

The Minnesota Sinfonia: “Music Tells a Story”

Minnesota Sinfonia: Music in the Schools *Music Tells a Story* 2017/2018

Dear Teachers,

I am very excited to work with you for this year’s Music in the Schools presentation, *Music Tells a Story*. This program focuses on literature, and how we as musicians help tell stories through our music.

Following are materials that I hope you will find helpful when preparing your students for our visit:

- **Lesson plans/activities** that will relate the music we will play to stories your students will read and study as part of their classroom literature assignments.
 - We have listed two state-mandated standards for each grade level that you can satisfy by using our materials.
 - The Sinfonia welcomes new ideas, so please send us any materials or suggestions you think we could include next time we use this curriculum.
- **Master listening CD** of music the Sinfonia will perform, and recordings of songs the students should learn to sing with the orchestra on concert day.
 - Please use this CD in your classroom daily
 - Feel free to use other classical recordings, too.
- **Music for student choirs to sing: O Maiden, and Papageno’s song from Mozart’s *The Magic Flute* (choir sings)** Page 260 in Music and You – 4th grade volume – piano accompaniment on page 174 PA.
 - These are songs that your school choir will perform on concert day with the orchestra (for schools without choirs, the children in one or two grades can serve as the choir).
 - If you cannot play the accompaniments on a piano, then please use the computer-generated accompaniments at the end of the CD when teaching children the music.
 - For school orchestras, please contact Jay directly for the parts for the student orchestra piece to learn.
- **Teacher surveys** are included with this package, and are also available on line via our website. We will use your suggestions to improve the program for next year.
 - After the concert day, please complete either version (if possible, we prefer online).
 - Mail hard copies to
MN Sinfonia
901 N. 3rd St, #112
Minneapolis, MN 55401

If at any time you have questions about the curriculum, the music, or how to get started with the activities, please call or e-mail me, and I will be happy to help you. I can be reached through the Sinfonia office (612-871-1701), cell (614-440-7661) or email (jfishmanmusic@gmail.com).

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Please notice that this guide is a bit longer than the norm. This is because we have included short overviews of the various stories, which you can use for your classes, as you desire.

This is a program that has several terrific pieces for the Sinfonia to play, and for the children to hear.

It is imperative that the children hear this music played in class every day. Although the state mandated requirements are about reading and understanding, please be aware that we have provided several different types of activities for some of the music. Some of these may be applicable to other social studies’ requirements.

I want to say a very special thank you to St. Paul Public School teacher Wendi Storhoff, who has been extremely helpful in organizing and editing this curriculum. Also, a special thank SPPS teacher Alyssa Pollack for her help in editing, and to Ann Ogg from the Franklin County Library, Columbus, Ohio for her research of additional educational resources. And finally to the Sinfonia’s administrators who do so much to make the Sinfonia’s Music in the Schools program so successful.

Jay Fishman

Minnesota Sinfonia Artistic Director

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Concert Day Activities – What to Expect

Musician Visits

When the orchestra is ready, one or two students from each classroom should come to the auditorium/gym to escort a musician back to their classroom for a 10-15 minute visit. This visit is an opportunity for the students to ask questions and get to know their musician.

- Generally, we are able to send 22 musicians to the classrooms (see next section for exception).
- Please let the musicians and students interact with as little coaxing from you as possible. We have found that after an initial shyness, the kids tend to open up and really enjoy this time.
- Choir and/or orchestra student should report to the gym/auditorium or performance space during this time.

Choir/Orchestra Rehearsal

- Choir students should report to the gym/auditorium to rehearse for the concert with Mr. Fishman.
- String orchestra students (if any) should also report to the performance space during the classroom visits, so they can rehearse with Mr. Fishman and the Sinfonia string players.
 - In this case, the 8 Sinfonia wind players will do the classroom visits while string players rehearse with students.

Concerts

After classroom visits, the orchestra will perform two times—once for each half of the student body.

- If possible, students should be grouped by age, with the younger students in one group and older students in the second.

Evaluations

During the concert, please remember to keep notes on the reactions of your students, for the follow-up evaluation. Gather feedback from them after the concert as well, and then, please fill out the survey on the Sinfonia website: www.mnsinfonia.org

Sinfonia Needs for the Concert Day

- 32 straight back (folding chairs)
- 1 speaking pa system for Jay to talk to the students
- Choral risers (optional) for the student choirs
- 22 music stands for the Sinfonia’s use (if available)
- For morning performances – good strong coffee and treats.....

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Music to be performed will be selected from:

- Wolfgang Amadeus Mozart: Overture to *The Magic Flute*
- Peter Tchaikovsky: *Romeo and Juliet*
- Paul Dukas: *The Sorcerer’s Apprentice*
- Gioachino Rossini: Overture to *William Tell*
- Louis Moreau Gottschalk: *Bamboula*

Songs for students to sing:

- *Maiden and Catching Birds* [the Bird Catcher’s Song] from *The Magic Flute* - Page 260 in Music and You – 4th grade volume – piano accompaniment on page 174 PA
- Jay Fishman and Bernard Fishman: *Cinderella* – *Updated!* (not on CD)
- Alan Menken: *Hunchback of Notre Dame* (not on CD)

Please remember that the Sinfonia will play excerpts from the above music – not the entire pieces. That being said, the students should hear the music above in its entirety.

Please remember to ask your PTO’s to help support Music in the Schools in your schools with a financial contribution.

Each school presentation costs **\$7,000**

Although the Minnesota Sinfonia provides this service without charge to the schools or the students, the money to pay for these programs must be raised.

Contributions of any amount help to defray some of the costs.

THANK YOU.

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STATE MANDATED STANDARDS

Kindergarten (With prompting and support)

- Describe the relationship between illustrations and the story in which they appear (e.g., what moment in a story does the specific illustration depict).
- Identify characters, settings, and major events in a story.

Grade 1

- Use illustrations and details in a story to describe its characters, setting or events.
- Retell stories, including key details, and demonstrate understanding of their central message or lesson.

Grade 2

- Describe how characters in a story respond to major events and challenges.
- Recount stories, including fables and folktales from diverse cultures, and determine their central message, lesson, or moral.

Grade 3

- Describe characters in a story (e.g., their traits, motivations, or feelings) and explain how their actions contribute to the sequence of events.
- Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

Grade 4

- Refer to details and examples in a text when explaining what the text says explicitly and when drawing inferences from the text.
- Determine a theme of a story, drama, or poem from details in the text; summarize the text.

Grade 5

- Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.
- Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Grade 6

- Describe how the plot of a particular story or drama unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.
- Determine a theme or central idea of a text and how it is conveyed through particular details, provide a summary of the text distinct from personal opinions or judgments.

Grade 7

- Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.
- Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).

Grade 8

- Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

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THE CURRICULUM GUIDE

PETER TCHAIKOVSKY & WILLIAM SHAKESPEARE: *ROMEO AND JULIET*

- Russian composer born in 1840 and died in 1893
- Considered one of the greatest “romantic” (lush beautiful melodies) and nationalistic (incorporated some of his native folk songs and harmonies in his music) composers
- Famous for symphonies, concertos chamber music, music that tells stories including *Fantasy Overture on Romeo and Juliet*, and the ballets *The Nutcracker* and *Sleeping Beauty* (used by Walt Disney in a very good full length animated film)
- The *Fantasy Overture on Romeo and Juliet* is one of Tchaikovsky’s most romantic and popular works. It has a great sense of drama (just like the play), and the melodies are so enduring that they have even been used for pop tunes. The work went through many changes, and eventually three versions; the last of which is the one we know today.

Classroom Activities

The biggest challenge to the story of *Romeo and Juliet* is of course Shakespeare’s (old) English. To get around this, I suggest that the students read updated translations similar to what is listed below.

- For the youngest children, perhaps you can first tell them the story, and then read sections of the translated versions to them.
- For the older students, first read the translated versions. Then take sections of the original, and let the students do class readings.

Following is one of the most famous soliloquies in all of the Shakespeare’s writings. Let the students first study it, and then ask them how they would change it to make it appropriate to their own situations.

Juliet is talking (she assumes) to herself, of her love for Romeo, who is of course a member of the family that is her family’s sworn enemy who have fought for countless generations. For both families, this fighting has resulted in anguish, death and genuine despair. Romeo and Juliet met quite by accident, and now they are struggling with how to fulfill their love in spite of their families’ fight.

*Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name,
Or if thou wilt not, be but sworn my love,
And I’ll no longer be a Capulet.
Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What’s Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part*

*Belonging to a man. O, be some other name!
What’s in a name? that which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo called,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
and for that name - which is no part of thee-
Take all myself.*

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More Classroom Activities

From a specific discussion of how to make this speech relevant to individuals, generalize to the overall theme of the play and discuss fighting between individuals and groups, getting along with one another, etc

- Let the discussions center around “what ifs”: What if instead of the names of the two feuding families, we changed them to other groups, gangs, religions, skin colors, places of origins, accents? Leonard Bernstein did this with *West Side Story*

Resource

Teachers.Net Lesson Exchange: Themes in "Romeo and Juliet" (... - ad info, Teachers.Net Lesson Exchange. #53. Themes in "**Romeo** and **Juliet**". Literature, level: Middle Posted by Kathy Schwanfelder (kschwan@connix.com). ... <http://www.teachers.net/lessons/posts/53.html>

Books

Favorite Tales from Shakespeare, Bernard Miles, Rand McNally & Company, NY ©1976

Tales from Shakespeare, Charles and Mary Lamb (New Children’s Classics), Macmillan and Company, NY ©1950

Tales from Shakespeare, Tina Packer, Scholastic, Inc. NY ©2004

Shakespeare Stories, Leon Garfield, Schocken Books, NY ©1985

(younger kids) *Romeo and Juliet*, retold by Charles and Mary Lamb, Franklin Watts, NY ©1971

Romeo and Juliet, retold by Leon Garfield (HBO animated tales series), Alfred A Knopf, NY ©1992

(older kids) *Romeo and Juliet TOGETHER (AND ALIVE!) AT LAST*, by Avi, Orchard Books (a division of Franklin Watts), NY ©1987

Romeo and Juliet Brief Synopsis

Brief Synopsis: *Romeo and Juliet* is a story about two families (the Montagues and the Capulets) hating and fighting each other, and the consequences of those actions. The story takes place in Verona, Italy, where we find that Romeo from the Montague family has fallen in love with and secretly marries Juliet from the Capulet family. Of course their love was doomed from the start, and in fact in one scene, Romeo battles Juliet’s cousin Tybalt and kills him in a duel. Romeo must leave the city, lest he be put to death. During that time, Juliet’s parents insist that she marry Count Paris, not knowing that she and Romeo are already secretly married. Juliet agrees, thinking that she would fake her death with a special magical potion to get out of the marriage, while she waits for her Romeo to return. She takes the potion, after which Romeo return, finding what he thinks is his dead Juliet. He is in such despair that he kills himself. Juliet eventually wakes up to find her dead Romeo, after which she also kills herself.

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FELIX MENDELSSOHN & WILLIAM SHAKESPEARE: *A MIDSUMMER NIGHT’S DREAM*

- German composer, born in 1809 and died in 1847
- Aside from being a very gifted and prolific composer, he also was a music historian who helped to revive the music of Johann Sebastian Bach, which had been all but ignored/discarded by his contemporaries
- Some of his early works remain some of his most popular, including the overture to *A Midsummer Night’s Dream*, and his octet for strings, both of which were composed when he was sixteen
- He composed in nearly all of the current genres – symphonies, concertos, chamber music, songs and music for the piano and other solo instruments
- He also was a gifted conductor, and was the music director/conductor for the Leipzig Gewandhaus Orchestra, and built it into what was and still is considered one of Europe’s leading orchestras

A Midsummer Night’s Dream is a story that relates well to adolescents and their emotions and behavior. I would suggest the same type of approach to this work as to *Romeo and Juliet*. Listed below are 2 versions that are good translations, and are easily accessible to older elementary school age children.

This story is a charmingly light and often silly story. Aside from the language, the biggest difficulty for readers is the potential confusion of the characters. The easiest solution to this problem is to have the students actually do a class reading (at least of one or two of the forest scenes), and then after discussions, produce a limited staged production.

Suggested Readings

A Midsummer Night’s Dream retold by Bruce Coville, Dial Books (a division of Penguin Books), NY
©1996

A Midsummer Night’s Dream, retold by Leon Garfield (HBO animated tales series), Alfred A Knoph,
NY ©1992

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GIOACCHINO ROSSINI - FOLK STORY *WILLIAM TELL*

- Italian composer born in 1792 and died in 1868
- Was the most prominent Italian composer of his time and wrote 39 operas
- In mid-career, he expanded his outreach to include much of Europe and France – it was in France that he composed *William Tell*, the overture of which was used as the theme music for “The Lone Ranger,” a popular 1950s TV show.

Class project

The cycle of war is acted out daily and weekly all over the world. The class can create an imaginary problem, then dissect it, and look for solutions:

The Great School War: A small thing happens in school that leads to

- hurt feelings
- kids take sides
- the problem gets blown into something bigger
- parents and teachers are called in
- the final resolution
 - who won?
 - at what cost?
 - what is winning?
 - how could this have been prevented?

Create a mural of the progression of the battle. Use colors to represent the feelings of those involved. Add peace doves at those places where the conflict could have been stopped or settled.

Read and discuss the story of *William Tell*. What can we learn from this?

Books on the story of William Tell:

The Legend of William Tell by Terry Small, A Bantam Little Rooster Book, New York, ©1991

William Tell illustrated and retold by Margaret Early, Harry N. Abrams, Inc., Publishers, New York © 1991

William Tell, as told and illustrated by Leonard Everett Fisher, Farrar, Straus and Giroux, New York © 1996

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William Tell

Brief Synopsis

The story of the opera "William Tell" is based on the drama by Schiller, and takes place in thirteenth century Switzerland. Gessler who was a tyrant, ruled his land and people with such ruthlessness that they were in revolt. One of Gessler's officials attacked the daughter of a herdsman, Leutold. Leutold was so angry that he killed the official. William Tell, who was a community leader, then hid Leutold from the outraged Gessler. During this same time, Tell secretly organized a group of revolutionaries. In the last act of the opera one of the most famous scenes in all of drama occurs. Trying to find out who is organizing the revolt, Gessler put his hat on a pole in the middle of the town square, and ordered everyone to bow down to it. Tell refused. Gessler then ordered an apple to be put on the head of Tell's son, and for Tell to shoot it off. Tell did shoot the apple off, and as he bowed down in prayer to thank God that he did not injure his son, a second arrow fell from Tell's clothing. When asked what it was for, Tell boldly proclaimed that if anything had happened to his son, the second arrow would have been for Gessler. Tell was immediately imprisoned. Fortunately, Tell's band of revolutionaries soon attacked and freed him. Eventually Gessler is killed and the country is freed.

The Sinfonia is going to play the most famous part of the overture (eight minutes and thirty five seconds into the tape). It begins with the call to freedom (the trumpet and horns), and then eventually goes into the section most of us associate with “the Lone Ranger.” This music can be looked at from two perspectives. The "Lone Ranger" music is a gallop - the same rhythm used to portray horses running (that is why it worked so well for this television program). But in the case of the opera, it can also be used to signify the battle, the fight for freedom, etc. In both cases the main thrust is the motion of the music - its rhythm. The animals' running is obvious, and the rhythm of life's struggles for freedom versus tyranny, battle versus peace, is a little more subtle.

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PAUL DUCAS & JOHANN WOLFGANG GOETHE: *THE SORCERER’S APPRENTICE*

- French composer who was born in Paris in 1865 and died there in 1935.
- His most famous work, *The Sorcerer’s Apprentice*, was based on a poem by the great German poet, Johann Wolfgang Goethe
- His music tended to give musical impressions to help tell the story
- *The Sorcerer’s Apprentice* is included in the excellent classic animated film, “Fantasia,” by Walt Disney starring Mickey Mouse

A translated condensation of the Goethe poem, in the form of a “dramatic monologue,” written by R. A. Barnet is in the synopsis section at the end of this guide.

Classroom Activities

- Study and then read the poem aloud in a dramatic fashion.
- Discuss the implications of not analyzing a situation and acting without thinking of potential consequences.
- Create an updated version of the poem, both as a story and as a poem.

Books on the story of *The Sorcerer’s Apprentice*:

The Sorcerer’s Apprentice and Other Stories by John Hosier, Henry Z. Wack, Inc. New York, © 1961
(This is a good source for other stories that have famous music attached to them)

The Sorcerer’s Apprentice by Marianna Mayer, Bantam Skylark, New York, © 1989 (longer, more advanced reading version)

The Sorcerer’s Apprentice by Inga Moore, Macmillan Publishing Company, © 1989

The Sorcerer’s Apprentice by Ted Dewan, A Double Day Book for Young Readers, New York © 1997
(updated version)

Fantasia, directed by Samel Armstrong, et al. Walt Disney Productions, 1940 (DVD)

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The Sorcerer’s Apprentice

Following is a condensation of the Goethe poem, in the form of a “dramatic monologue,” written by R. A. Barnet:

They call him “the Great Magician!” “Great?” Bah!
I too am great - as great as he, for I, too, can call up imps and sprites to do whate’er I bid!
Now will I call some uncanny sprite to fetch me water from the pool.
The broom! Come, broom! Thou worn-out battered thing --
Be a sprite! Stand up! Tis well! Two elfin legs now I give thee!
Good! What’s more, a head! There! Now broom!
Take thou a pail and fetch me water from the pool!
Go quickly and draw water for me, for me, your Master!
Bravo! Thou faithful broom! Thou bustling broom!
What? Back again? And -- again?
And __ yet again? Stop!
Stop, Stop! I say I Command!
Thou diabolic damned thing, stop!
Be a broom once more! What? Wilt not obey?
O thou cub of hell!
Then, Will I with my hatchet cut thee in two!
There!...
Ye demons! Now thou art two and double thy hellish work!
The flood increases -- the water engulfs me -- Master!
Master of Masters! Come! I am a poor helpless creature, the sprite I called will not obey!
The master came and said:
“Broom! To thy corner as of old!

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WOLFGANG AMADEUS MOZART: *THE MAGIC FLUTE*

- Austrian composer who was born in Salzburg in 1756, and died in Vienna in 1791
- Known as the “boy genius,” who started music lessons at age 3, and performing at age 5
- Composed over 400 works including 41 symphonies, lots of chamber music, concertos and operas (in both German and Italian styles)
- His life had many ups and downs, and when he died, the family was so poor that he was buried in a pauper’s unmarked grave

Classroom Activities

- Read some of the books below.
- Have a discussion about magic, its influences and its influences on early societies.
- Have a discussion about how a silly story can be commentary on other more serious subjects – give modern day examples (ie cartoons making fun of real live situations).

Additional Resourcees

The Magic Flute; Kyra Teis, Illustrated by Peter Maloe, Star Bright Books, NY. © 2010
[<http://www.kyrateis.com/magicfluteteach.html>]

The Magic Flute; Anne Gatti; Cronicle Books; San Francisco; © 1997 (includes CD)

The Magic Flute; Margaret Greaves; Henry Holt & Company; NY; © 1989

The Magic Flute; W. A. Mozart; Curt-Rainer Books Franklin Watts Inc; NY; ©1970

Mozart’s Magic Fantasy (a CD); series by Classical Kids creator Susan Hammond, distributed commercially by New Sounds, 1990

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ALAN MENKEN & VICTOR HUGO: *THE HUNCHBACK OF NOTRE DAME*

- American composer born in Manhattan in 1949
- Composed music for several successful music theater pieces including *Little Shop of Horror*
- Composed music for several Disney films including *Aladdin*, *The Little Mermaid*, *Beauty and the Beast*, and *The Hunchback of Notre Dame*.

The Hunchback of Notre Dame is one of the great French classics written by the master storyteller, Victor Hugo. The original story is a very sad one, with many lessons to be learned. Unfortunately, the Disney film version (as well as many of the abridged student versions) sanitizes the story, and creates a “happily ever after” ending. The students should either read (for the older ones) or be told (for the younger ones) the original story, and then discuss the differences between the two versions, the reasons for the changes, and what can be learned from the Hugo version.

Classroom Activities:

The story can be discussed on several different levels.

- 1) *Physical appearances and behavior* of Quasimodo, and how people treated him and how he reacted to them. The discussions about *Beauty and the Beast* are appropriate to this story as well. One might broaden the discussions to include other common maladies.
- 2) *Power* - how people treat (dominate) those who are in lesser (weaker) positions. The students can discuss how the priest tried to take advantage of his power and gain favors from Esmeralda. The discussions can then turn to the students’ lives and activities (bullies, gang or group pressures on individuals, etc.).
- 3) *Stereotyping*. Esmeralda was different from the French as an Egyptian and a gypsy. Even though she was honest, compassionate and virtuous, she was shunned and eventually hung as a witch - all because she didn’t fit in.

This discussion can be tied to the activities with *Romeo and Juliet*, with more “what if” type of questions:

- What if instead of being an Egyptian or a gypsy, Esmeralda was.....
- What if instead Quasimodo was....

Take a chapter from the story and analyze the characters, their actions, and how those actions move the story along.

Suggested readings

The Hunchback of Notre Dame, adapted by Marc Cerasini, First Random House - Bullseye Books Div.
©1995 [a more in-depth character analysis—does not completely follow the original, but still good]

“Van Gool’s” *The Hunchback of Notre Dame*, Brompton Books, ©1995 [this story-picture version closely follows the original story - well done]

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The Hunchback of Notre Dame

Brief Synopsis: The story revolved around a priest, Claude Frollo, a gypsy dancer named Esmeralda, and a society outcast, named Quasimodo. The priest was a very complicated man. When he was young, he adopted and thereby saved Quasimodo from abandonment and certain death. As he grew older and more powerful, he became a wicked and contradictory person. Quasimodo was a one-eyed, dwarf, hunchback. He had great difficulty communicating, and was constantly ridiculed by everyone who saw him. As Quasimodo grew up, the only work he was able to do was to ring the bells at Notre Dame. This work was secured by Claude Frollo, who by this time had become a very important person in the church hierarchy. Over time, the ringing of the bells added one more problem to the hunchback - it caused Quasimodo to become deaf. Esmeralda was a kind-hearted, but very different person - a poor virtuous Egyptian, who danced (seductively) on the streets to earn money to live.

The essence of the story is that Esmeralda was sought by the very powerful priest. She was in love with Captain Phoebus, who was not in love with her (after all, even though she was very beautiful, she was only a street person, and a foreigner on top of that). The captain was hurt in a fight, and assumed to be murdered. Esmeralda was blamed for the murder. The priest had the chance to save her. But, because Esmeralda would not return his love, he scorned her, and turned her over to the authorities, where she was tried and sentenced to death.

Quasimodo was absolutely loyal to the priest who of course had saved him from certain death as an infant. He also developed a loyalty to Esmeralda, because when he was publicly flogged (for something he did not do), only the Egyptian street woman was kind to him, and gave him water and comfort.

As the story continued, Esmeralda was on the gallows, and about to be hung (for the supposed murder of the captain, who in fact was not dead). Quasimodo, who was watching from the Cathedral towers close by, decided to act, and save Esmeralda. He rushed the gallows, loosened the rope, and took her to Notre Dame. By law, the church was a sanctuary, and therefore a safe haven for Esmeralda. Quasimodo created a living space for Esmeralda within the church, brought her food, and tended to her needs. Even though Esmeralda did not offer affections to Quasimodo (in fact she knew that the captain was still alive, and retained hope that he would someday rescue her), Quasimodo remained her loyal servant.

One evening, realizing that Esmeralda was in the church, the priest tried to make advances on her. Quasimodo was torn between his loyalties, but eventually decided to defend Esmeralda against the unsolicited advances of the priest. Quasimodo forced the priest to leave Esmeralda alone.

The authorities determined that Esmeralda was a witch and therefore had to die, regardless of the sanctuary laws. Therefore they decided to break into the church, and do their nasty deed. The priest had one more opportunity to save Esmeralda. Before the authorities had a chance to break into the church and take her away, the priest led her through a secret passageway, out of the church and into the city. After leaving the church and getting close to safety, the priest demanded Esmeralda's affections. She rejected him again. In a rage, the priest turned Esmeralda over to the authorities, who quickly carried out Esmeralda's sentence, and hung her. As the priest stood watching the proceedings from the church tower, a grief stricken Quasimodo shoved him over the edge to his death. Having lost those who had ever shown him kindness, Quasimodo eventually died of a broken heart.

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LOUIS MOREAU GOTTSCHALK: *BAMBOULA*

- Born in New Orleans in 1829, and died in Brazil in 1869
- Considered to be America’s first great pianist and composer
- Concertized all over Europe, North and South America
- Performed his piano work *Union Paraphrase*, using several very popular American tunes including *Yankee Doodle* and the *Stars Spangled Banner*, for President Abraham Lincoln
- His musical influences came from New Orleans including the music of the slaves, Creole, Caribbean and African rhythms and folk songs

***Bamboula* – the music**

- Composed when Gottschalk was 19 years old and living in Paris
- *Bamboula* was an African dance that the slaves and free blacks often danced to on their “free Sunday afternoon,” as a way to connect to their African heritage
- *Bamboula* is also an African drum, used to accompany the dancing alluded to above
- The melody for this piece is based on the Creole song *Quand patate la cuite an va mange li!* (When that tater’s cooke don’t you eat it up!)
- Gottschalk used the melodies and the rhythms to create a refreshing and engaging composition
- This piece was used as an entrance exam for piano students to study at the famed Paris Conservator

Classroom Activities

- After listening to the music several times, have the students write a short essay as to what it means to them.
- Write a short story or poem based on listening to the music.

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JAY FISHMAN & BERNARD FISHMAN: *CINDERELLA UPDATED!*

- Conductor and composer who was born and raised on the north side of Minneapolis
- Conducts the Minnesota Sinfonia that works with 20 public schools and more than 10,000 children every year.
- Bernard Fishman is a DJ/turntablist, who also writes children’s stories

Cinderella is a story that is claimed by nearly every culture, and exists in over 300 different versions. Most of us are familiar with the classic version by French author, Charles Perrault. However, there are many other varieties. Some of these are quite ghastly, while others have been changed substantially to fit the norms of different cultures.

Classroom activities:

Discuss the step-sisters bullying of Cinderella – is that relevant today???

- Discussions can center on the similarities and the differences between the different versions of Cinderella
- Compare and contrast the French (standard), Korean, Irish, Algonquing and Egyptian stories
- Have the students make up their own Cinderella story - a story that would be appropriate for them

Suggested readings:

Cinderella, Marcia Brown, Charles Scribner’s Sons, NY ©1954

Cinderella, Barbara Karlin, Little Brown and Company, Boston, ©1989

Cinderella (La Cenerentola) - Rossini’s version for his opera, Alan Blyth, John MacRae Books, Franklin Watts Inc., ©1981

Cinderella, (from the opera by Gioacchino Rossini), Beni Montresor, Alfred A Knopf, NY ©1965

Cinder-ely, Frances Minters, Viking Press (Penguin group), NY ©1994

The Korean Cinderella, Shirley Climo, Harper Collins Publishers, ©1993

The Egyptian Cinderella, Shirley Climo, Thomas Crowell, NY ©1989

The Irish Cinderlady, Shirley Climo, Harper Collins Publishers©1996

The Minnesota Sinfonia: “Music Tells a Story”

The Rough Girl, Rafe Masrtin, Penguin Group ©1998