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# Philharmonia

## Orchestra Unwrapped

2021/22

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# Introduction

This pack is designed to help you and your Key Stage 2 class prepare for the *Orchestra Unwrapped* 2021/22 concert.

We, at the Philharmonia, are so excited to see you for this year's concert; we're so looking forward to sharing (and making!) some fantastic music with a live audience!

In the concert, you and your young people will hear a programme of music that is inspired by the Philharmonia Orchestra's 2021 season theme, *Human / Nature*.

*Human / Nature* connects us with humanity's greatest challenge through some of the most awe-inspiring orchestral music ever composed.

**Music can tell stories, and express ideas and emotions that draw people together with a common goal.**

The full concert programme includes:

**LIN-MANUEL MIRANDA "How Far I'll Go"**  
from *Moana*

**RIMSKY-KORSAKOV Flight of the Bumblebee**

**SAINT-SAËNS "Tortoise" & "The Elephant"**  
from *Carnival of the Animals*

**DAI WEI The Dancing Moonlight**

**MENDELSSOHN Hebrides Overture**

**BEETHOVEN "Storm" from Symphony No. 6**

**TOMLINSON Griffes The White Peacock**

Conducted by **Patrick Bailey and Gabriella Teychenné**

Presented by **Lucy Drever**

**Lucy Drever** is a presenter, workshop leader and narrator. She regularly presents, leads workshops and devises training with some of the leading orchestras, arts venues and music charities in the UK. She is an Associate Artist with the BBC Scottish Symphony Orchestra and the Head of Musicianship at the Benedetti Foundation.

Lucy works in a variety of settings including schools, Early Years spaces, hospitals, care homes, conservatoires, prisons and arts venues. Whether it be leading music-making workshops, choirs, training or education consultancy, Lucy loves the variety of the work she does.

These written resources will give you some more information about:

- **The Philharmonia Orchestra**
- **The composers who wrote the music**
- **Some active listening activities for each piece**

**Don't feel like you have to do everything in the resources- you could just focus on finding out everything you can about the Orchestra, or maybe you want to just focus on one composer and piece of music- it's up to you!**



Orchestra Unwrapped © Belinda Lawley

The Philharmonia is proud to be working in partnership with schools and settings on their Artsmark Award journey. By supporting Artsmark settings, we're helping put the arts at the heart of education, inspiring young people to create, experience and participate in high quality arts and culture.

Find out more about Artsmark at [artsmark.org.uk](https://www.artsmark.org.uk)

To find out how we can support your Artsmark journey, contact [orchestra.unwrapped@philharmonia.co.uk](mailto:orchestra.unwrapped@philharmonia.co.uk)



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# Philharmonia Orchestra



Santtu-Matias Rouvali © Camilla Greenwell

The Philharmonia was founded in 1945, and has worked with a who's who of 20th- and 21st-century music. Herbert von Karajan, Otto Klemperer, Wilhelm Furtwängler, Arturo Toscanini, Riccardo Muti and Esa-Pekka Salonen are just a few of the great artists to be associated with the Philharmonia, and the Orchestra has premiered works by Richard

Strauss, Sir Peter Maxwell Davies, Errollyn Wallen, Kaija Saariaho and many others.

Southbank Centre's Royal Festival Hall, in the heart of London, has been the Philharmonia's home since 1995. The Orchestra also has residencies at venues and festivals across England, at Bedford Corn Exchange,

De Montfort Hall in Leicester, The Marlowe in Canterbury, Anvil Arts in Basingstoke (where it is Orchestra in Partnership), the Three Choirs Festival in the West of England, and Garsington Opera. Each embracing a Learning & Engagement programme that empowers people to engage with, and participate in, orchestral music. Finnish conductor Santtu-Matias Rouvali is the Philharmonia's new Principal Conductor, the sixth person to hold that title in the Orchestra's history. He is known for his expressive, balletic conducting and irrepressible energy.

In January 2021 the Orchestra announced a new Artist in Residence collaboration with House of Absolute. This collective of multidisciplinary artists works in hip hop and other contemporary dance styles, spoken word, writing, music production, and visual art. Charismatic and boundary-busting violinist and conductor Pekka Kuusisto is Featured Artist in the 2021/22 season.

The Philharmonia's international reputation derives in part from its extraordinary 76-year recording legacy, which in the last ten years has been built on by pioneering work with digital technology. The Orchestra's installations and VR experiences have introduced hundreds of thousands of people to the symphony orchestra.

The Philharmonia has won four Royal Philharmonic Society awards for its digital projects and audience engagement work. The Philharmonia is the go-to orchestra for many film and videogame composers in the UK and Hollywood, and its music-making has been experienced by millions of cinema-goers and gamers. It has recorded around 150 soundtracks, with film credits stretching back to 1947. The Orchestra releases live recordings with Signum Records.



Philharmonia Orchestra © Camilla Greenwell

The Philharmonia has over 1m listeners each month on Spotify, and a vibrant YouTube channel with over 118,000 subscribers. The channel features free performances; instrument guides; interviews with artists; and in-depth documentaries. The Philharmonia is Classic FM's Orchestra on Tour and broadcasts extensively on BBC Radio 3.

Throughout its history, the Philharmonia has toured across Europe, Asia and America. In the 2021/22 season the Orchestra performs in Romania, The Netherlands, Spain, France, Germany and Japan.

At the heart of the Orchestra's residencies is an outreach and engagement programme that empowers people in every community to engage with, and participate in, orchestral music. The Philharmonia's flagship *Orchestra Unwrapped* project for schools encompasses concerts, in-school workshops and teacher training, delivered in partnership with Music Hubs; intergenerational creative music-making community project Hear and Now brings together people living with dementia and their carers with young musicians; and urban-classical project Symphonize engages vulnerable teenagers.

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# The Composers and the Music

During *Orchestra Unwrapped* you'll hear eight pieces of music that fit into the theme of *Human / Nature*. Every piece of music fits roughly into the past 200 years and although this seems like a really long time, in terms of fitting into the history of music, it's not that long! We'll listen to a range of composers who have been inspired by our world, and have used music (and specifically the Orchestra) to communicate with us, the audience!



Dai Wei © Christina Cutts

## The Dancing Moonlight by Dai Wei

Dai Wei is a composer and vocalist who is currently studying for a PHD in Musical Composition at Princeton University in America. Originally from China, Dai Wei is inspired by both tradition and innovation when writing classical music; her musical journey navigates the space between her culture from the East and her life in the West.

### Active Listening Activities

Listen to the piece here. ►

- As you listen to the piece, listen out for the melody (the tune) at 0.57. First we hear it played on the Piccolo (the smallest and highest of the wind instruments), but which group of instruments plays it next?
- This melody keeps on coming back throughout the piece of music, what words would you use to describe it?
- As you listen to the piece, draw or paint the sounds that you can hear in the music; this can be as abstract or as literal as you'd like! E.g maybe you imagine the picture that might've inspired this piece of music, or maybe you could try doing some mark making for all the different sounds you hear.

**Dai Wei wrote *The Dancing Moonlight* in 2017; it's fun, catchy and paints the picture of magical dancing moonlight in the listeners mind.**



Rimsky-Korsakov © Public domain

## Flight of the Bumblebee by Rimsky-Korsakov

(1844 –1908)

Nikolai Andreyevich Rimsky-Korsakov was a Russian composer who wrote his first Symphony (a piece of Western Classical Music for the Orchestra) whilst on a navy ship! As a composer he took great influence from Russian folk music, as well as his life at sea as a Naval Officer.

One of Rimsky-Korsakov's most famous pieces of music is *Flight of the Bumblebee* from his opera *The Tale of Tsar Saltan*, which was written between 1899-1900. The music is played in the opera when the character, the Prince, disguises himself as a bee.

### Active Listening Activities

Listen to the piece here. ►

- As you listen to the piece, think about how the composer creates the sound of a bee using the instruments.

- After you've listened, here are some examples of what you might talk about:
  - The piece is quite fast, which adds to the chaotic nature of the bee! It also is very high and low in pitch which conveys the up and down flight pattern of the bee.
  - The composer uses lots of accents which are when the instrumentalists put emphasis on certain notes. Particularly when we hear this in the strings, it sounds like the buzz of a bee!
  - Rimsky-Korsakov uses a chromatic note pattern- don't worry if you've not heard this term before! A chromatic note pattern means that the notes played are very close to one another in pitch. If you have a piano, you can play a chromatic scale by pressing both the white keys and the black keys in ascending or descending order.

**These aren't the only answers... it's really whatever the listener thinks!**

- As mentioned, this piece was written for an opera, *The Tale of Tsar Saltan*. As you and your class listen to this piece again, imagine what is going on in the story at this point. What is the character who is dressed up as a bee doing? Is anyone else on stage? And what happens in the story at the end of the piece of music?



Saint Saëns © Public domain

## The Carnival of the Animals by Saint-Saëns

(1835 – 1921)

At *Orchestra Unwrapped* we're going to listen to two pieces from *The Carnival of the Animals* by Camille Saint-Saëns, Tortoises and The Elephant. The composer wrote this suite of music (there are fourteen pieces in total) after a disastrous music tour; he retreated to the Austrian mountains and instead of writing his third symphony, he decided to write this collection of pieces for a bit of fun.

*The Carnival of the Animals* was first played at a private event, after which Saint-Saëns banned the music from being published as he was worried it would ruin his reputation as a serious composer. After his death the music was published and went on to be one of his most famous and successful pieces of work.

Other pieces in *The Carnival of the Animals* include *The Royal March of the Lion*, *The Aquarium* and *The Kangaroos*.

## Active Listening Activities for Tortoises

**Listen to the piece here.** ►

- As you listen to this short piece for the first time, focus on the string instruments. Does anyone know what tune they are playing? It's *Galop Infernal*, better known as the *can-can* ([here's the original version](#)). ► The original version of this tune was written by a composer called Offenbach- what's different about this original version?
- Saint-Saëns was making a musical joke with this piece; he used this high paced dance to describe the movement of the Tortoises. As you listen to the music, can you describe how the Tortoises might be moving and how they might be feeling?
- As you listen again, think about the piano- what is it portraying in this picture of the tortoises?

## Active Listening Activities for The Elephant

Before even listening to this piece of music about an Elephant, what musical instrument do you think would portray this animal in the orchestra? Why?

**Listen to the piece here.** ►

- Listen to the piece- which instrument has the composer used to portray the elephant? Is it what you guessed? (It's the double bass!)

- Just like Tortoises, Saint-Saëns has referenced other popular tunes (Mendelssohn's *Scherzo* (which translates to "joke") from *A Midsummer Night's Dream*, and Berlioz's delicate *Dance of the Sylphs*). The original versions of these tunes were at a much higher pitch and very delicate sounding. What words would you use to describe how this elephant is moving?
- This piece is a Waltz; a dance that has three beats in the bar. The piano at the very beginning is playing the 3 beats of the bar, but then starts to play just on the 2nd and 3rd beat. It then changes towards the end of the piece- can you describe what it does? And what does this make you think the elephant is doing?

starring in the musicals *In the Heights* and *Hamilton*, and he recently starred in *Mary Poppins Returns* alongside Emily Blunt.

Moana is a Disney film all about an adventurous teenager who sets sail from her Island to go on a daring mission to save her people. It was released in 2016 and received much critical acclaim; *How Far I'll Go* is one of the most renowned songs from the film.

Moana sings the song when she realises that although she is so happy with her life on the Island, she wants to find out for herself if there is anything more...

## Active Listening Activity

Listen to the piece here. ►

Disney has a long tradition of *I want* songs, also known as *I wish* songs. These are songs that are sung at points of the story when the character is wondering if there is something more; they are asking themselves, what is outside of the life that they know?

- As you listen to this song, how does it make you feel?
- After listening to this song, can you think of other examples of I want songs? And why are these songs so important? Here are some examples that you may think of:
  - *Part of Your World*, *The Little Mermaid*
  - *Let It Go*, *Frozen*
  - *Almost There*, *Princess and the Frog*



Lin Manuel Miranda © Luke Harold

## How Far I'll go, from the film Moana, by Lin Manuel Miranda

Lin Manuel Miranda is a multi-award winning composer and performer.

His work includes creating, producing and



Charles Tomlinson Griffes © Public domain

## The White Peacock by Charles Tomlinson -Griffes

(1884 –1920)

Charles Tomlinson-Griffes was an American composer who was composing music at the beginning of the 1900s. Like many American composers of his time, he went to Europe to study- he decided on Berlin.

The first thing he did on arrival was to visit the Zoological Garden. He saw the White Peacock and became completely enthralled in it's beauty; he even kept a scrapbook of pictures of them.

After moving back to America he came across a poem called *The White Peacock* by the Scottish Poet, William Sharp. ([Here is a link to the poem](#)) ► Tomlinson Griffes used this poem as inspiration to write a piece of music for the solo piano in 1915, and four years later he orchestrated it (i.e wrote it instead for a full orchestra).

### Active Listening Activity

Listen to the piece here. ►

- When writing this piece, the composer was imagining a white peacock walking through a very colourful garden; what do you think the white peacock can see in the garden? And what is happening in the music to make you think this?
- **Write a poem!** As you listen to this music, what do you see in your imagination? What is happening in the garden? What time of day do you think it is? And what could happen at the end of your poem?



Felix Mendelssohn Bartholdy © Public Domain

## The Hebrides Overture by Felix Mendelssohn

(1809 –1847)

Felix Mendelssohn was a German composer who lived between 1809 and 1847. He loved to travel around Europe and visited Britain for the first time in 1829 - this was the first of his ten visits. But it was Scotland that he loved in particular and the piece that we're going to listen to in *Orchestra Unwrapped* was inspired by Fingal's Cave on the Isle of Staffa (a Hebridean Island off the west coast of Scotland).

He was so taken with this experience that it's said that he wrote the first few bars of the piece on a postcard to his sister, where he also said, 'how extraordinarily the Hebrides affected me.'

### Active Listening Activity

Listen to the piece here. ►

- Within the first couple of bars of the piece, we hear the theme (the main musical idea).

This theme comes back throughout the whole piece- the composer plays about with it and gives it to lots of different instruments in the orchestra to play. If this theme was describing something in relation to Fingal's Cave (somewhere you can only reach by boat) and the Isle of Staffa, what do you think it would be?

**Answers may include:**

- The waves on the way to the cave
- The approach to the cave
- The jagged rock formation of the cave etc.
- Listen to the section of music between 3:00-3.57, what do you think happening in this story? Listen out specifically to the string and brass instruments to give you a clue!
- Listen from 8.38 to the end. The theme comes back quite a few times, but what's different about it compared to the theme at the start? And listen to the swirling violins, what do you think Mendelssohn was trying to portray here? What words would you use to describe the end?

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# Art Project

Just as Mendelssohn reflected on the extraordinary impact that the Hebrides had on him, we would like your young people to look forward to the future as we explore humanity's relationship with our fragile natural world through music.

We're asking your young people to create artwork that explores how they imagine landscapes of the future, looking forward to the next 50 or 100 years, how will humans have impacted the natural world? Perhaps for the better through conservation, advances in technology or maybe for the worse as a result of climate change if we do not act now?

Artwork could feature places of global importance such as the Amazon Rainforest, the Polar ice cap or even somewhere more local to your school.

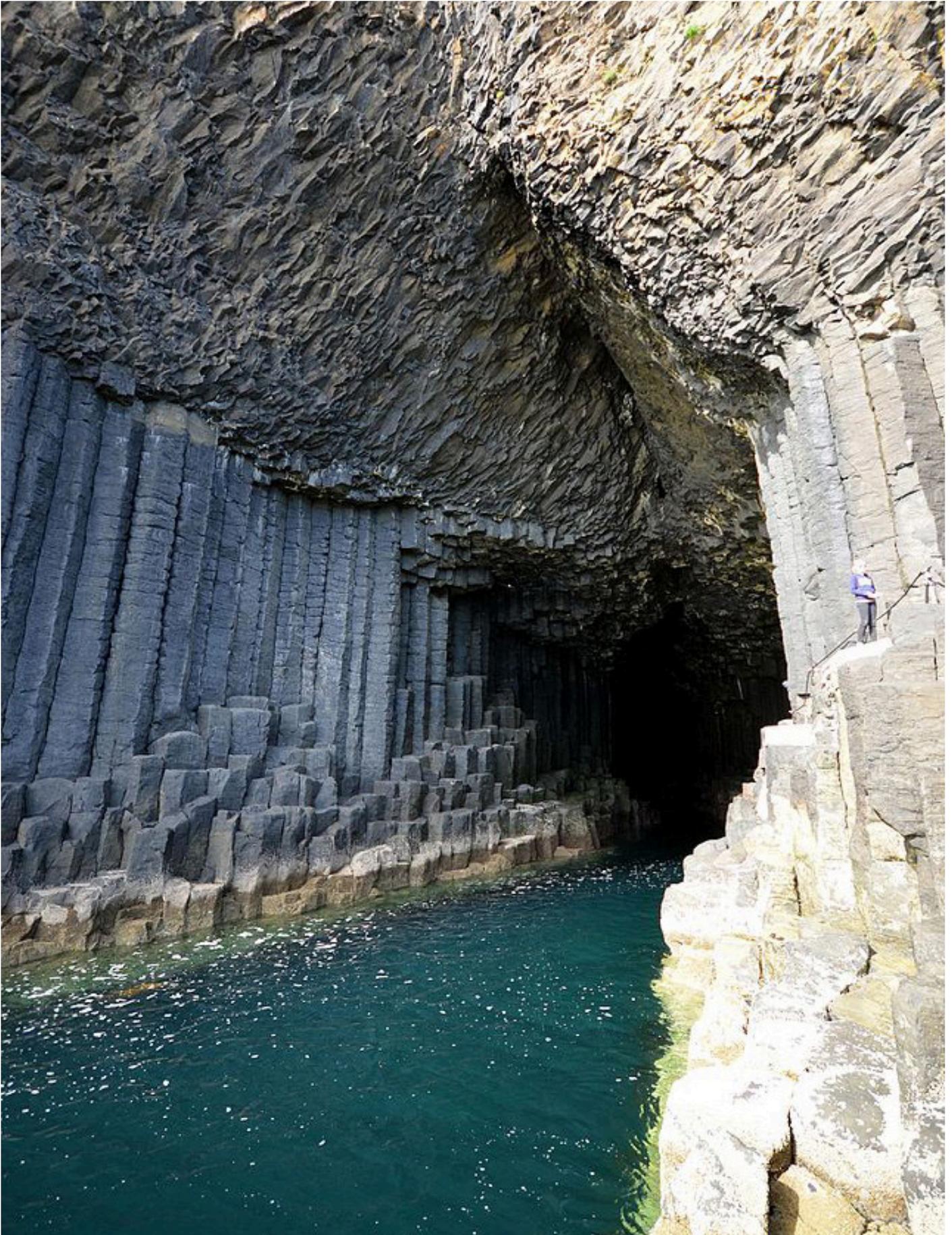
Please encourage your artists to make their pictures in landscape orientation (i.e. long side top and bottom) and be as colourful as possible, and even include a title of their piece.

Please note that we will not accept any photographs. Please send your pictures in JPEG or PDF format in the highest quality possible to [orchestra.unwrapped@philharmonia.co.uk](mailto:orchestra.unwrapped@philharmonia.co.uk) by Friday 15 October 2021 for possible inclusion in the concert.

**Selected art works will be displayed during the concert, above the Orchestra as they play the Hebrides Overture!**



Philharmonia Orchestra © Belinda Lawley



Fingal's Cave, Staffa Island © Luk-commonswiki



Portrait of Ludwig van Beethoven © Joseph Karl Stieler

## Symphony No.6, Pastorale; Fourth Movement by Ludwig Van Beethoven

(1770 –1827)

Beethoven is one of the most famous classical composers from the last two hundred years; his musical style and legacy of work has influenced not only countless composers, but the culture and sound of Western Classical music too.

Beethoven absolutely loved nature and when he wasn't composing, he spent a great deal of time walking in the countryside.

In *Orchestra Unwrapped* we're going to be listening to the fourth movement of Beethoven's Sixth Symphony, also known as *Pastorale*, written in 1808.

A symphony is a work specifically for a full orchestra and often is split up into four movements (although this one has five). A movement is just like a chapter in a book. Every movement in Beethoven's Sixth Symphony is inspired by something in nature....

## Active Listening Activity

Listen to the piece here. ►

- Listen to the Fourth Movement - what do you think Beethoven was trying to portray in nature and what about the music makes you think this?

Although music is very much open to interpretation (it's really whatever the listener hears), Beethoven was portraying a thunderstorm. Maybe your class mentions:

- The timpani (the round drums that are pitched) sounding like thunder
- The drops of rain at the start
- The *tremolo* on the strings. *Tremolo* literally means a trembling sound and string players achieve this by rapidly moving their bow back and forth on one note
- The range of dynamics- the piece starts off very quiet and gets much louder which sounds like the storm breaking in the sky

What other things can you hear?  
And what do you and your class think happens to the storm at the end of the piece?

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# Build your own storm soundscape, just like Beethoven!

A soundscape is a sound setting- it helps paint the picture of a topic, a story or a theme and it's a really simple way to get composition into the classroom; you can use vocal sounds, body percussion sounds (e.g stamping, clapping) or classroom percussion.

1. Beethoven wrote lots of different sounds for the instruments of the orchestra to create a storm, so the first thing we need to do is find some storm sounds with our voices, on our bodies or using classroom percussion.

## **These sounds might include:**

- Raindrops- finger tips patting the drum (or the table!)
- Wind- making a woooosh sound with your voice
- Heavier rain- stamping with your feet
- Claps of thunder- a bang on the drum, or a clap of the hands

## **What else might you hear? Remember, there aren't any wrong answers!**

2. Pick four sounds and practise them with your class; either everyone tries every sound, or you could split the group into four and each group has a different sound (just like the different families in the orchestra!).

3. Give your storm soundscape a structure. Think about what group should go first? Who goes next? Is everyone going to make their sounds at the same time? And how is the piece going to finish? Remember to think about dynamics (loud and quiet) too!

## **Once you've practised your soundscape and everyone feels confident making their sounds, here are some other things you can do to extend this activity:**

- Change the order of the sounds
- Encourage a young person to lead it- this is excellent for building confidence and increasing leadership skills. It's also a really accessible way for non-verbal children to lead! Come up with your own leading (in music the leader is the conductor) signs; what hand sign will mean people will start with their sound, stop, carry on, get louder etc.?
- Put a pulse to it and come up with storm rhythms that could work over the pulse (e.g making up rhythms that fit into four beats in the bar)
- Have two different sounds per group and there's a point in the soundscape where everybody switches to their second sound- maybe the second sound could have some pitch?

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# The White Peacock

## By William Sharp

Here where the sunlight  
Floodeth the garden,  
Where the pomegranate  
Reareth its glory  
Of gorgeous blossom;  
Where the oleanders  
Dream through the noontides  
And, like surf o' the sea  
Round cliffs of basalt,  
The thick magnolias  
In billowy masses  
Front the sombre green of the ilexes  
Here where the heat lies  
Pale blue in the hollows,  
Where blue are the shadows  
On the fronds of the cactus,  
Where pale blue the gleaming  
Of fir and cypress,  
With the cones upon them  
Amber or glowing  
With virgin gold:  
Here where the honey-flower  
Makes the heat fragrant,  
As though from the gardens  
Of Gulistan,  
Where the bulbul singeth  
Through a mist of roses  
A breath were borne:  
Here where the dream-flowers,  
The cream-white poppies  
Silently waver,

And where the Scirocco,  
Faint in the hollows,  
Foldeth his soft white wings in the sunlight,  
And lieth sleeping  
Deep in the heart of  
A sea of white violets  
Here, as the breath, as the soul of this beauty  
Moveth in silence, and dreamlike, and slowly,  
White as a snow-drift in mountain-valleys  
When softly upon it the gold light lingers  
White as the foam o' the sea that is driven  
O'er billows of azure agleam with sun-yellow:  
Cream-white and soft as the breasts of a girl,  
Moves the White Peacock, as though through  
the noontide  
A dream of the moonlight were real for a  
moment.  
Dim on the beautiful fan that he spreadeth,  
Foldeth and spreadeth abroad in the sunlight,  
Dim on the cream-white are blue  
adumbrations,  
Shadows so pale in their delicate blueness  
That visions they seem as of vanishing violets,  
The fragrant white violets veined with azure,  
Pale, pale as the breath of blue smoke in far  
woodlands.  
Here, as the breath, as the soul of this beauty,  
White as a cloud through the heats of the  
noontide  
Moves the White Peacock.



Orchestra Unwrapped © Belinda Lawley



Cover and back image: Orchestra Unwrapped © Belinda Lawley

Resources created by Lucy Drever

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