities are applicable to all settings. Teachers and/or parents can choose the elements that best meet the specific needs of their individual situations. Our hope is that the information will be useful, spark ideas, and make connections.

TABLE OF CONTENTS

Sounds of Enchantment Overview – Page 4

Program Notes – Page 7

ROSSINI | Overture from William Tell Page 8
MENDELSSOHN | Scherzo from A Midsummer Night's Dream Page 10
PROKOFIEV | Waltz Coda and Midnight from Cinderella, Op. 87 Page 13
CROWE | How Birds Came Into the World Page 17
WILLIAMS | Raiders March from Raiders of the Lost Ark Page 20
TCHAIKOVSKY | Scene from Swan Lake Page 22
MUSSORGSKY | Baba Yaga and The Great Gate of Kiev from Pictures at an Exhibition Page 24

Activities — Page 27

Student Section— Page 39

CREDITS

This guide was originally created for the 2008-2009 Charlotte Symphony Education Concerts by Susan Miville, Chris Stonnell, Anne Stewart, and Jane Orrell. Revisions by Chris Stonnell and Heather Münch (2019)

CSO EDUCATION & COMMUNITY ENGAGEMENT DEPARTMENT

Chris Stonnell, Director of Education & Community Engagement
Heather Münch, School & Community Programs Manager
Sounds of Enchantment

Music and Literature

Music and words have been combined to express some of humankind’s deepest longings and fears. In the beginning music consisted of intoning words in rhythm to ceremonial dance, while language possessed special, almost magical powers. Theologians once believed that God gave humans the power of speech and then endowed us with the gift of song, the first to separate us from other creatures, and the second to raise us to one rung lower than the angels. In pagan times harmony and rhythm represented the gods in song and dance. The first instances of literature were sacred books and war songs, like the Egyptian Book of the Dead and The Iliad, both of which were chanted. Later, at a time corresponding to the Golden Age of Greece, these two media were separated and became autonomous. Not until the Romantic Era was there an attempt to reunite text and story with music into an artistic whole.

This program is made up of excerpts of works that have literature as their source. When music is used as narrative—because of its ability to evoke immediate sensations of time and space—it can enhance the dramatic impact of a story beyond what words can achieve on their own. Equally, by reading the stories and becoming intimately acquainted with their symbolism and thematic content, a musical work becomes much more meaningful and moving. Because literature describes and music alludes, music and literature complement and enhance each other.

Musical dramas, program music and tone poems use universal symbols common to both music and literature. When the plot of a book and the musical score come from the same residua of experience—drawing upon the same primordial and archetypal images—a direct connection with the listener’s deepest feelings is made. It is to explore this extraordinary and rich partnership of music and words that this program is being presented. To enter the magic world of myths, fairy tales, folk tales, and legends through both words and music is to realize the enchantment of storytelling.

Fairy Tales

A fairy tale is a story that involves a sequence of episodes that take place in a world that is unreal and without any definite location or time; typically fairy tales contain elements of enchantment and magic. Fairy tales are stories of ancient origin, which extol humility, acceptance, courage, sincerity and compassion over power, greed, cunning, deceit and wickedness. They emphasize inner qualities over outward appearances and while—due to the supernatural elements and use of creatures—they appeal to children; however, fairy tales do use recurring themes taken from myths, legends and religious traditions that are universally significant. Fairy tales help us to address issues that are ambiguous or threatening, and to come to terms with displacement, betrayal, loneliness, sex and death. Relying heavily on symbols and archetypes, fairy tales—like myths, legends and folk tales—speak to the deepest part of our nature. Children respond immediately and directly to these elements; and even if they do not consciously understand them, they intuitively grasp their meanings. Bringing the symbolism in these stories to students in a structured manner and helping them to identify patterns and themes that appear in these tales not only enriches their experiences of the stories but also develops their imaginative abilities. In addition, by studying these tales, students learn how to manage anxiety and threatening situations, as well as embrace the concept of self-acceptance as an important social value. Examining these fairy tales in both their literary and musical forms will engender in students a greater understanding of that which is elemental about human existence and of life itself.

Sleeping Beauty
Illustrated by Jessie Willcox Smith
Legends

A legend is a narrative of human actions that are perceived both by teller and listeners to take place within human history and to possess certain qualities that give the tale believability. Legends include no happenings that are outside the realm of "possibility", defined by a highly flexible set of parameters, which may include miracles that are perceived as actually having happened, within the specific tradition of indoctrination where the legend arises, and within which it may be transformed over time, in order to keep it fresh and vital, and realistic. The stories are about someone that probably existed but have been twisted to seem more interesting and fascinating. They are then passed down from generation to generation.

Some other famous legends include: King Arthur and the Knights of the Round Table, the lost city of Atlantis, Robin Hood, and Beowulf.

Myths

Myths are often intended to explain the universal and local beginnings, natural phenomena, otherwise inexplicable cultural conventions or rituals, and anything else for which no simple explanation presents itself. The active beings in myths are generally gods and heroes. Myths are often said to take place before recorded history begins. A myth is a sacred narrative in the sense that it contributes to systems of thought and values, and that people attach religious or spiritual significance to it.

Individual myths may be classified in various categories:

- **Ritual myths** explain the performance of certain religious practices or patterns and associated with temples or centers of worship.
- **Origin myths** describe the beginnings of a custom, name or object.
- **Creation myths**, describe how the world or universe came into being.
- **Eschatological myths** are stories which describe catastrophic ends to the present world order of the writers.
- **Social myths** reinforce or defend current social values or practices.
- **A Trickster myth**, concerns itself with the pranks or tricks played by gods or heroes.

Some of the most famous myths come from Ancient Greek and Roman Mythology, as well as from Native American sources. *How Birds Came Into the World* is a “creation myth” of Cherokee origin.

Folk Tales

Folk Tales are stories within a particular population comprising the traditions (including oral traditions), legends, history, proverbs, jokes, popular beliefs, and customs of that culture, subculture, or group. Although they can contain religious or mythic elements, they are equally concerned with the sometimes mundane traditions of everyday life. They are often combined with mythology, and vice versa, because it has been assumed that any figurative story that does not pertain to the dominant beliefs of the time is not of the same status as those dominant beliefs. Thus, Roman religion is called “myth” by Christians. There can be both a moral and psychological scope to the work, as well as entertainment value, depending upon the nature of the teller, the style of the telling, the ages of the audience members, and the overall context of the performance. There are many forms of folklore that are so common, however, that most people do not realize they are folklore, such as riddles, children's rhymes and ghost stories, rumors (including conspiracy theories), gossip, stereotypes, holiday customs, and life-cycle rituals.
Basic pattern for fairy tales and music

- Beginning, middle, end or introduction, conflict/problem, resolution/problem solved
- The pattern of hero/heroine quest in fairytales is:
  1. Call to adventure,
  2. The adventure
  3. The return

  The call to adventure can be chosen or accidental; in Cinderella it is accidental.

  The adventure involves trials or tests. The hero/heroine either succumbs or escapes these trials, in either event they survive.

  The return is the hero/heroine returning to their home or kingdom in a heightened state of being, e.g., married to the prince or princess, in possession of a birthright involving power, such as reclaiming a kingdom. The outcome, sometimes explicit and at other times implicit, is that the hero/heroine is now possessed of wisdom which will enable them to be good wives/husbands/parents or rulers.

  This pattern is a folk version of the classic Hero Quest Myths that describe inexplicable cosmological and spiritual truths. In the instance of a Myth, the adventure would be to travel into the void and to experience trials and tests that would lead to enlightenment. Enlightenment has to do with the losing of the self in the unself, i.e., the unmanifest or the unconscious. The Hero then returns—rebirth or resurrection—as a spiritual leader.

- For music the hero/heroine quest pattern has to do with crescendo and diminuendo as well as harmonic reflections through consonance and dissonance: home tone is peaceful, it moves to restless tones, creating a tension that finds resolution in returning to the home tone.

- The pattern corresponds to basic cycles of existence: Birth, Life, Death/dawn, day, twilight.

<table>
<thead>
<tr>
<th>Elements of Stories</th>
<th>Elements of Fairy Tales</th>
<th>Elements of Music</th>
</tr>
</thead>
<tbody>
<tr>
<td>Character</td>
<td>Archetypes/Characters &amp; Places</td>
<td></td>
</tr>
<tr>
<td>Setting</td>
<td>Magical Helpers</td>
<td></td>
</tr>
<tr>
<td>Theme</td>
<td>Transformations</td>
<td></td>
</tr>
<tr>
<td>Mood</td>
<td>Call to Adventure</td>
<td></td>
</tr>
<tr>
<td>Action/plot</td>
<td>Adventure</td>
<td></td>
</tr>
<tr>
<td>Structure (Sequencing)</td>
<td>Return</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Leitmotifs</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tempo</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dynamics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Texture</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Timbre</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhythm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Harmonics</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Form</td>
</tr>
</tbody>
</table>
Program Notes

Cinderella, illustrated by Jessie Willcox Smith
GIOACCHINO ROSSINI  
Born in Pesaro, Italy 1792  
Died in Passy, Italy 1868  

Overture from William Tell  
Composed in 1829  

Rossini was born into a family of musicians; his father Giuseppe was town trumpeter and his mother Anna was a singer. Rossini’s parents began his musical training early, and by the age of six he was playing the triangle in his father’s band.

Gioacchino was apprenticed to a smith named Angelo Tesei. With him he learned to sight-read, to play accompaniments on the pianoforte, and to sing well enough to take solo parts in the church when he was ten years old. At thirteen he appeared in Paër’s *Camilla* — his only public appearance as a singer.

In 1807 the young Rossini was admitted to the Conservatorio of Bologna where he studied counterpoint.

His first opera, *La Cambiale di Matrimonio*, was produced at Venice when he was eighteen, however, two years before this he had already received the prize at the Conservatorio of Bologna for his cantata *Il piantô d’armonia per la morte d’Orfeo*. Between 1810 and 1813, Rossini produced operas of varying success.

His first enormous success was the opera *Tancredi*. Audiences greatly appreciated such melodies as “Mi rivedrai, ti rivèdrô” and “Di tanti palpiti,” the former of which became so popular that crowds of Italians would sing it at the law courts until ordered by the judge to desist.

Some older composers in Naples questioned the success of the youthful composer; but all hostility was nullified by the enthusiasm which greeted the performance of his *Elisabetta regina d’Inghilterra*, in which Isabella Colbran, who later became the composer’s wife, took a leading part.

In 1824 he became musical director of the Théatre Italien in Paris at a salary of £800 per year. When that agreement ended, he was then rewarded with the offices of chief composer to the king and inspector-general of singing in France—and received the same income as before.

In 1829, his *Guillaume Tell* was produced in Paris. The music is remarkable for its freedom from the conventions discovered and utilized by Rossini in his earlier works, and marks a transitional stage in the history of opera.
And then, silence. At 37, he retired from opera composition. He left Paris in 1832 to live in Italy, but suffered prolonged and painful illness there. Isabella died in 1845 and the next year he married Olympe Pélissier, with whom he had lived for 15 years and who tended him through his ill-health. He composed hardly at all during this period; but went back to Paris in 1855, where his health and humour returned along with his urge to compose, and he wrote a quantity of pieces for piano and voices, with wit and refinement that he called Péchés de vieillesse ('Sins of Old Age'). He died at his country house at Passy on November 13, 1868 and is buried in Père Lachaise Cemetery, Paris, France.

From his ‘retirement’ in 1832 to his death in 1868, his biography appears almost like the narrative of two lives — the life of swift triumph, and the long life of seclusion, of which biographers give us pictures in stories of the composer's cynical wit, his speculations in fish culture, his mask of humility and indifference.

**The Legend of William Tell**

William Tell is a legendary hero of disputed historical authenticity who is said to have lived in the Canton of Uri in Switzerland in the early 14th century. Tell, from Bürglen, was known as an expert marksman with the crossbow. At the time, the Habsburg emperors were seeking to dominate Uri. Hermann Gessler, the newly appointed Austrian bailiff of Altdorf raised a pole in the village’s central square with his hat on top and demanded that all the local townsfolk bow down before it. As Tell passed by without bowing, he was arrested. He received the punishment of being forced to shoot an apple off the head of his son, Walter, or else both would be executed.

Tell had been promised freedom if he shot the apple. On November 18, 1307, Tell split the fruit with a single arrow from his crossbow, without mishap. When Gessler queried him about the second arrow in his quiver, Tell answered that if he had ended up killing his son, he would have turned the crossbow on Gessler himself. Gessler became enraged at that comment, and had Tell bound and brought to his ship to be taken to his castle at Küsnacht. In a storm on Lake Lucerne, Tell managed to escape. On land, he went to Küsnacht, and when Gessler arrived, Tell shot and killed him with the crossbow. Tell’s defiance of Gessler sparked a rebellion against Austrian rule, which led to the eventual independence of Switzerland.

**Rossini’s Guillaume Tell and its Overture**

*Guillaume Tell (William Tell)* is an opera in four acts composed by Rossini, based on Friedrich Schiller’s play *Wilhelm Tell*. It was first performed at the Paris Opera on August 3, 1829. This was Rossini’s last opera, even though the composer lived for nearly forty more years. The opera's length (four hours of music) and casting requirements, such as the high range required for the tenor part, have contributed to the difficulty of producing the work.

The overture falls into four parts, each segueing into the next:

- **Prelude** - a slow passage starting with a passage for five cellos
- **Storm** - begins with small drops of rain from the woodwinds and then builds into a whirlwind of sound with loud brass accents, eventually winding down to a few drops from the flute
- **Ranz des Vaches (call to the dairy cows)** - solos from the English horn and flute
- **Finale** - ultra-dynamic "cavalry charge" galop heralded by trumpets and played by full orchestra. Begins with a trumpet call and then the main theme in the clarinet, the strings play a development section featuring running sixteenth notes, and then the main theme returns in the strings. Finally, the movement ends with a fast and loud extended coda. Today, this movement is remembered mostly for its famous use as the theme for *The Lone Ranger*. 
FELIX MENDELSSOHN
Born in Hamburg, Germany 1809
Died in Leipzig, Germany 1847

Scherzo from A Midsummer Night’s Dream
Composed between 1874 and 1875

Born in 1809, Felix Mendelssohn was the second child of a wealthy, conservative Jewish banking family who moved after his birth from Hamburg to Berlin. It was not untypical for such a family, anxious to assimilate into German society, to convert to the Protestant church, thereby adding Bartholdy to family name.

Felix's grandfather was the famous philosopher Moses Mendelssohn, and he grew up in a world of tremendous intellectual sophistication. Felix was a child prodigy on the order of Mozart, and actually reached musical maturity earlier than the latter, writing masterpieces such as the Octet for strings at age sixteen and the Overture to a Midsummer Night’s Dream at age seventeen.

After early piano studies with his mother, Mendelssohn studied harmony and made his performance debut at age nine. By age twelve he had written numerous sonatas, a piano trio, a cantata and two operettas with the family hiring an orchestra so that he could hear his music. In addition to his phenomenal music abilities, Felix also painted well, was multi-lingual and was friends with the 72 year old writer, Johann Wolfgang von Goethe.

Mendelssohn attended Berlin University from 1826 to 1829. In March of that year he conducted the first performance of Bach's St. Matthew Passion since Bach's death. This was a seminal moment in the Bach revival of the nineteenth century and a key event in Mendelssohn’s important conducting career. In fact, Mendelssohn can be considered the first conductor of the modern style and also among the first to use a baton.

While in Paris in 1831, Mendelssohn first came in direct contact with his contemporaries. Although a generous man, it still took him a while to trust the unsettling aspects of Chopin's music and while he admired Schumann, he found his music frankly strange. In contrast, Schumann revered Mendelssohn as the most perfect and technically adroit of the Romantics. Berlioz however, although respectful of Mendelssohn, said of him, "He loves the dead too much."

In 1833, Mendelssohn was appointed music director at Dusseldorf. In 1835, he seized the opportunity to take over the Gewandhaus Orchestra in Leipzig, Bach's long-time residence, which he quickly made into the musical capital of Germany. He enlarged the orchestra to fifty people and was known to be a conductor of the strictest standards. Instead of playing the standard repertoire of the day, Mendelssohn programmed the music of Mozart and Beethoven along with Schubert, Chopin, Liszt and even Schumann.

In Leipzig, Mendelssohn became married to Cecile Jeanrendaud, daughter of a clergyman of the French Reformed Church. In addition to his Gewandhaus duties, he took over the Berlin Academy of Arts concerts in 1841 and traveled widely as a guest conductor and pianist. In 1842, Mendelssohn established the Leipzig Conservatory where he and Schumann taught composition and piano. Thus, this tremendously energetic but sensitive man stretched himself to the breaking point. In May, 1847 he learned of the stroke suffered by his beloved elder sister, Fanny, he himself had a stroke from which he never fully recovered. After time off in Switzerland, Mendelssohn felt recovered enough to return to work in September of that year. However he soon suffered another stroke which left him partially paralyzed and he died on November 4, 1847, at the age of thirty eight.
**William Shakespeare**

English poet and playwright William Shakespeare is the author of a body of literary work considered to be the greatest in the history of English literature.

Shakespeare was born April 23, 1564 in Stratford-upon-Avon in the area of England known as the Midlands. He left Stratford for London sometime in 1586 where he embarked on a life in the theatre. In 1595 he became one of the senior members of the Lord Chamberlain's men, making him a playwright to the King of England and by 1596 he was so successful that he was granted a Coat of Arms and was allowed to call himself a “gentleman.” Interestingly, Shakespeare died on April 23, the same date as his birth, in 1616.

**A Midsummer Night’s Dream**

*A Midsummer Night’s Dream* is a romantic comedy by the great English playwright William Shakespeare (1564-1616), written during the 1590s. It portrays the adventures of four young Athenian lovers and a group of amateur actors, their interactions with the Duke and Duchess of Athens, Theseus and Hippolyta, and with the fairies who inhabit a moonlit forest. The play is one of Shakespeare’s most popular works for the stage and is widely performed across the world.

Felix Mendelssohn composed an overture inspired by the play in 1826, which was intended only for concert performance. In 1843, due to the fame of the overture, he was commissioned to write incidental music for a stage production of the play. He added the Overture to it, and both were used in most stage versions through the nineteenth century. Among Mendelssohn’s incidental pieces are the Scherzo and the Wedding March, which is frequently used today as a recessional at weddings.

**Mythological Influences**

Some features of the plot and characters in Shakespeare’s *A Midsummer Night’s Dream* can be traced to elements of earlier mythologically based literature; for example, the story of Pyramus and Thisbe is told in Ovid's *Metamorphoses* and the transformation of Bottom into a donkey is descended from Apuleius' *The Golden Ass*. The name “Lysander” was from an ancient Greek warlord, while Theseus and Hippolyta were respectively the Duke of Athens and Queen of the Amazons. In addition, Shakespeare could have been working on *Romeo and Juliet* at the same time he wrote *A Midsummer Night’s Dream*, and it’s possible to see Pyramus and Thisbe as a comic reworking of the tragic play.

**The Myth of Pyramus and Thisbe**

Two children from ancient Babylon grew up in one-room houses that were connected to each other. Over time, the two fell in love with each other, but could only talk through a hole in their wall because their parents refused for them to see each other. Finally, Pyramus and Thisbe decided to run off one night and elope. Pyramus gave Thisbe the location of the place they would meet, and she agreed.

Thisbe was the first to arrive at the mulberry bush outside of the city, but as she was waiting, a lion walked by with its jaws covered in blood from a previous kill that day. Thisbe, frightened at her sight, fled to the nearest cave. Soon after, Pyramus arrived and saw a cloak covered in blood and torn to pieces with the footprints of the lioness left behind. He thought that his love had been killed by a hungry lion, so he took out his sword and stabbed himself. Thisbe ran back and found her love lying on the ground next to the blood-covered mulberry bush with his sword impaling his chest. She gasped in horror as she asked the still breathing Pyramus what happened. Barely able to stay awake, he told her what happened and she cried in sorrow. She took Pyramus’ sword and brought the blade into her own soft flesh. Thus they died together, in love and peace. This is why the berries on the Mulberry bush are red, instead of their original white, in commemoration of the two young lovers and their great sacrifice.

Shakespeare obviously drew from this plot to create *Romeo and Juliet*, but it was also the basis of other works. Edmond Rostand adapted the tale from *Romeo and Juliet*, making the fathers of the lovers conspire to bring their children together by pretending to forbid their love in *Les Romanesques*. Rostand’s play was later the basis for the musical *The Fantasticks*. 
Theseus, the Duke of Athens, is planning his marriage with Hippolyta, and as a result is planning a large festival. Egeus enters with his daughter Hermia. He tells Theseus that Hermia refuses to marry Demetrius, who he has chosen for her, wanting instead to marry Lysander. Egeus quotes before Theseus an ancient Athenian law whereby a daughter must marry the suitor chosen by her father, or else face death. Theseus agrees that Hermia's duty is to obey her father, and threatens her with either entering a nunnery or marrying the man her father chooses. Hermia and Lysander decide to flee by night into the woods surrounding Athens, where they can escape the law and get married. They tell their plan to Helena, a girl who is madly in love with Demetrius. Hoping to gain favor with him, Helena tells him about the plan.

Complications arise in the forest. Oberon and Titania, King and Queen of Fairies, are locked in a dispute over a boy whom Titania has adopted. Oberon instructs his servant Puck to bring him a magic potion, which Oberon will sprinkle in the Queen's eyes as she sleeps, whereupon Titania will fall in love with the first creature she sees upon awakening. Meanwhile, Helena and Demetrius have also fled into the woods after Lysander and Hermia. Oberon, overhearing Demetrius's denouncement of Helena, takes pity upon her and tells Puck to place the magic drops on the eyes of Demetrius as well, so that Demetrius may fall in love with Helena. Puck, however, makes the mistake of putting the drops in the eyes of Lysander instead. Helena stumbles over Lysander in the forest, and the spell is cast; Lysander now desires Helena and renounces a stunned Hermia.

In the midst of this chaos, a group of craftsmen are rehearsing for a production of "Pyramus and Thisbe," to be played for the Duke at his wedding. Puck impishly casts a spell on Bottom to give him the head of a donkey. Bottom, as luck would have it, is the first thing Titania sees when she awakens; hence, Bottom ends up being lavishly kept by the Queen. Oberon enjoys this sport, but is less amused when it becomes apparent that Puck has botched up the attempt to unite Demetrius and Helena. Oberon himself anoints Demetrius with the love potion and ensures that Helena is the first person he sees; however, Helena understandably feels that she is now being mocked by both Demetrius and Lysander (who is still magically enamored of her).

Finally, Oberon decides that all good sports must come to an end. He puts the four lovers to sleep and gives Lysander the antidote for the love potion so that he will love Hermia again when they all wake up. Next, Oberon gives Titania the antidote, and the King and Queen reconcile. Theseus and Hippolyta then discover Lysander, Hermia, Helena, and Demetrius asleep in the forest. All return to Athens to make sense of what they think is a strange dream. Likewise, Bottom returns to his players, and they perform "Pyramus and Thisbe" at the wedding feast (which has since become a wedding of three couples). As everyone retires, fairies perform their blessings and Puck delivers a tender epilogue soliloquy.
One of the most prolific and celebrated Russian composers of the 20th century, Sergei Prokofiev is perhaps most famous for music he composed for the children's story *Peter and the Wolf* and his ballet *Cinderella*.

Born to an affluent and cultured household, Sergei Prokofiev was introduced to music as a child. His mother was an accomplished pianist and nurtured his precocious ability. By age twelve Prokofiev had written words and music to two operas as well as several other pieces. In 1904, he moved with his mother to St. Petersburg, where he studied at the St. Petersburg Conservatory. He continued to compose, though much of it was unorthodox.

As a young man he traveled to England and Europe on tour, and in 1918 after the Revolution he left Russia for the United States. During the 1920s he toured New York, Chicago, London and Paris, gaining popularity with audiences, if not with critics. While in Paris he met Diaghilev, who commissioned him to write for the Ballet Russe.

Increasingly sympathetic to Soviet ideology, in 1927 he returned to the Soviet Union and was greeted as a national hero. In 1929, he was in a car accident, which slightly injured his hands and prevented him from touring in Moscow, but after his hands healed, toured in the United States, and was received very warmly.

In the early 1930s he traveled between Paris and Moscow, finally settling in Moscow in 1936. In 1936, he composed *Peter and the Wolf* for his son who wanted to learn the story of the wolf without having to read it again. At around that same time, he was commissioned by the Kirov Theatre in Leningrad to write the ballet, *Romeo and Juliet*, which premiered in 1938. These pieces became two of Prokofiev's best known works. A few years later, World War II marked the beginning of Prokofiev's rocky relationship with the Soviet government of Joseph Stalin.

Although he continued to be a productive composer, in the late 1940s Prokofiev fell out of favor with government officials. In 1948 the Central Committee of the Communist Party announced the adoption of a new music policy that favored moving away from modernism and cerebralism toward music that is easily assimilated, using styles and techniques from Russia's past. They accused Prokofiev of having a style largely formed in the West and they denounced him and his works, in particular his epic opera *War and Peace*.

After this episode, Prokofiev's health began to decline and in addition, he suffered through financial insecurity. Five months after the premiere of his *Seventh Symphony* in 1952, he died of a brain hemorrhage; ironically on the same day as Stalin's death. He had lived near Red Square, and for three days the throngs gathered to mourn Stalin making it impossible to carry Prokofiev's body out for the funeral service at the headquarters of the Soviet Composer's Union. Paper flowers and a taped recording of the funeral march from *Romeo and Juliet* had to be used, as all real flowers and musicians were reserved for Stalin's funeral. The leading Soviet musical periodical reported Prokofiev's death as a brief item on page 116. The first 115 pages were devoted to the death of Stalin.
**Cinderella**

Cinderella is one of the most recognized stories around the world. The themes from the story appear in the folklore of many cultures. The tale always centers around a kind, but persecuted heroine who suffers at the hands of her step-family after the death of her mother. The heroine has a magical guardian who helps her triumph over her persecutors and receive her fondest wish by the end of the tale. This is the classic folk tale element of unjust oppression equals triumphant reward. Most of the tales include an epiphany sparked by an article of clothing (usually a shoe) that causes the heroine to be recognized for her true worth.

The earliest recorded version of the tale comes from China. It was written down by Tuan Ch'eng-shih in the middle of the ninth century. The heroine of the Chinese tale is Sheh Hsien. There is no fairy godmother in this story, but instead a magical fish is Sheh Hsien’s helper instead. However, a shoe is used to identify Yeh-shen to the prince who wants to marry her. The next written version of the story comes from Charles Perrault in 1697. From this version, we received the fairy godmother, the pumpkin carriage, the animal servants, and the glass slippers. Perrault recorded the story that was told to him by storytellers while adding these touches for literary effect. Perrault’s version has a more humane ending than many versions of the tale with Cinderella finding husbands for her sisters. The sisters are left poor, blind, maimed, or even dead in many versions of the tale. The Grimm Brothers' German version, known as Aschenputtel, meaning “Ash Girl” or “Cinder-foot”, does not have a fairy godmother. The heroine plants a tree on her mother’s grave from which all of the magical help appears in the form of a white dove and gifts. At the end, the stepsisters’ eyes are pecked by birds from the tree to punish them for their cruelty.

The tale of Cinderella has inspired countless variations in many different forms of media. Some famous examples include no less than six operas and five major dance works, including Prokofiev’s famous ballet; in musical theatre there is a version by Rodgers and Hammerstein and it is a central part of the story to Stephen Sondheim’s Into the Woods; and of course, Walt Disney’s iconic animated film version from 1950. Even the word “cinderalla” has become part of the everyday lexicon, meaning one who unexpectedly achieves recognition or success after a period of obscurity and neglect.

**Prokofiev’s Cinderella**

Prokofiev wrote the score for Cinderella in 1941. According to him, he composed the dances for Cinderella and the Prince to reveal the poetry of their love. This work, more than any of his others, is marked by an emotional depth and lyricism. Prokofiev composed many fine works for the stage and Cinderella is a particularly magical ballet graced with waltzes and love themes. The pas d’action follows the classic Perrault tale faithfully, wherein goodness and genuineness win over treachery and cruelty. After the overture, we meet Cinderella’s ugly sisters getting ready for the ball, quarreling and ordering Cinderella about. Left behind, Cinderella dreams of the ball she may not attend, dancing with a broom as her partner. Her fairy godmother appears and Cinderella is granted her wish, as Star Fairies waltz in the accompaniment. At the palace when Cinderella makes her entry, the Prince is immediately taken with her. After declaring their love to each other in a romantic pas de deux, they return to the other guests. But as the music builds to a glorious waltz, an ominous ticking is heard. The clock strikes midnight and Cinderella flees from the ball. The story ends traditionally with the Prince searching for, and finding, the lady whose foot fits the glass slipper.

**Transformations in Cinderella**

A transformation is defined as a change in form, appearance, nature, or character. In Cinderella there are numerous transformations: Cinderella’s dress is transformed from rags into a gown of gold, silver and silk; the pumpkin is transformed into a carriage, the mice into horses, a rat into the coachman and lizards into footmen all by the magic of her fairy godmother; and when the clock strikes midnight everything transforms back into their original shapes. Prokofiev showcases these various transformations in his music. For instance, there is stark change between the beautiful lilt of the Waltz Coda, and the furious ticking of the clock in Midnight.
Cinderellas of the World

Scottish—“Rashin Coatie”
A king who had one lovely daughter married for the second time an ill-natured woman with three ugly girls of her own whose envy of the king’s daughter was matched by their treatment of her. They made her sit in the kitchen nook, made her eat leftovers, gave her a garment of rushes to wear, and called her “Rashin Coatie.” Rashin Coatie’s real mother had given her a little red calf and she had only to ask the red calf for anything she wanted and she got it. One day, her stepmother found out about the calf and ordered the creature butchered. Rashin Coatie was grief-stricken, but the calf told her to bury its bones under the gray stone and she would still be able to obtain what she wanted. When Yuletide came, everyone put on their best clothes to go to the kirk, but Rashin Coatie had no fine clothes to wear. She was told to stay home and cook the dinner. After the others had left, Rashin Coatie went to the gray stone and told the calf she wanted to go to the kirk too and it provided her with beautiful clothes and she was the grandest lady there. A young prince was there and fell in love with her, but Rashin Coatie left before the blessing to get home before everyone else. The next day, the same thing happened. On the third day, the prince kept guard at the kirk door. Rashin Coatie had to jump to get by him and lost one of her beautiful satin slippers. The prince proclaimed he would marry whomever the slipper fit. All the ladies in the land tried on the slipper, but not one could fit her foot into it. The stepmother took her daughter and forced the slipper on her foot by cutting off her heel and toes. A bird sang as the daughter and the prince rode by that the right owner of the slipper was in the kitchen nook. When Rashin Coatie approached the prince, the slipper jumped out of his pocket and on to her foot. They married and lived happily all their days.

German—“Aschenputtel” by the Brothers Grimm
A man of substance, with one daughter, remarried a woman with two daughters. The stepmother and stepdaughters made the man’s daughter stay in the kitchen where she had to work from morning till night. They tormented her by having her empty peas and lentils into the ashes and then pick them out. Aschenputtel (which means Cinder-foot) remained faithful to the memory of her mother on whose grave she planted a hazel twig, a gift from her father, and, through her tears falling on it, has grown to be a huge tree. On this tree is perched a little white bird which brings Aschenputtel anything she wishes. The king of that land decreed that there should be a three day festival to which every beautiful girl should come, so that his son might choose a bride. The stepsisters, of course, went to the feast leaving Aschenputtel behind. Aschenputtel begged at her mother’s grave for a gold and silver dress. In no time, she too was off to the feast. The prince, inevitably, was charmed by her, and each day wished to see her home, but each day she escaped him. On the third day, the prince ordered the staircase to be covered with pitch. One of Aschenputtel’s golden slippers stuck in the pitch and was recovered. Thereupon the king’s son announced he would marry no one but her whom the slipper fitted. The elder stepsister had a pretty foot, but when she tried on the slipper she found her big toe would not fit into it. She cut off her toe to make the shoe fit. The prince, believing he had found his bride, rode off with her, but as they passed the grave, two birds in the hazel tree cried out that he had the wrong bride. The second stepsister tried on the shoe but found her heel too big, so she sliced it off so the shoe would fit. Again the birds exposed the deceit. Eventually Aschenputtel tried on the shoe and it fit just like a glove. At the wedding the birds plucked out the stepsisters’ eyes.
**Italian— “La Gatta Cenerentola” (The Hearth-Cat)**

Zezolla is the only daughter of a prince who marries for the second time a woman of some unpleasantness. Zezolla plots with her governess to murder her stepmother (this is a feature of middle-eastern variants of the tale) and breaks her stepmother’s neck by letting the lid of a great chest fall on her while she is looking at some old dresses. Thereafter, she persuades her father to marry her governess, unaware that the woman has six daughters of her own. Zezolla soon learns her mistake. The six stepdaughters are placed above her. She must stay in the kitchen and they call her “La Gratta Cenerentola.” However, when her father returns from a journey abroad, he brings her, on the instructions from a fairy, a seedling date tree, which she plants, and which in four days grows to the size of a woman. In this tree is a fairy who tells Zezolla that whenever she wants to go out without being recognized she has only to ask. Soon afterwards comes the day of the festa, for which everyone but Zezolla prepares. Zezolla runs to the tree and asks if she too can go. Instantly, she finds herself attired like a queen, with a white horse to ride on and twelve pages to attend her. Now it happens that the king comes to the festa, and he is bewitched by Zezolla’s loveliness and instructs a servant to find out where she lives. But Zezolla notices she is being followed and scatters gold coins in the road, which the servant stops to pick up. On the next feast day Zezolla is again left by the hearthside; and this time the date tree provides her with a coach and six horses. The king is yet more anxious to learn her identity, but the servant who follows her is unable to resist picking up the jewels she lets fall out. On the third feast day Zezolla is provided with a coach of gold. The king’s servant is instructed on no account to let her out of his sight. Zezolla, in her anxiety to escape, drops a beautiful satin shoe she has been wearing, which the servant picks up. The king orders every woman in his realm to attend a banquet which must be attended even by the kitchen maid Zezolla. When the shoe is near Zezolla’s foot it darts forward on its own accord. The king marries Zezolla and commands everyone to make obeisance to her as their queen.

**Chinese— “Sheh Hsien”**

A man had two wives. His favorite wife had a daughter named Sheh Hsien. The favorite wife and the father eventually die and Sheh Hsien is left to the care of her father’s second wife. She is mistreated by this stepmother, but she finds comfort in raising a fish. Now, this is a very beautiful and magical fish that responds only to Sheh Hsien. One day the stepmother wears Sheh Hsien’s clothes so that the fish will come to her. The trick works and the fish approaches the stepmother. She kills the fish and throws it out. When Sheh Hsien goes to the pond to look for her fish, she is mysteriously told where the fish is buried. If she wants anything, she must keep the fish’s bones and pray to them so that her wishes will be granted. She wishes for beautiful clothes so that she can attend the big cave festival. While she is there, her stepmother sees her and grows suspicious so Sheh Hsien departs very quickly, leaving one of her shoes behind. The king has fallen in love with Sheh Hsien, so he searches for the owner of the shoe. After a considerable search Sheh Hsien is found, and when she puts on the shoe she is so beautiful as to be celestial. Her stepmother and stepsisters are envious, so they kidnap her and take her place in the palace. Their rudeness is evident in the palace and the prince knows that this is not his true bride. He kills the step-family and brings their bodies to their own home. There he finds his true wife and brings her home.

**African**

An unloved wife died leaving behind her daughter. This daughter becomes slave to her half brother and his wife. In her loneliness she meets a frog who becomes her good friend. This is a magical frog that supplies clothes and jewelry for the girl when she desires to go dancing. She meets the prince, but must leave in a hurry. A shoe that she leaves behind is the prince’s clue to finding this young girl. They are reunited and when they are to marry, the frog and all his friends give wonderful treasures to the girl in celebration of the marriage. Her stepmother and stepsisters are envious, so they kidnap her and take her place in the palace. Their rudeness is evident in the palace and the prince knows that this is not his true bride. He kills the step-family and brings their bodies to their own home. There he finds his true wife and brings her home.
DAVID CROWE
Born in Troy, New York 1946

How Birds Came Into the World
Composed in

Composer, conductor, teaching artist and percussionist David Crowe has created an impressive and varied body of work, from short pieces for young musicians to full-scale symphonic works. A native of New York, Crowe began his musical life as a percussionist. He studied music and conducting at Harpur College (SUNY-Binghamton), New England Conservatory of Music, the Pierre Monteux Domaine School and the Conductors Institute in Columbia, South Carolina. His teachers include Charles Bruck, Otto-Werner Mueller and Lorna Cooke da Varon.

From 1985 to 1994 he served as the Associate Conductor of the Fort Wayne Philharmonic, before he turned to composing full-time.

He has created new works for the Fort Wayne Philharmonic, Charlotte Symphony, Northwest Indiana Symphony, American Dance Therapy Association, Moving Poets Theater of Dance, Alban Elved Dance Company, Charlotte Civic Orchestra, Children’s Theatre of Charlotte and others. His compositions have been performed by the Syracuse Symphony, Canton (OH) Symphony, North Carolina Symphony, Greensboro Symphony, and Indianapolis Children’s Choir.

Crowe specializes in collaborative projects with other musicians and artists in other disciplines. Creative partners have included Australian digeridoo virtuoso Adrian Ross, South African poet and storyteller Gcina Mhlophe, and Grammy Award winning folk musician and storyteller David Holt. With Holt he created a full-length symphony orchestra concert program of stories and music for children and families, which is performed by symphony orchestras throughout the US.

Mr. Crowe’s collaborations with Moving Poets Theater of Dance led to the creation the instrumental ensemble "Without Borders," with whom he performs as percussionist. The group has recorded several of his dance-inspired compositions.

Crowe works with orchestras and educational institutions through residencies and arts-in-education projects, developing new and exciting programs which bring people and music together. Since 1992 he has been resident composer for the Foundation for Art and Music in Elementary Education, (FAME), in Indiana and he has created several works for educational and arts organizations throughout the country.

"Mill Village: A Piedmont Rhapsody," commissioned by the Charlotte Symphony, is a work for 12 musicians which combines Crowe’s music with archival film and photography, oral history and poetry to tell the stories of textile workers in the Southeast. The piece has received over 25 performances throughout the Carolinas and Virginia and received the 2005 MetLife Excellence in Community Engagement Award.

Recent works include, "Psalm 138" for chorus, commissioned to commemorate an exhibition of the Dead Sea Scrolls, "Dreams of Wisdom," a chamber work inspired by paintings of Russian artist Nicholas Roerich. and “The Moses of Her People,” for orchestra and narrator, which incorporates the words of Harriet Tubman.
David Holt, Text
David Holt is a storyteller who specializes in retelling authentic folk tales. He researches his material by traveling and interviewing people on a regional basis so as to maintain the integrity of the oral tradition and establishing a living archive. He and Crowe first collaborated in 1993 when they joined FAME student composers to create music for Holt’s adaptation of the Brother’s Grimm tale, *The Nixie of the Pond*. After this successful venture the two went on to create a full length concert program of stories and music which included *How Birds Came Into the World*.

The Cherokee Indians
The Cherokee, who call themselves the Tsalagi (pronounced "chaw-la-gee"), are one of the largest Native American groups. They are thought to be linguistically related to the Iroquois and were originally centered in the Great Smoky Mountains of North Carolina. In 1839, after a long series of conflicts during which they were pushed westward towards the Mississippi, the Cherokees were forcibly evicted from their land and marched to Oklahoma in the dead of winter; this is today known as the "Trail of Tears".

The Cherokee, like other native Americans, did not worship spirits and icons, but believed in one Supreme Being. They called this being or Great Spirit the Yowa—a name so sacred that only a priest was allowed to say it. The Yowa presided over and created Mother Earth. Thus they lived in harmony with their natural environment. It was their myths and sacred formulas, developed over thousands of years and passed orally from generation to generation, which helped them achieve this. Their Myths may or may not have been based in fact, but they became regarded as truth and have had a great influence in the cultural behavior of the Cherokee community. They are used to teach the young many of the important lessons of life.

Virtually every aspect of the Cherokee life and the Cherokee environment had a story to explain it. For instance the story of Kana’ti ("The Lucky Hunter") and his wife, Selu ("maize") details the origins of game and corn. Many of these myths were recorded in a book entitled *Myths of the Cherokee* which was published in 1888. The book was written by James Mooney, an American anthropologist, who lived for several years among the Cherokee while doing research for the Bureau of American Ethnology in Washington, D.C. Other myths encompass stories such as: how the hummingbird brought tobacco to the Cherokee; how the deer got his horns; why the turkey gobbles; and how the sun was a young women who lived in the east, the moon her brother from the west, and how an eclipse was caused by a giant frog trying to swallow them both!

How Birds Came Into the World
*How Birds Came Into the World* is a retelling of a Cherokee Myth about how birds were created from the myriad colored leaves of autumn. For the Cherokee as for all of the Native American peoples, the earth was regarded as a living being whose body gave substance to all living things, as well as being the repository of the dead. In this way everything that surrounded them was imbued with some kind of story. This work pays homage to a manner of relating stories older than recorded history, where people gathered around a fire and listened to a narrator relate the origins and meaning of the universe.

The music for *How Birds Came Into the World* is, in the first part of the score, built around a theme that was created by 4th and 5th grade students for What is Life? It uses melodies appropriate to Native American culture with the aim of expressing the text musically. The second half of the score is made up of new material that reflects the different birds, capturing the quality of flight. Throughout the work these melodies are placed in modal patterns to reflect a uniquely Native American sound.
Myth of How Birds Came Into the World  
As told by David Holt

This is the old Cherokee legend about how birds came into the world.  
Many, many years ago, when the world was new, the Great Spirit walked over the earth.  
Wherever his feet touched the ground trees began to grow and flowers sprang up.  
There were maples, oaks, poplars, birch, pines and chestnut trees.  
They grew strong and tall as their branches reached the sky.  
Slowly their leaves began to sprout for the first time and they were the most beautiful fresh new color of green.  
Each one seemed to be glowing from the inside.  
The tender young leaves were very happy in this first spring.  
They danced gently in the wind and sang their sweet songs in the breeze.  
The sun warmed the earth.  
The first summer came and the air was filled with thunder and lightning.  
The rains fed the leaves and turned them a dark, rich green.  
At last the days grew shorter. There was a chill in the air.  
The flowers and grasses began to fade.  
One day the wind whispered to the leaves that the day would soon come when they would have to fall from the trees and die.  
“Death is part of life,” said the wind.  
The leaves felt very sad, but they tried to be bright and so something special to make the Mother tree happy.  
So they turned bright red and golden yellow orange and brown.  
It was a magnificent display.  
It was the first fall.  
But at last the time came to let go of the twigs and branches and flutter to the ground.  
They lay perfectly still, not able to move, except when the wind would lift them.  
The Great Spirit saw them and thought they were so lovely, He didn’t want them to die.  
He wanted them to live and be beautiful forever.  
So he gave each bright leaf a pair of wings and the power to fly.  
He called them his ‘Birds.’  
From the red and brown leaves of the oak came the robins.  
From the yellow willow leaves came the orioles.  
And from the bright red maple leaves he made the cardinals.  
This is why birds love the trees and go to them for food and shelter.  
This is why they go to them for food and build their nests in their branches.  
Because the birds know that once, long, long ago the trees were the mothers of them all.
John Towner Williams is one of the most widely recognized composers of film scores. He is best known for heroic, rousing themes to adventure and fantasy films. This includes some of the highest grossing films of all time, such as Star Wars, Superman, Jaws, E.T. the Extra-Terrestrial, Raiders of the Lost Ark, Jurassic Park, and the Harry Potter series. His richly thematic and highly popular 1977 score to the first Star Wars film was selected by the American Film Institute as the greatest American movie score of all time. So far, five of his film scores have won Oscars.

While skilled in a variety of compositional idioms, his most familiar style may be described as a form of neo-romanticism. Williams writes in a style evocative of the large-scale orchestral music of the late 19th century; especially that of Richard Wagner and his use of leitmotif.

John Williams was born in Floral Park, New York. In 1948, he and his family moved to Los Angeles, California, where he attended UCLA. He studied composition privately with Mario Castelnuovo-Tedesco, who also taught film score composer, Jerry Goldsmith.

In 1952, Williams was drafted and entered the United States Air Force, where he conducted and arranged music for Air Force bands. When discharged in 1954, he returned to New York and was accepted into Juilliard, where he studied piano. In New York, he worked as a jazz pianist, played with noted composer Henry Mancini, and even performed on the recording of the famous Peter Gunn theme. In the early 1960s, he served as arranger/bandleader on a series of popular albums with singing great Frankie Laine.

Williams returned to Los Angeles where he started working in the film studios. He began his career composing TV scores for series including Gilligan's Island, Lost in Space, and The Time Tunnel. In the 1970s, he began to establish his reputation while scoring big-budget disaster films like The Towering Inferno, Earthquake, and The Poseidon Adventure. In 1974, he was approached by Steven Spielberg to write the music for his feature debut, The Sugarland Express. They re-teamed for the director's second film, Jaws, featuring an ominous two-note motif representing the shark. Spielberg's friendship with director George Lucas led to Williams's composing for the Star Wars movies. Williams has composed the score for all but two of Spielberg's films.

From 1980 to 1993, Williams succeeded the legendary Arthur Fiedler as Principal Conductor of the Boston Pops Orchestra. He is now the Laureate Conductor of the Pops, thus maintaining his affiliation with its parent, the Boston Symphony Orchestra. Williams leads the Pops on several occasions each year, particularly during their Holiday Pops season and typically for a week of concerts in May.

He has been nominated for 45 Academy Awards, of which he has won five (Jaws, Star Wars, E.T. the Extra-Terrestrial, Schindler's List, and for arrangements in Fiddler on the Roof). He currently holds the record for the most Oscar nominations for a living person as well as the record for the most Academy Award losses ever.

In addition to film scoring, Williams has written many concert pieces, including a symphony. He also composed the well-known NBC News theme "The Mission", "Liberty Fanfare" composed for the re-dedication of the Statue of Liberty, and themes for the 1984, 1988, 1996, and 2002 Olympic games.
Raiders of the Lost Ark

*Raiders of the Lost Ark* is a 1981 adventure film directed by Steven Spielberg, produced by George Lucas and starring Harrison Ford. It is the first film in the Indiana Jones franchise, and pits Indiana Jones against the Nazis, who search for the biblical Ark of the Covenant, a sacred container wherein rests the tablets of stone containing the Ten Commandments. Obtaining the Ark would make their army invincible. Indiana and the Nazis first search for a medallion, owned by Indy's old flame Marion Ravenwood, which will pinpoint the Well of Souls in Egypt, the Ark's final resting place.

John Williams composed the score which most notably features the well-known *Raiders' March*. This piece came to symbolize Indiana Jones and was later used in Williams' scores for the other three films. Williams originally wrote two different candidates for Indy's theme, but Spielberg enjoyed them so much that he insisted that both be used together in what ultimately became the *Raiders' March*. The alternately eerie and apocalyptic theme for the Ark of the Covenant is also heard frequently in the score, with a more romantic melody representing Marion and her relationship with Indy. The score received an Oscar nomination for Best Original Score, but lost to Vangelis's score for *Chariots of Fire*.

**Leitmotif**

A leitmotif is a recurring musical theme that is associated within a particular piece of music with a particular person, place or idea. Although usually a short melody, it can also be a chord progression or even a simple rhythm. Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story.

Carl Maria von Weber was the first composer to make extensive use of leitmotifs. Beethoven also employed leitmotifs. For example, in his Fifth Symphony, a particular melody is said to be representative of "fate", after a critic famously described the recurring musical phrase as "The sound of fate knocking on the door". It is Richard Wagner, however, who is the composer most often associated with leitmotifs, and his operas make liberal use of them. Some other classical works that use leitmotif are Tchaikovsky's *Swan Lake*, Wagner's *The Ring of the Niblungs*, Prokofiev's *Cinderella* and *Peter and the Wolf*, Rimsky Korsakov's *Snow Maiden* and *Shaherazade*, and Edvard Grieg's *Peer Gynt*.

Leitmotifs are very common in movie scores; a well known example is the *Star Wars* Imperial March associated with Darth Vader in the *Star Wars* series of films composed by John Williams. Williams also uses leitmotifs in his film scores for *Jaws*, the *Indiana Jones* films, the *Superman* films, *E.T. the Extra-Terrestrial* and *Schindler's List*. The work of Howard Shore in his *The Lord of the Rings* scores includes extensive use of leitmotifs which occur throughout the length of the three films. The themes represent different characters, cultures, and places. The music within Andrew Lloyd Webber's *The Phantom of the Opera* contains leitmotifs for some of its characters. The most popular example is likely the powerful pipe organ chord progression for the Phantom himself.

The *Raiders March* makes abundant use of Laitmotif to symbolize different characters in the movie. The two principal characters you can actually "hear" in the piece are Indiana Jones, the hero of the film, and Marion Ravenwood, the woman he falls in love with. Indiana Jones' leitmotif is bold and brassy, like the character himself. The other leitmotif, which represents Marion, has its melody played on the French Horn to a soft accompaniment. This contrast in musical styles showcases the contrast between the two characters. Williams uses these two leitmotifs to create a ternary form (ABA) to the march. It begins with Jones' theme (section A), followed by Marion's theme (section B). The *Raiders March* ends with a triumphant return of the Indiana Jones theme (another A section).
Pyotr Ilyich Tchaikovsky is considered the greatest musical talent of 19th century Russia. He was born to a middle class family in Votkinsk, Russia in 1840. Like Robert Schumann, a composer who had a strong influence on him, studied law before following his true calling by entering the St. Petersburg Conservatory where he studied from 1863 to 1865. Among his teachers was Anton Rubinstein with whom he studied composition. In 1866 he went to Moscow to become the professor of harmony at the new conservatory headed by Nicholas Rubinstein (Anton’s brother).

At the conservatory, Tchaikovsky became acquainted with the group of Russian composers headed by Rimsky-Korsakov and Balakirev whose nationalist passions inspired his second symphony. Tchaikovsky was later rejected by this group for being too conservatory trained, cosmopolitan and not sufficiently Russian. Though he was influenced deeply by western techniques and attitudes and stood in opposition to these other nationalist composers, Tchaikovsky insisted his essential nature was, in fact, Russian.

In 1877, Tchaikovsky made the disastrous mistake of marrying one of his pupils, Antonina Ivanova Miliukova. The marriage lasted nine weeks culminating in Tchaikovsky attempting suicide by jumping in a river to give himself pneumonia, also reminiscent of Schumann. His brother, Modest, saved him and took him back to St Petersburg where Tchaikovsky suffered a complete nervous breakdown.

About this time Tchaikovsky started a relationship with a wealthy widow, Nadejda von Meck, who became his patron for the next fourteen years. She was forty-six and the mother of seven. She offered to subsidize Tchaikovsky with the proviso that they never meet. When they once met face to face at a concert, not a word was spoken as they turned away in embarrassment. This unusual relationship, along with increasing commissions, allowed Tchaikovsky to resign from teaching and to live a comfortable life, replete with various country homes. His elegant lifestyle did not relieve him of his emotional problems however, and he continued to suffer from headaches, was often overcome with weeping, and drank too much.

When Nadja terminated their relationship suddenly in 1890 because of her own fears about going bankrupt, Tchaikovsky was devastated. She refused to answer his letters and consequently all his faith in humankind “have been overturned.” Unknown to Tchaikovsky, Nadja was suffering from her own bout of mental instability.

Tchaikovsky left for New York in 1891 to share in the opening ceremonies for Carnegie Hall. America fascinated him, but he wrote, “I enjoy all this like a person sitting at a table set with marvels of gastronomy, devoid of appetite.”

Back in Russia, Tchaikovsky wrote the beloved Nutcracker Suite, completed in 1892, and began work on his programmatic Sixth Symphony, ultimately called the "Pathétique", into which he “put his soul.” Within a week after the premiere in St. Petersburg in 1893, he was dead, supposedly from cholera contracted from drinking unboiled water, perhaps intentionally. There is also some credence given to the theory that he may have been poisoned to prevent revelation of a scandal involving the aristocracy.

In addition to the symphonies and orchestral favorites, other famous Tchaikovsky works include the Overture from Romeo and Juliet, the 1812 Overture, and Capriccio Italian.
Swan Lake
Swan Lake is one of the most successful and most loved ballets because feminine beauty and the grace of the swan are perfectly blended into the dance idiom. At the heart of the story is an enigma—neither the white swan, Odette, nor the black swan, Odile, are what they seem. Odette is both bird and woman; Odile is reality as well as illusion.

The story begins with Prince Siegfried and his friends celebrating his coming of age. Siegfried’s mother presents him with a crossbow and announces a ball will be held the following evening, during which the prince must choose a wife. At twilight, he sees a flight of swans. Longing to try his crossbow, he pursues the birds. Siegfried waits, and suddenly a swan appears who is transformed into the beautiful maid, Odette. She tells him she has been bewitched by the evil Rothbart and can only be released from this enchantment when a man swears eternal fidelity and love for her. Siegfried does so. At dawn, Rothbart reasserts his power over Odette and takes her away. The following evening at the ball Siegfried is supposed to choose a bride, but he can think only of Odette. Suddenly, Rothbart arrives with his daughter, Odile, whom he has transformed into a likeness of Odette. Siegfried is tricked into believing Odile is the white swan. He pledges his undying love for Odile, whereupon she and Rothbart reveal their true identities. Realizing he has betrayed Odette, Siegfried rushes out to seek her and beg her forgiveness. She says the only way to break the spell is through death. Siegfried joins her in a suicide pact and they are united in eternal love. Rothbart struggles with Siegfried over control of Odette. The prince defeats Rothbart, and, as Siegfried and Odette plunge to their deaths, Rothbart’s spell is broken.

Symbols and Archetypes
Symbols are used extensively in myths, legends, fables and fairy tales. They are images that relate to our inner psychological and spiritual world, which elude direct expression and can only be apprehended intuitively. These images are generated by the unconscious desire to express a deep power of truth of which we are aware but cannot fully express in words. They are universal and carry similar significance across cultures and centuries, influencing every aspect of human thought and behavior. Archetypes are primordial images that cannot be summoned into consciousness; they can only be examined in symbolic form. They are recurring symbols and themes that help us to have a deeper understanding of our selves.

An archetype is defined as a generic, idealized model of a person, object, or concept from which similar instances are derived, copied, patterned, or emulated. Archetypes have been present in folklore and literature for thousands of years and appear to be present in prehistoric artwork. The value in using archetypal characters in fiction derives from the fact that a large group of people are able to unconsciously recognize the archetype, and thus the motivations, behind the character’s behavior.

There are numerous archetypes used in the story of Swan Lake, which Tchaikovsky musicalizes using leitmotif to represent character, location, mood, etc. Some examples of the archetypes used in Swan Lake include, but are not limited to:

- **Lake**—depth, darkness, tranquility eternity
- **Magician**—destruction and dark powers, agent of transformation, wisdom (also fairy godmother, juggler, trickster, wizard, sorcerer)
- **Marriage**—union of opposites; harmony
- **Mist**—darkness and mystery
- **Night**—darkness, death, transformation, dreams and the unconscious
- **Prince/hero**: justice; courage; power; seeker and finder (in fairy tales) of domestic triumph (hero is finder and seeker of cosmic truth in myths and legends) a person who overcomes obstacles for the good of humankind
- **Princess/heroine**: goodness, innocence, purity, loyalty
- **Swan**—immortality, purity, the link between the earthly and the eternal

For a complete list of archetypes see page 38. For further discussion on leitmotif, turn to page 29.
Mussorgsky was part of a group of Russian composers known as the Russian Five that was an innovator of Russian music and promoted a uniquely Russian aesthetic identity. Mussorgsky was the only member of the group, which included Rimsky-Korsakov and Borodin, who never left his native country. Born into wealth and lineage—his landowning family was reputedly descended from the first Russian Ruler, Rurik—Mussorgsky was sent to officers’ school and was groomed to serve in the military, like many of the men in his family. He first received piano lessons at the age of six, and later went to St. Petersburg to study at the Peter-and-Paul School with Anton Herke. His love of music prompted him to start composing, even with limited training; he worked under the tutelage of Balakirev, and produced a few songs, piano pieces and compositional exercises, which gave him enough confidence that in 1858, he left the military in order to devote himself to music. By 1863, Mussorgsky had left Balakirev and was largely teaching himself. For many years he worked as a desk clerk for the ministry of transportation; his mental state deteriorated after the death of his mother when he was 26. However, it was at this time that he began to write his first important works that embody the ideal of artistic “realism”; these include Night on Bald Mountain. Mussorgsky died at the age of 42 in relative poverty compared to this privileged childhood.

Mussorgsky’s music includes operas, vocal music, and piano music. His most successful works use complex phrasing and meter and convey a vivid sense of drama. Mussorgsky is one of the most daring and creative Russian composers of his time and his works are novel yet stylistically romantic. Many of his compositions are inspired by Russian history and Russian folklore; folk melodies and harmonies can frequently be heard in his works. Mussorgsky was also committed to studying “real” life and expressing these observations in his music. The concept of artistic “realism” involves depicting life as “it is truly lived,” taking an interest in the lower strata of society, and rejected the use of symmetrical musical forms because they are unable to convey the unpredictability of “real life.”

Mussorgsky’s first ideas for the tone poem A Night on Bald Mountain were inspired by the ancient Russian legend of nocturnal revels that take place on St. John’s Night in June on a hill called Lysa Hora near Kiev. The legend tells of a demon, Chernobog who leads the revels until in the composer’s words, “the sounds of the far-off bell of the little church in a village…disperses the Spirits of Darkness.” In 1860, Mussorgsky entertained thoughts of using his idea to write a one-act opera based on Nikolai Gogol’s story The Eve of Ivan Kupala. Ivan Kupala is a combination of St. John and a Slavic god, Kupalo whose feast day is the Summer Solstice. This idea didn’t materialize and was transformed instead into a plan for a one-act opera based on Baron Mengden’s play the Witches. Both projects were abandoned. In 1867, Mussorgsky had turned the music into what he called a “tone-picture” for orchestra. This piece was entitled St. John’s Night on the Bare Mountain. The score for this version was put aside when critics voiced their disapproval. The score was modified several times before finding its present orchestration; Mussorgsky’s friend Nikolai Rimsky-Korsakov undertook the revisions and re-orchestration of the so called “fourth version” performed it on October 27, 1886 in St. Petersburg as A Night on Bald Mountain. Rimsky-Korsakov altered the ending of the work in his revision of the score. In Mussorgsky’s original version, the ending is brutal and savage; Rimsky-Korsakov has the end fade away peacefully. Known as the “Rimsky-Korsakov version” it is a highly polished and effective score that has kept Mussorgsky’s name before a wide public and has become one of the most popular works in orchestral literature.
Pictures at an Exhibition
Pictures at an Exhibition is a famous suite of ten piano pieces composed by Modest Mussorgsky in 1874. It is generally acknowledged to be Mussorgsky’s greatest solo piano composition, and has become a showpiece for virtuoso pianists. It has also become known through various orchestrations and arrangements produced by other musicians and composers, with Maurice Ravel’s arrangement being the most recorded and performed.

Mussorgsky composed the work in commemoration of his friend, the artist and architect Viktor Hartmann, who was only 39 when he suffered an aneurysm and died in 1873. A posthumous exhibition of over 400 of Hartmann’s works was mounted in the Academy of Fine Arts in St Petersburg, in February and March 1874 by the influential critic, Vladimir Stasov. Pictures at an Exhibition takes the form of an imaginary musical tour around such a collection. Mussorgsky finished this masterpiece a month and a half after having viewed the tribute.

As the pictorial basis for his musical exhibition, Mussorgsky mostly selected drawings and watercolors that Hartmann had produced during his travels abroad. In some cases it cannot be certain which Hartmann work Mussorgsky was alluding to, because not all the paintings and drawings have survived.

The Hut on Hen’s Legs (Baba-Yaga)
Baba Yaga is the ninth movement of the work. In Russian tales, Baba Yaga is a witch-like hag who flies through the air in a mortar, using the pestle as a rudder and sweeping away the tracks behind her with a broom made out of silver birch. She lives in a log cabin that moves around on a pair of dancing chicken legs. The keyhole to her front door is a mouth filled with sharp teeth; the fence outside is made with human bones with skulls on top, often with one pole lacking its skull, leaving space for the hero or heroes. Baba Yaga is sometimes shown as an antagonist, and sometimes as a source of guidance and wisdom; there are stories where she helps people with their quests, and stories in which she kidnaps children and threatens to eat them.

Mussorgsky’s inspiration for this movement was a drawing by Hartmann that depicted a clock in the form of Baba-Yaga’s hut on fowl’s legs. He composed it in ternary form or ABA:
- Allegro
- Andante
- Allegro (similar to No.1)
- Coda

The Great Gate of Kiev
The Great Gate of Kiev is the tenth and final movement. Mussorgsky based it on Hartmann’s sketch of his design for city gates at Kiev. Hartmann made a sketch for a planned (but never built) monumental gate for Tsar Alexander II. This gate was to have commemorated the Tsar’s narrow escape from an assassination attempt on April 4, 1866. Hartmann felt that his design for the gate was the finest work he had yet done, and it won the competition for the gate’s design. The movement has the following form which is roughly ABABCA:
- Majestic
- Solemn (piano)
- Majestic (with descending and ascending 8th note scales)
- Solemn (fortissimo)
- Bells (with a final variation of the ‘promenade’ theme)
- Majestic (half note triplets)
- Coda
The Tale of Baba Yaga

(What elements does this tale have in common with the various forms of Cinderella?)

Once upon a time there was an old couple. The husband lost his wife and married again. He had a daughter by the first marriage, a young girl, and she found no favor in the eyes of her evil stepmother, who beat her, and considered how she could get her killed outright. One day the father went away, so the stepmother sent the girl to her sister's house to ask her for a needle and thread to the girl a shift. Now that aunt was Baba Yaga, so the girl, who was no fool, went to see her real aunt first, and told her about her stepmother sending her to her sister's house for a needle and thread. Her aunt gave her the following instructions: "There is a birch tree there, which would hit you in the eye -- you must tie a ribbon round it; there are doors which would creak and bang -- you must pour oil on their hinges; there are dogs which would tear you in pieces -- you must throw them these rolls; there is a cat which would scratch your eyes out -- you must give it a piece of bacon."

So the girl went away, and walked till she came to the place. There stood a hut, and in it sat weaving Baba Yaga. "Mother has sent me to ask you for a needle and thread to make me a shift," says the girl. "Very well; sit down and weave a little in the meantime," replied Baba Yaga. As the girl sat down behind the loom, Baba Yaga went outside and told her servant maid to heat the bath, and get her niece washed because she wants to breakfast off her.

The girl sat there at the loom so afraid that she was as much dead as alive. She spoke imploringly to the servant maid, saying, "Please wet the firewood instead of making it burn; and fetch the water for the bath in a sieve." She gave the servant maid a handkerchief as a gift.

Baba Yaga waited awhile; then she came to the window and asked, "Are you weaving, niece? Are you weaving, my dear?" "Oh yes, dear aunt, I'm weaving," replied the girl. Baba Yaga went away again, and the girl gave the cat a piece of bacon, and asked, "Is there no way of escaping from here?"

"Here's a comb for you and a towel," said the cat; "take them, and be off. Baba Yaga will pursue you, but you must lay your ear on the ground, and when you hear that she is close at hand, first of all, throw down the towel. It will become a wide, wide river. And if Baba Yaga gets across the river, and tries to catch you, then you must lay your ear on the ground again, and when you hear that she is close at hand, throw down the comb. It will become a dense, dense forest; through that she won't be able to force her way anyhow." The girl took the towel and the comb and fled. The dogs would have caught her, but she threw them the rolls, and they let her go by; the doors would have begun to bang, but she poured oil on their hinges, and they let her pass through; the birch tree would have poked her eyes out, but she tied the ribbon around it, and it let her pass on. And the cat sat down to the loom, and worked away; muddled everything about, if it didn't do much weaving.

Up came Baba Yaga to the window, and asked, "Are you weaving, niece? Are you weaving, my dear?" "I'm weaving, dear aunt, I'm weaving," gruffly replied the cat. The Baba Yaga rushed into the hut, saw that the girl was gone, and took to beating the cat, and abusing it for not having scratched the girl's eyes out. "Long as I've served you," said the cat, "you've never given me so much as a bone; but she gave me bacon." Then the Baba Yaga pounced upon the dogs, on the doors, on the birch tree, and on the servant maid, and set to work to abuse them all, and to knock them about, who all gave similar replies about the girl's generosity to them.

Baba Yaga quickly jumped into her mortar, sent it flying along with the pestle, sweeping away all traces of its flight with a broom, and set off in pursuit of the girl. Then the girl put her ear to the ground, and when she heard that Baba Yaga was chasing her, and was now close at hand, she flung down the towel. And it became a wide river! Up came Baba Yaga to the river, and gnashed her teeth with spite; then she went home for her oxen, and drove them to the river. The oxen drank up every drop of the river, and Baba Yaga began the pursuit anew. But the girl put her ear to the ground again, and when she heard that Baba Yaga was near, she flung down the comb, and instantly a forest sprang up! Baba Yaga began gnawing away at it, but however hard she worked, she couldn't gnaw her way through it, so she had to go back again.

By this time the girl's father had returned home, and asked about the whereabouts of his daughter. The stepmother replied that she had gone to her aunt's. Soon afterwards the girl herself came running home. When her father asked her where she had been, she told him the whole story about being sent to her aunt's for a needle and thread but that the aunt was really Baba Yaga and she tried to eat her. As soon as her father had heard all about it, he became wroth with his wife, and shot her. But he and his daughter lived on and flourished, and everything went well with them.
Activities
## Listening Maps

### Rossini—Overture from *William Tell*
- (0:01) Trumpet fanfare
- (0:12) Main theme begins softly in the clarinet (the “galop”), then gradually builds intensity as more instruments are added
- (0:24) Full orchestra—listen for the pattern in the percussion (ta, ta, ta, ta, ta, ti-ti-ta)
- (0:42) Main theme returns in the clarinet
- (1:05) The development section featuring running sixteenth notes in the strings and the melody in the winds
- (1:56) Main theme returns
- (2:09) Fast and loud extended coda to the end.

### Mendelssohn—Scherzo from *A Midsummer Night’s Dream*
- (0:00) Main theme is introduced starting with flutes and is passed around the orchestra
- (0:27) Secondary hemiola theme is introduced and passed through the orchestra
- (0:44) Strings
- (1:05) Return of main theme, followed by a build up with brass
- (1:40) A quiet moment, followed by another build up of brass
- (2:22) Timpani enter and return of main theme, in fragments
- (2:51) Main theme as stated in the beginning
- (3:44) Solo flute coda

### Prokofiev—Waltz Coda and Midnight from *Cinderella*
#### Waltz Coda
- (0:00) Dark string melody
- (0:29) Muted trumpets
- (0:57) Return of string melody
- (1:25) Loud cymbal crashes

#### Midnight
- (0:00) Temple blocks (the clock ticking)
- (0:59) Chimes
- (1:31) Booming brass

### Crowe—How Birds Came Into the World
- (0:00) Narrator begins
- (0:15) Main Theme in woodwinds
- (0:24) Story begins
- (0:31) Entrance of steady beat in drum and tambourine
- (2:00) Colors emerge/brass
- (2:33) Pause in music then muted instruments enter
- (2:40) Wind Effect
- (3:00) Birds are created/steady beat resumes faster this time
- (3:30) Bird calls in woodwinds
- (3:48) final fanfare/bass drum and tambourine
Williams — Raiders March from *Raiders of the Lost Ark*

- (0:00) Trombones play an ostinato under the trumpets playing the Indiana Jones theme
- (0:35) Secondary Jones theme begins in the strings and horns, then is traded to the brass
- (1:13) Trumpets play the Jones theme again twice, the second time a half-step higher
- (2:01) The Marion Theme begins with a soft flowing melody in the horns and cellos
- (3:00) The Marion Theme is played again with a fuller sound in the horns, violins, and violas.
- (3:24) The Secondary Jones theme returns in the horns
- (4:02) The Main Jones Theme returns in the trumpets / Full orchestra until the end

Tchaikovsky- Scene from *Swan Lake*

- (0:01) Oboe solo (Odette’s Theme) with strings in background
- (1:02) Horns enters with same theme, this along with the change of mood represents Rothbart.
- (1:27) Strings pick up melody with woodwinds in background
- (2:00) Transition with brass chords
- (2:19) String descending taken over by brass descending line
- (2:32) String melody with brass in syncopation
- (2:38) Flutes briefly take theme then pass to the low strings through the end

Mussorgsky/Ravel— Baba Yaga & Great Gate of Kiev from *Pictures at an Exhibition*

**Baba Yaga**

- (0:01) Strings in rhythmic chords stopping and starting
- (0:12) Strings begin ascending with the trombones
- (0:22) Large cymbal crash followed by brass answer with string accompaniment
- (0:45) Large trombone descending scale / followed by strings
- (0:58) Beginning repeats
- (1:06) Soft section with clarinet and bassoon—listen for the “uh-ohs” in the bassoon!
- (1:42) Tuba and strings—tuba now plays the “uh-oh”
- (2:15) Descending strings with accented percussion
- (2:25) Beginning repeats again
- (2:40) Full orchestra
- (3:04) Trombones play descending pattern followed by descending strings
- (3:15) Strings ascending into the beginning of the:

**The Great Gate of Kiev**

- (0:01) Brass chorale with timpani
- (0:39) Cymbal crash, followed by whole orchestra repeating the chorale
- (0:55) Soft woodwind section with new theme
- (1:25) Brass chorale repeats with orchestra accompanying
- (1:40) Cymbals
- (1:57) Soft woodwind section
- (2:25) Trombones / mysterious sound
- (2:52) Chimes begin while “Promenade” theme is played by strings
- (3:21) Whole orchestra plays chorale with brass fanfares
- (4:25) Finale — rhythmic augmentation for chorale with large chime and cymbal crashes between each chord
North Carolina Standard Course of Study
Fourth and Fifth Grade Competency Goals

Language Arts
The learner will use language for acquisition, interpretation, and application of information.
The learner will use language for critical analysis and evaluation.
The learner will use language for aesthetic and personal response.

Music
The student will listen to, analyze, and describe music.
The student will evaluate music and music performances.
The student will understand relationships between music and disciplines outside the arts.

Suggested Reading

*The Story of Sigurd* (in the *Volsunga Sagas*, Sigurd corresponds to Sigfried)
*The Ring* (adaptation)
*The Gorgon’s Head*
*The Laidly Worn Spindleston Heugh*
*Peer Gynt* (adaptation)
*Swan Lake*
*The Swan Maiden*

*The Snow Maiden*
*Cinderella*
*Aschenputtel*
*Rashin Coatie*
*The Rough-Face Girl*
*Soot Face*
*Baba Yaga*
*Phaeton*

Music and Language Arts Terms

- Archetype (either character or place)
- Lietmotif
- Emotion
- Tempo, dynamics
- Setting/atmosphere/description
- Ostinato/texture
- Plot/story structure
- Crescendo, decrescendo or diminuendo
- Character development
- Tempo, dynamics, variation

Music that tells a story is called *programmatic music* or *tone poem*. Music that accompanies a story or play is called *incidental music*.

General Activities

*Music and Story Telling*
Music tells a story through musical techniques such as dynamics, tempi, leitmotif, texture, rhythmic patterns, and variations. Composers often use particular instruments to evoke images or characters. For example, the flute might represent a bird. Loud, minor chords played by the brass section might suggest stormy weather. Smooth, quiet strings might represent good. In *Cinderella*, Prokofiev uses chimes to symbolize the clock. In *Swan Lake*, Odette is represented by the Oboe. Have the students listen to the music selections on the audio tape, and have them identify the sounds that convey story elements.

Have students read a story and identify the descriptive terms, then have them match the words to the corresponding musical image.

Have the students write a story or a poem, and have them choose appropriate instruments to represent characters and settings.

Have students listen to other symphonic works, such as Scheherazade/Rimsky-Korsakov, Sleeping Beauty/Tchaikovsky, Peter and the Wolf/Prokofiev, and have them identify the characters and other narrative elements in the music.

Select the main ideas of a story, and sequence them into a puzzle or comic strip.
Music and Myths, Legends, Fairy Tales, and Folk Tales

There are many basic recurring elements in stories. There are also archetypal locations within these stories.

Archetype and Symbol list

- **Ashes**: loss, mourning, mortality, Cinderella sits amid the ashes to mourn the loss of her true mother
- **Bones**: spirit of the true mother
- **Chariot**: power, ability to reach the heavens
- **Cottage in the forest**: positive or negative; place of refuge, or isolation and anxiety
- **Dragons**: good and evil; for example their power can either be channeled in a positive or negative manner. A dragon can be heroic and possess positive, powerful energy, or it can be beastly and destructive
- **Fire**: protective power, wisdom, rising spirit, agent of transformation
- **Forest**: uncertainty; a place of refuge, transformation and self realization
- **Kiss**: awakening, rebirth
- **Lake**: depth, darkness, tranquility eternity
- **Magic helmet**: invisibility, power, protection
- **Magical helpers**: animals and objects who give advice, messengers, bearers of wisdom or the truth
- **Magician**: destruction and dark powers, agent of transformation, wisdom (also fairy godmother, juggler, trickster, wizard, sorcerer)
- **Marriage**: union of opposites; harmony
- **Mist**: darkness and mystery
- **Mountains**: where heaven and earth meet; masculinity, eternity, home of the gods
- **Night**: darkness, death, transformation, dreams and the unconscious
- **Owl**: night, captor, dark powers, mystery
- **Prince/hero**: justice; courage; power; seeker and finder (in fairy tales) of domestic triumph (hero is finder and seeker of cosmic truth in myths and legends) a person who overcomes obstacles for the good of humankind
- **Princess/heroine**: goodness, innocence, purity, loyalty
- **Quest**: a journey to attain the ideal, self-revelation, religious revelation, involving great exertion and the overcoming of obstacles
- **Ring**: protection, eternity and the absolute, power and temptation
- **Rivers**: boundary between life and death, the passing of time; eternity
- **Shoe/slipper**: perfection/agent of recognition
- **Snow**: the absolute, nothingness, sterility, rigidity, but also latent truth and wisdom
- **Space**: the unknown, eternity, the unconscious
- **Stepmother/stepsisters**: witch, temptress, obstacle to harmony and balance
- **Swan**: immortality, purity, the link between the earthly and the eternal
- **Sword**: justice, power and authority
- **Thunderbolt**: divine power, authority, mastery
- **Tree**: eternal life, (in Cinderella the spirit of her real mother)

Have the students identify the locations in these stories where significant action takes place and have them explain in writing why the action takes place there. For example:

- Odette appears in the forest, near a lake, at night
- Baba Yaga lives in a hut on Fowl’s Legs
- The land of Fairies

Another recurring element in fairy tales is transformation. Frequently, characters are transformed during the story. Have the students describe how the following characters are transformed.

- The black swan
- Odette
- Cinderella
- The various characters in A Midsummer Night’s Dream as they are placed under spells
Have the students name other stories where transformations occur, such as the beast in “Beauty and the Beast,” the queen in “Snow White,” and the price in “The Frog Prince.” Have the students state who or what is the instrument of transformation in these stories.

Have the students identify the themes in these stories – love, sincerity, deceit, loyalty, betrayal, power, wealth, greed, change, renewal, transgression. For example:

- The prince pledges to love Odette and the black swan
- The stepmother deceives her stepdaughter by sending her to see Baba Yaga

Each of these stories has consequences that are based on a significant choice. For instance, Prince Siegfried believes Odile is Odette and decides to vow that he loves only her, which leads to Odette’s betrayal and death. Have the students write about what might have happened if he had not made this choice. Have the students choose a story and re-write it using different choices and consequences.

Fairy tales and myths are universal in their themes, for instance, Cinderella is a multicultural story and may have originated in Asia. Swan Lake has several versions as well. Have the students explain why they think fairy tales have several versions, then have them describe how different endings affect the meaning of the story.

For each of the stories have students:

- Identify and compare elements of good and evil as they appear in the texts. (Good: Odette helping others. Bad: jealousy from Cinderella’s step-sisters, the black swan deceiving Prince Siegfried, Baba Yaga)
- Identify uses of color as descriptive elements (silvery light, hair black as a raven’s wing, etc.). Have the students use the terms in a poem, and then create musical accompaniment.
- Identify the use of weather to reflect emotion (Lightening and the desperate swan).
- Identify uses of adjectives that reflect an emotion, attribute, or status of a particular character, thing, or event (the silent forest before Odette’s appearance; Cinderella’s golden gown).
- Identify images of opposites: light/dark, day/night, good/evil (Cinderella and her step-sisters; the black and white swan).
- Identify and describe the use of illusion in the stories and what is actually real (Cinderella dresses to go to the ball; is she a Cinder-girl or a Princess; Odette as the white swan: is she a maiden or a bird; Odile as the black swan: is she even real at all and, if so, who is she?).
- Describe an act of flight (for example, the swan or Baba Yaga with her mortar and pestle) and put it into poetic form.
- Pick a setting from one of the stories and describe themselves in it. What does it feel like? What do they see?
- Write their own definition of a fairy tale, legend or myth.
- Write their own story incorporating the correct elements, appropriate settings, transformations and themes. Illustrate the story. Create musical accompaniment.
Rossini—Overture from *William Tell*

Introduce “William Tell Overture” by discussing the William Tell legend. Explain some of Rossini’s background and ask students to listen to for a familiar melody as they hear the piece. Present the listening map to the students and have them follow along as you listen to the piece. Explain that the famous melody was used as the theme song for “The Lone Ranger.” This is the theme that we will be studying today.

Provide the music for the main theme on the board or overhead. The original key in E major, but we provide it in A major to put it in a more appropriate range for children to sing. Feel free to transpose to any key that you feel is best. Count aloud together the rhythms of the main theme, concentrating on the counting of sixteenth notes. Play the rhythm with rhythm sticks. Next, teach them the notes to sing in solfege. Give each student a copy of the music notation. Explain that there are four short phrases in this melody. Have the students mark the phrases.

Once students are comfortable singing the melody on solfege, or just “la” if you prefer, have them make up words, like a poem, that coincide with the rhythm of the melody and tell the story of William Tell. Do one example on the board together. Have students count the number of notes in each phrase. This is how many syllables each line of their song should have. Let them raise their hands and suggest lines for you do use on your example on the board. They could work individually or in groups, depending on the dynamic of the class. The goal is for them to have fun and remember the melody. Have some of the students volunteer to present their songs to the class.

Discuss opera and the ways it incorporates many of the fine arts areas into one production. Explain why there is no singing in an operatic overture.

Watch “Rossini’s Ghost” from the HBO series or another example of opera. Discuss the time signature and key signature of the melody.

Discuss rhyme scheme and meter before writing the words to match the melody. Talk about opera librettos and how poetry and opera might be related. Write a plot synopsis for an opera libretto, or write a longer poem about the story of William Tell, improvising musical accompaniment with non-pitched percussion.

![Theme from William Tell Overture](image-url)
Mendelssohn—Scherzo from *A Midsummer Night’s Dream*

Introduce “A Midsummer’s Night’s Dream” by telling kids that Mendelssohn wrote this piece when he was only seventeen. Talk about Shakespeare and his play “A Midsummer Night’s Dream.” Explain that this piece has a unique time signature that you may not have encountered before. In music, the meter can be either simple (2/4, 4/4 for example), compound (6/8, 3/8 for example), or mixed. “A Midsummer Night’s Dream is in compound meter: 3/8. Display the main theme from this piece for the students to see and then listen to the piece together.

Explain the difference between having a 4 and an 8 at the bottom of the time signature and then discuss how this compound meter could either be considered in 3 or in 1. Have the students walk around the room on their tip toes (as though sneaking through the woods) first trying to take three steps during each measure and then trying to take one step for each measure. Discuss with them whether it is more appropriate to conduct this piece in three or in one. Conduct it both ways.

Explain that although the piece is in 3/8, the hypermeter is actually in four. If you conduct in one, you can combine each four ones to make a 4/4 hypermetric pattern. Try this conducting. Then try walking about the room. Take four steps in one direction with the beat. As each hyper-measure begins, make an abrupt change in direction to indication the next hypermetric downbeat. Discuss the mood of this piece. The “unsettled,” “excited,” or “frenzied” feeling of this piece is because of the driving eighth note patterns, and the lack of stable cadence until the very end.

The main theme in this piece is constantly passed around among the different woodwinds and strings. Play the piece, pausing it each time the theme comes back, asking students to identify the instrument aurally.

As Mendelssohn wrote this music to accompany a Shakespearian play, try reading some of *A Midsummer Night’s Dream*. Discuss why the language is so difficult to understand. Explain that Shakespeare’s writing has a meter, just as the music does. Make other comparisons of poetry to music.

---

**Theme from the Scherzo to "A Midsummer Night's Dream"**

Mendelssohn

---

Prokofiev—Waltz Coda and Midnight from *Cinderella*

Have students listen to the piece and try to imagine what is happening in the story during the music. At the end, discuss the piece and the possible events. Ask them if they can hear a “transformation” occurring anywhere in the music.

Listen to the piece a second time after the discussion, asking students to raise their hands when they think they hear the “transformation” occur. Musically, what happened to create the transformation?
Pass out the large pieces of construction paper and colored pencils or markers. If you prefer, assign students to work in groups. Explain that you are going to make your own listening maps for this piece. Students fold their paper so that they have eight spaces. Turn the paper so that it is long horizontally. In the boxes on the top rows, the students will draw four pictures depicting scenes from the story “Cinderella.” During the scenes, Cinderella’s transformation must be made clear. In the bottom row of boxes, the students should draw the instruments that are playing during the piece to depict that particular scene. For example, if the top picture shows a grandfather clock striking midnight, the bottom picture might depict the chimes from the orchestra. If the picture from the waltz depicts Cinderella dancing, the bottom picture might show different instruments from the string family. Let students share their drawings and explain what is happening in the pictures.

Familiarize your students with the different versions of Cinderella reprinted in the guide. Help them to identify the instrument of enchantment in each version, and determine what common element they all share. (An example would be they are manifestations of the spirit of her dead mother.) What is the common theme in these stories? (No matter how enamored the price is of Cinderella in her enchanted state, she cannot be won until recognized in her humble state.)

Discuss with them the meanings of archetype and symbol. Then, using the following archetype list, have them write their own version of Cinderella, and create musical accompaniment. What name would they give her in their version? Why? Where might Cinderella go instead of a ball? What type of shoe might she lose? Who besides animals might help her?

- Fairy Godmother/Magician /Frog/Fish/Cow: Agent of change or transformation, messenger of wisdom or truth
- Hero/Prince: Justice, courage, power, seeker, and finder of triumph
- Heroine/Princess: Goodness, innocence, genuineness
- Stepmother/Stepsisters: Agents of evil, obstacles to harmony and peace, witches
- Tree/Bones: Eternal life, spirit of Cinderella’s real mother
- Night: The unconscious, the unknown, uncertainty, dreams
- Shoe/Slipper: Perfection; agent of recognition of true self
- Ashes: Loss, mourning, mortality
- Marriage: Union of opposites, harmony, balance

Crowe—How Birds Came Into the World

After familiarizing your students with How Birds Came Into the World, have them listen to “Bear Dance” from the Spotlight on Music CD collection. Discuss some general defining characteristics of Native American music that might be drawn from both pieces. Here are some examples:

- Any music written or played by a Native American person
- Steady drum beat
- Vocals (vocables) or and drums (rattles, shakers, and membranophones) featured predominately

Have your students create their own composition for this legend using the characteristics of Native American Music that you have outlined. Identify the characters (the Great Spirit, the Trees, the sun, the birds), and select appropriate percussion instruments. Identify words in the story that can be depicted through sound (trees growing tall, leaves dancing gently in the wind, the wind whispered) and choose instruments to create those sounds.

Compose the melody together as a class. Give the students the rhythm and then have them choose the pitches. Here is a variation of Crowe’s melody that you could use:
When selecting the notes for the melody, use the following guidelines: Whichever note the first note is, is your tonic. The first dotted half should be the dominant, and then the final dotted half should be tonic again.

Assign students different instruments to play. One or a small group of students will narrate the legend while the others play the music. Give some students rattles or shakers, some hand drums, and a few tambourines. The last group of students (5-6) will be playing the melody on recorders or another pitched instrument.

Have the non-pitched instruments play a steady beat, while the recorders play the melody. Finally, incorporate the speaking part into the music. Explain that the beat keepers should play very softly, except when there are pauses in the speaking part.

Add choreography and/or props and other visual arts to enhance the story telling, and then rehearse. Perform the legend, and then compare it to David Crowe’s composition. How does he arrange his composition? What instruments are used, and what type of rhythms or melodies do they play?

Choose another legend to create a composition for. You could choose another one of the Cherokee myths or any of the stories by Rudyard Kipling. Here is an example you can use:

*A very long time ago, Squirrel looked out from his nest and saw Bird fly by. Now Squirrel thought Bird was the most perfect creature ever and said, “Bird, I wish I could fly and sing as you do.” “Why, thank you,” said Bird to this wonderful compliment. So Squirrel tried chirping, but couldn’t. “It will just take practice said Squirrel to himself.” And then Squirrel tried to fly. Squirrel worked very, very hard trying to fly and sing and then one day, Squirrel mastered both. And to this very day, Squirrels can glide and chirp. Squirrel teaches us that if at first you don’t succeed, you must keep trying.*

Have your students write their own creation myth based on their own explanation of how the world or some element of the world came about. Have them share their stories with the class, and then choose one of them to musicalize.

Talk about where different groups of Native American live in the United States. Introduce Navajo artwork to students. Explain that different groups of Native Americans have different kinds of music. Have students do research on different groups of Native Americans and let them present to the class.

**Williams — Raiders March from Raiders of the Lost Ark**

Discuss with your students that in many of his film scores, John Williams creates musical themes for the characters in the story. This is called leitmotif. Indiana Jones is no different. In the Raiders March he utilizes a big, brassy, theme to represent Indiana Jones, and a softer theme played by the horns to represent Marion. Ask your students why they think Williams chose to compose the piece this way. Would it make sense for Indiana to have the softer theme? or for Marion to have the brassy theme?

Discuss how the trumpet usually represents heroism, adventure, or goodness / purity. Why do you think this is so? Does Indiana Jones embody these qualities? John Williams uses brass instruments, and especially the trumpet to represent many of the heroic characters from his films; such as Luke Skywalker or Superman. The horn on the other hand, has a more mysterious, softer, and darker sound. Thus it can be used to represent someone shrouded in mystery or with a dark personality, or it can be used to set a romantic mood. In which way do you think the horn represents Marion? because she is Indiana’s love interest or because she is a person with secrets in her past? or both?

Identify another legendary hero from literature or movies. Come up with a list of qualities that this character possesses. Then do the same thing for a villain or other contrasting character. Compose a short melody and assign instruments for each character based on theses qualities. Then play the two melodies back to back or in an ABA form to make your own film score!
Have your students repeat the activity, but this time create leitmotifs that represent themselves. Ask them how this melody might be altered to showcase the mood they are in. Would it be played faster if they are happy? slower if they are tired? maybe in a minor key if they are sad?

Listen to other John Williams film scores such as Superman, Star Wars, or Harry Potter. See if you can pick out the themes for the different characters, and why Williams chose to orchestrate them the way he did. For instance compare Luke Skywalker’s theme in Star Wars (which is much like Indiana Jones’ theme), and compare it to Darth Vader’s Imperial March. How are they different? How do they embody the two characters, one good, and one evil?

**Tchaikovsky—Scene from Swan Lake**

You can adapt many of the same activities you used for Cinderella and Indiana Jones for Swan Lake. Just like Cinderella, Swan Lake contains numerous transformations. Read the story aloud with your students and have them locate every time a character changes something about themselves. You could recreate the activity where the students draw each transformation as well as the various instruments that depict each one.

Swan Lake also contains many of the symbols and archetypes discussed earlier in the guide as well as in the Cinderella lesson. See if your students can identify which archetypes are used. Compare and contrast them with Cinderella or even with the story of Baba Yaga.

As in the Raider’s March, Tchaikovsky also used leitmotif to describe the various characters and locations. Analyze the use of leitmotif with your students. For example: both Odette and Rothbart share the same theme. Which instrument represents Odette and which Rothbart? Why do you think Tchaikovsky picked these instruments?

This theme, a leitmotif, is repeated many times throughout the ballet but is varied to fit particular parts of the story. How is this achieved? (the background music to the theme is either eerie, peaceful, active, etc.)

**Mussorgsky/Ravel — Baba Yaga & Great Gate of Kiev from Pictures at an Exhibition**

Discuss with your students the background of Pictures at an Exhibition. Tell them that Mussorgsky got his idea for the piece by walking around an art exhibit and looking at the different paintings. A different painting was used as the inspiration for each movement of the work. Tell them that although all of the pictures came from the same exhibit, each of the movements is unique.

Create your own version of Pictures at an Exhibition with your students. Have each of your students either draw a picture, bring in a picture from home, or take a photograph of something unique to them. Once each student has a picture of their own, display them around your classroom. Tell your students that they are going to go and tour an art exhibit. Have them walk around the room and examine each picture.

Once the “tour” is over. Have each student (or groups of students) choose a picture that was NOT one of their own. Have them create a story to go along with what they saw in the picture. Next, have them compose a short musical piece that expresses their story. Add instruments and have each group rehearse their compositions.

Perform your own Pictures at an Exhibition for the class. Have each student or group share the story they came up with for each picture. Compare their stories to the actual stories. How were they similar? Different? Discuss with your students how even though all of their compositions were unique and different from one another, they still came together as one unified whole., much like Mussorgsky’s work.

**Sounds of Enchantment Crossword Answers**

Odile shows her true form, from *Swan Lake*
Illustration by Irina Schart-Hyman
GIOCHINO ROSSINI

Born: February 29, 1792 in Pesaro, Italy
Died: November 13, 1868 in Paris, France
Nationality: Italian
Style/Period: Romantic
Famous Works: William Tell, The Barber of Seville
Interesting Fact(s): Was born on Leap Day. The Overture to William Tell was used as theme song for the TV show The Lone Ranger.
Bio: Rossini, a robust Italian man with an outgoing personality, was born in a small town on the east coast of Italy in 1792. His father was a musician and his mother was an opera singer. As a boy, he was a singer and played the cello and horn. At 15, he entered a music school in where he learned to compose music. Rossini once said to give him a laundry list and he would set it to music! His first successful composition was completed at age 18, and his masterpiece, The Barber of Seville, was first performed when he was only 24 years old. He composed more than fifty operas, the last of which was William Tell, with its famous overture, storm scene, and ballet music. Rossini was a lazy man, fond of women, and a very good cook. He liked to host dinner parties for his friends, among whom was Franz Liszt, another famous composer. He had fun teasing and playing tricks on his friends. Rossini was married two times and both wives were opera singers. When criticized about his life-style, he responded that one should not expect much more of a man born on leap day!

FELIX MENDELSSOHN

Born: February 3, 1809 in Hamburg, Germany
Died: November 4, 1847 in Leipzig, Germany
Nationality: German
Style/Period: Romantic
Famous Works: A Midsummer Night’s Dream, Songs Without Words
Interesting Fact(s): A child prodigy. Was the first conductor to use a baton. The “Wedding March” from A Midsummer Night’s Dream is still frequently used in weddings today.
Bio: Mendelssohn was born into a privileged family. With art-loving parents, a grandfather known as a philosopher, and a sister who composed music, the household was a perfect place for Felix to develop his musical talent. His first public performance as a pianist was at the age 9 and his first masterpiece was written at 17! He dedicated his young life promoting the work of past composers. The revival of Bach’s music can be attributed to Mendelssohn. He conducted the first performance of Bach’s St. Mathew Passion since his death eighty years prior. In 1830, he went on a tour of Italy, which inspired his “Italian” symphony. Upon his return he became a conductor and organized the Leipzig Conservatory. Instead of playing the standard repertoire of the day, Mendelssohn chose music by Mozart and Beethoven among others. The collection known as Songs Without Words consisting of short piano pieces for amateur pianists, would be one of his last contributions to the world. In May of 1947, his sister Fanny died. Mendelssohn fell into such a tragic depression that his own death followed a few months later. At the age of 38, the music world lost an outstanding conductor and inventive musical talent.
SERGEI PROKOFIEV

Born: April 27, 1891 in Sontsovka, Ukraine
Died: March 5, 1953 in Moscow, Russia
Nationality: Russian
Style/Period: Modern
Famous Works: Cinderella, Peter and the Wolf, Romeo and Juliet
Interesting Fact(s): Died on the same day as Russian leader, Josef Stalin. Since all of the musicians in town were playing at Stalin’s funeral, the great composer Prokofiev had to use recorded music at his! He wrote Peter and the Wolf because his son wanted to hear the story without having to read it.
Bio: Prokofiev, whose mother was a pianist, was a child prodigy and virtuoso pianist who composed his first opera when he was twelve years old. He was also something of a spoiled brat, and throughout his life he liked to break rules. He left Russia in 1917, and lived in the United States and then France. He moved back to Russia in 1936, just as the Communists were coming into power and dictating very strict rules for everyone -- even for the kind of music composers could write! From this time on, his life as a composer in Russia was very hard. He always remembered his happy childhood, and much of his music is playful and full of humor. One of his best known compositions is Peter and the Wolf.

DAVID CROWE

Born: 1946 in Troy, New York
Nationality: American
Style/Period: Modern
Famous Works: How Birds Came Into the World, Mill Village: A Piedmont Rhapsody
Interesting Fact(s): Lives in Charlotte. Teaches tai chi and qigong. Teaches educational programs for the Charlotte Symphony to students in CMS schools.
Bio: David Crowe has a varied musical career as a conductor, composer, and teacher. Crowe began his musical life as a percussionist, but later decided to study conducting instead, which he did at several different colleges. From 1985 to 1994 he was the Associate Conductor of the Fort Wayne Philharmonic, where he developed several innovative educational programs. He has composed new works for numerous orchestras and arts organizations including the Charlotte Symphony. He is the composer / arranger for a group called Without Borders, and he collaborated with Grammy Award-winning storyteller and musician David Holt on a full-length symphony concert program of stories and music for children, of which How Birds Came Into the World is a part of. He also composed the acclaimed Mill Village: A Piedmont Rhapsody for the Charlotte Symphony, which draws inspiration from life in the textile mill villages of the Carolinas. Crowe continues to work with orchestras and educational institutions through residencies and arts-in-education projects, developing new and exciting programs, which bring people and music together.
**PIOTR ILYCH TCHAIKOVSKY**

**Born:** May 7, 1840 in Votkinsk, Russia  
**Died:** November 6, 1893 in St. Petersburg, Russia  
**Nationality:** Russian  
**Style/Period:** Romantic  
**Famous Works:** The Nutcracker Suite, Swan Lake, 1812 Overture  
**Interesting Fact(s):** Tchaikovsky had a wealthy female patron named Nadejda von Meck who offered to fund his work on the condition that they never met.  
**Bio:** Peter Tchaikovsky was the son of a wealthy mining engineer stationed in Russia. At the age of 6, he began piano lessons. When he was 8, he was sent to a boarding school and missed his family greatly. His mother died when Peter was 14 and this loss brought great sorrow to him. By 19, he completed his law studies and was appointed to a job with the Ministry of Justice. The pull of music never left him and he consequently gave up his government job and turned to the study of music at the age of 23. After two years of study he was appointed a professor of composition at the St. Petersburg Conservatory and began writing music in earnest. His music was very popular and he was in great demand as a conductor. In 1891, he traveled to America where he was invited to conduct the New York Symphony at the opening of Carnegie Hall.  
Tchaikovsky died from cholera in St. Petersburg on November 6, 1893. He is considered the greatest Russian composer of the 19th century.

**JOHN WILLIAMS**

**Born:** February 8, 1932, Long Island, New York  
**Nationality:** American  
**Style/Period:** Modern  
**Famous Works:** Scores for the following movies: Jaws, Close Encounters of the Third Kind, ET - the Extraterrestrial, Jurassic Park, Star Wars, Indiana Jones  
**Interesting Fact(s):** He also composed the themes for the NBC News, the 1987 International Special Olympics, and the 1984, 1988, and 1996 Summer Olympic Games.  
**Bio:** John Williams was born in 1932 in Long Island, New York, and later moved with his family to Los Angeles in 1948. He studied composition at UCLA. After serving in the Air Force, Williams returned to New York to study piano at the Juilliard School of Music. He worked as a jazz pianist for a time before moving back to Los Angeles to begin his career in the film studios. Mr. Williams has composed the music for close to eighty films and has composed some of the most famous themes ever written for cinema. Receiving 45 Academy Award nominations, Williams has been awarded with five Oscars. Mr. Williams was named the 19th conductor of the Boston Pops Orchestra in 1980, retiring in 1993. He has appeared as guest conductor with many major orchestras and has also written many concert pieces. His concert compositions include: Five Sacred Trees, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered in 1994 by Yo-Yo Ma and the Boston Symphony Orchestra, and several concertos for flute, violin, clarinet, and tuba. His trumpet concerto premiered in 1996 with the Cleveland Orchestra.
MODEST MUSSORGSKY

Born: March 21, 1839 in Karevo, Russia
Died: March 28, 1881 in St. Petersburg, Russia
Nationality: Russian
Style/Period: Romantic
Famous Works: Pictures at an Exhibition, Night on Bald Mountain, Boris Godunov
Interesting Fact(s): Night on Bald Mountain is famously portrayed in Disney's Fantasia

Bio: Modest Mussorgsky was one of the five Russian nationalist composers known as the “Russian Five.” He was born to a well-to-do landowner and began taking piano lessons from his mother around the age of six. By the time he was nine, he was playing so well that he began performing for family and friends. In 1852, he entered the Cadet School of the Guards in St. Petersburg. While at school he sang in the school choir. It was during his first year at school that he wrote Porte-enseigne polka which he dedicated to his school friends. In 1857, he left Cadet school and entered the Prebrazhensky Regiment of the Guards. A year later he convinced composer Balakirev to give him composition lessons, but in 1858, he suffered a nervous or spiritual crisis and left the guards to return home. He continued to compose, but his music did not gain popularity. He began working for the Russian government and completed the historic opera, Boris Godunov which was at first rejected by theatres. Through music, Mussorgsky wanted to portray life, however rough and beautiful it may be. When Mussorgsky died, he left many of his works unfinished. Fellow Russian composer Nikolai Rimsky-Korsakov took on the task of editing and publishing his music.
Sounds of Enchantment Crossword!

ACROSS
3. A trombone is a member of the ____ family
5. Prince ____ falls in love with Odette
6. Not only does this instrument represent Odette, it also provides the Orchestra's tuning pitch
7. Pizzicato occurs when a player ____ a string
10. According to Cherokee legend, birds came from autumn ____
11. Rossini wrote an opera about the folk hero William ____
12. How Birds Came into the World is a Cherokee ____
14. The contrasting theme in the Raiders March represents her
18. She lives in the Hut on Fowl's Legs
20. Prokofiev wrote the music to the fairy tale ____

DOWN
1. Alto String Instrument
2. The black swan in Swan Lake
4. Cinderella's ____ - mother mistreated her.
6. Mussorgsky wrote about the Great Gate of ____
9. A Midsummer Night's Dream was composed by ____ Mendelssohn
13. Prokofiev died on the same day as Josef ____
15. Indiana Jones is searching for the Lost ____
16. Accelerando occurs when music gradually becomes ____
17. The type of dance Cinderella does at the ball
19. A cello is a ____ instrument
Sounds of Enchantment Word Search!

M U S S O R G S K Y N L N S O O Y E W
L J V E I F O K O R P O Y A O K R P O
O R N N N N E S H O R N D S A B Y L
S K S E W O R C S S I I H V E I K T O
T K W N C I J T S A C O P R E S E L
R K A O L S L A F I B K S D T S A H V
I B N B A S B L N L I E S U E T R C T
N A L M R U P D I A K F L H P E L R A
G B A O I C E O H A I F E B M P C A O
S A K R N R D C H T M D D A U M O R L
D Y E T E E T S O R O T N W R O N T O
S A T L T P R M H L O R E I T T D S C
S G L T N M T A L A O S M L R H U E C
S A E L A I A E N H B S S L L E C H I
O A N R E P C O H G C U T I S R T C P
C N I L O I V C Y M E C T A N E O R I
W O O D W I N D S S A R B M R I R O S
N N O B O E Y N O H P M Y S I K C E L
U A S L R O T H B A R T I M P A N I L
I H A F G E S S L E R O C W R Y R E Y

PROKOFIEV  ROSSINI  TCHAIKOVSKY  WILLIAMS
COWE  MUSSORGSKY  MENDELSSOHN  FLUTE
CLARINET  FRENCHHORN  HORN  OBOE
BASSOON  PICCOLO  TIMPANI  TRUMPET
TROMBONE  TUBA  VIOLIN  VIOLA
CELLO  DOUBLEBASS  STRINGS  WOODWINDS
BRASS  PERCUSSION  CONDUCTOR  CINDERELLA
BABAYAGA  SWANLAKE  ODETTE  ROTHBART
STEPMOTHER  FAIRY  SHAKESPEARE  WILLIAMTELL
GESSLER  LONERANGER  BIRDS  KIEV
LEITMOTIF  ARCHETYPE  INDIANAJONES  MARION
LOSTARK  SYMPHONY  ORCHESTRA  MARION