SPHINX VIRTUOSI

STUDY GUIDE

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We look forward to seeing you at the Ordway for David Gonzales!

Shelley Quijala
Vice President of Arts Education and Community Engagement

MEET THE EDUCATION TEAM

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Coming to the Performance

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a theater or concert hall is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the auditorium. When you come to the Ordway, you are part of a community of audience members and you all work together to create your performance experience.

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.
- Remember to turn off all cell phones and other electronic devices before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- Cameras and other recording devices are not allowed in the performance.
- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought with you.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting
The Ordway programs its own performance season. Musical theater tours such as Paint Your Wagon and An American in Paris are a part of the Musical Theater Series. The Ordway also produces musicals such as West Side Story. The Target® World Music and Dance Series include artists and companies on national and international tours, such as Martha Redbone, Step Afrika!, Somi, Oyate Okodakiciyapi, Las Cafeteras, Indigenous, and TU Dance.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. This includes this year’s holiday show, Irving Berlin’s White Christmas.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work to our youngest audience members. The school week dates for the 2017 Festival are May 30–June 2 and Family Weekend will be June 3–4.

Fun Facts!
Did you know...
The Ordway has two performance spaces?
- Ordway Music Theater: 1900 seats
- Ordway Concert Hall: 1100 seats

The Ordway first opened thirty years ago on January 1, 1985, as the Ordway Music Theatre.

The name Ordway comes from Lucius Pond Ordway (1862–1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910–1987) built the theatre and decided to use the Ordway family name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

More than 350,000 patrons come the Ordway each year.

Schools from all over the region attend the Ordway’s School Performances. More than 50,000 seats were filled by students and teachers last year!

For more information about the Ordway and Arts Partners visit www.ordway.org
About the Sphinx Virtuosi

The Sphinx Virtuosi, led by the Catalyst Quartet, is one of the nation’s most dynamic professional chamber orchestras. Comprised of 18 of the nation’s top Black and Latino classical soloists, these alumni of the internationally renowned Sphinx Competition come together each fall as cultural ambassadors to reach new audiences. This unique ensemble earned rave reviews from The New York Times during its highly acclaimed debut at Carnegie Hall in December 2004.

The Sphinx Virtuosi have returned to Carnegie Hall annually since 2006 performing to sold-out halls. As a bridge between minority communities and the classical music establishment, the Sphinx Virtuosi continue to garner critical acclaim during their annual national tours to many of the leading venues around the country.

Inspired by Sphinx’s overarching mission, the Sphinx Virtuosi works to advance diversity in classical music while engaging young and new audiences through performances of varied repertoire. Masterpieces by Bach, Tchaikovsky, Vivaldi, and Mozart are performed alongside the more seldom presented works by composers of color, including Coleridge-Taylor Perkinson, George Walker, Michael Abels, and Astor Piazzolla, among others.

Members of the Sphinx Virtuosi have performed as soloists with America’s major orchestras, including the New York Philharmonic, Cleveland, Detroit, Atlanta, Philadelphia, Seattle, and Pittsburgh Symphony Orchestras. Members also hold professional orchestral positions, and several have been named Laureates of other prestigious international competitions. Members have completed and continue to pursue their advanced studies at the nation’s top music schools, including Juilliard, Curtis, Eastman, Peabody, Harvard, and the University of Michigan.

The Sphinx Virtuosi’s first recording was released in 2011 on the White Pine label and features music of Mendelssohn, Sibelius, Gabriela Lena Frank, Coleridge-Taylor Perkinson, and George Walker.

Information modified from bio available at sphinxmusic.org
Meet a few of the Sphinx Virtuosi!

**Hannah White**, age 15, has been playing the violin for seven years. She is in her fifth year as merit scholarship recipient and member of the Music Institute of Chicago's Academy, a pre-college training program for highly gifted musicians. She has performed as a soloist with many orchestras including the Milwaukee Symphony Orchestra. She is also is the Sphinx Competition’s 2015 Junior Division 1st Place Laureate.

*Watch Hannah perform the first *movement* of Mozart’s Concerto No. 5 in A Major: [youtbe.com/bpSAgRK03iw](https://youtu.be/bpSAgRK03iw).*

**Maria Sanderson** has attended *Indiana University’s String Academy* for nine years and is presently a member of the String Academy Violin Virtuosi. She has frequently performed in solo and ensemble recitals at IU as well as *Concertmaster* for the String Academy Chamber Orchestra. She has toured internationally as a chamber musician and has performed as soloist with many orchestras. Maria is the Sphinx Competition’s 2016 Junior Division 1st Place Laureate.

**Sterling Elliott** began his cello studies at the age of three and made his solo debut at the age of seven. He has received raved reviews for his solo performances and has soloed with many orchestras including the Cleveland Orchestra and the Buffalo Philharmonic. Sterling is the Sphinx Competition 2014 Junior Division 1st Place Laureate.

*Watch Sterling perform the *Finale* from Édouard Lalo’s Concerto in D minor: [https://youtu.be/mRfxQTk4tIs](https://youtu.be/mRfxQTk4tIs).*

**Xavier Foley**, double bass, is the 2014 Sphinx Competition 1st Place Laureate. As such, he has appeared as soloist with the Sphinx Symphony Orchestra, Nashville Symphony, Brevard Concert Orchestra, and the Atlanta Symphony Orchestra. Also a *composer*, Xavier studies composition at the *Curtis Institute of Music*, where he currently pursues a Bachelor of Music degree.

*Watch Xavier perform the first movement of Bottesini’s Concerto No. 2 in A minor: [https://youtu.be/jpNu7lFWAgE](https://youtu.be/jpNu7lFWAgE).*
About the Catalyst Quartet

The Catalyst Quartet is comprised of top Laureates and alumni of the internationally acclaimed Sphinx Competition.

The four principals of the Sphinx Virtuosi are members of the Catalyst Quartet. The mission of the ensemble is to advance diversity in classical music and inspire new and young audiences with dynamic performances of cutting-edge repertoire by a wide range of composers. Founded by the Sphinx Organization, the Catalyst Quartet combines a serious commitment to education with a passion for contemporary works.

The quartet has held residencies and given master classes both domestically and abroad at the University of Michigan, Cincinnatti Conservatory of Music, In Harmony Project; London, UK and the University of South Africa to name a few. They also serve as principal faculty at the Sphinx Performance Academy at Oberlin Conservatory and Northwestern University. The Catalyst Quartet members are visiting teaching artists at the Sphinx Preparatory Music Institute, hosted by the Detroit Symphony Orchestra.

The Catalyst Quartet has also participated in the Juilliard String Quartet Seminar, Grand Canyon Music Festival, Great Lakes Chamber Music Festival and been featured in The Strad and Strings magazines including multiple radio and television broadcasts on American Public Media’s Performance Today as well as Houston Public Radio and Detroit Public Radio and Television.

The Quartet maintains a busy performance schedule including this national tour leading the Sphinx Virtuosi.

Information modified from bio available at sphinxmusic.org/catalyst-quartet/.
Meet the Catalyst Quartet!

**Karla Donehew** is a founding member of the Catalyst Quartet. She maintains a busy performance schedule throughout the US and other countries. Born in Puerto Rico, Karla began playing the violin at age three. She completed her bachelor’s and master’s degrees at the Cleveland Institute of Music. As a soloist she has performed with multiple prominent orchestras. Karla also spent two years as a fellow at the New World Symphony, where she was often concertmaster or principal second violin. Karla performs on a violin made in 2013 by German luthier Stefan Peter Greiner.

**Suliman Tekalli** has a multi-faceted career as a concerto soloist, recitalist, and chamber musician. His performances have taken him all around the world. Suliman began his studies on violin at the age of 3 in his native state of Florida and his performance career began early with his radio debut on NPR’s “From the Top”. He went on to attend the Juilliard School, Cleveland Institute of Music, Yale School of Music, and Columbus State University (Schwab School of Music).

**Paul Laraia** has appeared in recent seasons as soloist with the Pittsburgh, Atlanta, Nashville, and New Jersey symphony orchestras. He regularly performs solo recitals and chamber music throughout the United States, Canada, Europe, and Asia. Paul attended the New England Conservatory of Music and has performed at some of the top summer music festivals including Sarasota Music Festival, National Orchestral Institute, and the Banff Center.

**Karlos Rodriguez**, cello, made his orchestral debut at the age of 13. He is an avid soloist, recitalist, chamber musician, clinician, recording artist, and arts administrator. Karlos has appeared at many important venues including Carnegie Hall, Avery Fisher Hall, Alice Tully Hall, and the Kennedy Center for the Performing Arts, to name a few. He has attended and been a guest artist at the Encore School for Strings, Sarasota, Aspen, Great Lakes and Kneisel Hall chamber music festivals, among others.

*Information modified from bios available on catalystquartet.com
Photos are used with permission and provided by the Catalyst Quartet*
About the Sphinx Organization

**Four Main Principles**
Education and Access, Artist Development, Performing Artists, & Arts Leadership

**Core Values**
Passion, Honesty, Innovation, Leadership, Adaptability

The Sphinx Organization is a Detroit-based national organization dedicated to transforming lives through the power of diversity in the arts. Led by Afa S. Dworkin, its President and Artistic Director, Sphinx programs reach over 100,000 students, as well as live and broadcast audiences of over two million annually.

The organization’s founding and mission were informed by the life experiences of Aaron Dworkin, who, as a young Black violinist, was acutely aware of the lack of diversity both on stage and in the audience in concert halls. He founded Sphinx while an undergraduate student at the University of Michigan, to address the stark under-representation of people of color in classical music. President Obama’s first appointment to the National Council on the Arts, Aaron P. Dworkin currently serves as Dean of the University of Michigan’s School of Music, Theatre & Dance.

Prior to Sphinx Organization vs. now:
- Solo performances by musicians of color with professional orchestras were rare: now 20–30 per year
- No professional Black & Latino orchestra existed: Sphinx now has 2
- Never in history, Black & Latino orchestra on tour: now every year
- Very rare to see or hear classical music performed by musicians of color: now over 2 million in audiences every year for performances by musicians of color
- Relatively few commissions by composers of color: now increasing every year
- Since Sphinx was founded in 1996, the top tier orchestras in America have increased their number of African American members by 100%. In all instances, the member was a Sphinx Alumni, the member was a Sphinx Symphony Orchestra member, or the orchestra is a Sphinx partner.

*Information gathered from Sphinx’s website at sphinxmusic.org/about*
About the Performance: The Music

**Latin Voyages**

The *Viajes Latinos* program takes the audience on a grand journey! It starts with a quest from the **Argentine tango** to the nocturnal imagery of Mexico. Then it moves to a grand tribute to the great **Astor Piazzolla**, with a final invitation to a **Catalan dance**. The Sphinx Virtuosi led by the Catalyst Quartet invite you to explore the great palette of the string medium through the prism of celebrated composers of Latin heritage as well as those heard more seldom. Celebrate the intricate mosaic of sounds and colors that pay homage to our vastly diverse heritage through music! Here are some composers and compositions you might hear during the performance:

**Astor Piazzolla** (1921-1992):
One of the most famous Argentinian composers and bandoneon (Argentine accordion) players of all time, Piazzolla had a big impact on tango music. He incorporated elements from jazz and classical music into the traditional musical form.

*Listen to Piazzolla’s Libertango performed by classical music icon Yo-Yo Ma either on YouTube: [youtu.be/WdoHeJBBNsQ](youtu.be/WdoHeJBBNsQ) or Spotify: goo.gl/9aF4EN*

**Heitor Villa-Lobos** (1887-1959):
Largely considered the most significant Latin American composer of all time, Brazilian composer Villa-Lobos wrote over 2000 orchestral, chamber, instrumental, and vocal works.

*Listen to Villa-Lobos’ Bachianas Brasilieiras No. 5 on YouTube: [youtu.be/woN47pZJsE](youtu.be/woN47pZJsE)*

**Osvaldo Golijov** (b. 1960):
A living Argentinian composer, Golijov is known for his unique combinations of musical influences, from Jewish liturgical and klezmer music, to the tango of Ástor Piazzolla.

*Listen to Golijov’s Last Round on YouTube: [youtu.be/Jq8-TeW6Nj](youtu.be/Jq8-TeW6Nj) or Spotify: goo.gl/3YgRcj*

**Alberto Ginastera** (1916-1983):
A prominent Argentinian composer who wrote many works for instruments and voice and is considered one of the most important classical composers of the 20th-century.

*Listen to Ginastera’s Finale from Concerto per corde, Op. 33 on YouTube: [youtu.be/ylZG9Md60j](youtu.be/ylZG9Md60j) or Spotify: goo.gl/GXJLEz*

**Alberto Williams** (1862-1952):
With an output of over 100 composed works, Argentinian composer Alberto Williams is a lesser known yet still notable Latin American composer. In addition to composing, Alberto was an accomplished pianist and conductor.

*Listen to Álvarez’s Metro Chabacano on YouTube: [youtu.be/qTA4nouHxjt](youtu.be/qTA4nouHxjt) or Spotify: goo.gl/7F35wT*

**Javier Álvarez** (b. 1956):
A Mexican composer who is known for music that combines many different musical styles and traditions. He is one of the best-known living Mexican composers and his work has been performed by orchestras worldwide.

Information compiled from Oxford (Grove) Music Online.
About the Performance: The Music

Check out a sampling of the music performed by the Sphinx Virtuosi and the Catalyst Quartet*:

- AUDIO: The Sphinx Virtuosi “Live in Concert” album on Spotify: https://play.spotify.com/album/0RNfOHckNlZixjTiDK12hK
- AUDIO: The Catalyst Quartet “Bach/Gould Project” album on Spotify: https://play.spotify.com/album/2gWy3w03M1wpHMiyRyGvsw
- AUDIO: The Catalyst Quartet’s SoundCloud page: https://soundcloud.com/catalystquartet/
- VIDEO: Sphinx Virtuosi YouTube video (5.5 minutes): https://youtu.be/F9zi7mb_i-s
- VIDEO: The Catalyst Quartet’s YouTube Channel with many videos: https://www.youtube.com/user/TheCatalystQuartet/ (also available on their website—http://catalystquartet.com/opener/)

*please consult with your school or district's IT professionals if you have having trouble accessing these FREE online resources. Often times they will be able to grant special access to these sites on a as needed or justified basis. If they refuse access to YouTube, please contact Ordway Education for assistance in obtaining these videos through other means if you wish to use them in your classroom.
About the Performance: The Instruments

Learn more about the instruments to be used during the performance!

**violin:** the smallest member of the string instrument family, the violin has four strings and is held between the shoulder and the chin. It is played by moving a **bow** across the strings or by plucking the strings with the fingers. It is made out of pieces of wood that are perfectly carved and glued together by a **luthier.** The violin as we know it today came into being hundreds of years ago in the 1500s. Over the centuries, it has gone through many different shapes, sizes, and styles.

**viola:** while it looks similar to a violin and is built the same way, the viola is a couple of inches longer and tends to have a deeper and lower sound. Like the violin, it is made out of hand-carved pieces of wood glued together by a luthier. The viola is played the same way as the violin and is held between the chin and the shoulder.

**cello:** at twice the size of a violin, the cello cannot fit between the chin and the shoulder. Instead, the cello is placed between both knees while sitting down on a chair or a bench. Sound is still created similarly to the violin and viola by drawing a bow across or plucking its strings. The cello strings are thicker and longer than the violin and viola and also produces a deeper and lower sound. It also has a metal endpin which helps it sit comfortably on the floor.

**bass:** also called the “upright bass” or “double bass”, this is the largest of the string instrument family. The bass is commonly played while sitting on a stool and can also be played while standing. Similar to all the other string instruments, the bass is played by either drawing the bow across or plucking the strings.

Information sourced from the Sphinx Kids “Instrument Gallery” available at [sphinxkids.org/String_Instruments.html](http://sphinxkids.org/String_Instruments.html)
Vocabulary

**artistic director:** a leadership position in a performing arts organization that leads decisions on what is presented to audiences

**arts administrator:** a person who works for an arts organization who manages the business elements and helps with the day-to-day activities that are necessary for the organization to be successful

**Astor Piazzolla** (1921-1992): a famous Argentinian composer and bandoneon (Argentine accordion) performer who had a big impact on tango music

**Avery Fisher Hall:** (recently renamed David Geffen Hall) a prominent classical music performance space in New York City that is part of the Lincoln Center for the Performing Arts; the hall is the primary performance space of the New York Philharmonic

**Bach, Johann Sebastian** (1685-1750): a leading German composer of classical music who wrote many compositions for string and keyboard instruments

**bow:** a devise that consists of a specially shaped stick with other material (often horsehair) forming a ribbon stretched between its ends which is used to vibrate the string and create sound

**Carnegie Hall:** one of the most prominent performance spaces in all the world; its stages have been graced by many of the world’s finest classical, jazz, and pop musicians since its construction in 1891

**chamber orchestra:** an orchestra of fewer performers than a full symphony orchestra; chamber orchestras often do not use a conductor

**classical music:** a broad term that encompasses art music that originated in Europe that has since spread around the world

**classical music establishment:** refers to the people that tend to perform, listen to, and attend performances of classical music; in the United States, this group is traditionally whiter and wealthier than the population as a whole

**Cleveland Institute of Music:** a prominent music conservatory in Cleveland, Ohio where students often study under members of the internationally-renown Cleveland Orchestra

**Coleridge-Taylor Perkinson** (1932-2004): an innovative composer of color who wrote for many different music genres including classical, jazz, pop, dance, and movie music

**composer:** a person who writes music

**concertmaster:** the leading first-violinist in an orchestra who has many additional duties that sometimes include playing prominent violin solos, leading the string section to play together with the conductor, and making decisions on how certain parts of the music will be played

**concerto:** a musical work that features an instrumental soloist performing in front of an orchestra (or piano)

**conservatory:** a school of higher education that specializing in the performing arts

**contemporary works:** pieces of music written recently

**cultural ambassadors:** members of specific cultures who share parts of their culture with others

**Curtis Institute of Music:** one of the most prestigious music conservatories in the world located in Philadelphia, Pennsylvania where all students attend on full scholarship

**debut:** the first time playing in a particular place or playing a specific kind of music

**Detroit Symphony Orchestra:** a prominent American orchestra that was founded in 1887 and is an Artistic Collaborator and Soloist Program Partner with the Sphinx Organization

**diversity:** a mix of different people and their individual elements that help make them who they are including their cultural traditions, gender, race, ethnicity, religion, spoken language, sexual orientation, economic status, ideology, and physical abilities, among others

**Eastman School of Music:** a prominent music school in Rochester, New York

**ensemble:** a group of musicians or other performing artists who perform together

**finale:** the last movement in a piece of music

**From the Top:** a nationally broadcast radio show that features talented young artists from across the country performing in front of live audiences

**Gabriela LenaFrank** (b. 1972): a living American composer of color whose music is performed by some of the leading ensembles, orchestras, and soloists in America

**George Walker** (b. 1922): a living composer of color who was the first African-American to receive the Pulitzer Prize in Music in 1996

**Indiana University's String Academy:** a highly respected program for young string players

**international competitions:** hundreds of these occur every year throughout the world and often are for specific instruments or singers; prizes range from large monetary awards to special worldwide performance opportunities

**Juilliard School:** one of the most highly respected conservatories in the world; located in New York City, many of the world’s top musicians have attended Juilliard
Vocabulary

**Kennedy Center for the Performing Arts**: located in Washington, D.C., the Kennedy Center produces and presents theater, dance, ballet, orchestral, chamber, jazz, popular, and folk music for all ages

**laureate**: a person who is honored with an award for an outstanding achievement

**luthier**: a person who builds or repairs string instruments

**master class**: a class taught to students by an expert in their type of music or instrument

**masterpiece**: a composer’s most notable work(s)

**Mendelssohn Bartholdy, Felix** (1809–1847): a leading German composer who wrote a lot of music for string and keyboard instruments as well as choirs

**Michael Abels** (b. 1962): an American composer of color who is best known for his music dealing with Civil Rights and other political topics

**mission**: the purpose of an organization that is typical communicated through a single statement

**movement**: a stand alone part of a musical work; when a work has multiple movements, it is now customary not to clap in-between them

**Mozart, Wolfgang Amadeus** (1756–1791): one of the most prolific composer of Western art music of all time; he composed over 600 works and was also an accomplished violin and keyboard performer

**New England Conservatory of Music**: a prominent conservatory located in Boston, MA that is the oldest conservatory in the United States

**New World Symphony**: a training ensemble for aspiring professional musicians located in Miami Beach, FL

**New York Philharmonic**: considered one of the best orchestras in the United States and the world, the Philharmonic is also one of the oldest musical institutions in the United States

**Northwestern University**: a private college located in Evanston, Illinois (a suburb north of Chicago) with a prominent music school

**Oberlin Conservatory**: located in Ohio, it is the second oldest conservatory and oldest continually operating conservatory in the United States

**Peabody Institute**: a conservatory and preparatory academy at the Johns Hopkins University in Baltimore, MD with the distinction as the oldest conservatory in the United States

**Performance Today**: a nationally broadcast classical music radio show that features recent live concert performances from around the world; based out of the American Public Media studios in St. Paul

**president**: the head of an organization that is in charge of high-level decisions and planning

**principal**: the person in each orchestra section that is responsible for leading their section in rehearsals and performances

**quartet**: a chamber ensemble consisting of two violinists, a violist, and a cellist

**repertoire**: in music, refers to the music a performer will perform or refers to all of the music in a specific category

**residency**: when an artist is invited to be at a particular place as a guest for an extended period of time to teach and present their work

**Sibelius, Jean** (1865–1957): A Finnish composer known for his beautiful melodic writing in music for strings and orchestras

**Sphinx Competition**: held annually for young Black and Latino string players, the competition identifies, rewards, and develops talented young musicians of color, and provides them with educational and professional opportunities afterwards

**summer music festivals**: many summer festivals exist here in the United States and abroad; these serve as a way for young musicians to continue learning from and performing with professional musicians throughout the summer

**Tchaikovsky, Peter Ilyich** (1840–1893): a prominent Russian composer whose compositions for orchestras are some of the most widely performed

**teaching artist**: a teaching artist is a practicing professional artist as well as an educator, who engages people in learning experiences in, through, and about the arts

**The New York Times**: one of the country’s leading newspapers for arts criticism and arts journalism

**The Strad**: a monthly classical music magazine with information, photographs, and reviews of instruments as well as related feature articles and news, and information about musical concerts

**University of Michigan**: has one of the country’s leading School’s of Music and is where the Sphinx Organization’s founder, Aaron P. Dworkin, currently serves as the Dean of the School of Music, Theater and Dance

**virtuosi**: plural form of the Italian word ‘virtuoso’, meaning a highly skilled musical performer

**Vivaldi, Antonio** (1678–1741): a prominent Italian composer who wrote many concertos, symphonies, operas, and other choral works
Understanding Music

Music has existed as long as humans have populated the earth. It is likely that prehistoric music was a human attempt to echo the songs of the birds or the sounds of natural events such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children’s songs and games, love songs, and songs for other common place events.

Music starts with sound: what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question “what is music?” is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another. Musical notation captures some music, but much of the world’s music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.

*Understanding Music and Music in the Classroom* sections of this guide were written by Joanna Cortright, Music Education Consultant.

![The Catalyst Quartet](photo-provided-by-the-artists)
Understanding Music

Music Elements Web Diagram

**Form:**
the organization or structure of the musical events within the music. Same, different, verse, refrain, phrases, sections are aspects of form.

**Texture:**
the simultaneous combination of musical lines and the density of the layers of musical components.

**Tone Color:**
or timbre, refers to the quality of the sound. Vocal, instrumental, electronic, and environmental are aspects of tone color.

**Rhythm:**
the time element of music; the flow of the music through time. Beat, pattern, duration, tempo, and meter are aspects of rhythm.

**Elements of Music**
The key properties of music are called the elements of music. Melody, rhythm, harmony, dynamics, tone color, texture and form are used by performers, composers, and other musical creators to make music and communicate meaning. But the true determination of what the music means happens in the meeting of sound and the human mind.

**Harmony:**
the vertical arrangement of the pitches when pitches sound out simultaneously – how the music sounds when pitches are stacked up. Chords, key, tonality and modulation are aspects of harmony.

**Dynamics:**
volume or intensity of sound, the degree of loudness, softness, or changing volume.

**Melody:**
a series of pitches that add up to a recognizable whole. It is the aspect of music we remember the best. A melody begins, then moves forward in a direction, changes direction, and creates the shape of a melody.

*In accordance with the Minnesota State Arts Standards

Understanding Music and Music in the Classroom sections of this guide were written by Joanna Cortright, Music Education Consultant
Music in the Classroom

Use this activity as a first step when using music to introduce cultural studies, history, or writing.

Earobics
Responding to Music: Describe, Analyze, and Interpret

Description: EAROBICS is a simple descriptive process that helps students work collaboratively to communicate original thoughts, prior knowledge, and opinions about a piece of music. A group of students will notice and articulate many more ideas and insights than any individual student. The concepts that they generate can later be used in discussions or written work related to the music, or when they speculate about the meaning of the music. It is a useful tool to use when introducing music from diverse cultures or unfamiliar genres.

Objectives/Learning Goals:
• Students will listen, reflect, and develop a collaborative description of a musical work performed by the Sphinx Virtuosi.

• Students will analyze and interpret the music as they make connections to prior knowledge, other music, and the world.

Materials:
• Recording of Gabriela Lena Frank’s Leyendas, an Andean Walkabout, Movement VI. Coqueteos: https://youtu.be/JtdzeqtBQZs
OR available on Spotify and other streaming services, as well as on a physical CD at your local library or through an Interlibrary Loan.
• Chart paper or chalk board space for mapping; chalk or markers

Process:
Do not reveal the title or anything else about the music, but explain the process before you begin. Students will exercise their ears and brains without your input.

1. Draw the center circle of a brainstorm web on chart paper or board.
2. Place markers/chalk nearby.
3. Write “What do you notice about this music?” and say it out loud.
4. Play the music without comment.
5. Students listen closely to the music.
6. When they have an idea for the web, they walk quietly to the board and write a response. Doodles and quick sketches also work.
7. Students can also respond by adding an “X” to a prior response.
8. Keep playing the music as long as students continue to respond.
9. Ask “What else to you notice?” from time to time to keep them focused.

Do not add your own ideas or opinions to the students’ description, but do ask them, “What else do you notice?”

When the pace of responses slows down, add a second question, “What does the music remind you of?” Provide more paper or space for the second question.

Read the responses out loud to hear their collective wisdom. (Student readers – with energy and conviction!)

Congratulate them on their deep listening and thinking. Ask if they are ready to hear the title and more information about the music – they always say yes!

Learn more about composer
Gabriela Lena Frank: goo.gl/5Xi9V6 & goo.gl/th7LfI
Activities and Discussion Questions

Grades 4-6

Description: Students will explore the Sphinx Kids website and learn about string instruments, famous composers, and Sphinx performers

Duration: 1 to 2 class sessions

Materials:
- A computer lab OR access to an internet-connected computer with projection capabilities in the classroom
- Headphones or computer speakers

Directions:

Through an internet browser, navigate to the Sphinx Kid’s website: [www.sphinxkids.org](http://www.sphinxkids.org)

PART I - String Instrument Gallery
1. From the Sphinx Kid’s homepage, click on the “String Instrument Gallery” icon located on the left side of the available options.
2. Invite students to click on each instrument and read the description and history of each.
3. Invite students to click on each instrument to learn about the different parts of each instrument.
4. Once students have explored each instrument, invite them to click on the “Match Game” button from the Instrument Gallery page. Students will then have the opportunity to match the music samples with the instruments that produced them.

PART II - Composer’s Forum
1. From the Sphinx Kid’s homepage, click on the “Minority Composers Forum” icon located on the top of the available options.
2. Invite students to click on each composer’s photo to learn more about them as well as listen to a sample of their music
3. Once students have explored each composer, invite them to click on the “Match Game” button from the Composer’s Forum page. Students will then have the opportunity to match the music samples with the composer’s who wrote it.

PART III - On Stage
1. From the Sphinx Kid’s homepage, click on the “Minorities on Stage” icon located on the right side of the available options.
2. Invite students to click on each performer to watch clips from solo performances.
3. Once students have explored each clip, invite them to click on “See what’s going on backstage...”. Invite them to click watch one or more interviews with Sphinx Laureates.

Discussion Questions:

Before the Performance
- Do you play an instrument or sing on a regular basis? What are some of your favorite songs and types of music?
- What elements of music excite you the most? (refer to pg. 15 for elements)
- Have you ever been to a “classical music” concert before? If so, what did you think about it? If not, what are you looking forward to most about this performance?
- Have you ever been to a performance featuring string instruments before? If so, what were some of your favorite moments? If not, what are you looking forward to most about this performance?

After the Performance
- Which instrument on stage was your favorite? Why?
- Were there any instruments or sounds that surprised you? Why or why not?
- Was there a particular piece or music that you enjoyed the most? Why?
- If you wrote a piece for strings, what would it be about and what would it sound like?
- Would you like to be a member of the Sphinx Virtuosi or similar group one day?

Lesson uses the resources that are available through the Sphinx Kid’s website at [www.sphinxkids.org](http://www.sphinxkids.org)
**Activities and Discussion Questions**  
**Grades 6-8**

**Description:**
Students will uncover and examine personal, social, and cultural issues so that they can begin to develop cultural knowledge and awareness about others.

**Duration:** 1 class session

**Objectives:**
- students will identify at least 5 facets of their multicultural selves
- students will reflect on how any one identity facet shapes the way they view the world
- students will understand the many reasons that miscommunication can occur

**Materials:**

**Directions:**
1. The teacher should prepare a copy of the handout in advance to serve as a model. Share with the students how each identity bubble is a lens through which you see the world.

2. The students should fill out the handout themselves, then take a moment to reflect on their answers. Invite students to form pairs to discuss the importance of each identity bubble in their life. If time permits, have the pairs introduce their partners to the class.

3. The students should reflect upon how each individual identity bubble shapes the way they view and interact with the world. The teacher can use his/her own bubbles to illustrate this. Discuss as a class or in small groups further questions about the meaning of their identities, such as those listed below.

4. Discuss how our identities are not static; they change over time when our worldviews shift as we experience different events in our lives such as the death of a family member, falling in or out of love, or experiencing violence.

**Discussion Questions:**

<table>
<thead>
<tr>
<th>Before the Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Do you have more than five identities?</td>
</tr>
<tr>
<td>If your five identity bubbles are communicating with a group of five others, how many identities are interacting?</td>
</tr>
<tr>
<td>How would you feel if someone ignored one of your multicultural identity bubbles?</td>
</tr>
<tr>
<td>How has multiculturalism shaped classical music? What about classical music in America specifically?</td>
</tr>
<tr>
<td>What elements of the performance are you most excited for? Are there any questions you have?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>After the Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have you ever been to a live concert that featured classical music? If not (and even if so), how do you think reflecting on your own identity and multicultural self before the performance influenced your perception of it?</td>
</tr>
<tr>
<td>What elements of the performance most surprised you and why?</td>
</tr>
<tr>
<td>Was there anything you were hoping to see but did not?</td>
</tr>
</tbody>
</table>

Lesson adapted from [http://www.tolerance.org/lesson/my-multicultural-self](http://www.tolerance.org/lesson/my-multicultural-self)
Activities and Discussion Questions

**Description:** Students will listen to a radio interview that discusses diversity in the classical music field, reflect upon what was discussed, and create a mock proposal to address the lack of diversity in a local classical music organization.

**Duration:** 1 to 2 class periods

**Materials:**
- computer or tablet with audio playback capability and an internet connection (*the audio file is also available for download off-site if limited or restricted internet access is a concern on school grounds)
- computer speakers for audio playback
- marker and/or chalk board
- computer lab with PowerPoint or other presentation materials (poster board, etc.)

**Directions:**

1. **Framing:** ask students to contribute ideas to a short discussion on the following topics. Feel free to write answers or invite students to write answers up on the board.
   *What does ‘diversity’ mean to them?*
   *Is diversity important? Why or why not?*
   *What are some different kinds or elements of diversity?*
   *What diversity exists within their own family, neighborhood, town/city, classroom, school, etc.? Try to explore each level by starting small and going big.*
   *What kind of diversity does the Sphinx Organization focus on? Hypothesize as to why this kind of diversity is particularly lacking in the classical music field?*

2. **Audio:** Invite students either as a group or individually to listen to the WQXR segment: “American Orchestras Grapple With Lack of Diversity” (Conducting Business). It is available for streaming or download at [http://www.wqxr.org/#!/story/american-orchestras-grapple-diversity](http://www.wqxr.org/#!/story/american-orchestras-grapple-diversity)

3. **Initial Feedback:** Invite students to share some initial feedback and observations on what was discussed during the interview.

4. **Discussion:**
   - Divide the class into partners or small groups. Invite the students to brainstorm and discuss the following questions:
     *What prominent factors affect the prevailing lack of diversity in classical music?*
     *Can any of these factors be easily changed? Why or why not?*
     *What suggestions from the guests in the interview did you hear that you thought would be especially useful in increasing diversity in classical music?*
     *What recommendations can you make to the classical music community so that they can achieve greater diversity on stage (performers), in its administration and executive board, and in the audience?*

5. Based upon their observations, conversations, and reflections, invite students in the same partners or groups to create a mock proposal they would present to a local classical music organization’s Executive Director (or President) and Music/Artistic Director. The proposal should outline concrete steps, both immediate and long term, that can be taken to increase the diversity and inclusion of the organization as a whole. After completion, the groups can either present their proposal to the class, or turn it in for suggestions from the teacher.

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**Discussion Questions:**

**After the Performance**

- How did it feel to attend a concert that featured performers and composers of color?
- What elements of the performance most surprised you and why?
- If there was one thing about the concert experience you could change, what would it be?
- Was there anything you were hoping to see or hear but did not?
# Resources

## Local Resources

| **Greater Twin Cities Youth Symphonies** | Founded in 1972, GTCYS currently has 8 orchestras that meet during the school year. Audition details are online. |
| **[www.gtcys.org](http://www.gtcys.org)** |
| **Minnesota Youth Symphonies** | Founded in 1972, MYS currently has 4 orchestras with students coming from all corners of the state as well as Wisconsin. Audition details are online. |
| **[mnyouthsymphonies.org](http://mnyouthsymphonies.org)** |
| **Shubert Club** | With its establishment in 1882, the Schubert Club is one of the oldest arts organizations in the country. One of its primary missions is to bring the world’s greatest soloists and chamber groups to St. Paul. It does so through an annual concert series which this year includes the Sphinx Virtuosi with the Catalyst Quartet. The Schubert Club is a member of the Arts Partnership. |
| **[schubert.org](http://schubert.org)** |
| **St. Paul Chamber Orchestra (SPCO)** | The SPCO is one of the leading chamber orchestras in the world. It is primarily an unconduted ensemble that works in close collaboration with a set of different artistic partners who help shape its concert programs and artistic vision. Their tickets are considered some of the most affordable in the country and are actually free for children and students through their newly established New Generation Initiative. The SPCO is a member of the Arts Partnership. |
| **[www.thеспco.org](http://www.thеспco.org)** |
| **MacPhail Center for Music** | A non-profit music education center based out of Minneapolis. It offers music learning in a variety of settings and styles for all ages in 5 locations and 105 community partnerships statewide. |
| **[www.macphail.org](http://www.macphail.org)** |
| **University of Minnesota School of Music** | The U of M School of Music presents numerous concerts and recitals throughout the year featuring its exceptional students, faculty artists, and guest artists. |
| **[cla.umn.edu/music](http://cla.umn.edu/music)** |
| **Classical MPR** | Found on 99.5 FM in the Twin Cities, Classical MPR can also be streamed live through their website. The station also has resources for teachers and students through its Music for Learning programs. |
| **[www.classicalmpr.org](http://www.classicalmpr.org)** |
| **Music Makes Us Whole** | An initiative of several Minnesota organizations that believe every child deserves a rich music education. They offer information about what quality music education looks like and how to advocate for it. |
| **[www.musicmakesuswhole.org](http://www.musicmakesuswhole.org)** |

## Book Resources

- Snicket, Lemony: *The Composer is Dead* (HarperCollins, 2009)

## Internet Resources

- Sphinx Organization: [www.sphinxmusic.org](http://www.sphinxmusic.org)
- Catalyst Quartet: [catalystquartet.com](http://catalystquartet.com)
- Sphinx Kids: [www.sphinxkids.org](http://www.sphinxkids.org)
- DSO Kids: [www.dskids.com](http://www.dskids.com)
- Carnegie Hall’s online *Young Person’s Guide to the Orchestra*: [listeningadventures.carnegiehall.org](http://listeningadventures.carnegiehall.org)
My Review! **Sphinx Virtuosi with Catalyst Quartet**

You are a reporter for your school’s newspaper!
Write and illustrate a review article to inform others about the performance you just saw.
Name your article, illustrate a moment in the music, and write about the performance!

**Title:**

---

I saw __________________________

__________________________

__________________________

__________________________

I heard ______________________

__________________________

__________________________

__________________________

The music made me feel____________________

__________________________

__________________________

The performance reminded me of____________________

__________________________

__________________________

My favorite part of the music was____________________

__________________________

__________________________

I wish I had seen more _________

__________________________

__________________________

__________________________

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Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your ticket order.
- Order buses to arrive at the Ordway at least 15-20 minutes prior to your performance start time.
- Performance Length:
  *Performing Arts Classroom performances are approximately 50-60 minutes long.
  *Broadway Songbook performances are approximately 90 minutes long.
  Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed at the Ordway.
- Remember to turn off all cell phones and other electronic devices before the performance begins.
- Study guides should be received around 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/.

WHILE AT ORDWAY:
  Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater or hall:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated. Fill out and return the bus reimbursement sheet in the performance study guide or online to receive your school’s bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org.
Sphinx Virtuosi with Catalyst Quartet
Performance Evaluation

Thank you for choosing the Ordway and attending a School Performance for your field trip. Please take a moment to complete this evaluation following the performance. You may also fill out the online evaluation sent to you via email.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

School Information

School: _____________________________

Your name: ___________________________

E-mail Address: _______________________

Grades of Students attended: _________

Number of Students attended: _________

Study Guide Review

Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Performance
☐ About the Artist
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ Activities/Discussion Questions
☐ Local/Internet/Book Resources

Please write any comments or suggestions regarding the Study Guide:

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

Which types of resource lists are most useful for you:

☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources
☐ Other Suggestions: ___________________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

______________________________________________________________________________

______________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor

I rated it this way because...

______________________________________________________________________________
Experience Review
Rate your overall experience at the Ordway, please explain your answer:
☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...

Did you and your students feel comfortable and welcome at the Ordway?
☐ Yes    ☐ Indifferent    ☐ No

What do you feel the value of Ordway’s programming is to your students?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

What overall improvements could be made?
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)
☐ Yes    ☐ Indifferent    ☐ No

If yes, what cultural benefits do you see?
________________________________________________________________________
________________________________________________________________________

Do students attend the Ordway school performances:
☐ Multiple times a year
☐ Once a year
☐ Once every few years
☐ Other: ____________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

___ Multicultural performances
___ Ticket Cost
___ Bus Reimbursement
___ Study Guides
___ Other: ____________________________

Additional Comments:
________________________________________________________________________
________________________________________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals
16-17 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of the Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ **E-mail, mail, or fax all documents no later than 6 weeks after your performance to:

Bus Reimbursements
Education at The Ordway
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115

School Name

School Address

City ________________ State __________ Zip __________

County ________________________________

School Phone __________________________ Fax __________________________

Order Contact Name___________________ & E-mail __________________________

Office Contact Name___________________ & E-mail __________________________

Performance __________________________ Date and Time __________________________

# of students ______________ # of buses for which you are requesting payment __________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools</td>
<td>100%</td>
</tr>
<tr>
<td>Saint Paul Public School</td>
<td></td>
</tr>
<tr>
<td>District</td>
<td></td>
</tr>
<tr>
<td>Seven County Metro including</td>
<td>Up to $180.00 per Bus</td>
</tr>
<tr>
<td>Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td></td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

*Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and the Children’s Festival School Week

** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), the Ordway will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.

For Ordway office use only

Paid invoice
Evaluation
Check Req