

Cork Institute of Technology
in association with RTE Lyric fm
presents

‘IMAGINE THAT!’

with

Evelyn Grant

and the

Cork Pops Orchestra

at

City Hall, Cork

Primary School Shows

**Winter/Spring Series
2011 -2012**

Download booking form at

www.corkpops.ie

email: grantkelly@eircom.net or ring 021-4316088

Introduction

Thank you for your support of the Cork Pops Orchestra Concerts for Schools. We are delighted that you consider it important to bring your pupils to a live orchestral concert. We are passionate about sharing the great music of the orchestral repertoire with young people and we hope that the concert will be an inspiring experience and one that will provide material for teachers to develop in the class-room. The music of Beethoven, Rimsky-Korsakov and other classical composers needs to be introduced in 'small chunks'. We try to programme the concert in a way that sets the work of great composers in an accessible context and encourages the audience to re-visit the works again and again.

The theme of this year's concert is 'Imagination'; thinking about and reflecting on the music in a creative way to deepen our listening experience. Listening to classical music is challenging! Hugely rewarding but challenging for young people who are used to popular music of rarely more than three or four minutes in length. Music is increasingly part of a multi-media experience, with a rapidly increasing interest in music videos; music soundtracks are now integral in film, television and video games. Background music is pervasive and it is often difficult, even for adults, to simply 'listen'.

What we are attempting to do in this year's concert is to separate the visual from the aural, using video clip projections to stimulate the imagination. We will, however, leave plenty of space for listening and imagining.

We have chosen songs that celebrate imagination and are simply fun to sing.

I attach the programme notes for this years concert. All the pieces on the programme are available as individual tracks on-line and on YouTube.

A CD is sent out to schools attending the concert. This is intended as a pre-concert preparation.

To book download a booking form www.corkpops.ie

We look forward to seeing you in City Hall, Cork.

Evelyn Grant
Conductor – The Cork Pops Orchestra.

CD Track Listing

Track 1	The Pirates of the Caribbean	Klaus Badelt
Track 2	Symphony No. 5 (opening)	Ludwig van Beethoven
Track 3	Scheherezade (Young Prince and Princess)	Rimsky-Korsakov
Track 4	Hoe-Down (from Rodeo)	Aaron Copland
Track 5	Schindler's List Theme	John Williams
Track 6	The Syncopated Clock	Leroy Anderson
Track 7	The Gold and Silver Waltz	Franz Lehar
Track 8	Thunder and Lightning Polka	Johann Strauss Jnr.
Track 9	The Pirates of Penzance	Arthur Sullivan
Track 10	Drunken Sailor/O Sinner Man	
Track 11	The Ladies of the Harem of the Court of King Caractacus	
Track 12	Don't Stop Believing	<i>Vocals and accompaniment</i>
Track 13	Don't Stop Believing	<i>Without lead vocals</i>
Track 14	Don't Stop Believing	<i>Without backing vocals after intro</i>
Track 15	Imagine	<i>With lead vocals</i>
Track 16	Imagine	<i>Accompaniment only</i>
Track 17	The Water is Wide /Row, row, row your boat.	<i>Whistle tune/ song</i>
Track 18	Michael Finnegan	
Track 19	Pure Imagination	<i>With lead vocals</i>
Track 20	Pure Imagination	<i>Accompaniment only</i>

Theme from Schindler's List - John Williams (1932 -)

The theme from Schindler's List is one of the most popular film music themes of all time. Not surprisingly, the score for the 1993 film won an Academy Award. The composer John Williams had won his first Academy Award in 1971 with Fiddler on the Roof, when he wrote an original overture for the Opening Titles in the film, featuring the legendary violinist Isaac Stern playing in the style of a fiddler in a Jewish Keltmer band (available on YouTube). The violin is again central to the musical score for Schindler's List and the beautiful playing of the famous Israeli-American violinist Itzhak Perlman certainly contributed to its popularity. He really captures the heart-breaking emotion of the tragic story of the Polish Jews and their persecution by the Nazis during World War Two.

This film is one of many collaborations between the director Steven Spielberg and composer John Williams. Based on the 1982 Booker Prize winning novel 'Schindler's Ark', by the Australian author, Thomas Keneally, the film tells the powerful story of factory owner Oskar Schindler and his efforts to save the lives of Jewish workers in his factory. Apart from Williams' very moving score, one of the striking features of the film is that it was shot almost entirely in black and white. One of the most moving images is of a little girl, who is wearing a red coat. Even though she is part of a crowd scene, we are drawn to her and cannot avoid being aware of the tragic fate that awaits her. The image was inspired by a real girl named Roma Ligocka. Unlike her film counterpart, she survived the war, and wrote a memoir titled "The Girl in the Red Coat: A Memoir".

In 1993, Spielberg and Williams had just completed Jurassic Park. Home Alone, Hook and Far and Away, other Williams' scores from the '90s, show how versatile a composer he is. The Star Wars series, E.T. and more recently the first three Harry Potter films are other successes. John Williams has been nominated 45 times for Academy Awards – it is worth looking up the long list of titles.

The violinist of the film soundtrack of Schindler's List, Itzhak Perlman is a 'superstar' of the classical music world. In January 2009, he performed with 'cellist Yo-yo Ma, a piece called 'Air and Simple Gifts', arranged by John Williams for the inauguration ceremony of the U.S President Barack Obama (also available on YouTube.)

The Gold and Silver Waltz - Franz Lehar (1870 – 1938)

Franz Lehar was born in 1870, in a part of the Austro-Hungarian Empire which is now Slovakia. His father was a band-master in a regiment of the Austrian Army. Lehar went to Prague to study the violin, but was encouraged by Antonin Dvorak to concentrate on composition. After graduation, he joined his father in Vienna as assistant band-master. Just a few years later, he became conductor of the historic Viennese 'Theater an der Wien'. This was in 1902, the year in which he wrote his most popular waltz, the Gold and Silver Waltz. The Viennese public were already very much in love with the waltzes, polkas and operettas of Johann Strauss, who was born in 1825, and had set the scene for Franz Lehar and others. Strauss' era of composition became known as the Golden Age of Viennese Operetta. Lehar's big success with The Merry Widow in 1905 began the

'Silver Age'. Strauss' famous Blue Danube Waltz was written in 1867; Lehar's 'Gold and Silver' was written in 1902.

It was a custom of the time to name specially commissioned Waltzes after the event for which they were written. Princess Pauline von Metternich asked him to compose a Waltz for her 'Gold and Silver' Ball. The waltz soon gained international fame, and like Strauss before him, Lehar achieved international success. The success of his operetta, *The Merry Widow*, made him a millionaire. He set up his own publishing company in 1938, so that he could have more control over his commercial successes. His work continued to be produced during the Nazi regime, as Hitler was a fan of his music. Lehar, himself, suffered ill-health during the Second World War and was unable to leave his home. Although he was not an active Nazi supporter, the fact that he received many awards upset many of the Jewish writers and artists with whom he had worked in Vienna. Lehar died in 1948, just three years after the war ended.

Johann Strauss Jnr. (1825 – 1899) wrote over 500 waltzes, polkas and other dance music. A 'superstar' of his time, his touring orchestra was a huge hit in Europe, the U.K. and in America. While his Blue Danube waltz is probably his most famous piece of music, his polkas were also very popular.

In the Thunder and Lightning Polka, Johann Strauss is making a musical nature painting, with the percussion providing the lightning flashes and the rolls of thunder.

Aaron Copland (1900 –1990)

In 1938, the American composer Aaron Copland wrote the music for a very successful ballet called *Billy the Kid*. Four years later, the Ballet Russe de Monte Carlo commissioned him to write another ballet with a cowboy theme, called 'Rodeo', with Agnes de Mille as choreographer. It took him only four months to write and was an immediate success.

The story is a simple one about a tough- but soft-hearted – cow-girl who looks for a partner for the dance on Saturday night. Copland loved American folk music and borrowed some well-known tunes for 'Rodeo.' The ballet was subtitled "The Courting at Burnt Ranch' and the story was told in five sections, including a 'Ranch House Party'. The symphonic version leaves out this section. In the first part, 'Buckaroo Holiday' the cowboys ignore the young girl as she acts likes she is 'one of the lads'; 'Corral Nocturne' is an expressive movement, in which the girl sits in the prairie moonlight, thinking about the cowboy she especially likes; but he has invited an elegant young lady to the 'Saturday Night Waltz' and, finally, the 'Hoe-down' the cow-girl arrives 'dressed

up to the nines' and gets her man! The folk tunes featured in the Hoe-down are Bonaparte's Retreat, Mrs. McLeod's Reel and Gilderoy.

Rodgers and Hammerstein attended the opening of Rodeo in 1942 and when their musical 'Oklahoma' was produced the following year, Agnes de Mille was invited to choreograph the cowboy dance scene.

Symphony No. 5 - Beethoven (1770 – 1827)

Beethoven started work on his fifth symphony in 1804 and spent four years writing it. During these years he also worked on many other large-scale pieces. The premiere performance, in 1808, included his Sixth Symphony and his Fourth Piano Concerto, with the composer as soloist. The performance took place in Vienna, at the Theater an der Wien (where Franz Lehár was later a conductor). But, by all accounts, the performance did not go well and was not well received by the audience. The musicians were not the greatest and did not have enough time to rehearse. Also, this music was very new and much more demanding than the musicians were used to. But, people realised that there was something very special in the music and its fame spread quickly. The very distinctive opening of three short notes and a long one has become one of the most recognised musical phrases. One story that has become associated with that opening motif is that Beethoven, allegedly, told his assistant Anton Schindler that these notes were 'fate knocking at the door.' Beethoven was already struggling with his increasing deafness, and the symphony seems to embody his sorrows, his anger and his spirit. The opening phrase unifies the whole symphony and the rest of the movements grow organically out of the first. Beethoven's Fifth Symphony does not tell the story of his life – indeed, the 'fate knocking at the door' story may not even be true – but the symphony is certainly full of emotion and meaning in a way that was truly ground-breaking.

Scheherazade – Rimsky-Korsakov (1844 – 1908)

After reading the Tales of the Arabian Nights, the Russian composer Rimsky-Korsakov was inspired to write Scheherazade. He described his idea for Scheherazade as "a kaleidoscope of fairy-tale images and designs of Oriental character."

"In composing *Scheherazade* I meant the hints [conveyed by the titles] to direct the listener's fancy but slightly on the path which my own fancy had traveled," Rimsky wrote in his memoirs. "All I had desired was that the listener, if he liked my piece as *symphonic music*, should carry away the impression that it is beyond doubt an Oriental narrative of some numerous and varied fairy-tale wonders and not merely four pieces played one after another and composed on the basis of themes common to all four movements."

He provided the following preface for the score and for the programme notes for the premiere :

The Sultan Schariar, convinced that all women are false and faithless, vowed to put to death each of his wives after the first nuptial night. But the Sultana Scheherazade saved her life by entertaining her lord with fascinating tales, told seriatim, for a thousand and one nights. The Sultan, consumed with curiosity, postponed from day to day the execution of his wife, and finally repudiated his bloody vow entirely.

Many wondrous things were related to the Sultan Schariar by the Sultana Scheherazade. For her tales she took verses from the poets and words from the songs of the people, and intermixed the former with the latter.

It is perhaps because Rimsky-Korsakov had been an officer in the Imperial Russian Navy for much of his life and had always had a passion for the ocean, that he begins and ends Scheherazade with stories of the sea. The first movement is called 'The Sea and Sinbad's Ship', while the final movement covers a number of tales including a shipwreck. The middle movements are entitled 'The Kalendar Prince' and 'The Young Prince and The Young Princess.' The character of the stern Sultan is encountered at the start of the opening movement, with a weighty, ominous bass line. By contrast, the role of Scheherazade is played by the violin, whose beautiful solo lines weave throughout the piece.

The Pirates of Penzance (1879) - Gilbert & Sullivan

Since the spread of the internet and modern technology, copyright is back in the news again. Record companies seek ways to stop people copying and sharing music. Similarly, film companies are very concerned about 'piracy'. Intellectual copyright – how to protect ideas in the age of the world-wide-web – is a live issue nowadays. It may be surprising to think that copyright was a big issue in 1879, when the famous English operetta-writing duo, Gilbert and Sullivan, were trying to do something about the fact that they were receiving no royalties whatsoever from performances of their operettas in the USA.

Their operetta H.M.S. Pinafore was so popular in America, that after it was premiered in Boston in 1878, it reached San Francisco the following month, and by March was being played in New York by eight different companies, and in Philadelphia by six, one performing in German. All sorts of merchandising 'piracy' happened – without a penny going back to the creators of the work. So, with their next operetta the following year, Gilbert and Sullivan took on the pirates. There was a copyright law in Britain, but not in America. To secure their rights in Britain, the composers' production company – The

D'Oly Carte Company - put on a 'sneak' performance in a tiny place called Paignton, near Devon, where the cast performed from a score that they had only received the previous night. Meanwhile, the composers and the company had headed off to put it on in America, before anyone would find out about that performance.

Treated like major celebrities during their visit, Gilbert and Sullivan were actually still working on their 'Pirates of Penzance'. Sullivan had not finished the overture the night before the opening. But the operetta was a huge success and also an important episode in the history of copyright law. The overture combines many of the hit tunes from the show and places them firmly in the minds and ears of the audience, even before the curtain rises. Gilbert wrote the story and lyrics and Sullivan wrote the music. So, all the credit for the overture must go to Arthur Sullivan.

Klaus Badelt (1964 -)

Klaus Badelt came to international attention with his score for The Pirates of the Caribbean films. He launched his career working with another famous German composer, Hans Zimmer, who was responsible for Gladiator and the 2011 Pirates movie 'On Stranger Tides'. Like Zimmer, Badelt likes to collaborate with other writers. He has studios in the U.S. (Santa Monica), in Europe (Paris) and in Asia (Beijing).

He also likes to be involved in very diverse projects, working with the major studios and small independent film-makers. He does not see himself as a music composer who writes for films, but rather, as a film-maker whose role is to provide the music.

John Williams has the distinction of writing anthems for four Olympic Games – (1987 World Special Olympics; 1988 Summer Olympics (Seoul); 1996 Summer Olympics (Atlanta); 2002 Winter Olympics (Salt Lake City).) In 2008, Klaus Badelt was invited to be the only Western composer to write for the Beijing Olympics.

Leroy Anderson (1908 - 1975)

The American composer, Leroy Anderson is famous for his entertaining orchestral music, sometimes described as 'light concert music.'. His music is written with great technical skill but also with humour, especially in his novelty pieces, such as Sleigh Bells, The Typewriter and The Syncopated Clock. He studied at Harvard, where he conducted the Harvard Band from 1928 – 1930. He was a captain in the U.S. Army Intelligence Corps during and after World War II. He was a multi-linguist, speaking French, German, Danish, Italian, Portuguese, Swedish, Norwegian, Danish and Icelandic and was a most useful translator and interpreter in the Army. In 1936, Arthur Fiedler, the conductor of the Boston Pops Orchestra, who had admired pieces that Anderson wrote for Harvard,

invited him to write for the orchestra. After the war, he became a regular composer and arranger for the orchestra, contributing new pieces for each season for over thirty years.

Among his most popular works is The Irish Suite, which he wrote in 1947. The Syncopated Clock was written in 1945 and has fun with the rhythmic ticking of the clock, which occasionally goes 'out of sync.' His music has often been used on television and as theme tunes on radio.

Film composer, John Williams has said of Anderson's music – "It remains as young and fresh as on the very day it was composed."

Michael Finnegan

Doh is D

d d d m s s m r d r r r r t i r t i l i s i d d d m s s m r d r r s i t i d d d d d d

10

d d d m s s m r d r r r r t i r t i l i s i d d d m s s m r d r r s i t i d d d d d d

There was an old man named Michael Finnegan,
He had whiskers on his chin ag'in,
The wind came out and blew them in ag'in,
Poor old Michael Finnegan, Begin ag'in.

There was an old man named Michael Finnegan,
He went fishing with a pinnegan,
Caught a fish and dropped it in again,
Poor old Michael Finnegan, Begin again.

There was an old man named Michael Finnegan,
He grew fat and then grew thin again,
Then he died and had to begin again,
Poor old Michael Finnegan, Begin again.

Pure Imagination

Leslie Bricusse /s Anthony Newley

Come with me and you'll be in a world of pure-i-mag-in

8

a-tion! Take a look and you'll see in-to your i-mag-in-a-tion

16

We'll be - gin with a spin trav' ling in the world of my cre - a-tion! What we'll see will de - fy ex-pla-

23

na - tion_____ If you want to view par - a -dise, sim-ply look a-round and view it!

30

An-y-thing you want to, Do it! Want to change the world? There's noth-ing to it!____

36

There is no life I know to com-pare with pure i-mag-i - na-tion! Liv-ing there, you'll be

43

free if you tru-ly wish to be! If you want to view par - a -dise, sim-ply look a-round and view it!

50

An-y-thing you want to, Do it! Want to change the world? There's noth-ing to it!

56

There is no life I know to com - pare with pure i - mag - i -

61

na - tion! Liv - ing there, you'll be free if you tru - ly wish to be!

The Water is Wide - Row, row, row.

Doh is G

9
 18
Doh is D
 25

Lyrics and rhythmic notation for the song, including measure numbers 9, 18, and 25. The notation includes notes, rests, and rhythmic values (e.g., s, d, r, m, f, l, s, f, m, r, d, m, r, d, l, s).

The water is wide, I can't swim o'er;
 Nei-ther do I have wings to fly;
 Buid me a boat, that will car-ry two,
 And both will row, My love and I.

Row, row, row your boat,
 Gently down the stream,
 Merrily, merrily, merrily, merrily,
 Life is but a dream.

PURE IMAGINATION

LYRICS

Come with me and you'll see
 In a world of pure imagination!
 Take a look and you'll see into
 your imagination.

We'll begin with a spin
 trav'ling in the world of my creation!
 What we'll see will defy explanation.

If you want to view paradise,
 Simply look around and view it!
 Anything you want to , Do it!
 Want to change the wold?
 There's nothing to it!

There is no life I know to compare
 with pure imagination!
 Living there, you'll be free
 If you truly wish to be.

Repeat - If you want to view.....

The Ladies of the Harem of the Court of King Catactacus

Now, the ladies of the harem of the court of King Catactacus were just passing by.

All together, now - The ladies of the harem of the court of King Catactacus were just passing by. Now, the ladies of the harem of the court of King Catactacus were just passing by. (Repeat)

Now, the noses on the faces of the ladies of the harem of the court of King Catactacus were just passing by. All together, now - The noses on the faces of the ladies of the harem of the court of King Catactacus were just passing by. (Repeat)

Now, the boys who put the powder on the noses on the faces of the ladies of the harem of the court of King Catactacus were just passing by. (Repeat)

Now, the fascinating witches who put the scintillating stiches in the britches of the boys who put the powder on the noses on the faces of the ladies of the harem of the court of King Catactacus, were just passing by. (Repeat)

Now, if you want to take some pictures of the fascinating witches who put the scintilating stiches in the britches of the boys who put the powder on the noses on the faces of the ladies of the harem of the court of King Catactacus...

...you're too late! Because they've just... passed... by!

Drunken Sailor / O Sinner Man
partner songs

What shall we do with the drun - ken sail - or What shall we do with the drun - ken sail - or
o sin - ner man where will you run to? O sinner - man Where will you run to?

5

What shall we do with the drun - ken sail - or Ear - ly in the morn - ing Hoor - ay and
O sinner man Where will you run to? All on that day? I Run to the rocks,

10

up she ris - es Hoo ray and up she ris - es
rocks won't you hide me? Run to the rocks? Rocks won't you hide me?

13

Hoo - ray and up she ris - es ear - ly in the morn - ing
Run to the rocks, rocks won't you hide me? All on that day.

Lyrics : Don't Stop Believin'

(Vocals on da da da da etc; and Duh___duh, duh, duh___)

Just a small town girl, livin' in a lonely world
She took the midnight train goin' anywhere.
Just a city boy, born and raised in South Detroit,
He took the midnight train goin' anywhere.

A singer in a smoky room, The smell of wine and cheap perfume.
For a smile they can share the night; It goes on and on and on and
on.

Strangers waiting. Up and down the boulevard.
Their shadows searching in the night.
Streetlights, people, Living just to find emotion
Hiding somewhere in the night.

Working hard to get my fill, Everybody wants a thrill
Payin' anything to roll the dice, Just one more time.

Some will win, some will lose, Some are born to sing the blues.
And now the movie never ends, It goes on and on and on and on.

Strangers waiting. Up and down the boulevard.
Their shadows searching in the night.
Streetlights, people, Living just to find emotion
Hiding somewhere in the night.

Don't stop believin', Hold on to that feelin'
Streetlight, people
(repeat)

Don't stop!

IMAGINE

Imagine there's no Heaven
It's easy if you try
No hell below us
Above us only sky
Imagine all the people
Living for today

Imagine there's no countries
It isn't hard to do
Nothing to kill or die for
And no religion too
Imagine all the people
Living life in peace

You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will be as one

Imagine no possessions
I wonder if you can
No need for greed or hunger
A brotherhood of man
Imagine all the people
Sharing all the world

You may say that I'm a dreamer
But I'm not the only one
I hope someday you'll join us
And the world will live as one