



High School Concerts
2020



**Musical Transcendence:
Resisting Oppression**

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.



Musical Transcendence: Resisting Oppression

High School Concert Series
2020

Monday, January 13 Ann Richards School , 9:30am & 10:45am
Tuesday, January 14, Akins High School, 9:30am & 10:45am
Wednesday, January 15, Northeast High School, , 9:30am & 10:45am
Thursday, January 16, Travis High School, 9:30am & 10:45am
Friday, January 17, Manor & New Tech High Schools, 10:00am
Wednesday, February 5, Cedar Ridge High School, 9:30am & 11:00am

Peter Bay, conducting

ELGAR	<i>Pomp and Circumstance Military Marches</i> March No. 4 in G Major, Op. 39
WEILL/Platen	"Blues Potpourri" from <i>Three Penny Opera</i>
WAGNER	<i>Die Meistersinger</i> : Prelude to Act 1
WILLIAMS	<i>Born on the Fourth of July</i>
MONCAYO	<i>Huapango</i>
SIBELIUS	<i>Finlandia</i> , Op. 21

Resisting Oppression: Music as Protest, Resistance, Remembrance, and Healing

According to the *Oxford English Dictionary*, oppression means the treatment of people that is harsh, cruel, unfair and unjust, often demonstrated by a cruel exercise of authority that does not permit them freedoms and rights that other people enjoy.

Enduring Idea Understanding: Symphonic music can express and reflect the human capacity to resist and transcend oppression, suffering, and adversity, 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 oppression. 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 oppression, discrimination, censorship, persecution, and suffering.

Key Concepts about Enduring Idea

- ◆ Music can act as the emotional impetus to protest and resist oppression.
- ◆ Music can be used to transcend 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 protest and resist oppression?
- ◆ How does music reflect identity, both personal and collective?
- ◆ In what ways can music be used as an agent for social change?
- ◆ What types of biases exist in classical music? How are they manifested?
- ◆ 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 protest and resist oppression.
- ◆ 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 biases 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.

German painter, **Oscar Zügel** lived from 1892 to 1968; he created works critical of the period in which he lived and his works were condemned and denounced as “degenerate art.” Zügel feared for his life and fled Germany for Spain in 1935. He then had to leave Spain due to the Franco-Hitler alliance and he lived for in Argentina until 1950, when he finally returned to Spain.

The Nazis viewed “Victory of Justice” as a an affront to the Thrid Reich; in 1936, the Spanish saw the painting as an endorsement of Nazism. The painting is controversial and is a commentary on cultural decay, corruption and chaos.



Oscar Zügel, *Victory of Justice*, 1933-1936, oil on canvas, 163 x 130.5 cm

What is oppression?

Political Persecution

Abuse **Discrimination**

Tyranny

War **Power**

Suppression **Totalitarianism** **Fear**

Imprisonment **Misery** **Instability**

Religious Persecution **Racism** **Injustice**

Censorship

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



John Singer Sargent , *Gassed*, 1919, oil on canvas, Imperial War Museum. 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)

Domingo Ulloa, *Racism/Incident at Little Rock*, 1957, acrylic on canvas. From the Collection of Mark-Elliott Lugo. 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)

Arthur Kampf, *Der 30. Januar 1933* ('The 30th of January 1933'), 1938. This painting portrays the celebration of the victory parade of Germany's National Socialists in January 1933, after Hitler's appointment as Chancellor.

Edward Elgar

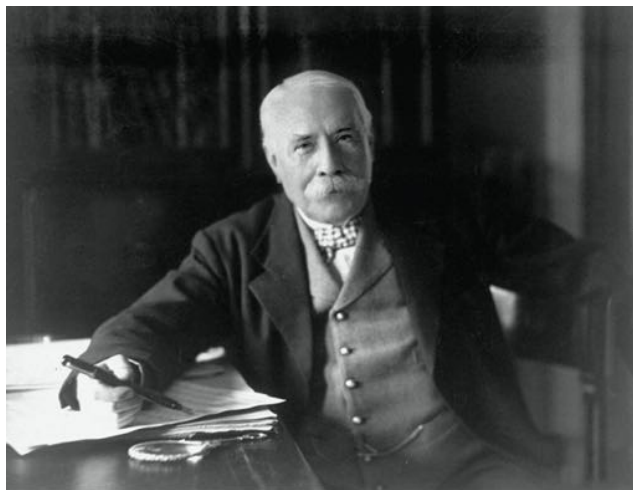
Born in Lower Broadheath, England 1857

Died in Little Malvern, England 1934

Pomp and Circumstance Marches

March No. 4 in G Major, Op. 39

Composed in 1907

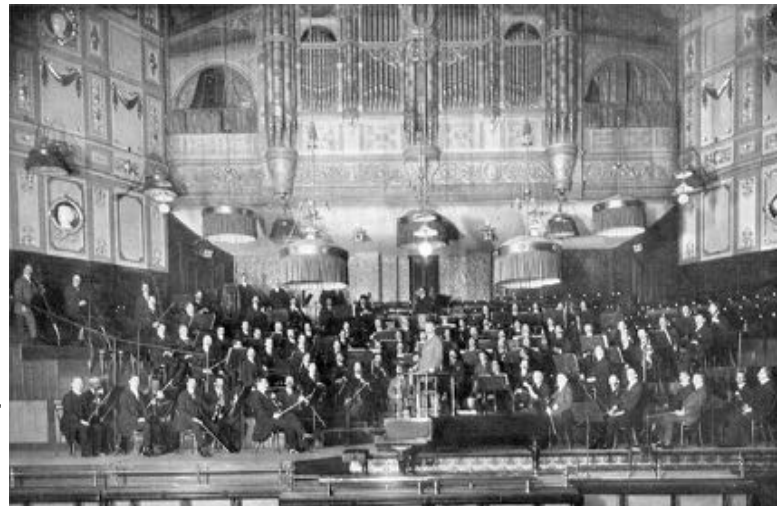


Edward Elgar, perhaps the most well known English composer, was born in 1857 in Lower Broadheath, a small village in the English midlands near the city of Worcester; he was the fourth of seven children born to William Henry and Ann Greening Elgar. Elgar was attached to country living, and drew inspiration from it throughout his life. William Henry Elgar, his father, was musical; he played the violin, was the organist of St. George's Roman Catholic Church, and made a living as a piano tuner as well as being the proprietor of a music store in Worcester. Elgar received musical instruction in piano and violin starting at the age of eight. His mother, who was artistically inclined, encouraged Elgar to develop his musical abilities. Nonetheless, Elgar did not receive formal instruction in music beyond what he received from local teachers and some advanced violin studies from Adolf Pollitzer; the family's financial situation did not permit going abroad to attend a conservatory or to work with a master. Still, Elgar was not without opportunities to perform: he played violin in local orchestras, conducted band at the Lunatic Asylum in nearby Powick where he composed dance pieces for an unusual combination of instruments, was a church organist and taught violin at Worcester College for the Blind sons of Gentlemen. In most regards, Elgar was self taught. He was dedicated and persistent in his efforts to learn, reading books on theory, studying manuals on how to play the organ, and studying articles in the *Grove Dictionary of Music and Musicians*. Elgar would himself teach, but only reluctantly; he did it to make money but took no pleasure in it, and throughout his life he was beset by financial insecurity.

Elgar had a tendency towards being solitary and introspective; he was socially awkward and ill at ease at large gatherings. His provincial upbringing and his eccentric habits did not help him in establishing a career in music. It also, didn't help that he was Roman Catholic in a predominantly protestant country. Among his peers and social equals, he was more relaxed and he could be a compelling conversationalist, witty, charming and erudite. Elgar, for all his lack of formal education, was extremely well read and was fond of engaging in word play. His love of words and language would find expression in several of his works, especially the *Enigma Variations*, where short titles refer to subjects related to the friend to which that variation referred. In 1866, Elgar took on a new student, Caroline Alice Roberts, and found in her a soulmate. Caroline was accomplished having multi interests and abilities; she had a novel published, wrote verse, was fluent in German and sang in the choir. Three years after meeting, Elgar and Caroline married. Caroline had complete confidence in her husband's abilities and she became his business manager, social secretary, and music critique as well as providing him with emotional stability. It was through her encouragement that Elgar took the leap of moving to London so that he could concentrate on composing. The Elgars had one child, a daughter, who was born on August 14, 1890 in West Kensington. Her name, Carice Irene, was a contraction of Caroline and Alice.

On arriving in London, Elgar was interested in hearing music that was new and unfamiliar, and he, himself, was known for being original and progressive as a composer. He listened intently to masters of composition and orchestration such as Berlioz and Wagner, learning from these experiences. However, it took a while for his works to be noticed. His style was influenced by European art music, especially German Romanticism as exemplified by the works of Schumann and Brahms, but his compositions also reflect a uniquely British quality. Other composer's who directly effected Elgar's work included Strauss and French composers Gounod and Bizet. Elgar's work displays aspects of Romanticism combined with elegance, stateliness and even some lighter elements from music halls and salons. Elgar was adept at taking musical ideas and themes he had worked on previously and developing them into longer more elaborate works or combining them in new ways. He was inventive, imaginative, and facile; his works switch from expressions of grandeur the whimsical and charming, effortlessly.

It wasn't until the 1890s that Elgar started have recognition as a composer, first for works created fro choral festivals that took place in the English Midlands. Then, in 1899, he composed the Enigma Variations; when it premiered in London it was well received, which



Sir Edward Elgar and the London Symphony Orchestra on the platform of the Queen's Hall. *The Musical Times*, Vol. 52, No. 825 (Nov. 1, 1911), pp. 705-07.



1912 postcard of the Queen's Hall, London

gained notice for its originality and charm. The piece draws upon works of Strauss and is solidly in the Central European tradition. It has become a staple of orchestra programming worldwide. Elgar continued to gain acclaim, but he never became secure, financially or artistically. When his wife died in 1920, Elgar began to lose interest in composing. His Violin Concerto he had composed in 1919 in honor of his wife, was his last popular success. Afterwards, the reception of new compositions, such as his Second Symphony was disappointing. Elgar lived until 1934, but was increasingly unmotivated to create any large scale works; he did engage in some composing, but nothing on the scale of his earlier works. It might have been, too, that Elgar was aware that times had changed; once on the musical avant garde his works had become passé. Elgar had always been interested in chemistry and he became an amateur chemist as well as an aficionado of horse racing. Elgar's music went out of fashion and was no longer considered progressive, but in the 1960s his music was reevaluated and has come to exemplify English Romanticism. It is largely recognized that he created four significant masterpieces, elevating the status of English music.

Pomp and Circumstance Marches

March No. 4 in G Major, Op. 39

Pomp and Circumstance Marches is a series of orchestral patriotic marches composed by Sir Edward Elgar. "March No. 1 in D" is one of Elgar's best-known works; in Britain it has the status of being the unofficial national anthem, accompanied by the lyrics of "Land of Hope and Glory," in the United States it is performed at and associated with graduations. The title is derived from Shakespeare's *Othello*, Act III, Scene 3, when Othello exclaims, in response to learning and believing the false claim that his wife has been unfaithful, that he has lost all that he has ever achieved including his identity as the glorious warrior.

Farewell the tranquil mind! farewell content!
Farewell the plumed troop, and the big wars,
That make ambition virtue! O, farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum, th' ear-piercing fife;
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war!

Elgar included an epitaph on the score of a verse from a poem by Lord de Tabley "The March of Glory," as quote by Newman. These words provide the intent of the work:

Like a proud music that draws men on to die
Madly upon the spears in martial ecstasy,
A measure that sets heaven in all their veins
And iron in their hands.
I hear the Nation march
Beneath her ensign as an eagle's wing;
O'er shield and sheeted targe
The banners of my faith most gaily swing,
Moving to victory with solemn noise,
With worship and with conquest, and the voice of myriads.

The *Marches* were composed as a suite and not as a group of discrete works, although they are often performed in that manner. Heard together, they provide a more varied impression than merely patriotic pride. Some listeners detect a darker element of disquiet, of uncertainty beneath the more overt militaristic posture.

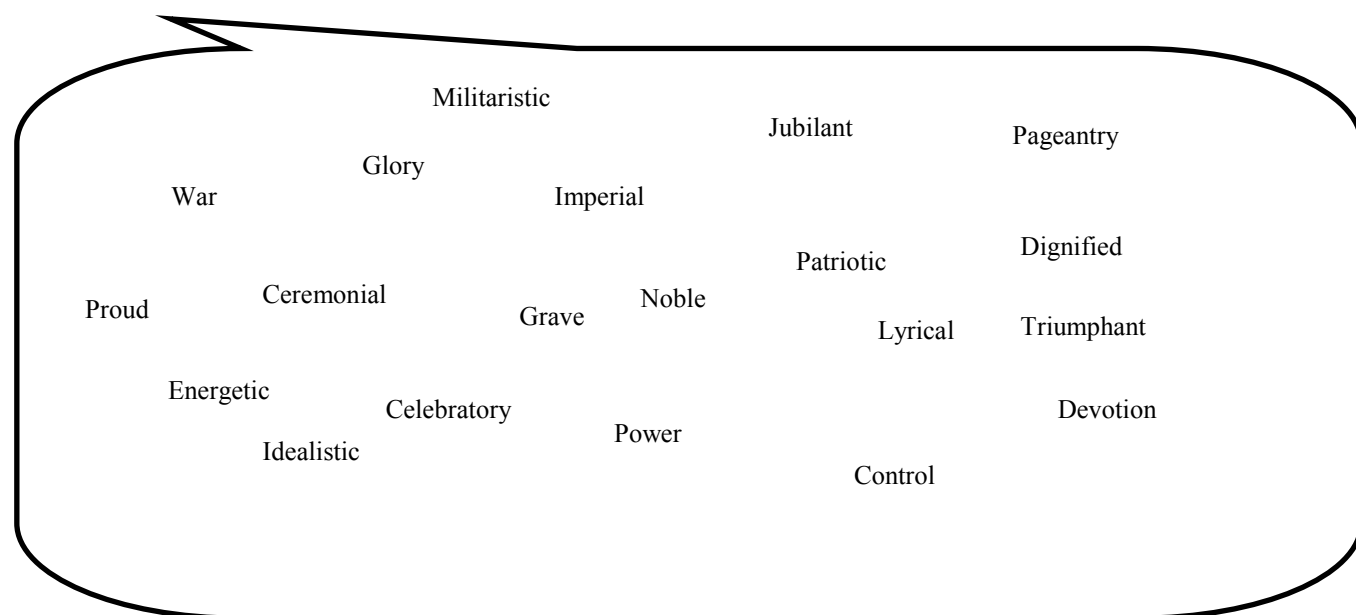
The fourth march was written in 1907. Elgar referred to this "March" as "gaudily gay and brilliant" and this is evident in the orchestration. The piece is ceremonial in character, it opens and closes with a lively, upbeat march and has a central trio section that contains a lyrical melodic passage marked "nobilmente." Elgar then combines the two elements into a substantial coda.

Elgar, Nationalism, Patriotism and National Identity

The first four of Elgar's marches, written before World War I and the atrocities of that conflict had tarnished the romantic view held of war, perpetuated the notion that war was glorious, and that the pomp of war made up for the circumstance of war, a belief that died after the horrors of WWI and subsequently WWII. Elgar was an advocate for empire and consequently monarchy and all the tradition and ritual that accompany these. The *Marches* reflect this ardor, and yet, later after WWI, Elgar began to have doubts about imperialism and recognized that there was human cost to power, control and war. Still, Elgar was the quintessential Englishman, and an admirer of all things British. The *Marches* are patriotic in character; March No 1 will forever be associated with imperial Britain, and during World War II, the melody from the trio of March No. 4 was given patriotic words from a poem by A. P. Herbert with the refrain, "All men must be free"; it became known as the "Song of Liberty."

How do political events effect artistic creativity?

The following are words extracted from reviews and writings about Pomp and Circumstance Marches. What do these words tell us about the music?



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.

Nationalism as defined by Webster's Dictionary means "loyalty to a nation especially: a sense of national consciousness exalting one nation above all others and placing primary emphasis on promotion of its culture and interests as opposed to those of other nations or supranational groups."

Patriotism, in its simplest terms, is considered, "love for or devotion to one's country."

The two concepts are connected, and often overlap. In general nationalism refers more to an ideology of statehood and patriotism to an affinity or affection for the country of one's homeland whether by birth or adoption. Both concepts include the desire and intent to preserve cultural and political traditions that characterize the country or nation against the incursion of foreign influences. Both concepts rely on symbolism, myth and national identity to bolster their validity. In the best sense, nationalism can produce a vital effort to defend not just the physical entity of a country, but also its core values and principals. In the worst sense, it can be radicalized through hate for the other and lead at its most extreme to ethnic cleansing and genocide, such as what took place in Nazi Germany.

The tendency of humans to form into groups, to develop attachments to people of the same kin or who possess the same traditions, and to exhibit loyalty to those in authority is intrinsic, profound and prevalent throughout history. It is an evolutionary trait that has helped humans survive who, as individuals on their own, would otherwise be vulnerable. Being a member of a group is essential, but it also carries dangers that often go unnoticed or when viewed are considered threatening.

Music has the power to both persuade and to protest. The Marches of Elgar are not just patriotic, but are a form of propaganda. They persuade listeners to feel pride, passion and connection toward an ideal of statehood, which can then be marshalled to resist an attack or invasion should such materialize.

The origins of WWI go back into the 19th century.

Have the students:

- Identify what events led to WWI.
- Create a time-line of events taking place in Europe and the United States during Elgar's lifetime.
- How can art and music be used as propaganda?
- Research how concepts of empire, nationalism and patriotism influenced Elgar as a composer and as a person.



Historicair, Map of military alliances of Europe in 1914.



Unknown, Poster, 1914, "The Triple Entente."

In the decades prior to WWI, Europe was beset by a series of diplomatic conflicts caused by a change in the balance of power among the countries and a polarization of interests. Several alliances were formed, one of which was The Triple Entente made up of Britain, France and Russia in opposition to Germany, Austria and Italy. The goal was to ensure that no one country would dominant the others.

These alliances provided some sense of security to the countries involved. However, it also increased instability by encouraging countries to back each other over small scale disputes that could mushroom into larger conflicts.

The poster to the left shows female personifications of France, Russia and Britain as The Triple Entente. Russia is in the center holding the orthodox cross, symbolizing faith. Britannia stands on the right with an anchor as a symbol of strength and hope. To the left the representative of the French Republic, Marianne, clutches a heart that represents charity or love. The image refers to the three virtues from I Corinthians 13:13: "Faith, Hope and Charity."

Song of Liberty

A.P. Herbert

Fight for freedom, ev'ryone.
Build the ship and man the gun.
Do as you have never done
To set the peoples free.
We, the few, the happy free,
Will fly the flags of Liberty,
Blow the horns of Liberty! Liberty!
Till the world is free.

All men must be free.
March for Liberty with me.
Brutes and braggarts may
Have their little day,
We shall never bow the knee.
God is drawing his sword.
We are marching with the Lord.
Sing, then, brother, sing,
Giving ev'rything,
All you are and hope to be,
To set the peoples free.

Wake and watch and work and win,
Fight and farm and sew and spin,
Fall the faithful people in
To set the peoples free.
But the day the battle's won,
Never say the fight is done.
Make the world a better one! Betterone!
When the world is free.

All men must be free.
March for Liberty with me.
Brutes and braggarts may
Have their little day,
We shall never bow the knee.
God is drawing his sword.
We are marching with the Lord.
Sing, then, brother, sing,
Giving ev'rything,
All you are and hope to be,
To take the torch across the sea
And set the peoples,
Keep the peoples free.

Are these lyrics patriotic or a type of propaganda?

Why?



Pablo Picasso, *Woman with Mustard Pot (La Femme au pot de moutarde)*, oil on canvas, 73 x 60 cm, Gemeentemuseum, The Hague.



Gustav Klimt, *The Kiss*, 1907–1908, oil on canvas, 70.8 x 70.8", Galerie Belvedere, Vienna Austria.

Cubism is an art movement art that developed in the early 20th Century, and was pioneered by artists Pablo Picasso and Georges Braque.

Cubist art is characterized by images that are broken apart and then reassembled into an abstract form with the idea that the objective of depicting the subject from multiple viewpoints.

Picasso's painting, *Les Femmes d'Alger*, top left, is considered to be an example of the first tending towards cubism.

Art is often used to challenge tradition. Gustav Klimt was a member of the Vienna Secession movement, one that rebelled against conservative conventions of the art world and sought new means of expression. Klimt also made extensive use of symbolism in his paintings. *The Kiss*, bottom left, was painted in what is termed Klimt's Golden Period, and foreshadowed cubism.

How do these paintings reflect the times in which they were created?

How do they compare to Elgar's music?

Kurt Weill

Born in Dessau, Germany, March 2, 1900

Died in New York, April 3, 1950

“Blues Potpourri” from *Three Penny Opera*

Composed in 1928



Kurt Weill was a German Jewish composer well known for his work in musical theater and his collaborations with German playwright, poet, and theater reformer Bertolt Brecht. Weill and Brecht created the famous and now regularly performed *The Threepenny Opera*. Weill was well schooled in compositional technique and was innovative and experimental in his approach to creative expression, in addition, he claimed that it was important for music to serve a purpose that was socially useful. Weill was born on March 2, 1900 in the Jewish quart of Dessau in Saxony, the son of Albert and Emma Weill. Albert was a cantor and he exposed his son to music at an early age. By twelve, Weill started taking piano lessons and began composing; he was precocious and was known to put on concerts and dramas for his family and friends. Weill went on to study composition and counterpoint with well known musicians such as Albert Bing, Engelbert Humperdinck, and Ferruccio Busoni.

Weill was always resourceful and eclectic; when his family underwent financial difficulties, he left his studies and supported himself through an array of musical occupations that ranged from playing organ in a synagogue to piano in a Bierkeller, he also taught music theory to students and wrote music reviews for German radio's weekly publication, *Der deutsche Rundfunk*. Even so, Weill continued to compose. At first, he wrote mainly instrumental pieces, but, overtime, he tended towards musical theater and vocal music. In 1927, he created his first collaboration with playwright and theater practitioner, Bertolt Brecht. Their most well-known work is *The Threepenny Opera*, written in 1928 during the height of the Weimar Republic. *Threepenny Opera* is a play that incorporates music and singing; it is an adaptation of a translation by Elisabeth Hauptmann of an 18th Century English ballad, *The Beggar's Opera*, by John Gay.



Original German poster from Berlin, 1928.

Weill met Austrian-American singer, Lotte Lenya, in 1924; they were married twice, in 1926 and again in 1937, after divorcing in 1933. Lenya was supportive of Weill and was an advocate and protector of his music after his death, following which she formed the Kurt Weill Foundation to develop greater awareness of his compositions. In 1933, Weill fled Nazi Germany for Paris, and in 1935, he and Lenya moved to America. After a brief stint in Hollywood, Weill became an important, influential voice in American musical

theater writing music for several successful shows. He collaborated with Maxwell Anderson on *Knickerbocker Holiday*, which included "September Song," which became Weill's first American standard. He also worked with Moss Hart with whom he produced his first hit, *Lady in the Dark*. He went on to work with J. S. Perelman, Alan Jay Lerner, Ira Gershwin and Stephen Sondheim. Weill always insisted on doing his own orchestration, something that made him stand out from other composers of the genre. In addition, one of Weill's longings was to develop a new musical theater form, a type of American opera that would combine artistic innovation with commercial success. He didn't just rely on his European heritage, but set out to study American idioms, experimenting with ideas from American popular and stage music. He was always experimenting.

Weill was active politically, and advocated for America to enter the war. Once America did join in 1941, Weill made his talents available to help with the war effort by collaborating in various projects that support the troops at home and abroad. Ideally, Weill believed that music should serve a social purpose and should be useful. It wasn't always possible, but it was something he strove to attain. Weill died on April 3, 1950 in New York City.

Maxwell Anderson wrote for Weill's eulogy:

"I wish, of course, that he had been lucky enough to have had a little more time for his work. I could wish the times in which he lived had been less troubled. But these things were as they were — and Kurt managed to make thousands of beautiful things during the short and troubled time he had..."

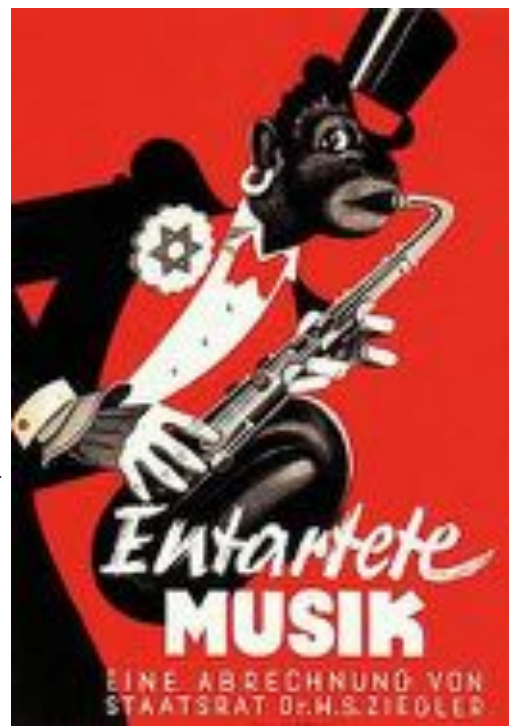
The Weimar Republic, Experimentation, The Third Reich and Censorship: Degenerate Music

Weill and Brecht became associated with the experimental and innovative cultural milieu that existed during the Weimar Republic, which preceded Nazi Germany. The *Threepenny Opera*, *Die Dreigroschenoper*, exemplified the spirit of political radicalism and artistic experimentation of the time. Their collaborations were considered distasteful by the Nazis and were targets of cultural oppression. The Nazi's beliefs about racial purity and racial superiority effected all aspects of life in the Third Reich, and the regime exercised control over what was allowed to be expressed, what was forbidden and what was acceptable. Artists considered inferior such as Jewish composers, or modernists whose works were experimental were considered an affront to German ideals; they were ridiculed, reviled and maligned.

The Weimar Republic had been a cultural center for the avant-garde in all areas of the arts. Weill and



Photo of Kurt Weill and Lotte Lenya at home in 1942.



Ludwig Tersch, poster of the "degenerated music" (Entartete Musik) exhibition (1938). Design based on a character in Ernst Krenek's opera "Jonny spielt auf."

Brecht had flourished in the atmosphere of artistic experimentation. But, the Nazis promoted conservative values and found the free expression of the Republic offensive. The National Socialist German Workers' Party or Nazi Party for short, arose to power in the early 1930s, prior to this time it was small rather unpopular party on Germany's radical right. By 1933, it had become the most powerful political party in Germany. There were several factors involved in the coming to power of Adolf Hitler and the Nazis: in its final years the Weimar Republic was weak, there was significant political unrest and economic instability from the Great Depression all of which led to Germans feeling dissatisfied and to being open to persuasion by the Nazi propaganda. Millions of people were unemployed, and Germans also felt humiliated by the country's defeat in WWI. They lost faith in their government and turned to Hitler and his Nazi Party for relief.



Hitler and SA stormtroopers march through Braunschweig in 1931.

Braunschweig granted Hitler German citizenship in 1932, giving him the ability to run in the 1932 presidential election.

Hitler was charismatic; he held rallies where he gave rousing speeches that inspired people desperate for change, desperate to believe that he would solve their problems and pull them out of the Depression. However, the Nazi platform included an ideology of racial superiority; followers were encouraged to not just expect economic relief but to aspire to a restoration of German culture and standing as a world power. It was a heady mix, and people surrendered to its power. Hitler consolidated his power after then President Paul von Hindenburg dissolved Parliament and, in 1933, appointed Hitler, whose popularity had continued to increase, to be chancellor of Germany. Hindenburg's advisors convinced him that he could control and manage Hitler to achieve their own political ends; they were tragically mistaken. One of the outcomes of the Nazi's rise to power was the development of a collective hatred and mistrust of Jews as well as other groups viewed as antagonistic to Nazi orthodoxy and Germanic purity. Many artists were caught up in the political and cultural animas of the times. Weill was one of them, but so too were composers such as Schoenberg, Ernst Krenek, Paul Hindemith, Alban Berg, and Igor Stravinsky.

Dreigroschenoper, as *The Threepenny Opera* is known in German, is an adaptation of an 18th-Century English ballad opera, *The Beggar's Opera* by John Gay. It is the product of a collaborative venture between playwright Bertolt Brecht and Kurt Weill, which opened in 1928 at the Theater am Schiffbauerdamm in Berlin. It was conceived as a parody and as a satiric critique of capitalism, and the corruption of the powerful. The play focuses on systemic corruption observed in the Weimar Republic and in the rise of National Socialists. Brecht conceived of several experimental techniques that he wanted to employ in the play: breaking the "fourth" wall, discontinuities, interrupting the narrative with songs delivered as if in a cabaret, unexpected and irrelevant action and text, a mixing of high and low culture, of classical and popular tunes. Throughout, the score is characterized by a mélange of genres: jazz, dance music, operetta and even Wagnerian elements. Weill drew upon a host of different musical styles, employing a type of improvisatory writing that included pitch bending, glissandos, duple versus triple rhythms, and complex rhythms.

These elements give the music a more authentic, less planned and controlled quality. Because the style is not burdened by traditional classical forms and rules, the music has a playful, inviting and accessible quality. The style, itself, is a critique of tradition and matches the anti-capitalist theme of the play. Another technique the play uses is to have the actors “act” the role of singers using various styles and techniques: extensive use of staccato, unusual pitches, having speech rhythms against musical rhythms, creating friction. It was all to give the show a sense of rawness and lack of polish. The main effect was “staunen” or amazement in which the audience experiences the unexpected. There is a polished crudeness to the play and sense of the ambiguous. In the original show, the orchestra was a small ensemble that had to double-up on instruments so that seven players covered 23 instrumental parts. The opening performance featured Lotte Lenya, Weill’s wife, who became one of the best interpreters of Brecht and Weill’s work.

Brecht, in a draft narration about the performance he warns the audience, “You are about to hear an opera for beggars. Since this opera was intended to be as splendid as only beggars can imagine, and yet cheap enough for beggars to be able to watch, it is called *The Threepenny Opera*.”

Synopsis

The play is set in Victorian London. The anti-hero of the show is Macheath, a criminal without a conscience. Macheath marries Polly Peachum, the daughter of Jonathan Jeremiah Peachum. Peachum, who controls and manages the beggars of London, is displeased by his daughter’s marriage and schemes to have Macheath hanged. However, the Chief of Police, Tiger Brown, is an old army comrade of Macheath, and obstructs Peachum’s efforts. Peachum finally prevails, Macheath is arrested, and his sentenced to hang. He is seemingly abandoned by all and laments his fate. However, before the execution can occur, Macheath escapes in deus ex machina moment that is a parody of a happy ending: a messenger arrives just in time, proclaiming the Queen’s pardon and her bestowal of the title of Baron on Macheath. So, not only is Macheath saved from death, he is rewarded for being a criminal. The play ends with the cast exploring that punishment for wrong doing should be not so harsh because life is harsh enough.

Deus ex machina: an unexpected resolution to a seemingly hopeless situation.



David Stone Martin, New York, Theater de Lys, 1954.

Words that describe music of Threepenny Opera:

Intimate Economic Non-traditional
Authentic Unrefined Unexpected
Playful Jazz Satiric
Upbeat Light Inviting Biting
Rhythmically complex

Have the students take a work of art or a piece of music and alter it by adding popular idioms, creating a fusion of high and low art.

Art and politics are often intertwined. Politicians use the arts to promote their ideas. The Nazis used the arts to persuade people to embrace their ideas of national identity, racial purity, and cultural superiority. They celebrated what they considered to be authentic German art and censored, denounced and attempted to eliminate art they felt threatened their notions of what it meant to be German. The Nazis destroyed many works of art they considered “degenerate” while selling some works to museums in other countries.



Artists and Art Works considered Entartete by the Nazis



Otto Dix, *Metropolis*, 1927–28, Mixed technique on wood, 181 cm × 402 cm, Kunstmuseum Stuttgart,, Stuttgart.



Wassily Kandinsky, *Contrasting Sounds*, 1924, oil on cardboard, 70.0 × 49.5 cm, Centre Pompidou - Musée National d'Art Moderne , Paris.



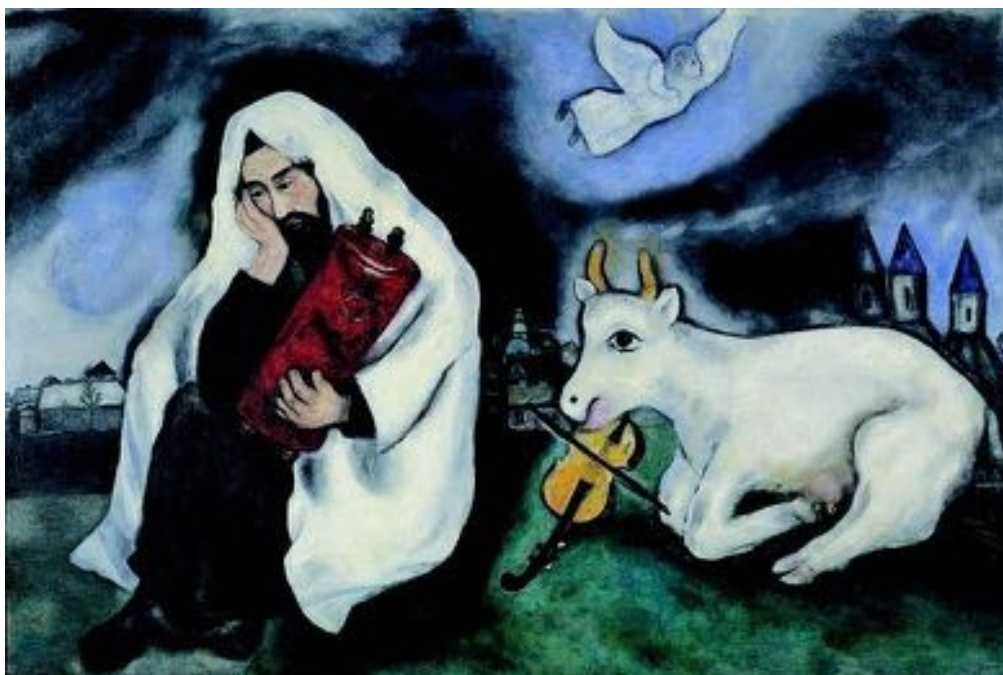
Henri Matisse, *Odalisque*, 1920-21, oil on canvas, 61.4 x 74.4 cm, Stedelijk Museum, Amsterdam

What do you think it is about these paintings the Nazis found objectionable?

How do these “forbidden” paintings compare with the paintings on the following pages?



Pablo Picasso, *Three Musicians*, 1921, oil on canvas, 204.5 x 188.3 cm, Philadelphia Museum of Art.



Marc Chagall, *Solitude*, 1933, oil on canvas, 102 x 169 cm, Tel Aviv Museum of Art.,



Ludwig Dettmann, *Near the water lilies in the marsh*, 1897, oil on canvas, Museumsberg Flensburg.

Examples of Artists and Art Works Approved by the Nazis

Why do you think the works on this and the following page were approved by the Third Reich?

How do they compare with the works that are considered degenerate?

Leopold Schmutzler, *Working Maidens*, 1940, oil on canvas, 51.1 x 61.8", Deutsches Historisches Museum, Berlin, Germany.



Arno Breker, *The Great Torchbearer (Die Partei)*, 1939, represents the "spirit" of the Nazi Party. The statue stood at the entrance to Minister of Armaments and War Production Albert Speer's Reich Chancellery.



Adolf Wissel, *Kalenberger Bauernfamilie* (*Farm Family from Kahlenberg*), 1939, oil on canvas, a portrait of an ideal German family. Man dominating nature, with woman as nature itself.

The Third Reich was a fascist state and as such it created an aesthetic system to embody and express the reality of what it meant to live under Nazi rule. This aesthetic system included all aspects of life in the Third Reich: martial symbolism, architecture, visual art, music, theater and film. In all the works, there is an emphasis on masculine dominance, patriarchy and order. In addition, Hitler, himself, had a preference for neo-classical works on a monumental scale, this influenced all the art created in Germany at the time.

Along with neo-classicism, the Nazis adopted ideas of “Blood and Soil” from the romanticists of the 19th Century and combined with them with idealized rural motifs and values that linked the German people with their homeland in a mystical or metaphysical manner. Again, male dominance was emphasized and family scenes depicted people in relationship to one another with clearly defined gender roles as is shown in Wissel’s *Farm Family from Kahlenberg*. All art in Nazi Germany depicted idealized scenes, and, lacking emotional depth or complexity, the images are superficial and sentimental.

Music appropriated by the Nazis fared better. While there were elements in particular works that seem to express an heroic, Germanic spirit, the compositions are still musically complex, aesthetically exciting and emotionally

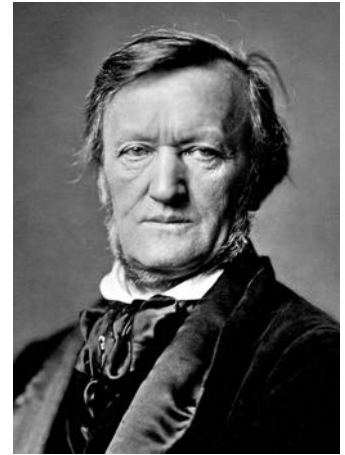
Richard Wagner

Born in Leipzig, Germany 1813

Died in Venice, Italy 1883

Die Meistersinger: Prelude to Act 1

Composed in 1866



Willhelm Richard Wagner was born on May 22, 1813 in the German city of Leipzig. His father was Carl Friedrich Wagner, a police actuary; Carl Wagner died during a typhoid epidemic in November of the same year as Wagner's birth. Subsequently, Wagner's mother, Johanna Rosine, lived with a friend of her deceased husband, Ludwig Geyer, a respected actor and playwright. It is thought by some that Geyer was in fact Wagner's biological father, but regardless Wagner thought of Geyer as his father and revered him as such. Geyer introduced Wagner to theater, and encouraged the boy in his artistic interests. Wagner loved music from an early age, but had received no training other than some piano at a school near Dresden. Instead, Wagner focused on literature and dreamed of becoming another Shakespeare or Goethe. Early on, Wagner was fascinated by opera, and spent a significant portion of his professional life in exploring ways to innovate that art form.

With his first love being literature, and with his first artistic endeavors being literary, Wagner ended up writing the text for all of his future librettos, something unique among his peers. Wagner was also greatly influenced by philosophy and politics, and he sought to find artistic expression that would be expansive



Josef Hoffman, *Hundstübel*, monochrome photograph, 1876,
Hoffmann, Josef III: *Der Ring der Nibelungen*. München 1901.

enough to incorporate all of his ideas. Initially, he studied music as an extension of intensive preoccupation with academic and classical subjects, such that eventually he devised theories of production that would result in the creation of a new concept of theater, which he termed Gesamtkunstwerk (total work of art). Gesamtkunstwerk is a form of artistic expression in which multiple art forms are integrated; for opera this meant a wholistic synthesis of music and drama. Wagner would realize the grandest expression of this concept in his Tetralogy, *Der Ring des Nibelungen*.

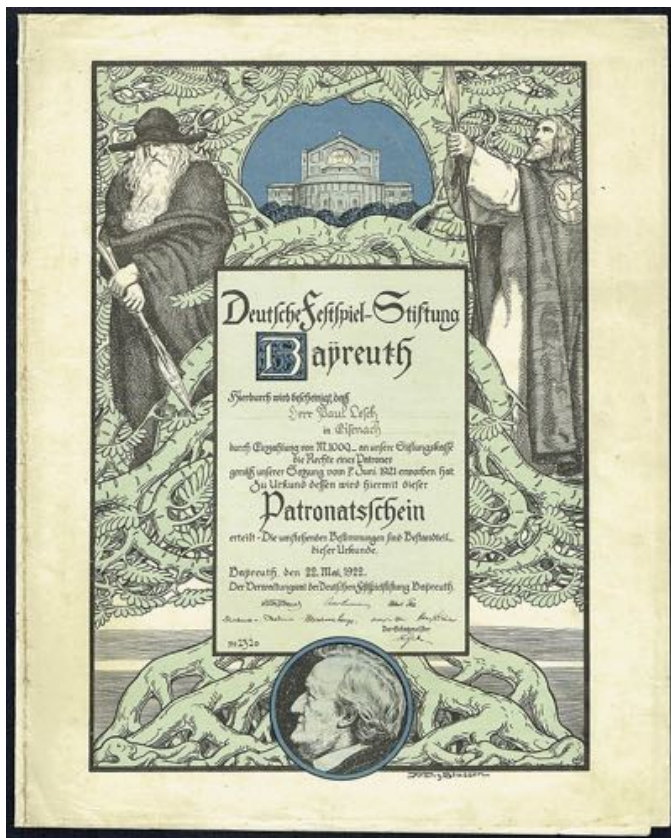
Wagner's influence on the field of music, opera and performance art is immense. He enriched the vocabulary of harmony, orchestration and thematic development, giving the orchestra an importance new to opera.

Throughout his life, Wagner experienced financial challenges. He was often in debt. Nonetheless, he persisted, and even in the most difficult situations continued to create, compose and innovate. Wagner's innovations changed opera and influenced many composers. His innovations are still relevant. One of his

major innovations is the use of musical themes called Leitmotifs that are associated with a particular character, place, plot elements or ideas. Wagner interweaves multiple leitmotifs to indicate musically what is happening dramatically, these are woven into a musical tapestry that creates a profound emotional effect and which illuminates dramatic progression. Wagner's goal was to unify text, drama and music into a single, indivisible artistic and aesthetic experience. Another innovation was his decision, when designing the Bayreuth Festspielhaus, funded by Ludwig II of Bavaria, to place the orchestra in a sunken pit, so that the musicians would be completely hidden from the audience and the drama onstage could unfold without distraction. Wagner imagined that the sound would filter up from the pit to the stage and fill the theater with a sort of surround sound. In



Arthur Rackham, *The Rhinegold & the Valkyrie*, London: William Heinemann



Patronage certificate of the Deutsche Festspiel-Stiftung, issued 22. May 1922.

addition to this effect, he also rid the theater of boxes, ornaments, and other visual distractions as well as insisting on darkening the theater during the performance. He wanted the performance to be fully experienced, the audience attentive, and the aesthetic effect complete. Wagner's vision of integrated arts may have its greatest manifestation in movie, television and video game music. In each of these art forms, music, action, place and character are inseparable, and music's role is a critical and essential element of the story.

Wagner's primary artistic legacy are his operas, although he did write other works, but nothing with the impact of his operatic works, often referred to as "music dramas" a phrase Wagner didn't like, he preferred Gesamtkunstwerk as a better representation of his philosophy and practice.. Wagner was sensitive to the mythic, and his operas reflect this, especially the operas that make up the Ring Cycle.

Anti-Semitism

Wagner also wrote on many topics, philosophy, the nature of art, and politics; he was often controversial. His unorthodox lifestyle, his political beliefs and his writings have fueled ongoing debate about the nature of his work. Wagner held anti-semitic beliefs and he wrote about them in an infamous essay, "Das Judentum in der Musik" (Judaism in Music), in which he claims that Jews are incapable of being truly creative, instead the Jewish artist can only mimic or imitate the works of others. It is also possible that this work provided Hitler with ideas regarding to what extremes he could take anti-Semitism. It is unclear how much Wagner's anti-Semitism played a role in Nazi ideology, or even that his anti-Semitism was fully embraced, as he had many Jewish friends, acquaintances and business associates. It is reasonable to assume that Wagner's anti-semitic beliefs were a part of a larger trend of German thought prevalent in the 19th Century. It is also thought that several characters in his operas are based on Jewish stereotypes, although it has also been pointed out that these characters are often the most empathetic. A case has been made that Wagner identified with Jews in that they were marginalized and isolated; as an artist, Wagner often felt that he was relegated to the fringes of society.

Nazi Appropriation and *Die Meistersinger von Nürnberg*

Wagner had been dead for half a century when Hitler ascended to power, and yet the composer and his music are intimately connected with the Nazi party and associated with the ideology of the Third Reich. Hitler, himself, was an admirer of Wagner's music and felt an affinity for what he believed the music expressed. In Wagner's operas, Hitler perceived a vision of Germany that accorded with his own. He claimed that Wagner's music glorified the essential element of Teutonic heroism. There is no evidence that Wagner's ideas had any significant influence on Nazi thought, the Nazis did make use of his music for propaganda purposes, performing it at Nazi events, and using it to promote German pride. Excerpts from his operas *Rienzi* and *Die Meistersinger* were most frequently performed, and Hitler's adoration of Wagner's music became almost a cult. *Die Meistersinger* was performed in the presence of Hitler at the celebration of the founding of the Third Reich in 1933. In addition, the prelude to act III is featured at the beginning of the 1935 propaganda film by Leni Riefenstahl, *Triumph of the Will*, "The Documentary of the Reich Party Congress, 1934." <https://www.facinghistory.org/resource-library/video/triumph-will-triumph-des-willens>. The final speech from the opera by the character, Hans Sachs, espouses the need for Germanic purity and glorifies the supremacy of the German spirit.



Poster for the 1935 film *Triumph des Willens*, Universum Film AG.

Nonetheless, even though Wagner's works express a type of nationalism evident in Nazism, and even

though they were used by the Nazi's to convey German ideals, the works, themselves, can not be considered Nazi music. They were not composed for the purpose of Nazi expression, but rather, were appropriated by the Nazis for the purpose of propaganda. Beethoven's music was also appropriated by the Nazis. However, Wagner, because of his outspoken anti-semitic views, and the intense regard Hitler had for his music, places his works at the center of Nazism in a way that the music of other composers are not. Wagner's relationship to Nazism remains controversial. To this day, his works are not allowed to be performed in Israel.

Beware! Evil tricks threaten us; if the German people and kingdom should one day decay, under a false, foreign¹ rule, soon no prince would understand his people; and foreign mists with foreign vanities they would plant in our German land; what is German and true none would know, if it did not live in the honour of German masters. Therefore I say to you: honour your German masters, then you will conjure up good spirits! And if you favour their endeavours, even if the Holy Roman Empire should dissolve in mist, for us there would yet remain holy German Art!

Hans Sachs's final speech from act 3 of Die Meistersinger

Die Meistersinger is a comic opera set in mid-16th century Nuremberg. It is one of the rare instances of Wagner writing comedy, it is also unusual as the action takes place in a recognizable time and location; typically Wagner placed his operas in a mythical or other worldly environment. He also incorporated some of the operatic elements he had criticized previously, including verse, arias, choruses and dance. The plot is simple: a young knight must win the hand of the woman he loves by winning a singing contest. He does not know how to sing, nor does he know all the rules of the Guild that is holding the contest, and there ensues contesting suitors, poorly rendered songs, botched assignments, until at the end the knight realizes his artistic self and writes a song so beautiful, that no one can dispute his right to marry the woman he loves. He also learns that innovation in the arts must conform to social conventions.

Words describing *Die Meistersinger*:

Grand
Imposing
Dense textures
Brass
Pastoral
Soft
Complex
Regal
Triumphant
Exuberant
Enveloping



What is it about this music that appealed to Hitler? How does it convey Germanic ideals?

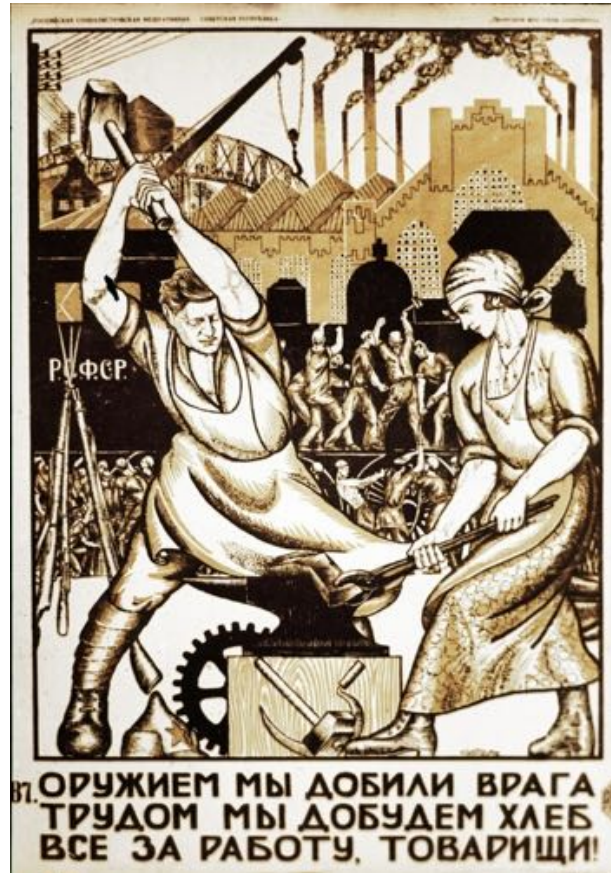
How does the music in *Triumph of the Will* effect what is taking place visually?

Woodcut of Nuremberg from the *Nuremberg Chronicle*, 1493.

Examples of Visual Propaganda



A Nazi propaganda poster. In English: "Marxism is the guardian angel of Capitalism."



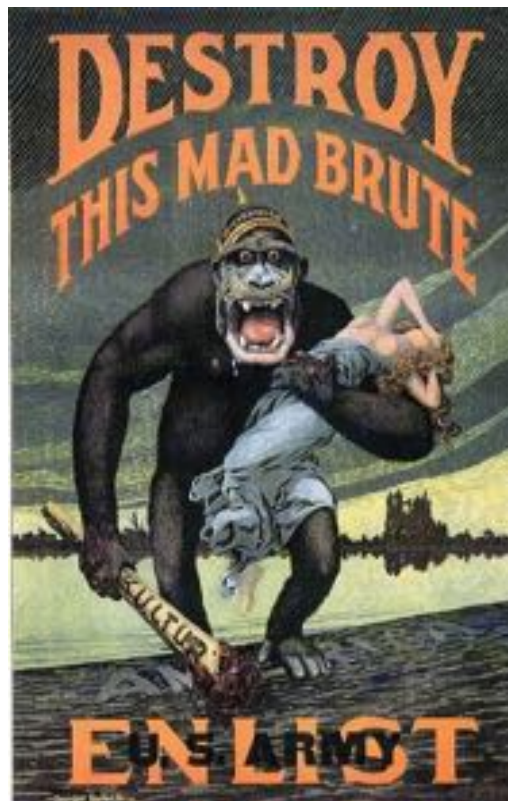
Nikolai Kogout, Soviet Poster, 1920. "With guns we will defeat the enemy, with hard work we will have bread. To work, comrades!"



Japanese WWII Propaganda Poster



Philip Zec, 1941 poster, Great Britain.



"World War I propaganda poster for enlistment in the US Army.



J. Howard Miller, *We can do it!* US lithograph /poster, 1942.

Examples of Wagnerism in Art

Wagner's influence went beyond the world of opera and music; his ideas were present in other disciplines. He emphasized integration of art forms into an aesthetic whole.; he wanted his audiences to experience his work by paying close attention and being subsumed by the experience holistically. Manet, in his painting *Music in the Tuileries*, attempted to apply Wagner's ideas for opera into painting. Wagner wanted an operatic work to be a seamless whole, so that rather than focusing on parts, such as arias, or choral scenes, the audience would experience the work as an entire performance experience. The people Manet depicts in his painting form a continuous flow of shapes; the individuals are less distinct than the crowd. The trees highlight the forms, but do not interrupt the movement of the whole.



Edoard Manet, *Music in the Tuileries Gardens*, 1862, oil on canvas, 76.2 × 118.1 cm , Sir Hugh Lane Bequest, 1917, NG3260, The National Gallery, London

Aubrey Beardsley, *The Wagnerites*, reproduced as no. III in 'Four Drawings by Aubrey Beardsley' in 'The Yellow Book', vol. III, October 1894, pen and ink, 20.6 x 17.7 cm London, 1894.

In Beardsley's drawing, women attending a performance of Wagner's *Tristan and Isolde* depict the internalizing of listening intently to a piece of music. Listening, even in a public venue, has become a private act.



The dark frame around the image of the can-can dancers in Seurat's painting, signifies the darkness of the theater in contrast to the brightly lit stage. This is a reference to Wagner's insistence that the theater lights be dimmed so that the audience's attention would not be distracted away from the stage.

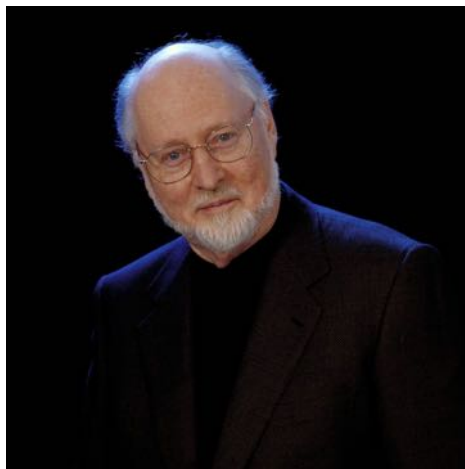
George Seurat, *Le Chahut*, 1889 - 1890, Oil on canvas, 170 x 141 cm, Kröller-Müller Museum, The Netherlands

John Williams

Born in Floral Park, New York, 1932

Born on the Fourth of July

Composed in 1989



John Towner Williams is one of the most widely recognized composers of film scores. He is best known for heroic, rousing themes to adventure and fantasy films. This includes some of the highest grossing films of all time, such as *Star Wars*, *Superman*, *Jaws*, *E.T. the Extra-Terrestrial*, *Raiders of the Lost Ark*, *Jurassic Park*, and the *Harry Potter* series. His richly thematic and highly popular 1977 score to the first *Star Wars* film was selected by the American Film Institute as the greatest American movie score of all time. So far, five of his film scores have won Oscars.

While skilled in a variety of compositional idioms, his most familiar style may be described as a form of neo-romanticism. Williams writes in a style evocative of the large-scale orchestral music of the late 19th century; especially that of Richard Wagner and his use of leitmotif.

John Williams was born in Floral Park, New York. In 1948, he and his family moved to Los Angeles, California, where he attended UCLA. He studied composition privately with Mario Castelnuevo-Tedesco, who also taught film score composer, Jerry Goldsmith.

In 1952, Williams was drafted and entered the United States Air Force, where he conducted and arranged music for Air Force bands. When discharged in 1954, he returned to New York and was accepted into Juilliard, where he studied piano. In New York, he worked as a jazz pianist, played with noted composer Henry Mancini, and even performed on the recording of the famous Peter Gunn theme. In the early 1960s, he served as arranger/bandleader on a series of popular albums with singing great Frankie Laine.

Williams returned to Los Angeles where he started working in the film studios. He began his career composing TV scores for series including *Gilligan's Island*, *Lost in Space*, and *The Time Tunnel*. In the 1970s, he began to establish his reputation while scoring big-budget disaster films like *The Towering Inferno*, *Earthquake*, and *The Poseidon Adventure*. In 1974, he was approached by Steven Spielberg to write the music for his feature debut, *The Sugarland Express*. They re-teamed for the director's second film, *Jaws*, featuring an ominous two-note motif representing the shark. Spielberg's friendship with director George Lucas led to Williams's composing for the *Star Wars* movies. Williams has composed the score for all but two of Spielberg's films.

From 1980 to 1993, Williams succeeded the legendary Arthur Fiedler as Principal Conductor of the Boston Pops Orchestra. He is now the Laureate Conductor of the Pops, thus maintaining his affiliation with its parent, the Boston Symphony Orchestra. Williams leads the Pops on several occasions each year, particularly during their Holiday Pops season and typically for a week of concerts in May.

He has been nominated for 45 Academy Awards, of which he has won five (*Jaws*, *Star Wars*, *E.T. the Extra-Terrestrial*, *Schindler's List*, and for arrangements in *Fiddler on the Roof*). He currently holds the record for the most Oscar nominations for a living person as well as the record for the most Academy Award losses ever.

In addition to film scoring, Williams has written many concert pieces, including a symphony. He also composed the well-known NBC News theme "The Mission", "Liberty Fanfare" composed for the re-dedication of the Statue of Liberty, and themes for the 1984, 1988, 1996, and 2002 Olympic games.

Born on the Fourth of July

Made in 1989, *Born on the Fourth of July* is biographical drama directed by Oliver Stone of the Vietnam War based on the autobiography of veteran Ron Kovic written in 1976. It was one of several anti-war movies made about Vietnam, but which is often overlooked. The movie tells the story of Kovic (played by Tom Cruise), and traces the trajectory of how an idealistic young man become disillusioned. Kovic was inspired by John Kennedy's inaugural speech to join the Marines and serve his country, but his experiences in Vietnam are horrific, his body and his mind are damaged. The movie follows Kovic to Vietnam where he suffers major life changing events: he and his unit kill a family of innocent vietnamese, afterwards, while fleeing the village, he accidentally kills a young private. Not longer after this, Kovic is wounded during a skirmish and is paralyzed from the chest down.

Kovic goes on to become an anti-war activist and joins protests against military intervention. The movie ends with a rendering of Kovic delivering a speech to the Democratic National Convention in 1976. The movie received critical praise and was nominated for several awards. The movie demonstrates the dangers of patriotism and the destruction that accompanies war.



Film poster for *Born on the Fourth of July* (film) - 1989, Universal Pictures.

John William's music for *Born on the Fourth of July*, is poignant and evocative. The music captures a sense of the emotional isolation Kovic felt after experiencing war related trauma. Williams is masterful at capturing both the sense of youthful idealism and patriotism in the trumpet solo and the disillusionment he felt from his experiences in Vietnam and his return to the United States. The piece. The trumpet also conveys a yearning for something, connected with Kovic's sense of isolation and disillusionment. The lower strings introduce the presence of struggle and impending doom, contrasted with a sense of mystery conveyed by the high strings. The music tells an emotionally complex story, with sorrow and disappointment offset by hope. There is a narrative arc, a story the



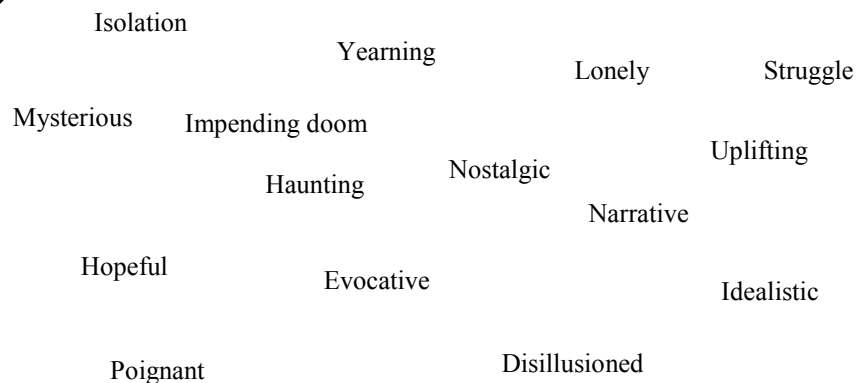
Ron Kovic at the 1990 Academy Awards.
Photograph, Alan Light.

music tells, that goes from youthful idealism, through disillusionment, sorrow, loneliness, and nostalgia to reconciliation of loss with hope.

Movie music is written specifically to accompany a film. Movies used to be silent, but often would have a live musician or group of musicians sitting in the movie theater making music to go with the movie. Film music existed primarily to mask the sound of the very loud projectors. Later, technology allowed for picture and sound together on the film, so music could be recorded to sync with the action of the movie. The two art forms of film and music have gone together ever since.

Film composers often collaborate very closely with the film director. The director is the person in charge of the artistic vision of the film. When a composer begins writing music for a film, he or she receives a “locked print,” or the final cut of the movie. The director and composer decide what parts of the movie should have music, and discuss what the film needs the music to do in those parts. For example, if it’s a scary part of the movie, do they want to make the audience tense by using music, or keeping it silent? Usually the composer has a short amount of time to write a large amount of music, so they have to work quickly. Once the music is composed and approved by the director, the parts are written out for all of the musicians to perform, and the music is recorded in a studio.

The following are words written in response to music of *Born on the Fourth of July*.



A speech bubble with a tail pointing towards the text on the left. Inside the bubble is a list of words arranged in a loose, non-linear fashion.

Isolation
Yearning
Lonely
Struggle
Mysterious
Impending doom
Uplifting
Haunting
Nostalgic
Narrative
Hopeful
Evocative
Idealistic
Poignant
Disillusioned

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.

The Vietnam War or the Second Indochina War, was the longest war in United States history, until the war in Afghanistan. It started in 1954 and ended in 1975. The origins of the war emerged for a conflict between France and Vietnam. Vietnam had been a colony of France for 100 years, but in 1954 the French were defeated and forced to leave Vietnam. The treaty that was signed, known as the Geneva Accords, partitioned Vietnam at the 17th parallel into north and south. The terms of the accord indicated that Vietnam would hold national elections in 1956 to unify the country. This didn't happen. Instead the United States, worried that the communists would take over the country, did not support the accords. Instead, Eisenhower promoted a resistance against the communist north by the south. This action was supported by the "domino theory" in which it was thought that if South Vietnam was taken over by the communists other nations would follow. The conflict can be seen as something broader than a civil war, but as Cold War engagement between the United States and the Soviet Union.



Map of the beginning of the Vietnam War 1957 to 1960.

What ensued became complicated; Kennedy increased involvement in Vietnam, but moderately. After he was assassinated Johnson escalated the war effort and used on-going conflicts to provide him the where-withal to seek expansive war powers. Johnson wanted to go all out in winning the war in Vietnam, ordered



U.S. Marines bombing bunkers and tunnels used by the Viet Cong, 1966. Department of Defense, Department of the Navy, U.S. Marine Corps/National Archives, Washington, D.C. (ID: 532444) .

the first significant combat, but increasingly, at home, the American public opposed the war. The war was messy; American troops were unprepared to engage in guerilla warfare, the enemy integrated into the native population of the South and often innocent civilians were killed, creating hostility against the United States; in addition, the communist fighters were persistent, committed and undeterred. Promises that the war would end quickly were not kept, and the public became impatient. Ultimately, Americans did not achieve their goals in Vietnam. A ceasefire was signed in 1973 by President Nixon, which ended the hostilities. The north took control of the south and unified the country. Veterans returning to the United States found it difficult to adjust to normal society, and they were often not accepted, were belittled, and ostracized. There was a bitterness to the end of the war that lingered, along with a distrust of government that has fueled divisiveness and anger.

Visual Art Examples in Response to the Vietnam War



Leon Golub, *Vietnam II*, 1973, acrylic on canvas, Tate: Presented by the American Fund for the Tate Gallery, courtesy of Ulrich and Harriet Meyer.

How should artists and composers respond to war?

What do you see in these images?

How do these images make you feel?

In what way are these images protesting war?



Carlos Irizarry, *Moratorium*, 1969, screenprint, Smithsonian American Art Museum, Museum purchase through Luisita L. and Franz H. Denghausen Endowment 2013.24.1 A-B. Photograph Gene Young.



Jesse Treviño, *Mi Vida*, 1971–73, acrylic on drywall, mounted on aluminum, Collection of Inez Cindy Gabriel. Photograph Gabriel Quintero Velasquez.



Peter Saul, *Target Practice*, 1968, acrylic on canvas, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Joseph H. Hirshhorn Purchase Fund. Photograph by Cathy Carver.

To see more anti-war art works, explore the Smithsonian's website: <https://americanart.si.edu/exhibitions/vietnam>

José Pablo Moncayo
Born in Guadalajara, Jalisco 1912
Died in Mexico City 1958

Huapango

Composed in 1941



José Pablo Moncayo Garcia was a Mexican composer who was also a pianist, percussionist, music teacher and conductor. He is known for writing works that represent Mexican nationalism. His works embody the national hopes of 20th Century Mexico. Moncayo started studying music at age fourteen and went on to attend the National Conservatory in 1929. At this time, Carlos Chávez was the Director of the Conservatory, and he emphasized general education and culture along with composition courses in harmony, counterpoint, analysis and fugue. Students studied literature taught by contemporary poets, world history and the history of Mexican culture. It may have been because of this interdisciplinary approach to learning, that Moncayo developed an interest in studying forms of traditional music, music that expresses qualities representative of Mexican culture.

Moncayo and four of his peers, Danile Ayala, Blas Galindo, Salvador Contreras, enrolled in a special composition course taught by Chavez. For several years the students flourished under Chávez's leadership, but in 1934, Chávez was removed from his position and the new head of the Conservatory eliminated the course. This brought the four young composers closer together and they formed a group that advanced avant-garde principles. They arranged a concert of their original work, and were soon called the "Group of Four" whose goal was to advocate and promote that nationalistic spirit of Mexican music. They garnered a following and gained awareness, locally and internationally.

All the while, Moncayo was performing percussion with the National Symphony Orchestra. In addition, Moncayo's compositions, *Adelita* and *La Valentina*, were performed by the Orquesta Sinfónica de México where Chávez was the conductor. In 1936, Chávez then gave Moncayo, at the age of 24, the opportunity of conducting the orchestra for the opening work of the concert, the "Prelude" from Richard Wagner's *Lohengrin*. Not long after, Chávez organized a concert featuring Mexican music and Moncayo and Contreras to contribute works, he specifically asked the young composers to write a work that would incorporate elements of popular music of the southeast coast of Mexico. The program, "Traditional Mexican Music" was presented in 1940 and repeated in 1941, at which time it premiered Moncayo's composition the now popular *Huapango*. The performance took place at the Palacio de Bellas Artes by the Symphony Orchestra of Mexico with Chávez conducting.

Moncayo went on to hold conducting and artistic positions first with the Symphony Orchestra of Mexico and then with the National Symphony Orchestra. There is little scholarly research done on Moncayo. His career was cut short due to the challenging cultural and political environments that existed in Mexico at the time, as well as his untimely death in 1958. Moncayo was an advocate and practitioner of Mexican nationalism that many consider ran from 1928 with the establishment of the Symphony Orchestra of Mexico

until the composer's death. The end of the Nationalist movement also coincided with the demise of the Mexican Revolution.

Huapango is Moncayo's best known work. It is a short symphonic piece that incorporates elements of traditional Mexican dance music known as Son Huastecas, which Moncayo encountered on a field-study trip to Veracruz on the east coast of Mexico. Moncayo incorporated three Veracruz Huapangos— "Siqui-Siri," "Blajú," and "El Gavi-lán." Moncayo draw upon melodies, rhythms and harmonies of these regional dances. The piece is playful, colorful, and characterized by complex rhythms that seem improvisatory in nature. There is a mix of instrument families with layering of textures, and a mercurial spirit that creates a dense musical fabric. The piece jumps and darts from major to minor and shifts from double to triple meters.



Location of the state of Veracruz in Mexico

Ask the students

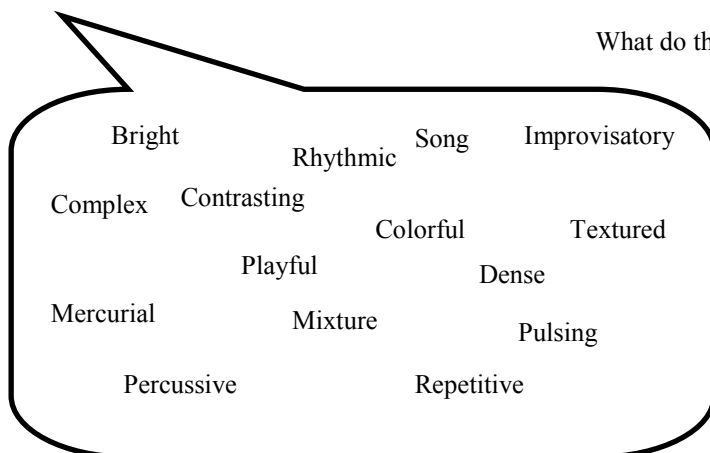
How does the music make them feel?

What colors do they hear in the music?

What types of movements do they hear?

What do they think the composer is trying to say?

The following are words written in response to *Huapango*.



Jarana Huasteca is a chordophone with 5 strings; it forms part of the trío huasteco ensemble, along with the quinta huapanguera and violin .



Three musicians playing Huapango music (from Veracruz) at the Museo Nacional de Acuarela in Coyoacan,



Dancer from the state of Veracruz in traditional attire.

Huapango is a Mexican folk dance and form of musical that is a part of the son huasteco style. It is thought that the name may be a corruption of the Nahuatl word, cuauhpanco, which means “on top of the wood.” Nahuatl refers to a member of a group of people native to Southern Mexico and Central America, including Aztecs and to the language they speak. The dance features a wooden platform on which dancers execute zapateado dance steps, poly-rhythmic repetitive percussive footwork during which dancers strike the dance floor with their shoes. Zapateado is a type of flamenco art and the word is derived from the Latin, zapato meaning “shoe.” The noise of the striking shoes blends with the music to create a unique quality of sound. The dance is characterized by intricate footwork and sumptuous sweeping of full skirts.

Mexico is a large country made up of a many regions that are diverse and distinct. Long before Spaniards arrived, indigenous cultures inhabited the region with their own traditions. Once the Spanish came to the New World, European customs were introduced. The Huapango is a mix of indigenous and European styles, it is similar to the Fandango. The indigenous cultural elements did not disappear, instead they inform the musical and dance styles of Mexico, creating unique art forms. In a way, the complex history of Mexico is inherent in these dances, and too, in Moncayo’s work.

Nationalism is a belief system in which the interests of a particular nation is promoted with the goal of acquiring and sustaining that nation's identity and sovereignty over its homeland. It relies on self-determination such that no outside group or force can intervene or interfere in its self governance. Nationalism extols a single identity that is shared by all members of the nation, this includes social attributes including culture, language, religion, politics and a collective history. While forms of nationalism have existed throughout human history, the current understanding of the term, i.e., national political identity and self-determination came about in the 18th century.

Musical Nationalism is the use of musical ideas, themes or motifs that are associated with a particular country, region, ethnicity or group and includes folk tunes, melodies, rhythms, and harmonies that express that entity. As a movement, musical nationalism arose during the early 19th century and was connected to political independence movements. It found expression in the use of folk songs, folk dances, and in the appearance of nationalist subjects in various musical forms such as symphonies, symphonic poems and operas. In some ways, this trend was pursued in protest of European classical tradition, but it also reflected the rise of national consciousness, the sense of collective identity, and group membership. On the positive side, this leads to national pride and patriotism, on the negative, it takes a darker turn and leads to feelings of supremacy and hostility to others, which in turn can lead to discrimination, persecution, ethnic cleansing and genocide.

Forms of nationalism appear in many places across the world, from Russian to American, from Finnish to Polish. Conflicts that arise from one nation pitting itself against another can bring about a unified voice, which can lead to a strong identification with one's country. This happened to Mexico during the Mexican



An illustration of the "One Flower" ceremony, from the 16th century. It shows Aztec musicians playing the teponaztli (foreground) and the huehuetl (background). These are types of instruments found in the *Sinfonia India* by Chávez.

Revolution of 1910, a war that engulfed the country for ten years. The conflict transformed the government and the culture of Mexico, bringing a total reorganization of the country. This led to other changes, including new ways of thinking and living. Mexican artists and composers were inspired to identify, interpret and preserve traditional Mexican culture as well as indigenous art. Carlos Chávez was one of the foremost proponents and practitioners of "Indigenist" Nationalism. Chávez helped to form a new musical idiom that was inspired by and incorporated native elements; he was at the forefront of creating a national Mexican expression. Many young composers, like Moncayo, have been influenced by Chávez.

Examples of Mexican Nationalistic Art



Jose Clemente Orozco, *La Trinchera*, 1922–1926, fresco, Colegio de San Ildefonso .



Diego Rivera, 1946, Rivera himself, as a pug-faced child, and Frida Kahlo stand beside the skeleton; mural in Mexico City.



Frida Kahlo, *Self-Portrait with Thorn Necklace and Hummingbird*, 1940.

Looking closely at these images, identify elements that express something distinctly Mexican.

Why are they considered examples of Mexican Nationalistic art?



David Alfaro Siqueiros, *Cuauhtémoc against the myth*, Tecpan Union Housing Project, Tlatelolco, Mexico City.



Diego Rivera, mural, showing the life in Aztec times: production of gold, Mexico City - Palacio Nacional.

Draw or paint a picture that employs Mexican Nationalistic idioms.

JEAN SIBELIUS

Born in Hämeenlinna, Finland, 1865

Died at Ainola, Järvenpää, Finland, 1957

Finlandia Op. 26

Composed in 1899–1900



Jean Sibelius is considered the most influential Scandinavian composer. He is strongly associated with nationalism in music and contributed to the development of symphonic music, in particular the symphonic poem or tone poem. Not only is he Finland's greatest composer, but his music is closely linked to that country's national identity, and identity that was formed in response to Russian oppression. Sibelius was one of three children; his father, Christian Gustaf was a medical doctor of Swedish descent, as was his mother, Maria Charlotta Sibelius. The family endured financial hardship due to Christian Gustaf's extravagant lifestyle; he was also a heavy drinker, these two traits he passed on to his son. Sibelius's father died in July 1868, leaving the family in debt. Maria Charlotta was forced to move in with her mother. Sibelius was surrounded by women, and grew up in an environment governed by females. His uncle, Pehr Ferdinand Sibelius provided Jean with his only male role model. When Jean was 10, Pehr gave his nephew a violin and encouraged Jean in his musical pursuits.

Jean demonstrated proclivity towards and ability in music at an early age; he composed his first piece for the violin inspired by rain drops at the age of nine. He would be throughout his life a lover of nature, and he took inspiration from the natural world. Sibelius was also an avid reader, a bit of a daydreamer, and somewhat absent minded. At seven he started to learn to play the piano, and would improvise as well as practice technique. He studied harmony and theory on his own, and he liked to compose, often to the detriment of his school work. As a young man he played in different ensembles made up of family and friends, and all the while he composed chamber music and other short works. Sibelius also studied at the Finnish Normal school and it was there that he encountered Finnish literature, including the *Kalevala*, the mythological epic of Finland. This work continued to be a source of inspiration to Sibelius and many of his works draw upon it; it was also influential in the development of a Finnish national identity.

In 1885 Sibelius graduated from high school and went on to study law; after a year, however, he found that he missed music and transferred to the Helsinki Music Institute (now the Sibelius Academy). Largely self taught, Sibelius would go on to studying with some of Europe's most respected masters. He studied composition with the Institute's founder, Martin Wegelius and violin with Mitrofan Wasiliev. During this time, Sibelius formed a strong relationship with his teacher and pianist-composer Ferruccio Busoni. Sibelius received a grant from Finland to study abroad, and he moved to Berlin to work with Albert Becker, and then, in Vienna (1890 to 1891), with Robert Fuchs and Karl Goldmark.

When living in Berlin and Vienna, Sibelius availed himself of the cultural riches these cities had to offer. He paid attention to other composers: Richard Strauss, Kajanus, Bruckner, Beethoven, and Wagner. Sibelius was now expert enough to begin his first important work, the *Kullervo* symphonic poem, based on the *Kalevala* legends. The work had its premier In 1892, it was a huge success, and not long after Sibelius gave up play-

ing the violin.

While in Helsinki, during the Autumn of 1888, Sibelius was invited to the home of Armas Järnefelt, a friend of his from the Institute. He met and fell in love with 17-year old Aino, the daughter of General Alexander Järnefelt, governor of Vaasa, and Elisabeth Clodt von Jürgensburg. The couple was married on June 10, 1892; and in 1903 moved to their new home on Lake Tuusula in Järvenpää, which they called Ainola.

After composing *Kullervo*, Sibelius focused on composing orchestral music, and his works were perceived as being “Finnish” in content and substance. Sibelius is considered to be a nationalist composer writing in the

Romantic style or period. He did write some choral and operatic works, but his greatest successes were symphonic. He was greatly influenced by Liszt’s tone poems and used them for compositional inspiration. With his works, *En Saga* in 1892, along with the *Karelia* music and the *Four Legends*, Sibelius’s reputation as Finland’s leading composer was well established. In gratitude, the Finnish Senate awarded Sibelius a life pension.



Sibelius became a worldwide sensation, and was pronounced a national hero of Finland. He was also a renowned conductor and much sought after; he travelled throughout Europe and America. While in the United States, he received an honorary doctorate from Yale University, interestingly, he also received one from the University of Helsinki at the same time. Nonetheless, Sibelius was beset by excessive alcohol use, which effected his moods and ability to make music. He believed he needed to drink in order to thrive, and he also experienced considerable debt. In 1926, he scaled back the time he devoted to composing and spent time, alone, reading or communing with nature. He did write incidental music for *The Tempest* and the tone poem, *Tapiola*, but he was largely a recluse. There was evidence that Sibelius worked on one final piece, an eight symphony, but most traces of the work were destroyed, in 1945 he burned many of his papers, and the symphony was probably included. Sibelius died on September 20, 1957 at his home, Ainola; he was given a state funeral and was buried at Ainola.

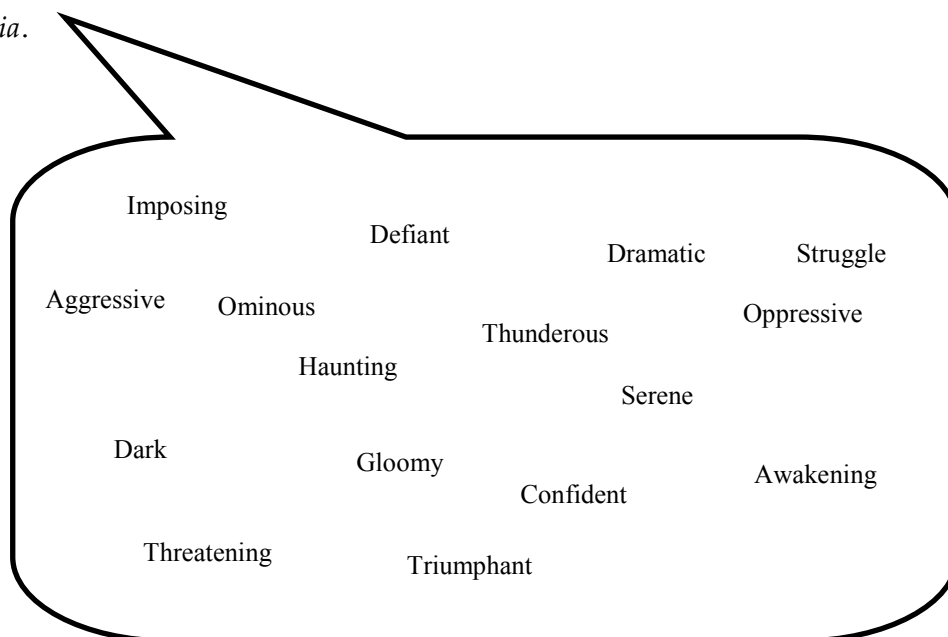
Sibelius vacillated between inflated self-worth and self-loathing, often fueled by alcohol. His reputation often followed the same pattern, with oscillations between veneration and negative criticism. His music and its reception reflects this dichotomy, one of eloquence and strangeness, of the sublime and the horrific. It is possible that the first expresses the glory of nature, and the second, the turmoil of the inner man.

Finlandia, Sibelius’s most famous tone poem, was written in 1899 and revised in 1900. The work is a symphonic poem that protests the Russian Empire’s oppression of Finland. It was initially conceived as the last of six tableaux depicting events from Finnish History, written for the 1899 Press Celebrations in protest of efforts on the part of the Russian Emperor, Nicholas II, to diminish the autonomy of the Grand Duchy of Finland. Many artists, musicians, and writers protested this move of Russia against their country. Sibelius took the final section of the work and revised it into *Finlandia* as we know it today.

The work is nationalistic in sentiment, defiant and dark, giving visceral expression to Finland’s struggle

against Russian aggression. The music is at times dramatic, sombre and turbulent. The piece begins gloomy and imposing, with the brass defiant and threatening, representing Finland's protest against Russia. Sibelius viewed this work as an awakening of the Finnish spirit to confront oppression. *Finlandia* was immensely popular through the world, it's success somewhat puzzled Sibelius who thought the piece fine, but not great. The sounds of the orchestra move from forte to fortissimo. The woodwinds introduce the melodic "Finlandia" theme or hymn-motif that appears throughout the work; this theme is serene, while the brass is aggressive, revealing a fighting spirit, and the timpani thunderous. There is something ponderous, heavy and oppressive in the music, especially at the outset. The strings continue the hymn motif, which becomes more upbeat as the music continues. People found this motif inspiring, it made them want to sing, and they did. Words were written for it by Veikko Antero Koskenniemi in 1941, and it is heard to today as one of Finland's most important national songs, honoring Finland's independence. Leopold Stokowski suggested the hymn theme should become the national anthem for the world. As the hymn continues, the tempo picks up, the brass fanfares return, and the music comes to a glorious ending. One of the interesting aspects of the work, is that the theme is transformed throughout, starting broken, dark and ominous, ending confident, bright and triumphant, in essence Finland rising up to defy Russia.

The following are words written in response to *Finlandia*.



A **symphonic poem** or tone poem is a piece of music that describes, illustrates or evokes a short story, novel, myth, folktale, poem, painting, landscape or some other non-musical content. Typically, a symphonic poem is composed as a single movement. The term tone poem was first used by German composer Carl Loewe in 1828 in reference to a piano piece inspired by a poem by Lord Byron. Hungarian composer Franz Liszt took this idea and applied it to orchestral works. Symphonic poems are written to inspire the listener to imagine what they are hearing, either scenes, moods, or images. The music is descriptive and imagistic, conveying the sense of something or someone.

The **Russification of Finland** was a policy of the Russian Empire in 1899–1905 and in 1908–1917 to diminish the status of the Grand Duchy of Finland, to curtail its political autonomy and quash its cultural identity. The policy is a part of a broader initiative to discourage political, administrative and cultural autonomy of non-Russian minorities that lived within the Empire.

The attempt at Russification inspired intense resistance, both passive and active, on the part of the Finns against Russian oppression. The Grand Duchy of Finland was created from land won by Russia in 1809 as a result of Russia's 1808 invasion of Sweden. Initially, Russia granted Finland the right to be autonomous and to pursue their customs, religion and identity without restraint, and for a century this remained the official stance of Russia toward Finland. All of this changed under Nicholas II, when, in 1899, Russia asserted much greater control in all matters over Finland and the Finnish people; this period is considered the First Period of Russification. There was a hiatus from this oppression between 1905 and 1908 when Russia was challenged by the Japanese; the Second Period of Russification extended from 1908–1917 and ended due to the February Revolution of Russia, the first of two large scale protests of the masses against the monarchy, and the civil unrest that followed.



Nicholas II of Russia.



Eetu Isto, *Hyökkäys (The Attack)*, 1899, oil on canvas, 200 cm x 140 cm, National Museum of Finland, Helsinki.

In the painting above, the double headed eagle as Russia, attacks the maiden who symbolizes Finland; the bird of prey is grabbing the book of laws away from her, tearing its pages and terrorizing the young woman. It is a visualization of political and cultural tyranny.

Finlandia is a work of protest and an expression of nationalism. Art and politics are often intertwined, but there is a difference between art that is used to convey a national ideology and art that aspires to reconnect with a nation's cultural heritage. Although, there are times when these two come together. Images created in celebration of cultural identity can also be used for propaganda. Being able to decode a work of art so as to understand its messaging allows the viewer to gain deeper insight into the meaning of the work and to avoid being merely manipulated by its emotional and aesthetic content.

The images on opposite page are examples of Finnish art by Akseli Gallen-Kallela.

Gallen-Kallela used the *Kalevala*, as source material for his works as did Sibelius. The *Kalevala* is an epic poem compiled in the 19th-century by Elias Lönnrot based on Karelian and Finnish folk tales and mythology. Finnish national identity was largely inspired by the *Kalevala*.



Ancient Finnish Hero. Illustration from inside front of Volume 1 of *Kalevala*, published 1888.

Ask your students to look carefully at each image.

What do they notice about each one?

What emotions do the images convey?

What qualities do the students see that they think are distinctly Finnish?



Akseli Gallen-Kallela, *Kullervo cursing*, 1899, oil on canvas, 184 cm x 102.5 cm, Finnish National Gallery, Helsinki.



Akseli Gallen-Kallela, *The defence of the Sampo*, 1896, 122 x 125 cm, tempera on canvas, Turku Art Museum, Turku, Finland.



Akseli Gallen-Kallela, *Lemminkäinen's Mother*, 1897, tempera on canvas, 85.5 cm x 108.5 cm, Finnish National Gallery, Helsinki.

Austin Symphony

Connecting with Music Initiative

Learning Modules

- Close listening/active listening
 - ◊ Students engage in close listening, noticing and describing what they are hearing
- Contextualizing
 - ◊ The works are contextualized. It would be best if the students could research composer's life and times either at home or in the classroom
 - ◊ Students tell their own stories of adversity
 - ◊ Discussions focus on resisting oppression and overcoming adversity and how these effect creativity. Discussions follow from what the students hear, what they have learned about the composers and how they express what they hear
- Experiential exploration of sounds and images
 - ◊ Students explore instruments and other objects that produce sound and connect these to other media
 - ◊ Students explore how they can relay their stories of oppression and adversity through sound and other media
- Project-based exploration
 - ◊ Students respond to repertoire in a personal meaningful way
 - ◊ Creative interpretation, individually or in groups.
 - Students select musical works from the program to which they will respond
 - Students select medium, or, if the medium is not optional, an approach as to how they wish to respond to the music
 - Teacher can provide an obstacle or problem for the students to overcome
- Reflection
 - ◊ At the end of each class, students engage in written reflections
 - ◊ At the end of the program, students reflect through interviews and/or written responses
 - ◊ Teachers and musician teaching artists also reflect

By engaging with students in the classroom we want to trigger or activate:

- Imaginative thinking
- Intrinsic motivation
- Decision making

Teachers and teaching artists should strive to incorporate:

- Learning experiences driven by inquiry
- Learning experiences that offer decision making opportunities
- Experiential participatory activities
- Exploration
- Experimentation

Austin Symphony

Connecting with Music Initiative

Close Listening or Deep Noticing Activity

I. Listen to the piece of music twice through.

II. Writing in their project notebooks, have the students describe what they hear.

- a. What do you notice about this work?
- b. What do you hear?
- c. How would you describe the work?

Students share and discuss responses.

Record responses.

III. Analyze aspects of the work.

- a. What relationships do you notice within the music?
- b. How is the work structured?
- c. How do individual parts and elements relate to one another?
- d. What patterns or relationships do you identify in the work?
- e. What questions arise from experiencing the work?

Students share and discuss responses.

Record responses.

IV. Interpret the work: finding meaning.

- a. What do you think is occurring in this work?
- b. What do you think it is about?
- c. What ideas is the composer trying to convey?
- d. What does the work mean? What does it mean to you?
- e. Does the work represent something? If yes, what?
- f. Does the work evoke any emotions? How does it make you feel?
- g. If this work is metaphoric or symbolic, what might that be?

Students share and discuss responses.

Record responses.

V. Explain historical context of music.

- a. How does this align with interpretations?

Student discussion.

Record responses.