

Wigmore Hall
Learning presents:
Past, Present, Future



**WIGMORE
HALL**



Learning &
Participation

9th February 2023
Wigmore Hall
Key Stage 2 Resource Pack

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About the Concert

This is a one-hour concert for Key Stage 2 pupils and their teachers at Wigmore Hall

As part of the Learning Festival celebrating all things Past, Present and Future at Wigmore Hall, join singers and presenter Issy Adams to embark on a vocal adventure inspired by pinnacle performances and recordings from the Wigmore Hall archive.

Find out how the Hall has worked tirelessly to keep the music going during times of crisis, both in past and recent history and prepare to leave your own legacy in Wigmore Hall's archives for future generations to enjoy.

Suitable for Key Stage 2 pupils and their teachers.

About the Resource Pack

This resource contains information and activities recommended for Key Stage 2. The activities and information can be shared as an introduction to the concert ahead of your visit, or afterwards to ignite musical conversations. Explore each activity or pick and mix as time allows.

We hope that you enjoy the concert at Wigmore Hall and making music with your pupils.

Meet the musicians

Lydia Shariff Contralto

Lydia Shariff is a British Contralto and recent graduate of the prestigious Master's programme at The Guildhall School of Music and Drama.

In recent years, Lydia has been fortunate enough to work with industry greats such as Roderick Williams OBE, Kamal Khan, and Sir Simon Rattle.

Based in London, Lydia has performed across the world, giving recitals in countries such as France and Pakistan. When at school, Lydia fell in love with singing and she joined as many choirs as she possibly could, and this was where she developed her early career in singing. Lydia went to university to study music and then worked as a school music teacher before returning to a conservatoire (music college) to further train her voice.

A young singer who is passionate about all types of music, from jazz to opera, Lydia loves performing new music, being on stage, and telling exciting stories.



MEET THE MUSICIANS

Hannah Thomas Soprano

Hannah is a British soprano and studied at the Guildhall School of Music and Drama and the Royal Academy of Music. She recently completed a year's fellowship at the Royal Academy with their Open Academy department. During that year, Hannah worked with many different community groups including nurseries, primary schools, care homes, pupil referral units and hospitals, co-creating and leading projects in a primary school and residential care home. She was also thrilled to have worked on a number of projects for people living with dementia, including Wigmore Hall's pioneering programme 'Music for Life' and Glyndebourne's 'Raise Your Voice'.

Hannah's performance credits include a 'Music for the Moment' concert in St Marylebone Parish Church in December 2021. She performed a recital in the 'Academy Voices: Transcending Borders I – United Kingdom' concert in June 2021 and performed the roles of Fiordiligi Così fan tutte, Adina, L'elisir d'amore and Gretel, Hänsel und Gretel for the Royal Academy of Music. In 2020, Hannah won the Michael Head Prize in the Royal Academy of Music's English Song Prize.

Hannah Thomas



Hugo Herman-Wilson Baritone

British baritone Hugo Herman-Wilson studied at King's College, Cambridge and the Royal College of Music. He won the Audience Prize in the 2017 Somerset Song Prize, received the Maidment Award from Help Musicians UK in 2016 and 2018 and was a Britten-Pears Young Artist for 2017 – 2019. He is a member of the 11th edition (2023 – 25) of Le Jardin des Voix, the young artist programme of William Christie's Les Arts Florissants.

Recent highlights have included performances with the bass solos with Orchestra of the Age of Enlightenment, Figure Ensemble and Ensemble Hesperis; Aeneas (Dido and Aeneas, cover) for Bath Theatre Royal; Bartolo (Il barbiere di Siviglia, cover) for Garsington Opera; and Monsieur Presto (Les Mamelles de Tirésias, cover) and The Notary (Don Pasquale, cover) for Glyndebourne Festival Opera.

Notable concert highlights include a recital of songs and duets by Purcell and Lawes with soprano Charlotte Bowden for the Aldeburgh Festival, performances of Bach Cantatas for the London Handel Festival, recitals of contemporary music at the SmorgasChord Festivals in 2021 and 2022, and concerts at Snape Maltings and the Southbank Centre.

Hugo Herman-Wilson



MEET THE MUSICIANS

Sebastian Wybrew Pianist

Sebastian regularly performs with many of the UK's most eminent singers including Dame Felicity Lott, Christopher Maltman and Iestyn Davies and has given recitals at Wigmore Hall with Sophie Bevan, Het Concertgebouw with Ian Bostridge and major festivals throughout Europe and the UK.

He regularly teaches and coaches at the Royal College of Music and Trinity Music Academy and works with Felicity Lott and François Le Roux for the Wigmore Hall's French Song Exchange. He has given masterclasses for the Guildhall School of Music and Drama, the Edward Said Conservatory, Palestine and the Fondation Royaumont, France.

He has been broadcast live on BBC radio and television and recordings include Songs of Vain Glory with Sophie Bevan for Wigmore Live, Robert Franz Osterwald Leider and An English Trumpeter with Simon Cheney.

With a firm belief that high quality music making should be accessible to all, Sebastian was a founder member of Painting Music, is the accompanist for Music Masters and regularly works with community choirs, young people and schools.



Sebastian Wybrew

Questions and Answers

What would you choose to put into a time capsule to be opened in 122 years' time?

Lydia: I think I would like to put an iPad in a time capsule. The reason is because I use my iPad for pretty much EVERYTHING! I use it for storing and reading all my sheet music, I use it for shopping, storing photos, social media... everything! I think that someone might be quite confused by our technology in 122 years' time.

Hugo: The world was so different 122 years ago, and as the world seems to be growing even faster now, I think the year 2145 is going to look and feel very, very different from our world today. I'd put in things that to us at the moment feel quite mundane or very common, assuming that people in the future will be amazed we ever needed them! An iPhone, headphones, a wallet, glasses, car keys, a pen, simple medicines, etc. I would love to see if they recognise any of these things!

Hannah: I would put a few items into the time capsule. Firstly, I'd put in a newspaper and TV guide to show the people of the future what was happening in the world at the time and what

people were watching on the television (maybe they wouldn't have TV anymore!). I would put in some family photos and coins and bank notes too. Most importantly, I would put in a photo of my favourite meal – a Sunday Roast dinner!

Sebastian: I would put one of my hairs in the time capsule so that I can be regenerated which might be possible by then! I would like to know whether I will get to live in my body again or whether someone else will.

Wigmore Hall is a really special place to hear music. If you're not in a concert hall, where do you like to listen to music?

Hugo: I love listening to music when I'm walking or going to work. If I'm feeling a bit grumpy in the morning, the right piece of music can really get me excited and ready for the day! Or, if I'm feeling sad or angry, some pieces of music allow me a moment to express those emotions and work through them. This often isn't classical music, I really like listening to rap, indie rock, and alternative music and pretending I'm in a band, playing air guitar or air drums on the tube!

MEET THE MUSICIANS

If you could travel back in time to meet a favourite composer or performer, who would it be and why?

Hugo: I would love to meet Henry Purcell, who is a composer who was alive from 1659 until 1695. He wrote some of my favourite music. Music that I find both deeply moving and really funny, and often music I can't help but dance to! I'd be a bit worried about meeting him, though, because I think I'd want him to be as beautiful and amazing as his music, but he had a reputation for being a bit naughty!

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

Lydia: I would have loved to have been an interior designer. I love designing spaces and I have very bold ideas for my own home! I take a lot of inspiration from the many countries I've travelled to and visited around the world. Every time I visit a new country, I like to bring home a keepsake so I can decorate my home with my memories.

What's been your favourite gig to perform?

Lydia: A few years ago, I was lucky enough to perform as a jazz singing soloist for a charity benefit concert in The Royal Albert Hall. It was an AMAZING (but slightly terrifying) experience! There is nothing like the feeling of performing in front of thousands of people and to feel like you are all part of one big party!

How did you get really good at singing/playing your instrument?

Sebastian: I listened to as many people as possible playing and singing all sorts of music and tried to work out why I liked how they communicated their ideas. I then tried to do the same things myself.

What song or piece of music did you last listen to?

Sebastian: Me singing Wind the Bobbin Up over and over (and over) again as it is the only song that calms my baby down when I'm changing his nappy!

Who is your biggest inspiration?

Hannah: There are two teachers from my secondary school who were a real inspiration to me, Mrs Shaw and Mrs Vaughn. These ladies were really important in encouraging me to pursue singing. They introduced me to different school music groups I could join and gave me the confidence to start auditioning for groups locally and nationally. Without these two I don't think I'd be doing what I'm doing now!

How long have you been singing?

Hannah: I have been singing for 16 years, since I was 11 years old. I started off singing in choirs when I was younger and started solo singing lessons at 13 years old.

Programme

Below is the music that will be played during the concert

Franz Schubert: Erlkönig D328

Charles Collins/Fred W. Leigh: Don't Dilly Dally on the Way

George Frideric Handel: Ombra mai fu from Serse HWV40

Robert Schumann: Er, der Herrlichste von allen from Frauenliebe und -leben Op. 42

Antonín Dvořák: Song to the moon from Rusalka Op. 114

Anon: Pase el agoa

Camille Saint-Saëns: El desdichado

Kerry Andrew: Lullabies and Imaginings & Woodwose's Song from *Woodwose*

Ivor Novello: We'll gather lilacs

Schumann

Marie Lloyd

Saint-Saëns

Lotte Lehmann



Spotlight on...Singing!

Singing is one of the most universal forms of human communication and expression across different cultures, languages and generations

From night-time lullabies to football chants, songs of worship to concert hall recitals, singing has the capacity to convey meaning beyond what is possible through speech alone.

Humankind has been singing from the beginning of our existence: our very earliest ancestors used song to develop language. Research shows that regular singing can help to improve our physical, psychological and emotional well-being...

'The only thing better than singing is more singing'

Ella Fitzgerald



Physically

Singing exercises muscles in the upper body. It is an aerobic activity which helps our blood flow and breathing. Increased oxygen in our blood flow makes our brain more alert.

Psychologically

As we take deeper breaths during singing we become more relaxed and less stressed. The less stressed we are, the more likely we will have better overall health.

Emotionally

Singing generates the 'feel-good factor'. When we sing the body releases endorphins, a natural chemical, which makes us feel positive.

Warming Up

Singing uses your whole body as well as your voice so it's important to warm up before singing. Warm-up activities get the group focusing and listening. It can also help the group to relax and release inhibitions before singing.

ENERGIZE: 8-4-2-1

- 1 Standing in a **circle**, lead the whole group in a **unison countdown**
- 2 **Pat** your **head** 8 times, whilst counting out loud to 8
- 3 Without missing a beat, do the same on your **shoulders...**
- 4 And **knees...**
- 5 And **feet**
- 6 Without missing a beat, **repeat** the whole sequence but only **counting to 4**
- 7 Next time, only **count to 2**
- 8 Last time, only **count to 1**

Whew! Relax, have a laugh and shake out your limbs!

- 1 **Repeat** the whole thing several times getting **faster**
- 2 Shout the **number 1** and whisper all the other numbers
- 3 Move the group closer together. Get them to pat their **neighbour's shoulders** instead of their own

POSTURE

- 1 **Stand** with your feet comfortably apart, **arms relaxed**
- 2 Bring your **head downwards** towards your **chest**
- 3 Slowly **bend down**, letting your arms hang loosely in front of you; **bend** your **knees** slightly
- 4 Keep your **neck relaxed** and **head floppy**. Shake your head and shoulders gently to make sure they are relaxed.
- 5 Slowly **uncurl upwards**, straightening each vertebra one by one and finally bringing up your head
- 6 Give your **shoulders** a **roll backwards**. Imagine there is a string from the back of the top of your head being pulled higher, gently **stretching** your **back** and **neck**.

BREATHING

- 1 Take slow, **deep breaths** with your **hands** on the **side of your ribcage**
- 2 As you **breathe in** your belly gets fatter
- 3 As you **breathe out** your belly contracts.
- 4 Check that your **shoulders** are **relaxed**
- 5 Make the **sound of the sea** together: say a **long ‘shhh’** and push your **arms out in front** of you to show the waves coming up the beach
- 6 Say a **long ‘ssss’** and **pull your arms back** in as the waves fall back
- 7 **Repeat** and keep the sea sounds slow

PITCH: Follow your finger

- 1 **Trace a line** in the air with your finger and follow the line with your **voice**, going up and down.
Everyone makes this sound together.
- 2 **Touch the finger** of the person next to you to pass on the magic finger.
If their **finger moves up and down**, so should the **pitch**; if their finger stays in a horizontal line, then the pitch should stay on one note.
- 3 Keep **passing it on**
- 4 Try drawing a zig-zag and make your voice do a **vocal zig-zag!**

TONGUE TWISTER



Say together:

‘ Whether the weather be cold,
or whether the weather be hot,
we’ll weather the weather
whatever the weather,
whether we like it or not! ’

- 1 Say it **slowly** at first, in a strong, regular rhythm
- 2 Try **speeding it up**
- 3 **Repeat** it using different voices e.g. **loud, soft, witch voice, baby voice**
- 4 Try singing it to the tune of **The Grand old Duke of York**

You’re now ready to sing!

In the concert, the audience will be taught some songs to sing.
They will be easy and everyone will be able to learn them the day.

However, if you want to prepare your class in advance, or continue singing it afterwards, the music has been included below.

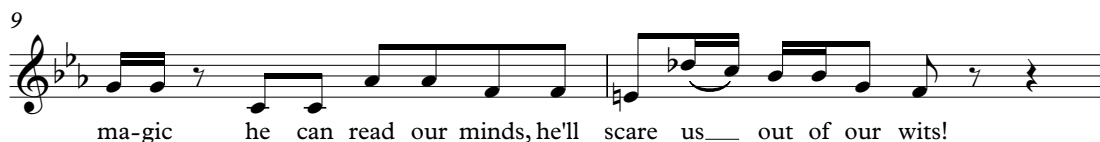
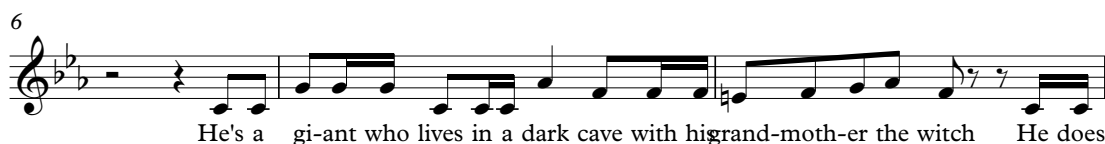
Have fun!



Excerpt from Woodwose: Imaginings

Kerry Andrew

We will learn this song in the concert. It's printed below if you would like to look at it in advance. In this song, the children have been told that something scary lives in the forest and they are imagining what it might be. A lone voice tells us there's nothing to be frightened of. Once you have learned the tune, try making up your own scary imaginings of what lives in the forest.



Woodwose:

Creating a forest soundscape

Uhu-Uhu

In our concert you are going to hear and learn some music from a piece called Woodwose written especially for Wigmore Hall in 2013 by the composer Kerry Andrew.

Woodwose is the name of a mythical figure described as a wild man of the woods who occurs in European folk stories from hundreds of years ago. In Kerry's piece, the forest is full of noises, some made by the animals who live there, some by the wind in the trees and some by Woodwose who sings and speaks in his own made-up language.

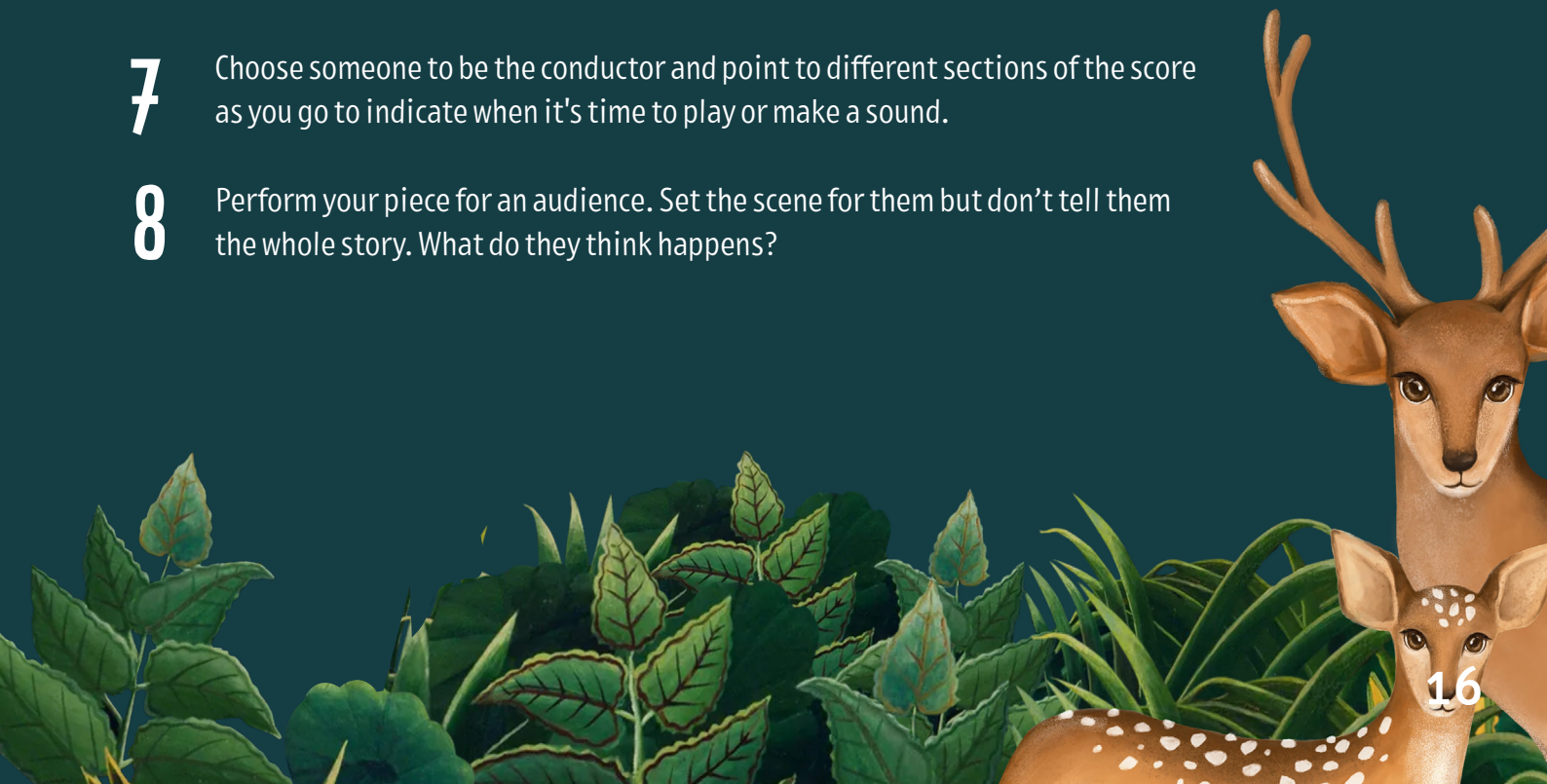
The villagers are scared of the forest and tell their children not to go there, but, of course, the children are curious...

Grrrr

Blim-Blam

Task:

- 1** Assemble whatever classroom/home percussion/sound-makers you have access to, for example shakers, scrapers, tambourines, finger cymbals, chime bars, xylophones, woodblocks and claves. If you are making music at home, you can create DIY instruments out of everyday household objects. For example: a wooden spoon as a beater and pots and pans as drums.
- 2** Brainstorm all the different sounds that you might hear in a forest at night (twigs snapping; owls hooting; leaves crunching under foot etc)
- 3** Brainstorm things you might see but that don't make a noise (the moon; a cloud; a spider's web etc)
- 4** Decide how best to represent each sound and visual with the instruments you have access to. Remember that vocal sounds - whistling, hissing, singing, whispering - and body percussion - tapping, clapping, stamping, clicking, can be very effective at building up a sound scape and you can do this exercise entirely without percussion if necessary.
- 5** Practise playing together, starting and stopping, getting louder and quieter.
- 6** Imagine you are walking through the forest - map out your journey by drawing your route through the forest showing where you encounter each noise/visual. What happens at the end of your walk?
- 7** Choose someone to be the conductor and point to different sections of the score as you go to indicate when it's time to play or make a sound.
- 8** Perform your piece for an audience. Set the scene for them but don't tell them the whole story. What do they think happens?



Write a concert review



The Wigmore Hall archive not only records all the pieces of music performed and the names of the musicians who have been on stage, it also keeps copies of reviews of the concerts. A concert review is a bit like a book review and give us an idea of what the audience at the time thought of the concert – was it good? Was it exciting to listen to? Did anything unexpected happen? In our concert we will find out what previous audiences thought of the concerts they heard and have a chance to give our own opinions.

A concert review is written by a journalist and gets printed in newspapers or published online. The review has two main jobs: to give an accurate report of what happened at the concert (who performed what) – objective reporting; and also giving an opinion as to whether they thought it was good or not – subjective reporting. Successful reviewers manage to capture the mood of a concert with their descriptive language and make their writing entertaining to read with a critical or enthusiastic style. Performers are always very excited to get a good review as it means people will want to come and hear them perform again in the future!

ACTIVITIES

- 1 Write your own newspaper review of a fantasy concert using the links below from Wigmore Hall's YouTube channel. These will give you a short, varied programme of songs, or devise your own playlist:

Introduction

Introduction video to Wigmore Hall

<https://youtube.com/watch?v=QT4vmZXlwg8>

Song 1

James Newby singing Benjamin Britten's *The Tyger*

<https://youtube.com/watch?v=xZxAdsFCBro>

Song 2

Elizabeth Llewellyn singing Samuel Coleridge-Taylor's *Big Lady Moon*

<https://youtube.com/watch?v=q5q3syr4yqE>

Song 3

Ian Bostridge singing Franz Schubert's *Der Wanderer and den Mond*

<https://www.youtube.com/watch?v=81jNxenRJY8>

Song 4

Masabane Cecila Rangwanasha singing the spiritual *He's got the whole world in his hand*

<https://www.youtube.com/watch?v=oKH6syFg8Lg>

ACTIVITIES

Journalists always have a notebook and pencil to hand in order to jot down their thoughts and responses while watching the concert. Make sure you have a pencil and paper and a check list of things to listen and look out for:

- What is the name of the song, the composer and the person performing it?
- Describe the music of each song. Here are some contrasting pairs to help, but you can use any adjectives that you think are relevant to the music:
slow – fast, quiet – loud , calm – energetic, soft – heavy , fun – serious, comforting – scary
- Did the song have a story? What was it about?
- If the song was in a language you didn't understand, could you guess at the meaning or mood from the sound of the music and the way the performer sang it?
- How did the song make you feel?
- How did the performer communicate the song?
- Rate each song out of 10



ACTIVITIES

2 After watching all the songs, answer the following questions:

- Which song was your favourite and why?
- Which song was your least favourite and why?
- Would you recommend this concert to a friend?



Make a time capsule

We are going to make a time capsule in our concert: each of the pieces you are going to hear will be represented by an object which will go into our capsule – a box.

After the concert this box will be sealed and stored in the Wigmore Hall archive with instructions for it to be opened in 122 years' time, in the year 2145.



What is a time capsule?

A time capsule is a way of preserving objects, information and ideas by storing them safely, often in a concealed place, with instructions for it to be opened at a specific point in the future.

It is a way of communicating with future people and is a useful tool for future historians and archaeologists to find out about what things were considered important to the specific group of people who made the time capsule. For those people making the time capsule, it provides an opportunity to think about what matters most to them and to consider how aspects of their lives can be represented and stored through objects.

- 1 Discuss what you might put in a time capsule today to be opened by another class in 100 years' time. What represents your lives? What matters most to you? What if you could only choose five items? What would you want a child in the future to discover? What would you write about to a child in the future?
- 2 Discuss what material you are going to use for the time capsule. This will depend on where the capsule is going to be stored. If it is going to be buried in the ground, it will need to be made of metal and sealed well.
- 3 Decide on what objects are going to be put in the capsule. If some objects are too expensive to be included, find a way to represent these visually through art and crafts.
- 4 Write a letter to a child in the future. Include details of your daily life, what you enjoy doing, your favourite books, games, music and films and what you study at school. You could also include questions for the reader. You could write about their hopes and wishes for the future, for yourself and your family and for the world.
- 5 Hold a ceremony during which you bury or store your time capsule, leaving a secure record of where it can be found and when it is to be opened in the future.

Artsmark & Arts Award

**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 have experienced adversity, trauma, isolation and marginalisation, and who face barriers, or do not have other opportunities, to participate in creative arts activity.

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 autistic people aged 15+, a free ticket scheme for school groups and under 25s, and a series of events created with and for young people, including relaxed and low stimulus concerts.

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 Hall itself.

Pathways is a range of paid schemes and training opportunities for people at the early stages of a career in participatory music making, including Trainee Music Leader, Open Academy / Wigmore Hall Learning Fellowship Ensemble, Rosie Johnson Wigmore Hall Learning Composer, Trainee Learning Assistant, Music for Life and early years training schemes.



Learning &
Participation

DIRECTOR

JOHN GILHOOLY, CBE, OSI,
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The Wigmore Hall Trust
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