Musical Resilience: Overcoming Adversity
How to use the Study Guide

The ASO High School Concert series is currently being redesigned with the goal that the program will become a catalyst for interdisciplinary course of study that will link what are often separate domains. The concerts will serve as the entry point into the curriculum. This year’s program will focus on conflict as a unifying theme or motivating idea as seen through the lens of Romeo and Juliet.

This program offers opportunities for interdisciplinary study connecting music with other the fine arts disciplines, language arts and social studies. The Texas Essential Knowledge and Skills emphasize integration of skills and content across topics and subject areas.

For the arts program, TEKS emphasize creativity, collaboration, communication and critical thinking, all of which are skills required for success in the 21st century. Students explore realities, relationships and ideas through active learning, critical thinking reflection and innovative problem solving, all of which are transferable to other domains, strengthening academic performance. Specific skills development in each of disciplines follows four unifying structures: foundations (developing specific literacy in each area), creative expression, historical/cultural relevance and critical evaluation and response. Students are encouraged to explore and experiment, which leads to creative expression and innovative thinking. The arts prepare the student for college and the world holistically and experientially.

The English Language Arts and Reading standards focus on skills such as reading and comprehending, writing and research. Students are expected to be able compose a variety of written texts, identify relevant sources, to evaluate, to listen and respond to others, engage in discussions.

Social Studies standards cover historical context for political, economic and social events as they pertain to people’s lives, including war both internally and externally. In addition, students study the relationship between the arts and culture along with the period of time in which they were created. The understanding of culture and historical context are an essential component to the curriculum. Students are expected to use critical thinking skills, to analyze, research using primary and secondary source materials, gather, analyze and interpret data.
Concert Etiquette

Please look over these items before you bring your students to the concert. Discuss the appropriate topics with them, placing special emphasis on concert etiquette.

Have the students discuss proper audience behavior for a Symphony concert.
- Remain seated and quiet while the music plays.
- Do not talk until the applause begins.
- No talking when the music begins again after the applause.
- Be polite and give respectful applause at the end of each musical selection.
- Inform the students that there will be a high school student performing a concerto with the Symphony. Encourage them to be attentive and supportive of the soloist.
- Encourage students to be positive representatives of the school and student body.

THE MUSICIANS will already be seated on the stage, except for the concertmaster. The concertmaster is the first violinist. He is the lead musician in the orchestra. When he comes onstage, the audience applauds, then gets quiet so that he can begin the concert.

THE CONCERTMASTER will lead the orchestra in tuning their instruments. He will signal for an ‘A’ from the oboe, to which all of the other instruments will tune. The concertmaster will then take his seat.

THE CONDUCTOR will enter from ‘stage right’ (the left side if you’re facing the stage). The audience will applaud. The conductor will then mount the podium, raise his arms as a signal for the musicians to get ready to play, and begin the first piece of music.

YOU will know that a piece is over when the conductor puts his arms down and turns to face the audience. This is the appropriate time to clap. If you REALLY enjoyed the piece, you can even politely yell ‘Bravo!’ as you applaud.

Enjoy the concert!
ABOUT THE AUSTIN SYMPHONY

Mission Statement and History

_The mission of the Austin Symphony Orchestra Society, Inc. is to enhance the cultural quality of life for the adults and young people of Austin and Central Texas by providing excellence in music performance and educational programs._

The Austin Symphony Orchestra’s first public concert, held on Tuesday, May 2, 1911 at the Hancock Opera House, was conducted by Dr. Hans Harthan. The organization was formally incorporated in 1941 when the orchestra was conducted by Hendrik Buytendorp. Maestro Buytendorp was a former member of the Royal Orchestra in Holland and served eight years as the conductor of the ASO from 1940 to 1948.

Following Maestro Buytendorp, Ezra Rachlin was named conductor for the 1948-49 season which began his 20-year association with the ASO. He initiated many new programs, such as student concerts, the world's first drive-in concert, the presentation of international guest artists and the first Pops concert.

During the 1960's and 70's the ASO went through many changes. In 1971, Mrs. D. J. Sibley, Jr. was elected president and began her tenure as head of the society's board of directors. Under her enthusiastic and determined leadership, a hard-working board was established, and a systematic reduction of the deficit began. During this period, the concept of Symphony Square as a home for the Orchestra was launched under the direction President Jane Sibley and ably assisted by ASO board members Peggy Brown and General Gordon Blood.

With the resignation in 1980 of Maestro Akira Endo, a comprehensive, nation-wide search led to the hiring of a young assistant conductor from the Cleveland Orchestra, Maestro Sung Kwak. His tenure from 1982 through 1996 was marked by growth, professional excellence and wonderful artistry. Moving its home base to the 3,000-seat Bass Concert Hall on the University of Texas campus allowed the Austin Symphony to expand its programming dramatically. December 1997 marked new beginnings with Music Director/Conductor Peter Bay assuming the reins. Mrs. Sibley moved to Chairman of the Board and Mr. Joe R. Long served as President of the Society until 2012. Mr. Long is now Chairman of the Board, with Thomas Neville taking over as Board President. The Austin Symphony officially moved into its new permanent home, the Long Center for the Performing Arts in September 2008 when it began its 98th concert season.

The season includes eight classical concert pairs, September through May, and four Pops concerts. In addition to the concert season, the ASO presents the Young People's Concerts, a High School Concerts series, Halloween Children's Concerts, the annual July Fourth Concert and Fireworks and the summer-long Concerts in the Park. The ASO annually performs around Austin and in other Central Texas communities. In 2010, the ASO introduced the Texas Young Composers Competition & Concert, offering students 18 years of age and younger a chance to have their orchestral compositions performed by the Austin Symphony in a special concert. Over 30 young people have had their works premiered by the ASO. Other educational programs offered include Children's Day Art Park, Building Blocks (for PreK-3rd grade) and more.

The ASO continues to be the leading performing arts organization in Austin through public support and contributions from individuals and corporations.
Peter Bay—Music Director and Conductor

Peter Bay became Music Director and Conductor of the Austin Symphony Orchestra in 1998. He is also Music Director of the Hot Springs Music Festival in Arkansas, and Conductor of the Big Sky Festival Orchestra in Montana.

Maestro Bay has appeared with seventy-five different orchestras including the National, Chicago, St. Louis, Houston, Dallas, Baltimore, New Mexico, New Jersey, North Carolina, Syracuse, Tucson, Virginia, West Virginia, Colorado, Hawaii, Jacksonville, Richmond, Sarasota, Alabama, Arkansas, Canton, Eugene, Fort Worth, Springfield, Chattanooga, Bochum (Germany), Carinthian (Austria), Lithuanian National, and Ecuador National Symphonies, the Minnesota and Algarve (Portugal) Orchestras, the Louisiana, Buffalo, Rhode Island, Tulsa, Fort Wayne, Reno and Las Vegas Philharmonics, the St. Paul Chamber Orchestra, the Eastman (Argento’s Postcard from Morocco) and Aspen (Moore’s The Ballad of Baby Doe) Opera Theaters, and the Theater Chamber Players of the Kennedy Center. Summer music festival appearances have included Aspen (CO), Music in the Mountains (CO), Grant Park and Ravinia (IL), Round Top (TX), OK Mozart (OK) and Skaneateles (NY).

Peter is the primary conductor for the ASO’s performances with Ballet Austin. He made his Austin Opera debut in January 2002 with André Previn’s A Streetcar Named Desire, and conducted La Traviata in November 2002, Turandot in November 2003, and The Marriage of Figaro in April 2005.

Other positions held by Mr. Bay have included Music Director of the Erie Philharmonic, Annapolis Symphony Orchestra, Breckenridge Music Festival (CO), Britt Festival Orchestra (OR), and four different conducting posts with the Rochester Philharmonic Orchestra and the Richmond Symphony in Virginia. Bay and the Austin Symphony Orchestra with pianist Anton Nel have released a critically acclaimed CD of Edward Burlingame Hill’s music on the Bridge label. Gramophone magazine states “The performances advocate brilliantly for Hill. Bay and his Austin players are crisp and warm in the symphony, and they collaborate with pinpoint vitality with pianist Anton Nel.” With the Richmond Symphony he recorded the US premiere performance of Britten’s The Sword in the Stone for Opus One Records. Voices, featuring the percussion ensemble NEXUS and the Rochester Philharmonic Orchestra, is available on the Nexus label.

A native of Washington, DC, Mr. Bay is a graduate of the University of Maryland and the Peabody Institute of Music. In 1994, he was one of two conductors selected to participate in the Leonard Bernstein American Conductors Program. He was also the first prize winner of the 1980 Baltimore Symphony Orchestra Young Conductors Competition and a prize winner of the 1987 Leopold Stokowski Competition sponsored by the American Symphony Orchestra in New York. In July 2012 he appeared in Solo Symphony, a choreographic work created for him by Allison Orr of Forklift Danceworks. He is the conductor of Hanan Townshend’s score to the motion picture The Vessel scheduled for release in 2015.

Peter is married to soprano Mela Dailey and they have a son Colin.
Chaim Goldberg, Babi-yar, 2007, oil on canvas, Spertus Museum, Chicago, IL.
Resilient Music: Overcoming Adversity
High School Concert Series
2019

Monday, January 28 Austin High School, 9:30am & 10:45am
Tuesday, January 29, Covington Middle School, 9:30am & 10:45am
Wednesday, January 30, McCallum High School, 9:30am & 10:45am
Thursday, January 31, LBJ/LASA, 10:30am & 11:45am
Friday, February 1, Manor & New Tech High Schools, 10:00am
Monday, February 4, McNeil High School, 9:40am

Peter Bay, conducting

BEETHOVEN
Symphony No. 5 in C Minor, Op. 67
IV. Allegro con Brio

BOULANGER
D’un matin de printemps

SHOSTAKOVICH
II. Allegro from Symphony No. 10 in E minor, Op. 93

STILL
Symphony No. 1 “Afro-American”
III. Animato

KORNGOLD
Kings Row: Fanfare

TCHAIKOVSKY
March Slav, Op. 31
Overcoming Adversity: Music as Protest, Resistance, Remembrance, and Healing

According to the *Oxford English Dictionary*, adversity means difficulty or misfortune, and is derived from the Latin *ad+vertere*: to turn against.

Enduring Idea Understanding: Symphonic music can express and reflect the human capacity to face and overcome adversity, suffering, and oppression, in both the personal and the public arena. Classical music can be an agent for social change.

This unit of study will help to provide an important new perspective on the significance of the roles that music plays in our lives. It will help students to understand that music is not merely relevant, but integral to how we see ourselves and understand the world. It will help take orchestral music out of the concert hall into the center of the human experience, and will allow students to explore their own lives through the prism of musical expression.

Music is created within a cultural context and can either express or respond to adversity. Music has the capacity to be both personal and public. Composers use music to give voice to ideas and emotions, which sometimes conflict with social norms and ideals, while at other time upholding those ideals. We want to explore how certain composers, confronted with obstacles and challenges have used music to either express or respond to adversity, oppression, persecution, and suffering.

Enduring Idea: Symphonic music can express or reflect the human capacity to face and overcome adversity, suffering, oppression, and persecution in both the personal and the public arena. Classical music can be an agent for social change.

Key Concepts about Enduring Idea

- Music can act as the emotional impetus to overcome adversity.
- Music can be used to protest and resist oppression.
- Music can be a means of remembering, both as warning and as commemoration.
- Music can be both political and personal.

Key concepts about Music as Public Pedagogy

- Music as protest and resistance calls into question aspects of culture and can be used as a way to critique political oppression and hierarchical dominance.
- Music can be an agent of self-reflection and transformation leading to social change.
- Contemporary music can breach the boundaries between pop art and fine art, challenging notions of privilege and elitism.
- Female composers and performers challenge the gender bias implicit in the Symphonic field and the structure of the orchestra.
- By mixing genres, embracing eclecticism, presenting multiple meanings and temporalities, contemporary music challenges our perceptions of ourselves and the world around us.

Essential Questions:

- How does music express and reflect the human capacity to face and overcome adversity?
- How does music reflect personal identity?
In what ways can music be used as an agent for social change?
Is there gender bias in classical music? How does it manifest itself?
How does music question authority?
What does it mean to effectively resist and protest oppression through music?
How does music help us remember and thus help us to defy power and privilege?
In what ways does altering musical structure influence our perceptions of power?

Objectives:
- Students will understand how music reflects the human capacity to face and overcome adversity.
- Students will gain an understanding in what ways music can be used as an agent for social change.
- Students will come away with an understanding that music is both personal and public.
- Students will have a greater awareness of gender bias and elitism in music and how to counter these.
- Students will gain experience in working with contemporary and postmodern musical techniques and idioms.
- Students will be able to analyze musical works for identity, protest, and remembrance.

Dutch painter, **Vincent Van Gogh** lived from 1850 to 1890, and is considered the one of the most important artists of not just the Netherlands, but of Western culture. Van Gogh experienced considerable adversity in the form of mental illness and personal tragedy, and yet, he created many extraordinary works of art. *The Starry Night* is one example of his work. For more information on Van Gogh, his work and his life visit the website of the Van Gogh Museum: [https://www.vangoghmuseum.nl/en](https://www.vangoghmuseum.nl/en)
What is adversity?

- Political Persecution
- Natural Disasters
- Chronic Illness
- Losing Loved Ones
- Discrimination
- Financial Instability
- War
- Heartbreak
- Hearing Loss
- Racism
- Religious Persecution
- Mental Illness
- Sexism

From the words listed above, which ones might affect you the most?

_Gassed by John Singer Sargent (1919)_ This painting depicts the aftermath of a mustard gas attack witnessed by the artist. Two groups of eleven soldiers are approaching a dressing station against the backdrop of a setting sun.
(left)

**Easter Egg Coloring** by Edwin Marcus (1952)
This political cartoon shows Joseph Stalin (the leader of the Soviet Union at the time) pouring a can of paint (with "Red Propaganda" printed on it) over a globe. The seemingly lighthearted illustration proposes the Russians’ use of propaganda is meant to convert the world to Communism.

(right)

**Racism/Incident at Little Rock** by Domingo Ulloa (1957) This painting is based upon real life events that took place that same year in Little Rock, Arkansas. Nine black students attempted to enter Little Rock High School and thousands of enraged whites assaulted them with stones and fisticuffs. The adolescent African-Americans in the picture are huddled together, the oldest of them looking unemotional, and they have no one but themselves to rely upon.

(left)

**Victory in 1933** by Arthur Kampf (1938) This painting portrays the celebration of the victory parade of the National Socialists in January 1933, after Hitler’s appointment as Chancellor.
Ludwig van Beethoven
Born in Bonn, Germany 1770
Died in Vienna, Austria 1827

_Symphony No. 5 in C Minor, Op. 67_
I. Allegro con brio

Composed between 1804 and 1808

Ludwig van Beethoven was a German composer and pianist. He was born in Bonn, Germany in December of 1770 and came from a family of musicians; his grandfather was a singer and eventually Kapellmeister at the court of Prince-Archbishop-Elector of Cologne Clemens August of Bavaria situated in Bonn. He was considered one of the most distinguished musicians of the court. Beethoven’s father was also a singer and also became a musician of the court. This was the milieu in which Beethoven grew up and where he demonstrated, at an early age, a strong inclination toward and ability in music. His first teacher was his father who was purportedly harsh and exacting in his expectations, bordering on the unreasonable. Beethoven had other instructors from the area such as Christian Gottlob Neefe, a well-known composer and conductor, but it was his father who hoped his son would be a child prodigy like Mozart so that he could exploit his talents. He forced Beethoven to practice for hours at a time, often reducing him to tears; it was not a happy childhood. After Beethoven’s mother died in 1787, the family did come to rely heavily on Beethoven’s musical abilities for financial support.

Beethoven left Bonn for Vienna after his father died in 1792, a time when there were reports of French aggression crossing the borders. In Vienna, he studied with many distinguished musicians including Franz Joseph Haydn. His initial intention was to perform, which did, gaining a reputation for virtuosity in piano performance and improvisation. Along the way he had started composing and developing a body of work, which he began to publish in the late 1700s. Over the course of his life, Beethoven wrote many works including nine symphonies, 5 concertos for piano, 1 violin concerto, 32 piano sonatas, 16 string quartets, a Mass and the opera _Fidelio_.

Towards the end of his life, Beethoven was bedridden and extremely ill. Through his life he had on-going health issues, including deafness, but he continuously persisted in overcoming these obstacles to write extraordinary pieces of music. He died on March 26, 1827; he was 56 years old.

Living at the end of the 18th and the beginning of the 19th centuries, Beethoven was positioned between two major aesthetic movements: classicism and romanticism, both of which were responses to the Age of Reason and the Enlightenment. His music represents a transition from classical courtly forms, characterized by balance and purity of expression, to romantic revolutionary forms where individual and freer modes of expression were sought. In this era of transition his music is considered the “bridge” between
these two important movements. Beethoven also redefined the symphony, transforming it from the highly structured four-movement form of Haydn’s era to a looser, open-ended one that would accommodate or employ as many movements as necessary to give the work cohesion.

**Beethoven remains one of the most famous and influential of all composers.**

**Hearing Loss**

Beethoven began to suffer hearing loss at the age of 20. By the time he died he was completely deaf. The exact cause of his deafness is not known. There is speculation that it could have been the result of syphilis, lead poisoning, or typhus. It began with tinnitus and became an acute condition over time. Beethoven also suffered from depression and in 1802 he actually considered suicide as a way to escape his situation. Fortunately for us he did not follow his urge to die, but instead wrote what is known as the “Heiligenstadt Testament.” Dated October 1802 and addressed to his brothers Karl and Johann, in the document he rejects death and makes a commitment to life and to continue to compose music. He describes his struggle with hearing loss in a translation by Julian Munteanu in 2014 on the website, *All About Ludwig van Beethoven*:

“But, think that for six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years or, perhaps be impossible).”

Beethoven’s deafness did result in his ceasing to perform; as he became aware of his condition and its worsening, Beethoven retreated from people and became isolated. To compensate he kept a record of his thoughts and feelings, noting down internalized discussions about music, issues and ideas. Ending his performance career also allowed him more time to compose. Beethoven viewed his affliction as a challenge, something to be overcome; he faced his situation with stubborn resolve and sometimes with actual joy at the prospect of being alive. Still, his emotions did vacillate; it was not easy. He had to endure whistling and humming in his ears and an inability to detect low tones so that understanding speech was difficult if not impossible. It is interesting that Beethoven’s deafness heightened his relationship to music rather than to shut him off from it (www.lucare.com). He became more inclined to compose, not less, almost to the point of obsession.
Symphony No. 5 in C Minor, Op. 67

*Symphony No. 5* is without question one of the most well-known symphonic works and one of the most frequently performed. Beethoven wrote his fifth Symphony over approximately four years, beginning in the spring of 1804. The Symphony was premiered later that year together with the Sixth during Beethoven’s famous marathon four hour concert at Vienna’s Theater on December 22. Reports indicate that all did not go well. Second-rate musicians playing in third-rate conditions after limited rehearsal had to struggle their way through this demanding new music, and things fell apart. But inadequate performance conditions did not dampen enthusiasm for the Fifth Symphony, which was soon recognized as a masterpiece.

Beethoven described the motive as fate knocking at the door.

The following are words extracted from reviews and writings about Symphony No. 5.

- Radiant
- Jubilant
- Captivating
- Profound
- Passionate
- Imperious
- Infinite
- Intense
- Energetic
- Powerful
- Bursting
- Consuming
- Pain
- Magnificent
- Rushing
- Longing

Have students listen to the music and add words to this list.

Have students write poems using words they collect from listening to the work.

Or, have them draw what they hear.

Or, create a dance or dramatic scene of what they hear.
Beethoven and Napoleon

Beethoven was a product of his time, a period of revolution and change in Europe, the Americas and elsewhere, during which the rights of the individual and democratic ideals were championed. In line with this, Beethoven believed in individual expression and making art accessible to the common man.

Napoleon Bonaparte lived from 1769 to 1821; he was a French military and political leader who emerged from the French Revolution and became Emperor Napoleon I in 1804. Napoleon was a dominant figure in European history and lead many military campaigns. Prior to his final defeat in 1815, he seized control of most of Europe and left a lasting legacy. He is considered one of the greatest military commanders in history. He is both a celebrated and controversial personage.

How do political events effect artistic creativity?

Jacque-Louis David, Napoleon Crossing the Alps, 1802 to 1303, Oil on Canvas, Kunsthistoric Museum.
Heiligenstadt Testament

English Translation

For my brothers Carl and [Johann] Beethoven.

Oh you men who think or say that I am malevolent, stubborn, or misanthropic, how greatly do you wrong me. You do not know the secret cause which makes me seem that way to you. From childhood on, my heart and soul have been full of the tender feeling of goodwill, and I was even inclined to accomplish great things. But, think that for six years now I have been hopelessly afflicted, made worse by senseless physicians, from year to year deceived with hopes of improvement, finally compelled to face the prospect of a lasting malady (whose cure will take years or, perhaps, be impossible). Though born with a fiery, active temperament, even susceptible to the diversions of society, I was soon compelled to isolate myself, to live life alone. If at times I tried to forget all this, oh how harshly was I flung back by the doubly sad experience of my bad hearing. Yet it was impossible for me to say to people, "Speak louder, shout, for I am deaf." Ah, how could I possibly admit an infirmity in the one sense which ought to be more perfect in me than others, a sense which I once possessed in the highest perfection, a perfection such as few in my profession enjoy or ever have enjoyed. - Oh I cannot do it; therefore forgive me when you see me draw back when I would have gladly mingled with you. My misfortune is doubly painful to me because I am bound to be misunderstood; for me there can be no relaxation with my fellow men, no refined conversations, no mutual exchange of ideas. I must live almost alone, like one who has been banished; I can mix with society only as much as true necessity demands. If I approach near to people a hot terror seizes upon me, and I fear being exposed to the danger that my condition might be noticed. Thus it has been during the last six months which I have spent in the country. By ordering me to spare my hearing as much as possible, my intelligent doctor almost fell in with my own present frame of mind, though sometimes I ran counter to it by yielding to my desire for companionship. But what a humiliation for me when someone standing next to me heard a flute in the distance and I heard nothing, or someone standing next to me heard a shepherd singing and again I heard nothing. Such incidents drove me almost to despair; a little more of that and I would have ended me life - it was only my art that held me back. Ah, it seemed to me impossible to leave the world until I had brought forth all that I felt was within me. So I endured this wretched existence - truly wretched for so susceptible a body, which can be thrown by a sudden change from the best condition to the very worst. - Patience, they say, is what I must now choose for my guide, and I have done so - I hope my determination will remain firm to endure until it pleases the inexorable Parcae to break the thread. Perhaps I shall get better, perhaps not; I am ready. - Forced to become a philosopher already in my twenty-eighth year, - oh it is not easy, and for the artist much more difficult than for anyone else. - Divine One, thou seest my inmost soul thou knowest that therein dwells the love of mankind and the desire to do good. - Oh fellow men, when at some point you read this, consider then that you have done me an injustice; someone who has had misfortune man console himself to find a similar case to his, who despite all the limitations of Nature nevertheless did everything within his powers to become accepted among worthy artists and men. - You, my brothers Carl and [Johann], as soon as I am dead, if Dr. Schmid is still alive, ask him in my name to describe my malady, and attach this written documentation to his account of my illness so that as far as it possible at least the world may become reconciled to me after my death. - At the same time, I declare you two to be the heirs to my small fortune (if so it can be called); divide it fairly; bear with and help each other. What injury you have done me you know was long ago forgiven. To you, brother Carl, I give special thanks for the attachment you have shown me of late. It is my wish that you may have a better and freer life than I have had. Recommend virtue to your children; it alone, not money, can make them happy. I speak from experience; this was what upheld me in time of misery. Thanks to it and to my art, I did not end my life by suicide - Farewell and love each other - I thank all my friends, particularly Prince Lichnowsky and Professor Schmid - I would like the in-
Instruments from Prince L. to be preserved by one of you, but not to be the cause of strife between you, and as soon as they can serve you a better purpose, then sell them. How happy I shall be if can still be helpful to you in my grave - so be it. - With joy I hasten towards death. - If it comes before I have had the chance to develop all my artistic capacities, it will still be coming too soon despite my harsh fate, and I should probably wish it later - yet even so I should be happy, for would it not free me from a state of endless suffering? - Come when thou wilt, I shall meet thee bravely. - Farewell and do not wholly forget me when I am dead; I deserve this from you, for during my lifetime I was thinking of you often and of ways to make you happy - be so -

Ludwig van Beethoven
Heiligenstadt,
October 6th, 1802

During the time that Beethoven wrote his Symphony No. 5, Europe was beset by the Napoleonic Wars; Austria experienced political turmoil and Napoleon’s troops occupied Vienna in 1805.

François Gérard, The Battle of Austerlitz, 2nd December 1805, 1810, Oil on canvas, Palace of Versailles, Musée de Trainon.

From 1789 to 1815 Europe was in a state of unrest.

Have the students:
- Identify what was going on during this period.
- Create a time-line of events taking place in Europe and the United States during Beethoven’s lifetime.
- Research how the enlightenment ideals of the French Revolution and the American Revolution (democracy, individual rights, equality, the rule of law) influenced Beethoven’s thinking and his music.
Beethoven: A revolutionary?

The world into which Beethoven was born was a world in turmoil, a world in transition, a world of wars, revolution and counter-revolution: a world like our own world. In 1776, the American colonists succeeded in winning their freedom through a revolution which took the form of a war of national liberation against Britain. The American Revolution proclaimed the ideals of individual freedom that were derived from the French Enlightenment. Just over a decade later, the ideas of the Rights of Man returned to France in an even more explosive manner.

In its period of ascent the French Revolution swept away all the accumulated rubbish of feudalism, brought an entire nation to its feet and confronted the whole of Europe with courage and determination. Such a period demanded new art forms and new ways of expression. This was achieved in the music of Beethoven, which expresses the spirit of the age better than anything else.

In 1793 King Louis of France was executed by the Jacobins. A wave of shock and fear swept through all the courts of Europe. Attitudes towards revolutionary France hardened. Those “liberals” who had initially greeted the Revolution with enthusiasm, now slunk away into the corner of reaction. It was no longer safe to be a friend of the French Revolution. These were stormy times. The young composer was from the beginning an ardent admirer of the French revolution, and was appalled at the fact that Austria was the leading force in the counter-revolutionary coalition against France. The capital of the Empire was infected by a mood of terror. The air was thick with suspicion; spies were ever-present and free expression was stifled by censorship. But what could not be expressed by the written word could find an expression in great music.

His studies with Haydn did not go very well. He was already developing original ideas about music, which did not go down well with the old man, firmly wedded to the old courtly-aristocratic style of classical music. It was a clash of the old with the new. The young composer was making a name for himself as a pianist. His style was violent, like the age that produced it. It is said that he hit the keys so hard he broke the strings. He was beginning to be recognized as a new and original composer. He took Vienna by storm. He was a success.

Life can play the cruelest tricks on humans. In his case, fate prepared a particularly cruel destiny. In 1796-7 Beethoven fell ill – possibly with a type of meningitis – which affected his hearing. He was 28 years old, and at the peak of his fame. And he was losing his hearing. About 1800 he experienced the first signs of deafness. Although he did not become completely deaf till his last years, the awareness of his deteriorating condition must have been a terrible torture. He became depressed and even suicidal. He wrote of his inner torment, and how only his music held him back from taking his own life. This experience of intense suffering, and the struggle to overcome it, suffuses his music and imbues it with a deeply human spirit.

His personal life was never happy. He had the habit of falling in love with the daughters (and wives) of his wealthy patrons – which always ended badly, with new fits of depression. After one such spell of depression he wrote: “Art, and only art, has saved me! It seems to me impossible to leave this world without having given everything I have felt germinating within me.”

Beethoven expressed through music what he could not express verbally.

Did Beethoven’s deafness promote innovation and allow him to write music on a more idealistic level? Did his deafness allow him to ignore or defy conventional aesthetic limits and criteria? If so, why do you think this would be the case? Did his imagination offer greater musical possibilities than his sense of hearing?
LILI BOULANGER
Born in Paris, 1893
Died in Mézy-sur-Seine, 1918

D’un matin de printemps

Composed in 1918

French composer Lili Boulanger was born in Paris in 1893; she was considered a child prodigy and studied voice, piano, violin, cello and harp. She came from a musical family—her grandfather was a cellist, her grandmother a soprano, her father a composer, and her mother a professional singer—both of her parents encouraged her talents as well as those of her sister, the composition instructor Nadia Boulanger. She was precocious, and when only 5 years old accompanied her sister, who was 10 at the time, to her classes at the Paris Conservatoire. Boulanger was the first woman composer to win the Prix de Rome, which in a field dominated by men is remarkable. Boulanger’s biggest challenge was her fragile health, and suffered from chronic illness for the duration of her short life.

Systematic approach to becoming a composer. She had an indomitable spirit; there was a pattern of intense and brilliant creativity followed by illness and recovery. She was extremely focused, perhaps because of her illness, and did little socializing or engaged in activities that would distract her. Frequently, she would work through bouts of illness, continuing to produce even in pain and discomfort. Just before her death, as if marshalling all of her strength against the inevitable, she wrote two instrumental pieces, one of which was D’un matins de printemps. Boulanger’s was able to maintain her level of excellence in the face of adversity: debilitating recurring illness.

In many ways, because the music field is male dominated, Lili Boulanger and her sister Nadia could be seen as pioneers. Women who contributed to music did so in a prescribed manner. Judges were stricter with Boulanger.

ADVERSITY 1: Health

She suffered from bronchial pneumonia at age two, then intestinal tuberculosis that shortened her life to 24 years. In 1912, Boulanger competed in the Prix de Rome but during her performance she collapsed from illness, a year after she returned to win the Prix as the first woman. In 1916, she had frequent collapses of her health. In 1917, she returned to her home in Paris to rest because of her health, and to this point of her life she assumed that she was going to the end, so she tried to focuses on her music. During her last months she was so too weak to write her own music that she needed the assistance of her sister Nadia to keep composing.
ADVERSITY 2: Male’s field

It’s very well known that women’s roles in the arts were very limited, but she wanted to become a serious composer. She had perfect pitch and photographic note-memory. As a matter of fact, composer Gabriel Faure discovered that Lili had perfect pitch when she was 2 years old. And her sister Nadia recognized that her little sister was more talented than herself, so Nadia chose to continue as a teacher, instead of being a composer.

She experienced a lot of sexism because she lived in a time when women didn’t have any chance to success in music. As a matter of fact, few women composers get certain interest before 20th century, St. Hildegarde von Bingen (1098-1176 C.E.), Francesca Caccini (1587-1641), Barbara Strozzi (1619-1677), Elisabeth Jacquet de La Guerre (1665-1729), Maria Ana Mozart (1751-1829, sister of Wolfgang Mozart), Fanny Mendelssohn (1751-1829, sister of Felix Mendelssohn), and Clara Schumann (1819-1896, wife of Robert Schumann), Ethel Smyth (1858-1944).

Women were encouraged as amateurs only before the nineteenth century when conservatories allowed accepting women for performance training, but later, almost to the end of that century they could enroll in theory and composition classes.

Her Father Ernest Boulanger won the Prix de Rome in 1835, so she prepared by herself for the prix of Rome, composing the kind of music requested in the time allowed, so she completed Cantatas and Choral Works in less than 3 weeks to just 4 days. In 1913, at the age of 19 years old, she become into the first woman to win the Grand Prize in 115-years history of the contest. While she was in the residence of the contest, the director interpreted every special care as a personal affront to his authority.

After the contest, she settled on a contract with Ricordi to publish her music.

D’un matin de printemps (1918 – Orchestral version)

_D’un matin de printemps_, or _Of a Spring Morning_, was one of the last two pieces she ever wrote. The other was _D’un soir triste_ and the two are often performed as a pair. Originally scored for violin (or flute) and piano, _D’un matin de printemps_ is very light with dancing energy and interweaving phrases. Cleverly balanced with telling contrasts of mood and color, it’s reminiscent of Debussy’s _La Mer_ or Ravel’s _Scheherazade_, but through a unique, individualistic lens. The orchestration is well thought out with solo lines deeply swimming through or gliding lightly over a shifting, ever changing cloud of complexity.

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AUSTIN SYMPHONY
Words that describe Boulanger’s music:

- Vivid
- Emotional
- Subtle
- Clever
- Banter
- Lyrical
- Impressionistic

What is impressionism?
Impressionism was a new style of music that developed around the late 19th century and continued shortly into the early 20th century. It was a result of the impressionistic movement in art, which started in Paris where artists shifted their focus from what they were painting to how they were painting. Artists aimed to capture the momentary, sensory effect of a scene—the impression. They used pure, intense colors, avoiding clarity of form to create a blurriness of emotions. Lightness and purity became important aspects of impressionistic art, which translated into music by stressing the importance of color/timbre, atmosphere, fluidity, and subtlety. Composers used light orchestrations to create shimmery atmospheres, while using dissonance to slowly move the music forward. Romantic music, which had come before, was heavily emotional and expressive, while impressionistic music was light and colorful, focusing on subtle timbre shifts that would slowly change the atmosphere of the music.

Other women composers during that time:
- **Clara Schumann (1819-1896)**
  - German pianist and composer, married to Robert Schumann
  - Reintroduced 18th century keyboard music to the public.
  - Many compositions remained unknown until the later half of the 20th century. Some of her music is still unpublished.
  - One of the first pianists to perform by memory.
- **Cecile Chaminade (1857-1944)**
  - French pianist and composer, toured around Europe performing her pieces.
  - Mainly wrote works for piano and opera.
  - Gained much popularity in the US to where “Chaminade Clubs” were started, which mainly consisted of amateur female musicians inspired by Chaminade’s works.
  - Her most popular and most played piece is her *Concertino for flute and orchestra, Op. 102* (1902)
Impressionistic Art
Dmitri Shostakovich was a Russian composer and pianist, and is considered a prominent figure of 20th century music. He was born on September 25, 1906 in Saint Petersburg. Shostakovich was introduced to music at the age of nine by his mother from whom he took piano lessons. In 1919, at the age of thirteen, he was enrolled at the Petrograd Conservatory where he studied piano and composition. In 1926 Shostakovich reached international recognition for his first symphony, which he wrote as a final work for his studies in the Conservatory of Petrograd (Under the tutelage of Aleksander Glazunov).

As a pianist Shostakovich won an “honorable mention” at the First International Chopin Piano Competition in Warsaw in 1927. For a period of time, Shostakovich pursued a career in both performance and composition, but when he received recognition from Bruno Walter and Leopold Stokowski for his first Symphony, he decided to leave off being a pianist and focused exclusively on composing. His subsequent works did not garner a consistently positive reception; his music was viewed as experimental and odd. However, his opera, Lady Macbeth of the Mtsensk District was highly successful; it was deemed an artistic excellent and politically astute; it was seen as representing Soviet culture. However, on a January evening in 1936, Stalin went to see the opera, and he didn’t like it. He called it “coarse, primitive and vulgar.” Consequently, the press attacked Shostakovich’s music with two articles, one against Lady Macbeth and the second for the ballet “The Limpid Stream.” This had a negative effect on Shostakovich; his works were banned and no one wanted to commission him. That year many other musicians were punished by the government and friends and relatives of Shostakovich were imprisoned or killed in what was known as the Great Terror. During this period, Shostakovich tried to remained unnoticed; he did not publish or perform is newly composed Fourth Symphony, which was influenced by Western composers such as Mahler, and instead focused on composing movie music, a form of music approved of by Stalin. In 1937, he responded to all of these troubles with his Fifth Symphony, a much more conservative work than his earlier pieces. The effort paid off; Shostakovich regained the favor of the authorities and his critics and was once again in good standing.

In 1937, Shostakovich became a teacher of composition at the Leningrad Conservatory, where, in 1941 at the outbreak of the war between the Soviet Union and Germany, he wrote his Seventh Symphony, a work that was considered patriotic, whether or not the composer intended it. the piece was thought to represent Leningrad’s resistance to invasion by the German army; the Soviet Government called that symphony as “Leningrad”, for this reason, the symphony became famous throughout the world. Shostakovich and his family moved to Moscow in 1943. He wrote two more Symphonies before the Tenth; the Eighth Sympho-
ny was dark and brooding, but the Ninth returned to a lighter tone. Both of these works were criticized, one for being too tragic and the other because it wasn’t serious enough. Then in 1948, Shostakovich was once more denounced in the Zhdanov decree, which states that he, along with such composers as Prokofiev and Khachaturian, composed music that was formalistic, distorted and anti-democratic, featuring post-modernist elements such as atonality, dissonance, and disharmony in defiance of classical idioms. His music along with his colleagues was considered bourgeois.

Shostakovich died on August 9, 1975 and he was interred in Moscow. In retrospect, some people considered the composer a communist, others a dissident, but the truth is that he did what he needed to do in order to survive living under Stalinist rule.

**Symphony No. 10 in e minor, Op. 93 – II. Allegro**

It is believed that Shostakovich began composing this symphony before Stalin died in 1953, perhaps in 1951. According to one of his confidents, the composer withheld its publication and performance until after Stalin’s death. So it shows a new period in the life of Shostakovich, a free composer. In the book, *Testimony* by the Russian musicologist Solomon Volkov—the authenticity of which is disputed—Shostakovich claims, “I did depict Stalin in… the Tenth. I wrote it right after Stalin’s death and no one has yet guessed what the symphony is about. It’s about Stalin and the Stalin years. The second part, the scherzo, is a musical portrait of Stalin, roughly speaking. Of course, there are many other things in it, but that’s the basis.” For those who agree with this description, the music does portray Stalin; and it is true that for any contemporary listener, it does convey the portrait of a dictator and oppression.

The second movement of the piece expresses a relentless, driving momentum that seems almost brutal; anger and fury dominate. It begins fortissimo and explodes with sound until the very end of the movement when it becomes quieter. The music is intense, frantic and determined; it vacillates between dark and light like a series of skirmishes which give way to militaristic posturing that is brash and bold.

**Words describing his music:**

Hybrid
- Sharp contrasts
- Grotesque
- Ambivalent
- Tonal
- Chromatic
- Romantic

“Music is a means capable of expressing dark dramatism and pure rapture, suffering and ecstasy, fiery and cold fury, melancholy and wild merriment - and the subtlest nuances and interplay of these feelings which words are powerless to express and which are unattainable in painting and sculpture.”

Shostakovich
Historical Information

Shostakovich lived through a time of profound change, a time when the Russian Tsarist regime was overthrown after centuries over oppression. The Revolution of 1917 was the outcome of centuries of social and economic oppression by the aristocracy of the lower classes. Even with the emancipation of the serfs in 1861, the peasants harbored resentment due to having to make redemption payments for the land and because they could only possess land communally. 1.5% of the population owned 25% of the land, creating systemic unrest. Conditions were exacerbated by rapid industrialization and movement of peasants from the countryside to the cities, resulting in urban overcrowding leading to even greater unrest. Economic instability, a growing dissatisfaction with autocracy creating political upheaval, and hardships caused by WWI brought about conditions that incited the series of conflicts that resulted in the Revolution. Then, in 1918, Civil War broke out between the Red Army, led by the Bolsheviks, and The White Army, made up of the bourgeoisie and other right leaning groups. During this time, the Imperial family was imprisoned, and eventually assassinated. Out of all of this turbulence, arose the Union of Soviet Socialist Republics (USSR).

The Soviet Union was a socialist state formed in 1922 after the Russian Revolution of 1917 until its dissolution in 1991. The Soviet Union was a federation of several countries, 15 in total, whose capital was Moscow, however, politically it was a single-party state with a centralized government. There was no autonomy within the Union. The first leader of the USSR was Vladimir Lenin, but Joseph Stalin came to power after Lenin’s death. Stalin initiated many repressive state controlled policies that affected all aspects of society from agricultural collectivization and state mandated industrialization to what was acceptable expression in the arts. It wasn’t until the end of World War II that the Soviet Union took on its role as a world leader, militarily and economically. It became, along with the United States, a superpower and the ideological conflict between these two entities resulted in the Cold War, a multi-decade long battle for global dominance. Khrushchev, who followed Stalin, was eliminated from power in 1964 when he backed down from establishing missiles on Cuba in response to the United States naval blockade. In the 1970’s Leonid Brezhnev became the supreme leader of the Soviet Union, following a period of time when he shared power, as General Secretary, with Alexie Kosygin as Premier and Nicolai Podgorny as Chairman of the Presidium. In 1991, the Soviet Union lost its struggle for world dominance due to internal economic and political turmoil. Mikhail Gorbachev tried to enact reforms to counter domestic problems through such policies as perestroika and glasnost, but these efforts were not enough to keep the Soviet Union from collapsing.

Socialist Realism

All art and artistic endeavors in the Soviet Union were subject to censorship and suppression, and
music was not an exception. There was a strong emphasis in all artistic expression to honor and celebrate the proletariat, or workers, and to glorify the communist ideology of social progress; conversely, anything that was seen as bourgeois or elite was considered unacceptable. The doctrine of Social Realism was instituted and was a state sponsored bureaucratic policy that governed what was permissible in literature, music, theatre, painting, sculpture and architecture. Social Realism was described as being an historically accurate portrayal of social development through artistic and creative means. This was part of a larger movement where all the creative professions were grouped into associations that would promote communist cultural and political values. All forms of expression that were considered modernist were denounced including formalism, cubism, and impressionism. There was some loosening of artistic criteria beginning in the 1950's, but even so, artists of all types had to be careful not to produce negative images of Soviet life or to be perceived as using forms of expression that would threaten Soviet stability. Works that considered subversive or that were not serving Soviet interests were suppressed.

Music had more freedom of content, but it was still subject to censorship. There was a common understanding that even when individual expression was encouraged, a Soviet musician was first a Communist; thus, musical composition and performance should be directed by criteria established by the state for the good of the Union. In 1932, the Union of Soviet Composers was created and provided regulatory oversight of creativity in the field of music. One of the outcomes of this type of highly controlled and prescriptive arts policies was to inhibit innovation and experimentation. Formalism in particular was seen as undesirable and works that the authorities felt exhibited this quality were suppressed. Formalism in music is when the meaning of a piece is determined by its form. It is perceived as being elite and bourgeois with little appeal for ordinary working people. To the Soviet authorities, formalism took away from a piece of music the ability to inspire people and glorify the Soviet system. All artists were subjected to the criteria of formalism including writers, poets, film directors, dramatists, actors, and visual artists, all came under the scrutiny of the state.

**Soviet Composers**

Sergei Prokofiev, considered one of the patriarchs of Soviet music, along with Dmitri Shostakovich and Aram Khachaturian, found several of his works denounced as formalistic and unworthy. The Soviets wanted composers to write music that was simple, tonal, homophonic, and patriotic; composers such as Prokofiev and Shostakovich wanted to write music that was more complex and profound, that explored a deeper element of human experience. It was a difficult situation. Prokofiev, who had a very cultured youth and spent many years abroad, struggled with censorship; he tried to write music that conformed to Soviet dictates and he did write some popular works such as *Peter and the Wolf*. Still, his works were largely considered elitist and decadent.
Soviet Art in the early 1900s
Soviet Propaganda in the early 1900s

“Death to capital, or death under the heel of capitalism!”

“All workers chose the Soviets!”

“With guns we will defeat the enemy, with hard work we will have bread. To work, comrades!”

“Down with the world, fascism!”
Exploration of Shostakovich’s Symphony No. 10

Essential Questions:
♦ What is it like to live and create in a culture based on fear? How does fear affect creativity?
♦ How do you express tyranny and oppression in a musical work?
♦ Can music resolve questions of power and privilege?
♦ Does bowing to the dictates of a tyrant mean that you are complicit in maintaining its power?

Key Concepts:
♦ Music as protest and resistance calls into question aspects of culture and can be used as a way to critique political oppression and hierarchical dominance
♦ Music can be an agent of self-reflection and transformation leading to social change
♦ By mixing genres, embracing eclecticism, presenting multiple meanings and temporalities, contemporary music challenges how our perceptions of ourselves and the world around us.

Students will explore Stalin, the Soviet Union and the effects that the ideals of Soviet Realism had on music and art at that time. They will relate this directly to Shostakovich’s life and his work. What was Shostakovich’s relationship to Stalin and the communist authorities?

Students will analyze Shostakovich’s 10th Symphony to determine identity and personal protest as it relates to political oppression.

Learning Activities:
Breaking into groups of about 4 students, each group will listen to two movements from Symphony No. 10 by Shostakovich; they will discuss what they hear as group and then at the end of the class each group will present their analyses to their peers.

Be specific about what you are hearing in the music, but you don’t have to use musical terminology.
Movement II: Allegro 3:54 (Considered to be a portrait of Stalin)

https://www.youtube.com/watch?v=0_gEVg-VHLM
Describe the tone or mood; explain and give examples.
What do you think is taking place in this music? Explain
Identify contemporary or postmodern elements in the music.
If you were to visualize the music what would it look like?
What words come to mind when you hear the music?
Create a poem using the words.
Movement III: Allegretto – Largo – Piú mosso
https://www.youtube.com/watch?v=h3Xh92ItYnU  (from 5:19 to end/9:55)

(This movement incorporates two identity motifs representing the composer and a young female musician, using initials and letters of their names: for Shostakovich: “D. Sch” D, E flat, C and B. for Elmira: E, A, E, D and A.; these are played together and alone repeatedly, like leitmotif [from Azerbaijan International online, 2003]).

Do the same as above with this movement

After the students have presented what their interpretations and analyses, they will compare and discuss the results.

They will answer the questions:

What was Shostakovich trying to express in this work?
Is he a “character” in the work?
What about Stalin? Is he there also?
What does the music say about Shostakovich’s feelings about Stalin and the Soviet Union?

Have the students create a portrait of a current political figure. They can do this in a medium of their choosing: visual art, dance, drama, music, writing.
William Grant Still
Born in Woodville, Mississippi, 1895
Died in Los Angeles, California, 1978

Symphony No. 1 "Afro-American"
III. Animato

Composed in 1930

William Grant Still is considered one of America’s most important composers as well as having been at the forefront of overcoming racial barriers to symphonic and classical music composition. His efforts paved the way for minority composers to succeed in the European-centric world of classical music composition. Still composed five symphonies and eight operas as a part of an œuvre of 150 works. His other works include ballets, chamber music, and works for solo instruments. It is notable that Still was the first American composer to have an opera produced by the New York City Opera.

Still’s parents were musicians and teachers, although his father died shortly after Still was born. His mother moved the family to Little Rock, Arkansas, where she taught high school English. She made sure that Still took violin lessons, which he took up at the age of 15, and he was encouraged in his love of music by his stepfather, Charles Benjamin Shepperson. When Still enrolled at Wilberforce University in Ohio, his mother hoped that he would pursue medicine, however, Still, was determined to pursue about music and in 1915 he left the University to play in various ensembles throughout Ohio. He did go on to study at Oberlin Conservatory of Music financed in part by a legacy from his father and by a scholarship that the Conservatory faculty set up for him. His formal education was then interrupted by WWI, in which he served in the Navy. He returned to Oberlin after the war, but did not receive a degree. Still, instead, moved to New York, to Harlem where he worked for the Pace and Handy Music Publishing Company, and performed with bands and orchestras. He did study with Director of the New England Conservatory of Music George Whitefield Chadwick as well as with the French modernist, Edgard Varese. Still’s diverse background as a young musician provided important professional contacts and a fresh view to performing, arranging, orchestrating, and composing popular and art music based on direct, hands-on experience. Still married Grace Bundy in 1915, and they had four children. However, in 1939 the relationship ended in divorce, and he married pianist, librettist and writer Verna Arvey. Together, Arvey and Still had two children. Arvey became Still’s primary collaborator and wrote the lyrics to his opera, Bayou Legend.
Still’s career spanned a multitude of experiences, from conducting orchestras to creating arrangements for film scores, from composing to publishing, and he was the first in many categories: The first African American to have a symphony performed by a major orchestra; he was the first to conduct a major U. S. symphony; he was the first African American to conduct a major symphony the Deep South; He was the first African American to conduct a White radio orchestra in New York City, and he was the first African American to have an opera produced by a major U. S. company, and he was the first African-American to have an opera televised over a national network. He was a pioneer, and yet what is significant is that he achieved this accomplishments because he created music that captured the interest of contemporary conductors; his music was widely considered artistically worthy; it was serious art music that could compete with European compositions but one that was distinctly American.

**Symphony No. 1 “Afro-American”**

Still’s Symphony No. 1 was premiered in 1931 by the Rochester Philharmonic Orchestra and was the first symphony by an African American composer performed by a United States leading orchestra. The work blends traditional elements of the symphonic form with elements of jazz and blues, using chord progressions and rhythms evident in popular African-American music of the period. The took the traditional idiom and infused it with blues-inspired melodic lines and harmonic colorings. This blending represents Still’s attempt to integrate black with white cultural forms.

Still wrote in his journal while composing Symphony No. 1:

“I seek in the ‘Afro-American Symphony’ to portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears; who have not responded completely to the transforming effect of progress.”

In his composition, Still uses quotes from four dialect poems by African American poet Paul Laurence Dunbar, one of the great writers of the Harlem Renaissance, as epigraphs to each movement of the work.

The quote used for the third movement comes from Dunbar’s poem, “An Ante-Bellum Sermon,” which is concerned with issues of emancipation and citizenship of blacks in America. A topic that is still highly relevant and, as yet, unresolved.

“An’ we’ll shout ouag halleluyahs, 
On dat mighty reck’nin day.”

This movement was given the title “humor” by Still in “Rashana,” in an opera he never finished. The movement has two major themes with two main variations. The first theme begins in measure eight and is the “Hallelujah,” it is accompanied by a counter-melody that resembles Gershwin’s “I Got Rhythm.” Theme 2A, a fanfare, contrasts with theme 1 and interrupts it.
The following are words extracted from reviews and writings about Symphony No. 1

Have students listen to the music and add words to this list.

Have students write poems using words they collect from listening to the work.

Or, have them draw what they hear.

Or, create a dance or dramatic scene of what they hear.

‘I knew I wanted to write a symphony; I knew it had to be an American work; and I wanted to demonstrate how the blues, so often considered a lowly expression, could be elevated to the highest musical level.’
We is gathahed hyeah, my brothahs,
In di howlin’ wildaness,
Fu’ to speak some words o comfo’t
to each othah in distress.
An’ we choose fu’ ouah subjic’
Dis—we’ll ‘plain it by an’ by;
”An’ de Lawd said, ”Moses, Moses,”
An’ de man said, Hyeah am I.”

Now ole Pher’oh, down in Egypt
Was de wuss man evah bo’n,
An’ he had de Hebrew chillun
Down dah wukin’ in his co’n;
’Twell de Lawd got tiahed o’ his foolin’,
an’ sez he: ’I’ll let him know’
Look hyeah, Moses, go tell Pher’oh
Fu’ to let dem chillun go.”

”An’ ef he refuse do it,
I will make him rue de houah,
fu’ I’ll empty down on Egypt
All de vials of my powah.”
Yes, he did—an’ Pher’oh’s ahmy
Wasn’t wurth a ha’f a dime;
Fu’ de Lawd will he’p his chillum,
You kin trust him evah time.

An’ you’ enemies may ‘sail you
In de back an’ in de front;
But de Lawd is all aroun’ you,
Fu’ to ba’ de battle’s brunt.
Dey kin fo’ge yo’chains an’ shackles
Fom de mountains to de sea;
But de Lawd will sen’ some Moses
Fu’ to set his chillun free.

An’ de lan’ shall hyeah his thundah,
Lak a blas’ fom Gab’el’s ho’n,
Fu’ de Lawd of hosts is mighty
When he girds his ahmor on.
But fu’ feah some one mistakes me,
I will pause right hyeah to say,
Dat I’m still a-preachin’ ancient,
I ain’t talkin’ bout to-day.
But I tell you, fellah christuns,
Things’ll happen mighty strange;
Now, de Lawd done dis fu’ Isrul,
An’ his ways don’t nevah change,
An’ de love he showed to Isrul
Wasn’t all on Isrul spent;
Now don’t run an’ tell yo’ mastahs
Dat I’s preachin’ discontent.

’Cause I isn’t; I’s a-judgin’
Bible people by dier ac’s;
I’s a-givin’ you de Scriptuah,
I’s a-handin’ you de fac’s.
Cose ole Pher’or b’lieved in slav’ry,
But de Lawd he let him see,
Dat de people he put bref in,
Evah mothah’s son was free.

An’ dah’s othahs thinks lak Pher’or,
But dey calls de Scriptuah liar,
Fu’ de Bible says “a servant
Is worthy of his hire,”
An’ you cain’t git roun’ nor tho o dat,
An’ you cain’t git ovah it,
Fu’ whatevah place you git in,
Dis hyeah Bible too’ll fit.

So you see de Lawd’s intention,
Evah sence worl’ began,
Was dat His almighty freedom
Should belong to evah man,
But I think it would be bettah,
Ef I’d pause agin to say,
Dat I’m talkin’ ’bout ouah freedom
In a Bibleistic way.

But de Moses is a-comin’,
An’ he’s comin’, suah and fas’
We kin hyeah his feet a-trompin’,
We kin hyeah his trumpit blas’.
But I want to wa’n you people,
Don’t you git too brigtity;
An’ don’t you git to braggin’
”Bout dese things, you wait an’ see.

But when Moses wif his powah
Comes an’ sets us chillun free,
We will praise de gracious Mastah
Dat has gin us liberty;
An’ we’ll shout ouah halleluyahs,
On dat mighty reck’nin’ day,
When we’re reco’nised ez citiz’
Huh uh! Chillun, let us pray!
Harlem Renaissance

The Harlem Renaissance was a cultural and artistic movement that was engendered in Harlem, New York that took place starting in 1918 and until the mid-1930s. It was considered to be the rebirth of Africa-American arts, and while it was centered in Harlem, a neighborhood of the borough of Manhattan in New York City, it had direct influence on black writers from African and Caribbean colonies living in Paris. The Harlem Renaissance encompassed all art forms: literature, music, visual art, dance and drama. Many of the artists were part of the Great Migration from the South to the North and Midwest, as well as people of African descent from the Caribbean. Each group was seeking a better life and relief from institutionalized racism; thus, they converged in Harlem.

Harlem was a hive of musical innovation with renowned performers and composers such as Eubie Blake, Noble Sissle, Jelly Roll Morton, Luckey Roberts, James P. Johnson, Willie “The Lion” Smith, Fats Waller and Duke Ellington. During this period, the forms and styles of black music were becoming increasingly popular with whites. White artists began to borrow from black art forms, incorporating elements of African American music into their own works. There was an exchange of aesthetics and artistry that changed white American culture and created a distinctly American idiom.

The Harlem Renaissance was characterized by racial pride and one that many believed would challenge prejudice and racial stereotypes; it was a time of vibrant hope and inspired creation; it was also eclectic, there was no typical form or expression that emerged but a variety of elements that were combined and varied in dynamic ways. Themes did emerge, including how the experience of slavery and folk traditions influenced or shaped identity and creative expression, the effects of institutionalized racism, what it meant to perform and to appeal to elite whites, and how to convey the rural black southern experience to urban northerners. Because racial consciousness was an intrinsic aspect of the Harlem Renaissance, the movement was more than just artistic expression, it was also a sociological phenomenon.

**Visual Artists**
- Aaron Douglas (1899-1979)
- Lois Mailou Jones (1905-1998)
- Jacob Lawrence (1917-2000)
- Augusta Savage (1892-1962)
- Richmond Barthé (1901-1989)
- Charles Alston (1907-1977)

**Musicians**
- Billie Holiday (Lady Day) (1915-1959)
- Chick Webb (1905-1939)
- Louis Armstrong (1901-1971)
- Marian Anderson
- John Birks "Dizzy" Gillespie (1917 - 1993)
- Thelonious Monk (1917 - 1963)
- Count Basie (1904 - 1984)
- William Grant Still
- Charlie "Bird" Parker (1920 - 1955)
- Cab Calloway (1907 - 1994)
- Wallace Thurman (1902-1934)
- Langston Hughes (1902-1967)
- Zora Neale Hurston (1891-1960)
- Jessie Redmon Fauset
- Joseph Seamon Cotter Jr.
- Claude McKay
- Nella Larsen
- Alain LeRoy Locke
- W. E. B. Du Bois
- Josephine Baker
- Billy "Bonjangles" Robinson
- Paul Robeson
- Florence Mills (January 25, 1896 – November 1, 1927)

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AUSTIN SYMPHONY
Harlem Renaissance: Visual Art Examples
Erich Wolfgang Korngold was born into a Jewish family in Brünn, Moravia on May 29th, 1897. (modern day Brno, The Czech Republic) From the age of four, he grew up in Vienna when his father, Dr. Julius Korngold, took the position as a music critic at the Neue Freie Presse (New Free Press). He started playing the piano at an early age and would join his father during informal recitals playing two hand and four hand duets by the age of five. At eight years old, he composed his first work, Gold, a cantata for solo voices, chorus, and piano in 1905. Being a music critic, his father recognized the natural talent his son had for composing and took him to meet and play for Gustav Mahler in 1906. Mahler immediately recognized the young boy’s brilliance and suggested the elder Korngold take his son to meet the renowned Alexander von Zemlinsky. Korngold’s father did exactly as Mahler told him to and took Korngold to study with Zemlinsky, who ended up being the only teacher Korngold formally studied with and it was for a rather short period of time. (1907-1911)

Korngold’s music was first premiered in April of 1910 at the ministerial palace of Baroness von Bienerth. Him and Richard Pahlen performed Korngold’s four-hand piano arrangement of his ballet, Der Schneemann (The Snowman). Later that year in October, the orchestral arrangement of the same piece was premiered by imperial decree on Emperor Franz Josef’s name-day. His music was quickly recognized as the music from a “miracle child” and gained attention as he continued to write. In the spring of 1914 he completed his first opera, a one-act domestic comedy titled, Der Ring des Polykrates (The Ring of Polycrates). Because the opera was too short to stand on its own for a night of entertainment, he wrote another one-act opera titled, Violanta. Because the two operas were so well received, they were performed again in within a month, establishing Korngold as a leading composer in the genre of contemporary German opera.

In the same year of his breakthrough success, Korngold was drafted into the Austrian army to fight in the First World War. Luckily, a doctor recognized him and exempted him from fighting on the front lines, which allowed him to escape active duty. For the next couple years he led regimental bands and gave concerts/recitals of his own music to raise money for the Austrian War Relief Fund. He wrote some of his best works such as, String Sextet in D major, incidental music for a production of Much Ado about Nothing, and his most successful opera, Die tote Stadte (The Dead City) during this time. After the war, Die tote Stadt became the first German opera to be performed at the Metropolitan Opera in 1921.
In the later years of the 1920s, Korngold became interested in adapting and conducting works by Johann Strauss Jr. Whilst arranging and orchestrating he also wrote his largest opera, Das Wunder der Heliane (The Miracle of Heliane). Even though this opera had some success, it was overshadowed by Krenek’s jazz-infused Johnny spielt auf and did not gain much momentum. During this time, Korngold started a relationship with Austrian producer and director Max Reinhardt, who had asked Korngold on a couple occasions to collaborate and write music for different productions. The two teamed up in 1931 to write and compose, Die schone Helena, which was a German version of Offenbach’s La Belle Helene. Reinhardt eventually fled Europe due to the Nazi ascendancy in the early 1930s and ended up in California. In 1934, he asked Korngold to come to Hollywood and rearrange Mendelssohn’s A Midsummer Night’s Dream for a film adaptation of Shakespeare’s “A Midsummer Night’s Dream” for the Warner Bros. Because of the political conditions in Europe and the decline in the market for his music, Korngold and his wife, Luzi, decided to accept the invitation and travelled to the US. As expected Korngold successfully arranged the work to fit the film. This was a catalyst for his work in the states. After his second visit and the completion of film scores for both Paramount and Warner Bros, he signed an exclusive contract with the Warner Bros. His first full original score as the first world-renowned composer in the Hollywood film industry was for the film, Captain Blood. Because he only had three weeks to compose over an hour of music, about ten percent of the score borrowed parts from Franz Liszt’s symphonies. Korngold insisted on only being credited for musical arrangement for this reason. Captain Blood was very well received by the producers and the public and even received an Oscar nomination. Due to its success, Korngold’s popularity in the Hollywood film industry was catapulted forward. He continued to write more and more film scores such as, Anthony Adverse, which won an Oscar, Another Dawn, and The Prince and the Pauper. While he wrote and contributed to many film scores, he also continued to work on his fifth opera, Die Kathrin. As the premiere for Die Kathrin was being planned, Warner Bros offered him the score of The Adventure of Robin Hood. Korngold initially declined, but they persisted he take it, so he agreed to begin writing, which meant travelling back and forth between Europe and the US. After arriving back in the US in March of 1938, he received news that Chancellor Schuschnigg had met with Hitler and that the Nazis had annexed Austria. This meant all of his property would be seized within the next two weeks. Fortunately, his remaining members of his family were able to escape Vienna and people were able to save his old manuscripts and sketches from his home. With a sense of worry and support, Korngold chose to abstain from composing anything for the concert hall or opera house as long as Hitler remained in power and chose instead to support his family and all of the people whose lives were turned upside down in the war by using the money he made off of the films. In order to continue his support for his homeland, he set strict limits on his contract such as, only writing up to two scores in a twelve month period, having the right to turn down any project he deemed unsuitable, and the right to reuse any of his music as he saw fit, provided it wasn’t in conjunction with another motion. (the last agreement turns out to be extremely valuable later in his life)

Even with all of these limitations Korngold left a huge mark in the film scoring industry. With Steiner, he paved new ways of scoring and arranging to better connect the visual and aural aspects of films. They helped codify the use of identifiable themes for characters and situations. Korngold also refined the practice of making sure the actor’s speaking voice was always heard through the use of different orchestrations and textures. Both were key players in developing and standardizing the Hollywood film sound.
1945 was an important year for Korngold as the war in Europe ceased and his father passed away. He began to feel bored in the Hollywood scene and wanted to go back to writing music for the concert hall. So, that’s exactly what he did. He revisited and revised a violin concerto that he had started in the late 1930s and also took a cello concerto he wrote for the film, Deception, and turned it into a larger, single movement piece. He eventually returned to Europe in May of 1949, but his homeland had completely changed. Cities were unrecognizable to him because the buildings were reduced to rubble and everything was left in ruins from the war, including the Opera House. Many friends and family had fled to avoid fatalities and some of the ones who stayed resented Korngold for “sitting out” the war in California. Small groups of Nazi supporters still occupied important social locations in Austria in order to prevent Jewish survivors from renewing their lives they had before the war, which kept the tension of war alive. Even though everything seemed to be different, Korngold stayed positive about the rest of his life and continued to write music to get his works premiered. (ie. 1950 - Symphonic Serenade for Strings and Five Songs for middle voice and piano.) He even created arrangements of Die Kathrin, his fifth opera and started writing his next big piece - a four movement symphony. Despite his optimism, Die Kathrin was not well received. There were complaints it was old-fashioned and no longer relevant. Other performances of his works were also cancelled due to scheduling issues and artistic differences. To top it off, his special concert of his music in 1951 was poorly attended and his former publishers seemed to show no interest in continuing to get his music played. He felt as if he had been forgotten by the European community and decided to take his family back to California.

After regretfully returning, he was contacted by director, William Dieterle asking him to work on a film biography of Richard Wagner that would be shot in Munich. Korngold agreed to help not only to pay respect to Wagner’s music, but because the Viennese premiere of his Symphony in F#, Op. 40 would be happening around the same time. Sadly, the piece was under rehearsed and the performance was not fulfilling to Korngold. While he kept his head up and began working on his second symphony and another opera, he suffered a major stroke and died in November of 1957.

Although Korngold may not have the happiest of endings, his music has experienced a renaissance in the past twenty, thirty years. Korngold was a musical genius, who left a large mark on the genres of contemporary German opera and film scoring.

**Adversities:**

- Living in the US while Nazi forces terrorized his homeland and took his belongings and home.
- Being left behind by German musical culture while he prospered in the states.
Korngold considered film scores to be “operas without singing.”

**Kings Row Fanfare**

*Kings Row* was a movie based on a best selling book that investigated the dark elements of small town America. The music that Korngold composed is considered more gothic in character than the type of romantic swashbuckling scores he wrote for other adventure movies such as *Captain Blood* or *Sea Hawk*. Korngold uses a main theme, which he varies throughout the score to reflect each scene. This motif helps to connect the score. The Fanfare is the introduction and is rather regal, even imperialistic, in character; it is thought that Korngold wrote it mistakenly thinking the story was reality to the doings of Kings and royalty. It is also thought to have influenced John William’s scores for *Star Wars* and *Superman*.

The movie was released in 1942 starring Ann Sheridan, Robert Cummings, Ronald Reagan and Betty Field. Korngold’s score, considered one of his finest works, was popular with the public, and many people requested sheet music or recordings from Warner Brothers.

**What was taking place in Europe at this time?**

In 1942, Germany dominated Europe, and in many places conditions were harsh. WWII stretched from 1939 through 1945, and is considered historically, to be the largest human armed conflict. An estimated 50 million people, military and civilian, died as a direct result of the war, including the millions of Jews that died in Nazi Concentration Camps along with homosexuals, gypsies and other groups reviled by the Third Reich.

The cause of the war is considered to be the militaristic ideologies and policies of expansion held and practiced by Germany, Japan and Italy. Fascist aggression was not actively or strongly resisted by Western democracies, and America was gripped by isolationism. The United States entered the war in 1941 after the bombing of Pearl Harbor by the Japanese.

**How are Hollywood and Korngold’s music related to the crisis occurring in Europe?**

Poster for the movie *Kings Row*, 1942

Drake McHugh (Ronald Reagan) with two lady friends in *Kings Row*. 
Pyotr Ilyich Tchaikovsky was a Russian composer; he was born in 1840 to a middle class family in the city of Votkinsk. Musically precocious at an early age, with his parents support, he began studying piano at five. Even so, his parents encouraged him to study to be a civil servant and enrolled him at the Imperial School of Jurisprudence in Saint Petersburg. While attending classes, Tchaikovsky continued to study music, and in 1862, Tchaikovsky enrolled in the newly formed St. Petersburg Conservatory where he studied from 1862 to 1865. Among his teachers were Zaremba, with whom he studied harmony and counterpoint, and Anton Rubinstein for instrumentation and composition.

While at the conservatory, Tchaikovsky came into contact with a group of Russian composers known as the The Five, which included Mily Balakirev, Modest Mussorgsky, Nikolai Rimsky-Korsakov, and Alexander Borodin that were adamantly against Western musical influences and promoted the inclusion of folk music and national elements in compositions. Tchaikovsky was criticized by the group for exhibiting too much Western influence. Though he was influenced deeply by Western techniques and attitudes and stood in opposition to The Five, Tchaikovsky insisted in essence he was Russian. This tension between Western and Russian culture is one of many conflicts that shaped Tchaikovsky’s work; one of his artistic goals was to integrate Russian and European influences, believing that they were deeply entwined. Tchaikovsky maintained cordial relations with The Five, but also made every effort to achieve and ensure aesthetic independence.

Tchaikovsky lived most of his life as a bachelor. He entered one unhappy and brief marriage in 1877 with a former student. It lasted less than three months. About this time Tchaikovsky started a relationship with a wealthy widow, Nadejda von Meck, who became his patron for the next 13 years. She offered to subsidize Tchaikovsky with the proviso that they never meet. This unusual relationship, along with increasing commissions, allowed Tchaikovsky to live a comfortable life, replete with various country homes and to devote his time to composing. Success and good fortune did not lead to happiness, and the majority of Tchaikovsky’s life was beset by depression and personal crises.

In 1891, Tchaikovsky left for New York to share in the opening ceremonies for Carnegie Hall. America fascinated him, but he wrote, “I enjoy all this like a person sitting at a table set with marvels of gastronomy, devoid of appetite.” Back in Russia, Tchaikovsky wrote the beloved *Nutcracker Suite*, completed in 1892, and began work on his programmatic *Sixth Symphony*, titled the *Pathétique*. Within a week after the premiere in St. Petersburg in 1893, he was dead, supposedly from cholera contracted from drinking unboiled water, perhaps intentionally. There is also some credence given to the theory that he may have been poisoned to prevent revelation of a scandal involving the aristocracy.
**March Slave, Op. 31**

A piece commissioned for a benefit concert to raise money for Serbian soldiers who had been wounded in the Turko-Serbian war, the *March Slave* is a brief orchestral tone poem. Tchaikovsky referred to the piece as the “Serbo-Russian March” and it had its premier on November 17, 1876 in Moscow. The work is programmatic and includes many different and distinct moods for such a short work, ranging from ominous to festive. The first section of the piece conveys in a dirge like manner the Turkish oppression of the Serbs and makes use of Serbian folk songs: “Bright sun, you do not shine equally” by Isidor Ćirić and “Gladly does the Serb become a soldier” by Josip Runganin. This first section is followed by a passage representing Russia’s assistance to the Serbs, based on a melody redolent of a folk dance. Several moments during the work have sections of the orchestra play different melodies so that a layered effect is created. The middle section of the piece is dynamic and agitated giving way to an expression of the Russian national anthem, “God Save the Tsar.” The third section of the piece repeats the Serbian people’s plea for help. The final section describes the Russians marching to help the Serbs, the music builds in intensity and concludes with a triumphant rendering of Russian National Anthem representing the overcoming of tyranny by the Slavic people.

**Historical Information**

The 19th century was a time of transformation for Europe, due to the industrial revolution and expansion of commerce. As Western Europe made advancements politically and economically, Russia experienced internal conflict between the desire to pursue Western values of individualism, or to reinvigorate Slavic traditions with an emphasis on collectivism and community. During Tchaikovsky’s lifetime, Russia was in the throes of this conflict and his work was directly affected by the on-going debate regarding Western influence versus Russian nationalism as described above in his interaction with the Russian composers, The Five.

The Serbian-Turkish War, also known as the Serbian-Ottoman War took place between 1876 and 1878 and was fought between the Principality of Serbia and the Ottoman Empire. The Ottoman troops were highly trained in contrast to the Serbians. In the first phase of the conflict the Serbians suffered several defeats from poor planning and being spread too thin, and the Ottoman forces gained ascendancy. However, in the second phase, between December 1877 and February 1878, the Serbian forces were bolstered with help from Russia, who was engaged in their own war with the Ottoman Empire.

Serbia had been under Ottoman rule since the 14th century, and suffered periodic oppression and brutality from the Turks. The conflict that gave rise to the Serbian-Turkish War arose and spread out of a revolt against the Ottoman Empire on the part Herzegovina, one of its many provinces. The principality of Serbia took advantage of the moment to declare war on the Ottoman Empire and proclaim their independence.
Austin Symphony
Connecting with Music Initiative

Part I: Unit of Study Overview
Unit Title: Overcoming Adversity: Music as Protest and Resistance, as Remembrance and Healing
Music is created within a cultural context and can either express or respond to adversity. Music has the capacity to be both personal and public. Composers use music to give voice to ideas and emotions, which sometimes conflict with social norms and ideals, while at other time upholding those ideals. We want to explore how certain composers, confronted with obstacles and challenges have used music to either express or respond to adversity, oppression, persecution, and suffering.
Enduring Idea: Symphonic music can express or reflect the human capacity to face and overcome adversity, suffering, oppression, and persecution in both the personal and the public arena. Classical music can be an agent for social change.

Key Concepts about Enduring Idea
• Music can act as the emotional impetus to overcome adversity.
• Music can be used to protest and resist oppression.
• Music can be a means of remembering, both as warning and as commemoration.
• Music can be both political and personal.

Key concepts about Contemporary Art/Music as Public Pedagogy
• Music as protest and resistance calls into question aspects of culture and can be used as a way to critique political oppression and hierarchical dominance.
• Music can be an agent of self-reflection and transformation leading to social change.
• Contemporary music can breach the boundaries between pop art and fine art, challenging notions of privilege and elitism.
• Female composers and performers challenge the gender bias implicit in the Symphonic field and the structure of the orchestra.
• By mixing genres, embracing eclecticism, presenting multiple meanings and temporalities, contemporary music challenges our perceptions of ourselves and the world around us.

Essential Questions:
• How does music express and reflect the human capacity to face and overcome adversity?
• How does music reflect personal identity?
• In what ways can music be used as an agent for social change?
• Is there gender bias in classical music? How does it manifest itself?
• How does music question authority?
• What does it mean to effectively resist and protest oppression through music?
• How does music help us remember and thus help us to defy power and privilege?
• In what ways does altering musical structure influence our perceptions of power?
Unit Objectives:
- Students will understand how music reflects the human capacity to face and overcome adversity.
- Students will gain an understanding in what ways music can be used as an agent for social change.
- Students will come away with an understanding that music is both personal and public.
- Students will have a greater awareness of gender bias and elitism in music and how to counter these.
- Students will gain experience in working with contemporary and postmodern musical techniques and idioms.
- Students will be able to analyze musical works for identity, protest, and remembrance.

Standards:
TEKS (Texas Essential Knowledge and Skills)
117.311:
- C1 Students describe and analyze musical sound and demonstrate musical artistry.
- C3 Creative expression. The student demonstrates musical artistry by singing or playing an instrument, alone and in groups. The student makes music at an appropriate level of difficulty and performs in a variety of genres from notation and by memory.
- C5 The student relates music to history, culture, and the world.
- C6 The student listens to, responds to, and evaluates music and musical performance in both formal and informal settings.

End of Unit Assessment:

Evidence:
Students will demonstrate their understanding by:
- Maintaining reflection logs throughout the unit
- Written responses to prompts—administered at the beginning of each lesson
- Verbal responses and class discussions
- Write perspective essays
- Research and write about composers and their cultural context
- Compose and perform a collaborative piece of music incorporating contemporary music idioms and techniques
- Work with other arts disciplines to create a multi-media performance piece

Rubric/Levels and Criteria:
Assessment will be formative and summative, employing multiple forms strategies, including verbal and written responses, music compositions, dramatizations, visual displays, creative writing, essays, summaries, reflections, lists, charts, graphic organizers, and exit cards. Students will demonstrate knowledge of facts related to topics and events encountered in the lessons by providing some type of description of what they have learned either in written, visual or other form, using examples and evidence. There will be a determined set of relevant elements that need to be included in order for the student to receive full credit.
- Does the student’s answers or responses align with the prompt or question?
• Are discussions substantive, indicating a desire to deepen learning?

Performance tasks, e.g., composition and performance will be scored using a rubric with clearly delineated expectations of what is to be achieved: beginning/developing/accomplished/exemplary with the goal of looking for evidence of student understanding, ability to reason, to communicate effectively and for knowledge application.

Overview of Lessons:
Lesson 1: Historical Measures: exploring instances of “overcoming adversity” in music history:
Having researched several composers who have had to overcome adversity; students will present what they have found, followed by a discussion about how adversity affected their works, as well as how these works reflected the time in which the composers lived. They will discuss whether knowing this about the composers affects how the work is perceived. They will also discuss what it means to them personally to overcome adversity. They will then focus on one work which they will analyze: below are two choices: Beethoven’s Symphony No. 5 in C Minor, Op. 67, IV. Allegro con Brio.

Students will explore Beethoven’s deafness and whether this had any effect on his music. They will listen to the final movement of Symphony No. 5, writing descriptive words of what they hear. They will discuss what sorts of words come to mind, create a list and then write poems or create word clouds. Then they will continue their discussion, asking questions such as did his deafness promote innovation and allow him to write music on a more idealistic level? Did his deafness allow him to ignore or defy conventional aesthetic limits and criteria? If so, why do you think this would be the case? Did his imagination offer greater musical possibilities than his sense of hearing?

Or, students can examine Olivier Messian’s The Quartet for the End of Time (1941). How are the conditions under which Messian composed the piece expressed in the music? How, if at all, did composing and performing the work help him to overcome adversity? Also did the music help the prisoners resist the oppressive conditions of the German Prisoner of War Camp? If so, how?

Lesson 2: Gender bias in Classical Music: Exploring Women Composers
Students will explore the difficulties women composers have experienced in a male dominated art form. From classical antiquity stretching to contemporary times, women have been composing music, and yet the canon is dominated by men, and most women composers are relatively unknown. This is changing, but only slowly. Starting with the question: Why have compositions by women been marginalized? Students will investigate the arguments used against women composers. Students will form into two groups and they will debate the pros and cons of women composers, each side demonstrating evidence for their argument. Works to be explored: Lili Boulanger/ D’un matin de printemps (1917–18); Joan Tower/Fanfare for the Uncommon Woman (1991).

Students will discuss the validity of the arguments and relate their findings to their own assumptions about gender in music.
Lesson 3: Persistence in the face of adversity
Students will continue to explore Beethoven and Boulanger and the nature of persistence in creativity. What is it that allows some people against all odds to continue to create? Is it a form of obsession? Is it conviction? A form of denial or protest against fate? Have the students create a work and have them do so against some obstacle. They can find different ways to address the obstacle: defy it, include it, diminish it; the solution is their choice, but they will have to explain it, document how they solved it and reflect on how the process affected them.

Lesson 4: Music as Identity and Protest: Shostakovich and Stalin
In this lesson, students will discuss Stalin, the Soviet Union and the effects that the ideals of Soviet Realism had on music and art at that time.

They will analyze Shostakovich’s 10th Symphony to determine identity and personal protest as it relates to political oppression (see more detail below)

Lesson 5: Understanding self through Music: Exploring Personal Identity through Music
Explore in more detail the presence of personal identity in Shostakovich’s music and its significance, asking what is identity and how can it be expressed musically?

First students will create identity maps, from which they will create identity motifs and use them in a short original piece of music showing at least three different aspects of identity: powerful, vulnerable, courageous, fearful, grieving, joyous, suffering, transcendent, resistant, and defiant. They will explain how the music changed with each expression. How does this change affect the performer? The listener? The students will reflect on what this means to them as the creators, performers and listeners.

Lesson 6: Personal versus Public
Students will investigate and examine Tchaikovsky’ personal struggles within the historical and cultural context of his times. Listening to The Festival Coronation March in D major they will reflect on the nature of disguise: how much do we reveal of ourselves to others? What is the danger of being honest? Are there ways to express secrets without revealing them? Students will create an original work, musical, written, visual, that both hides and reveals a secret. They will share their results and reflect: what did it feel like to create such a work? What does it feel like to have a secret? What does it feel like to reveal it? In looking at someone else’s work, how could you discern what was meant to be revealed and what was meant to be concealed? Did these elements conflict or complement each other? What do you now think about separating your personal self from your outside persona?

Lesson 7–8: Musical Structure and the Politics of Perception
In the next two lessons, students will take all that they have learned over the course of the Unit and will work in groups to create a collaborative composition in which they will employ various contemporary musical idiom and techniques. They will include identity motifs that they have devised. They will also incorporate contemporary and postmodern musical techniques and devices such as blending high and low styles; mixing up form and style; contradictions, references to popular music or music or other cultures; fragmentation; technology and bricolage (found instruments and new uses of old musical devices).
They will incorporate other media into the work. They will have 2 class periods to work together as a team to come up with ideas for their piece of music. They will need to create a work that focuses on one or more of the following:

- Protesting and/or resisting oppression
- Critiquing privilege and elitism
- Exploring self-expression to attain social change
- Exploring the personal versus the public
- Exposing dominance
- Transforming suffering into healing
- Remembering the past to alter the present

**Part II: Planning Individual Lesson within the Unit**

**Unit Title:** Overcoming Adversity: Music as Protest, Resistance, Remembrance, and Healing

**Enduring Idea/Theme:** Symphonic music can express and reflect the human capacity to face and overcome adversity, suffering, and oppression, in both the personal and the public arena. Classical music can be an agent for social change.

**Lesson:** 4
**Grade or Class:** 10th
**Time Allotment:** 60 minutes

**Lesson Summary:**
In this lesson, students will discuss Stalin, the Soviet Union and the effects that the ideals of Soviet Realism had on music and art at that time. They will relate this directly to Shostakovich’s life and his work. What was Shostakovich’s relationship to Stalin and the communist authorities?

Students will analyze Shostakovich’s 10th Symphony to determine identity and personal protest as it relates to political oppression.

**Lesson Summary/Learning Activities:**
Breaking into groups of about 4 students, each group will listen to two movements from *Symphony No. 10* by Shostakovich; they will discuss what they hear as group and then at the end of the class each group will present their analyses to their peers.

Be specific about what you are hearing in the music, but you don’t have to use musical terminology.

**Movement II:** Allegro 3:54 (Considered to be a portrait of Stalin)

https://www.youtube.com/watch?v=0_gEVg-VHLM

- Describe the tone or mood; explain and give examples.
- What do you think is taking place in this music? Explain
- Identify contemporary or postmodern elements in the music.
- If you were to visualize the music what would it look like?
- What words come to mind when you hear the music?
• Create a poem using the words.

Movement III: Allegretto – Largo – Piú mosso
https://www.youtube.com/watch?v=h3Xh92ItYnU (from 5:19 to end/9:55)
(This movement incorporates two identity motifs representing the composer and a young female musician, using initials and letters of their names: for Shostakovich: “D. Sch” D, E flat, C and B. for Elmira: E, A, E, D and A.; these are played together and alone repeatedly, like leitmotif [from Azerbaijan International online, 2003]).

Do the same as above with this movement

After the students have presented what their interpretations and analyses, they will compare and discuss the results. They will answer the questions: What was Shostakovich trying to express in this work? Is he a “character” in the work? What about Stalin? Is he there also? What does the music say about Shostakovich’s feelings about Stalin and the Soviet Union?

Prompts for exit card (From Facing History and Ourselves):
• List three things you learned in class today.
• What questions, ideas and feelings have been raised by this lesson?
• What was your favorite moment of class? Why? What was your least favorite part of class? Why?
• Evaluate your participation in class today. What did you do well? What would you like to do differently next time?

Artworks, Artists and/or artifacts: Shostakovich/Symphony No. 10 in E minor, Op. 93

Key Concepts:
Music as protest and resistance calls into question aspects of culture and can be used as a way to critique political oppression and hierarchical dominance
Music can be an agent of self-reflection and transformation leading to social change
By mixing genres, embracing eclecticism, presenting multiple meanings and temporalities, contemporary music challenges how our perceptions of ourselves and the world around us.

Essential Questions:
What is it like to live and create in a culture based on fear? How does fear affect creativity?
How do you express tyranny and oppression in a musical work?
Can music resolve questions of power and privilege?
Does bowing to the dictates of a tyrant mean that you are complicit in maintaining its power?

Standards:
TEKS (Texas Essential Knowledge and Skills)
117.311:
• C1 Students describe and analyze musical sound and demonstrate musical artistry.
• C5 The student relates music to history, culture, and the world.
• C6 The student listens to, responds to, and evaluates music and musical performance in both formal
and informal settings.

- Interdisciplinary Connections: language arts, social studies, visual art

Lesson Objectives:

Knowledge:

- Students understand that music both expresses and reflects social conditions.
- Students understand that music can help composers and listeners overcome adversity.
- Students demonstrate an understanding of contemporary and postmodern musical devices
- Students will use the information they have studied to demonstrate how they can personally communicate their social beliefs and describe social and political situations involving moral and ethical differences.
- Students demonstrate an understanding that social conditions affect and influence identity.

Skills:

- Students demonstrate an understanding of the relationship of identity and power through various performance tasks including reflections, essays, poetry, and composition
- Students demonstrate an understanding of contemporary and postmodern musical techniques and devices through evaluating works and composing and performing original works
- Students gain experience in the creative process and collaborative creativity

Dispositions:

- Through participation in the learning activities students will demonstrate capability growth in the areas of creativity, questioning, responsibility, sensibility and critical thinking.
- Students will demonstrate ethical behavior by displaying good teamwork, showing responsibility, and good decision-making.
- Students will demonstrate the ability to collaborate by working together, being resourceful, being creative, and respecting each other’s contributions.
- Students will practice self-reflection evidenced by a willingness to learn from others and a desire to receive feedback.
- Students will employ critical thinking through self-evaluation, good problem solving, employing creative solutions, and asking questions.

Assessment:

Students will demonstrate knowledge of facts related to topics and events encountered in the lesson by providing some type of description of what they have learned either in written, visual or other form, using examples and evidence. There will be a determined set of relevant elements that need to be included in order for the student to receive full credit.

Students will participate in discussions and group activities.

Students will perform research, analysis and present their findings to the class.

In these efforts we will ask:
• Does the student’s answers or responses align with the prompt or question?
• Are discussions substantive, indicating a desire to deepen learning?
• Does the student have questions that lead to deeper understandings?

Students will self-evaluate their performance asking themselves what did I do well? How much effort did I put in? Did I participate and contribute? What did I find most valuable or meaningful? Is there anything I can improve? Could I do more?

Preparation:

Teacher:
Research and read historical works on Soviet Union, Stalin and Shostakovich
Listen and analyze Shostakovich’s Symphony No. 10
Review contemporary and postmodern musical terms and examples of music

Resources:
• Music reference: Grove Dictionary of Music and Musicians; the Harvard Dictionary of Music, online resources.
• Classical Archives
• Youtube Page and Learn Classical Youtube
• http://www.classicfm.com/composers/shostakovich/guides/dmitri-shostakovich-life/
• Joseph Stalin http://www.bbc.co.uk/timelines/z8nbcdm
• Documentary, Shostakovich against Stalin: https://www.youtube.com/watch?v=irYM2VcBv4A
• Shostakovich/Symphony No. 10 in E minor, Opus 93: https://www.youtube.com/watch?v=ZepZLtzHjio
• Equipment to play audio and video: computer, speakers, projector and screen
• Student Supplies:
• Access to computers to listen to recordings
• Headphones
• Paper and pens for writing
• Paper for drawing
• Pencils, markers, colored pencils, crayons, paper, materials for making collages