

# Silver Roots

## Ancient Dances

### About:

*Ancient Dances* takes its cue from the dances and traditional music of Europe; up-tempo dance tunes and classical works from Sweden, Denmark, Norway, Germany, Ireland and England are presented with classic *Silver Roots* flair. A narrative, theatrically woven throughout the program, tells the story of where the music traveled and how it came to be. Solo works by J.S. Bach introduce Irish traditional tunes of like rhythm and step. Excerpts from *The Broken Consort* by English Baroque composer Matthew Locke intertwine with works written almost 300 years later by modern American master Henry Cowell. *Silver Roots'* musical arrangements and eclectic tastes pave the way for a mind-bending, sonic adventure!

### Repertoire Highlights:

Otto M. Christensen	<i>Baroque Folk Suite</i> (Commissioned by Silver Roots)
Maria Millar	<i>Spökskepp</i> (Ghost Ship)
Henry Cowell	<i>7 Paragraphs</i>
Matthew Locke	<i>The Broken Consort</i>
Franz Joseph Haydn	<i>Divertissement No. 2</i> , Opus 100
J.S. Bach / Maria Millar	<i>Gigue + Jig / Corrente + Slip Jig / Allegro + Reel</i>
Turlough Carolan	<i>John Hugent / Mrs. Edwards / Carolan's Receipt</i>
Shawn Wyckoff (arr.)	<i>Scandinavian Suite - Reinlender / Lars Persson / Hornpipe</i>

### Cross-Curriculum Interest:

Classical music, Irish music, Scandinavian music, British music, American music, ethnomusicology, music appreciation, European history, Scandinavian mythology, women's studies

### What Presenters Say:

"*Silver Roots* played to a sold out crowd at the Irish Arts Center. Their ability to captivate audiences, transcend musical boundaries and inspire curiosity is truly unique. Most gratifying to us were the die-hard fans of Irish trad who left with a new-found appreciation for classical music. This knack for opening listeners' minds to sounds and ideas they'd never previously considered is what sets *Silver Roots* apart - they combine great skill, personality and creativity to create an unforgettable concert experience."

- Aidan Connolly, Executive Director, Irish Arts Center (New York, NY)

### What Audiences Say:

"I feel like I witnessed the future of the live concert!"

"You all are so talented, such virtuosos and such a pleasure to watch."

"Your music opened my ears..."

"Outstanding! I loved your ease of flow between music and commentary, and your musical genius was very inspiring."

"Energizing and joyful!"

"I'd never heard Scandinavian music before. I love it!"

"Your music makes movies in my mind."

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## Links to Videos/Recordings:

*Ghost Ship* by Maria Millar (Audio): [www.reverbnation.com/tunepak/song\\_7777987](http://www.reverbnation.com/tunepak/song_7777987)

*Bach in Ireland* by J.S. Bach / Maria Millar (Audio): [www.reverbnation.com/tunepak/3444660](http://www.reverbnation.com/tunepak/3444660)

*Scandinavian Suite* arr. by Shawn Wyckoff (Video): [www.youtube.com/watch?v=FIHeYcYsxIE](http://www.youtube.com/watch?v=FIHeYcYsxIE)

*Divertissement No. 2* by Franz Joseph Haydn (Video): [www.youtube.com/watch?v=0Juvpr84K5c](http://www.youtube.com/watch?v=0Juvpr84K5c)

## Ancient Dances Q & A: An Interview with Shawn Wyckoff

How did *Ancient Dances* come into existence?

We've played a lot of Irish music over the years and it's always been a hit. There's a simple power to the tunes and they build so naturally. I've also been intrigued by Scandinavian culture for some time. Given that so many of the dance forms are similar in name or feel, it seemed like a great way to compliment the program. Most American audiences don't have any idea what Scandinavian folk music sounds like, so we have the pleasure and responsibility of introducing it.

How was the music selected?

In some cases, we simply find tunes we like on the internet and figure out a way for them to work for our group. We also commission and compose some ourselves, constantly updating and changing the program over time. In the end, whatever sounds best together will be on the program. We want to infuse the concert with a feeling of motion (the contrast *between* styles), so listeners feel they're traveling along with us. It's great fun and cheaper than traveling!

What's the ultimate goal in a program like this? Should listeners be on the lookout for something specific?

First of all, we want them to simply enjoy the show! It's not so important that they be able to hear what makes something sound Irish or Norwegian, for instance. We'd prefer they be open to whatever pops out at them. Maybe after the concert, they'll search out music from some far-off land or discover they love the noises their electric guitar-playing neighbor employs to keep them awake at night. We take listeners on a journey that, if interesting and personal enough, will inspire them to learn more about their own heritage and musical preferences.