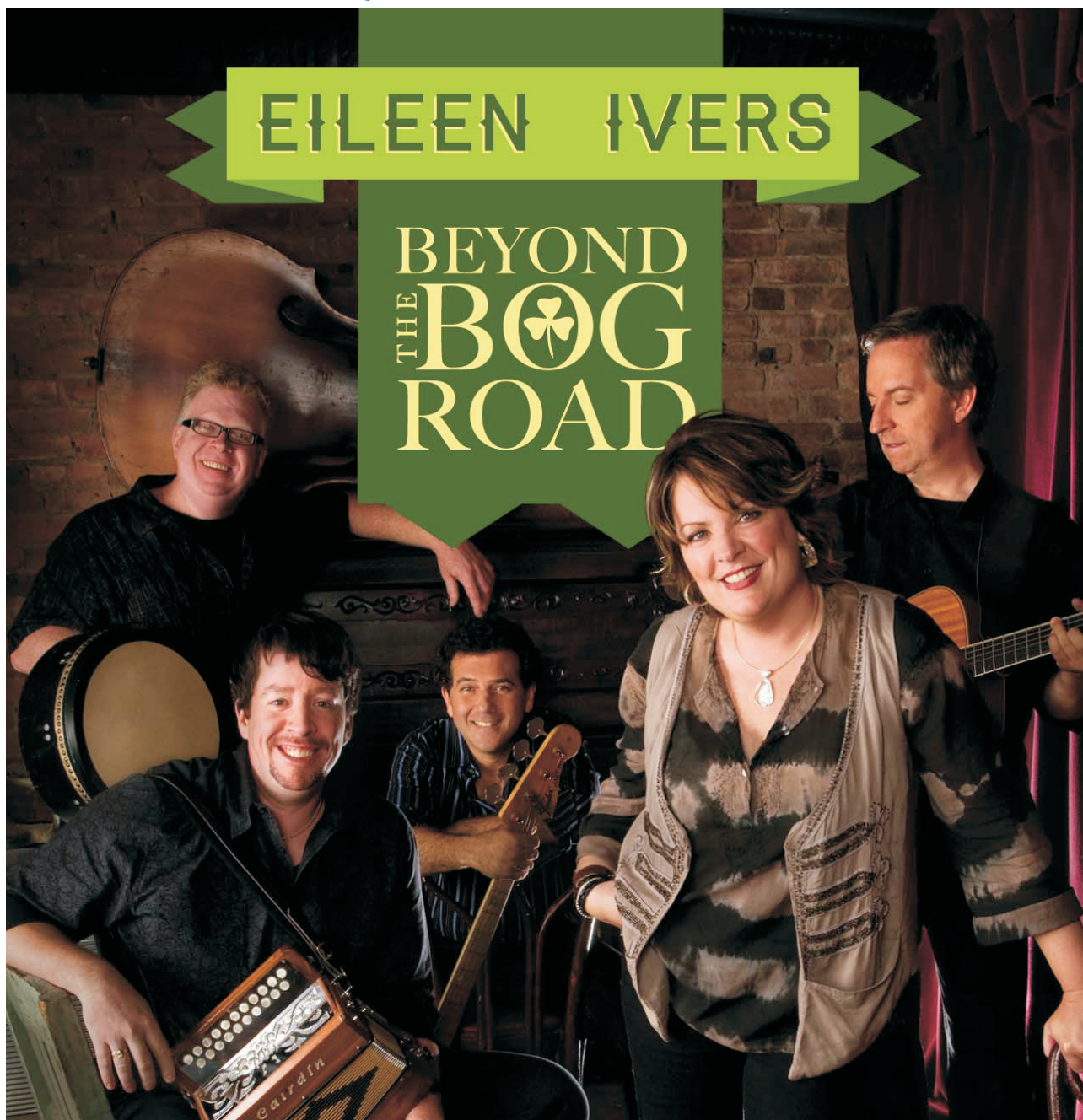




# Youth Education Series at Lebanon Opera House



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## ***Dear Teacher/Parent:***

We have included the following study guide to help make your students' theater experience with Eileen Ivers' *Beyond the Bog Road* as meaningful as possible. For many, it will be their first time viewing a live theatrical production. We have learned that when teachers discuss the show with their students before and after the production, the experience is more significant and long-lasting. The study guide provides pre and post performance discussion topics, as well as related activity sheets. These are just suggestions; please feel free to create your own activities and areas for discussion. We hope you and your class enjoy the show!

### **About Lebanon Opera House Youth Education Series**

Each year, LOH presents a series of events for school children in the Upper Valley community. Made possible by support from the series' sponsors, the YES! events provide many of the community's school children with their first exposure to live performances. The series features school-day matinees by national touring companies that specialize in shows for young and family audiences.

### **About 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.



## Youth Education Series at Lebanon Opera House

Please review this common theater etiquette with your class before attending the performance.

### Do:

- Arrive at Lebanon Opera House early.
- Use the restroom before the performance.
- Turn off cell phones, alarms, and other electronic devices.
- Wait for your school or group to be dismissed.
- Keep your feet on the floor.
- Show your appreciation of the performers by applauding.
- Stay with your group or school at all times.
- Watch and listen closely to the performers.

### Don't:

- Stand in the aisles.
- Put your feet on the seats or balcony railing.
- Talk, sing, hum or fidget.
- Take pictures or record the actors during the performance.
- Leave the theater during the performance.
- Kick the seat in front of you.
- Eat, drink or chew gum in the theater.
- Leave your seat before the performers have taken their curtain call.

## Enjoy the show!





# A Note for Teachers From Eileen Ivers

Hello Teachers,

First of all, thank you all so much for what you do...inspiring and helping to shape young minds is such an important calling. We also thank you for your interest and your guiding hand as you prepare your students for our “Beyond the Bog Road” school program. The band, Immigrant Soul, and I have been doing school programs for many years in conjunction with our performing arts career which has taken us from headlining major festivals and playing wonderful performing arts centers worldwide to guesting with incredible symphonies playing roots music. We love what we do and have a special spot in our hearts for performing for children of all ages ...as we know, they are great audiences and show their emotions quite easily...a great combination!

As in any rich folk music, there are lots of emotions intertwined in Irish music and thereby in the “Beyond the Bog Road” program. Through visuals ranging from sceneries of Ireland and America to archival footage from Library of Congress and Ireland’s RTE Broadcasting Service, the students will experience these visual aids accompanying the music to get a full effect of the story of immigration and integration. The visuals accompany much of our playing; however please encourage the students to take it all in...the band playing, singing and the video. Most times the visuals act as a backdrop to the music and are not a featured “band member”. We will encourage the students to clap along in time with the faster tunes, to sing along to some accessible choruses and refrains, and depending on the school rules...even dancing has been known to spontaneously break out! Of course, we will also showcase some sadder and more mournful tunes for short periods and appreciate the student’s mindfulness and respect of this material and content. The overall reaction has typically been one of great enthusiasm and interest in roots music and the surprise of learning how roots music of folk traditions – from Celtic to African – has shaped much of American pop music. In short, the students come to feel that this roots music is actually...“cool” and “vibrant”...

Here is a quick synopsis of the meaning of the title, “Beyond the Bog Road”, followed by a list of tunes and songs we will be performing with a little heads up on the video content under the piece. Thanks so much again for being part of this “Bog Road continuing journey” and we truly hope your students will be inspired and have many resulting questions and interest beyond the performance!

Cheers,  
Eileen



# Beyond the Bog Road

Through the past few centuries, there has been a rich and tireless passage of the native Irish people from Ireland to Canada and the United States. In Ireland, there are bog roads which are paths into ancient peat fields where sods of turf were laboriously farmed and dried to provide an essential source of fuel and warmth. These same roads led millions of emigrants away from their beloved homeland into a thriving Irish Diaspora who nurtured and passed down their traditions. Just as treasures and old civilizations are preserved beneath the bog, the Irish immigrants also held on to their traditions in the New World and the music, song and dance of Ireland integrated with various other cultures along the way. Throughout the years of immigrating, the music evolved naturally, but at its core is always the tradition ...it has to always come back to tradition to be truly Irish.

One could either choose to stay in Ireland and survive - especially through many challenging times like the Famine and Great Hunger of the 1840s - or to go "beyond the bog road" and emigrate to try to find a better life. Whatever the choice, it would change their life and their children's lives forever. Those who chose to stay in Ireland treasured the land - worked hard by day in the fields and the bog - and at night, enjoyed the warmth of the turf fire from the bog which was always at the heart of the home. Their worn hands and feet, calloused from hard work during the day, played joyous music at night with nimble fingers while dancing gracefully with rhythmic feet.

Those who chose to leave Ireland have taken their music, song, dance and stories with them. It is a huge part of their identity and became an essential part of their living tradition and vast Diaspora. The music of Ireland integrated with folk music in Canada and America to create one of the richest cross-fertilizations of folk music styles in the world, and we're looking forward to sharing some of that with you. At the heart of it, this is music of the people, a celebration of life. Some tunes are heartbreakingly sad and others uplifting; some tunes are hundreds of years old and others recently composed in the style of the tradition. It is all honest music of a strong and resilient people who overcame much adversity. It is music which represents the emotions of life in the continuum of a powerful living tradition that has now reached to every corner of the globe ...far beyond the bog road.

*Beyond the Bog Road is a celebration of the immigrant's journey – it is the story of the Irish immigrant's impact on America and America's impact on the Irish immigrant.*

Eileen Ivers  
**BEYOND  
THE  
BOG ROAD**  
An Irish-American Experience  
Through Music, Dance and Film

*We are thankful for the gift of these traditions and are grateful for the opportunity to share them with you.*

-Eileen Ivers

## Vocabulary

**Bog** - Wet, spongy ground with the soil mostly made up of decayed plants.

**Peat** - The decayed plant material found in a bog that is cut, dried, and burned as fuel.

**Emigrate** - To leave your native country to live somewhere else. Emigrants are the people who leave their native country.

**Immigrate** - To come into a country that is not your native home to live. Immigrants are people who have come here from a different country.

**Diaspora** - A migration or exodus by a group of people away from their traditional homeland, often to escape persecution or hardship.

**Great Famine** (also known as the Great Hunger and the Irish Potato Famine) - A period of mass starvation and disease in Ireland. More than one-third of the population depended on potatoes as their main source of food; when the crop was killed by a potato blight (disease), many people were left to starve. By 1852 (seven years after the start of the famine), as many as 2 million people emigrated from Ireland, mostly to the United States and Canada, to

## Things to Think About...

- Were you born in the United States or did you emigrate from another country?
- If you had to leave your home and could only take three things with you, what would they be?
- What is your favorite thing about your home? What is your favorite thing about your town? What is your favorite thing about your state? What is your favorite thing about your country? Why are they your favorites?



Eileen Ivers. Beyond the Bog Road  
Study Guide, Page 2

## Beyond the Bog Road - Instruments



**Fiddle:** A fiddle is a violin. Common distinctions between violins and fiddles reflect the differences in how the instrument is used to play classical and folk music. However, it is not uncommon for classically trained violinists to play folk music and today many fiddle players have some classical training.

The **bodhrán** (pronounced “bow-run” to rhyme with “cow-run”) is an Irish frame drum ranging from 10" to 26" in diameter, with most measuring 14" to 18". The sides of the drum are 3½" to 8" deep. A goatskin head is tacked to one side (synthetic heads, or other animal skins are sometimes used). The other side is open-ended for one hand to be placed against the inside of the drum head to control pitch and timbre.



An **acoustic guitar** uses only an acoustic sound board to help transmit the strings' vibrational energy to the air in order to produce a sound. The initial timbre and harmonics of the sound in an acoustic guitar are produced by the plucking of the string. The frequencies produced depend on string length, mass, and tension. The acoustic guitar's sound board has a strong effect on the loudness of the guitar. No external amplification actually occurs in this process (i.e. no microphones or speakers).

The **tin whistle**, also called the penny whistle, English flageolet, Scottish penny whistle, tin flageolet, Irish whistle, feadóg stáin (or simply feadóg) and Clarke London Flageolet is a simple six-holed woodwind instrument. It is an end blown fipple flute, putting it in the same category as the recorder, American Indian flute, and other woodwind instruments. A tin whistle player is called a tin whistler or whistler. The tin whistle is closely associated with Celtic music.



The **harmonica**, also called French harp, blues harp, and mouth organ, is a free reed wind instrument used primarily in blues and American folk music, jazz, country, and rock and roll. It is played by blowing air into it or drawing air out by placing lips over holes (reed chambers). Each chamber has multiple, variable-tuned brass or bronze reeds, which are secured at one end only, leaving the other free to vibrate. Reeds are pre-tuned to individual tones, and each tone is determined according to the size of reed. Longer reeds make deep, low sounds and short reeds make higher-pitched sounds.

The **accordion** is a box-shaped musical instrument of the bellows-driven free-reed aerophone family. The instrument is played by compressing or expanding the bellows whilst pressing buttons or keys, causing valves, called “pallets,” to open, which allow air to flow across strips of brass or steel, called “reeds” that vibrate to produce sound inside the body.





# Beyond the Bog Road - Instruments

The **double bass**, also called the **string bass**, **upright bass**, **bass fiddle**, **bass violin**, **doghouse bass**, **contrabass**, **bass viol**, or **stand-up bass**, is the largest and lowest-pitched bowed string instrument in the modern symphony orchestra. The double bass is a standard member of the string section of the symphony orchestra and smaller string ensembles in Western classical music. In addition, it is used in other genres such as jazz, 1950s-style blues and rock and roll, rockabilly, traditional country music, bluegrass, tango, and many types of folk music.



The Greek **bouzouki**, in the newer tetrachordo (four course) version developed in the twentieth century, was introduced into Irish Traditional Music in the late 1960s by Johnny Moynihan. In a separate but parallel development Alec Finn, later with the Galway-based traditional group De Dannan, obtained a trichordo (three course) Greek bouzouki on his own. With a few exceptions, bouzouki layers playing Irish music tend to use the instrument less for virtuoso melodic work and more for chordal and contrapuntal accompaniment for melodies played on other instruments.



A **djembe** (pronounced JEM-be) is a rope-tuned skin-covered drum played with bare hands. According to the Bamana people in Mali, the name of the djembe comes from the saying "Anke djé, anke bé" which translates to "everyone gather together in peace" and defines the drum's purpose. In the Bambara language, "djé" is the verb for "gather" and "bé" translates as "peace". The djembe has a body carved of hardwood and a drumhead made of untreated rawhide. Excluding rings, djembes have an exterior diameter of 12" to 15" and a height of 23" to 25". The djembe can produce a wide variety of sounds, making it one of the most versatile drums. The drum is very loud, allowing it to be heard clearly as a solo instrument over a large percussion ensemble.



The **conga** is a tall, narrow, single-headed Cuban drum. Although ultimately derived from African drums made from hollowed logs, the Cuban conga is staved, like a barrel. They are used both in Afro-Caribbean religious music and as the principal instrument in rumba. Congas are very common in Latin music, including salsa and merengue music, Reggae, and many other forms of American popular music. Most modern congas have a staved wooden or fiberglass shell, and a screw-tensioned drumhead. They are usually played in sets of two to four with the fingers and palms of the hand. Typical congas stand approximately 30" from the bottom of the shell to the head. The drums may be played while seated. Alternatively, the drums may be mounted on a rack or stand to permit the player to play while standing.

A **drum kit**, **drum set** or **trap set** is a collection of drums and other percussion instruments set up to be played by a single player. A modern kit includes:

- A snare drum, mounted on a specialized stand, placed between the player's knees and played with drum sticks (which may include rutes or brushes).
- A bass drum, played by a pedal operated by the right foot.
- A hi-hat stand and cymbals, operated by the left foot and played with the sticks, particularly but not only the right hand stick.
- One or more tom-tom drums, played with the sticks.
- One or more suspended cymbals, played with the sticks, particularly but not only the right hand stick.



# 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**— 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: 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.



Photo of the Dublin Castle

Patrick, who is widely recognized for bringing Christianity to the country. When the English began invading Ireland in the 1100s, they began a power struggle between the Irish and the

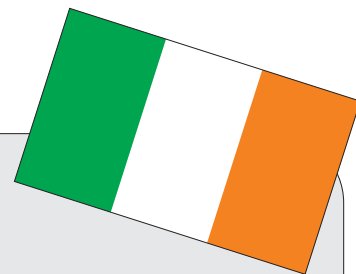
English that would end up lasting more than 700 years. In the early 1800s, Ireland became part of the UK. More than a hundred years later, in 1921, twenty-six of Ireland's southernmost counties declared independence from the UK. Six northern counties remained, and still remain part of the UK: this is 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.

# Activities and Discussion Questions

**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.youtube.com/watch?v=GhtKKTJK1Ek>
- Dance instructional video:  
<http://www.youtube.com/watch?v=TL3TjwL0zFg>
- Open space for dancing

## Directions:

1. Show the instructional Irish jig dance video (<http://www.youtube.com/watch?v=TL3TjwL0zFg>) 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 5, 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?

# PERFORMANCE EVALUATION

Name \_\_\_\_\_ School \_\_\_\_\_  
(Optional) (Optional)

What grade levels attended the performance? \_\_\_\_\_

Was the performance appropriate for this grade(s)? Yes No

Was the post-show discussion valuable to your students? Yes No

Did this performance fit in with your curriculum? Yes No

Was the study guide helpful? Yes No

How would you rate the entertainment quality of the performance?

Outstanding Above Average Average Below Average

How would you rate the educational quality of the performance?

Outstanding Above Average Average Below Average

To what extent were your students challenged by the content of this performance?

Very Challenged Challenged Not Challenged

How did this program compare to similar programs you've attended in the past?

Above Average Average Below Average

Will you bring your students back to another YES! performance? Yes No

What types of shows would you like to see us present in the future?

☐ Music ☐ Dance ☐ Musical Theater  
☐ Non-musical Theater ☐ Puppetry ☐ Historical  
☐ Literature based ☐ Multicultural ☐ Other \_\_\_\_\_

How did you hear about the Youth Education Series?

☐ LOH Website ☐ Mailing ☐ E-mail  
☐ LOH Brochure ☐ Poster ☐ Radio  
☐ Newspaper ☐ Teacher ☐ Parent  
☐ Enrichment/Arts Coordinator ☐ Other \_\_\_\_\_

Additional Comments:

Please return your evaluation to:  
Lebanon Opera House | PO Box 384 | Lebanon, NH 03766

Evaluations can also be completed online at [www.lebanonoperahouse.org/yesloh/](http://www.lebanonoperahouse.org/yesloh/)





## A Note to Families

Dear Family,

Today, Lebanon Opera House presented Eileen Ivers' *Beyond the Bog Road* to your child's class. This performance was made possible by generous support from our underwriters and sponsors:

### **Hypertherm HOPE Foundation, The Valley News, and Gnomon Copy.**

Below are a few questions that might help initiate a conversation about your child's experience at the performance. For more information about *Beyond the Bog Road* please download a copy of our study guide at [www.lebanonoperahouse.org/yesloh/](http://www.lebanonoperahouse.org/yesloh/)

What type of performance did you see? (Music, theatre, etc.)

What was the performance about?

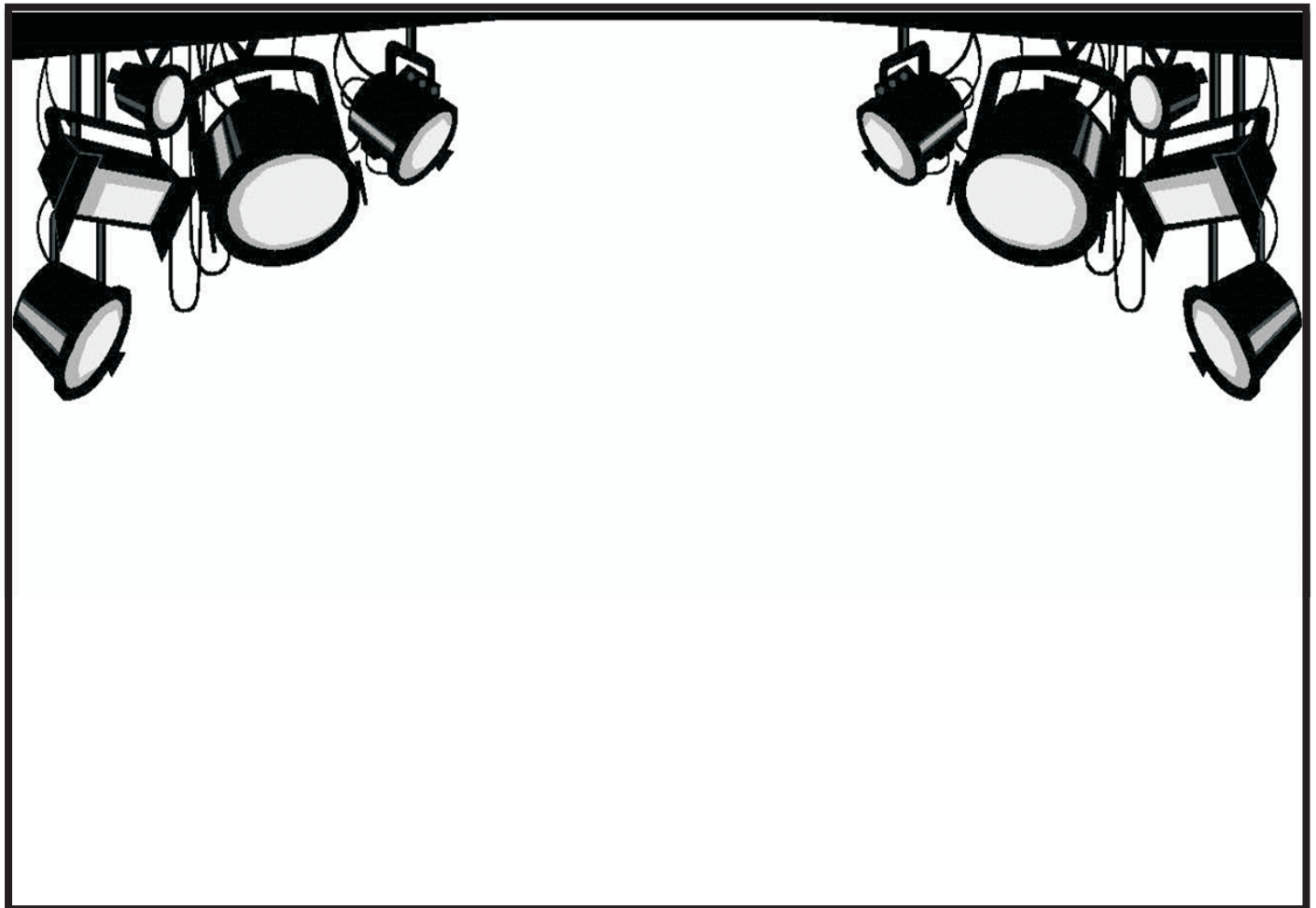
What was your favorite part of the performance?

What did you learn from the performance?

How did the performance make you feel?

If you could be one of the performers/characters, which would you choose and why?

Draw a picture of your favorite moment in the performance:





# Youth Education Series at Lebanon Opera House

2014/2015 Programs

## BEYOND THE BOG ROAD WITH EILEEN IVERS

Thursday, March 12, 2015 @ 10 am \* a 75 minute show  
*Recommended for grades 5 – 8*

Theatreworks USA in

## FLY GUY AND OTHER STORIES

Monday, March 16, 2015 @ 10 am  
*Recommended for grades 1 – 4*

Theatreworks USA in

## MISS NELSON IS MISSING

Monday, April 20, 2015 @ 10 am  
*Recommended for K – grade 5*

Artspower in

## DOG LOVES BOOKS

Tuesday, May 19, 2015 @ 10 am  
*Recommended for K – grade 2*

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