

KEIGWIN + COMPANY

CELEBRATES BERNSTEIN

TUESDAY
FEBRUARY 6 2018
9:30 AM



LEARNING LINKS



2017 > 2018
FIELD TRIP SERIES

BROADEN THE HORIZONS
OF YOUR CLASSROOM.
EXPERIENCE THE VIBRANT
WORLD OF THE ARTS
AT THE McCALLUM!

McCALLUM THEATRE EDUCATION
PRESENTS

KEIGWIN + COMPANY
**CELEBRATES
BERNSTEIN**

TUESDAY
FEBRUARY 6 2018
9:30 AM

"I am most inspired
by what is new."

> LARRY KEIGWIN

Connecting to Curriculum and Students' Lives!

HISTORY & GEOGRAPHY > 1940s and 1950s, New York

ARTS > Symphonic music, jazz, concert dance

EXPANDING THE CONCEPT OF LITERACY

What is a "text"? We invite you to consider the performances on McCallum's Field Trip Series as non-print texts available for study and investigation by your students. Anyone who has shown a filmed version of a play in their classroom, used a website as companion to a textbook, or asked students to do online research already knows that "texts" don't begin and end with textbooks, novels, and reading packets. They extend to videos, websites, games, plays, concerts, dances, radio programs, and a number of other non-print texts that students and teachers engage with on a regular basis.

We know that when we expand our definition of texts to the variety of media that we use in our everyday lives, we broaden the materials and concepts we have at our disposal in the classroom, increase student engagement, and enrich learning experiences.

Please consider how utilizing your McCallum performance as a text might align to standards established for reading, writing, speaking, listening, and language.

How do we help students to use these texts as a way of shaping ideas and understanding the world?

Please use this material to help you on this journey.

NON-PRINT TEXT > any medium/text that creates meaning through sound or images or both, such as symbols, words, songs, speeches, pictures, and illustrations not in traditional print form including those seen on computers, films, and in the environment.

THE WORK OF ART

A NON-PRINT TEXT FOR STUDY

WHAT'S IT MADE OF? HOW CAN THIS WORK SERVE AS A COMMON CORE STATE STANDARDS-MANDATED "TEXT" FOR STUDENT STUDY IN THE CLASSROOM?



LEONARD BERNSTEIN

To celebrate what would be composer Leonard Bernstein's one hundredth birthday, KEIGWIN + COMPANY has put together a spectacular program called *K+C Celebrates Bernstein Centennial Tour*. This consists of three works by Leonard Bernstein to which Larry Keigwin has set choreography. The first of these, *Episodes*, comes from the score of the 1944 Broadway musical *On the Town*. There are three movements: *The Great Lover*, *Lonely Town: Pas de deux*, and *Times Square*. The second work, *Waterfront*, consists of music culled from Bernstein's only film score. The third, unlike the previous two 2014 creations, is still being put together with careful thought and considerable industry. All three opuses explore the impact Bernstein's output has had on American culture in general and American dance specifically.

The dancers bound onto the stage in front of the orchestra. Three women and three men in casual dress. Soon enough they are spinning in and out of each other's arms. The energy is kinetic. This kind of dance involves contact – big time! And the heightened sense of play we hear in Bernstein's jazzy rhythms shows itself in the vigorous and lighthearted moves of the performers. There is athleticism in those moves, and we can imagine the gymnastic-like training these flexible movers must undergo. These *Episodes* from *On the Town* carry forward the format from that show – three couples. But the specific story of – three sailors on leave tearing up the town in the company of three girlfriends – fades away in this new version, replaced by something less specific and more abstract.

In *Waterfront*, the dancers return to the stage dressed all in white. Gone from Bernstein's strains are the blithe riffs of musical comedy. In their place we hear the plaintive, mournful wails of the hard-knocks life that accompanied Elia Kazan's hard-hitting tale of dock workers' union woes, *On the Waterfront*. The swelling climaxes of this angst-ridden score find their mirror image in the sweeping lifts and powerful shapes assumed by the dancers. Do we hear the sounds of struggle in the music? We see that struggle given form in the wrestling moves of the pairs. Dancers grasp wrists, lean in toward each other combatively, and press on chests. Bodies whip around to face each other, hands swing forward and extend as if brandishing knives. Choreographic choices hew closely to the music. If Bernstein turns repetitive for effect, the moves do too. And we know we are no longer in the 1950s when we note how equally paired the women are with the men. The distaff side of the cast routinely clambers over their partners physically, giving the girls a sense of ascendancy over the boys. In addition to all these pairings and larger groupings, we revel as well in the solos. One gets, at times, almost the feeling that these solo dancers are somehow being pulled through the space by an unseen force, never truly left to themselves, but struggling still with the powers around them.

Finally, there is that third work, whose content must remain, for now, tantalizingly in our imaginations only. The accompaniment will be drawn from Bernstein's early scores, *Piano Trio* and *Sonata for Clarinet & Piano*.



THE ARTISTS

WHO HAS *PRODUCED*
THIS TEXT FOR STUDY?

KEIGWIN + COMPANY, aka K+C, is a dance company focused on contemporary dance performed with live orchestral accompaniment. They say of themselves:

K+C reach national and international audiences and invigorate diverse communities with a refreshing vision of dance that embodies a theatrical sensibility of wit, style, and heart. Community projects and education seek to physically engage audiences and aspiring dancers in movement and the choreographic process, and bring opportunities for individuals to become more invested in dance.

Their work has been performed extensively in New York City, as well as, for example, at the John F. Kennedy Center for the Performing Arts and American Dance Festival. They have received support from the National Endowment for the Arts. In operation since their debut in 2003 at Joyce Soho, they've been responsible for close to 30 new dances, including the acclaimed large-scale community project, *Bolero*, which has been commissioned in 11 communities across the country, and *Runaway* (2008). *Episodes*, itself, was commissioned by the John F. Kennedy Center for the Performing Arts and the National Symphony Orchestra. And each of these works has been choreographed by Larry Keigwin himself.



LARRY KEIGWIN

Mr. Keigwin is a native New Yorker who has danced his way from the Metropolitan Opera to downtown clubs to Broadway and back. As choreographer he has created literally dozens of dances. His work in musical theater includes choreography for the 2011 production of the musical *Tales of the City* at the American Conservatory Theatre in San Francisco, and the off-Broadway production of *Rent*. In 2013, Keigwin choreographed the Broadway musical *If/Then*, starring Idina Menzel. He was one of the first choreographers to be commissioned by Paul Taylor's American Modern Dance.

His six dancers (Matthew Baker, Ashley Browne, Brandon Courney, Kile Hotchkiss, Emily Schoen and Jaclyn Walsh) appear in all three works in this performance piece.

"To achieve great things,
two things are needed;
a plan and not quite
enough time."

> LEONARD BERNSTEIN

CONTEXTS

WHAT *INFORMATION* SURROUNDS THIS TEXT FOR STUDY & COULD HELP MAKE STUDENTS' ENGAGEMENT WITH IT MORE POWERFUL?



Leonard Bernstein was born in 1918 (the last year of WWI) and died in 1990 (many years after our first walk on the moon). His life truly spanned the 20th century and all that it encompassed. He was a chronicler of this jazzy time of constant change and

upheaval through his musical compositions. As composer, conductor, author, music lecturer and pianist, he had much to say about the century in which he lived. He was among the first conductors born and educated in the states to receive worldwide acclaim. Music critic Donal Henahan said he was "one of the most prodigiously talented and successful musicians in American history," and it seems unlikely he will get any contradictions on that score.



Perhaps the two things which have most cemented him in the public consciousness are his series of television lectures on classical music, starting in 1954 and continuing until his death, and his luminous score for the Broadway masterpiece, *West Side Story*. He led the New York Philharmonic for many years as its music director. In addition to *West Side Story*, which was made into a much lauded motion picture, his scores for shows include *Peter Pan*, *Candide*, *Wonderful Town*, and *On the Town*. As mentioned already, he wrote one score for Hollywood – *On the Waterfront*. And besides these, he amassed a large

catalog of classical works, including *Mass*, three symphonies and many shorter chamber and solo works. He was a whiz on the piano, too, and often conducted piano concertos from the keyboard.



He was born in Lawrence, Massachusetts, the son of Ukrainian-Jewish parents. His father opposed his interest in music at first. Even so, Sam Bernstein took him to concerts and paid for his music education. As a child, Bernstein was transformed by a piano performance; inspired, he began at once to learn to play. Soon enough, he could play entire operas and symphonies with his sister Shirley at the piano. In 1935, Bernstein attended Harvard University, where he studied music with Walter Piston. During his time at Curtis Institute of Music, Bernstein studied conducting with Fritz Reiner, who is said to have given Bernstein the only "A"

he ever issued. After he left Curtis, Bernstein lived in New York, and in 1944 brought out his musical *On the Town*. As assistant conductor with the New York Philharmonic Orchestra, he made his major conducting debut at short notice – and without any rehearsal – after famed conductor Bruno Walter came down with the flu. The next day, he became instantly famous because the concert was nationally broadcast on CBS Radio. In 1953 he was the first American conductor to appear at La Scala in Milan, conducting Maria Callas in Cherubini's *Medea*. Bernstein was named music director of the New York Philharmonic in 1957. He became a well-known figure in the United States through his series of fifty-three televised *Young People's Concerts* for CBS.



On the Waterfront, starring Marlon Brando, came out in 1954. The film was based on articles published in the *New York Sun* which won the 1949 Pulitzer Prize. The film focuses on union violence and corruption amongst longshoremen on the waterfronts of Hoboken, New Jersey. The film received eight Academy Awards, including Best Picture. In 1989, *On the Waterfront* was deemed “culturally, historically or aesthetically significant” by the Library of Congress and selected for preservation in the United States National Film Registry.

On the Town was first produced on Broadway in 1944 and made into a film in 1949. The musical integrates dance into its storytelling: Jerome Robbins choreographed a number of ballets and extended dance sequences for the show.

TO GET READY FOR THE PERFORMANCE, STUDENTS COULD RESEARCH THESE:

- > SYMPHONIC MUSIC
- > ORCHESTRAS
- > CONCERT DANCE

HERE'S A 60-MINUTE LESSON IN COLLABORATION & PROBLEM-SOLVING YOU COULD TEACH TO HELP PREPARE STUDENTS FOR THIS WORK:

LINE OF INQUIRY – LOI is an essential question that generates a lesson:

How does Larry Keigwin create dance that mirrors the mood and sense of movement heard in Leonard Bernstein’s music?

ASK STUDENTS

How can music create a mood? What other kinds of things can we hear in a piece of orchestral music?

PLAY A CLIP OF MUSIC FROM *ON THE TOWN*

www.youtube.com/watch?v=kTpa3MKBCgE

Have students describe the mood or moods they sense in this piece.

Compare this with these two other selections:

www.youtube.com/watch?v=_GBIxqiHXE (*On the Town Suite: Lonely Town*) and

www.youtube.com/watch?v=G7UICYj0E10 (*On the Town Suite: Times Square*)

Have students create lists of describing words to describe everything in the music they hear that contributes to a feeling of mood. Share these aloud.

REVEAL

Choreographer Larry Keigwin listens closely to the musical score and then bases his moves on what he hears.

Play the music from *On the Waterfront* –

www.youtube.com/watch?v=3_AYzvs3rYI

Have students try moving their hands through the air along with the music – and discover what kinds of movement the music inspires.

Contrast that with this second section of *On the Waterfront* –

www.youtube.com/watch?v=gFspHkcR4mY

Have students compose a list of action words that describe movements, which the music inspires.

Finally, have them – drawing upon words from both lists of moods and movement – write free-form poems based on their responses to these pieces of music.

These are shared aloud and your questioning helps draw out observations of word choices and ideas expressed.



AFTER COMING TO THE THEATER, STUDENTS COULD RESEARCH THESE:

- > THE IDEA OF “COLOR” IN ORCHESTRAL MUSIC
- > THE EXPRESSIVE USE OF COLOR IN VISUAL ART

HERE'S A 45/60-MINUTE LESSON YOU COULD TEACH AFTER STUDENTS HAVE EXPERIENCED THE WORK:

DISCUSSION

Have students take a look back at the performance. What stood out, and why? Describe the performance. What were the different pieces – and how were they sequenced? What skills were the dancers using? What were the different groupings? What kinds of mood were set in the music – and how were these reflected in the dance moves? What emotions were conveyed – and how? What pictures came to mind? What surprised you? What do you want to know more about?

Have students create visual art works (color drawings or paintings) that show key moments in the performance. Encourage them to consider body shapes in particular – as well as groupings and interaction. Have them also use color to help show – in some way – the mood of the music or the situation depicted.

These are shared. Students are asked what details they notice – and what these may convey.

“I am consistently reminded of the importance of community — creative collaborators, dancers and you.”

> LARRY KEIGWIN



WHAT'S YOUR READ OF THIS NON-PRINT TEXT?

HOW WOULD YOU ANSWER THESE QUESTIONS - AND HOW COULD THEY BE ADAPTED AS GUIDING QUESTIONS TO SPARK STUDENT DISCUSSION?

- > Which moves really stood out to you – and why?
- > Which elements seem more ballet and which more modern?
- > Which dancer or dancers drew your attention most in the performance – and why?
- > What skills were evidenced? What natural abilities were highlighted?
- > What did you notice about different groupings?
- > Which was the most exciting moment for you personally? Why was that so?
- > What were some of the more arresting choreographic choices?
- > What about mood? Sense of locale? Actions depicted?
- > What did you notice about pacing?
- > Which moments were climactic – and what made them so?
- > How was the idea of contrast employed in this performance?
- > How would you describe the music?
- > What were the relationships between the music and the movement?
- > What emotions were expressed by the dancers? How?
- > How do you know that the performers are paying attention to each other?
- > If joy shows up in this work of art, what are some other emotions expressed?
- > What roles does partnership play in this work?
- > What does costuming bring to this performance?

INTERNET

CLASSICS FOR KIDS: ABOUT LEONARD BERNSTEIN
www.classicsforkids.com/pastshows.asp?id=18

KIDZSEARCH ENCYCLOPEDIA FOR KIDS: MODERN DANCE
https://wiki.kidzsearch.com/wiki/Modern_dance

DANCE FACTS: CONTEMPORARY DANCE — BALLET AND DANCE
www.dancefacts.net/dance-types/contemporary-dance/

LEONARD BERNSTEIN: *YOUNG PEOPLE'S CONCERTS* | WHAT IS MELODY? (PART 1 OF 4)
www.youtube.com/watch?v=2AFovpvDRCl&list=PL0E30230A601C2315

BOOKS

YOUNG PEOPLE'S CONCERTS: KINDLE EDITION

By: Leonard Bernstein

Publisher: Amadeus Press, 2006

ASIN: B00AY8HK9M

From 1958 through 1973, Leonard Bernstein and the New York Philharmonic thrilled audiences with wonderful concert experiences presented in a sparkling music-with-commentary format: *The Young People's Concerts*. Viewed nationwide on CBS television, and eventually telecast around the world, *The Young People's Concerts* turned an entire generation into music lovers.

LEONARD BERNSTEIN (GETTING TO KNOW THE WORLD'S GREATEST COMPOSERS)

By: Mike Venezia

Reading level: Ages 7-10

Publisher: Children's Press, 1998

ISBN-10: 0516262440

The author/illustrator of the highly successful *Getting to Know the World's Greatest Artists* series lends his creative talents to another fun, informative series, this one featuring world-famous composers.

MUSIC WAS IT: YOUNG LEONARD BERNSTEIN

By: Susan Goldman Rubin

Reading level: Ages 10-13

Publisher: Charlesbridge, 2015

ISBN-10: 1580893457

Beginning with Lenny's childhood in Boston and ending with his triumphant conducting debut at Carnegie Hall with the New York Philharmonic when he was just twenty-five, *Music Was It* draws readers into the energetic, passionate, challenging, music-filled life of young Leonard Bernstein. Archival photographs, mostly from the Leonard Bernstein Collection at the Library of Congress, illustrate this fascinating biography.

MODERN DANCE

By: Wendy Hinote Lanier

Reading level: Ages 9-12

Publisher: Focus Readers, 2017

ISBN-10: 1635173426

CDS

LEONARD BERNSTEIN: WEST SIDE STORY - SYMPHONIC DANCES / CANDIDE-OVERTURE / ON THE TOWN – 3 DANCE EPISODES / ON THE WATERFRONT – ORCHESTRAL SUITE

Performed by: New York Philharmonic Orchestra with Leonard Bernstein, Conductor

Label: CBS Masterworks / Sony, 1990

ASIN: B0000026FF

ON THE TOWN: ORIGINAL BROADWAY CAST ALBUM (REVIVAL)

Label: Sony, 1989

ASIN: B0000024P2

“This will be our
reply to violence:
to make music more intensely,
more beautifully, more devotedly
than ever before.”

> LEONARD BERNSTEIN

LEARNING LINKS HAVE BEEN
CREATED BY:

MARK ALMY
RESEARCH AND TEXT UNLESS
OTHERWISE NOTED

MARK DUEBNER DESIGN
DESIGN

MICHAEL FLANNIGAN
FIELD TRIP SERIES COORDINATOR

KAJSA THURESSON-FRARY
DIRECTOR OF EDUCATION

