

WIGMORE HALL
Learning
present

PIONEERING WOMEN

6th July 2022, Wigmore Hall
Key Stage 2 Resource Pack

Elizabeth Maconchy





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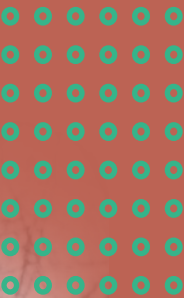
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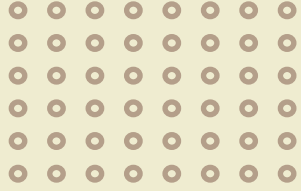


ABOUT THE CONCERT

An interactive one-hour concert for Key Stage 2 pupils and their teachers at Wigmore Hall

Join presenter Jessie Maryon Davies and the dynamic Bloomsbury Quartet to explore music by female composers in this interactive concert for Key Stage 2 audiences. Discover stories of pioneering women through their inspirational music for string quartets.





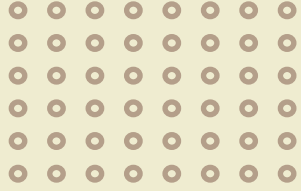
MEET THE MUSICIANS

BLOOMSBURY QUARTET



The Bloomsbury Quartet is made up of Eva, Janell, Rachel, and Felicity. They first met five years ago when they studied together at the Royal Academy of Music. Since then, they have been sharing their love of music with audiences up and down the country at major festivals and in community settings, including Petworth Festival and Leicester International Music Festival.



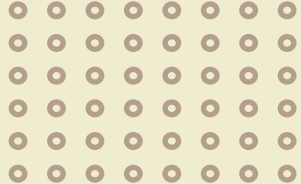


MEET THE MUSICIANS

They are particularly passionate about championing music by less well-known composers, and in 2019 embarked on their first UK tour focussing on the life and music of the composer Elizabeth Maconchy.

When they are not playing music together, each member of the quartet explores their own musical interests. Eva lives in the Netherlands where she plays with many professional orchestras and chamber groups, including the Rotterdam Philharmonic. Janell is passionate about education and social issues and is currently completing a PhD at Goldsmiths University. Rachel is training to be a secondary school music teacher where she enjoys sharing her passion for music and creating music with her students. Felicity loves teaching and leading creative music making workshops in and around where she lives in Oxford.





MEET THE MUSICIANS



EVA

If you weren't a musician, what would you do?

I think I would be having a large vintage shop, maybe with a cool area for evening events. Currently I actually have an online vintage shop where I sell items from the past ranging from the 1920's to the 1970's. I love looking for great and beautiful items at flea markets and I always find it incredibly interesting to find out about the history and story of the item. Then to be able to share that story, sell it and give it a new home gives me so much joy.



RACHEL

How long have you been playing your instrument?

Although I now play the viola, I actually did not start on the viola, but started learning the violin 22 years ago! I loved learning the violin, but 6 years after I started someone introduced me to the viola and I never looked back. It is very similar to the violin, but it is slightly bigger and slightly lower in pitch. It does not often get as many big tunes as the violin but have a listen out for any special viola moments in our concert.

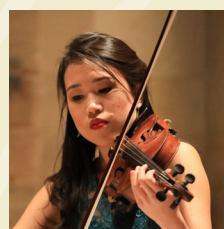


FELICITY

How did the Bloomsbury quartet form?

Eva and I connected really quickly when we met at a chamber music speed dating event at the Royal Academy of Music where we were both studying.

I don't know if you've ever been to a chamber music speed dating evening (haha!), but we had to play music that we had never practised before with people we didn't know... with varying results! But when I played with Eva for the first time I could tell that we had a really special connection; and I was relieved to discover that she felt the same way! Then it was just a case of introducing her to my lovely friends Rachel and Janell, because Eva was new at the Academy, and organising our first proper rehearsal. That was 5 years ago and we're still four friends who love playing music together!



JANELL

How did you get really good at playing your instrument?

Over the years, I found quite a few ways to improve my violin playing, and I'd love to share some with you – these can be used with any instrument/voice! The most obvious one is to practise regularly, so that I can train my brain and body to do exactly what I want them to do. I listen to the music that I want to play and imagine myself playing it. I also listen to/watch different people playing the same piece of music, and decide whose version is my favourite and why. To play well, I have found that it's also really important to keep strong and flexible by doing exercises, sports or dance; warm up before playing and take regular breaks so you do not get injured; and eating and sleeping well!

**Below is the music that the
Bloomsbury Quartet will be
playing during the concert**

Rosy Wertheim (1888-1949)

String Quartet

I. Allegro con moto

Elizabeth Maconchy (1907-1994)

String Quartet No. 1

II. Scherzo. Allegro molto

Caroline Shaw (b.1982)

Entr'acte

Jessie Montgomery (b.1981)

Voodoo Dolls

Bosmans (1895-1952)

String Quartet

II. Lento

Germaine Tailleferre (1892-1983)

String Quartet

I. Modéré

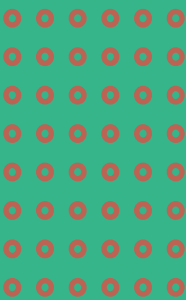
Hildegard of Bingen (1098-1179)

O virtus Sapientie

Elizabeth Maconchy

String Quartet No. 1

IV. Presto



ELIZABETH MACONCHY

Elizabeth Maconchy is the woman who inspired this whole programme! She was born in 1907 and over the course of her life wrote lots of music, including 13 string quartets. Originally from Ireland, Elizabeth travelled to London to study at the Royal College of Music when she was just 16. This was at a time when very few women studied to become composers. After she finished studying, she wanted to travel to Europe to study composition further but was denied a prestigious scholarship because the board felt the prize would be wasted on a woman. Despite this, Elizabeth still believed in herself, and she made it to Europe on a different scholarship!

In her life, she overcame personal illness and social barriers. She became a mentor to many up-and-coming composers in the twentieth century, as well as writing lots of her own music. For us, she truly is a pioneering woman who followed her passion and paved the way for future generations!



THE STRING QUARTET

The string quartet is made up of two violins, one viola, and one cello. All four instruments are from the string family. They have lots of similarities, like being made of wood and having four metal strings, but the big differences are the size and pitch (how high/low it sounds) of the instruments.

Which of these instruments do you think will sound the lowest? Which one is going to sound the highest?

String instruments can make sounds in lots of different ways, but the most common is by using the horsehair of the bow to pull the metal strings, causing vibrations which turn into sound in our ears. In the concert you will see lots of different ways the Bloomsbury Quartet can make sounds on their instruments, including tapping the wood of the instruments and plucking the strings with their fingers.



VIOLIN



VIOLA



CELLO

LISTENING

Music is a great way for people to tell their stories and express their emotions. Composers and performers also love to evoke emotions in their listeners.

Listening exercise:

This is the story of a Dutch woman called Henriëtte Bosmans. She was born in 1895 to a very musical family. She became an amazing piano player, giving concerts around the world. At the outbreak of the second world war, she was no longer allowed to perform publicly because her family was Jewish. Amazingly, she continued to give concerts 'underground', sharing the power of music in such a difficult time. After the war she was even awarded a knighthood!

Below is Henriëtte's *String Quartet*. It is made up of shorter sections called 'movements'. Have a listen to the beginning of the second movement (04.01-04.39) and the beginning of the third movement (08.10-08.49).

[Henriëtte Bosmans - String Quartet](#)

Have a think about the following questions as you listen to these two extracts:

- ▲ Can you describe the mood of the music? Do you feel different when you listen to the two different movements?
- ▲ Does the music remind you of any parts of Henriëtte's story? Or do any other stories come to mind as you listen to it?
- ▲ How do you think Henriëtte creates this feeling in the music?

TALKING ABOUT MUSIC

When talking about music we can use the following terms to describe the different elements. These are referred to as the interrelated dimensions of music on the National Curriculum, and are a way to think about why a piece sounds the way it does

- ▲ **Pitch** – how high or low the sounds are
- ▲ **Duration** – How short or long the notes are
- ▲ **Dynamics** – How loud or quiet the music is, and how this changes throughout a piece
- ▲ **Tempo** – How fast or slow the music is
- ▲ **Timbre** – The type or quality of the sounds in the music, what instruments are playing
- ▲ **Texture** – How many sounds are playing at once
- ▲ **Structure** – How the piece is organised, for example, is there a chorus? Are certain sections repeated?

Extension activity

- ▲ Draw any images that come to mind as you listen to this piece





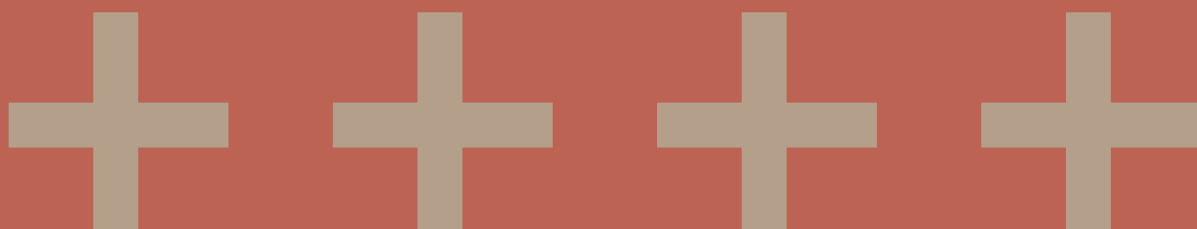
A PIECE FOR FOUR PARTS

The word ‘quartet’ is simply a composition for four different parts. In a string quartet, it happens to be four string instruments, but it could be any group of four instruments or musicians.

You will notice in the concert that sometimes the quartet are all playing the same material, and sometimes they are playing completely different things that fit together like a jigsaw.

Have a listen to the second movement of Elizabeth Maconchy’s 1st String Quartet. Put your hands on your head when you notice that all four instruments are playing the same rhythm:

[Elizabeth Maconchy - String Quartet No.1](#)



ACTIVITIES //

A PIECE FOR FOUR PARTS

Making your own quartets

This activity can be done by dividing into groups of four (quartets with one person on each part) OR by dividing the class into four groups (the whole class is the quartet with one group on each part)

Using body percussion, each part needs to come up with a repeated idea that fit over 4 beats. The musical word for a repeated idea is an ostinato. For example, one ostinato might be:

| | | | |
|-------|-------------|-------|------|
| 1 | 2 | 3 | 4 |
| Stamp | click-click | chest | clap |

You should now have four different ostinatos (one per person or group). Here are some things to try with your four repeated ideas:

- 1. Pick one ostinato for everyone to play together (when musicians play the same thing together, the term used is playing in unison)**
- 2. Try playing two different ostinatos at the same time**
- 3. Try playing all four ostinatos at the same time, building up one at a time**

Create a short composition using your four ostinatos by combining them in these different ways. Sometimes you might want all four parts of your quartet playing the same thing, and sometimes you might want everyone playing different parts.

This activity could be extended by transferring the parts onto classroom percussion instruments.



**DOES YOUR SCHOOL HAVE
ARTSMARK STATUS OR RUN ARTS
AWARD? DID YOU KNOW THAT
TAKING PART IN PROJECTS,
CONCERTS AND WORKSHOPS CAN
CONTRIBUTE TOWARDS BOTH?**

Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision.

For more information including how to apply for Artsmark status visit:
www.artsmark.org.uk

Wigmore Hall Learning is a proud supporter of Artsmark and Arts Award. If taking part in a project, workshop or concert with us has contributed to your Artsmark status or your pupils' Arts Award please tell us! You can contact us on 020 7258 8240 or by emailing us at learning@wigmore-hall.org.uk



WIGMORE HALL LEARNING

CONNECTING PEOPLE THROUGH MUSIC

Since 1994, Wigmore Hall's renowned Learning programme has been giving people of all ages and backgrounds opportunities to take part in creative music making, engaging a broad and diverse audience through innovative creative projects, concerts, workshops and digital content.

We are passionate about the impact music can have on our lives and on our society, and three core values lie at the heart of our programme: creativity, collaboration and equality. These values reflect the spirit of chamber music, and we embody them through quality, co-created music making, through which every voice is heard and equally valued.

We collaborate with a range of community, education, arts, health and social care organisations, working in partnership to engage people who might not otherwise have the opportunity to take part.

Our Schools Programme includes concerts; teacher training; and our innovative Partner Schools Programme, in which we work in partnership with schools and Music Education Hubs to co-produce activity over three years, creating a creative whole school plan for music.

Our Family Programme invites families to Wigmore Hall to take part in inspiring, interactive workshops and concerts for families with babies, children in their early years and children aged 5+. Beyond the Hall our partnerships enable us to make music with families who have experienced domestic violence, poverty and homelessness.

Our work with Young People includes a range of initiatives and events including a creative ensemble with young people on the autism spectrum, a free ticket scheme for school groups and under 25s, and projects with young people who have experienced homelessness and poverty.

Music for Life is our pioneering programme for people living with dementia and their families, friends and carers, working across care and community settings and at the Wigmore Hall itself.

Pathways is a range of schemes and events which provides a platform for emerging artists, supporting the next generation of musicians and leaders. It includes our annual Trainee Music Leader, Open Academy / Wigmore Hall Learning Fellowship Ensemble and Rosie Johnson RPS Wigmore Hall Apprentice Composer schemes, as well as Bechstein Sessions, a series of informal performances which showcase emerging talent.



For further details about Wigmore Hall Learning contact us:
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Resource pack written by the Bloomsbury Quartet and Wigmore Hall Learning.
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