



March 2010

Arts Education Program presents
Music and Nature

**Haydn: Symphony No. 6
"Le Matin" ("Morning")**



**The Bay and Paul
Foundations**



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ORCHESTRA
OF ST. LUKE'S

LETTER FROM THE PRESIDENT & CURRICULUM COMMITTEE

Dear Colleagues,

This season, St. Luke's Arts Education Program explores the topic of music and nature. Each of our concerts throughout the year features music inspired by the world around us. This study guide will help prepare you and your students for attendance at the free educational concerts in March 2010, where you will hear Symphony No. 6 "Le Matin" ("Morning"), by composer Franz Joseph Haydn.

With over thirty-three years of experience presenting excellent educational concerts for children, the Orchestra of St. Luke's continues to seek out collaborators to make each year special. In March, the Orchestra will collaborate with the Jerome Robbins Foundation through their New Essential Works (NEW) program. As a result of this partnership, the performances will feature live dancers, in addition to St. Luke's musicians, that will enhance the experience of listening to Haydn's Symphony.

New York-based choreographer Larry Keigwin will create a new dance entitled "Bird Watching," meant to be performed with the Haydn. You and your students will get to see the world premiere of Keigwin's choreography with live musicians. Both the music and dance will illustrate nature and the world around us.

This study guide includes lesson plans, ideas, and information on how music and dance interrelate, specifically designed for use with Haydn's Symphony and Larry Keigwin's dance. Feel free to modify and elaborate on these materials to suit your needs. In addition, you can find a glossary of musical terms, images of musical instruments, and other web resources on St. Luke's website at www.OSLmusic.org/arts_ed.

We look forward to seeing you in March!

With warmest regards,

Marianne C. Lockwood
President

Curriculum Committee 2009-2010:

Mark Caruso	<i>St. Luke's Manager of School Partnerships</i>
Stephen Mohney	<i>P.S. 3K Arts and Technology Coordinator</i>
Thierry Rémon	<i>St. Luke's Music Teaching Artist</i>
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Susan Potoroka	<i>MS 131M English & ESL Teacher</i>
Carrie Stern	<i>St. Luke's Dance Teaching Artist</i>
Marilyn Walker	<i>P.S. 3K 3rd Grade Teacher</i>

INTRODUCTION

In Fall 2009, St. Luke's Arts Education Program invited you to begin exploring how composers use nature as the inspiration for a musical composition with Antonio Vivaldi's *Four Seasons*. For the performances in March 2010, this inquiry extends to include the element of movement and dance choreography.

We will consider how both composers and choreographers incorporate nature into their art: Does the artist attempt to imitate nature? Is the work of art (music or dance) a literal or interpretive description of the natural world or environment? How do artists represent ideas derived from our experience of nature, such as change and growth? What choices does the artist make to accomplish their end?

For this unit, St. Luke's has partnered with the Jerome Robbins Foundation to commission a new work by choreographer Larry Keigwin. Keigwin's choreography will be set to a live performance of Franz Joseph Haydn's Symphony No. 6, also known as "Le Matin," which means "Morning."

REPERTOIRE

Symphony No. 6 in D Major "Le Matin" ("Morning")

By Franz Joseph Haydn
(1732—1809)

1. Adagio—Allegro
2. Adagio—Andante—Adagio
3. Menuet e Trio
4. Finale: Allegro

MUSIC-MAKING

Musical Images

By Thierry Rémion, teaching artist

NY State Arts Standards:

Standard 1:
Creating, Performing, and Participating in the Arts

Standard 2:
Knowing and Using Arts Materials and Resources

Standard 3:
Responding to and Analyzing Works of Art

Standard 4:
Understanding the Cultural Contributions of the Arts



Learning Objectives:

- To translate visual images into a musical language
- To get a glimpse into Haydn's compositional process
- To connect the music of Symphony No. 6, "Le Matin" to visual descriptions

Materials:

- Chart Paper
- CD Player
- OSL CD of Haydn's Symphony No. 6
- Melodic instruments (piano, keyboards, recorders)
- Paper and pencil

Procedures/Activities:

Step 1

Ask your students to close their eyes and recall a time when they were in the countryside (at camp, on vacation, etc.), and it was early morning. Ask them to create a mental image of everything they remember seeing (sun rising, grass, hills, trees, water, animals, etc.).

Step 2

Have the students open their eyes, and brainstorm all their ideas. On chart paper, make a list of all their words.

Step 3

Ask them to choose four words in the list that best represent the scene. Break the class into four groups. Assign one word per group, and ask each group to use their mouths and bodies (keyboards or recorders, if available) to create a sound or **rhythm** for their respective words (give them about 5-10 minutes). For soundless words such as "sunrise," ask them to create a sound illustrating the movement of the sun rising.

Step 4

Have each group take turns performing its sound for the rest of the class. Based on their impression of their performance or

constructive critique from the class, have each group make some refinements as necessary. Lead them into deciding a cumulative sequence for the four groups' sounds based on how they would occur in nature. Guide them with questions such as: Do birds start chirping before the sun rises? If there is a river should its sound be heard before the sunrise, and does it stop at some point or continue throughout the piece? Should the sound of animals be **constant** or **intermittent**?

Step 5

Map out on chart paper a sequence for the sounds that the class has agreed upon. Acting as a conductor, lead the students as they perform the finished piece with each group starting at its assigned time until all four are playing together.

Review/Reflection:

Step 1

Open a discussion with the class by asking the following: How did your piece sound? How can you make it better? Following their own recommendations, have them perform the piece again to hear if it sounds differently.

Step 2

Give each student a sheet of paper (or ask them to use their writing notebook), and a pencil.

Have students listen to the OSL CD of Haydn's Symphony No. 6. As they listen to the piece ask them to write down all the images that come to mind. Tell them to be precise in their description (e.g. When did this image start and/or stop? Which instruments were playing it? Describe the **dynamics**). Then ask for volunteers to share their notes. After discussing and sharing for a while, play the piece again to give the class another chance to confirm its choices.

Step 3

Finally ask them to draw parallels between the choices they made in their piece and those made by Haydn. Point out to them that the first listeners of this symphony associated its beginning musical section with the morning and nicknamed it "Le Matin," a name that has stuck.

MUSIC LITERACY

BIOGRAPHY

Franz Joseph Haydn: “Father of the Symphony”

By Susan Potoroka, ESL Teacher M.S. 131, Manhattan

Franz Joseph Haydn was a composer born in 1732 in the tiny Austrian town of Rohrau, near the Hungarian border. His first instrument was the violin. His father made huge wooden carts and wagon wheels, and his mother was a cook. When he was 8 years old, “Joseph” (he didn’t go by the name Franz) went to Vienna to sing in the church choir. Joseph could never resist playing a joke, which often got him in trouble at school. Since his brother Michael was much better behaved, everyone thought he would be the more successful musician. But they were wrong!



Even though he did not truly invent it, Haydn is known as the “Father of the Symphony” because he composed so many symphonies over his lifetime: a total of 104! That is significantly more than Mozart’s 41 symphonies, or Beethoven’s 9 symphonies, even though theirs were much longer and more grandiose.

Haydn also composed in other musical forms, including several well-known chamber music pieces and masses. Like the jokester child he was, Haydn was funny as a grown man, too, and enjoyed incorporating humor into his music. In addition, the countries of Austria and Hungary both have deep traditions of folk music that also greatly influenced Haydn’s compositions. All of Haydn’s music was composed during the Classical Period (1730 - 1820).

At first, Haydn struggled to earn a living as a composer. But then, he got a job with the wealthy and powerful Esterhazy family. Haydn’s job was to write music for the princes of Esterhazy, and to conduct their orchestra. Haydn composed symphonies, operas, string quartets, and all kinds of music for performance at the Esterhazy court.

In the spring of 1761, Haydn wrote Symphony No. 6, his first symphonic work for his new employer. This work quickly got the nickname “Le Matin,” or “Morning,” because of the slow introduction of the first movement, which represents a sunrise. Because of this symphony’s association with morning, the following two symphonies that Haydn wrote were quickly named “Noon” and “Evening.” Have you ever heard a piece of music that reminds you of something in nature?

In “Morning,” “Noon,” and “Evening,” Haydn composed unusually virtuosic parts for all sections of the orchestra. All three of these symphonies feature extensive solo passages for the woodwinds, horns and strings, including rare solos for the **doublebass** and **bassoon**.

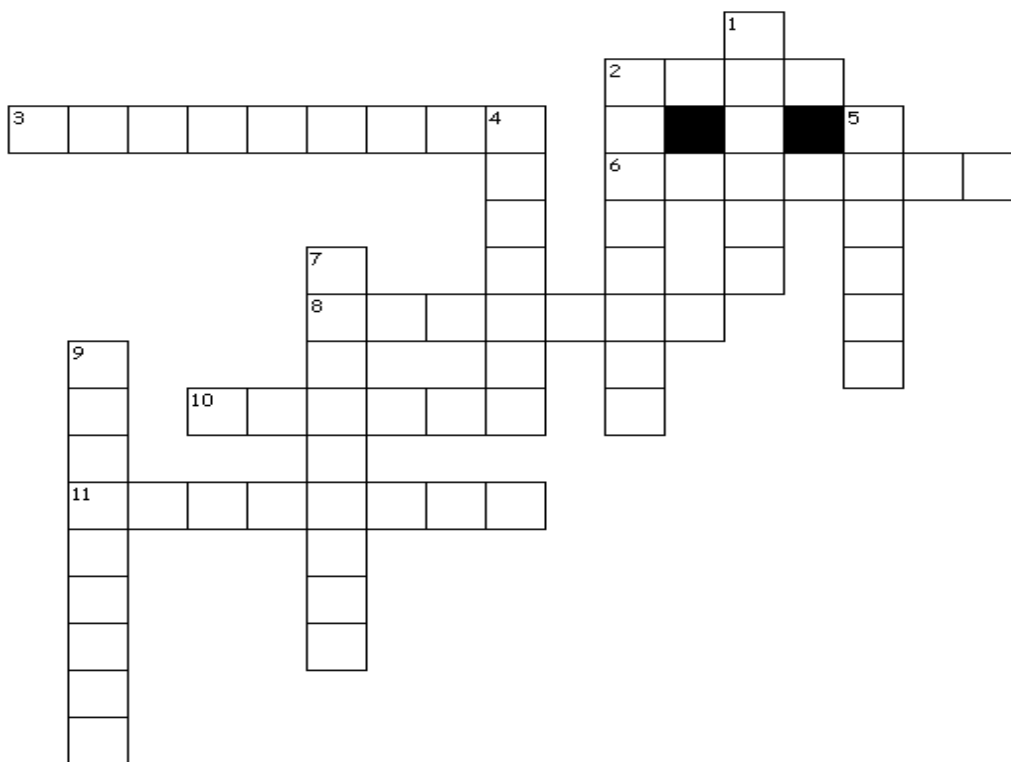
Haydn was also a good businessman. His involvement with music publishing made him and his music famous all over Europe. After he retired from working for the Esterhazy family, Haydn made two very successful trips to England, where audiences treated him like a superstar!

Franz Joseph Haydn is one of the most famous composers of his time. He died in 1809.

CROSSWORD PUZZLE

Franz Joseph Haydn

By Susan Potoroka, ESL Teacher M.S. 131, Manhattan



Across

- Haydn's mother's job
- A group of musicians that plays compositions, such as symphonies
- The nickname of Haydn's Symphony No. 6
- The event in nature that Haydn's "Morning" represents
- The capital of Austria to where Haydn moved when he was eight years old
- Haydn's nickname was "Father of the _____"

Down

- The town where Haydn was born
- If you write music, you are a _____
- The country where Haydn was born
- The first instrument Haydn learned to play
- The name of the wealthy, powerful family that employed Haydn
- Haydn composed during this musical period

WORD SEARCH

Franz Joseph Haydn - "Father of the Symphony"

By Susan Potoroka, ESL Teacher M.S. 131, Manhattan

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

AUSTRIA

CHAMBER MUSIC

CLASSICAL PERIOD

COMPOSER

ESTERHAZY

EVENING

MORNING

NOON

OPERA

ORCHESTRA

ROHRAU

SYMPHONY

VIENNA

VIOLIN

INTERNET RESOURCES

Composer Activity Websites

By Susan Potoroka, ESL Teacher M.S. 131, Manhattan

Haydn biography:

www.classicsforkids.com/composers/bio.asp?id=27

Composer timeline:

www.classicsforkids.com/composers/composers_timeline.asp

Composers organized by musical period:

www.classicsforkids.com/composers/composers_period.asp

Composer world map:

www.classicsforkids.com/composers/composers_map.asp

Composers organized alphabetically:

www.classicsforkids.com/composers/composers_atoz.asp

Haydn lesson plan for teachers:

www.classicsforkids.com/teachers/lessonplans_haydn.asp

Composer games:

www.classicsforkids.com/games

Compose your own music:

www.classicsforkids.com/games/compose/compose.html

Musical dictionary:

www.classicsforkids.com/terms



1732 1738 1740 1749 1752 1754 1756 1757 1759 1760 1761

Franz Joseph Haydn is born on March 31 in Rohrau, Austria-Hungary.

At age six, Haydn's parents notice his musical gifts and send him to train as a musician with a relative, Johann Mathis Frankh, the schoolmaster and choirmaster of Hainburg.

Haydn works for the choir and school of St. Stephen's Cathedral. There he learns to play the violin and keyboard.

Haydn, who could no longer sing high choral parts due to maturity, is discharged from his job.

Haydn takes a job as a valet-accompanist for Italian composer Nicola Porpora.

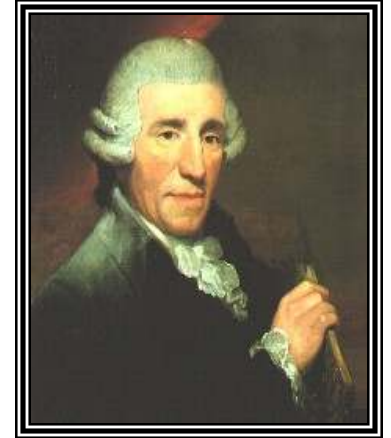
Haydn works as a freelance musician for the court of Vienna.

Baron Carl Josef Furnberg employs Haydn at his estate, and Haydn composes his first string quartets.

Count Karl Joseph Franz Morzin employs Haydn as music director, becoming his first full-time employer.

Secure with a job as music director, or Kapellmeister, Haydn marries Maria Anna Aloysia Apollonia Keller.

Haydn becomes Vice-Kapellmeister of the noble Hungarian family named Esterhazy.



Timeline of Haydn's Life

1766 1768 1781 1790 1792 1794 1795 1802 1809

Haydn is promoted to full Kapellmeister for the Esterhazy family.

After the opening of a new opera house in Eszterhaza, Haydn begins to devote most of his musical energy to composing operas.

Haydn meets Mozart around this time in Vienna.

Prince Nikolaus Esterhazy dies and is succeeded by an unmusical prince who dismantles the entire musical establishment, but retains Haydn on a pension. Haydn is free to travel.

Haydn meets Beethoven, who becomes his pupil, in Vienna.

Haydn returns to London on a successful tour.

Haydn settles in Vienna for good, and begins composing large religious works for chorus and orchestra.

Haydn becomes unable to compose due to a severe illness.

Franz Joseph Haydn dies on May 31 in Vienna, at age 77.

MAKING CONNECTIONS

Composers' Choices for Representation

By Jamie Levidis, Teacher P.S. 19, Queens

NY State Arts Standards:

Standard 1:
Creating, Performing, and Participating in the Arts

Standard 2:
Knowing and Using Arts Materials and Resources

Standard 3:
Responding to and Analyzing Works of Art

Standard 4:
Understanding the Cultural Contributions of the Arts

NY State ELA Standards:
2 *Language for Literary Response and Expression*
4 *Language for Social Interaction*

Learning Objectives:

- To discuss how supply and demand affects a composer's style
- To produce an oral presentation in which students market the use of a Haydn composition for a medium (i.e. commercial, movie, video game, etc.)

Materials:

- Copy of Haydn's Biography
- Copy of Haydn's Timeline
- OSL CD of Haydn's Symphony No. 6
- CD player
- Teacher-made chart of possible musical mediums/forms

Procedures/Activities:

Note: Prior to the lesson, students should have had opportunities to listen to the OSL CD.

Step 1

Hand out copies of Haydn's biography and timeline from the OSL Study Guide.

Step 2

Point out to the students that between the years 1761-1790 Haydn was employed by the highly noble Esterhazy family. In those times, as now, a composer had to sell compositions in order to be successful. Working for this wealthy family, Haydn was both able to supply his boss with the compositions requested of him *and* compose his own works to sell to others.

Haydn's music became increasingly popular, particularly in the 1780s near the end of his ties to the Esterhazy family. Haydn created demand for his music by marketing his compositions to publishing houses in Paris, Vienna and London. The demand for Haydn to produce more music for the public increased as he became more successful with his compositions. As the demand increased, he was able to charge more money for his compositions. This is an example of supply and demand. Conversely, if the public no longer wanted to hear a certain style of music, they would not pay him to write it. Haydn knew his market well, and was a very successful businessman-composer.

Today, composers have many mediums available in which to sell their compositions. Composers make their own decisions about what to compose and for whom. They can create music for television, commercials, movies, Broadway shows, video games, computer programs, animated films, as well as for newly-created instruments (i.e. electronic and synthesized sounds) and new composition techniques (i.e. computer programs). Have these already listed on a chart, or students can brainstorm and the chart can be created in that moment.

Step 3

Ask students to pretend to be Haydn, but with today's marketing opportunities.

Step 4

Have them work in groups to choose one musical theme from the Haydn CD which they would use for one of the mediums listed on the chart. For example, they might propose to use a theme as the musical background of a commercial for a popular toy. They would need to decide what kind of toy and how the music would be presented in it.

Step 5

Have them present their work. They need to be prepared to answer the following questions in their presentation:

- Which Haydn theme did you choose?
- In what medium have you decided to use this theme?
- Why do you feel this theme complements your choice of presentation?

Review/Reflection:

In order to reflect on the activity and group work, students can use the following discussion questions:

- Is it easier or harder to be a composer today than in Haydn's time? Why?
- How does having so many mediums to choose from for composing music affect being a musician today?

NYC

Performance Standards:

E1c: The student reads and comprehends informational materials to develop understanding and expertise.

E3b: The student participates in group meetings.

E5a: Respond to non-fiction, fiction, poetry, and drama using interpretive and critical processes.

Social Studies Standards:

2. Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments, and turning points in world history and examine the broad sweep of history from a variety of perspectives.

DANCE-MAKING/DEVELOPING DANCE LITERACY

Larry Keigwin's "Bird Watching"

By Carrie Stern, dance teaching artist; and Larry Keigwin, choreographer

NY State Arts Standards:

Standard 1:

Creating, Performing, and Participating in the Arts

Standard 2:

Knowing and Using Arts Materials and Resources



Learning Objectives:

Students will be able to:

- Make connections between language and dance-making.
- Experience and participate in Larry Keigwin's approach to choreography and apply it to their dance-making.
- Make imaginative connections between human and animal movement and behavior.
- Articulate these connections and how they are used in dance-making.

Materials:

- Paper and pencil
- OSL CD of Haydn's Symphony No. 6
- CD player
- Space to move

Procedures/Activities:

Have students (singly or as a class) make a list of "bird adjectives" – things that birds do. Some examples are listed below.

Ask students to use their hands to illustrate the adjectives on their list. Some examples include: How does a bird glide? How does a bird perch, preen, bathe, sun, and flap? Ask them to suggest what other bird movements or activities their hands can illustrate. (This activity can be done sitting in a circle or at their desks).

Have students stand up and try to perform some of the adjectives on their lists, first the ones done with hands alone, then with the whole body. Ask them to consider what the body has to do to turn adjectives into images. (This is best done in an emptied space, but it can be done standing at desks.)

Here are some suggestions of additional things to illustrate:

- How does a bird take flight from water?
- How does a bird act at rest?
- How does the bird react if a predator is following it?

Play Haydn's Symphony No. 6 while students experiment with movement.

Have everyone stand close together in the center of the room.

Tell them that they are going to try “flocking.” (This step requires an open space). This means that the whole group tries to move together across the floor, like the fish in *Finding Nemo* or a flock of geese in the sky. Begin by having them walk (or gently run) all together in one direction. Tell them that each time you clap everyone must change direction, in the same direction. Once they have experienced this for a few transitions, ask them:

- How do you decide who leads?
- How do you stay together?
- What do you do if someone strays?
- What does it feel like when you change direction?
- What does your body have to do to accommodate the change?

These experiments and improvisations can be turned into a performed dance by having the students choose and organize their improvisations on “bird adjectives” and activities. Have some students perform in-place movements like “perching” and “preening” while others “flock” or “fly,” etc. Ask other students to observe and make suggestions about performer path and placement.

Review/Reflection:

Have the students write about then discuss these questions:

- What does a human body have to do in order to imitate animal movement?
- How does Keigwin use nature to inspire choreography?
- What other big themes could inspire movement?
- What would inspire you if you had the chance to make a dance?



Exploring Careers and Life-Long Learning

Interview with Choreographer Larry Keigwin

Growing up in “the country,” in Wading River, Long Island, Larry Keigwin only danced socially. It was not until he was 17 that he took his first dance class: a high school modern dance class, instead of gym. Keigwin said, “It was a Graham technique class, but I didn’t know it then. I also studied jazz dance at a local studio,” and danced in musical theater. His high school dance teacher suggested he apply to Hofstra University in Queens, New York and major in dance. “I didn’t know you could do that,” Keigwin said.



Seventeen years old would be a late start for a female dancer, but men commonly start dancing much later than women. “I was always interested in challenging myself physically. I had taken gymnastics when I was younger, and we had a circus program in my school district.” (A nearby nuclear power plant helps fund student activities in the Wading River schools.)

Like most college dance programs, Hofstra’s focused on modern dance, “but I dabble in everything,” he said. Keigwin’s first formal dance performance was on *Club MTV*, an *American Bandstand*-like show that ran from 1987 to 1992, hosted by MTV’s DJ, Downtown Julie Brown. He continues to take ballet classes occasionally, has danced on Broadway, and recently did a project with the Radio City Music Hall’s Rockettes.

This winter, Keigwin’s company will premiere a new piece called “Bird Watching,” choreographed to Haydn’s Symphony No. 6 and performed by the Orchestra of St. Luke’s. The project is supported by a grant from the Jerome Robbins Foundation and will first be seen without the Orchestra during Keigwin’s season at the Joyce Theater. The fully live production will then headline and premiere at St. Luke’s free educational concerts in March 2010.

When the Orchestra of St. Luke’s approached you about this project, did you have a choice of what piece of music you wanted to choreograph? Why did you choose this piece?

The process happened quickly. As a way to brainstorm, I asked for a list of ten pieces appropriate for the Arts Education Program concerts. I considered using a piece by minimalist composer Philip Glass, and the Orchestra sent me some of his pieces they could play. But in the long run, I decided my personal purpose, as well as the Orchestra’s, would be best suited by something different. I wanted something lush, with a lot of textures, where I could hear all the instruments – there are seventeen. I thought it would be a nice change for me to work with music that is sweeping and melodic, that contrasts with the modern music I usually work with.

How do you start choreographing “Bird Watching”?

First, I listened to the music a few times, and noticed that there's something both Classical and Baroque about it. I started trying to find some contradictions between my dance vocabulary and the music, things that I hope will make the music and dance refreshing. I find the music playful. I decided to take the choreography in a different direction than the music. So, when the music says “sad,” I go against it. It's not always married. I generated some material to different music, just to get juices flowing; then I transferred it to the Haydn piece.



What questions do you ask yourself?

I knew [the Orchestra of St. Luke's] focus this year was on nature. I'm always interested in nature; it inspires me. So my first question was: What about this piece of music is inspired by nature? There are four movements and I knew the piece focused on the changing time of day – morning to night. The first movement is morning. I love it! It's gorgeous.

What is the main idea behind the choreography?

I've always had an ongoing fascination with birds. I'm using that interest as a catalyst for movement—not literal, flapping movement, but idiosyncratic movements. I like dancers to look like themselves, humans, on stage.

I started by writing a list of bird adjectives – preening, flocking – and turning them into phrases. I looked at bird behavior and tried to convert it to human behavior in our environment.

What part in the process do your dancers play?

I work collaboratively with my dancers. I'll assign them things to do. “You two, can you make a phrase about flapping? You ladies, make a phrase about preening.” As we work, we keep looking for movement ideas that make sense. In time, those ideas dictate new concepts. In other words, dancers design the fabric and I sew it together.

(Hint: you'll be able to see birds or bird-patterns in the choreography. Look for them!)

Can you explain your process? How do you turn your idea into a dance?

I work with dancers who are very creative, as well as engaging performers and technically dazzling. They are more than an instrument for my work: they are my collaborators, my problem-solvers.

We try to create a playful, trusting climate in the studio. I conduct rehearsal like it's a

composition class. That way, not all the movement comes from my body. I may start a phrase and pass it along to another dancer. Or, I may give a particular assignment – a word or a texture – and ask the dancers to work on that.

I don't work beginning to end; my process is more random. Making a dance is like a puzzle. I go with the flow and see which parts I find when. Then, I put the little pieces together. The dancers are like having friends say, "What about this piece there?" I say to them, "Find this piece; I can't see where it goes." By chance you sometimes find the corner piece, then develop the frame and fit in the middle. But a large part of the creative process is about listening, observing, watching the dancers' faces and seeing how they feel about something.



How long will making the dance take? How often do you rehearse?

I've allotted 50 hours to make the dance. That means rehearsing about four times a week, for four hours, for three to four weeks. We rehearse most days, but the dancers all have other jobs too.

Did you do anything different with this dance, since you know it's being performed for children?

I want to make a piece that's adult enough to absorb into the dance company's repertory, and that has a life beyond a week or two. But I want the costuming, the lights and the theatrical set that the dance lives in to be hip to the St. Luke's group. Costumes will have flair, sparkle.

Is there anything you'd like to add to help teachers and students watch your work?

Most people are used to male/female partnering. My partnering is not only about men lifting women. Women may lift men, men may lift men; it won't be standard. Sometimes four people partner each other.

The work is fast, hyperkinetic; I like to cover a lot of space, so my dancers have to be virtuosic, athletic, and theatrical. I like to take your breath. I like suddenness, I search for surprises.

What's the most exciting thing that's ever happened to you as a dancer?

Every time a curtain comes up it's exciting; and when there's a standing ovation, the appreciation of the work.

ARTWORK AND EDITING CREDITS

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