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2003

VIRGINIA ARTS FESTIVAL

Miami String Quartet

**master classes &
in-school performances**

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Student Arts Information Lessons

Available online at www.vafest.com.



The goal is not perfection, but expression.

-Yo Yo Ma, cello virtuoso

Dear Virginia Educator and Students,

Welcome to the Virginia Arts Festival's 2003 WorldClass® Student Arts Information Lessons (SAILS). In these pages, we have created and compiled a variety of activities and references that appeal to a broad range of learners and learning styles. As always, we have provided background information on the performance and the performers, as well as Standards of Learning-based activities, linking the curriculum to the arts in a variety of disciplines. These activities are not necessarily grade-level specific. They are designed to be easily adapted for use by a variety of different-aged classes. As you explore, you will find more questions than answers, challenging the student to use inquiry as a tool for learning.

In a new series of activities called "So Who Do You Want to Be?" we take students behind the proscenium, where they will be prompted to explore what actually goes into creating the performance they will be seeing, and to delve kinesthetically into the world of the arts. Activities are layered, building upon themselves; you can explore one or all as you prepare for your WorldClass® matinee performance. We hope to create an immersion experience for your class that stretches beyond "watching a show," ultimately bringing our global arts community closer to home.

Included with your SAILS packet is a Program Evaluation form. We welcome your comments and suggestions about these Education Guides and your WorldClass® event. There is space on the form to include student work generated from these SAILS activities – please share with us what your class has created as an outgrowth of their WorldClass® experience. Our intent, here at the Virginia Arts Festival, is to be an arts education resource for Hampton Roads, using the arts to help build a healthy community.

We invite you to set SAIL with us!

Sincerely,



Laurie Baefsky, Education Director
Virginia Arts Festival WorldClass® Programs
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This packet is designed in the spirit and context of creative participation for teachers and students. Investigate, explore, question – emerge from the immersion with a new perspective on the arts! The icons below you its SOL connections.

What's Inside?



The hourglass indicates relative length of activities.



ENGLISH



HISTORY



MATH



SCIENCE

X

page 4

Meet the Miami String Quartet It's not often that you get to meet and hear a live performance of a world-famous string quartet! Here you will find information about the formation of and adulation for this talented group. ⌚

X

page 5

Meet the Musicians Each member of the MSQ is an artist in his or her own right. Find out about where they studied, what awards they have won, who their teachers were, and what instrument they play. ⌚

X

X

page 6

The Evolution of the String Quartet Learn how the modern string quartet evolved from a different grouping of instruments. Also learn about the "father of the string quartet." ⌚⌚

X

X

page 7

Inside the Arts: Program Notes Just as a sommelier must know the correct way to describe wines, so must the music writer know how to capture a piece of music in words. Critics must learn about music, history, and emotion before attempting a review. You can, too! ⌚⌚⌚

X

X

X

page 8

The Story of the Violin How did the violin come to be? What are its predecessors? Has it changed significantly in 500 years? ⌚

X

X

X

page 9

Demystifying the Strad Who were the men who crafted the instruments we love to listen to today? By what standard are all luthiers since measured? ⌚⌚

X

X

pages
10-11

Welcome to Miami! What is the history of this diverse city? There's more to Miami than retirees and sunny skies. ⌚⌚⌚

X

X

X

pages
12-13

The Many Faces of Miami Here are some tantalizing tidbits about this important and vibrant city. ⌚

X

X

page 14

Art Deco Get out your pastels and get ready to decorate a building in the style of Art Deco! ⌚⌚

X

X

page 15

Musical Alphabet Soup Words begin a journey in this research activity. ⌚⌚⌚

X

page 16

So Who Do You Want To Be? From the floodlights to the loading dock, here are some of the many careers that make the show go on. Who could you be? ⌚

X

X

X

X

page 17

Book Your Own Summer Festival To learn about the arts, play the part of Executive Director planning a season of performances. Let's call it SimArts... you decide! ⌚⌚⌚

X

X

X

X

page 18

SOL Connections Chamber music inspires journeys into each of the SOL core subject areas. Here is a good start. ⌚⌚



THE MIAMI STRING QUARTET

"...but you don't have to take MY word for it!"

"Cohesion is the byword with this group, with no unequal strengths in the collective fabric. They work together, on a deep level, and have arrived at that point where inter-musician communication comes, if not easily, then naturally."

The Los Angeles Times

"When the piece ended one felt the exhilaration and relief of a kid on his first roller coaster ride" following a dramatic performance - punctuated by "slashing sheets of sound." *The Washington Post*

The ensemble has "everything one wants in a quartet...a rich, precisely balanced sound, a broad coloristic palette, real unity of interpretive purpose and seemingly unflagging energy."

The New York Times

"The Miami musicians infuse everything they touch with urgency, poetry, and breathing space."

The Cleveland Plain Dealer

"It's no longer possible to celebrate 20th century music in its own time...but to judge from a performance ... by the Miami String Quartet, it's not too late to give it due recognition."

The Arizona Republic

Further Sailing!

Listen to the Miami String Quartet's recordings of Alberto Ginastera, Saint-Saëns, Faure and Vasks. Do you detect a "style?" As a musician, how is chamber music different to play than symphonic music? Does a quartet member act as conductor, or leader? Who sets the tempo for the piece? How does the first violinist start the piece? How are rehearsals run? What *is* the chamber in chamber music? Is the chamber in the 21st century the same as the chamber in previous centuries? Compare the intimacy factor with visiting an art gallery vs. visiting a museum.

How Festive!

Festivals are wonderful showcases that reach wide audiences. Find out about festivals that feature chamber music, how they got started, who's appeared at them and what makes them successful. Start with Banff and Fischoff, and go from there! (and visit Create Your Own Summer Festival, on page 17 of this packet!)

Your Name in Lights

Are you considering a career in music? Are you thinking specifically about chamber music? Have any great soloists played in string quartets? If so, whom, and in which ensembles? (think Itzak Perlman!)

There's the best, then there's all the rest. The Miami String Quartet takes the crowd higher every year as Quartet-in-Residence at a

series of concerts during the Virginia Arts Festival. Each musician's generosity is evident during master classes that illuminate, demonstrate and celebrate the beauty of chamber music.

Formed in 1988, the Miami String Quartet performs at concerts and festivals on several continents, still taking time to win prizes, prizes, prizes: Grand Prize in the Fischoff Chamber Music Competition, 1989; laureate of the London String Quartet Competition, 1991; First Prize in the Concert Artists Guild New York Competition, 1992; laureate of the Evian Competition, 1993. In September 2000, the MSQ was awarded the prestigious Cleveland Quartet Award, garnering eight invitations in the upcoming two seasons, including concerts in Washington, DC, Detroit, Austin, Cleveland, and New York City. Quartet in Residence at Florida International University, the MSQ recently completed two years as resident ensemble of The Chamber Music Society of Lincoln Center's *Chamber Music Society Two*, which gave audiences in ten U.S. cities an opportunity to enjoy their artistry. The 2001/2002 season featured two debuts for the Miami String Quartet: the Concertgebouw in Amsterdam, and the Kennedy Center in Washington, DC.

The well-respected ensemble members are Ivan Chan, violin; Cathy Meng Robinson, violin; Chauncey Patterson, viola, and Keith Robinson, cello. (Take a look at their bios on the following page.)

Playing new music is a priority for MSQ. The ensemble has premiered Augusta Reed Thomas' *Invocations*, works by Bruce Adolphe, Philip Manerval, Maurice Gardner, Robert Starer, and David Baker, and performed the American premieres of Fred Kaufman's *Catalan Quartet* and Petris Vasks' *Quartet Nos. 1, 2, and 3*. Their recording of the Vasks works is widely praised.

Think you might be a little more inspired to practice? Enjoy your master class. Don't miss a note!



Meet the MSQ

IVAN CHAN, a native of Hong Kong, became first violinist of the Miami String Quartet in January of 1995. Mr. Chan was the recipient of top prizes in numerous competitions including the Third Quadrennial Indianapolis International Violin Competition, the Ima Hogg Young Artist Auditions, the Washington International Competition and the Julius Stuiberg Auditions. As a soloist, he has appeared with such orchestras as the Detroit Symphony, the Houston Symphony, the Hong Kong Philharmonic, the Indianapolis Symphony, the Ohio Chamber Orchestra, and the New World Symphony. Mr. Chan was a founding member of the Windham String Quartet and the prize-winning Felix Quartet. Mr. Chan received his education at the Curtis Institute of Music and Indiana University. His principal teachers included Jascha Bordsky, David Cerone, Miriam Fried, Felix Galimir and Jaime Laredo.

Ivan plays a Stradivarius violin (1723).



Chauncey plays a Cappiccione violin (1950).



CHAUNCEY PATTERSON has been violist of the Miami String Quartet since 1990. Prior to joining the quartet, he held the post of Principal Viola with the Denver Symphony Orchestra and the Buffalo Philharmonic Orchestra. As a soloist he has appeared with the Buffalo Philharmonic, the Ars Nova Chamber Orchestra, the Eastern Philharmonic, the Blossom Festival Orchestra, and the Colorado Philharmonic. He attended both the Curtis Institute of Music and the Cleveland Institute of Music where he studied with Michael Tree, Karen Tuttle, and Robert Vernon. Mr. Patterson is currently a faculty member of Florida International University, the Kent/Blossom Music Festival, and the Cleveland Institute of Music.

CATHY MENG ROBINSON is a founding member of the Miami String Quartet. She has performed throughout the United States and Europe as a member of the quartet, which has won numerous awards since its inception in 1988. Ms. Robinson is originally from Greenville, South Carolina, and received her Bachelor of Music Degree from the Curtis Institute of Music, and her Masters degree from the San Francisco Conservatory of Music. Her teachers include Ivan Galamian, David Cerone, and Isadora Tinkleman. Solo appearances include performances with the Deerfield Beach Symphony, the West Palm Beach Symphony, and the Greenville Symphony.



Cathy plays a Bellosio violin (1760).



Keith plays a Grancino violin (1690).

KEITH ROBINSON, a founding member of the Miami String Quartet, has been active as a chamber musician, recitalist and soloist since his graduation from the Curtis Institute of Music. Prior to founding the quartet, he was a member of the Thouvenel and Montani Quartets. Mr. Robinson has numerous solo appearances with orchestras throughout Texas and Florida, and in 1989 won the P.A.C.E. "Classical Artist of the Year Award," which promoted him throughout South Florida as a recitalist. Hailing from a musical family, his siblings include Sharon Robinson of the Kalichstein-Laredo-Robinson Trio, and Hal Robinson, principal bass of the Philadelphia Orchestra. Mr. Robinson is currently a faculty member of Florida International University and the Kent/Blossom Music Festival. His principal teacher was David Soyer of the Guarneri Quartet.



THE EVOLUTION OF THE STRING QUARTET, FEATURING LOVING BUT DISPARAGING REMARKS ABOUT THE VIOLA

Questions to ponder:

Why do you think the string quartet has endured through the years? Pick your favorite composer and listen to what she/he has written for the genre. Write your own review (see page 7). What challenges are there to playing with only one person on a part? (How do you get a violist to play "pianissimo tremolando?" Mark it "solo." How can you tell a violist is playing out of tune? His bow is moving.) Compare the string quartet to: a woodwind quintet; a brass quintet; a rock band; a vocal ensemble. Let's say you're the "Haydn of Hampton Roads." What new innovative ensemble would you create? From what would it emerge?

Books:

Music in the Classic Period, by Reinhard G. Pauly
Baroque Music, by Claude V. Palisca
A History of Western Music, by Donald J. Grout
The Development of Western Music, by K. Marie Stolba
An Introduction to Music and Art in the Western World, by Milo Wold, Gary Martin, James Miller, Edmund Cykler
Facing the Music: An Inside View of the Real Concert World, by Henri Temianka
The New Harvard Dictionary of Music, edited by Don Randel

Web sites:

For more viola jokes and viola trivia, check out:
www.mit.edu/people/jcb/jokes/viola.html
www.fiu.edu/~music/faculty/msq.htm



In classical music circles, the modern day 'string quartet' is about as hallowed and established as are the symphony orchestra, the marching band, the jazz combo, and the Soprano/Alto/Tenor/Bass church choir. The repertoire is challenging and extensive, with literally every renowned composer of the last 250 years having written for the ensemble.

The line-up of instruments — two violins, a viola, and a cello — grew out of the popular Baroque chamber ensemble combination, the "trio sonata" (which actually consisted of four players, not three. Go figure!). The trio sonata was comprised of two variable treble instruments (flute/violin/oboe) and figured bass. The figured bass — some kind of bass instrument (cello/bassoon/double bass/gamba) and a keyboard (harpsichord/organ) — took two people to play. The musicians played three single lines of music — two treble, one bass — with the keyboard player filling in the harmonies of the bass line, similar to playing a duet with two treble instruments, and cello and piano accompaniment. The left hand of the keyboard would double the bass line. *Sinfonia a 4* and *sonata a 4* are two other Baroque musical genres which link the modern string quartet to the past.

The trio sonata held center stage in the chamber music scene throughout the high Baroque and into the early Classical period. Then, along came **Franz Joseph Haydn** (1732-1809). In a fit of creative genius, he removed the keyboard! Credited in music history books as being the "Father of the String Quartet," Haydn did a most interesting thing...he added a fourth line: the viola (which, not incidentally, he played). Slightly larger (by about 10%) and sounding 1/5 lower in pitch, the viola filled out the keyboard harmony and helped create the homogeneous sound we know today as the 'string quartet.' Haydn then standardized the personnel to two violins, viola, and cello. (Now that you know the difference between a violin and a viola, what's the difference between a viola and an onion? No one cries when you cut up a viola.)

Papa Haydn's earliest chamber works were called *divertimento* and *quadro*, and had mixed instrumentations. He wrote string trios first, some with a "basso" part, vs. the standard cello, as he gradually shifted toward the string quartet. The real beginnings of the string quartet sprang from geographic circumstance, and are linked to Austrian nobleman Karl Josef von F rnberg, who invited Haydn to his castle (nice!) in Weinzierl, in 1775. Three other string players were available, and the urban legend of the day has it that this "standard string quartet" instrumentation was the only ensemble combination available at Weinzierl. Haydn wrote eighteen quartets during this period (Op. 1, 2, 3), all of which are easy, light and short; definitely geared toward amateur participation as opposed to serious listening. From that point on, Haydn composed between 60-70 string quartets throughout his long career, making the genre a centerpiece in his chamber music.

How did this genre become the rage of the 19th century, and why does it have such a strong presence in today's concert halls? And what about that viola? Wherever did it come from? (What's bigger, a violin or a viola? Are they actually the same size, but violinists have bigger heads??)

Which brings us to today. **Who is writing quartets now? How does a modern rock band (singer, guitar, bass, drums) compare to a quartet?**

Reviewing the Tunes

INSIDE THE ARTS

The Pro-Active Listener

Here's another opportunity to learn from the pros! These program notes for Beethoven's *Quartet in F minor, Op. 95*, were written by Dr. Lee Tepley. Dr. Tepley is a music theory and history professor at Old Dominion University. He directs the ODU Madrigal Singers and ODU Collegium Musicum, and teaches Advanced Early Music Ensemble in the Vocal Department of Governor's School for the Arts. Dr. Tepley also writes music criticism for *The Virginian-Pilot* and has written program notes for the Virginia Symphony.

Why write program notes? Program notes act as a tour guide through the piece, and provide insights into the composer's life. Just as looking at the Roebling Bridge that spans the Ohio River informs us as to the designer/engineer's ideas for his classic Brooklyn Bridge, program notes like these help us connect Beethoven's musical thoughts, and help us map out the stages of his professional life and formidable energy.

How do you write program notes? The first step is obvious: *Listen*, really listen, to the piece. *Jot down* anything that comes into your head (This is called "free writing."). Do not censor yourself! Next, *research* the specific era when the piece was written. What was going on in the region where the composer created the piece? For whom was the piece written? What have other critics had to say about it? Decide if this piece was a departure – an artistic "stretch" – for the composer, or something well within his/her oeuvre. Then, take the *plunge* and help us out by giving us – your readers – as much pertinent information in as simple and elegant a writing style as you can manage. We will applaud you, you'll be an expert, and we'll all enjoy the music much more!

Quartet in F minor, Op. 95, by Ludwig van Beethoven (1770-1827)

This quartet was written in 1810, at the end of Beethoven's "middle period." It points ahead to his great late quartets, the first of which was not begun until 1823 (he wrote none in the interim), in several ways. Unlike his earlier quartets, it apparently was not intended for immediate consumption by the general audience. Beethoven wrote that it was "written for a small circle of connoisseurs and is never to be performed in public." It differs most obviously from the earlier quartets in its concise structure, resulting in what Joseph Kerman called "compression, exaggerated articulation, and corresponding sense of extreme tension."

The first movement opens with violent gestures. With a shocking shift from F minor to G-flat major, a sweet but troubled warmth takes over. The rest of the movement explores this case of musical schizophrenia, moving through many surprising key changes. The second movement also has two ideas – a slow, beautiful violin melody, and a rather rigorous fugue with a chromatically descending subject. The two contrasting moods of the first movement return in the third, and the finale begins in gloom and despair. As in the overture to *Egmont*, written the same year, a fast coda in the major key brings the otherwise "serioso" composition to a light conclusion.

- Dr. Lee Tepley

Try your hand at writing program notes for another one of the repertoire that the MSQ will perform this spring in the Virginia Arts Festival's *Chamber Music Series*:

String Quartet No. 7 in F Major

Ludwig van Beethoven

Impresiones de la Puna

Alberto Ginastera

String Quartet No. 1 in G minor, Op. 2

Edvard Grieg

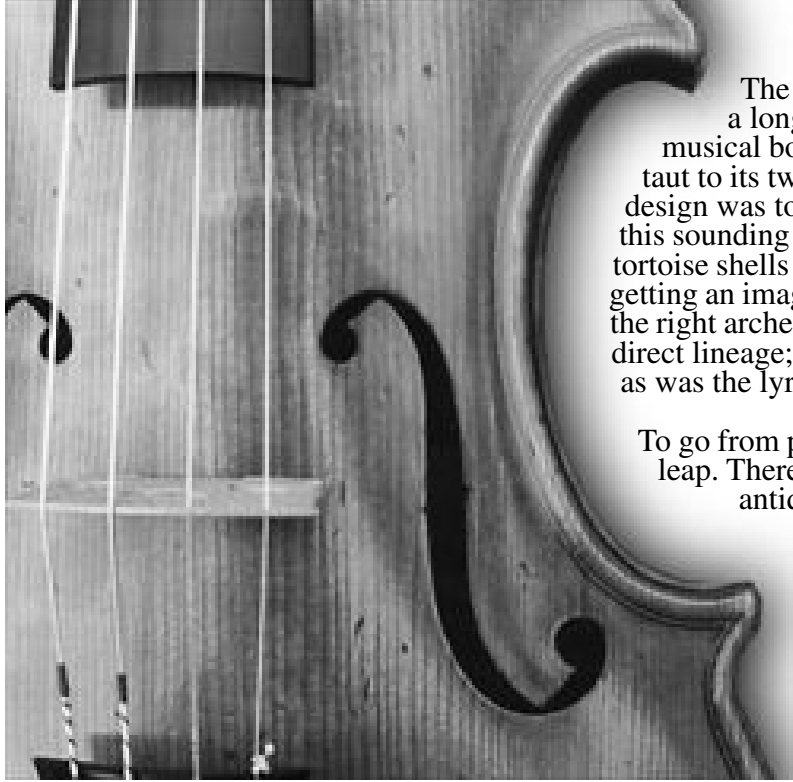
String Quartet No. 1 in F Major (Spring), Op. 8

Johannes Brahms

The Historical Violin

The Story of the Violin

Musical instruments have a personal and collective history. We all become attached to the instruments we play, often naming them and putting pictures inside our cases. Ever wonder about your instrument's lineage? To get you started, here's what we found out about the violin.



The violin, like all musical instruments, has been around a long time. If we go *way* back, we could trace it to the musical bow – an arched stick with a plucked gut string tied taut to its two ends. The first “technological innovation” in this design was to add a resonator to project the sound. Material for this sounding box could have been anything from coconut or tortoise shells to pigs’ bladders and wooden boxes. If you’re getting an image of a one-stringed guitar-like instrument, you’re on the right archeological path. The violin didn’t come from any one direct lineage; the guitar, out of Persia, was one of its precursors, as was the lyre out of Egypt.

To go from plucking to sawing/bowing was another evolutionary leap. There is no trace of a bowed instrument in classical antiquity; it eventually made it’s way to Europe by way of Asia, brought over by Arab or Nordic tribes.

Putting dates to this lineage gets a little dicey. If we travel back to 5,000 BCE, we find an instrument called the *ravanastron* in ancient India; during the Middle Ages in Europe, there are remnants of the *rote* dating from the 10th/11th century, followed by the *vielle* in the 12th century – similar to primitive zithers. These instruments, like the violin, were played against the left shoulder or breast (as well as sometimes on the knees).

Questions to Ponder and Consider

From what predecessor(s) did the double bass spring? How is it related to the zither? Stringed instruments, more than any other (except maybe the drum) have a long a interesting past. We would like you to do a little sleuthing and find out about your own instrument – who made it? Whose design is it based on? Where did your luthier apprentice? If you’ve got the Sears bargain basement \$59.99 special, we invite you to research an instrument you WISH you owned (many auction houses will list their high dollar instruments)! In your searching, be sure to get a general history on the instrument itself – does the viola share a common lineage with the violin, or did it develop on its own? Or do some research on the MSQ’s instruments. Check out page 5 for details.

Violin Linguistics 101

German: geige
 French: vyollon (1523)
 Italian: violino (1538)
 English: violin (1572)

viola da braccio (held against the shoulder). It is from the *viola da braccio* that the violin, as we know it, came to be. As with the dinosaurs and CroMagnon Man, some traits of these early instruments have survived in the modern violin; some are only available in history books and museums. The elements of the *viola da braccio* that live on are strings tuned in 5ths, the peg box, and reducing the 5-stringed *vielle* of the 16th century down to four.

The violin emerged as the instrument we know today in Milan, Italy, between 1520-1550. The famous Italian violin making school of Cremona, established by Antonio Amati (1555-1640?) created what we still consider to be the finest and most valued violins ever made.

Awesome, kid-made, ThinkQuest site
<http://www.theviolin.net>

The Historical Violin



Antonio Stradivari in his workshop.

BAROQUE VIOLIN

Gut Strings

Short, veneered fingerboard

No chin rest until 1820

Bows: ranging from very short and light to long and sometimes curved

No vibrato used, except as an ornament

Pitch: A = 415 cycles per second

MODERN VIOLIN

Metal, synthetic or wound gut strings

Long, solid ebony, fingerboard

Chin rest

Bow: long, heavy and rigid

Vibrato used all the time, as an integral part of tone production

Pitch: A = 440-444

cycles per second

Sources:

Bachman, Alberto. *An Encyclopedia of the Violin*. New York: Da Capo Press,

1966. Boyden, David.

*The History of Violin**Playing from Its**Origins to 1761*. London:

Oxford University Press, 1965.

van der Straten, E. *The History of the Violin,**Volume I*. New York: Da Capo Press, 1968.Wechsberg, Joseph. *The Glory of the Violin*.

New York: Viking Press, 1972.

http://violadabbraccio.com/baroque_violin/www.emory.edu/MUSIC/ARNOLD/

VIOLIN.HTML

<http://www.theviolin.net/en/section/1/2++.html>*Demystifying the Strad*

Where does that leave us today? What's the big deal with these Renaissance luthiers like Stradavari, Amati, Guenari? What *is* a luthier? Doesn't anyone make a good fiddle anymore? Why pay millions for an oldie – are they really that good?

Keep in mind that even though violin making was honed to a great art and science during the Renaissance, modifications have consistently taken place over the last 500 years. If you look at high Baroque sculpture, with all of its complexities and ornate filigreed ornamentation, you will see within that work the decoration and shapes found in a modern violin design.

From a technical and acoustical perspective, innumerable changes have also occurred. **Who drove these changes, the artist or the artisan? Or did the composers of the day push for more innovation – like**

Beethoven who wrote notes for piano that didn't even exist on the keyboard of his day? To the left are a few of the differences between the Baroque violin and our contemporary instrument. Why do you think these later modifications took place? For looks? For ease of playing? For...?

The Future

Keep in mind that a Guenari or Stradivari violin played today on the concert stage has been modified many times, over several hundred years by innumerable craftsmen, to make the instrument conform to today's musical standards. **So is a Guenari still a Guenari, after all of the face-lifts?**



The mark Antonio Stradivari used to sign his violins.



WELCOME TO MIAMI

362,470

Miamians soak up warm sunshine most of the year, and endure mild to serious hurricanes in late summer. Does Miami mean “very large” or “sweet water?” There’s some confusion and debate about the origin of the name. Julia Tuttle founded the city, which is still relatively small at 34 square miles. Thirty municipalities make up the metropolitan area – Miami is the largest. The city’s current mayor is Manny Diaz. According to the 2000 census, Miami is 65.8% Hispanic, with 17% of Miamians aged 65 or older. Adding breadth to the cultural mix, South Florida has the largest concentration of Jews outside of Israel! When you’re ready to party, the Reggae Festival and Carnival Miami (Calle Ocho) are just two events that keep Miami hot.



“Magic City” got its start over 10,000 years ago when Paleo-Indians settled in the area. When the Spanish arrived in 1513, there were more than 350,000 native peoples. Two hundred fifty years later, the Tequestas and most other indigenous peoples were dead, or “vanished.” From 1565, Spain controlled Florida for almost 250 years, with a 20-year break when the British took a turn. When the Spanish government encouraged Spanish nationals and others to settle Florida, some farming families from the Bahamas accepted the offer of land along the Miami River and on Biscayne Bay. In 1821 Spain sold Florida to the US for \$5 million in damage claims against the American government. Florida attained its statehood in 1821. Richard Fitzpatrick bought out the Bahamians in 1830, establishing a slave plantation on part of that land. The Second Seminole War, fought between 1835 – 1842, led to the “depopulation” of Miami and adjoining areas in southeastern Florida. The US military established Fort Dallas on a portion of Fitzpatrick’s abandoned plantation. Fitzpatrick’s nephew, William English, obtained his uncle’s estate and renovated and expanded the slave plantation. Before he left the area for the Gold Rush out west, he charted the “Village of Miami” on the south bank of the Miami River. As late as the 1890s, only a few families resided in Miami, and fewer than 1,000 people lived in Dade County.

Homesteaders began to arrive. Visionary Julia Tuttle arrived from Cleveland, and bought the Fort Dallas land on the north bank of the Miami River, predicting the wonderful city that Miami would someday become. Standard Oil baron and railroad magnate, Henry M. Flagler, extended railroad lines farther and farther south along the east coast of Florida. He met with Tuttle once she’d advised him that the 1894 freeze that destroyed the state’s agricultural base had had no impact on the southern tip of the state, and they struck a deal: prime real estate for extension of the railroad into Miami (which Flagler had been planning to do all along).

When the first train rumbled into Miami on April 13, 1896, the city was beginning to come alive. A few months later, 344 residents voted in favor of incorporating the City of Miami; the newspaper, bank, commercial institutions and churches were in place. The Royal Palm Hotel, another Henry Flagler landmark, put Miami on the map as a resort destination. The Royal Palm boasted more than 400 rooms and a huge veranda. During its first years as an incorporated city, Miami endured a fire, the impact of 7,500 US troops stationed at Camp Miami



The City

during the Spanish-American War (1898), and a yellow fever epidemic. By 1901, Miami was a city of 1,681. Flagler led the way by directing projects that connected the port with the Atlantic Ocean and extending the Florida East Coast Railway to the Keys. Everglades Reclamation fed real estate. By 1910, Miami had almost 5,500 people. Tourism & new businesses boomed.

Wealthy visitors began building villas and palazzos, thus establishing Miami's "Millionaire's Row." By the 1920s, the population was almost 30,000 and had expanded miles beyond its original established boundaries. Some tourists decided to stay in town after the winter resort season. Real estate speculation and subdivisions were at a fever pitch, with Coral Gables, Miami Shores, Lemon City, Coconut Grove and other municipalities turning the city into a metropolitan area of 100,000 people. The crime rate climbed along with the population. The boom ended in 1926, the same year a severe hurricane wiped out thousands of homes and unfinished housing developments. The Depression started in Miami several years before the crash of 1929. Once the Great Depression was underway, however, Miami rallied as two commercial airlines headquartered there; tourism began another surge in the latter part of the decade. The Orange Bowl Festival got its start at that time, and continues to draw tens of thousands of tourists each year.

Dade County was an important player in WWII, as the US Navy and Army Air Force operated from there. Many of these same servicemen chose to remain in Miami once the war was over. The county's influence spread as a metropolitan government was formed that consolidated services for the region's residents. About a third of Dade County's residents resided in the City of Miami by 1950. The Jewish community had established itself, with Miami supplanting Jacksonville as home to the most Florida Jews as retirees from the Northeast swelled the area's population (about the same time air conditioning became accessible!). Tourism was a given. Once Fidel Castro ascended to power in Cuba (1959) and the island's government became Marxist, thousands of Cubans, especially professionals, fled to Miami. Under President John Kennedy, the Bay of Pigs and Cuban Missile Crisis events caused many Cuban Americans to question their new government. Immigrants and refugees from Latin American and Caribbean nations continue to settle in Miami, which maintains its status as a prime tourist destination as it adjusts to its functions as an international aviation, athletics and banking center.



Further Sailing

www.ci.miami.fl.us/

www.gssites.com/miami/a_brief_history/a_brief_history.html

www.historical-museum.org/history/sfhm242.htm

miami.about.com/cs/generalinfo/index.htm



THE MANY FACES OF...

The Cause of the Seminoles

The Seminole Indians engaged in three separate wars with the United States in the state of Florida over 40 years in the nineteenth century. **What was their cause? Did it remain the same through three wars? Where are the Seminoles now? What American Indian tribes still live on the land their ancestors settled?**



The Business of Tourism

Miami draws tourists from just about everywhere. **Take one aspect of tourism and “run the numbers:” How many cruise ships, hotels, restaurants, airlines, festivals, or guided tours operate in Dade County and Greater Miami? How many people are employed in each industry? How much does it cost the city, and what are the revenues it reaps?**

“I’ve Got Some Swampland I Can Sell You in Florida”

The Everglades Reclamation in the early part of the 20th century gave rise to questionable real estate sales practices, whereby salesmen marketed land that was literally under water. **What was the Everglades Reclamation? What happened to the land? How did it impact the region’s ecosystem? Are the Everglades protected from further development?**



The City



“Freedom Flights”

The U.S. sponsored airlifts of Cubans to Miami from 1965 until 1973, relocating 150,000 Cubans to this country. Do a simulation exercise: **Create an imaginary nation that has a large population of restless residents who would welcome the opportunity for mass migration to the United States. The U.S. government chooses Hampton Roads, Virginia as the place to be, and airlifts the immigrants to this area. What services must be in place to accommodate them? What issues may arise once they arrive? How might they enrich our region?**



Little Cities

San Francisco has the definitive Chinatown. New York City has Little Italy. Miami is home to Little Havana and Little Haiti. **Take a look at these neighborhoods and their development. What distinguishes the cultures found there? Are they stable communities, or neighborhoods in flux? How can strong ethnic neighborhoods work for a large city in terms of real estate, economics and values? Have you ever lived in an ethnic community? If so, what are your thoughts and feelings about it?**



Culture Clash?

Colored Town, later called Overtown, was the redlined section of the city where African Americans were allowed to own real estate. It thrived despite its lack of links to municipal utilities. Black laborers had been foundational as voters for Miami's incorporation; Miami had a significant black population from the outset. **How did the African American community handle the influx of Cubans during the 1960s and the Civil Rights Era? Was there enough work to go around? Would you consider present-day Miami to be a cultural mix or a segregated city?**

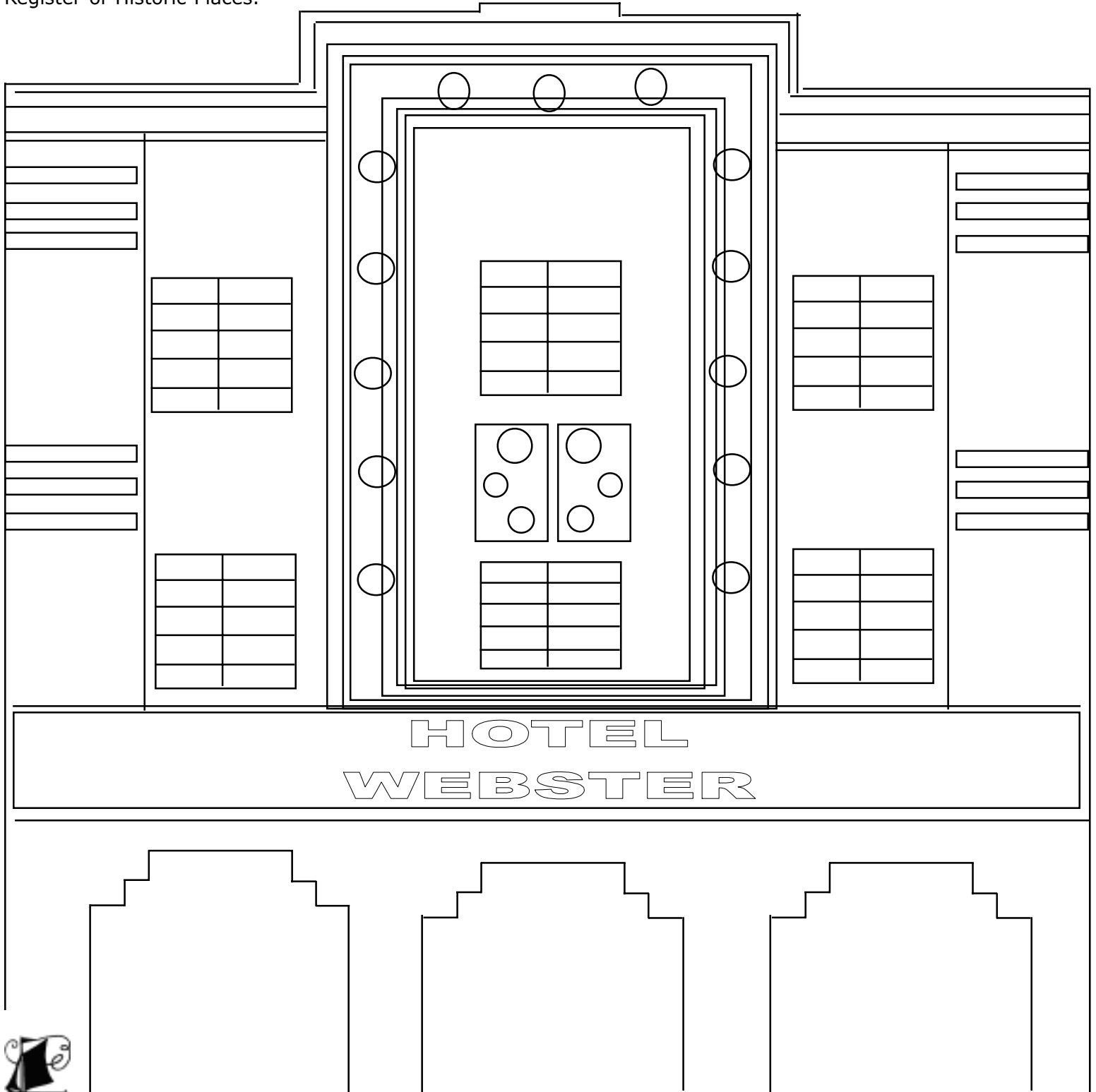
MIAMI



PARIS EXPOSITION INTERNATIONALE DES ARTS DECORATIFS ET INDUSTRIELS MODERNE,

A.K.A. ART DECO

Get out your pastel colored pencils! Art Deco is a mélange of Egyptian, Mayan, Greek, Cubist and Machine Age styles that was represented throughout the industrialized world in architecture, fine arts and everyday things like dishes and cups during the 1920s and 1930s. Miami's Ocean Drive and Collins Avenue (South Beach) feature incredible Art Deco hotels that have become a foundation for Miami style, and are listed on the National Register of Historic Places.



MUSICAL ALPHABET SOUP

Here are some words and terms from these SAILS pages to explore and decipher. Many are Italian, or of Italian origin. Most terms can be found in the *New Harvard Dictionary of Music*, by Don Randall. All will lead you deeper into the roots of Western music. Happy hunting.

Musical Time Periods

Put some rough dates around these periods in history, then place them on the timeline. These terms aren't only "musical," they apply to all the arts and their related historical contexts:

Renaissance **BAROQUE** *Classical* *Romantic*

Here are some really old instruments to check out. Where did they originate? How did they sound?

Baroque Organ

Harpsichord

Lira da Braccio

Ravanastron

Rote

Viola da Gamba

Viola da Braccio

Viol family

Zither

Check out the biggies in the Renaissance string instrument construction biz. Where were their shops? What Latin words always accompanied their names? What did their labels and signatures look like? How can you spot a fake? (www.theviolin.com)

Amati, and sons

Antonio Stradivari

Guenari(s)

What are the important, contemporary luthiers and where are they located?

Baroque compositional forms played specific roles. What were they?

Divertimento

Figured Bass

Quadro

Sinfonia

Sonata

Trio Sonata

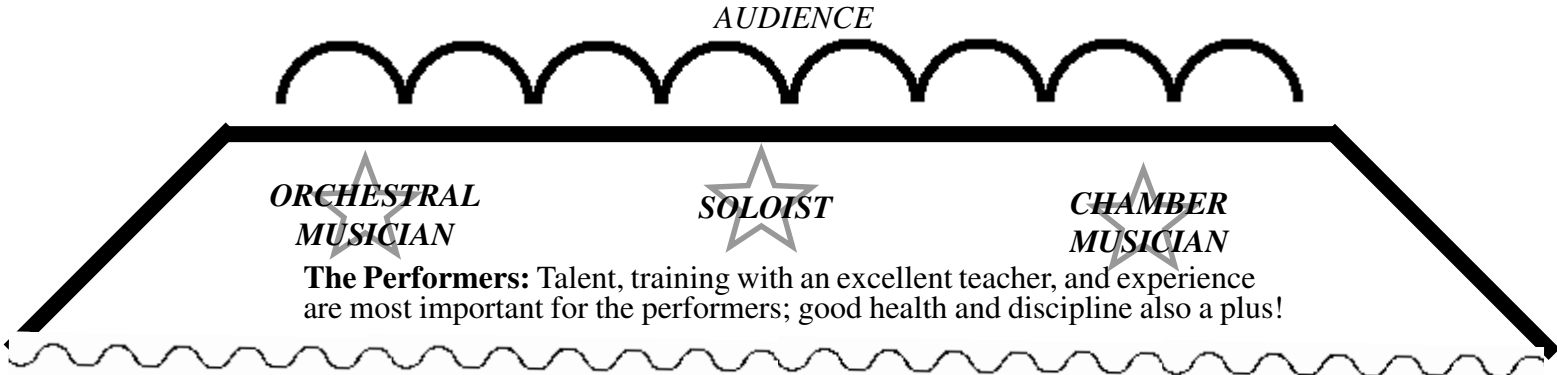


So Who Do You Want to Be?

When we attend a performance, our attention is usually focused on the performers – the artists we go to see and/or hear. If we step back a bit, we can appreciate that a production or show is a collaborative effort that requires the talents of a community of people who may or may not be performing artists. Not all of us perform, but we can share the artistic experience by using our own talents and interests to make a performance happen. Choose a job based on what you'd like to do, or because you think it might be cool to check it out. Find out more about your "job," and how it integrates into a live artistic production. Here's what it looks like, from the most visible (the people we see when we go to a performance) to key players "behind the scenes." Everyone on this list is very, very important!

Can you find the qualifications needed for each position?

Try looking in your library's *The Occupational Outlook Handbook* for ideas. (www.bls.gov/oco/)



Teachers have superior professional performance experience, along with teacher certification and great people skills.

It's showtime! **So who do you want to be?** Create your job description below:

Creative Directors: Their inspirations lead to the original work we enjoy at a performance. They often have a broad education focused on the arts, professional experience, and devotion to art.

Private Teacher

College Professor

Conservatory Artist

Technical Support: These professionals know their trades well, work flexible hours, and may be union workers. They are good problem solvers.

Executive Director	Carpenter/ Electrical	Lighting/ Sound Designer	Health Practitioners	Physical Therapist	Stage Manager
	Marketing and Development Manager	Finance Director	Booking Manager	Operations & Technical Manager	Music Director

Costume/
Wardrobe
Designer

Administrators: These managers and directors do much of their work from an office. They usually have college degrees and experience with finance, human resources, and planning. Good leadership skills essential.



Book Your Own Summer Festival! Create Your Own Artists!

SUPERSTAR

\$50,000 - \$100,000+ PER PERFORMANCE

Name of Artist or Group

Venue

Artist's Genre (type of art form)

Fee

Family Programming/Master Classes?

Special Requirements

Visit www.smokinggun.com to see the backstage requirements of your favorite "Superstars!"

WELL-KNOWN

\$20,000 - \$40,000 PER 1-WEEK RESIDENCY

Name of Artist or Group

Venue

Artist's Genre (type of art form)

Fee

Family Programming/Master Classes?

Special Requirements

EMERGING

\$5,000 - \$10,000 PER 5-10 DAY RESIDENCY

Name of Artist or Group

Venue

Artist's Genre (type of art form)

Fee

Family Programming/Master Classes?

Special Requirements

LOCAL FAVORITE

\$150 - UNION SCALE per service

Name of Artist or Group

Venue

Artist's Genre (type of art form)

Fee

Family Programming/Master Classes?

No special requirements accommodated.

You, the **Executive Director** of a successful arts organization, are in charge of bringing a variety of artists to your area for a summer arts festival. You have 50% of your budget, from local funding, in the bank. You must raise the remaining 50% through writing a grant proposal for matching funds. You'll need to decide:

What your artistic mix will be...

Music? Theater? Dance? Acrobats? Magic?

Who you'll invite to perform...But....

None of the artists exist yet! You make them up!

Musician

Reeses Peacez

Hip Hop Prince of the Universe (Solo Artist)

\$500,000.00 for full concert (3 hours)

based in Newark, NJ, USA

Musician

Marva Nez-Schnozz

Nose Flutist (Solo Artist)

\$225.00 per 50-minute performance

based in Crawford, TX, USA

Acrobats

The Remarkable Remoulades

World's Most Renowned Acrobats (18 performers)

\$175,000.00 per 90-minute performance

based in Tallinn, Estonia

1. Divide class into three groups seeking grant money from the Tight Money for the Arts Foundation (TMAF).

Choose from these groups:

Dan River Performing Arts Council (DRPAC)

Danville, VA

Artist Budget: **\$50,000**

Capital Arts Alliance

Richmond, VA

Artist Budget: **\$250,000**

Pacific ArtsFest

San Francisco, CA

Artist Budget: **\$1,000,000**

2. Plan your festival with these specs:

Name your festival!

Length: 14 days

Events: maximum 10

Create your artists' profiles using the template to the left.

Minimum requirements:

1 big draw (as famous as possible)

3 art forms represented

3 cultures/ethnic backgrounds represented

1 family-oriented performance

3. Evaluation/Questions to ponder:

(So you can get more money next year!)

What was difficult about this activity?

How realistic is this scenario?

What strengths and weaknesses does each organization (semi-rural area, mid-sized city, metropolis) have?

EXAMPLES



History and Social Studies

History

The history of the violin is in many ways the history of Europe. Watch *The Red Violin* to see a violin-maker in action, as well as to see how one violin, supposedly made in the time of Stradivarius, finds its way through many hands to reach an auction floor in modern times (brief nudity in one scene; please preview). Also, have your students research the origin of the names of the parts of the violin. Can they find out what those names have to do with horses? How were the Roma involved? Additionally, students can learn about modern European history by studying the lives of the composers featured in the program. What was going on in the world at the time?

Geography

Find the homelands of the featured composers and trace the many places they lived and composed. Find out the tour schedule of the Miami String Quartet on their website and fine the locations on a map. Find the itineraries of other world-famous performers.

Economics

Complete the "Book Your Own Summer Festival" activity for a look at the way money influences the arts. Also, do your students know what "service" entertainment plays in our economy? Do your students know how the government allots money to each? Do they know that some artists apply for grants from the government to help support them?

Civics

Have your students describe how the performers must work together to be effective. How do they think the artists relate to each other? Do they have rules? What do your students think those rules might be?



English

Oral Language

Discuss the way the music made the students feel. Did they feel excited? Maybe a little scared? Enrich their vocabulary by creating a list of all the descriptive words they can use to describe the music. Divide the words into categories describing the tempo, the tone, the style, and the story the music told.

Reading/Literature

Please see our "Further Sailing" page at the end of the packet to explore these topics further. Read program notes in order to inspire students' notes.

Writing

Write the artists or the Virginia Arts Festival with questions or comments. Write a journal entry as if you were one of the diverse Miami denizens such as the Seminole. Write a letter to a Virginia government official stating your opinions about arts funding.

Research

The SAILS provide a plethora of topics your students will enjoy researching.



Science

Scientific Investigation

What physical laws are demonstrated with a stringed instrument? What simple machines do these instruments incorporate?

Force, Motion, and Energy

The students will see force, motion, and energy come to life in this program. Have students verbalize what they see in scientific terms. They can also draw diagrams of all the vectors and trajectories that the musicinas accommodate.

Life Processes and Living Systems

Research the properties of the wood types used in violin making. Why are those woods used? What would happen if they were swapped for softer or harder wood?

Interrelationships in Earth/Space Systems and Earth Patterns, Cycles, and Change

Listen to music inspired by the Solar System (Holst's *The Planets*) and the seasons (Beethoven's *Symphony No. 6*, and others). How are they "described" musically?



Math

What is the relationship between speed and the number of notes played per beat? What angles are formed by the bow when playing different rhythms, note patterns, and passages? What other mathematical models does music present?



*SAILS are available
at www.vafest.com.*

Websites

- Excellent site** www.theviolin.net
Ancient instruments violadabbraccio.com/baroque_violin/
Information www.emory.edu/MUSIC/ARNOLD/VIOLIN.HTML
About Florida www.ci.miami.fl.us/
About Florida's history www.gssites.com/miami/a_brief_history/a_brief_history.html
Florida history www.historical-museum.org/history/sfhm242.htm
General Miami information miami.about.com/cs/generalinfo/index.htm
Viola jokes www.mit.edu/people/jcb/jokes/viola.html
New York Philharmonic Website for Students www.nyphilkids.org
General music exploration site www.cbc4kids.ca/general/music/
Background and definitions www.essentialsofmusic.com
Music advocacy site www.playmusic.org
Musical games www.carmensandiego.com/products/time/beethovenc16/symphony.html

Books

- Young Person's Guide to Music*, by Neil Ardley
Eyewitness: Music, by Neil Ardley
Music : An A-Z Guide, by Nicola Barber
The Science of Sound & Music, by Shar Levine, Leslie Johnstone
Oxford First Companion to Composers and Their Music, by Kenneth McLeish, Valerie McLeish
100 Careers in the Music Business, by Tanja L. Crouch
The NPR Guide to Building a Classical CD Collection : The 350 Essential Works, by Theodore Libbey
The Amadeus Book of the Violin : Construction, History, and Music, by Walter Kolneder
Violin Owner's Manual : The Complete Guide, by Heather K. Scott
The Viola, by Henry Barrett
The Cambridge Companion to the Cello, by Robin Stowell
Music in the Classic Period, by Reinhard G. Pauly
Baroque Music, by Claude V. Palisca
A History of Western Music, by Donald J. Grout
The Development of Western Music, by K. Marie Stoba
An Introduction to Music and Art in the Western World, by Milo Wold, Gary Martin, James Miller, Edmund Cykler
Facing the Music: An Inside View of the Real Concert World, by Henri Temianka
The New Harvard Dictionary of Music, edited by Dawn Randel
An Encyclopedia of the Violin, by Alberto Bachman
The History of Violin Playing from its Origins to 1761, by David Boyden
The History of the Violin, Volume I, by E. van der Straten
The Glory of the Violin, by Joseph Wechsberg



VIRGINIA ARTS FESTIVAL 7TH ANNUAL

April 25 - May 25

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WorldClass PROGRAMS

Executive and Artistic Director
Robert W. Cross

General Manager
J. Scott Jackson

Director of Operations
Renaë Adrian

Education Director
Laurie Baefsky

Rhythm Project Director
Anthony Hailey



SAILS Team

Curriculum Design
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Toni Wynn and Laurie Baefsky

**Layout, Design and
SOL Connections**
Erica Smith-Llera

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