



**Toledo Symphony Young People's Performance**  
**Ellis Island: The Dream of America, by Peter Boyer**  
**THURSDAY, NOVEMBER 14, 2024 · 9:45 AM and 11:00 AM**  
**Toledo Museum of Art Peristyle Theater**

**Teacher's Guide**



August 2024

Dear Teachers and Parents,

We are delighted you will be joining us on Thursday, November 14 at the Toledo Museum of Art Peristyle Theater for our Young People's Performance *Ellis Island: The Dream of America*.

This teacher guide offers lessons designed to introduce the music that will be on the program. All lessons are aligned with the K-8 Ohio Learning Standards for Music and may act as supplemental materials to help prepare your students for the concert experience or stand-alone lessons for future use beyond the concert.

Each lesson and activity opens with the learning standards, followed by the materials needed, the lesson itself, and an assessment. Excerpts of recordings for each activity are also included for your convenience.

We hope you find these activities helpful and would appreciate feedback to make future guides more beneficial to you! Please do not hesitate to contact me at [sschaefer@artstoledo.com](mailto:sschaefer@artstoledo.com).

A special thank you to Sally Gardiner, music specialist, who created this teacher's guide for *Ellis Island: The Dream of America*.

Have fun with the activities and see you at the concert!

Best,

Sarah Schaefer

Education Manager

Toledo Alliance for the Performing Arts



## **About Sally Gardiner, Author**

Sally Gardiner has been a music specialist with the Rossford School District for 29 years.

Ms. Gardiner is an active member of the Northwest Ohio Orff Chapter. She has three levels of Kodaly and Orff training from Baldwin Wallace, Villanova and Capital University. To get in touch with Sally, please email Sally at [sgardiner@rossfordschools.org](mailto:sgardiner@rossfordschools.org).

Additional Resources for Ellis Island: The Dream of America

Peter Boyer and his publisher have put many resources on their website. Visit <http://propulsivemusic.com/work/concert-music/ellis-island-the-dream-of-america/>

Some direct links which might interest you:

- Composer's website: [click here.](#)
- Link to the recording: [click here.](#)
- Teacher's guide provided by Propulsive Music: [click here.](#)

## Ellis Island: The Dream of America

By Peter Boyer

### Excerpts from the Composer's Preface:

*Ellis Island: The Dream of America* is a work which is conceived for performance employing a large orchestra in the concert hall, but the multiple media and nature of the work render it closer to a piece of theater than to a purely symphonic work. As an American composer who is fascinated by the relationship between historical events and music, I was drawn to the idea of creating a symphonic work which would be based on the American immigrant experience. Employing texts from the Ellis Island Oral History Project dictated the demands of those needed to speak these words. This piece demands true *actors*, who can do more than simply read these words, but can *embody* the immigrants whose actual words these are.

I knew from the beginning that I could not create a work about Ellis Island without making reference to the poem by Emma Lazarus, *The New Colossus*, which is inscribed at the base of the Statue of Liberty. This poem is synonymous with the Statue, Ellis Island, and American immigration in the minds of many Americans (including my own).

The orchestral music is continuous, framing, commenting on, and (hopefully) amplifying the words. Following a six-minute orchestral prologue, in which the most significant thematic material in the work is introduced, the work's structure alternates the individual immigrants' stories with orchestral interludes. In general, during the actors' monologues in which the immigrants' stories are told, the orchestra plays a supporting role, employing a more sparse orchestration and texture so as not to overpower the speaking voice. During the interludes, the orchestra assumes the primary role, and accordingly "speaks up" with fuller orchestration.

Finally, on a personal note, I wish to mention that I had begun composing this work's music when the tragic events of September 11, 2001 occurred. Having been engaged in the project for so long, and thinking about creating music which would reflect "the dream of America," I was of course devastated by these acts motivated by hatred of America. As my mind had been on Ellis Island, suddenly my thoughts moved just a short distance across New York Harbor to the World Trade Center. After September 11, the Statue of Liberty National Monument and Ellis Island Immigration Museum, which draw millions of visitors each year, were closed to the public for over three months. However, it was inevitable that they would reopen, just as the freedoms which are the foundation of America, which have drawn generations of immigrants from around the world, will inevitably endure.

- Peter Boyer, April 2002, (revised February 2003)

**Ellis Island**  
**The Dream of America**  
**Music by Peter Boyer**

**Objectives (Ohio Music Standards)**

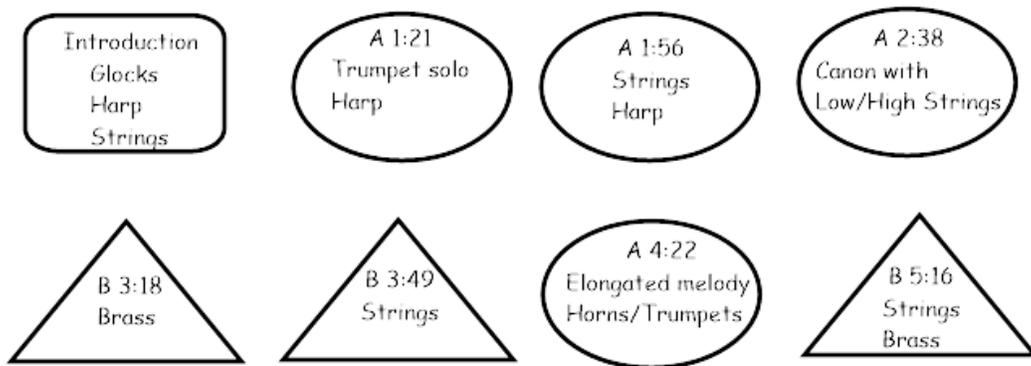
- 3-1CE Visually and aurally, identify the four families of orchestra instruments
- 3-2CE Identify and discriminate between sounds produced by various instruments and the human voice.
- 4-3CE Listen, identify and respond to music of different composers
- 4-5CE Identify and respond to basic music forms
- 5-5CE Identify elements of music including tonality, dynamics, tempo and meter
- 5-7PR Demonstrate appropriate audience etiquette at live performances
- 3-6PR Improvise and compose simple melodic phrases.
- 3-5RE Analyze music in terms of how it communicates words, feelings, moods or images

**Materials**

<http://propulsivemusic.com/work/concert-music/ellis-island-the-dream-of-america/listen/>

### “Prologue” Lesson

1. Play the A section melody below on the piano or any other instrument. Ask students to identify by raising their hand each time they hear that melody.
2. Listen to the prologue. Identify the form. Some interesting form features are:
  - a. a canon in the A melody (third time) with the low strings and the high strings
  - b. the augmented A section melody with the French horns and trumpets.
3. Here is a basic form road map. The numbers refer to the time on the recordings.



## Ellis Island The Dream of America

Prologue

Peter Boyer

4. Identify the four families of instruments in an orchestra.

- a. Strings: Violin, Viola, Cello, Bass, Harp
  - b. Woodwinds: Piccolo, Flute, Oboe, English horn, Clarinet, Bassoon
  - c. Brass: French Horn, Trumpet, Trombone, Tuba
  - d. Percussion: Timpani, Glockenspiel, Chimes, Drum
5. Teacher talk: My favorite song to teach augmentation of the melody and canon work is with the folk song “Old Abram Brown” (below). First, sing the song in unison, then in a 2-part canon. Then sing the song twice as slow (augmented rhythm). This song is not in the Ellis Island work but I like to give the students an opportunity to experience the same form concepts in a listening piece, as I feel they can connect and identify it easier if they have experienced or sung the form and relate it to the listening piece.
6. Remember the trumpet solo, it will return later!

## Old Abram Brown

The image shows a musical score for the song "Old Abram Brown". It consists of two staves of music in 4/4 time, written in a single treble clef. The melody is simple and consists of quarter and eighth notes. The lyrics are written below the notes. The first staff contains the first line of the song, and the second staff contains the second line. A small number '3' is written above the first note of the second staff, indicating a triplet. The score ends with a double bar line.

Old A - bram Brown is dead and gone you'll ne - ver see him more. He  
 used to wear a long brown coat that but - toned down be - fore.

## “Words of Helen Cohen” Lesson Poland

This section has sparse instrumentation during the narration. Solo instruments will take turns amidst the long sustained tones. Have the following instrument pictures on the board: violins, flute, English horn, oboe, clarinet, bassoon, trumpet, French horn.

As you listen to the recording, point to the solo instruments. You may also have the students point to the instruments. This will help to guide them as they listen to this section live. Instruments that play the accompaniment are Strings, Clarinets, chimes, harp, and timpani.

**Question to explore:** Why do you feel the composer uses the flute so many times as a solo instrument for this section of music?

### Words:

*I was dreaming to come to America. We had two uncles who came here when they were young men. And right after World War I they wrote and asked us if we wanted to come to America. (FLUTE) But they couldn't send for the whole family; they just sent for three of us; my father and I and my younger brother. I was dreaming about it. I was writing to my uncles; I said "I wish one day I'll be in America." We were supposed to get on second class, but we were in third class because so many people were going to America, because they opened the doors for everybody right after the War. It was very crowded. It was absolutely terrible, and I was sick the whole time; I was very, very sick. (ENGLISH HORN) I said to my father, "Take me on the deck and throw me in the ocean, because I can't stand it." But finally we got here, and we came to Ellis Island, (OBOE) and we couldn't get off the boat because there were so many people on Ellis Island. They didn't have enough room for us. (BASSOONS) So we had to stay on the boat for six days.*

*They ran out of food. We only had bread and water. When we finally got on Ellis Island, my father sent a telegram to his brother to come and get us. (TRUMPET) They never got the telegram. And nobody came, and we were worried sick. (VIOLINS) Then they told us, if nobody's going to come and get us off, they're sending us back to Europe. (FRENCH HORN, CLARINET, FLUTE) My father was crying. He said "My God, what is happening? Why don't they come? They don't want us, or what?" Finally my uncle decided that something was wrong, that he didn't hear from us. So he had a cousin in New York, so he called that cousin and he came and he took us off. Yes, I was always dreaming of America. And I was dreaming, and my dream came true. When I was here, I was in a different world. It was so peaceful. It was so wonderful here. (FLUTE) It was quiet. You were not afraid. The doors were open. I'm free. I'm just like a bird. You can fly and land on any tree, and you're free.*

## Interlude 1 Lesson

Before listening to this section, display the 'family of instruments' cards.  
Copy a set of instrument cards for each student. Students may work in pairs for this activity.

This piece of music will highlight each family of instruments. The order the families appear is listed below with timestamps. As students listen to the piece, have them identify what they hear by holding up cards. You may pause the music after each section and assess.

If you color code the cards (strings-blue, brass-yellow) it will make the assessment easy to see quickly!

- 00-:19 Woodwinds, Percussion, Strings
- :20-:41 Brass, Percussion, Strings
- :42-1:06 Woodwinds
- 1:07-1:17 Strings, Percussion
- 1:18-End Brass, Strings



## Words of James Apanomith Greek

### Words:

*The village I was born in was Afede. I was raised in Volos. From Volos, I come to the United States. Volos was a waterfront. Fishing boats coming in and out. My father was a hardworking man, working day and night with the nets on the fishing boat. My father didn't tell me to go to America or not to go to America. He didn't say a word. He figured out that I make up my own mind. Although I was sixteen years old, I make up my own mind. We went to Pireaus, a port near Athens, and then we got the boat. We got up on the deck. Then my father, for the first time, expressed how he felt. We shake hands, and he say, "James, I never say to you go or not go. I'm very proud that you make up your own mind to go to America. I know you're going to have a better life in America than we have here." And then he left, and he was crying. He was crying. Do you know how I felt when I left my home, my father and my mother? I was the first in my family to come to the United States. 6. I was in third class. Seventy-five dollars*

*for the ticket. There was three in the cabin. I was on the bottom bunk, and this man named Gus and his father on top of me. The trip was twenty-two days on the ocean. We arrived in New York and saw the Statue of Liberty. Gus asked me, "What's that statue?" And then we're looking at the statue, and his father say, "That's Christopher Columbus." And I put my two cents out. I say, "Listen, that don't look like Christopher Columbus. That's a lady there." They started examinations on Ellis Island. And I was alongside Gus, and I noticed he had a chalk mark on his back. I couldn't reach my back, so I asked him, "Do I have a chalk mark on the back?" So he looked, he say, "No." I say, "You've got one." And I'm thinking, either he goes back to Greece, or I go back to Greece. So what happened, the one with the chalk mark went back to Greece. He had to go back. I don't know why. I just pray, dear Lord, and thank God, that I was admitted to the United States through Ellis Island, without a chalk mark on my back.*

## Interlude 2 Lesson

1. This Interlude is in E flat Major. Meter is  $\frac{3}{4}$ . The phrase form for the flute solo and violin melody is ABAC. I have written out the flute melody below.
  - a. The second melody below is transposed to G major, in case you would like to teach students to play the melody on either the barred instrument, voice or recorder.
2. Composition: After students perform the melody as written then they may take the third rhythm set and compose their own melody using the same form rhythm and ABAC form. I like to tell the students “to create a melody you need to know the tonality.” If it is in the key of G, try to start your melody on G, end on G, play a lot of G’s. If you have bass xylophones, you can add a simple G bordun ostinato (G and D’).

### 1. Flute solo

## Ellis Island The Dream of America

### Interlude 2

Peter Boyer

The musical notation for Interlude 2 is presented in two staves. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The melody is written in treble clef with a key signature of one flat (B-flat). The rhythm is 3/4. The melody is characterized by a series of eighth notes and quarter notes, often grouped with slurs. The first staff ends with a double bar line, and the second staff begins with a measure rest for 9 measures.

2. Transposed to G Major

# Ellis Island The Dream of America

Interlude 2 in G major

Peter Boyer



3. Rhythm pattern for melodic improvisation or composition.



Melodic Improvisation/Composition Checklist:

Form: abac

Begin on G

End b section on something other than G

End the c section on G

## Words of Lillian Galletta Italian

Most stories have a beginning, middle and end. As you listen to this recording, pay close attention to how the composer orchestrates for each part of the music. Identify and describe tempo, dynamics and instrumentation for each part of the story.

### Words:

*(BEGINNING) My father spent most of his time going back and forth from Sicily to America, because there wasn't enough work there for a carpenter. Practically all the Galletta family were master carpenters. And he'd come back and forth every couple of years. That's why my brothers and sisters are spaced two years apart-my mother became pregnant every time he came over. It became too burdensome for my father to keep coming back every couple of years. You know, that boat ride was no joke. Then my uncle told him one day that he should take the whole family back with him. My mother and father came with the two oldest children first. Then about a year later, the other five children followed. I was the youngest. My uncle escorted the five of us to Palermo, and then we came to America from there. There were a lot of people, all class of people. Some just came with what they had on their backs. They didn't even have baggage. (MIDDLE) When we hit the Strait of Gibraltar, there was this terrible storm that broke out. It*

*lasted three days. The water was so rough that the waves almost capsized the ship. People were throwing up, and if you wanted to faint, there wasn't room for them to faint. They couldn't lie on the floor. There was no space. These old women were throwing their medals in the water and getting down on their knees and crying, just praying to God to calm the waters. (END) I remember New York Harbor. It was the most beautiful sight in the world because we didn't die in that storm. We were alive. We made it. We were in America, a free country. We would be reunited with our parents. My father came to Ellis Island. I can see that almost vividly. We were in this big room. And they call your name out. And when they called "Galletta", my father came running through the turnstile, and squatted on his knees with his arms outstretched, and the five of us ran into his arms, and we were kissing and hugging. We were so happy to be together. He said, "We're all together now. We'll never be apart again."*

1. Discuss how the composer creates a mood to fit each part of the narration:
  - a. Beginning is calm tempo (116), sparse instrumentation, oboe plays the melody similar to the Interlude 2 flute melody.
  - b. Middle part is the storm: dynamics crescendo and decrescendo, string instruments use a bowing technique that they bow close to the bridge for a sound effect and they slide between notes, horns go back and forth quickly

between two notes, percussion have tone clusters on the barred instruments, cymbals, bass drum and timpani have drastic dynamic changes. Diminuendo and rallentando signify the end of the storm.

- c. Ending section begins with the triangle, tempo is back to 116. Flute solo begins as the narrator speaks of coming into the New York Harbor. This song ends with the full orchestra playing the melody.
2. Create a sound carpet.
    - a. Students may work in groups of 3-5.
    - b. Use unpitched instruments for sound effects create a sound carpet to go with the narration.
    - c. Lay out a variety of instruments.
    - d. Have students plan for a beginning, middle and end.
    - e. Have students think about how they will create a storm using dynamics, instruments and tempo.
    - f. Plan for an ending similar to the beginning, possibly incorporating a special element for the end (for example, a crescendo, or unison playing).
    - g. Students may need to map out their ideas on paper or a white board.
    - h. Perform sound carpet with the narration.

### **Interlude 3 Lesson**

Listen to Interlude 3. The composer uses the snare drum and bass drum to signify sounds of war. Sixteenth notes in rapid succession and strong dynamics in brass create a very disturbing effect. In contrast to the sixteenth notes is a running eighth note pattern. This may signify people running.

Below is the snare drum rhythm. If you have a snare drum use that to perform this rhythm. If not, use hand drums and mallets. Create a pattern on the barred instruments or recorders for the eighth notes to signify a person running. Repeat the pattern. Decide on the form.



## Words of Lazarus Salamon Jewish Hungarian

### Words:

*I did not have a normal childhood because there was war, a never-ending war. That's all I knew of, the scarcity of food, the scarcity of materials. We had to fight for a piece of bread; hide it because it was taken away from you. So when I left, I came with the shirt on my back. The Romanians came in to Hungary as an army of occupation. When they came in, they were anxious to get rid of minorities. The Jews had nobody who would stick up for them. The Romanians made Jews turn in their precious stones, silver coins, of which my father had a big amount. And not only did they take it away from him, but they beat him up mercilessly. And the soldier that beat him up didn't have the heart to hit him hard, and the officer hollered; "Hit him hard!" And before they took him away, he came over to us children; "Let me bless you." We never knew if he was going to come back, because over there, they took you away and you disappeared. So when he came over to bless us, my mother collapsed and died. We decided to leave. Of course you couldn't come through Germany; that was closed off. So, to reach the Port of Antwerp in Belgium, you had to go through the underbelly of Europe. And it was a trip of five weeks. At that time, the railroads didn't have a glass pane in the windows; that's how bad it*

*was. There wasn't a single pane in any car-unbelievable. I noticed, as we came closer to port, masses and masses of people from East Europe, from the Baltics. It was waves and waves of people; unbelievable what you saw. This was an old broken down boat. The trip was eleven days on the ocean, and we were packed in tight, like in the army when they ship soldiers across. Nobody ate the first few days, everybody was seasick. I stayed in bed a whole week. The last two days, I finally got to taste food, and when I saw the lights I felt fine; I know we're nearing land. At dawn, when we saw the Statue of Liberty, like People started to sing and welcoming you, that was such a beautiful feeling, everybody was happy. I feel like I had two lives. You plant something in the ground, it has its roots, and then you transplant it where it stays permanently. That's what happened to me. You put an end, and forget about your childhood. I became a man here, all of a sudden. I started a life new, amongst people whose language I didn't understand. It was a different life; everything was different, but I never despaired, I was optimistic. And this the only country where you're not a stranger, because we are all strangers. It's only a matter of time who got here first.*

## Interlude 4 Lesson

This piece features a four-part canon, with a 14-measure melody in 4/4 time. The second violins introduce the melody, followed by the cellos four measures later, then the first violins, and finally the flute and clarinet. As the final part completes its melody, the rest of the orchestra joins with an ascending pattern leading to the end. The melody is shown below—please play it. While listening to the interlude, ask students to raise their hands when they hear each part enter.

Using the song 'Old Abram Brown' (or another canon), have the students sing in a four-part canon. Repeat the phrase '...that buttoned down before,' or the last phrase, until all parts are singing it, and then finish in unison.

A solo violin introduces and closes the Helen Rosenthal speech, playing this haunting melody.

## Interlude 4

Peter Boyer

The musical score for Interlude 4 is presented in three staves of music, all in 4/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains measures 1 through 5, featuring a melodic line with several triplet markings. The second staff starts at measure 6 and continues to measure 9, with more triplet markings. The third staff begins at measure 10 and concludes the piece with a final cadence. The notation includes various note values, rests, and articulation marks such as slurs and accents.

**Words of Helen Rosenthal  
Poland/Belgium**

**Words:**

*I lived in Belgium with my sister for two and a half years. That's where I met my husband Paul. We got engaged in 1936 and were married soon after. By 1940, the war was coming closer to Belgium, and I had a feeling that the Germans would have to go through Belgium to get to France. I kept on saying to Paul, "We have to leave." From Belgium we went to Lisbon, and stayed there about three months. We couldn't get a boat, we couldn't get a plane. Everybody was trying and everybody wanted to go. Finally, we got a berth on the Nyassa. It was a small boat. It must have been a cattle boat. They just put paint over it, and that was it. One meal I ate on the boat, the first night. And after that it was very hard. We traveled for twelve days. I couldn't eat. It was a nervous time. One day they said there were mines. Water mines. Another day a German boat passed by. We wondered if we would ever get to America. I was thinking "Survive the day." That's it. Nothing else mattered. To survive the day and survive the voyage. Nothing else. I didn't cry for what I lost. I didn't cry for what I haven't got, and I didn't care. To wash my face, to wash my hands, to keep the child going and to be well, that's all. We got to New York; we*

*were so elated. We were so happy. The elation came from the heart. You could see it on the faces. That's all you could see. The faces of the people. They were in awe. It's like, we were safe. That's all there was. When we landed on Ellis Island, they said, "What do you want? You want something to eat?" I said, "I want a good glass of milk" That's all I wanted. The milk tasted like cream. It was delicious. That's all I remember. Years later we found out my mother and father were killed; all my cousins; the whole town. Until 1942, we still mail from my mother and father. After '42, the Germans evacuated them, and they became refugees. I have a cousin who saw them in Auschwitz. They were put in the ovens. My husband Paul-his whole family got killed; his father, mother, two sisters, a brother who was married with a wife and two daughters-they all got killed in Poland. He was the only survivor. If you hate, you lose yourself. There's nothing left in this world after hate. I can't hate. I have never been taught to hate. Even after pogroms, after all that happened in our town, my father tried to explain. I was ten years old. I asked that question, "Why?" There was no answer to it. There still isn't.*

## Interlude 5 Lesson

The beginning eight measures is a call and response section between the French horn and the flute. The tempo is marked slowly and freely with an accelerando for the last two measures. Then the tempo is marked Vigorous with the quarter at 120, flute is featured with 16<sup>th</sup> note melody and string accompaniment. Discuss how tempo has an emotional effect on the listener. Use the T-chart to list words that describe Slow/free and Vigorous. Have students predict where this next immigrant is from. (A clue may be in the composer's choice of instrument used to play the melody, flute)

Slowly/Freely	Vigorous

## Words of Manny Steen

### Ireland

#### Words:

*We were eight kids. My father and mother was ten. My bachelor uncle was eleven and my grandmother lived with us. Twelve people! The boys slept four in a bed, toe-to-toe. The girls slept three to bed. But we didn't go all at once. Finally, in 1925, I came with my sister. I was nineteen. I had no ties and looked forward to America as an adventure. My brother Lou had gone to America the year before, and was writing, telling me all about the wonderful things he was doing as a cowboy, and how he was with Barnum and Bailey's Circus. I knew so little about America. For me, America was cowboys and Indians and streets paved with gold. I only had the good news, you understand. I left the port of Liverpool with my sister. I arrived in New York Harbor August first. I remember I heard the lookout say, "Land ahoy!" Everybody rushed up on deck to see land, the first sign of America. I remember rushing up. I couldn't see anything. I mean, the horizon was the sea. Then we sailed closer, slowly I saw New York coming up, like out of the sea. And the first thing I saw was the Woolworth building. That was the highest building in the world at the time. So the first thing you saw sticking out of the water was the top of the Woolworth building. And as we proceeded of course, the building came out of the water. Everybody was cheering, "America!" My God, everybody was yelling, crying and*

*kissing. There were thousands of people. As we came in, of course, Manhattan Island started coming up, and the Statue of Liberty. We got off the ferry and went right into the main building. That day there must have been three, four ships. Maybe five, six thousand people jammed! And remember, it was August. Hot as a pistol and I'm wearing my long johns and a heavy Irish tweed suit. Got my overcoat on my arm. It was the beginning of fallback hoe, see. And I'm carrying my suitcase. I'm dying with the heat. During the day that hall became so hot, and all they had was a couple of rotating fans, which did nothing but raise the dust. I just wanted to get out of there. The immigration officials slammed a tag on you with your name, address, country of origin, et cetera. Everybody was tagged. They didn't ask you whether you spoke English or not. They took your papers, and they tagged you. They checked your bag. Then they pushed you and they'd point, because they didn't know whether you spoke English or not. Understaffed. Overcrowded, jammed. And the place was the noisiest and the languages and the smells. Foul, you know what I mean. My brother Henry comes into the door. I hadn't seen him in four years. We took a subway to a three room apartment in East Harlem. When we arrived, Henry said to me, "Get those long johns off and throw them things out." And he loaned me a*

*pair of BVD's. Oh boy! It was like getting out of jail. Next morning, my brother says, "I gotta go to work. Take a trolley car and go downtown. Take a look around." So I go to the corner and the trolley car stopped and I got on. And I sat down, and the conductor came over. The conductors on the Third Avenue trolley were all Irish immigrants. And he says "What are you doing young fella?" And I say, "Just taking a ride downtown." "Is it Irish you are?" "Aye" I says. "When did you get here?" "Yesterday, I just got off the boat." He sat down beside me, and he's giving me a tour all the way down Third Avenue. He's pointing out the buildings, the Singer building, and I was fascinated. Hey, America is a great place. I'm only here one day, and this guy is giving me a royal reception. I got off to City Hall Park. I was feeling very adventurous. Here it's a beautiful day, and I'm wearing thin underwear, and I'm beginning to feel comfortable now, and I*

*walk across the park, and I look up and there's a street sign. It says Broadway. Well I want to tell you, that was one of the most exciting moments of my life. Broadway! I'm only one day in America and I'm on Broadway. I mean, it may sound like nothing to you, but I got so excited. It's a wonder I wasn't killed, because the traffic was going in all directions, and I was so confused, watching to the left, to the right. Fantastic! I walked across the park and sat down on the bench and nobody was bothering me. No one could identify me as a foreigner, you know, and everybody's acting like I'm full-blooded American. I felt like I had the world on a string. I mean, this was my day! I finally got back to East Harlem, and my brother came home, I told him about my day. He thought it was dull and dumb, but it wasn't to me. It was one of the most exciting days. And that was my first day in America.*

## Interlude 6 Lesson

This melody has a three-note motive. Use the solfege syllables: fa, mi, re. Figure out the rest of the syllables and sing the melody.

As students listen to the interlude, ask students to raise a hand every time they hear that melody (5 times).

Identify how the composer changes it each time it is played. Identify volume and instrumental changes:

1. piano volume, upper strings play melody
2. mp volume, add low strings
3. mf volume, add woodwinds-flute on melody, eighth notes in the clarinet
4. forte volume, add brass-trumpet on melody, low brass on ascending quarter notes
5. fortissimo volume, full orchestra

## Interlude 6

Peter Boyer

The musical notation is written on a single staff in treble clef with a 4/4 time signature. The melody begins with a quarter note 'fa' (F4), a quarter note 'mi' (G4), and a half note 're' (A4). This is followed by a triplet of eighth notes: G4, F4, and E4. The next triplet consists of eighth notes: D4, C4, and B3. The melody continues with a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The piece concludes with a final whole note F3.

**Words of Katherine Beychok  
Russia**

Play the theme from Interlude 2 from the earlier lesson. In the middle of this story (marked with \*) the Interlude 2 melody is brought back and played by the flute. Bringing back this melody unifies these stories into one common theme; hope in a new world, freedom from war, famine and oppression!

**Words:**

*Hunger was a guest in everybody's home. By our standards, they had nothing. The majority of people were hungry all the time. The only time there was a relief from that poverty was on the Sabbath. Then the men came home, whatever they were doing, whether they were studying, or working and making a living, and put up on whatever better clothes that they had to get ready for the Sabbath. And went to shul, synagogue and came home, and that was the time there was a decent meal in the house. All week long it was hunger. My father left for America when I was two years old. I didn't see my father until I came here. We couldn't get passports to get out then. We were Jews. It was illegal. We traveled all night, and before it got light we stopped to hide out in somebody's house. We made it to the border, and then we took a train. We were going to Holland, to Rotterdam. They had to carry me screaming onto the ship. That's how afraid I was. We traveled eighteen days in steerage. I was so sick all the time. I don't know why, but I was one of the sickest. It was a horrible*

*trip. \* As soon as we hit the harbor in New York, it was like rejuvenation. The water was blue, the sky, it was a beautiful day. Everybody was laughing and crying that they were here; they were in America. It was such a jubilation that it just carried itself over even to me. A number of friends were there. Then I saw this man coming forward and he was beautiful. I didn't know he was my father. He was tall, slender, and he had brown, wavy hair and to me he looked beautiful. He looked very familiar to me. Later on I realized why he looked so familiar to me. He looked exactly like I did. And I fell in love with him right away, and he with me. And of course, the first thing I had seen was that lady, the Statue of Liberty. It was a thing I can never forget to this very day, because when I think of her, when I think of the Statue of Liberty, I feel so wonderful and so good. I don't think there's anything under the sun that can make me feel better. It seemed that she was a vision of heaven, and it's been with me ever since. All the wonderful words that were written on it by Emma Lazarus....*

### Epilogue: “The New Colossus” (Emma Lazarus)

Review the trumpet solo from the Prologue. The trumpet solo from the “Prologue” begins this section, full orchestra is added, and the piece ends with full orchestra and block chords with a roaring crescendo.

#### Words:

*Not like the brazen giant of Greek fame,  
With conquering limbs astride from land to land;  
Here at our sea-washed, sunset gates shall stand  
A mighty woman with a torch, whose flame  
Is the imprisoned lightning, and her name  
Mother of Exiles. From her beacon-hand  
Glows world-wide welcome, her mild eyes command.  
The air-bridged harbor that twin cities frame.  
“Keep ancient lands your storied pomp!” cries she  
With silent lips. “Give me your tired, your poor,  
Your huddled masses yearning to breathe free,  
The wretched refuse of your teeming shore.  
Send these, the homeless, tempest-tost to me,  
I lift my lamp beside the golden door!”*