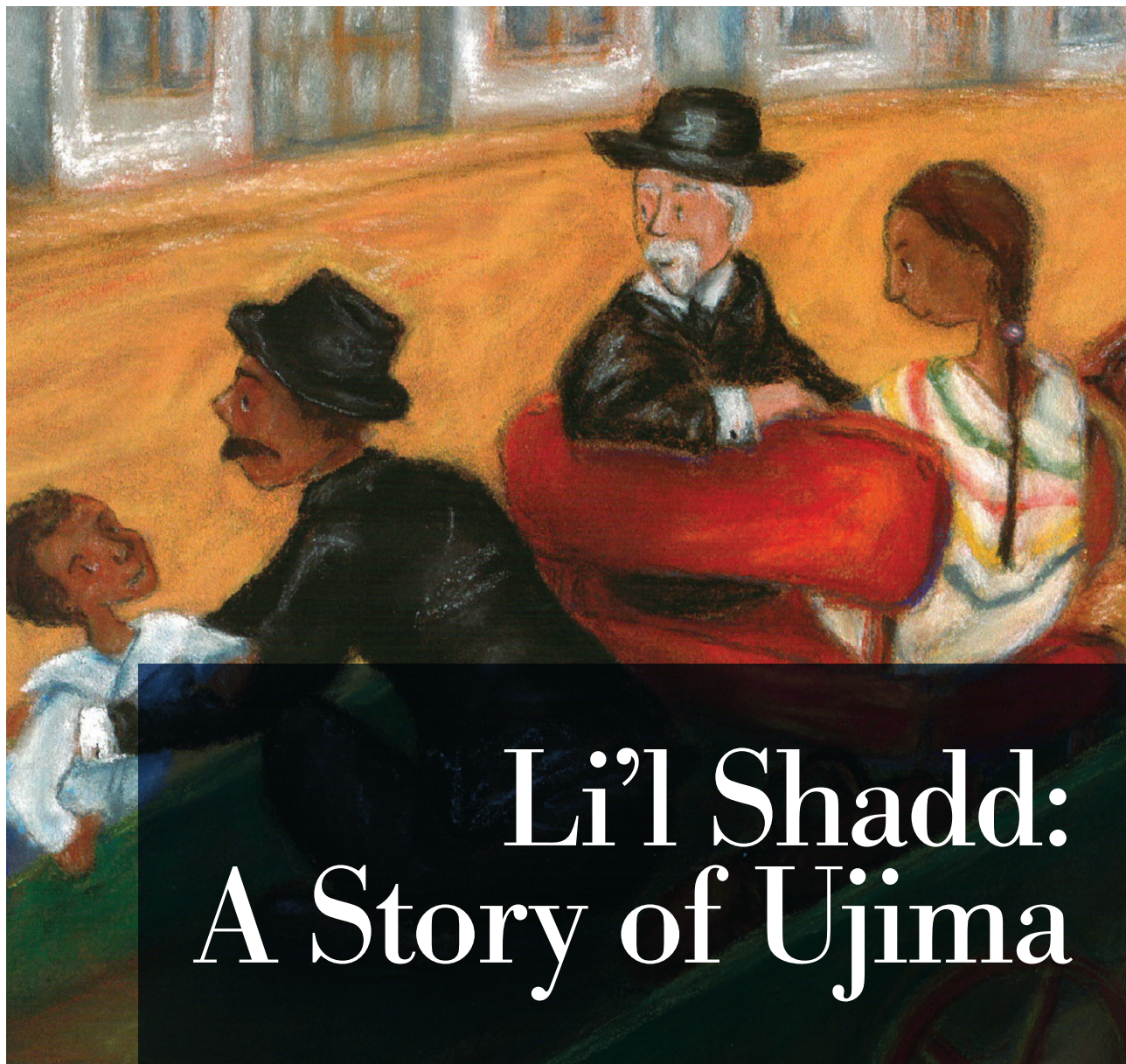




REGINA
SYMPHONY
ORCHESTRA

Gordon Gerrard
Music Director

R S O I N S C H O O L S T E A C H E R S ' G U I D E



Li'l Shadd: A Story of Ujima

PRESENTED BY



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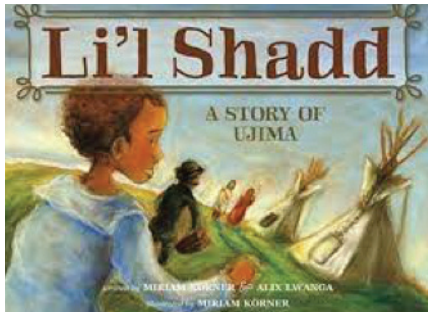
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The Regina Symphony Orchestra acknowledges that we are on Treaty 4 Territory, which is the traditional territory of the Cree, Saulteaux, Dakota, Nakoda, and Lakota Peoples, and the homeland of the Métis. In the spirit of reconciliation and collaboration, we commit to moving forward in partnership with the Indigenous people who live here and across Canada.

Introduction



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Li'l Shadd: A Story of Ujima

Li'l Shadd: A Story of Ujima, a picture book commissioned by the Saskatchewan African Canadian Heritage Museum (SACHM), is reimagined; paired with music by composers of African descent. This story, adapted by playwright Harrison David Rivers, chronicles one of Saskatchewan's first African Canadian settlers, Dr. Alfred Schmitz Shadd. Dr. Shadd's son, Li'l Shadd, learns from his father the values of Kwanzaa, and important lessons about helping others. Through this local story, students will learn about compassion and social responsibility; principles that led Dr. Shadd to become an engaged citizen and community leader. This unique celebration of Black excellence, performed by the Regina Symphony Chamber Players, featuring narrator Sharon-Ann Brown, and singer/drummer Jeff Cappo, shares the importance of diversity in Saskatchewan.



Program Partner: Saskatchewan African Canadian Heritage Museum (SACHM)

The Saskatchewan African Canadian Heritage Museum Inc. is a provincial organization whose primary purpose is to celebrate, explore, research, document and preserve the history, heritage and contributions of people of African ancestry. It is dedicated to helping people of African ancestry preserve and gain access to information about their history, appreciate their heritage and recognize the contributions that African descent individuals have made in Saskatchewan. SACHM also endeavours to raise public awareness of the role people of African ancestry played in settling and developing the province as well as their ongoing contributions as responsible community members and active citizens.
<http://sachm.org/>

History of the RSO

Regina Symphony Orchestra,
1966, Darke Hall



Long before Regina had gained its status as a city, the cultural arts were beginning to flourish. As good fortune would have it, many of Regina's early settlers, including members of the North West Mounted Police, were talented musicians and vocalists. However, that talent needed the stimulation provided by Scottish immigrant Franklin L. Laubach.

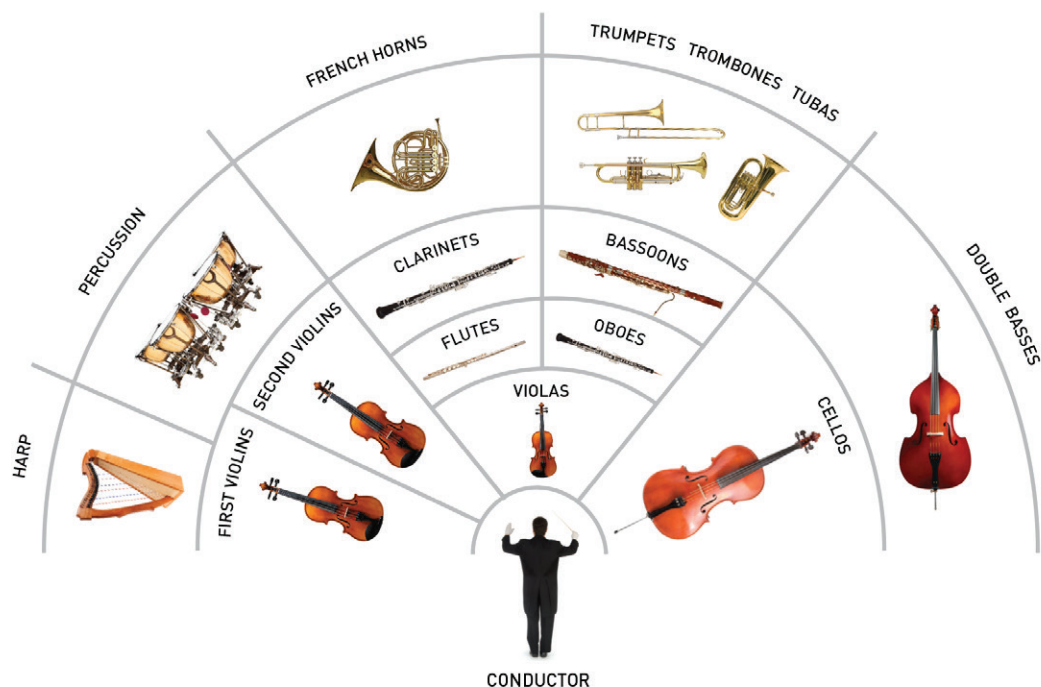
Upon realizing that farming was not for him, Franklin Laubach moved with his family to Regina, where he turned his attention back to his original career in music. By 1904 he had organized the Regina Philharmonic Society, and in 1906 conducted Haydn's Creation at Knox Metropolitan United Church with a chorus of 67 voices and an orchestra of 13 musicians. By 1908 the Orchestral Society was formed, and its inaugural concert was presented in the City Hall Auditorium on December 3 of that year. The evolution of the orchestra continued when in 1923 the Regina Choral and Orchestral Society became the Regina Symphony Orchestra, the Regina Choral Society, and the Regina Male Voice Choir. Darke Hall, on College Avenue, was

formally opened in 1929, giving the orchestra its first home after years of playing in various buildings in the city.

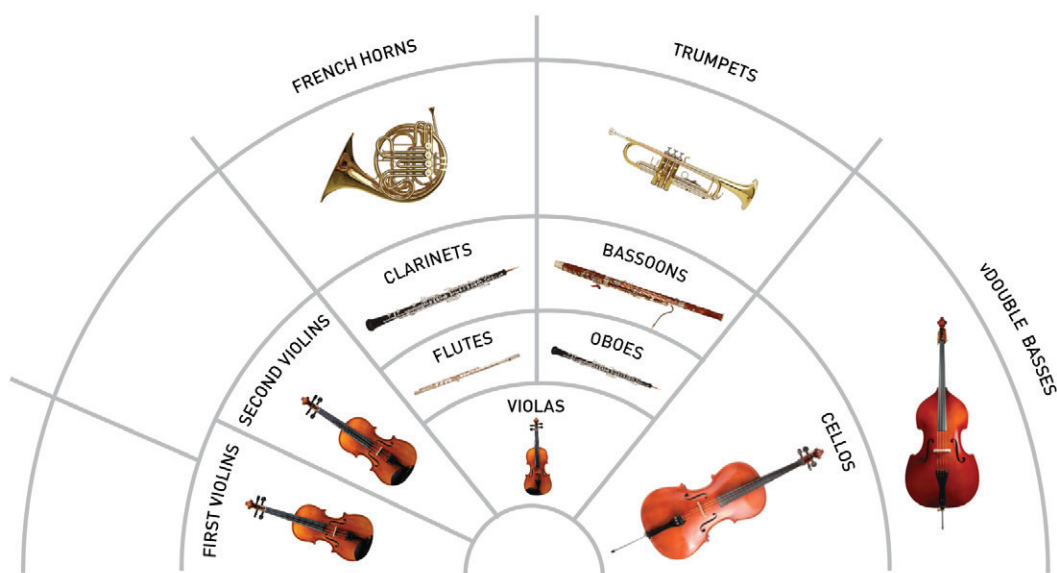
Today the RSO is a full-scale, fully professional orchestra. As well, the Regina Symphony Chamber Players present dozens of school concerts each season, perform concerts in southern Saskatchewan communities, and offer free concerts in venues throughout the City of Regina.

The RSO plays an important role in the cultural fabric of southern Saskatchewan. By continuing to strive for excellence in performance and by remaining relevant to its audiences, the orchestra will continue to grow and enrich life in southern Saskatchewan.

Instruments of the Orchestra



INSTRUMENTS OF THE REGINA SYMPHONY ORCHESTRA



INSTRUMENTS OF THE REGINA SYMPHONY CHAMBER PLAYERS

Instruments of the Orchestra

STRINGS – String instruments have metal strings stretched across the length of the instrument. Sound is created by bowing, plucking, or striking the strings. Most commonly a bow, made of horsehair, is drawn across the strings to make them vibrate. Different pitches are created by bowing different strings or shortening their length by placing fingers on the string. This instrument family is the largest section of the orchestra and includes instruments that play very high like the violin and very low like the double bass.



Violin – The violin is the smallest and highest string instrument in the orchestra. In an orchestra, there are more violin players than any other instrument. Violins are divided into two groups: first violins and second violins. The first violins often play the melody and very high. The second violins play a supporting role as harmony. The violin has four strings that are tuned in fifths to the notes G, D, A, E.



Viola – The viola is larger and lower than the violin and has a dark mellow tone. The viola section is smaller than the violins, but they also play an important role in the orchestra as harmony and supporting the melody. Violas play lower than the violin in the alto clef. There are 4 strings on a viola that are tuned in fifths to the notes C, G, D, A.



Cello – The cello looks like a large violin turned on its end. While the violin and viola are held under the musician's chin, the cello is so large that it rests on the floor, using a metal pole called an endpin. Cellists must sit down to play their instrument. The cello plays in the bass clef which is lower than the violin and viola. The sound of the cello is even more mellow, dark, and deep than the viola. The cello has four strings that are tuned in fifths to the notes C, G, D, A.



Bass – The bass is the largest and lowest of all the string instruments. The bass looks like a large cello, and also uses an endpin to rest the bass on the ground. The bass is so large that the musician must stand or sit on a stool. The bass is the foundation of the orchestra playing the lowest notes in the string section and helps to keep time. The bass has four strings which are tuned in fourths, rather than fifths like the other string instruments in the orchestra, to the notes E, A, D, G.

Instruments of the Orchestra

WOODWIND – Woodwind instruments were traditionally made of wood which is how they received their family name. Today woodwind instruments are made of metal, wood, and plastic. These instruments are tubes with holes that can be covered or opened to change the pitch. Most woodwind instruments use a small piece of cane, called a reed, that is filed to be very thin at the tip. When the musician blows air across the reed it vibrates creating sound. The flute is the only woodwind instrument in the orchestra that does not use a reed to create sound. Instead, they blow air across a hole in the instrument. Woodwind instruments are among the highest-pitched in the orchestra.



Flute – The flute is the only woodwind instrument in the orchestra that does not use a reed. Instead, sound is created by blowing across a hole at the end of the instrument - like blowing across the top of a soda bottle. The flute is a metal tube with holes in it. When a musician covers the holes with their fingers, the pitch changes. The flute is the highest of the woodwind instruments and has a bright and shimmering sound that can sing over the whole orchestra.



Piccolo – Often flute players will also play the **piccolo**. The piccolo is a small flute that plays an octave higher. The piccolo plays very high and very loud. Despite its small size, the piccolo can project its sound over the full orchestra.



Oboe – The oboe is a long wood tube with holes and uses two reeds to create sound. Instruments that use two reeds to create sound are called “double reed” instruments. To change notes, the musician covers and uncovers the holes with their fingers. The oboe has a nasal sound and can play very high.



English Horn – Oboe players will often play the English horn as well. The English horn is a larger lower sounding oboe. The English horn plays a fifth lower than the oboe and has a bulbous bell, called a d’amour bell, which helps to give the English horn a mellow and round sound. A larger double reed is used for the English horn.

Instruments of the Orchestra

WOODWIND CONTINUED



Clarinet – Like the oboe, the clarinet is also a wooden tube with holes. The clarinet uses a single reed placed against a mouthpiece to create sound. Instruments that use one reed and a mouthpiece are called “single reed” instruments. The musician covers and uncovers holes with their fingers to change notes. The clarinet has a mellow, dark sound, and can play very high and low. The clarinet is a B-flat transposing instrument and sounds a major second lower than written.



Bass Clarinet – Clarinet players perform on bass clarinet as repertoire demands. The bass clarinet plays an octave lower than the soprano clarinet. The bass clarinet plays in the treble clef and has a deep, dark sound, and uses a reed twice the size of a soprano clarinet.



Bassoon – The bassoon is a bass instrument and uses a double reed like the oboe. The bassoon is a collection of wooden tubes. The musician covers and uncovers holes in the side of the bassoon with their fingers to change the pitch. The bassoon has a mellow, nasal sound, and plays in the bass and tenor clef.



Contrabassoon – Bassoon players double on the contrabassoon when repertoire requires. The contrabassoon is a very large bassoon. The contrabassoon plays an octave lower than the bassoon and the sound is very raspy and is often physically felt more than heard. The contrabassoon uses a very large double reed.

Instruments of the Orchestra

BRASS – Brass instruments are tubes made of brass. A musician creates sound on a brass instrument by buzzing their lips into a mouthpiece. The pitch can be changed by changing the speed of lip vibration and opening and closing valves which lengthen and shorten the instrument. These instruments range in size from small and high like the trumpet, to very large and low like the tuba.



Horn – The horn (sometimes called the French Horn) is a very long (12 feet!) brass tube that is wound into a circle. A metal narrow mouthpiece is inserted into the end of the horn and the musician buzzes their lips on the mouthpiece to create sound. The musician uses their fingers to open and close a series of 4 valves that open and close different sections of short and long tubing. In an orchestra, you will often see two or four horns. The horn is an F transposing instrument sounding a perfect fifth lower than written.



Trumpet – The trumpet is a metal series of tubes that are joined by three valves. The musician buzzes into a cupped mouthpiece at the end of the instrument. The musician changes notes by increasing and decreasing the speed of their lip vibration and using their fingers to open and close a series of 3 valves. These valves open and close different sections of the tube making the trumpet longer and shorter. The trumpet is the highest brass instrument and plays in the treble clef. The trumpet is a B-flat transposing instrument and sounds a major second lower than written.



Trombone – The trombone is a long metal tube with a cupped metal mouthpiece. The trombone is larger than the trumpet and horn and uses a slide. The slide is used to make the instrument longer and shorter. When the trombone is short it plays high; when the slide is extended making the instrument long, the pitch is low. The slide also allows this instrument to smoothly glide between notes creating an effect called glissando. The trombone has a low sound and plays in the bass clef.



Tuba – The tuba is the largest and lowest brass instrument. It is a very large brass tube that is wrapped in an oval shape. This instrument is so large that the musician must rest it on their chair or a special stand. The tuba has 3 valves that open and close different lengths of the tube changing the pitch. The tuba plays in bass clef and can play very low and loud.

Instruments of the Orchestra

PERCUSSION – Percussion instruments are struck or hit to create sound. A percussion instrument can be struck with a mallet, beater, or stick depending on the instrument. These instruments fall into two general categories: pitched and non-pitched instruments. There are many different percussion instruments. Almost anything can be a percussion instrument, as long as it makes a sound when you strike it. There is even music where percussionists perform on kitchen pots and pans!



Timpani – Timpani, or Kettle Drums, are a set of 5 drums that range in size. The timpani is played by striking the top of the drum which is covered by a tightly stretched skin called a drumhead. A mallet is used to hit the drumhead. Mallets are usually sticks with ends that are wrapped in yarn. Each timpani drum has a foot pedal that is attached to the drumhead. This pedal is used to tighten and loosen the drumhead creating different pitches. Timpani drums are low instruments and play in the bass clef.



Snare Drum – The snare drum is a medium size drum with a metal body and two drumheads attached to the top and bottom of the drum. The bottom drumhead has metal wires called snares resting on it which vibrate when the drum is struck. The percussionist strikes the top drumhead with a wooden drumstick to create a sharp staccato attack.



Marimba – The marimba is a pitched keyboard percussion instrument that is made of wood bars positioned in the same formation as piano keyboard. Below each wooden bar there is a pipe called a resonator which amplifies the sound of each bar. The musician uses a mallet to strike the bars to create sound. Percussionist often play the marimba with four mallets, two in each hand, so they can play four notes at the same time. The marimba plays very high and very low in treble and bass clef.



Triangle – The triangle is a small unpitched percussion instrument. The triangle is a metal bar in the shape of a triangle. The percussionist hangs the triangle from a piece of string and strikes the side of the metal bar with a metal beater. The sound is bright and metallic and can pierce through the full orchestra.



RSO In Schools Teachers Guide

The lessons in this unit will provide teachers with a framework for students to understand the music, themes, and ideas in the RSO's performance of *Li'l Shadd: A Story of Ujima*. This performance is unique in that all the orchestral music is written by composers of African descent. Throughout this lesson students will learn about the lives and experience of these composers. The lesson and materials in this teachers' guide will provide teachers with key ideas to ensure student understanding of the plot, themes, cultural significance, and how the music in this performance ties these elements together.





Lesson 1 - *Getting to Know the Music*

OBJECTIVE

Students will know the music and composers in the RSO's performance of *Li'l Shadd*.

SASKATCHEWAN MINISTRY OF EDUCATION CURRICULUM LINKS

CH 1.1, 3.1, 4.1, 6.1, 6.3, 8.4
CR 4.1, 4.2, 6.1, 6.2, 6.3, 7.2,
8.2, 8.3

MATERIALS

Computer and speakers, guided listening worksheet, cultural influences worksheet, student computer access, major and minor signs, drawing supplies (paper, markers, crayons, coloured pencils, paint, etc.),

HOOK

Ask students to raise their hand if they have heard of any of the following composers:

- Mozart
- Beethoven
- Bach
- Haydn

Ask students to raise their hand if they have heard of any of the following composers:

- William Grant Still
- Ulysses Kay
- Florence Price
- Joseph Boulogne Chevalier de St George

Explain to students that the latter group of composers are all of African descent, and their music is not performed often. Ask students to consider why their music is not performed often.

INTRODUCTION

As a class, or individually, read the picture book *Li'l Shadd: A Story of Ujima*.

After reading the story, ask students to list music they would include on a soundtrack to this story. Guiding question include:

- What songs would be included?
- Would it include happy or sad songs, or both?
- Would the music be rough or smooth?
- What instruments would play?
- Would the soundtrack include singing?

These questions can be presented as a brief group discussion or for upper grade levels; have students source music they feel will suit the different moods in the story.

Streaming services such as YouTube, Apple Music, Spotify, and Google Play are useful for sourcing music.

Li'l Shadd: A Story of Ujima by Alix Lwanga and Miriam Körner. A picture books commission by the Saskatchewan African Heritage Museum. Available at the Regina Public Library, most school libraries, or through SACHM. (Contact@sachm.org | 306.545.8824) Your Nickel's Worth Publishing. ISBN: 978-1-927756-48-5



Lesson 1 - *Getting to Know the Music*

ACTIVITY 1

GUIDED LISTENING WORKSHEET

- Listen to excerpts from the repertoire/list on page 21 to 29. While listening to each piece, have students complete the worksheet on the following page. Review the worksheet as a class, drawing attention to how different aspects of the music contribute to the emotional impact of the music. (i.e. fast music in a major key sounds happy and excited etc.)
- Ask students to use the last section of the worksheet to analyze their responses.
- As a class, have students share their analysis of musical elements and emotions.



BIOGRAPHICAL INFORMATION	
Composer:	Composer Date of Birth:
Title:	Composer's Place of Origin:
MUSICAL FEATURES: CIRCLE ALL OF THE MUSIC FEATURES YOU HEAR	
INSTRUMENTS YOU HEAR: Flute, Oboe, Clarinet, Bassoon, Trumpet Horn, Violin, Viola, Cello, Bass	TONALITY: Major ☺ or Minor ☹
MUSICAL FEATURES: CIRCLE ALL OF THE MUSIC FEATURES YOU HEAR	
TEMPO: Adagio (slow), Andante (walking tempo) Allegro (fast and lively)	STYLE: Dance, March, Song, Jazz, Wind Quintet String Quartet, Orchestral piece, Folk song, Lullaby
DYNAMIC RANGE: Piano (soft), Mezzo Piano (medium soft), Mezzo Forte (medium strong), Forte (strong)	
TEXTURE: Bright, Dark, Brassy, Shimmering, Nasal, Mellow, Vibrant, Smooth, Raspy, Piercing Clear, Wavy, Light, Rough, Harsh, Thin	
PERSONAL OPINIONS ABOUT THE MUSIC	
How does the music make you feel? _____ Something you like or dislike: _____ Something you find interesting: _____	
PERSONAL OPINIONS ABOUT THE MUSIC	
Musical Feature + Another Musical Feature + Feeling / Emotion _____ + _____ + _____	



Lesson 1 - *Getting to Know the Music*

ACTIVITY 2

HAPPY OR SAD

- Activity 2 will work best prior to watching the RSO performance of Li'l Shadd.
 - This activity will connect the emotions in the text to the emotions in the music.
 - Explain to students that music that sounds happy is usually in a major key, while music that sounds sad tends to be in a minor key.
 - On one side of the classroom, display a happy face. On the opposite side, display a sad face.
 - Play excerpts from the Li'l Shadd repertoire list for students and ask them to move to the side of the classroom that corresponds with the emotion of the music.
 - Ask students what musical features contribute the happy or sad feeling (tempo, major/minor, high or low instruments etc.)
 - This activity can be completed again after watching the performance. Ask students to note if their opinion changed after viewing the RSO's performance of Li'l Shadd and why?
-

ACTIVITY 3

MUSICAL DRAWING

- Using the repertoire list below, play a short excerpt of each piece (1-2 minutes) and have students sketch what they think the music sounds like.
- Ask students to select one sketch to develop with colour and more detail.
- Ask students to consider the colours and shapes they create and how they represent the music.
- Students will write a short description of their art piece to be displayed in class.

ACCOMMODATION/EXTENSION

- Instead of drawing, ask student to use movement to represent the music.





Lesson 1 - *Getting to Know the Music*

ACTIVITY 4

EXPRESSION OF IDENTITY/CULTURAL DIVERSITY

- Begin this activity by explaining to students that the music in this story is unique because it is composed by people of African descent.
- Explain to students that through this music we learn about their lives and cultures.
- In small groups of two or three students, have students read the biographies of each composer and the listening guide below. Using the cultural influences worksheet below, ask students to identify biographical and musical information that contributes to the expressions of identity in the music. Students will consider where the composer was born, where they lived when composing the music, styles of music, relationships etc.
- After completing the worksheet, as a class, have students provide their answers and record a larger list on the board.
- Ask students if they can identify any cultural influences that arise from the themes presented in the music. Key themes will be: Africa, African music, jazz etc.
- While watching the RSO's performance of *Li'l Shadd: A Story of Ujima*, ask students to look for themes and ideas pointed out earlier.



Lesson 1 - *Getting to Know the Music*

ACTIVITY 4

CULTURAL INFLUENCES WORKSHEET	
TITLE:	
COMPOSER:	
Musical Feature	
Musical Style	
Location	
People	
Art forms (Dance, painting, etc.)	
Language	



Lesson 1 - *Getting to Know the Music*

CONCLUSION

- Watch the RSO's performance of *Li'l Shadd: A Story of Ujima*.
- VIDEO LINK – <https://reginasymphony.com/education/rso-in-schools/lil-shadd-performance/>

ADDITIONAL RESOURCES

- The Black Composer Series is a 9-volume series of orchestral music performances featuring the music of composers of African descent. <https://youtube.com/playlist?list=PL4gX3G5EULjkwzeuo7PSz6NyN5RJJa8svf>
- Who is Florence Price? A storybook for elementary audiences about Florence Price's life.
- *Li'l Shadd: A Story of Ujima* by Book by Alix Lwanga and Miriam Körner. A picture books commission by the Saskatchewan African Heritage Museum. Available at the Regina Public Library, most school libraries, or through SACHM (contact@sachm.org | 306.545.8824) Your Nickel's Worth Publishing ISBN: 978-1-927756-48-5 (Hardcover version)





Lesson 2 - Cree Song Gift

LESSON DESCRIPTION

In the Fall of 2019 Elder Gordon Favel, from the Kawacatoose First Nation Reserve, gifted the song, pe-wapan (Coming of Dawn), to the Regina Symphony Orchestra and community to sing during the May 2020 Link Up concert. Unfortunately, this Link Up concert was cancelled but the RSO was able to use this song in the *Li'l Shadd: A Story of Ujima* performance.

The following link includes a video, recordings, and lesson plans for students to learn to sing pe-wapan and the significance of this song in Cree Culture.

<https://reginasymphony.com/education/pe-wapan/>





Lesson 3 - *SACHM Li'l Shadd Lesson Plans*

LESSON DESCRIPTION

The Saskatchewan African Canadian Heritage Museum website includes fantastic lesson plans that unpack the social and cultural aspects of the Li'l Shadd story.

Visit: <https://sachm.org/pub/resources/teacher-guide-lil-shadd--2016.pdf>



Repertoire List & Listening Guide

Title: *Umoja*: The First Day of Kwanzaa

Composer: Valerie Coleman

Date of Composition: 2001

Instruments: Wind quintet (flute, oboe, clarinet, bassoon, horn)

Cultural Influences: Swahili, Kwanzaa, traditional songs

HISTORY:

Umoja is the Swahili word for "unity" and is the first day of seven in the African-American celebration of Kwanzaa. The original composition calls for unity through the tradition of call and response and was first meant to be a simple family sing-along song for Kwanzaa. As it was added to the wind quintet repertoire of Imani Winds, a woodwind quintet that was created and founded by Coleman, and it soon became a signature piece of the ensemble. The melody is mainly a French horn solo with supporting rhythms from the upper winds and a constant motor played by the bassoon.

Program note by Valerie Coleman

https://www.vcolemanmusic.com/store/p53/Umoja_for_Wind_Quintet_%28Mail_Order_Only%29.html

WHAT TO LISTEN FOR:

- Major key
 - Melody in the horn
 - The motor (constantly moving bassoon)
 - Trills played by the flute
 - Flute and Horn duet
 - Call and response between the instruments
-

RECORDING: <https://youtu.be/23Yx9gWHh0E>



Repertoire List & Listening Guide

Title: *Madra for string quartet*

Composer: Bruce A. Russell

Date of Composition: 1999

Instruments: String Quartet (2 violins, viola, cello)

Cultural Influences: Family, Saskatchewan, religious music (hymns), Central and West African traditional music, Jazz

HISTORY:

The work bears the name of my adoptive maternal grandmother, to whom it is dedicated. She was a farmer during the Great Depression in Estevan, SK, and a schoolteacher who taught in one-room schoolhouses near Hearne, SK. I began composing the piece just before she passed away, and while none of it was written with the intention to create a musical portrait, I will sometimes hear her life reflected in parts of it.

Madra would play hymns on the piano when I was very young and perhaps there is an echo of that here, in the opening and closing chorale-like sections. She wrote in her memoir of racing horses through the countryside with her friends, which might relate to the angular energy of the fast passages. While I pay tribute to this elder from my upbringing, there are aspects present that trace my biological ancestral heritage and my musical interests.

The quartet is in one movement with five sections: slow, fast/very fast, slow, fast, very slow. There are a number of audible influences: the repeating canons and modularity of minimalism; polyrhythms and hocketing from Central and West African traditional music; and root-chord progressions from popular music. The harmony is diatonic, and there is a moderate amount of harmonic stasis as found in some medieval vocal music and modal jazz.

With these influences in mind, all of the rhythmic, melodic and harmonic content is derived from the three-note cell repeated at the beginning. Symmetry is employed in a general way throughout, especially in the vertical construction of intervals. Ideally, a performance should convey a sense of light and weightlessness.

Program note by Bruce A. Russell. <https://elmahboob.com/2012/04/06/madra-for-string-quartet/>

WHAT TO LISTEN FOR:

- The melody passing between the instruments of the quartet
- The fragmented nature of the music
- Notice when a new instrument is added to the texture
- Listen for individual instruments, then how they interact with each other (the cello and first violin are the easiest to start with)
- Notice musical ideas that repeat

RECORDING: <https://elmahboob.com/2012/04/06/madra-for-string-quartet/>



Repertoire List & Listening Guide

Title: *African Suite for String Orchestra: Akinla* Allegro Non Troppo

Composer: Fela Sowande

Date of Composition: 1944

Instruments: violin, viola, cello, bass

Cultural Influences: Nigerian indigenous music, highlife, Caribbean culture

HISTORY:

Sowande championed music from Nigeria in works like *African Suite*. "Akinla" adapts a melody from West African "highlife", a spirited dance style that mixes African, Caribbean, and Western sonorities.

Program note by Dominique-René de Lerma: 2000, Cedille Records/Cedille Chicago; <https://www.cedillerecords.org/albums/african-heritage-symphonic-series-vol-i/>

WHAT TO LISTEN FOR:

- Major key
 - Pizzicato (plucked strings)
 - Melody played by violins
 - Repetition of the melody
 - Dance quality to the music
 - Trills played by the cello (fast oscillation between two notes)
-

RECORDING: https://youtu.be/Njx_0TFzPKs



Repertoire List & Listening Guide

Title: *Symphonie Concertante in G Major* Op. 13: Allegro
Composer: Joseph Boulogne, Chevalier de Saint-George
Date of Composition: 1778
Instruments: violin, viola, cello, bass
Cultural Influences: Baroque concerto grosso

HISTORY:

Joseph Boulogne was the son of Nanon, an enslaved Senegalese woman, and George Bologne, a plantation owner in the South Caribbean. While not much is known of his musical training, by his mid-20s he had a successful career as a musician. *Symphonie Concertante in G Major* is part symphony and part concerto prominently featuring two violin soloists.

Program notes by Christopher H. Gibbs, Artistic Codirector of the Bard Music Festival;
The Orchestra Now: 2020

<https://www.theorchestranow.org/joseph-bologne-chevalier-de-saint-georges-symphonie-concertante-in-g-major-op-13/>

WHAT TO LISTEN FOR:

- Major key
 - String instruments only
 - Walking tempo
 - Melody in the violins
 - Accompaniment in the cello and bass
-

RECORDING: <https://youtu.be/Du6f8r5Pkdk>



Repertoire List & Listening Guide

Title: *Symphony No. 1 in E minor: Largo*

Composer: Florence Price

Date of Composition: 1780

Instruments: clarinet, bassoon, horn, trumpet, violin, viola, cello, bass

Cultural Influences: African folk music, African popular music, Juba dance, spirituals, church music

HISTORY:

Price's *Symphony in E Minor* was premiered by the Chicago Symphony Orchestra — the first composition by a black woman to be performed by a major orchestra. Price's symphony uses folk and popular African music as well as spirituals, and church music. Dance music is also featured using the Juba dance or hambone. This is a West African dance that enslaved African people in North America performed at gatherings where instruments like drums (for fear of transmitted secret messages) were forbidden.

Baltimore Symphony Orchestra: Listening Guide, Florence Price: Program notes by Ricky O'Bannon: 2018, <https://www.bsomusic.org/stories/listening-guide-florence-price/>.

WHAT TO LISTEN FOR:

- The trumpet playing the highest part and melody
 - The clarinet answering the trumpet
 - Notice slow walking tempo
 - Listen for the brass choral (the music sounds like a choir but uses brass instruments)
-

RECORDING: <https://youtu.be/c0oRsqq0J0>



Repertoire List & Listening Guide

Title: *African Suite for String Orchestra: Joyful Day*

Composer: Fela Sowande

Date of Composition: 1944

Instruments: violin, viola, cello, bass

Cultural Influences: Western classical music, Ghanaian music

HISTORY:

The *African Suite*, written in 1944, combines well-known West African musics with European traditions, like the orchestra. "Joyful Day", uses a melody written by Ghanaian composer Ephrain Amu.

CBC Vancouver Orchestra liner notes, 2000. *Africlassical*, 2011: Notes by William J. Zick, <https://africlassical.blogspot.com/2011/05/nigerian-composer-fela-sowande-born-may.html#:~:text=The%20liner%20notes%20outline%20the,in%20the%20fourth%20movement%2C%20Onipe>.

WHAT TO LISTEN FOR:

- Major key which changes to minor
- Fast uplifting tempo
- Tremolos (fast trembling played by string instruments)
- Pizzicato (string instruments being plucked)

RECORDING: <https://youtu.be/mMy13vcAyLo>





Repertoire List & Listening Guide

Title: *African Suite for String Orchestra: Lullaby*

Composer: Fela Sowande

Date of Composition: 1944

Instruments: violin, viola, cello, bass

Cultural Influences: West African folk music

HISTORY:

The lullaby in *African Suite* uses a calm and quiet melody based on a folk song.

CBC Vancouver Orchestra liner notes, 2000. Africlassical, 2011: Notes by William J. Zick, [https://africlassical.blogspot.com/2011/05/nigerian-composer-fela-sowande-born-may.html#:~:text=The%20liner%20notes%20outline%20the,in%20the%](https://africlassical.blogspot.com/2011/05/nigerian-composer-fela-sowande-born-may.html#:~:text=The%20liner%20notes%20outline%20the,in%20the%20)

WHAT TO LISTEN FOR:

- Minor key
- The melody played by the solo violin followed by the full string section

RECORDING: <https://youtu.be/C9hgiKYfNVQ>





Repertoire List & Listening Guide

Title: *Negro Folksongs in Counterpoint: Drink to me with thine eyes*

Composer: Florence Price

Date of Composition: 1951

Instruments: String quartet (2 violins, viola, cello)

Cultural Influences: Religious music (gospel)

HISTORY:

"Drink to me only with thine eyes" is given hymn-like treatment, a familiar texture that Price uses in many of the slow movements of her instrumental music. This lovely arrangement includes rich texture and quite distinct glimpses of her interest in Impressionistic composers.

Sheet Music Plus, program notes by Dr. Rae Linda Brown: <https://www.sheetmusicplus.com/title/five-folksongs-in-counterpoint-1951-florence-beatrice-price-digital-sheet-music/20474109>

WHAT TO LISTEN FOR:

- Violin melody
- Slow tempo
- Lyrical song-like quality
- 4 instruments of the string quartet

RECORDING: <https://youtu.be/4NWQAN4QDSI>



Repertoire List & Listening Guide

Title: *African Suite: Danse Negre*

Composer: Samuel Coleridge-Taylor

Date of Composition: 1898

Instruments: flute, oboe, clarinet, bassoon, horn, trumpet, violin, viola, cello, bass

Cultural Influences: Western classical music, dance, poetry

HISTORY:

Samuel Coleridge-Taylor was born and raised near London, where he studied at the Royal College of Music, studying composition with Charles Villiers Stanford. "Danse Negre" is originally the final movement of the larger *African Suite*, a series of short movements inspired by the writings of African-American poet Paul Lawrence Dunbar.

Program notes by Michelle Pellay-Walker: 2018, https://assets.speakcdn.com/assets/1797/mw_1_tchaikovsky.pdf

WHAT TO LISTEN FOR:

- Lively fast tempo
 - Flute melody in the opening
 - Dance quality
 - Percussion
 - Melody passing between the different instrument families
-

RECORDING: <https://youtu.be/p9kLMaeGEfE>

Composer Biographies



VALERIE COLEMAN

Valerie Coleman is in high demand for her work as a composer, flutist, and teacher. Originally from Louisville, Kentucky she began studying music at the age of 11 and had written 3 symphonies by the age of 14. Her compositions are one of the most performed by a living composer. Her compositions range from works for orchestra, small ensembles, solo flute, and much more. Her piece Umoja for wind quintet, is one of her most popular pieces. Coleman was the cofounder and former flutist for the Imani Quintet and she is currently Assistant Professor of Music at the Frost School of Music at University of Miami.



JOSEPH BOULOGNE, CHAVALIER DE SAINT-GEORGE

Joseph Boulogne Chevalier de Saint-George was born in Guadeloupe December 25th, 1745. His father was a plantation owner and slaver holder, and his mother was an enslaved person. Because Joseph Boulogne, Chevalier de Saint-George was biracial, he wasn't afforded that same noble status as his father and brothers and sisters. However, he was still able to travel to Paris with his family, attend the best schools, and benefit from his father's support. Joseph Boulogne, Chevalier de Saint-George is known for his abilities as an athlete, fencing, and his skills as a musician. As a child he learned harpsichord and violin. Throughout his important career he was known as a violist, conductor, and composer. Joseph Boulogne, Chevalier de Saint-George was one of the first musicians of African descent to compose European classical music.

Composer Biographies



FLORENCE PRICE

Florence Price was born in 1887, in Little Rock, Arkansas, and grew up in a middle-class household. Her mother was a pianist and singer, and her father was a dentist. In 1903 she enrolled at the New England Conservatory, one of the few conservatories that admitted African-Americans at the time and returned home after graduation. She became the head of music at Clark Atlanta University in 1910. Price found Arkansas oppressive and as a result moved her family to Chicago in 1927. In 1932, she entered, and won first prize in, the Rodman Wanamaker Music Contest for her Symphony in E minor. The competition was founded in 1927 by philanthropist Rodman Wanamaker through his desire to create a platform for Black composers. As the winner, Florence's symphony caught the attention of Frederick Stock, the conductor of the Chicago Symphony Orchestra – leading to the 1933 performance of her Symphony No. 1 which was played by the Chicago Symphony and placed her in the history books. She considered her gender and race as two great obstacles to her career as she said in a 1943 letter to conductor Serge Koussevitsky: "My dear Dr. Koussevitzky, To begin with I have two handicaps – those of sex and race. I am a woman; and I have some Negro blood in my veins". Florence Price was a well-known teacher and widely cited as one of the first African-American classical composers to win national attention, and she was unquestionably the first black woman to be so recognized.



BRUCE A. RUSSELL

Bruce A. Russell aka Ibrahim El Mahboob (he/him, b. 1968) is a composer and self-taught pianist living and working in Toronto (Tkarón:to, the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat). He studied at York University with James Tenney and Phillip Werren. His early years were spent playing in bands and releasing DIY cassettes of art pop and experimental music, as well as composing predominantly electronic scores for dance, theatre, and interdisciplinary productions. Frustrated by systemic racism, personal struggles, and a lack of interest in his work, he stopped seeking a career in music. He continued composing in private, sometimes sharing his work through social media.

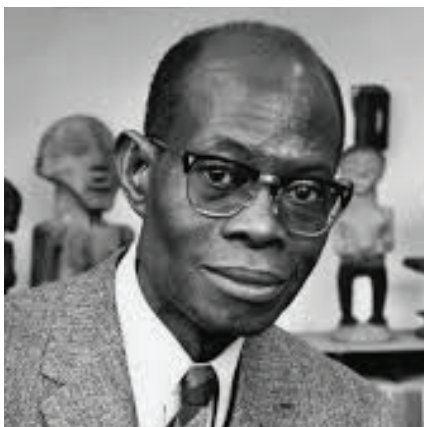
Interest in his work increased in 2020, resulting in performances by Second Note Duo, Prism Percussion, San Juan Symphony, Idaho Falls Symphony, and the Grant Park Orchestra. Arraymusic presented the first full concert of his music in November 2020. He has composed new works for Gryphon Trio and the Madawaska String Quartet. He was a host for Radio Music Gallery and has written for [Musicworks](#) and [I Care if You Listen](#). His interests are in 20th and 21st century concert music especially postminimalism, and music of the African diaspora.

Composer Biographies



WILLIAM GRANT STILL

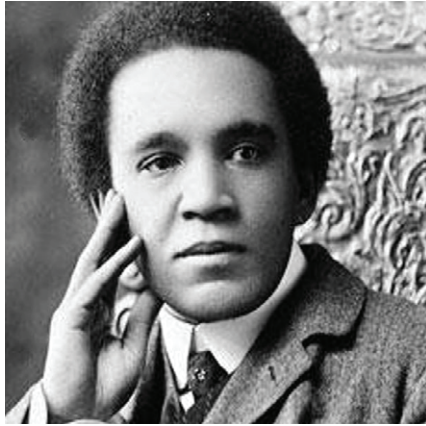
American composer and conductor, William Grant Still, also known as the Dean of African-American Classical Composers, was born in Woodville, Mississippi on May 11, 1895. He began his musical education at an early age starting with the violin at age 14 and taught himself to play a number of other instruments including cello and oboe. In 1911 he enrolled at Wilberforce University in Ohio where he conducted the University band and experimented with composition and orchestration. In 1915 he left Wilberforce and began work as a freelance performer and arranger for bands in the Ohio region. For a brief period of time during the 1920s, William studied theory and counterpoint at Oberlin College. He also studied composition with George Chadwick at New England Conservatory and received private lessons with Edgard Varèse, who became Still's most influential teacher. Still's concern with the position of African-Americans in the United States society is reflected in many of his works. In 1930, Still's Symphony No. 1 "Afro-American" was performed by a professional orchestra in the United States – the first African-American composer to have achieved this. In 1936 he led the Los Angeles Philharmonic which made him the first African-American to conduct a major symphony orchestra in the U.S. In 1949, Still's opera, *Troubled Island*, was performed by the New York City Opera and became the first African-American opera performed by a major opera company and also the first opera by an African-American to be nationally televised.



FELA SOWANDE

Nigerian musician and composer, Fela Sowande, was born in 1905 in Abeokuta Nigeria and was known for his organ, choral, and orchestral works. His father, Emmanuel Sowande, was a priest and champion of Nigerian church music. Fela's early music education was greatly influenced by his father as well as by composer and conductor Thomas King Ekundayo Phillips. Fela sang in his father's choir and received organ training with Phillips. He went on to study music at Trinity College of Music in London. He was a band leader and an in-demand keyboardist in addition to his role as Senior Music Assistant to the Nigerian Broadcasting Service. His music combines his study of the organ works by Handel and Bach, church choral traditions, and the music of his own heritage, including that of the West African Yoruba tribe, which influenced a lot of Afro-Latin and Caribbean music styles. His music ranged from film and TV scores, orchestral works, chamber music, choral works, as well as organ and piano music. One of his best-known works is Africa Suite.

Composer Biographies



SAMUEL COLERIDGE-TAYLOR

Samuel Coleridge-Taylor was an English composer, conductor, and political activist. He was born in Holborn in 1875. He grew up in a family of keen musicians. His mother was English, and his father was originally from Sierra Leone. It was his father that taught Taylor to play the violin. Coleridge-Taylor joined the Royal College of Music at the age of 15. Conscious of his African descent, Taylor's classical compositions were heavily influenced by traditional African music, and this made him one of the most progressive writers of his time. He also became well-known for his use of poetry – particularly in his cantata trilogy, *The Song of Hiawatha*, which included the epic *Hiawatha Overture*, based on a poem by Henry Wadsworth Longfellow. Some of Taylor's best-known works today include 'Nonet in F Minor', his extraordinary 'Christmas Overture' and 'Deep River' - a traditional African-American spiritual.

Artist Profiles



SHARON-ANN BROWN, NARRATOR

Sharon-Ann is a talented singer in her own rights. She's been singing and studying classical music since she was nine years old and is still active in her studies today.

Sharon-Ann was the Opening Concert Performer at the February 2017 Measha Bruggersman's Songs of Freedom Concert for 'Black History Month' in Regina at the Conexus Art Centre. Sharon-Ann's Opening Repertoire is as follows:

- 'Mon coeur s'ouvre a ta voix', Samson et Dalila, by Camille Saint-Saens in French, followed by
- 'Silent Noon' in English by Ralph Vaughan Williams, closing out the performance with
- 'Ombra Mai Fu' in Italian by Georg Friedrich Handel.

Sharon-Ann also sings and performs in German and Spanish.

Sharon-Ann's foundation of Voice studies began with Wilma Bell-Wessel of Regina and continues today under the tutelage of Valerie Hall of the University of Regina Conservatory of Performing Arts.

During the fall of 2017, Sharon-Ann spent a few weeks under the tutelage of Karen Nimereala of New York, New York, USA, where she received high level Intensive Voice Training.

Sharon-Ann, is also currently the Chair of SACHM and have been the Chair of SACHM since 2017. As the Chair of SACHM, Sharon-Ann takes the lead on many community initiatives involving diversity, such as the launch of Black History Month 2021. An Audio and Video file of the 2021 Black History Month launch in collaboration with the MacKenzie Art Gallery of Regina can be found at: [Opening Remarks: African Canadian Heritage Black History Month | Facebook](#)

Sharon-Ann enjoys her Opera Singing roles as well as her tenure as the Chair of SACHM and is excited about what the future holds.

Artist Profiles



JEFF CAPPO, SINGER/DRUMMER

Jeff Cappelletti is a well-known and active leader who has made many contributions both within and beyond the First Nations community. He began his passion for First Nations culture at a very young age. Since then, Jeff has performed and/or emceed pow -wows and events across Canada. Jeff was the founding member of the Lone Creek Dance troupe. Jeff continues to be an active in showcasing, sharing and creating cultural awareness for his people, among his many other community leadership endeavours. Jeff is an educator teaching in the secondary field, specializing in Indigenous studies with a minor in English.



HARRISON DAVID RIVERS

Harrison David Rivers is an award-winning playwright, librettist and screenwriter (Peacock's "One of Us is Lying" and HBO's "The Nevers") based in St. Paul, Minnesota. He is currently developing a series for HBO based on E. Lynn Harris' novel "Invisible Life." His plays have been developed and featured at the Public Theater, New York Theatre Workshop, New York Stage & Film, Williamstown Theatre Festival, Transport Group, The Movement Theatre Company, Penumbra, Theatre Latté Da and New Conservatory Theatre Center, among others. Harrison is a recipient of McKnight, Jerome and Van Lier Fellowships, and residencies with the Bogliasco Foundation, Siena Art Institute, the Hermitage and Duke University. Harrison serves on the Board of Directors of the Playwrights' Center and The Movement Theatre Company. BA – Kenyon College. MFA – Columbia.

www.harrisondavidrivers.com

Musicians of the RSO



CHRISTIAN ROBINSON, VIOLIN AND CONCERTMASTER

Christian was told by his parents that he had to learn the violin from the age 3-16, and he hated it! At age 13 Christian played a Mozart String Quartet. He loved playing Mozart so much, that it convinced him to keep playing the violin, and he learned to love it.



CARMEN CONSTANTINESCU, VIOLIN

Carmen fell in love with the sound of the violin. She associates the sound of the violin with the colour gold. She believes the violin, played physically close to her heart, expresses love and romance.



JOHNATHAN WARD, VIOLA

Jonathan prefers the unique, warm sound of the viola. He likes that the viola hides in the middle of the orchestra and has the role of keeping all the sounds of the orchestra glued together.



SIMON FRYER, CELLO

Simon's father really liked the cello, and this motivated Simon to ask for a cello for his 5th birthday! Simon likes the sound of the cello because it has similar qualities to the human voice.



CHRISTOPHER JONES, BASS

Before the bass, Chris began his musical journey with the guitar after deciding he was going to be a rock star! He felt, however, that his hands were too big for the guitar, so he decided to try out the bass instead. Behind the bass, Chris felt at ease: he could really express himself, and he loved how low the deep-sounding notes of the bass could go. Most of all, Chris loved that he could really feel the low vibrations of the bass more than any other instrument.

Musicians of the RSO



**MARIE-NOELLE
BERTHELET, FLUTE**

Marie-Noelle loves the silver sound quality of the flute. The sound of the flute reminds her of the moon, nighttime, and fairies.



TAM SIN JOHNSTON, OBOE

When Tamsin was young, she tried the trombone and had no success playing it. Then she was given an oboe reed, but no oboe. For an entire year, she practiced with only the reed. When she finally put her reed on the oboe she fell in love. Tamsin loves the bittersweet tone quality of the oboe. It can express sadness, melancholy, and the consciousness of the human soul.



HYONSUK KIM, CLARINET

Hyonsuk wasn't quite sure she liked the clarinet at first. She thought that the sound was bland and had no personality. When Hyonsuk discovered how versatile the sound of the clarinet could be, she started to love it. Hyonsuk thought the clarinet had a white sound like a blank canvas where colours could be added to make it shine! This discovery inspired her to be creative and love the clarinet.



ANNA NORRIS, BASSOON

Anna decided to play the bassoon because she thought it would be unusual and weird – and she was right! As well as being unique looking, the bassoon can play many different roles: it can

sound like a human voice, play an inconspicuous bass line, or rise above the orchestra for a solo. Always exploring new contexts for your instrument makes playing music fun!



RICHARD BURDICK, HORN

Richard likes the mysterious tone of the horn. He feels like the horn is the glue that holds all the other sounds in the orchestra together. Richard describes the horn as being like the mist.



MILES NEWMAN, TRUMPET

Miles loves the shimmering sound of the trumpet! It can soar above all the other sounds of the orchestra with its majestic, dominant, and powerful tone quality.

Glossary of Terms

- **Alto Clef** – A symbol at the beginning of a music staff which indicates the note middle C. This clef is used for instruments like viola that play in a medium range including the lower part of the treble clef and higher part of bass clef.
- **Articulation** – The way a note is attacked. The type of attack creates musical character. Examples of articulations are legato (smooth and connected) and staccato (light, short, and detached).
- **Bass Clef** – A symbol used at the beginning of a music staff which indicates the note F. This clef is used for lower pitched instruments like the cello and tuba that often play below middle C.
- **Dynamic** – The degree of loudness in music. Italian words are used to indicate dynamics such as piano (soft) and forte (strong).
- **Harmony** – The organization of groups of notes sounding at the same time.
- **Major** – The organization of notes typically used in music that sounds happy.
- **Melody** – Melody is the principal part in music that is featured in the foreground while accompanying harmony is in the background.
- **Minor** – The organization of notes typically used in music that sounds sad.
- **Motif** – A short rhythmic or melodic idea that is easily recognizable.
- **Movement** – Short pieces of music that combine to create one larger piece of music.
- **Octave** – Two notes played at the same time or one after the other which use the same name, but one note is higher than the other.
- **Opera** – A play that is performed on a stage that is mostly sung and accompanied by an orchestra.
- **Oratorio** – A large musical work, similar to opera, with soloist, chorus, and orchestra. Oratorio is performed without acting or scenery and usually tells a story from the Bible.
- **Ostinato** – A short musical pattern that is repeated persistently.
- **Pitch** – The quality of how high or low a sound is.
- **Program Music** – Music that attempts to portray non-musical ideas like pictures, stories, and events.
- **Range** – The note between the highest and lowest notes on an instrument.
- **Rhythm** – The occurrence of sound in time in patterns of short and long sounds.
- **Symphonic Poem** – A piece of music for orchestra that is accompanied by a story. The story is usually a poem which is read to the audience before the music is performed.
- **Tempo** – This term is used for the speed that music is performed. Often Italian words are used to indicate tempo such as Allegro (fast and lively) or Lento (slow).
- **Timbre** – The colour of the sound different from the pitch. The difference in sound between two instruments playing the same note is timbre.
- **Treble Clef** – A symbol used at the beginning of a music staff which indicates the note G. This clef is used for higher pitched instruments like the violin and flute that mostly play above middle C.
- **Trill** – A fast alternation of notes that acts as an ornament.
- **Unison** – Performing the same note at the same time.



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