

WIGMORE HALL  
*Learning*

Key Stage 2 Schools Concert  
with

*Nicola  
Benedetti  
&  
Alexei  
Grynyuk*



Wigmore Hall  
Wednesday 21 January,  
11am – 12 noon

RESOURCE PACK



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**

Wigmore Hall's Schools Programme is supported by John Lyon's Charity,  
The Monument Trust and the Loveday Charitable Trust.

# About the concert

This is a one-hour concert for Key Stage 2 students and their teachers.

Celebrated young violinist Nicola Benedetti will introduce the music in the concert alongside pianist Alexei Grynyuk. Together they will take you on a journey through the violin and the piano, showing you new worlds and stories told in music. You will be taken through a new version of Britten's *'Storm' Interlude* from *Peter Grimes* alongside young violinists of the London Music Masters Bridge Project, who will invite you to sing and join in with them, Nicola and Alexei in a world premiere performance!



London Music Masters students performing at Royal Festival Hall. Photographer: Simon Wey

# About Nicola Benedetti

Nicola Benedetti was born in Scotland and started violin lessons at the age of five and is one of the most sought after violinists of her generation. Nicola frequently performs concertos and recitals in the world's leading concert halls as a soloist and with her regular duo partner, pianist Alexei Grynyuk.

In 2010, she became Sistema Scotland's official musical 'Big Sister' for the Big Noise project where Nicola embraces her position of role model to encourage young people to take up music and work hard at it. She continues to spread this message in school visits and masterclasses, not only in Scotland, but in London and all around the world.

She plays the *Gariel* Stradivarius violin that was made in 1717 (298 years old!).

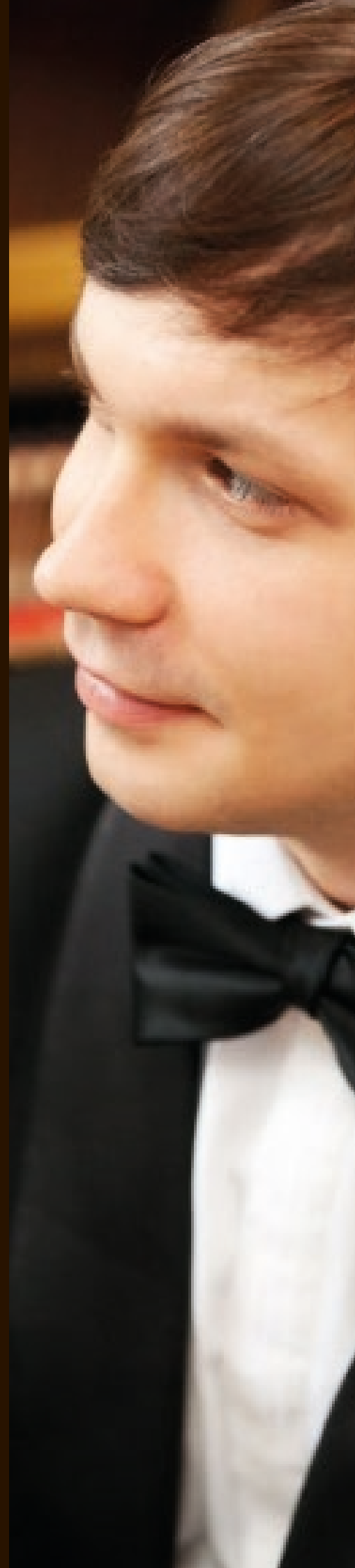


# About Alexei Grynyuk

Alexei Grynyuk was born in Kiev, Ukraine and displayed tremendous interest in music from his early childhood and gave his first concert at just six years old!

He attracted wide attention at the age of thirteen when he won the first prize an international piano competition in Moscow. By then he had already been touring in Europe as well as performing piano concertos with across Ukraine.

Since then he has won prizes and performed all over the world in many of the world's best concert halls.

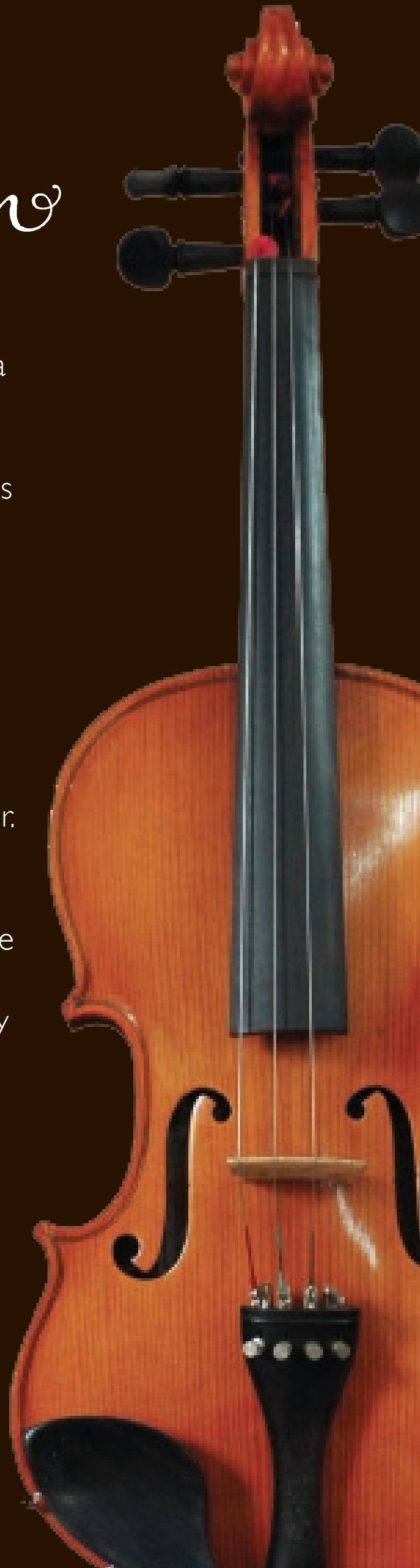


# About the violin

The violin is the smallest member of the string family, and is sometimes nicknamed a 'fiddle'. Sound is produced by drawing the bow across one of the four strings or by plucking the string with a finger. The violin is a very old instrument. It has been basically unchanged for 500 hundred years. Violins are made of wood, and include up to 70 handmade pieces that put together using special glue and varnish.

The bow is also made of wood and between 200 and 300 strands of horse hair. This horse hair tightened before playing and rubbed with a special substance called rosin which helps it grip the strings to make a sound. The violin strings were first made from sheep's gut (yuk!) but are now mostly made from metal or synthetic materials.

Playing the violin burns about 170 calories per hour, and did you know that the world record for cycling backwards whilst playing the violin is 60.45 kilometres in 5hrs and 8 seconds? Phew.



# About the piano

The piano is used in many styles of music from pop to classical to jazz. When the piano keys are pressed they cause a hammer to strike a string inside the piano that vibrates and makes a sound.

The piano is generally called a keyboard instrument and the first keyboard instrument created was the organ in the 3rd century. Around the year 1700 an Italian harpsichord maker invented the piano. The name piano comes from the Italian word pianoforte which means 'loud and soft'. This is because you could now control the volume of notes when playing the keys which you could not do on older keyboard instruments.

In a grand piano (like the one Alexei is playing) the strings and the main frame of the piano sit horizontally. It has 88 keys, 230 strings and 3 pedals, and as you will see it takes up a lot of space!

*PUZZLE: Where does this piano go when it's not onstage? And how does it get there? Hint: It's not through the doors!*

The piano is often used by composers when writing music and its shape has been around since the piano was first invented. It is long on one side for the lower sounding bass strings and gets shorter on the other side for the higher sounding treble strings. A piano at a concert hall needs to be tuned before every concert (!) and the some of the greatest pianos are considered to be ones made by Steinway, like the one Alexei is playing.



# The programme

## I AM THE STORM

Inspired by '*Storm*' Interlude from *Peter Grimes*  
by Benjamin Britten

Composed by children from London Music Masters  
Bridge Project and Neil Valentine

## 'KREUTZER' SONATA FOR VIOLIN AND PIANO

1st Movement: *Adagio - Presto* (Slow then Fast)  
Ludwig van Beethoven

## 'SPRING' FROM THE FOUR SEASONS

Antonio Vivaldi

Featuring children from London Music Masters Bridge Project

## 'KREUTZER' SONATA FOR VIOLIN AND PIANO

3rd Movement: *Presto* (Fast)  
Ludwig van Beethoven

# Let's meet our performers

We asked Nicola some questions about her life as a musician...

**What's your earliest memory of playing an instrument and when did you decide to be a professional violinist?**

*My first lesson when I was four years old. I cried all the way through it, being left handed I kept picking up the violin the wrong way. After that my strongest memory is falling in love with romantic melodies like the slow movement of Bruch concerto. I seemed to feel that music at a young age. I never decided to become a professional violinist, I just loved to play and kept practising and have been fortunate enough to receive many opportunities.*

**What's the best place you've performed in?**

*Impossible to say, but recently I played in an old beautiful recital hall in Bilbao, Spain. It was just perfect.*

**What is it like playing together as a duo? And how did you end up playing together?**

*I learn an enormous amount from playing with Alexei. We don't talk a huge amount in rehearsal and tend to learn each other's movements and tendencies from repetition. We've been playing together for 6 years now and our understanding of one another's playing and ability to breath together grows all the time.*

**Who's your favourite composer and what do you like about their music?**

*It's nearly impossible to pick one but I think Beethoven's music possibly moves me the most. Which is appropriate as that's what we're playing today! Although, this movement is mostly dramatic and shocking.*

*continued overleaf...*



# Let's meet our performers

**How much do you practise now? And how much did you practise when you were younger?**

*It varies a great deal. If I have a lot of notes to learn I can practise for most of the day. But other times it's only 2 hours. I try to make sure the quality of my focus is the priority rather than the amount of time*

**How can a young person get into playing music?**

*Music can be enjoyed on so many levels, whether or not you're actively participating in the making of music or you're just listening. Either way you are contributing to music being a living thing. My advice would be to listen to a diverse range of music. And with classical music, be patient. You don't have to adore it to begin with, or even at all. But it's still something that's worth hearing because of its greatness.*

**If you weren't a musician what would you do for a living?**

*I think I'd be some kind of activist.*

**What keeps you inspired and wanting to continue playing classical music?**

*It doesn't take much. The music itself is so overwhelming that it alone keeps me inspired.*

# Activities

## CREATE YOUR OWN MUSICAL STORM

*I Am the Storm* is inspired by the 'Storm' Interlude from *Peter Grimes* by Benjamin Britten and we would like you to have a go at creating your own musical storm.

First have a discussion. How does a storm look? Sound? Feel? What about when it is in the distance? Up close? Right on top of you? Fading into the distance?

The questions will help you decide what shape your storm takes. For example you might decide that the storm is very quiet and still in the distance, but as it gets closer it gets louder and more ferocious and very suddenly is battering at your door before very quickly rushing off into the distance leaving you a little shaken but safe in your school.

We are going to follow this example now.

- Choose a musical instrument so that each person has one, and try and find three sounds:
  1. A very quiet sound that represents the storm in the distance
  2. A very loud and ferocious sound the represents the storm right on top of you
  3. A shaken and confused sound that represents you recovering safe in your school
- Practise all these sounds one after another, both by yourself and then all together as a group
- Choose a conductor. It is there job to signal which sound to play.
- First make it a game. When the conductor shows a number 1, everyone plays storm sound 1, when they show 2, play 2, when 3, play 3. The conductor can try and catch you out and change the sounds. Change the conductor a few times until you are all confident in playing the sounds.

# Activities

Now to perform our storm. Get the group facing the same way with the conductor standing in front. Smile, watch, focus and be ready. Wait for silence then begin.

- The conductor signals number 1 and then points at individuals in the group. When you have been pointed at, you begin playing sound number 1.
- When everyone is joining in, the conductor puts both hands together and slowly pulls them apart. As they do this everyone gets louder.
- When the conductor's hands are fully apart they signal sound 2 and everyone shifts to sound 2
- The conductor brings their hands slowly back together again and the storm gradually fades away
- When the hands are fully together they signal sound 3 and everyone shifts to sound 3
- When the conductor is happy that the storm has faded, they begin pointing at individuals in the group and one by one they stop
- The piece ends when storm has faded away and everyone has stopped leaving only silence

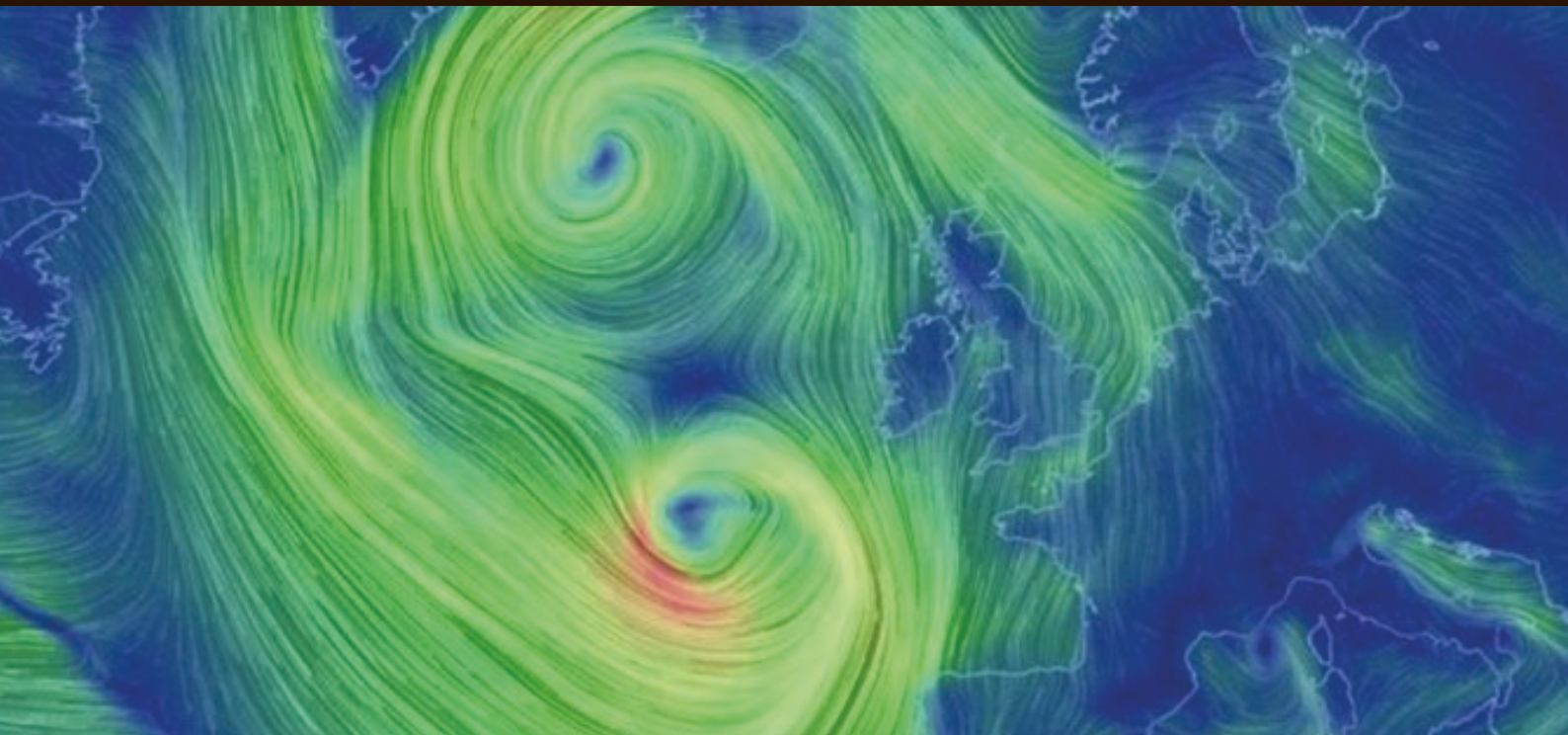
Remember to follow the conductor, start and stop when shown, and change sounds only on cue!

# Activities

## CREATE YOUR OWN GRAPHIC SCORE

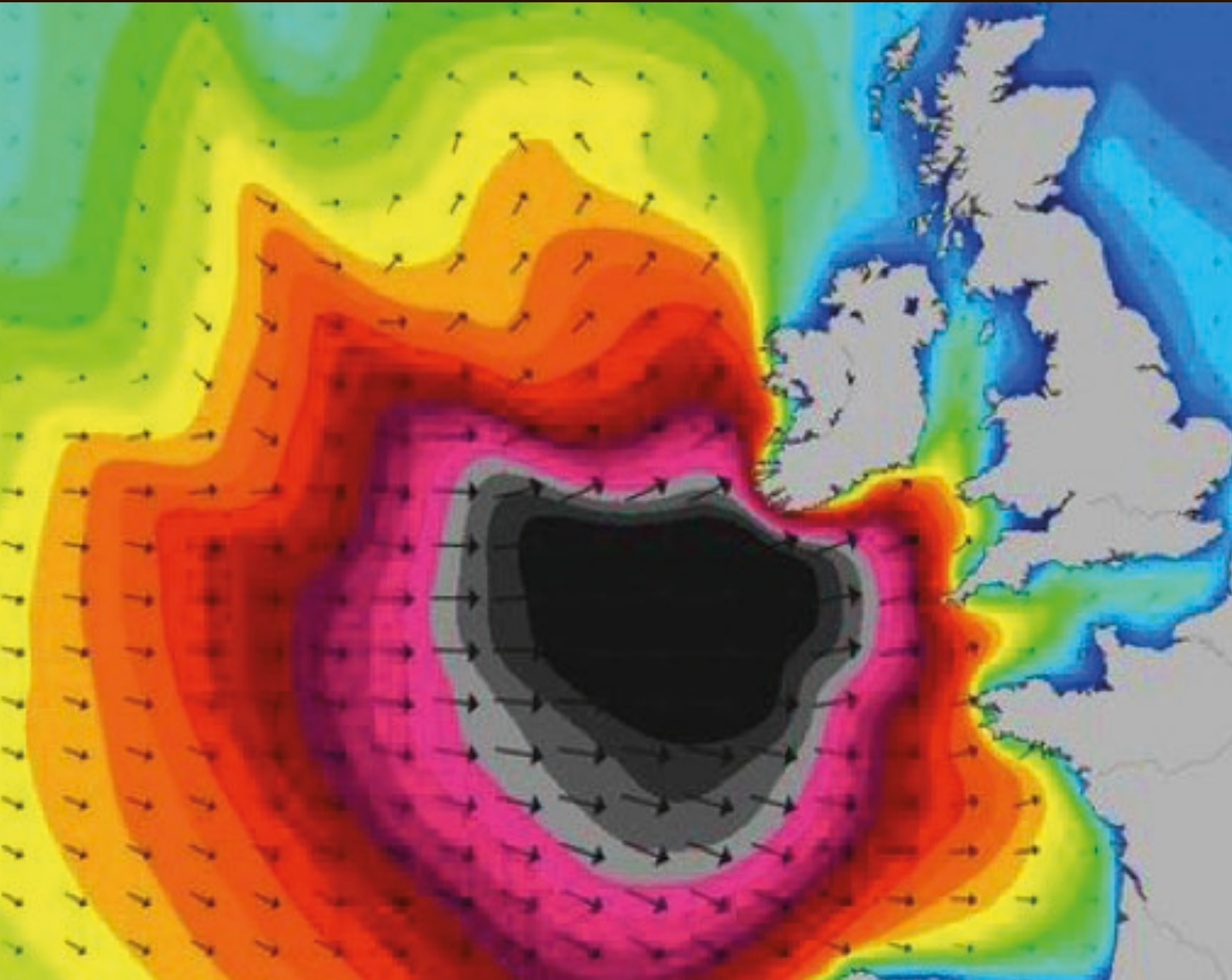
Traditionally, music has been written down by composers on special paper called manuscript paper. This paper has groups of 5 horizontal lines called a staff. The notes are written on the staff as black dots with stems to show how high or low a note is and how long it lasts for. See the page in this pack with I Am the Storm as an example. Composers have been writing down music in this way for hundreds of years. Some contemporary composers write down music in a different way by representing the music using visual symbols on a graphic score. These could include shapes, pictures, lines, words and colours. Each performer might interpret the symbols differently so each performance of the piece would sound unique. Some contemporary composers would say that any drawing or piece of writing or picture could be a graphic score if you chose to interpret it that way.

Below are pictures of hurricane Bertha heading for the United Kingdom last February. We are going to use it as a graphic score. Encourage your group to choose some instruments with a few friends and see if they can play a piece of music out of one of the pictures. Perhaps each person plays a colour, or a different area of the picture. Perhaps you all start at different places but are drawn to the middle. There are no wrong answers so try out a few ideas and see what your piece could sound like.



# Activities

Why not draw your own storm system picture and then create your own storm piece using the picture as a score? You could even make your score as a collage of pictures from newspapers or the internet. You could add some written instructions so that others could have a go at performing your score.



# Activities

## A MUSICAL STORY

Try thinking of a situation where a storm could have an impact on real life and write your own short story about it. Benjamin Britten based his *Storm* on a story, so do some research for inspiration if you like! When you have written your story, imagine it has been turned into a film but it's missing a soundtrack! Now imagine what music will accompany the different parts of the film. The music could support the story and take the audience on a real journey! You could draw your score if that helps you remember. Then get some friends and some instruments and see if you can put together a piece about 1 minute long. Whatever ideas you have are the right ones, so use your imagination and go for it.

# Prepare for the concert

*I Am the Storm* is a brand new piece of music inspired by 'Storm' Interlude from *Peter Grimes* by Benjamin Britten and created by the young violinists of the London Music Masters Bridge Project and workshop leader Neil Valentine. In it the audience (you) are asked to join in and help the music to become as storm-like as possible.

You will need to learn a short song and a simple rhythm, and both are shown below:

This song uses the tune from Britten's *Storm*. Search for 'Britten Storm' on YouTube and you will hear the tune played at the opening by the French Horns!

Musical notation for the song "I Am the Storm!". The notation is in treble clef with a key signature of one flat (Bb) and a 7/8 time signature. The first line of music starts with a fortissimo (ff) dynamic marking. The lyrics are: "I Am The Storm! Ev - ry - one is Ter - ri - fied!". The second line of music has the lyrics: "I feel Ev - vil - Ev - vil - Ev - vil!".

This rhythm contains a silent count on 1, two claps on 2 and 3, and a silent 4. It happens 16 times, so each time you start the rhythm increase the initial count as seen below. Keep going until you reach 16!

Rhythm notation for the storm rhythm. The notation is in treble clef with a 7/8 time signature. A box labeled "clap clap" is placed above the first two notes. The rhythm is shown in four measures, each starting with a different count: (1) 2 3, (2) 2 3, (3) 2 3, and (4) 2 3. The notes are marked with 'x' to indicate claps.

For more inspiration regarding *I Am the Storm* and creating your own storm, look for the BBC 10 Pieces project online, and get inspired! [www.bbc.co.uk/tenpieces](http://www.bbc.co.uk/tenpieces)

# 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](http://www.artsmark.org.uk).

**Arts Award** supports young people to deepen their engagement with the arts, to build creative and leadership skills, and to achieve a national qualification.

For more information on how your students might take part and how to become an Arts Award centre visit [www.artsaward.org.uk](http://www.artsaward.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 students' Arts Award please tell us! You can contact us on 020 7258 8240 or by emailing us at [learning@wigmore-hall.org.uk](mailto:learning@wigmore-hall.org.uk).





# About Wigmore Hall

Europe's leading venue for chamber music and song, Wigmore Hall currently presents over 400 concerts a year in addition to 250 education events. Many of the Hall's concerts are recorded for broadcast on BBC Radio 3, including a live broadcast every Monday lunchtime.

Wigmore Hall is renowned for its excellent acoustics and intimate atmosphere. It has just 550 seats compared with nearly 6,000 at the Royal Albert Hall. The size of the Hall makes it ideal for singers and small groups of players. These are ensembles that would have originally been heard in people's living rooms!

Wigmore Hall was built in 1901 and is a beautiful example of Renaissance-style architecture and many original characteristics remain - gas lights are still lit for every concert. Wigmore Hall's auditorium features a cupola above the stage with a beautiful mural depicting the 'Soul of Music'.

Wigmore Hall Learning provides access to chamber music and song through innovative creative programmes, online resources and events. We invite a broad audience to get involved in music-making of the highest standard, particularly focusing on those who may be excluded from regular arts provision. We make connections through projects and partnerships, using music to inspire people, to explore opportunities and to enhance learning and development. For further details about Wigmore Hall Learning contact us:

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