

Schools Concert
Wigmore Hall

HEROES AND Villains

Friday 17 May 2019, 11am

With countertenor Patrick Terry and presenter
Isabelle Adams

Wigmore Hall Learning's Schools Concerts are
supported by The Harold Hyam Wingate Foundation,
in memory of Tony Wingate.



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

WIGMORE HALL

About the concert

Heroes and Villains is a one-hour interactive concert for Key Stage 2 pupils and their teachers. The concert will be presented by workshop leader Isabelle Adams who will introduce each piece of music and lead the audience in some musical activities. Isabelle will be joined on stage by countertenor Patrick Terry. In the concert we will explore the world of eighteenth-century opera: the singers and composers and the stories and characters they created. We will follow the relationship between two of the most important people in the music world of eighteenth-century London: the composer George Frideric Handel and the singer Senesino. We will need the help of the audience to tell our story. Some children will get a chance to come up on stage and everyone will be invited to warm up their voices and sing.

This pack contains some background information about things we'll be exploring in the concert alongside some suggested activities and a song to learn which we will sing in the concert. You might like to use the pack to prepare your class for their visit to Wigmore Hall or you might like to use it as a follow-up activity afterwards. The suggested activities could be the basis for a carpet-time discussion or for some artwork. Feel free to use it as you choose.



The programme

In the concert you will hear Patrick sing the following arias (songs), all written about 300 years ago by the composer George Frideric Handel:

- ‘Ombra mai fu’ from the opera Xerxes
- ‘Dove sei?’ from the opera Rodelinda
- ‘Cara Sposa’ from the opera Rinaldo
- ‘Stille Amare’ from the opera Tolomeo
- ‘Vivi tiranno’ from the opera Rodelinda

You can find all of these songs on YouTube if you search the aria name followed by “Handel”.

The audience will be invited to join in with the following song:

Nightingales – Anon

You can find the sheet music for this song at the back of the pack.



Opera Entertainment

EIGHTEENTH CENTURY STYLE!



In the eighteenth century, there was no TV, internet or cinema, PlayStation or Xbox. If you wanted some entertainment you had to go out to the theatres to find it. Audiences particularly enjoyed having stories told with music and song, with performers wearing beautiful costumes on stage with elaborate sets and scenery. This form of entertainment is called opera.

The first opera was invented in Italy over 400 years ago, and this lavish style of performance gradually became popular across Europe. By the eighteenth century, there were lots of operas being written and performed. Opera houses would compete to make performances as spectacular as possible. Performances were staged on a very grand scale. Animals appeared on stage alongside the singers: in one performance there was an elephant, another had a monkey performing tricks, and the famous singer Farinelli starred with two camels. It was common for operas to include horses and if there was a battle scene, there might be many men on horseback charging across the stage!

The stories of these “opera seria” (or serious opera as opposed to comic opera) were often epic in their scope. They told of the lives, loves and deaths of nobility, royalty, mythological or biblical characters. Stories featured heroes who battled against evil villains to save a nation or their loved one. The stories and songs explored many emotions such as jealousy, passion, fear, anger, despair and victory. That is why, even 300 years later, people today still love listening to this music as everyone can understand and relate to the emotion behind the song.

Opera stars



Three hundred years ago the big celebrities of the day weren't footballers, vloggers or reality TV stars, they were opera singers. These singers would travel across Europe and were greeted by royalty in every city; they were paid lots of money and would be given expensive gifts.

These famous singers dedicated their life to singing and could do amazing things with their voices. Audiences who heard them used to faint and weep as they were so moved by the beautiful singing!

The singers started training when they were very young. They went to special schools from the age of about eight years old and they had to study for up to ten years. They would sing every day, practise lots of exercises and play other musical instruments. One of the most important exercises they had to do was to learn to control their breathing so they could sing for a long time without taking a breath.

One singer, Farinelli, got so good at doing this that he could sing a single note for one minute without breathing. Audiences loved to see the singers showing off their skills. Competitions would be held between a trumpet player and a singer to see who could hold a note the longest.

As well as developing amazing control over their breathing, the singers also trained their voices to be able to move very fast and jump between high and low notes.

They practised this by keeping birds in a cage, listening very carefully to the birdsong and singing it back as accurately as possible.

The famous singers of the day were known for having big egos and tempers. One singer refused to appear in any opera unless he made his first entry on horseback, singing his favourite aria. Other singers would complain to the composer if they thought the music didn't show off their voice sufficiently. Rivalries developed between singers who thought they were better than each other. These superstar singers could be difficult to work with but they were needed to draw in a big audience.

George Frideric Handel and Senesino



Handel was one of the most famous composers of the eighteenth century. Although he was born in Germany and traveled in Italy, he spent most of his working life living in London. In fact the house he lived in is just ten minutes' walk from Wigmore Hall and you can go and look around it (www.handelhouse.org). Handel particularly liked writing operas. He wrote forty-two of them in his lifetime and they were often very long – sometimes over three hours!

When Handel first arrived in England, the London audiences didn't really know about Italian opera, so Handel knew he was going to have to find a superstar singer in order to attract an



audience. It was a bit like getting a famous movie star to be in a film so people would come to watch it. So Handel travelled back to Europe and invited the famous Italian singer, Francesco Bernardi, known by his stage-name **Senesino** to come to London. Handel's operas, with Senesino singing them, were very well-received. The London audiences went mad for Senesino's voice. The two musicians worked closely together and Senesino sang the lead role in many of Handel's operas. However, they didn't always get on well together as Senesino was quite difficult to work with. He would throw tantrums if he didn't get his own way!



OPERA TODAY

People still go to see operas being performed today. In London there are two opera houses (theatres where opera is performed): the London Coliseum and the Royal Opera House where you can hear some of the best singers in the world

perform in productions that are fully acted out on stage, wearing beautiful costumes and accompanied by a whole orchestra. These opera houses still perform the operas that Handel wrote 300 years ago as well as putting on brand new operas written by composers living today.

Meet Patrick

A MODERN-DAY SENESINO WITHOUT THE TANTRUMS!



What's your earliest memory of singing and when did you decide you wanted to be a professional singer?

I used to sing with my Mom as a really little kid. My first performance that I can remember is when I sang at my brother's 8th grade graduation at church - it was a real rush! I decided to get serious about singing when I was about 20.

What does a typical week involve for you?

The great thing about being a professional musician is that there really isn't a typical week! If I am in a production, usually my time is blocked off every day from 1030 to 1730 for rehearsals. If I'm in a performance heavy week I'm much more busy in the evenings. And If I am not in a rehearsal or performance week then I am really lucky to be on the Jette Parker Young Artist Programme at ROH so I have access to amazing language, music, and movement coaches who help me develop as a performer.

How do you practise?

I practise two things usually - singing and language. For singing, I like to be in a room by myself with a piano and I go through exercises with my body and voice. Language I practise everywhere! I can chant text to myself while riding my bike or waiting for a train. I like to write down text and translations and read them out loud.

How can you sing without a microphone and still be heard in a big space?

That's the real trick about western classical singing. If I knew more about physics I could give you a better answer... What I do as a singer is manipulate the tilt of my larynx and the space in my head and neck so that my sound finds a really great resonance. It's not about being "loud" so much as it is about being able to find a "ping-y" resonance with the voice.

What's your favourite place that you've performed in?

Honestly, the Wigmore Hall. Wigmore has a magic acoustic. Whenever I sing there I feel like I can't make a single mistake.

What makes a good audience?

Any person at the performance or listening with headphones or watching on a screen is a good audience member. I'm not really bothered by any rules other than the ones we learned in Kindergarten.

Meet Patrick
a modern-day Senesino
without the tantrums!

If you had to choose a name like the famous singers from 300 years ago (Farinelli, Senesino etc), what would it be?

Probably something like "Il Fortunato" because I feel pretty lucky to be a singer!

What's the best costume you've ever had to wear for an opera?

Right now I'm playing the goddess Artemis at the Royal Opera House and I get to wear a long blonde wig and a dress! Lots of fun.

Do you prefer being a hero or a villain and what's your favourite character that you've played?

I haven't played many baddies... I guess I'd have to say hero. Ruggiero from Alcina is my favorite character I've played. He is under a spell for a lot of the opera which clouds his judgement. He spends the opera trying to figure out what is real and what isn't, and I think that is a pretty powerful storyline because everyone has to do that every day to some extent.

How do you prepare to become a character on stage?

There are lots of ways to prepare. I like to read the whole opera and see what words and notes stand out to me and think about why. I like to try and see my character from the perspective of the other characters in the opera. Spending time creating a physical language for a character is really important. And, my favorite part, I love to spend time in the rehearsal room bouncing ideas off the director and conductor and the other performers.

If you weren't a singer, what would your job be?

I think I'd like to teach special education. I also think I would like to be a florist. Possibly someone who reads books on tape.

What advice would you give to a young person who wanted to become a singer?

Listen to so much music. Learn languages starting today. Read lots of poetry. Spend time finding a teacher who you trust and who believes in you.



Create

YOUR OWN EIGHTEENTH-CENTURY CELEBRITY OPERA SINGER NAME!



Today, some celebrities are so famous that the public knows them by a single name or a nickname, for example Shakira and Adele or blended couples names such as Kimye (Kanye West and Kim Kardashian). This isn't a new tradition.

The famous Italian singers often had special nicknames, either created for them by their fans or chosen by themselves. Normally the celebrity name was created by using the name of the place the singer was from, or the name of a family who had helped them, or the name of a favourite teacher.

For example...

- ★ **Francesco Bernardi was born in Sienna, so he became Senesino**
- ★ **Carlo Broschi was looked after by the Farina brothers so he became Farinelli**
- ★ **Uberti's favourite teacher was Nicolo Porpora so he became Porporino**

Choose your celebrity singer name:

- ★ **Do you want to be named after a place, a special person or a favourite teacher?**
- ★ **Add an Italian sounding ending to the place or name you've chosen above**

Try one of these:

- ino
- ano
- elli
- ello
- io

- ★ **Hey presto! You've got a celebrity singer name!**

Create

YOUR OWN OPERA STORY



The stories and characters of eighteenth century operas were often quite similar. If you follow the guidelines below, you can make up your own opera seria story.

First you need some characters:

- ★ **Choose a hero – in eighteenth century opera this was normally a historical or mythological figure and nearly always a man. We know better today - heroes can be anyone who shows bravery and courage; someone who fights to overcome their difficulties and stands up for what is right. They can also show their vulnerable human side.**
- ★ **The hero is in love with someone. Who? What do they look like? How did they meet?**
- ★ **Choose a villain – the baddy of the story! This person is mean, strong and powerful. Why do they dislike your hero?**
- ★ **Choose a large group of people – maybe an army or a marketplace or even a school.**

WHAT'S THE STORY?

- ★ **Your hero is on a quest to help the large group of people who are in danger from the villain. What happens?**
- ★ **The villain tries to stop the hero seeing the person they love.**
- ★ **Their loved one becomes dangerously ill. How? Do they get better?**
- ★ **The hero and villain meet and have a battle. The large group of people comes to help the hero.**
- ★ **Who wins? Happy or sad ending? You decide!**

Design

AND MAKE A MODEL SET



Children can work individually or in pairs on this design activity. Each child (or each pair) will need a strong cardboard box, ideally at least 40cm along each side. The boxes will need to be prepared by having the top and front side removed, with a stanley knife or stout pair of scissors. The remainder of the box will function as a model theatre set, with floor, backdrop and side walls.

Ask the children to choose a landscape from the story, which will be the inspiration for their set. Before starting work on the actual set, they can produce illustrations of how they want it to look, which will be a helpful guide when it comes to constructing the model.

The activity will certainly be messy so it's worth wearing old clothes and putting down newspaper. It can take as long as you like but it's a good idea to allow at least 2-3 generous sessions for the sets to be completed. You can use any materials you have available but here are some ideas for starters:

Masking tape (peels off more easily than sellotape)

PVA glue

Plain scrap paper

Patterned paper/ wallpaper offcuts

Cardboard tubes

Textile offcuts

Paint, pencils, crayons

Paintbrushes, spatulas, toothbrushes, sponges

Plasticine, clay

Old newspapers

Tin foil, sequins, tinsel, glitter, pipecleaners

Buttons

Natural materials – leaves, tree bark, stones, gravel, sand

DEVELOPMENTS...

Once the sets are created, create plasticine models of the characters and set up scenes from the story of your opera. If you have access to digital cameras and stopmotion software, you can create your own stop-frame animations.

Singing is brilliant

YOU SHOULD HAVE A GO!



“The only thing better than singing is more singing”

Ella Fitzgerald

Singing is one of the most universal forms of human communication and expression that crosses cultures, language barriers and generations. From night-time lullabies to football chants, songs of worship to concert hall recitals, singing can 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 well-being:

- ★ **Singing exercises our upper body muscles. It is an aerobic activity which helps our blood flow and breathing. Increased oxygen in our blood flow makes our brain more alert.**
- ★ **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.**
- ★ **Singing gives us the “feel-good factor”. When we sing our bodies release 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. It also helps us to focus and listen, and helps a group to relax and release inhibitions before singing.

Here are some warm-up ideas:

ENERGIZE

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

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

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

POSTURE

- ★ Stand with your feet comfortably apart, arms relaxed
- ★ Bring your head downwards towards your chest
- ★ Slowly bend down, letting your arms hang loosely in front of you; bend your knees slightly.
- ★ Keep your neck relaxed and head floppy. Shake your head and shoulders gently to make sure they are relaxed.
- ★ Slowly uncurl upwards, straightening each vertebra one by one and finally bringing up your head
- ★ 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

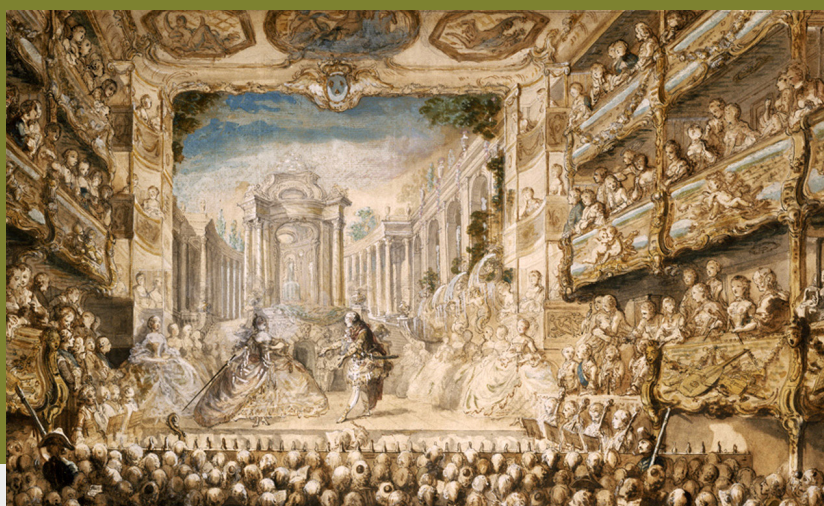
- ★ Take slow, deep breaths with your hands on the side of your ribcage
- ★ As you breathe in your belly gets fatter
- ★ As you breathe out your belly contracts
- ★ Check that your shoulders are relaxed
- ★ Make the sound of the sea together: say a long “shhh” and push your arms out in front of you to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

PITCH

- ★ 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.
- ★ Touch the finger of the child 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.
- ★ Keep passing it on
- ★ 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!”
- ★ Say it slowly at first, in a strong, regular rhythm
- ★ Try speeding it up
- ★ Repeat it using different voices e.g. loud, soft, witch voice, baby voice
- ★ 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 a song to sing. It will be an easy song which everyone will be able to learn on 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!

Nightingales: a round in 3 parts

Anon

Sheet music for "Nightingales: a round in 3 parts" by Anon. The music is in G major (one sharp) and 4/4 time. It consists of three staves, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "All is si - lent; night - in - gales sing so sweet - ly ten - der mel - o - dies, draw tears from our eyes, sighs from the heart, sing so sweet ly ten - der mel - o - dies, draw tears from our eyes, sighs from the heart."

Staff 1: * All is si - lent; night - in - gales

Staff 2: 5 * sing so sweet - ly ten - der mel - o - dies, draw tears from our eyes, sighs from the heart,

Staff 3: 9 * sing so sweet ly ten - der mel - o - dies, draw tears from our eyes, sighs from the heart.



Artsmark Status and 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**.

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**.

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.

Wigmore Hall Learning

CONNECTING PEOPLE THROUGH MUSIC

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

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 PROGRAMME...

Schools includes schools concerts; teacher training; projects with hospital schools; 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.

Family 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+.

Young People offers a range of projects, offers and events including a growing programme for young people with Autism Spectrum Conditions; our free ticket scheme Chamber Zone, and Young Producers, which invites 14 – 18 year-olds to programme, plan, promote and present their own concert at Wigmore Hall.

Community Partnerships includes Music for Life, our extensive programme for people living with dementia and their families, friends and carers; and projects with the Cardinal Hume Centre, which enables people to gain the skills they need to overcome poverty and homelessness.

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, Royal Academy of Music / Wigmore Hall Fellowship Ensemble and RPS / Wigmore Hall Apprentice Composer schemes, as well as Bechstein Sessions, a new series of informal performances which showcase emerging talent.

Behind the Music is a programme of study events including talks, lecture-recitals, masterclasses, study groups and Come and Sing.

**In 2017/18 we led 582 Learning events,
engaging 9,370 people through 30,066 visits to the programme**

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

Pack written by Isabelle Adams and edited by
Daisy Swift and Ellie Cowan, Wigmore Hall Learning
Pack designed by Susannah Swift Design Ltd

Wigmore Hall
36 Wigmore Street, London W1U 2BP
Director: John Gilhooly

The Wigmore Hall Trust.
Registered Charity No 1024838

WIGMORE HALL