Play On!
SHAKESPEARE SET TO MUSIC
Dartmouth College Wind Ensemble

fri OCT 31 10 am
WELCOME TO THE HOP
A performance needs an audience, so be prepared to play your part!

THEATER ETIQUETTE
When entering the Hopkins Center, show consideration for all those sharing the building by remaining quiet and respectful in common areas.

Be aware and use quiet voices. Remember that live theater differs greatly from watching television or movies or attending a sporting event. Live performers can hear and see you and are easily distracted by any talking or moving around in the audience. Even the smallest sounds can be heard throughout the theater, so it’s best to be quiet so that everyone can enjoy the performance.

Applause is the best way to show your enthusiasm and appreciation!

Important things to remember: Backpacks, food, drink, and gum are not allowed in the theater. Please turn off all cell phones and note that recording the performance or taking any photos is strictly prohibited. Hats off! It is respectful to remove hats during your time in the theater.

INFORMATION FOR TEACHERS
Be prepared and arrive early. You should arrive at the theater 30 to 45 minutes before the show. Allow for travel time, parking, and trips to the restroom. You should be in your seat at least 15 minutes before the performance begins.

Have a head count. On the day of the performance be sure to have an accurate head count of students, chaperones, and teachers.

Staying for lunch? Please call 603.646.2010 no later than one week in advance of the show to make a reservation for lunch. The day of the show, bring lunches in marked boxes and give them to a Hop staff member. Lunches will be ready for you after the show in Alumni Hall.

Photo Policy. The Hopkins Center may take photographs during the performance for use on our website or on promotional materials. If you or your students do not wish to be photographed, please see a Hop staff member.

The Show Must Go On! We do not cancel events due to inclement weather. Performances will only be canceled if the artist is unable to reach the theater. Schools will be notified by phone if the performance has been cancelled. We do not issue refunds for weather-related cancellations; please feel free to fill empty seats with other school or community members.

This study guide was created for you by the Outreach & Arts Education team. To download copies of this study guide, see additional resources for this event, or view past study guides, please visit: www.hop.dartmouth.edu/outreach.

ENJOY THE SHOW!
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The Hopkins Center Outreach & Arts Education department embodies the Hop’s mission to “ignite and sustain a passion for the arts.” It provides Dartmouth, the community and beyond rare personal contact with artists and a broad context for the performing arts. Unveiling the creative process of extraordinarily diverse artists, Outreach programs touch more than 14,000 lives each year.

DID YOU KNOW?
• The Hopkins Center opened in 1962.
• The Hopkins Center was designed by Wallace Harrison, architect of Lincoln Center and the United Nations Building in New York City.
• Spaulding Auditorium houses one of the largest pipe organs in New Hampshire. Can you find it?
ABOUT THE ARTISTS

The Dartmouth College Wind Ensemble consists of the finest performers of woodwind, brass and percussion instruments on the Dartmouth campus, combined with talented performers from the regional Upper Valley community, all of whom specialize in playing music composed for woodwind, brass and percussion instruments. Directed by professional conductor and clarinetist Matthew M. Marsit, the group shares music with both the Dartmouth community and communities beyond campus through concerts, outreach projects and performances and charitable endeavors that bring the gift of music and music making to all who welcome it. All members of the DCWE share one goal: excellence in music making.

The Rude Mechanicals are Dartmouth College’s student-run Shakespeare company. The group comprises diverse individuals, all of whom have some passion, whether literary or theatrical, for the plays of William Shakespeare. The group performs three plays per school year. Recent productions have included As You Like It, All’s Well that Ends Well, A Winter’s Tale and Romeo and Juliet. The group’s name comes from A Midsummer’s Night Dream, Act 3, Scene 2:

“A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play.”

The “rude mechanicals” are six comical characters that are all amateur actors. In the play, these characters form an awkward theater troupe who are rehearsing their performance of “Pyramus and Thisbe” for a royal wedding. They are “rude” because they are low class, and “mechanical” because they are tradesmen who lack a formal education.

ABOUT THE PERFORMANCE

Director of the Dartmouth College Wind Ensemble Matthew Marsit, in honor of the 450th birthday of William Shakespeare in April 2014, created a performance that incorporates both Shakespearean text and symphonic music influenced or inspired by the Bard’s many plays. With music by the wind ensemble and text performed by The Rude Mechanicals, the performance connects the worlds of theater and music in a new and unique way.

A scene from the Rude Mechanical’s production of Twelfth Night in 2012.
CONTEXTUAL BACKGROUND: ABOUT THE MUSIC

Composer: Nigel Hess

Music: Selections from “Shakespeare Pictures”

Nigel Hess studied music at Cambridge University and has since worked extensively as a composer and conductor in television, theater and film. While Nigel was House Composer for the Royal Shakespeare Company he contributed twenty scores for RSC productions, and highlights from his Shakespeare scores have been recorded and performed in concert as The Food of Love, hosted by Dame Judi Dench and Sir Patrick Stewart. “Shakespeare Pictures,” commissioned by Birmingham Symphonic Winds, originates from incidental music composed for productions of Julius Caesar, Much Ado About Nothing and The Winter’s Tale.

Composer: Edward Gregson

Music: Selections from “The Sword and the Crown”

Edward Gregson is a British composer of international standing whose music has been performed, broadcast and recorded world-wide. “The Sword and the Crown” was commissioned in 1988 by the Royal Shakespeare Company who wanted music to accompany The Plantagenets, a trilogy based on Henry VI parts I-III and Richard III. The piece is called “The Sword and the Crown” because all of these plays are concerned with the struggle for power (the crown) through the use of force (the sword), and they portray one of the most turbulent periods in the history of the British monarchy. In 1991, Gregson was approached by the Royal Air Force Music Service to compose a piece for their tour, and he obliged by adapting “The Sword and the Crown” into a three-movement suite for symphonic band.

Composer: Guy Woolfenden

Music: Selections from “Bohemian Dances”

With around 150 scores for the Royal Shakespeare Company, Guy Woolfenden has collaborated with some of the world’s finest directors, designers and choreographers in many award-winning productions. He was awarded an OBE for services to music by Her Majesty The Queen in the New Year’s Honors in 2007. “Bohemian Dances” was commissioned by the University of St. Thomas Symphonic Wind Ensemble, St. Paul, Minnesota. The piece was heavily influenced by Woolfenden’s experiences writing music for three separate and very different productions of The Winter’s Tale at the Royal Shakespeare Company and gets its title from Act IV of the play, which takes place in Bohemia.
CONTINUOUS BACKGROUND: ABOUT THE PLAYS

THE PLAYWRIGHT

Though records of much of William Shakespeare’s life are incomplete, it is thought that he was born in Stratford-upon-Avon on or around April 23, 1564. The third child of John Shakespeare, a leather merchant and former high bailiff (the equivalent of our mayor), and Mary Arden, a local landed heiress, he had two older sisters and three younger brothers. At the age of 18 he married Anne Hathaway and had three children: a daughter Susana and twins, Hamnet and Judith. Though there is a dearth of historical evidence tracking Shakespeare’s life, it is known that, in 1592, Shakespeare was living in London and most likely for several years; his family remained in the countryside. Shakespeare rose to become a managing partner in the Lord Chamberlin’s Men, an acting company in London. By 1597, several of his plays had been published and Shakespeare and his business partners built their own theater on the south bank of the Thames River called The Globe. Shakespeare continued to write and gain popularity with the people of London. At the time of his death in 1616 he had published 37 plays and many pieces of poetry including over 150 sonnets. Despite everything we know about Shakespeare, there is still much that we do not know and speculation abounds about everything from the dates he wrote his plays to whether he is actually the person who wrote them.

THE TEXT

The Rude Mechanicals will perform scenes from a variety of Shakespeare texts alongside the Dartmouth College Wind Ensemble. Here are summaries from some of the plays—Henry IV, Part I, The Winter’s Tale and Julius Caesar.

Henry IV, Part I

Henry Bolingbroke has usurped his cousin, Richard II, to become King of England. News comes of a rebellion in Wales where his cousin, Edmund Mortimer, has been taken prisoner, and in the North Harry Hotspur, the young son of the Earl of Northumberland, is fighting the Earl of Douglas. The king’s heir, Henry, known as Hal, shows no interest in princely matters and spends all his time in the London taverns with disreputable companions, particularly one dissolute old knight, Sir John Falstaff. Hal eventually returns to the court, makes his peace with his father and is given a command in the army that is preparing to meet Hotspur. Hal saves his father’s life in combat, and he encounters Hotspur, who is killed. Falstaff, having feigned death to avoid injury, claims to have fought and killed Hotspur. The King’s army triumphs over the rebels. Hal frees the Earl of Douglas while Henry takes his troops to continue the war against Mortimer, the Welsh and the remnants of the Northumberland forces.

SHAKESPEARE’S GRAVE

Inscribed over Shakespeare’s final resting place in the Church of the Holy Trinity in Stratford-upon-Avon are the following words, supposedly written by the man himself for the occasion:

Good friend for Jesus Sake forbeare
To digg the dust encloased heare:
Blest be ye man yet spares these stones
And curst be he yet moves my bones.
CONTEXTUAL BACKGROUND: ABOUT THE PLAYS

A Winter's Tale

Polixenes, the King of Bohemia, has been visiting his old friend King Leontes in Sicily. Leontes begs him to stay longer but Polixenes is anxious to go, and declines. When Leontes' pregnant wife, Hermione, persuades Polixenes to stay, Leontes thinks his wife has been unfaithful with his friend. Polixenes flees and Leontes imprisons Hermione and her son, Mamillius. Hermione gives birth to a baby girl in prison and her lady in waiting, Paulina, takes the baby to Leontes to try and persuade him to accept her. Leontes tells Paulina's husband, Antigonus, to take the baby into exile. Antigonus places the baby girl on a beach, and a shepherd and his son discover the child and take her to their home. Hermione is put on trial and convicted. Mamillius dies from grief and Hermione collapses and appears to die. Sixteen years pass, during which time a remorseful Leontes mourns the error of his ways. In Bohemia, Polixenes' son, Florizel, has met and fallen in love with a shepherd's daughter, Perdita. Eventually, Florizel and Perdita to run away to Sicily. At Leontes' court, it is revealed that Perdita is the banished daughter of Leontes. Everyone goes with Paulina to see a newly completed statue of Hermione and the statue comes to life: Hermione has lived in seclusion in the belief that her daughter will be found. Florizel and Perdita are united, as are Leontes and Hermione.

Julius Caesar

Roman senators break up a gathering of citizens who seek to celebrate Julius Caesar’s triumphant return from war. Caesar, as he parades through the streets, is warned that he should 'Beware the Ides (15th) of March.' Senators Caius Cassius and Marcus Brutus fear Caesar will become Emperor. Cassius, Casca and their allies visit Brutus at night to persuade him of their views. Together they plan Caesar’s death. On the 15th of March Caesar is urged not to go to the Senate by his wife, Calphurnia, who has dreamed that he will be murdered. He goes and as petitioners surround him Caesar is stabbed and dies, with Brutus giving the final blow. Against Cassius’s advice, Mark Antony is allowed to speak a funeral oration after Brutus explains the people of Rome the conspirators’ reasons and fears for Caesar’s ambition. Brutus calms the crowd but Antony’s speech stirs them to rioting and the conspirators are forced to flee from the city. Brutus and Cassius gather an army in Northern Greece and prepare to fight the forces led by Mark Antony. In the battle the Republicans at first appear to be winning but eventually Antony is triumphant on the battlefield.

A BRIEF HISTORY OF THE WIND ENSEMBLE

In the sixteenth century, most bands were part of an army and consisted of fife and drum. Their main purpose was to serve the military, providing cadence while marching as well as signals to the troops spread out on the field of battle. Bands also served as entertainment for the troops when they were back at camp. In the early nineteenth century the instrumentation expanded to include many more instruments including bassoon, trumpet, trombones, clarinets and piccolos. In 1827, Yale and Harvard developed the first college bands. By the start of the Civil War, many of the military bands had expanded into local communities, playing transcriptions of popular songs for audiences of all ages. These bands quickly became symbols of community pride, whether it was a brass band, marching band, a wind symphony, wind band or concert band. In the twentieth century, composers began creating non-military music specifically for wind bands. Bands became so popular and important to society that, in the 1920s, primary and secondary schools began to form bands and teach students how to play. Many of today’s schools still provide instrument and performance opportunities for young students.
CONTEXTUAL BACKGROUND: INSTRUMENTS IN A WIND ENSEMBLE

Instruments in a wind ensemble fall into three categories depending on how the instrument produces the vibration that translates into sound.

Woodwinds—vibration is made from breath going over an opening, reed or double reed

Brass—vibration is made from buzzing lips on a mouthpiece

Percussion—vibration is made from striking a surface

WOODWINDS

Flute: The flute is the oldest of all instruments that produce pitched sounds. It was originally made from wood, stone, clay or hollow reeds like bamboo. Modern flutes are made of silver, gold or platinum. A standard flute is a little over two feet long.

Oboe: The oboe is a two-foot long wooden cylinder with metal keys covering its holes. Its mouthpiece uses a double reed, which vibrates when you blow through it. The first oboist is responsible for tuning the orchestra before each concert.

Clarinet: The clarinet could easily be mistaken for an oboe, except for the mouthpiece, which uses a single reed. Clarinets come in a number of different sizes but the standard clarinet is just over two feet long.

Bassoon: The bassoon is a long pipe, doubled in half, made of wood with many keys. The bend in the pipe makes it possible for musicians to play it comfortably. If it were straight, the bassoon would be around nine feet long. Like the oboe, the bassoon uses a double reed.

Saxophone: The saxophone is the only woodwind instrument made of brass. It is considered a member of the woodwind family because it has a single reed like the clarinet.
CONTEXTUAL BACKGROUND: (CONT.)

BRASS

Trumpet: The trumpet is the smallest member of the brass family and plays the highest pitches. It has three valves, which change the pitch. If you stretched out the trumpet to its full length, it would be over six feet long.

French Horn: The French horn produces a wide variety of sound ranging from very loud to very soft, and from harsh and blaring to mellow and smooth. The French horn has 18 feet of tubing.

Trombone: The trombone is the only instrument in the brass family that uses a slide instead of valves to change pitch. Two U-shaped pipes are linked at opposite ends to form an “S” and one pipe slides into the other. If you stretched the trombone out straight, it is about nine feet long.

Tuba: Like the other brasses, the tuba is a long metal tube, curved into an oblong shape, with a huge bell at the end. Tubas range in size from 9 to 18 feet; the longer they are, the lower they sound.

PERCUSSION

Timpani: Also called kettledrums because they look like upside-down teakettles, timpani are tuned instruments, which means they can play different notes. The timpani player must have a very good ear because they often change the pitches of the drums during performances.

Xylophone: The words xylophone means “wood sound.” The modern xylophone has wooden bars or keys arranged like the keys of the piano, which the player hits with a mallet, and metal tubes called resonators are where the sound vibrates.

There are other instruments similar to the xylophone. They include the marimba, a larger version of a xylophone with wood or plastic resonators attached to the bottom of the wooden keys, and the vibraphone (known as vibes), which has both metal bars and metal resonators with small rotating disks inside.

Other percussion instruments include the snare drum, bass drum, cymbals, triangle, tambourine, maracas, gong (also known as the tamtam) chimes, castanets and the celesta, which looks like a tiny upright piano.
LEARNING ACTIVITIES:

GO TEAM! (GRADE 6-9):

In theater and music, all of the players have to work together to ensure a successful performance. The musicians tune and warm up their instruments and breath before playing. The actors also need to warm up their instruments: their voices, bodies and imaginations. Here are some activities to get students ready to perform onstage or help each other out in the classroom:

Pass the Clap—in a circle, two students face each other and make eye contact. They clap their own hands together at the same time. One of the students turns to the student next to him or her, makes eye contact and then they both clap their hands, trying to clap at exactly the same time. Continue around the circle giving everyone a chance to pass the clap together. The students must be waiting, ready to receive the clap as it comes their way. Once the students have mastered going around the circle in one direction, add in the option to change direction, or send the clap in two directions at once.

Yes It Is!—bring some simple household items in or use items from around the classroom. Have a student hold the item and then mime doing something with it that the object is NOT meant to do (an umbrella becomes a guitar, a hat becomes a cereal bowl). As each student shows the item becoming something new, they say “This is my ____” and insert the object they are miming. The rest of the class supports this decision by all replying together “YES IT IS!” The item is then passed on the next student for them to create a different action with the item. Continue around room until all ideas are shared, then a new object can be introduced and the same pattern repeated.

What Are You Doing?—have one student come to the front of the classroom and mime doing an activity—it can be anything, from brushing her teeth to riding a horse to building a castle. As the student continues to do the action, a second student approaches and asks “What are you doing?” The student who is miming an activity continues miming and replies with an answer that is anything EXCEPT the action they are doing. If the student is surfing then they might say “I’m picking apples.” Then the new student takes on miming the new activity and the first student sits back down. Continue on until everyone has had a chance to both ask “What are you doing?” and mime an activity given to them by a fellow student.

GIVE ME SOME MUSIC (GRADES 8-12):

Have students select a piece of text (could be Shakespeare, could be another piece they are reading in class). After reading it, have them identify a theme in the writing and a section of the text that supports this theme. Next, have them select a piece of music that they feel complements and supports the theme. The music can be from any genre or any time period; discuss and create guidelines as needed for musical content that may make students uncomfortable. Have each student give a brief presentation, reading their text and using the music as underscore. A classmate can help the reader run the music. Following each presentation, have the rest of the class comment about what the music added to the words. Was there a new meaning, intended or unintended, that the music added? Did the music take away from the words? Did the presenter feel the music met their expectations? How do students think a movie or theater director selects music to complement scenes? How does a composer approach a script or screenplay to create a soundtrack or score for it?

THE SHAKESPEARE TIMES (GRADES 9-12):

After reading Shakespeare in class, have students imagine what it would be like if journalists from the 21st century interviewed Shakespeare’s characters from the late 16th /early 17th century. Discuss what stories the journalists would want to write. Which characters seem most appealing to interview? Do some have potential for filling in the story where Shakespeare left off? For what audience would the journalists be writing? In what medium would the stories be presented? (Newspaper? Magazine? Blog? Online news website? Tweets?) Have the class brainstorm questions that the journalist might ask as well as the way certain characters might respond. In groups of two, have students interview each other, one as the writer looking for juicy info and the other as one of Shakespeare’s characters (stay in character while being interviewed!).
LEARNING ACTIVITIES: (CONT.)

After being interviewed, switch roles so the reporter is now the character being interviewed. Once all the interviews are complete, students can volunteer to share some of their questions and answers aloud to class. Have students type up their interviews into articles. Put articles together into a print “magazine” or publish on a blog so all students in the class can read them. Discuss what they learned about the characters by interviewing them. How did the 21st century approach to conducting an interview work or not work with the 16th or early 17th characters?

PRE PERFORMANCE DISCUSSION QUESTIONS:

• What woodwind, brass and percussion instruments are you familiar with? Which ones would you like to know more about?
• How do you expect the music in the show to compare to music you listen to? What do you find inspiring about the music you like?
• What do you know about Shakespeare and his plays and/or poetry? What are the challenges of watching or reading his work? How do you think this performance might be different in the way they perform it?

POST PERFORMANCE DISCUSSION QUESTIONS:

• What words would you use to describe what you heard? Use adjectives and active verbs. Discuss similar word choices and why multiple people thought of the same words.
• How do you think this performance of Shakespeare was different from when the plays were first written and performed? What do you think Shakespeare would have thought if he had been in the audience with you? Would he have liked the music selections that played with his text?
• Did the music make the language of Shakespeare more or less understandable? Was the story more or less accessible?
• What themes or motifs did you notice in the music?
• All of these performers are in college. Are you considering attending college at some point? What do you think you may want to study in college? What other, extra-curricular opportunities would you be interested in trying or continuing to do (sports, action groups, music, theater)?

VOCABULARY

Cadence: the beat or measure of something, such as a dance or march, that follows a set rhythm
Commissioned: in the world of music, a particular person is paid to compose a piece of music for a specific event or purpose
Fife: a small high-pitched flute without keys, often used in military and marching bands
Heiress: a women or girl who receives or has by law the right to receive property, position or title of another when that person dies
Landed: possessing land, especially a large rural property
OBE: Order of the British Empire; an award bestowed on British citizens who have performed distinguished service to the arts and sciences, civil service and charitable organizations
Premiere: to perform, show or broadcast a play movie or similar piece of work publicly for the first time
Sonnets: short poems with 14 lines, usually ten-syllable rhyming lines divided into two, three or four sections; often written in iambic pentameter
Transcriptions: pieces of music written for orchestra or other combination of instruments that have been rearranged to work for a new, different set of instruments
Usurped: taken by force; seized without any prior claim
Valves: a device that diverts air down tubes of varying length, thereby altering the pitch
DARTMOUTH YOUTH WINDS

Open to students of the Upper Valley and surrounding regions in grades 5–8, this program offers students the chance to attend weekly rehearsals and to learn side-by-side with the student musicians of Dartmouth College. Over eight weeks, students focus on advancing their musical skills and confidence through the exploration and performance of carefully chosen, level-appropriate music for wind ensemble. During weekly rehearsals, students enjoy the opportunity to learn in full ensemble rehearsal, as well as sectional practice for their unique instrument and occasional one-on-one pullout instruction.

Matthew M. Marsit, Director of Bands at Dartmouth College and long-time music educator, oversees and directs the program, using his experience teaching music on all levels, from the elementary classroom through professional. Matthew is joined by student members of the Dartmouth College Wind Ensemble as mentors in each of the instrumental sections, along with student conductors leading the ensemble from the podium.

ADDITIONAL RESOURCES AND REFERENCES

Photo credits for DCWE: Rob Strong
http://www.shakespeare-online.com/biography/shakespeareinprint.html Accessed 28 July 14
http://www.timetoast.com/timelines/the-american-wind-band-a-cultural-history