

WIGMORE
HALL

Wigmore Hall Learning and the
CAVATINA Chamber Music Trust present:

Shining the Spotlight



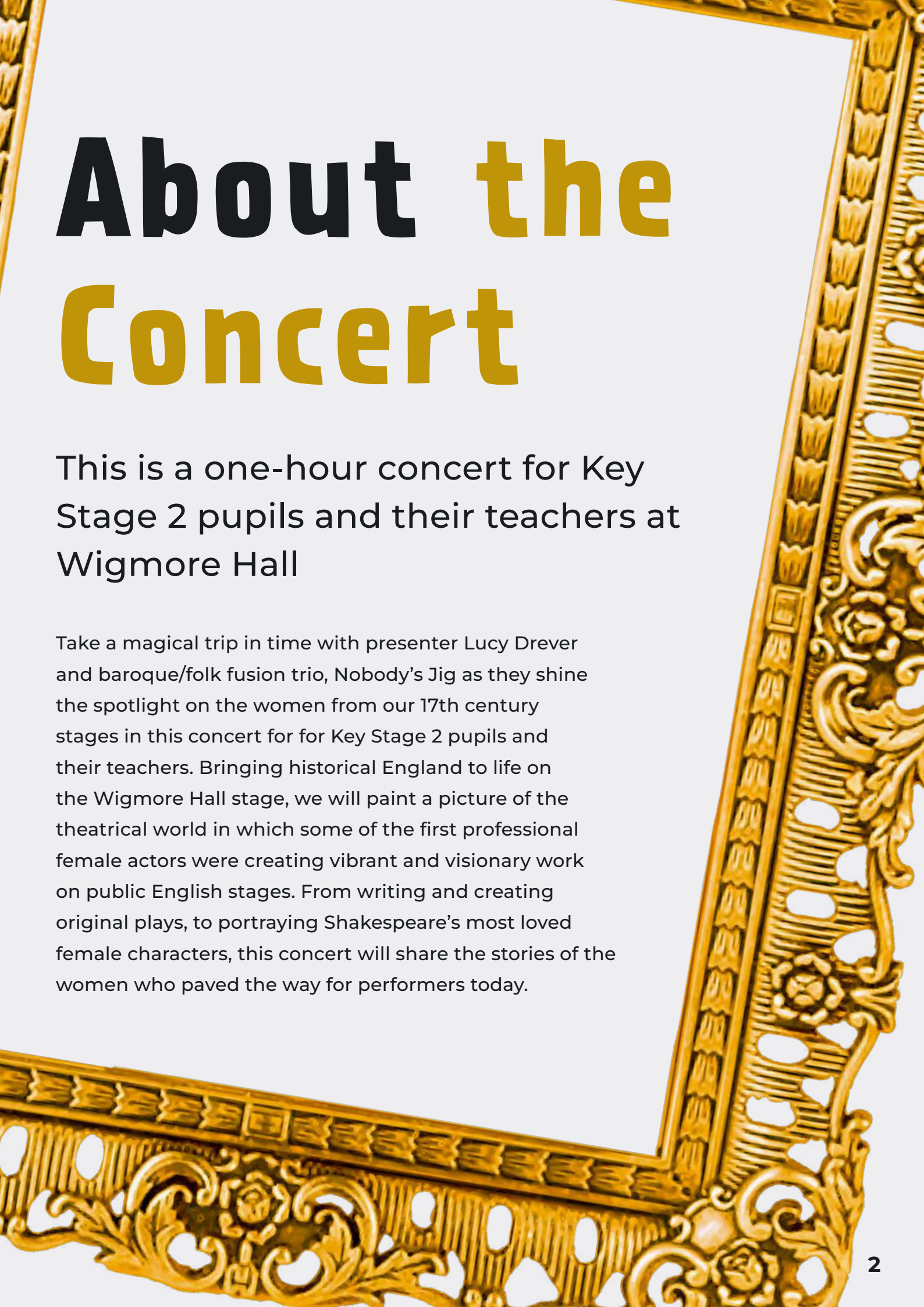
15th June 2023, Wigmore Hall
Key Stage 2



Learning &
Participation

Contents

About the Concert	2
About this pack	3
Meet the Musicians	4
Programme	7
Spotlight on ...	
The Instruments	8
Three Amazing Women and Their Stories in 17th Century London	10
Activities	11
Artsmark & Arts Award	22
Wigmore Hall Learning	23

An ornate, gold-colored frame with intricate scrollwork and floral patterns surrounds the text. The frame is partially visible on the left and right sides of the page.

About the Concert

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

Take a magical trip in time with presenter Lucy Drever and baroque/folk fusion trio, Nobody's Jig as they shine the spotlight on the women from our 17th century stages in this concert for for Key Stage 2 pupils and their teachers. Bringing historical England to life on the Wigmore Hall stage, we will paint a picture of the theatrical world in which some of the first professional female actors were creating vibrant and visionary work on public English stages. From writing and creating original plays, to portraying Shakespeare's most loved female characters, this concert will share the stories of the women who paved the way for performers today.

About this Resource Pack

This resource contains information and activities recommended for Key Stage 2. It contains listening activities, activities to encourage reflection and activities to inspire music-making.

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.

Nobody's Jig

Nobody's Jig is an ensemble formed with the desire to explore the intersection between Folk and early Baroque music-making traditions. Consisting of lutenist Sergio Bucheli, harpist Tara Viscardi and vocalist Victoria Hodgkinson, the trio aims to give voice to an old and intimate tradition of song repertoire that tells universal tales of life, love and loss.

Passionate about storytelling, *Nobody's Jig* endeavours to transport listeners by sharing songs originating from the aristocratic courts of central Europe to the taverns, drawing rooms and landscapes of Ireland and the British Isles. A former Royal Academy of Music and Wigmore Hall Learning Fellowship Ensemble, *Nobody's Jig* offers a unique window into the past with the belief that this music is to be shared by all.



Questions and answers

How long have you been playing as an ensemble?

Tara, Sergio and Victoria: We all became friends and started making music together when we were studying at the Royal Academy of Music and Royal College of Music in London in 2019. We all really enjoyed historical repertoires and wanted to re-create our own performance and renditions of the music together.

What is your favourite instrument?

Victoria: My favourite instrument really is the human voice because it's the only instrument with which you can express words and text. I always loved poetry and acting growing up and singing allows me draw on this theatre background in a musical context.

Tara: I do love the harp, but I think the cello has a very deep, engaging sound - I also love traditional Irish fiddle!

Sergio: It has to be the lute! I love how many types there are and the private and serene nature of our music.

What was the inspiration behind the concert?

Tara, Sergio and Victoria: As an ensemble we all love history and feel we can learn a lot from looking back to the past to better understand our present. The only thing is, history has been recorded, to this day, through a very singular perspective. We often think of the names of great composers like Handel and Purcell, but less often about the people who were performing this work. We wanted to look a little more at the women who performed this amazing music in the historical theatres and bring their identities to the forefront.

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

Victoria: If I wasn't a musician, I'd really like to be a visual artist. I really love being transported by art to new worlds and when I'm not singing, I'm often going to art galleries in London. Growing up in Australia, there were not so many art galleries in my city, so living in London is exciting for me!

Sergio: If I was not a musician, I would probably have liked to be a journalist or some sort of historian, perhaps even a lawyer? Actually, an astronaut would be best.

Tara: If I wasn't a musician, I would definitely be a writer - there is nothing quite like being lost in an imaginary world and to be drawn in by compelling characters!

MEET THE MUSICIANS

What's been your favourite gig to perform?

Tara, Sergio and Victoria: The Wigmore Session we did at Wigmore Hall last year was very special as it gave us the opportunity to share our music in a relaxed, atmospheric setting amongst friends new and old!

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

Victoria: I last listened to an aria from Handel's opera Giulio Cesare. It's called 'Da tempeste il lengo infranto,' and is sung by the character Cleopatra. It's such a fun aria and has lots of decorative ornaments which makes me feel very enthused and energetic when I listen to it! It always amazes me when a voice can do so many musical runs and long phrases!

Tara: I last listened to the 'Fantaisie for Violin and Harp' by Camille Saint-Saëns, a great chamber work full of drama that really shows off the different colours possible on the instruments!

Sergio: I just heard and played Handel's amazing opera, Ariodante which has one of my favourite arias called 'Scherza Infida'; a tragic and deeply moving musical masterpiece! Also enjoyed a great K-pop playlist in my dinner break whilst having a tofu bibimbap!

Who is your biggest inspiration?

Victoria: I generally take a lot of inspiration from historical female artists and writers, which is why this concert programme today is so important to me. I feel that these female artists really paved the way for us today to be creative and express ourselves truthfully!

Tara: I am constantly inspired by my colleagues and all the innovative work that they do - it is wonderful today to see so many cross-genre collaborations and artists finding the freedom to express themselves in unique and meaningful ways.

Sergio: Ruth Bader Ginsburg, Greta Thunberg, the Dutch writer Marieke Rijnveld and Chilean singer Victor Jara. I think they are all complex and iconic nonconformists with unique voices.

If you could invite someone into the ensemble who would it be and why?

Victoria: If we could invite someone into the band, in my opinion, it would be another singer because I really missed singing with other people during the pandemic and it's such a joy to hear voices blend musically. Most of all, it makes me happy to sing with my friends!

Tara: I would love to work with a spoken word artist - it would be incredible to incorporate some poetry into one of our programmes. Last summer, Clare Elton composed a beautiful work for us which set the poem, 'Who has seen the wind', by Christina Rossetti to music and this was also very thought provoking!

Sergio: I second Victoria with another singer! There are few things as great as a vocal duet!

How long have you been playing your instrument?

Victoria: I have been singing since I was about 10 years old in choirs and I started singing lessons when I was a teenager. I'm now 27 - so that's a long time!

Sergio: I started the lute at 15 after playing guitar since I was 6 years old! That's going over 10 years of lute now!

Tara: I've been playing the harp for 15 years! I started on traditional Irish harp and later moved to concert harp. Now I play Italian baroque triple harp too - it has three rows of strings!

Shining the Spotlight

Below is the music that will be played during the concert

1 **Claudio Monteverdi (1567-1643)**
Quel sguardo sdegnosetto SV247

2 **Anon**
A cierto galán su dama

3 **John Banister (c.1624-1679)**
Amintas, that true hearted swain
(text by Aphra Behn)

4 **Henry Purcell (1659-1695)**
Abdelazer Z570
Hornpipe

5 **Thomas Farmer**
Sitting by yonder river side
(text by Aphra Behn)

6 **John Blow (1648-1708)**
Venus and Adonis
Overture

7 **Anon**
A Lad of the Town
(altered text by Nobody's Jig)

8 **Henry Purcell**
*Now Does the Glorious Day
Appear (Ode for Queen Mary's
Birthday)* Z332
By beauteous softness mixed with
majesty

9 **Thomas Connellan (c.1640-1698)**
Jigg to the Jointure

10 **Robert Johnson (c.1583-1633)**
Full fathom five (text by William
Shakespeare)

11 **Henry Purcell**
The Tempest Z631
Halcyon days

Spotlight on ...

The Instruments

In this concert you'll see three instruments that were very typical of the 17th century. They were used in theatre, in court and within royal settings! Let's learn a little bit more about them:

The Theorbo

The theorbo is a plucked string instrument and it belongs to the lute family. It has a curved-back soundbox and has a very, very long neck. It's played in a similar way to a guitar, but it has a lot more strings!



SPOTLIGHT ON...

The Baroque Guitar

The Baroque guitar is a string instrument with five strings made with the gut (intestines!) of an animal.

It's quite similar to a guitar today, however it's a bit smaller and guitar strings are no longer made of animal gut!



The Harp

The harp is a stringed instrument; it has individual strings running at an angle to the soundboard and the musician makes a sound by plucking the strings with their fingers. It's most commonly played sitting down and can have pedals or levers which serve to change the pitch of the note (how high or low it sounds). In the case of the baroque triple harp, there are three rows of strings instead of one!

The harp was regularly played in court or amongst royalty as it was deemed elegant and looked effortless to play.



Spotlight on ... Three Amazing Women and their Stories in 17th century London.

In this concert, we're going to be shining a light on the stories of three woman who lived in London in the 1600s. These women were creative, talented and hardworking artists, who fought for space in an often male-dominated world. They shaped the London arts scene in the 1600s and also helped to pave the way for other female artists. Let's learn more about them...

Aphra Behn

Playwright, Poet and Spy



Mary

Saunderson

Singer



Nell Gwyn

Actor



Aphra Behn

**Playwright, Poet and Spy,
1640-1689**



Aphra Behn was one of the first professional female writers in England. During her career she wrote 19 plays and numerous short stories and poetry collections. Before her writing career, she was a spy in Antwerp for Charles II, who later became a big fan of her plays.

She is remembered in Virginia Woolf's extended essay, *A Room of One's Own*:

'All women together ought to let flowers fall upon the tomb of Aphra Behn...for it was she who earned them the right to speak their minds.'

Aphra Behn
Playwright, Poet and Spy

Activity 1

Write a Synopsis of a Play!

A synopsis is a brief summary of something, and in this case, it's going to be about a play. But what is the play about?

Listed here are three pieces you will hear during the concert. Pick one of these pieces, listen to it and create an idea for a play that you think the music would feature in:

Anon: A cierto galan su dama

www.youtube.com/watch?v=be5HGLZAAeo

Henry Purcell: Hornpipe

www.youtube.com/watch?v=VVivtti-n-w

John Blow: Overture from Venus and Adonis

www.youtube.com/watch?v=0Uf0wfEMb-o

1

Where do we imagine the play could be set when we listen to this music?

What mood does the music create?

3

What is the timespan of your play?

Is it a day, a month, a year?

5

How does the play end? Might there be another piece from the concert that helps to finish the story?

2

How many characters are going to be in your play? Who are they?

4

What happens in the play? Think about what events might take place, why they happen (for example, maybe they are caused by love, anger or greed?) and which characters are involved. Are there any moments that keep the audience in suspense, not knowing what will happen next?

Nell Gwyn

Performer, 1650-1687



Nell Gwyn

Actor

Nell Gwyn was an actor and had a celebrity status in 1600s London. Interestingly, not much is known about her early life and there are various possible years and places of birth. But just like the classical Cinderella rags-to-riches story, she became an important figure in society, known for her fantastically comical interpretations on the stage!

Nell Gwyn also went through a period of creating an alter ego, William Nell. She would wear a fake beard and dress as a man. This came in very useful when performing as a man on stage, and these were some of her most famous and renowned performances.

Activity 2

Become an Actor: Using Your Voice and Body

When performing on stage, actors need to be able to project their voice, particularly back in the 1600s as there were no microphones! Learning how to take up space with your voice is a really important skill and one that actors practise all the time.

Actors also use their whole body when on stage - movements are often exaggerated and bigger gestures are used so that everyone in the audience can see!

Using Your Voice

1

Pick something to read out loud.
This might be a paragraph of something you've been reading in class, your favourite poem or something you have written.

2

Practice saying the words out loud... get used to them!

3

Start to think about how you are speaking.

What's your volume like? Can people hear you? Remember, this doesn't mean you need to shout.

Remember diction! Are you speaking clearly?

What is your pace like? Try not to speak too quickly and take pauses (these can add a very dramatic effect!).

Using your Body

1

Can you add gestures and movement to your performance of your paragraph?

First try doing them in a really overexaggerated way.

Then try doing them as small as possible.

Now try doing them as if you are on a stage and everyone at the back needs to see you!

2

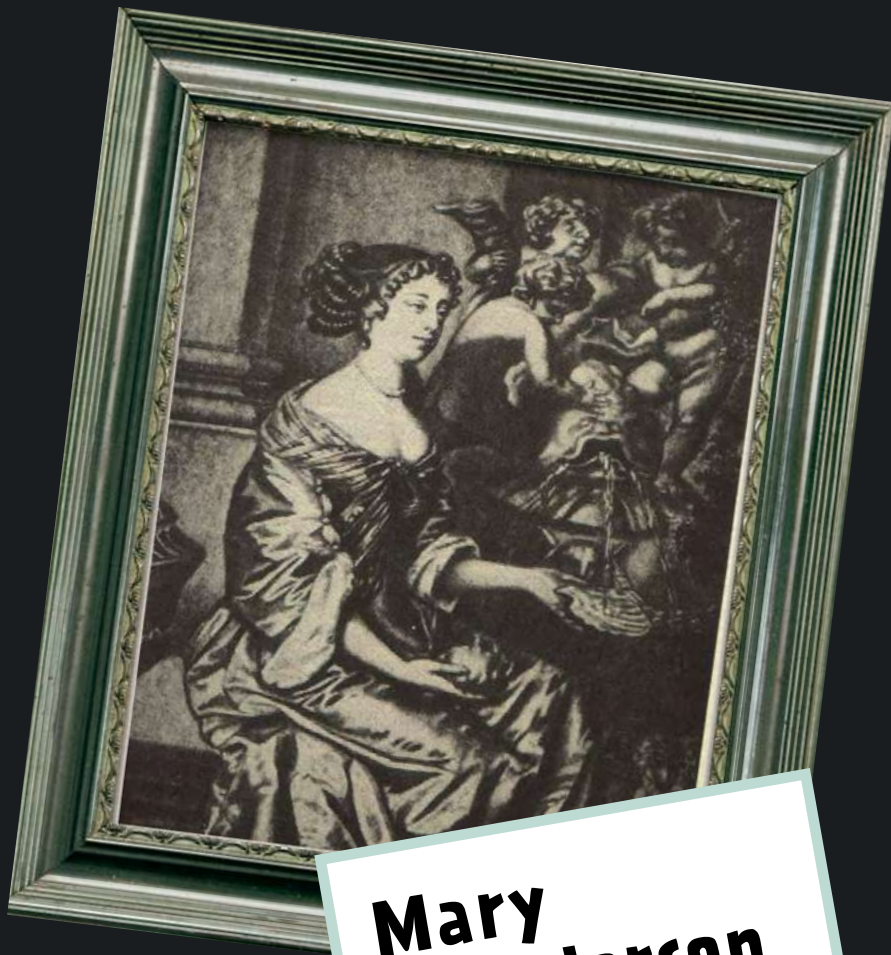
Practice your posture - how might a very confident character stand? Or what about a mischievous one?



You can do lots of things with your voice and body and the more you practise speaking aloud and adding gestures to your performances, the easier it will become.

Mary Saunderson

Singer, 1637–1712



Mary Saunderson

Singer

Mary Saunderson was a very popular actor and singer in England in the 1600s. She was the granddaughter of one of the original Shakespearean actors, Richard Burbage, and was one of the first women to play the female roles in Shakespeare's plays. Up until 1660 when laws were changed, women weren't allowed to act professionally and all parts (male and female) were played by men!

As well as having a successful performing career, Mary was a celebrated teacher, and even taught the nieces of Charles II, both of whom would later become future queens.

Activity 3

Listening

One of the plays that Mary Saunderson appeared in was Shakespeare's *The Tempest*. Using text from Shakespeare, Robert Johnson (a contemporary of Shakespeare) set this part of the second scene from Act I, to music. This song is called 'Full Fathom Five' and you can listen to it [here](#).

Full fathom five thy father lies;

Of his bones are coral made;

**Those are pearls that were his
eyes;**

Nothing of him that doth fade,

But doth suffer a sea change

Into something rich and strange.

Sea-nymphs hourly ring his knell:

Ding-dong.

Hark! now I hear them —

Ding-dong, bell.

Listening Questions:

'Full Fathom Five' is known as Ariel's song – it is sung by the spirit, Ariel. Ariel first appears in the play to report to Prospero on his success at conjuring up a storm and causing a shipwreck that saw the King of Naples and his crew land on an island.

More can be found about the story of The Tempest on the BBC website [here](#).



1
How does the **music** make you **feel**?

2
How do you **think** the character **Ariel feels**?

3
Why do you think the phrase, '**Ding, dong, ding, dong bells**' is repeated?

4
What does the **composer**, the person who wrote the music, **want us to think**?

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...



Timbre

The type or quality of the sounds in the music, what instruments are playing

Tempo

How fast or slow the music is



Duration

How short or long the notes are or how long a piece of music is



Texture

Layers of sounds and how the sounds work together to create music



Structure

How the piece is organised, for example, is there a chorus? Are certain sections repeated?

Dynamics

How loud or quiet the music is, and how this changes throughout a piece

Pitch

How high or low the sounds are



Thinking about each of these interrelated **dimensions** of music, how would you **describe** Full Fathom Five? Why not listen to one of the other pieces you'll be hearing in the concert and see how these musical terms might relate to them?

Creating a Soundscape

This activity is written with the classroom setting in mind. Please feel free to adapt this for smaller groups or individual learners.



Composers, people who write music, can be inspired by many, many things! Let's write a piece of music by creating a **soundscape**. What are you going to be inspired by?

- A soundscape helps to paint the picture of a topic, story, or theme. It's like a landscape, but instead of using visual prompts to set the scene, we can use **sounds**!
- You can create a soundscape about anything; it might be a soundscape inspired by London in the 1600s, a busy bustling theatre, or a storm (just like the one from *The Tempest*).
- In this activity, we are going to create a **storm soundscape**.



Creating a storm

- To create sounds, you can use classroom percussion, voices and body percussion (e.g clapping or stamping).
- Firstly, think about what sounds might feature in the soundscape. Then collect your sounds. Ask your students to explore their instruments - what storm sounds can they find? They might include...

- **Raindrops**

Finger tips patting the skin of a drum

- **Wind**

Blowing air out of their mouth

- **Lightning**

Two chime bell notes playing in quick succession

What else might you hear? Remember, there aren't any wrong answers!

- 1 Pick four of these sounds e.g raindrops, wind, lightning and thunder.
- 2 Split into four groups and each group then practises a sound.
- 3 Listen to each group make their sound.
- 4 Then decide on an order to perform these in - which sound group should go first?
- 5 For example, your piece might go like this;
 1. Raindrops
 2. Wind
 3. Lightning
 4. Thunder
 5. Raindrops
 6. Wind
- 6 Give your soundscape a structure! Decide on a final order for your sounds (a sound can come back more than once and they could happen at the same time!).
- 7 Why not add in some dynamics to your soundscape. Could some sounds be played quietly or others loudly?
- 8 Perform your soundscape!

Things to do next with your Soundscape:



- **Change** the order of your sounds .
- **Encourage** a young person to conduct your soundscape - this means everyone will have to watch as the conductor decides the order.
- Getting a young person to **lead** is excellent for building confidence and increasing leadership skills. Come up with your own leading and **conducting signs**. What hand sign will mean people will start, stop, carry on, get louder etc.? If it's just you and one student, get them to lead you!
- **Add in a pulse**. Take a pulse of 4 beats and encourage the class to create patterns to fit into the four beats e.g:



The rain group might be:

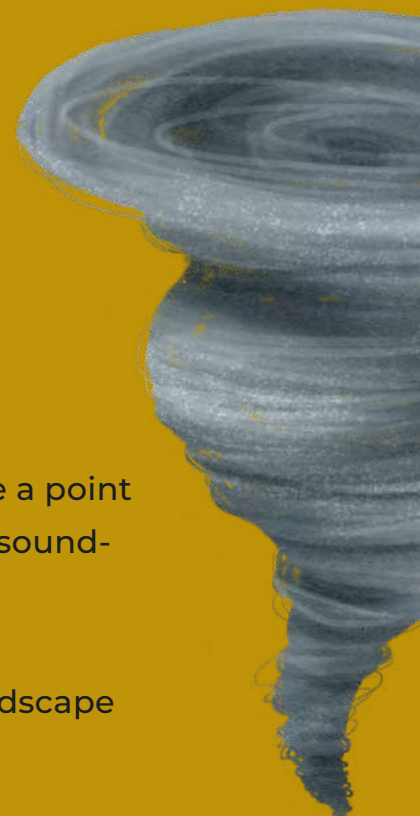
1	2	3	4
Rain	Silence	Rain	Silence

Or the Thunder group might be:

1	2	3	4
Silence	Silence	Thunder	Thunder

- Have each group create two different sounds and then choose a point in the soundscape where everybody switches to their second sound- the second sound could be words, or vocal sounds!

When you are happy with your soundscape, create another soundscape about something else using the steps above!



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.

For further details about Wigmore Hall Learning contact us:
learning@wigmore-hall.org.uk
020 7258 8240



Learning &
Participation

DIRECTOR

JOHN GILHOOLY, CBE, OSI,
HONFRAM, HONRCM, HON FGS,
HONFRIAM

36 WIGMORE STREET
LONDON W1U 2BP

The Wigmore Hall Trust
Registered Charity No. 1024838

Resource pack written by Lucy Drever,
Nobody's Jig and Wigmore Hall Learning.
Designed by Lisa Melkumov

WIGMORE HALL LEARNING

020 7258 8240
LEARNING@WIGMORE-HALL.ORG.UK

WIGMORE-HALL.ORG.UK