



**2012.2013 SCHOOL
PERFORMANCES**

STUDY GUIDE

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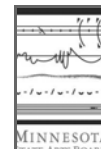
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Education at the Ordway is sponsored by **3M**

Additional major funding is provided by Ordway Circle of Stars, The Fred C. and Katherine B. Andersen Foundation, Target, The Pentair Foundation, Best Buy Children's Foundation, Hugh J. Andersen Foundation, Margaret H. and James E. Kelley Foundation, Inc., Thomson Reuters, RBC Foundation—USA, G&K Services, Curtis L. Carlson Family Foundation, Lillian Wright and C. Emil Berglund Foundation, Inc., Archie D. and Bertha H. Walker Foundation, Warren Foundation, Kopp Family Foundation, hundreds of individuals, foundations, corporate contributors, and by the patronage of thousands of theater attendees.



Education at Ordway is made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota Legislature, and by a grant from the National Endowment for the Arts. This activity is also made possible in part by a grant provided by the Minnesota State Arts Board, through an appropriation by the Minnesota State Legislature from the Minnesota Arts and Cultural Heritage Fund with money from the vote of the people of Minnesota on November 4, 2008.

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Eileen Ivers & Immigrant Soul at the Ordway



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Coming to the Theater

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance. As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?
- What are some different types of live performances? Name a few as a class.
- What kind of responses might an audience give in each circumstance?
- What are the different cues that a performer will give you so that you know how to respond?
For example, might they bow or pause for applause?

Also, remember that a theater is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout the auditorium. When you come to the Ordway, you are part of a community of audience members and you all work together to create your theater experience.

Audience Member Checklist for Review at School

- Leave your food, drinks and chewing gum at school.
- Remember to turn off all cell phones before the performance begins.
- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.
- Cameras and other recording devices are not allowed in the theater.
- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.
- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.
- Open your eyes, ears, mind, and heart to the entire experience!
- After the performance you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.

About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting

The Ordway is home to the following Arts Partners. They program their own seasons and use the Ordway as their performance venue:

- The Minnesota Opera
- The Saint Paul Chamber Orchestra
- The Schubert Club

Presenting

The Ordway also programs its own performance seasons. Musical theater tours such as *Billy Elliot The Musical* and *Elf the Broadway Musical* are a part of the *Theater Season*. The Ordway also produces musical theater such last year's *Rodger and Hammerstein's Cinderella*. The *Target® World Music and Dance Series* includes companies on national and international tours, such as *Black Grace* and *Eileen Ivers & Immigrant Soul*, and work produced by locally based organizations such as *Ballet of the Dolls*.

Producing

The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. Such musicals are *Disney's Beauty and the Beast*.

The Ordway also presents the annual Flint Hills International Children's Festival, a week-long festival of international artists performing work for our youngest audience members. The dates for the 2013 Festival are May 28-June 2.

For more information about the Ordway and Arts Partners visit www.ordway.org.

Fun Facts!

Did you know...

The Ordway has two theaters?

- Ordway's Music Theater, 1900 seats
- McKnight Theatre, 306 seats

The Ordway first opened 27 years ago on January 1, 1985, as the Ordway Music Theatre!

The name *Ordway* comes from **Lucius Pond Ordway** (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, **Sally Ordway Irvine** (1910-1987) built the center and decided to use the Ordway name.

Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

More than 350,000 patrons come the Ordway each year.



Schools from all over the region attend the Ordway's student performances. More than **50,000** seats were filled by students and teachers last year!

About the Artist

Who is Eileen Ivers?

She has been called the **Jimi Hendrix** of the violin, and after more than 20 years in the music business, Eileen Ivers is considered to be one of the most renowned and distinguished Irish fiddlers in the world today.

Ivers was born in New York City to Irish **immigrant** parents. She grew up in the Bronx, a very culturally diverse **borough** of New York. Between the diversity of her hometown and her family's yearly summer trips to Ireland, Ivers grew up with a strong appreciation for world music. At age eight, she decided to start playing the violin. She studied under Martin Mulvihill, an Irish-born fiddler who lived in New York. Mulvihill taught Ivers in the style of traditional Irish fiddle. A talented and fast learner, Ivers went on to win nine All-Ireland Fiddle Championships.

After graduating *magna cum laude* from Iona College with a degree in Mathematics, Ivers began performing professionally. It was during this time that she began exploring the **parallels** in the traditional music styles from around the world. This exploration led to Ivers developing her signature sound for which she is now famous.

In 1994, Ivers released her first solo album, *Eileen Ivers - Traditional Irish Music*, and by 1995 she had joined the original touring cast of Broadway's *Riverdance* as the principal violinist or **fiddler** in the band. After touring for several years, Ivers returned to her **solo** work before forming the band Immigrant Soul. The band, which consists of band members Tommy McDonald, Buddy Connolly, Greg Anderson, and Lindsey Horner, tours the world performing in concert, and also **collaborating** with symphony orchestras around the world.



Photo by John Kuczala

Meet Eileen Ivers

Born: July 13

Hometown: Bronx, NY

Achievements:

- has more than 80 recording credits on contemporary and traditional albums
- was named All-Ireland Fiddle Champion nine times; and was named All-Ireland Tenor Banjo Champion one time, making her one of the most awarded participants in the history of the prestigious competition
- won a **Grammy Award™** for her participation on the 1999 album *Celtic Solstice*
- featured on the *Gangs of New York* soundtrack
- toured the world as the principal violinist in *Riverdance*

About the Band

Tommy McDonnell – Harmonica and Percussion

Tommy McDonnell is an inspired drummer, vocalist and all-around musician who has been performing since the age of 15. The deep soulfulness that he brings to his music has landed him onstage with such greats as BB King, Eric Clapton, Wilson Pickett, and James Brown. McDonnell is also a proud member of the “Original Blues Brothers Band” with Dan Aykroyd and John Goodman.



Photo by Carolyn Herring



Buddy Connolly – Accordion and Keyboards

Buddy Connolly has experienced a lot of success while playing the “button box,” which is how he refers to the accordion. He is a three time All-Ireland Accordion champion, and has been awarded numerous other titles in different group competitions. When he moved to Nashville, Tenn., in the mid-90s, he was introduced to **country**, **bluegrass** and **Cajun** music, all of which have had a lasting effect on Connolly’s style.

Greg Anderson – Acoustic Guitar and Boukoui

A native New Yorker, Greg Anderson is a multi-genre, multi-instrumentalist musician and producer. With roots in **folk** and traditional music, Anderson has worked with such artists as Cathie Ryan, Tommy Sands and Peter Knight. He has also worked with many artists in the genres of **jazz**, **rock**, and **contemporary music**. As a producer, Anderson specializes in the unique sounds that come from blending traditional and contemporary musical styles.



Photo by Erich Jungwirth



Lindsey Horner – Upright Bass and Electric Bass

Lindsey Horner is a modern musician whose versatility has led him to make music in the place where **jazz**, **folk**, **Celtic** and classical music intersect. Horner has been a part of the orchestra for dozens of Broadway shows, including the *Lion King* and *Tommy*. He has produced several recordings, the latest of which featured his own music and was titled *Undiscovered Country*. Similar to Eileen Ivers, Horner’s musical background is deeply rooted in Irish music.

About the Performance: Repertoire

Beyond the Bog Road

Beyond the Bog Road celebrates the journey of Irish immigrants and shows how Irish music and dance have changed and evolved as a product of **globalization**. This performance represents how Irish immigrants have had an impact on North America, and how North America has had an impact on Irish immigrants. The piece will include representation and discussion surrounding the Irish influence on the genre of bluegrass, the integration of African-American tap dance with the Irish step dance created modern tap dancing and how Irish music has fused with African, Latin and jazz to change how Irish music sounds today. The distinct parts of the performance that make up *Beyond the Bog Road* are explained here by Eileen Ivers from the *Beyond the Bog Road: Eileen Ivers and Immigrant Soul* Teacher Guidebook by Tennessee's Performing Arts Center.

Crossroads (Waltz/Jig)

The opening waltz in this set was composed with the spirit of a social crossroads gathering in mind. The villagers would gather after a long day's work in the fields and bog to celebrate life through music and dance. One such get together is portrayed with the backdrop of John Ivers' (Eileen's father) village in the West of Ireland. One older villager, Tom Nolan, remarked how he couldn't bear to think of what became of those who ventured beyond this village – and this leave-taking is at the heart of the story. This is followed by the song "Jama," an Irish jig with accompanying African groove. The chorus "Jama" – a word from Senegal meaning peace – is rhythmically sung and students are encouraged to join in.

Eileen's Demonstration

Eileen will speak to the audience, beginning with the wide array of emotional content in Irish music (as in any folk music – music of the people). She then demonstrates the three main meters of Irish dance music (6/8, 2/4, and 4/4) by playing "Twinkle, Twinkle, Little Star" as an Irish jig, hornpipe, and reel. Then, playing an electric violin, she showcases how it can transform into rhythmic looping and lead, as well as electric guitar-effected riffing.

Green Fields of America—Famine and Immigration

Green Fields of America is a traditional song of immigration. The lyrics evoke the common sentiment felt among the immigrants:

Farewell to the groves of Shillelagh and Shamrock,
Farewell to the girls of all Ireland around;
May their hearts be as merry as ever I could wish them,
When far away on the ocean I'm bound

The visuals include images related to the famine - landscapes in the West of Ireland where the potato crop failed, drawings that depict the feel of those times, archival footage of New York's Ellis Island with throngs of entering immigrants, and famine memorials – one being a memorial from the Choctaw Indians from the United States who helped the Irish during the famine as they were going through their own "Trail of Tears."

About the Performance: Repertoire

Rocky Road Blues—Influence of Irish Music on Bluegrass

The Appalachian Mountains were shaped throughout 500 million years in three separate periods. During the first period, the Taconic, and the second, the Acadian, North America, Greenland, Ireland, and Scotland are believed to have been one land mass called Laurentia. During this time, the Caledonia Mountains rose up and wore down before the Atlantic Ocean started to split the continent. Therefore, it is believed the mountains of the Scottish Highlands and the Appalachians were actually at one time the same mountain range. As the Irish and Scots-Irish settled in the South, their music once again became part of the mountains. They nurtured what in time would become one of the roots of American old-time, bluegrass, and country traditions.

To showcase this blending of music traditions, this section includes a traditional Irish hornpipe, “Kitty’s Wedding” and what became its American equivalent, “Smith’s Reel.” The traditional Irish hornpipe leads into American clogging rhythms, which were derived from Irish, English, and some German and Cherokee step dances, as well as African rhythms and movement. The bluegrass song, “The Rocky Road Blues,” written by the Father of bluegrass, Bill Monroe, follows with the refrain, “The road is rocky but it won’t be rocky long...,” with which the audience sings along. The visuals are scenes of the southern parts of the United States, as well as archival footage of old-time American musicians.

Irish Black Bottom—1920s

Tap dancing started with African settlers in early America who would beat out rhythm in their dances with brushing and shuffling movements of the feet. Tap dance and Irish Step Dance share deep roots. Irish dancing mixed with African-American tap dances formed modern tap dancing, which particularly evolved through the years 1900 to 1920. A rivalry and stiff competition developed between two great dancers – Master Juba, an African-American dancer, and John Diamond, an Irish-American, and together they helped invent tap dancing. Prominent New York journalist and novelist, Pete Hamill, gave a lecture in New York in January, 2008 in which he noted how New York was an important breeding ground for the arts, among other things. “People who were not like each other came up against each other and learned from each other. ...If Master Juba had stayed in Africa and the Irish had stayed in Ireland, none of this would have happened where they came from.”

A dance from the 1920s of equal popularity as the “Charleston” was the “Black Bottom,” named after the muddy bottom of the Mississippi River. The Black Bottom started in New Orleans and worked its way to New York. It was derived from a basic tap dance groove and was embraced by all members of society to become a hugely popular dance of the 1920s. The great Louis Armstrong even wrote a wonderful song documenting the Irish influence that he named, “The Irish Black Bottom,” which audiences will hear after a little of Armstrong’s original that was recorded in the 1920s.

About the Performance: Repertoire

Living Tradition—Living Harmoniously Together

As another large wave of Irish immigration occurred from the 1950s onward, these immigrants continued to instill in their children the love, deep respect, and pride for their Irish heritage and its music, song and dance. The children of these immigrants embraced the music, and some became fascinated with the similarities between Irish music and dance and that of different world music traditions that they would encounter living in large urban environments. The 1980s onward saw many Irish musicians collaborating with musicians from other world music genres, including African, Latin and jazz, as well as becoming more aware of the other roots of American music. Some ground-breaking new sounds emerged and celebrated the similarities which tie so much of folk and world music together. In the true sense of a spirited and honest collaboration, the resulting marriage of styles truly compliments all without diluting the purity and inherent quality of any music. Moreover, in learning of other cultures we can always learn something of ourselves. Our living tradition strengthens as we pass down our precious traditions to the next generation.

The audience will hear an original piece by *Eileen Ivers and Immigrant Soul*, “Paddy in Zululand,” showcasing Irish and African musical collaboration. The tune is followed by, “Gravel Walk,” a medley of improvised melodies based on traditional Irish reels with electric violin and electric bass and drum solos. Visuals include urban landscapes juxtaposed with rural Ireland and Africa, and African hand drummers juxtaposed with Irish farmers’ hands working the land. This all brings the theme of *Beyond the Bog Road* to completion.

- The Repertoire section of this study guide
was adapted from: *HOT Season for Young People 2012-2013*
Teacher Guidebook: Beyond the Bog Road Eileen Ivers and the Immigrant Soul.
Written by Carol Ponder. Edited by Cassie LaFevor



About the Performance: The Music

The Music of Ireland

Even though some of Ireland's religious songs and ballads can be traced all the way back to **medieval** times, most of what we know as traditional Irish music has been composed within the last three centuries; and a very large portion was composed after Ireland's **Great Famine**, which took place from 1845 to 1849.

In the last 50 years, there has been a revival of Irish music as it has spread across the globe through the work of such modern artists as the **Chieftains**, the Clancy Brothers and Eileen Ivers.



An old Irish bagpipe is seen in this picture taken in a home in Cork, Ireland, 1904.

The Art of Fusion

Some artists, like Eileen Ivers & Immigrant Soul, mix many different types of music to create a new sound. When this happens it is called *fusion*. Some types of music that Eileen Ivers fuses with her Celtic fiddling are:

- *funk* — type of popular music that combines elements of jazz, **blues**, and **soul** music, and is characterized by a heavy, repetitive bass line
- *jazz* — popular music that originated in New Orleans in the late 1800s and is characterized by **improvisation** and **syncopated** rhythms
- *world* — refers to different types of music from around the globe. Eileen Ivers has been known to fuse Celtic Music with Latin, Caribbean, and African rhythms and music.

Irish Folk Music

Hundreds of years old, Irish folk music, as we know it, has had a huge influence on modern music such as Irish rock, and almost all music that originates in Ireland.

Most of traditional Irish music is meant for dancing and most songs can be categorized by the type of dance they **accompany**. The following are different types of Irish songs and dances:

- *hornpipe* — The hornpipe is a slow song that keeps a simple **4/4 time**, with accents on the one and the three beat. Because of its slowness, whoever is dancing the hornpipe has time to do many intricate dance steps in a short amount of time. This dance was originally only danced by men, but in modern times both men and women participate.
- *jig* — The jig is a faster song that has many different variations; but in its most popular version it is performed in **6/8 time**, with emphasis on the one beat.
- *reel* — The reel is a song and dance that originated in 18th century Scotland and was further developed in Ireland. The music is in **4/4 time**, and it is performed at a relatively fast tempo.
- *slip jig* — The slip jig is another form of jig that can be performed quickly or slowly. It is measured in **9/8 time**. The dance that it accompanies is said to be the most graceful of Irish dances, performed mainly by women.

MUSICAL HINT: To tell whether you're listening to a reel or a jig, tap your foot along with the music; then see how many fast notes you can count between each foot tap. If you can count to 3, it's a jig! If you can count to 4, it's a reel!

About the Performance: The Music

harmonica

The harmonica is a small musical instrument that belongs to the **woodwind** family. It is made out of a narrow metal case that houses a set of metal **reeds** that produce sound when air passes through them by either inhaling or exhaling.



accordion

The accordion is a box-shaped instrument that is played by compressing or expanding the **bellows** while pressing buttons or keys, which allows air to flow and sound to be produced.



Watch and listen for these instruments!

drum set

A drum set is a collection of drums, **cymbals** and other **percussion** instruments.

The individual instruments on the drum kit are hit by either sticks, brushes or mallets that are held in the player's hands.

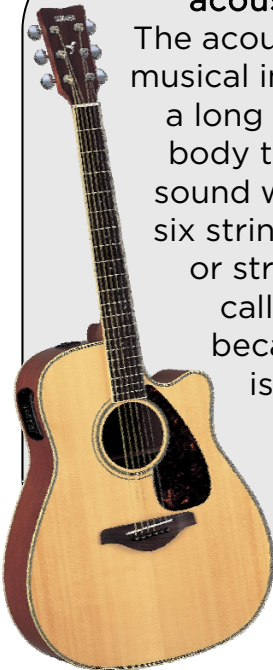


bouzouki

The bouzouki is a musical instrument with a pear-shaped body and a very long neck that originated in Greece. It is a member of the **lute** family, with a flat front and deep rounded back. It is played by strumming the strings with a pick or with your fingers.



About the Performance: The Music



acoustic guitar

The acoustic guitar is a musical instrument with a long neck and flat body that produces sound when any of its six strings are plucked or strummed. It is called acoustic because the sound is not **amplified** in any way.

keyboards

The keyboards are electronic instruments that produce sound when the player presses down on the horizontal row of black and white keys. Keyboards most resemble the sound of a piano, but can also be used to reproduce the sounds of other instruments.

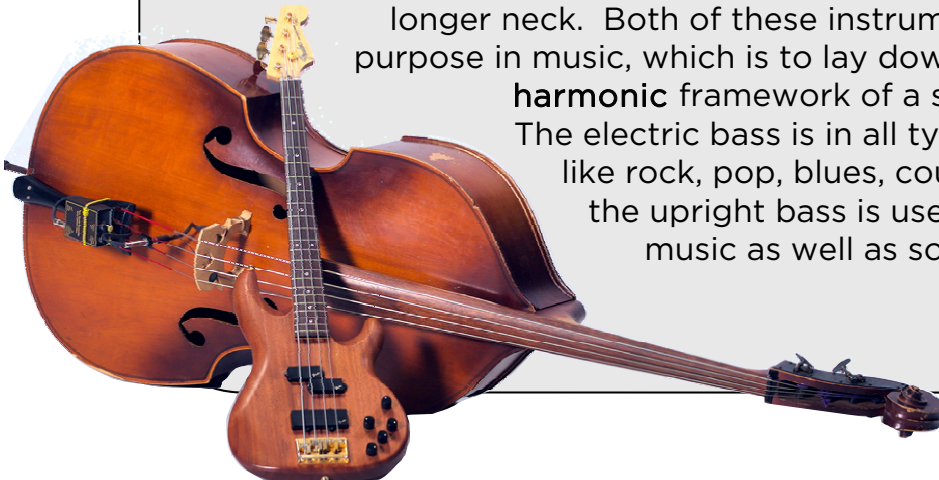


Watch and listen for these instruments!

upright and electric bass

The upright bass is the largest and lowest-tuned instrument in the violin family, and can be played by plucking the strings, or by strumming them with a bow. The electric bass is also a low-tuned instrument. It greatly resembles the electric guitar, except it has a longer neck. Both of these instruments fulfill the same purpose in music, which is to lay down a beat on which the **harmonic** framework of a song is built.

The electric bass is in all types of modern music like rock, pop, blues, country and funk, while the upright bass is used mainly in classical music as well as some styles of jazz.



About the Performance: Ireland

The Republic of Ireland is a country located in northwest Europe. It takes up most of the island of Ireland and is bordered to the north by Northern Ireland, which is a part of the **United Kingdom of Great Britain (UK)**. It has a population of 4,156,119; and it is divided into 26 counties.



ThinkQuest.org: <http://library.thinkquest.org/CR0212302/ireland.html>

History of Ireland

Ireland is one of five **Celtic** nations. Celtic tribes arrived on the island of Ireland between the years of 600 and 150 **B.C.** During the 5th century, Ireland saw the arrival of **St. Patrick**, who is widely recognized for bringing Christianity to the country. When the English began invading Ireland in the 1100s, they



Photo of the Dublin Castle

began a power struggle between the Irish and the English that would end up lasting more than 700 years. In the early 1800s, Ireland became part of the UK. More than a hundred years later, in 1921, 26 of Ireland's southernmost counties declared independence from the UK. Six northern counties remained, and still remain part of the UK: this is what's known as Northern Ireland.

Irish-Americans

Although many Irishmen and women **immigrated** to the United States in the early 19th century, it was the **Great Famine of 1845** that caused the largest **emigration** in Irish history. Between the years 1845 and 1855, nearly two million Irishmen and women immigrated to the U.S., most of whom settled in New England.

After the famine, Irish immigration continued in great numbers. Because of this, large Irish-American communities began sprouting in many of the U.S.'s largest cities, including New York, Boston, and Chicago. The Irish brought with them a very rich sense of culture and tradition, which still lives on in areas with large Irish-American populations.



FACTS ABOUT IRELAND

- Ireland is often referred to as the "Emerald Isle" because of its lush green landscape.
- English is the most widely used language, but the Gaelic (Irish) language is also used in parts of the country. The Gaelic name for Ireland is *Eire* (pronounced *Air-uh*)
- Ireland declared its independence from the United Kingdom on December 6, 1921.
- Total area of the country is 70,280 square kilometers, which makes it slightly larger than West Virginia.
- The currency is the Euro.
- 88% of the country is Roman Catholic.

About the Performance: Discography



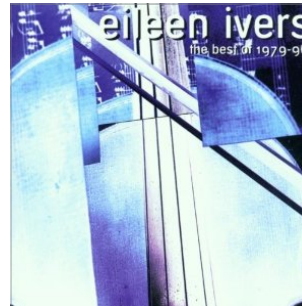
Fresh Takes (1993)
This early collaboration with John Whelan features original compositions in the traditional style of Celtic music.



Crossing the Bridge (1999)
In her first studio album after Riverdance, Ivers crosses the bridge between many cultures in this adventurous collection.



Eileen Ivers: Traditional Irish Music (1994)
Ivers debut solo album features Irish music in both traditional format and new arrangements.



Eileen Ivers: Best of 1979-1996 (2000)
A career-spanning collection, which features some of Ivers' most popular work.



Wild Blue (1996)
Named for the color and character of her violin, this all-instrumental album sticks to tradition while taking on an improvisational feel.



Eileen Ivers & Immigrant Soul (2003)
Ivers and her band explore the art of fusion as they meld traditional Celtic music with Latin and Caribbean rhythms.



So Far: The Eileen Ivers Collection (1997)
This compilation includes recordings from Ivers' teen years to the mid-1990s. The album is an excellent illustration of her growth as a musician.



An Nollaig: An Irish Christmas (2007)
This holiday album features traditional carols and lively tunes that have been passed down through the generations.



Check out a sampling of Eileen Ivers' music at:
<http://www.eileenivers.com/Store/index.html>

Vocabulary & Behind the Scenes

accompany: to play along with other instruments or vocalists in a supportive manner

amplify: to make a sound become louder through the use of electronic equipment

B.C.: notation used to indicate a date that is a particular number of years before the date of the birth of Jesus Christ

bellows: a piece of equipment that contains a chamber that can be expanded to allow air in and can be pressed to release air

bluegrass: a style of country music from the southern U.S

blues: type of popular music that developed from African-American folk songs, which were usually slow and had a repeating harmonic pattern

borough: a town or district

Cajun: the culture, language and music of an ethnic group of people that descend from French Catholic ancestors, largely located in Louisiana

Celtic: referring to the people, the languages or the cultures that derived from the ancient civilization that was the origin for Ireland, Scotland and other countries

Chieftains: a band of musicians formed in Dublin, Ireland in 1962 that is famous for playing traditional Irish music

Clancy Brothers: an Irish folk music singing group that was very popular in the 1960s, credited for making Irish folk music popular in the U.S.

contemporary music: any music that has been created in modern times; considered the opposite of classical music

country music: popular music, based on the traditional folk music of the rural, southern U.S.

cymbals: a circular brass instrument played with a stick or in pairs by striking them together

emigrate: to leave a place, especially a native country, to go live elsewhere

fiddler: someone who plays the violin, particularly in folk music

folk music: traditional music that has been passed down through

generations

fusion: a combination of musical styles; the result of blending two or more musical styles to create something different

genre: a way of categorizing artistic works (literature, music, etc.) based on form, subject matter or style

Grammy Award™: awards that are presented annually for notable achievements in the music industry

Great Famine of 1845: a period of mass starvation, disease and emigration from Ireland between the years of 1845 and 1852

globalization: the transfer of ideas and cultures via media and travel of citizens.

harmonic: sounds that are produced when notes are sung or played together at the same time in a pleasing combination

immigrant: a newcomer to a country who has settled there

immigrate: to enter a new country for the purpose of settling there

improvisation: in music, the act of performing or composing something on the spot without any preparation

jazz: a style of music that originated among African-Americans in New Orleans in the late 19th century, and is characterized by syncopated rhythms and improvisation

Jimi Hendrix: an American musician, singer and songwriter who is considered to be the greatest electric guitarist in contemporary music

lute: a musical instrument, which dates back to the 14th century, that has a flat, pear-shaped body resembling a guitar and is played by plucking

medieval: referring to the Middle Ages in Europe, which encompass the time between the 5th and 15th centuries

meter: the division of music into an equal, repetitive rhythmic pattern called a measure. The top number in a meter refers to how many beats are in a measure. The bottom number tells what musical counts as one beat.

- **4/4 time** — 4 beats in each measure; a quarter note gets one beat

- **6/8 time** — 6 beats in each measure; an eighth note gets one beat
- **9/8 time** — 9 beats in each measure; an eighth note gets one beat

National Endowment for the Arts: an independent agency of the federal government that provides support for artistic excellence, creativity, and innovation.

parallels: refers to two things that are easy to compare because they are similar share many characteristics

percussion: a group of musical instruments that produce sound by being struck

reed: a part of a musical instrument, usually made of cane, metal or plastic, that vibrates when air passes through it and produces sound

rock music: a form of music derived from the music genre of rock and roll

solo: a musical piece performed by one musician or singer

soul: a style of popular music that is closely related to gospel and rhythm & blues and has a strong emotional quality

St. Patrick: Apostle and patron saint of Ireland, he was an English missionary to Ireland in the 5th century

syncopated: a modified musical rhythm that shifts the accent from the strong beat to the weak beat of a bar, or measure, of music

United Kingdom of Great Britain: a country in western Europe that consists of England, Scotland, Wales and Northern Ireland.

woodwind: an instrument that produces sound by vibration of mouthpiece reeds



Photo by Clay Patrick McBride

Understanding Music

Understanding Music

Music has existed as long as humans have populated the earth. It is likely that pre-historic music was a human attempt to echo the songs of the birds or the sounds of natural events such as rain and thunder.

The human voice, body, and instruments are the tools for producing music. The oldest documented musical instrument found to date is a 35,000-year-old flute made from the hollow bones of a vulture, unearthed in Germany in 2008.

People make music to express emotions, thoughts, impressions, moods, and ideas, both personal and communal. Music can communicate in a way that is often beyond words. Music is integral to important occasions when people celebrate, pay tribute, worship, dance, and grieve.

In almost every culture, music is woven into everyday life through lullabies, work songs, children's songs and games, love songs, and songs for other common place events.

Music starts with sound: what we hear and how it is ordered or organized. Though music is a universal experience, what sounds like music to one person can be noise to another. The response to the question "what is music?" is always in the ear of the listener. Whether or not a series of sounds comprise music depends on prior musical experiences, culture, when and where one lives, and who we are.

Music can be improvised, composed, or handed down from one person to another. Musical notation captures some music, but much of the world's music was and is remembered through oral tradition.

Humans engage in music through the fundamental processes of creating music, performing music, and responding to music. Music creators improvise, arrange, invent, and compose music. Performers sing and play instruments. Listeners respond to music when they describe, analyze, interpret, and evaluate music.

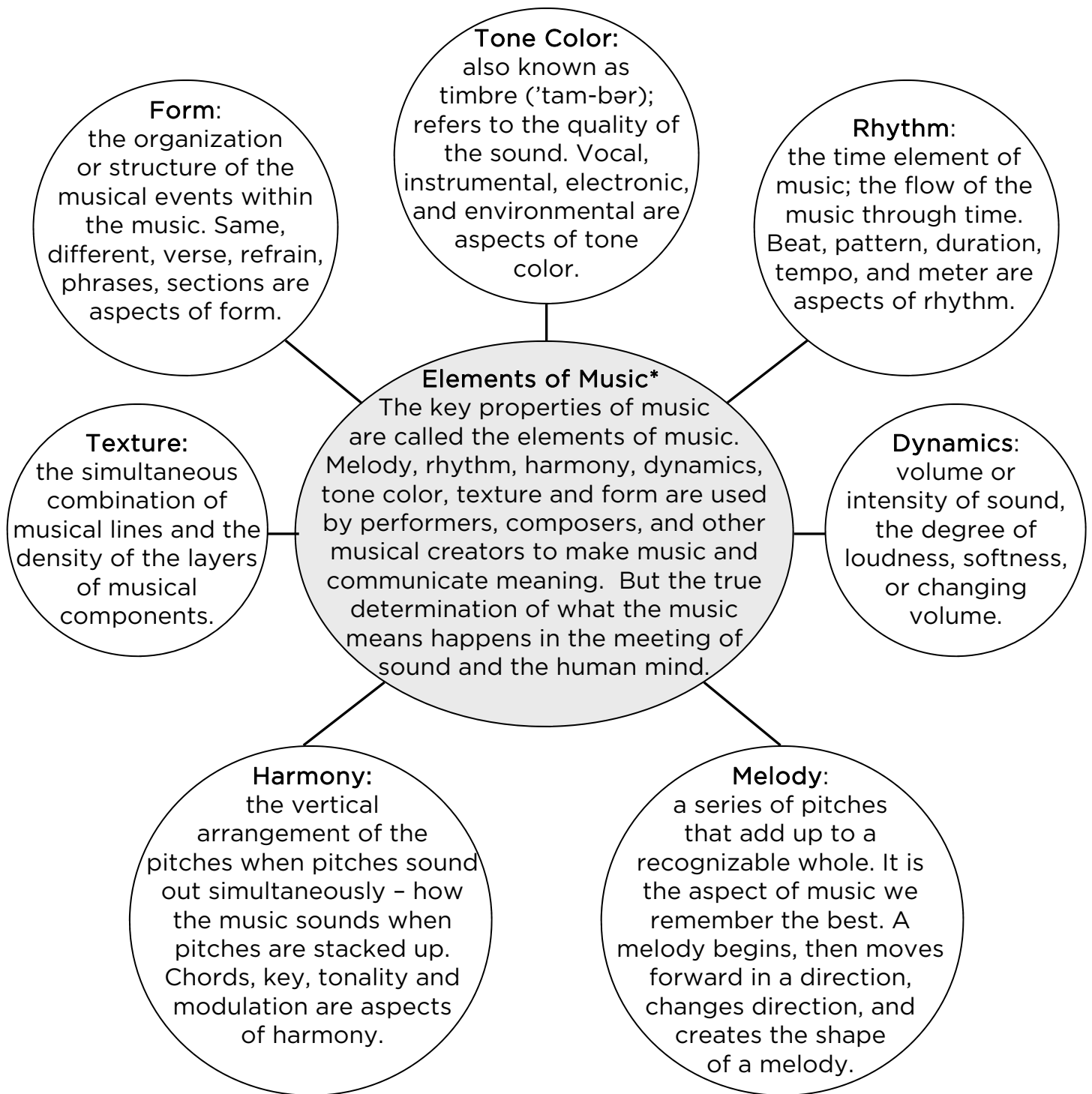
Understanding Music and *Music in the Classroom* sections of this guide were written by Joanna Cortright, Music Education Consultant.

Photo by John Kuczala



Understanding Music

Music Elements Web Diagram



*In accordance with the Minnesota State Arts Standards

Music in the Classroom

Earobics

Responding to Music: Describe, Analyze, and Interpret

Description: EAROBICS is a simple descriptive process that helps students work collaboratively to communicate original thoughts, prior knowledge, and opinions about a piece of music. A group of students will notice and articulate many more ideas and insights than any individual student. The word/concept bank that they generate can later be used in discussions or written work related to the music, or when they speculate about the meaning of the music. It is a useful tool to use when introducing music from diverse cultures or unfamiliar genres.

Objectives/Learning Goals:

- Students will listen, reflect, and develop a collaborative description of Eileen Ivers' song *Afro Jig*:
<http://www.myspace.com/eileenivers/music/songs/afro-jig-9464056>
- Students will analyze and interpret the music as they make connections to prior knowledge, other music, and to the world.

Materials:

- Eileen Ivers' *Afro Jig*:
<http://www.myspace.com/eileenivers/music/songs/afro-jig-9464056>
- Chart paper or chalk board space for mapping; chalk or markers

Process:

Do not reveal the title or anything else about the music, but explain the process before you begin. Students will exercise their ears and brains without your input.

1. Draw the center circle of a brainstorm web on chart paper or board.
2. Place markers/chalk nearby.
3. Write "What do you notice about this music?" and say it out loud.
4. Play the music without comment.
5. Students listen closely to the music.
6. When they have an idea for the web, they walk quietly to the board and write a response. Doodles and quick sketches also work.
7. Students can also respond by adding an "X" to a prior response.
8. Keep playing the music as long as students continue to respond.
9. Ask "What else do you notice?" from time to time to keep them focused.

Do not add your own ideas or opinions to the students' description, but do ask them, "What else do you notice?"

When the pace of responses slows down, add a second question, "What does the music remind you of?" Provide more paper or space for the second question.

Read the responses out loud to hear their collective wisdom. (Student readers - with energy and conviction!)

Congratulate them on their deep listening and thinking. Ask if they are ready to hear the title and more information about the music - they always say yes!

Use this activity as a first step when using music to introduce cultural studies, history, or writing.

My Review!

Name: _____

You are a reporter for your school's newspaper!

Write and illustrate a review article to inform others about the performance you just saw.

Name your article, illustrate a moment in the music, and write about the performance!

Title:

I saw _____

I heard _____

The music made me feel _____

The performance reminded me of _____

My favorite part of the music was

I wish I had seen more _____

Activities and Discussion Questions

Grades 2-3

Description: Dance an Irish Jig!

Duration: 1 class session

Objectives:

- Students will learn a basic dance from the Irish culture.
- Students will learn how the dance fits with the music and use creativity to add variations to the dance.

Materials:

- Eileen Ivers' song *Afro Jig*: <http://www.myspace.com/eileenivers/music/songs/afro-jig-9464056>
- dance instructional video: <http://www.youtube.com/watch?v=TL3TjwLOzFg>
- open space for dancing

Directions:

1. Show the instructional Irish jig dance video (<http://www.youtube.com/watch?v=TL3TjwLOzFg>) to the class.
2. Go through the following Irish jig steps with your students:
 - Hop on your left foot once while lifting your right foot off the ground.
 - Hop on your left foot again and bring your right foot behind your left foot.
 - Put your weight on your right foot and lift your left foot.
 - Hop once on your right foot.
 - Now hop and alternate feet: Left, Right, Left, Right.
 - Now do the reverse, hop: Right, Left, Right, Left .
 - Start over and repeat.

***Refer back to the dance instructional video, if students need further guidance.*

3. While dancing remember to keep in mind that the footwork is most important and your hands and arms don't require much movement.

4. Turn on Eileen Ivers' *Afro Jig* and have the students do the jig while standing in a circle. Encourage them to add their own personal touch to the movement.

Discussion: Before the Show

1. What did you notice watching the Irish jig instructional video?
2. What did you notice watching your peers dance the Irish jig?
3. What was the most challenging part about dancing an Irish jig?
4. What was it like dancing to Eileen Iver's *Afro Jig*? How was it different to dancing to no music?

Discussion: After the Show

1. Were there any moments in the performance that surprised you? If so, what were they?
2. Were there certain songs that made you want to Irish jig, and if so, which songs were they?
3. Based on the musical hint on page 11, did you find there to be more jigs or reels in the performance?
4. If you could ask Eileen Ivers anything about the performance, what would you ask her?

Activities and Discussion Questions Grades 2-3

Description: Make Your Own Stringed Instrument!

Duration: 1 class sessions

Objectives:

- Students will understand the sound and mechanics of stringed instruments.
- Students will create their own string instrument.

Materials:

- wire clothes hanger for each student
- two pieces of nylon string (each a few feet long) for each student
- Instrument Sound Clips

<http://www.dsokids.com/listen/instrumentlist.aspx>

Directions:

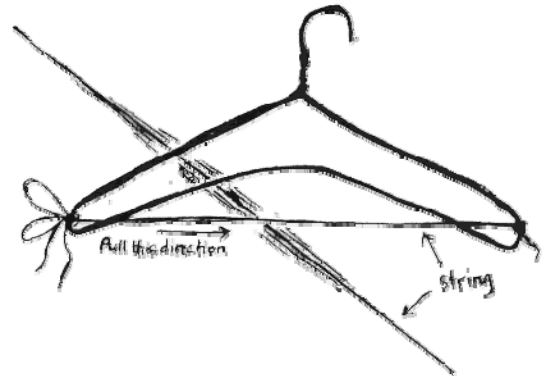
PART I

1. As a class, click on various string instruments to hear examples of their sounds at <http://www.dsokids.com/listen/instrumentlist.aspx>.
2. Ask the students what stands out to them about each instrument and what each sound reminds them of.
3. Once the students have listened to the sound clips, read about the string instruments, particularly how they are built and how they produce sound.

PART II

1. Make a string instrument using a wire clothes hanger and two lengths of nylon string.
 - Tie two ends of one string across the bottom part of the hanger.
 - Tighten it until the bottom wire bends up out of the way and tie it off so that it stays tight with your hand and then "play" it by plucking it.
- Take a second length of string about three feet long and tie one of its ends to something solid. Pull the other end tight with your hand and then "play" it by plucking it.

- Use your clothes hanger "bow" that you made and pull it across the string.
2. Help students note that the tighter the string is, the higher the note will be. Encourage the students to experiment with the sounds they can create with their new instrument.



Discussion Before the Show:

1. How is your hanger stringed instrument similar to a violin or fiddle? How is it different?
2. How do you think your instrument produces sound?
3. Does your instrument produce different sounds based on how you hold the string? Why or why not?

Discussion After the Show:

1. What kinds of instruments did you see during the performance?
2. Which instrument was your favorite and why?
3. Were there any instruments or sounds that surprised you? Why?
4. If you wrote a song, what would it be about and what instruments would you use to express it?

Activities and Discussion Questions

Grades 4-6

Description: Students will listen to two versions of the same song; a version of the original classical composition that features the violin and then Eileen Ivers' arrangement that features fiddling.

Duration: 1 to 2 hours

Objectives:

- Students will compare and contrast two uses of the same instrument: violin and fiddle.
- Students will practice vocab and concepts of classical and folk music by responding to music samples

Materials:

- computer, speakers, pen/pencil, paper

Directions:

1. As a class, listen to the sound clips listed below. Encourage the students to take notes on what they hear in each sound clip. Feel free to replay the sound clips as needed:

- ♦ *Pachelbel's Canon in D*, by Celtic Rose Quartet

<http://www.myspace.com/celticrosequartet/music/songs/pachelbels-canon-in-d-harp-violin-47229727>

- ♦ *Pachelbel Frolics*, by Eileen Ivers
<http://www.myspace.com/eileenivers/music/songs/pachelbel-s-frolics-38772189>

2. Compare and contrast the sound clips you just listened to as a class. Use the following prompts as a guide:

- ♦ What specific moments stood out to you in each of the sound clips you just heard and why?
- ♦ Try to identify the instruments you heard played in each sound clip.
- ♦ Describe how the various instruments played different roles in the two clips.

- ♦ Did you notice any layering of the music in each of the sound clips? For example, did one instrument start and then another instrument begin to play along with the first instrument?
- ♦ What did you notice about instrumental solos in the sound clips?
- ♦ Did you notice any musical improvisation in the sound clips?
- ♦ Did you notice any variation in the rhythms used in each sound clip?
- ♦ Did you find any similarities among the two pieces, and if so, what were they?
- ♦ What would you identify as the single biggest difference between the two pieces?

Discussion Before the Show:

1. What did you think or feel while listening to each of the sound clips?
2. Even though they are the same instrument, how would you describe the differences between the classical violin and the fiddle?
3. Were there specific moments in the sound clips that stood out to you? If so, what were they?

Discussion After the Show:

1. Did you notice any instrumental improvisation occurring during the performance?
2. Were there any moments in the performance that surprised you? If so, what were they?
3. Were there elements of music from countries other than Ireland (discussed on page 8) in the performance? What were they?

Activities and Discussion Questions

Grades 7-8

Description: Students will listen to/read two folk songs and compare and contrast them.

Duration: 1 to 2 hours

Objectives:

- Students will compare and contrast two songs about the Irish-American immigration experience.
- Students will write their own poems in response to the music samples.

Materials:

- computer
- speakers
- pen/Pencil
- paper

Directions:

PART I

1. As a class, listen to the two folk songs listed below, and read along with the lyric sheets provided. Encourage the students to take notes on what they hear in each song. Feel free to replay the songs as needed:

- *Skibbereen* by The Dubliners
<https://vimeo.com/36097848>
- *Parting of Friends* (Poem) by Eileen Ivers & Immigrant Soul <http://www.youtube.com/watch?v=VF8w6KyjeB0>

2. Compare and contrast the songs you just listened to as a class. Use the following prompts as a guide:

- What is the mood of each song?
- What do each of these songs express about the experience of Irish-American immigrant?
- What do you gather is the reason that the singer/speaker of each song left Ireland?
- What role does storytelling play in these songs?
- Who is the singer/speaker addressing in each song?

PART II

1. Ask the students to select a time in their lives when they experienced a change of any kind.
2. Ask the students to then write a poem about the experience in the style of storytelling displayed in these Irish folk songs.
3. Ask the students to consider the following things when writing their stories:
 - Who am I talking to?
 - What sights, sounds and smells can I remember from this period of my life?
 - If it is in the form of a poem, is there a rhyme scheme to my poem?
4. Give the students time to write their poem. Invite students to share their poems with the rest of the class.

Lyrics found on next page →

Discussion Before the Show:

1. What did you think or feel while listening to each of the songs?
2. Were you able to find similarities and differences in the songs you listened to? Explain.
3. Were there specific moments in the songs that stood out to you? If so, what were they?

Discussion After the Show:

1. Did you notice any musical improvisation occurring during the performance?
2. Were there any moments in the performance that surprised you? If so, what were they?
3. Were there elements of storytelling in the performance? What were they?

SKIBBEREEN¹

Author Unknown, Date Unknown

O, father dear I oftimes hear you speak of Erin's Isle
Her lofty scenes, her valleys green, her mountains rude and wild
They say it is a lovely land wherein a prince might dwell
Then why did you abandon it, the reason to me tell
My son, I loved my native land with energy and pride
Till a blight came over all my crops and my sheep and cattle died
The rents and taxes were to pay and I could not them redeem
And that's the cruel reason I left old Skibbereen
'Tis well I do remember that bleak November day
When the bailiff and the landlord came to drive us all away
They set the roof on fire with their cursed English spleen
And that's another reason I left old Skibbereen
Your mother, too, God rest her soul, lay on the snowy ground
She fainted in her anguishing seeing the desolation round
She never rose, but passed away from life to immortal dreams
And that's another reason why I left old Skibbereen
Oh you were only two years old and feeble was your frame
I could not leave you with my friends for you bore your father's name
So I wrapped you in my *cóta mór*² at the dead of night unseen
And I heaved a sigh and I said goodbye to dear old Skibbereen
Well father dear, the day will come when on vengeance we will call
And Irishmen both stout and tall will rally unto the call
I'll be the man to lead the van beneath the flag of green
And loud and high we'll raise the cry, "Revenge for Skibbereen!"

¹ *Skibbereen* is a village in County Cork, Ireland.; the name means "little harbor town"

² *Cóta mór* is the Gaelic word meaning "overcoat"

PARTING OF FRIENDS

by Eileen Ivers, 2003

No, they didn't think I had died that night in '48
When the villagers gathered in my home for my American Wake¹
They came to wish me happiness in the New World far away
The house was full, so much fun, that I wished that I could stay
The time had come to say goodbye to everything so dear to me
My aging mother and family, my friends and country
Renowned for its friendliness, mountains, lakes and streams
Makes my beautiful homeland treasured in my dreams
Its ancient Celtic culture, its music, song and dance
Give Ireland the title the island of romance
But I heard America calling from far across the sea
A magnet to my roaming heart, like a flower to a bee
The call of the New World enchanted me with its glow
As I whispered to my restless spirit, "It's time for you to go"
Looking back o'er the years analyzing the role of fate
I'm happy with the road I picked, when I said goodbye in '48
I'll never forget the tearin' tears that nearly broke my heart that night
But the saddest moment came next day, watching Ireland gone out of sight
Standing on the rolling deck and through a tearful view
I said, "God bless and keep you, my beloved oisean² do"
Now relaxing in my rocking chair enjoying the comfort that it lends
I often recall my American Wake, and the parting of friends.

¹ *American Wake* is the name given to the gathering that Irish people would have the night before a countryman was scheduled to sail to America. It was called a wake, because most who sailed to America never returned, and so it was view as a death of sorts.

² *Oisean* is a traditional Gaelic name

Resources

Local Organizations

Cedar Cultural Center
www.thecedar.org

Located near downtown Minneapolis, the Cedar hosts a variety of musical events such as jazz, folk, blues, and zydeco/Cajun. Established in 1989, the Cedar's mission is to promote inter-cultural appreciation and understanding through music and dance.

Celtic Junction
<http://www.thecelticjunction.com/>

Created to celebrate and nurture Celtic Arts, Celtic Junction supports local artists and provides education on the Celtic Arts to local communities.

Center for Irish Music
<http://www.centerforirishmusic.org/>

The Center for Irish Music is a music school dedicated to teaching traditional music to persons of all ages.

O'Shea Irish Dance
<http://www.osheairishdance.com/>

Ran by two former *Riverdance* performers, O'Shea Irish Dance is a dance school that celebrates the rich tradition of Irish dance.

Book Resources

- *Celtic Modern: Music at the Global Fringe*. Martin Stokes and Philip V. Bohlman (Scarecrow Press, Inc., 2003).
- *Journey of Hope: The Story of Irish Immigration to America*, Kerby A. Miller and Patricia Mulholland Miller (Chronicle Books, 2001).
- *HOT Season for Young People 2012-2013 Teacher Guidebook: Beyond the Bog Road Eileen Ivers and the Immigrant Soul*. Written by Carol Ponder. Edited by Cassie LaFevor.
- *World Music: Latin and North America, Caribbean, India, Asia, and Pacific*. Simon Broughton, Mark Ellingham, and Richard Trillo (Rough Guides Ltd., 2000).

Internet Resources

http://worldmusic.nationalgeographic.com/view/page.basic/genre/content.genre/celtic_703/it_IT

<https://vimeo.com/36097848>

<http://www.youtube.com/watch?v=VF8w6KyjeB0>

<http://www.myspace.com/celticrosequartet/music/songs/pachelbels-canon-in-d-harp-violin-47229727>

<http://www.myspace.com/eileenivers/music/songs/pachelbel-s-frolics-38772189>

<http://www.myspace.com/eileenivers/music/songs/afro-jig-9464056>

<http://www.dsokids.com/listen/instrumentlist.aspx>

Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:

- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
 - Performing Arts Classroom performances are approximately 50-60 minutes long.
 - Broadway Songbook performances are approximately 90 minutes long.Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is finished.
- Inform students that there is no food, drink, or gum allowed in the theater.
- Remember to turn off all cell phones, pagers, or electronic devices before the performance begins.
- Study guides should be received three weeks prior to the performance and will also be posted online at www.ordway.org/education/studyguides/

WHILE AT ORDWAY:

Seating:

- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:

- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students' theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside.
- The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:

- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Kristie Gaalswyk at kgaalswyk@ordway.org

Eileen Ivers & Immigrant Soul Performance Evaluation

Thank you for choosing the Ordway and attending a Performing Arts Classroom for your field trip. Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future.



Your Information

School: _____

Your name: _____

E-mail Address: _____

Grades of Students attended : _____

Number of Students attended: _____

Study Guide Review

Which sections of this guide did you use?
(check all that apply)

- About the Ordway
- Coming to the Theater
- About the Company
- About the Performance
- Vocabulary & Behind the Scenes
- Understanding Music
- Career Exploration
- Activities/Discussion Questions
- Local/Internet Resources

Please write any comments or suggestions regarding the *Study Guide*:

Which types of resource lists are most useful for you:

- Websites
- Local Arts & Cultural Organizations
- Multimedia Resources

Other Suggestions: _____

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

- Excellent
- Good
- Average
- Poor

I rated it this way because...

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

- Excellent
- Good
- Average
- Poor

I rated it this way because...

Performance Evaluation (cont.)

Experience Review

Rate your overall experience at the Ordway, please explain your answer:

- Excellent
- Good
- Average
- Poor

I rated it this way because...

Did you and your students feel comfortable and welcome at the Ordway?

- Yes
- Indifferent
- No

What do you feel the value of Ordway's programming is to your students?

What overall improvements could be made?



Return to:
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
or fax 651.215.2135

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)

- Yes
- Indifferent
- No

If yes, what cultural benefits do you see?

Do students attend the Ordway school performances:

- Multiple times a year
- Once a year
- Once every few years
- Other: _____

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

- ___ Multicultural performances
- ___ Ticket Cost
- ___ Bus Reimbursement
- ___ Study Guides
- ___ Other: _____

Additional Comments:

- Please check here if we **do not** have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Bus Reimbursement

To receive a bus reimbursement for attendance to one of Ordway's School Performances*, please:

- Fill out this form. All lines should be filled in.
- Attach a paid copy of your transportation bill. **
- Attach a completed evaluation or fill one out online at www.ordway.org/education/performances
- E-mail, mail or fax all documents no later than 6 weeks after your performance to:**

Bus Reimbursements
 Education at Ordway Center
 345 Washington Street
 Saint Paul, MN 55102
 Fax: 651.215.2135
educationsales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name _____

School Address _____

City _____ State _____ Zip _____

County _____

School Phone _____ Fax _____

Order Contact Name _____ & E-mail _____

Office Contact Name _____ & E-mail _____

Performance _____ Date and Time _____

of students _____ # of buses for which you are requesting payment _____

City/Region/School District	Subsidy amount
Minneapolis Public Schools and Saint Paul Public School Districts	100%
Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott & Washington Counties	Up to \$180.00 per Bus
Outside Seven County Metro	Up to \$450.00 per Bus

For Ordway office use only

Paid invoice	
Evaluation	
Check Req	

*Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series an Festival School Week

** For all schools outsides of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bill directly to the Ordway.



* SUBJECT TO AVAILABILITY. NOT VALID ON PREVIOUS PURCHASES OR WITH OTHER DISCOUNTS. LIMIT FOUR TICKETS PER EVENT.

COME BACK TO THE ORDWAY WITH YOUR FRIENDS & FAMILY!

Target® World Music and Dance Series PUBLIC PERFORMANCES

Welcome another Ordway season of exceptional world music and dance. The Ordway has always been committed to bringing world class artists to the Ordway and this season is no exception. The 2012-2013 series is filled to the brim with athletic dancers and inspirational world music artists who are waiting in the wings to entertain you. Take a trip around the world with us and experience Mascaras y Milagros: Mexican Arts in MN, a series of three events celebrating Mexican music and dance. Party to the groove of Louisiana zydeco and a Grammy Award-winning Celtic fiddler. Be dazzled by the unexpected elegance of a contemporary dance troupe from New Zealand. Our season closes with Pilobolus, who combines awe-inspiring athleticism with innovative dance.

All World Music and Dance events offer a behind-the-scenes, pre-show **Ordway Extra** in the Marzitelli Foyer, and a **post-show party** with music, mingling and cash bar.

MUSIC

LILA DOWNS WED, OCT 17, 2012 | 7:30PM

PONCHO SANCHEZ & HIS LATIN JAZZ BAND FRI, OCT 26, 2012 | 7:30PM

BUCKWHEAT ZYDECO FRI, FEB 8, 2013 | 7:30PM

EILEEN IVERS & IMMIGRANT SOUL SUN, MAR 17, 2013 | 7:30PM

DANCE

DELPHOS DANZA CONTEMPORÁNEA SAT, OCT 20, 2012 | 7:30PM

BLACK GRACE CONTEMPORARY DANCE TUES, MAR 19, 2013 | 7:30PM

PILOBOLUS JAW-DROPPING ATHLETICISM SAT, MAY 4, 2013 | 7:30PM

promo code: PAC15
651.224.4222

 **ORDWAY.ORG**



ABOUT

The ARTwalk is a unique opportunity for individuals, schools and community organizations to highlight the visual arts achievements of young people. As part of the Flint Hills International Children's Festival, the ARTwalk celebrates young artists' creativity from across the region. Over 600 submissions from around the region were featured last year.

Because the ARTwalk is a non-juried exhibition, participants are encouraged to be selective in their entries.

Entries can be submitted on a group or individual basis. **All artwork must be delivered by February 25, 2013 to the Ordway.** The ARTwalk will be on display May 4 through June 2, 2013 in windows and storefronts of Downtown Saint Paul businesses and in an online virtual gallery.

Please visit ordway.org/festival/artwalk/ to learn more or to download a submission form!

FOLLOW THESE SIMPLE STEPS TO PARTICIPATE

Step 1 SUBMIT YOUR ARTWORK

- ✓ Complete the ARTwalk submission form.
- ✓ Complete and adhere an ARTwalk ID tag to **each** piece of artwork you are submitting. Please do not submit artwork in frames.
- ✓ Drop off artwork with submission form and ID tag at the Ordway stage door or mail it to the Ordway between **February 19-25, 2013**

Drop off There is a security attendant available to receive the art 24 hours a day. The Stage Door is on the 5th street side of the Ordway, located at 345 Washington Street, Saint Paul, MN 55102

OR Mail to ARTwalk Submissions, Ordway Center for the Performing Arts, 345 Washington Street, Saint Paul, MN 55102. All artwork shipped to the ARTwalk must be packed safely and easily re-packed for return delivery.

ALL ARTWORK MUST BE RECEIVED BY FEBRUARY 25, 2013.

Step 2 SEE THE ARTwalk

Come to downtown Saint Paul to see the ARTwalk May 4 - June 2, 2013, and bring your whole family down to the Flint Hills International Children's Festival Family Weekend June 1 & 2!

Step 3 PICK UP YOUR ART WORK

Artwork will be available for pick-up Friday, June 7th from 4pm-7:30pm or Saturday, June 8 from 10am-4pm.

QUESTIONS?
651.282.3115 | ARTWALK@ORDWAY.ORG

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PART OF THE

FLINT HILLS 2013
International Children's Festival

 **ORDWAY**