



# Historical MEASURES A Musical Timeline





CHARLOTTE  
SYMPHONY

CHRISTOPHER WARREN-GREEN  
music director

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## Historical Measures: A Musical Timeline

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<b>HANDEL</b>	<b>Entrance of the Queen of Sheba from <i>Solomon</i></b>
<b>MOZART</b>	<b>Allegro from <i>Eine Kleine Nachtmusik</i></b>
<b>BEETHOVEN</b>	<b>Ode to Joy from <i>Symphony No. 9</i></b>
<b>MUSSORGSKY</b>	<b>Night on Bald Mountain</b>
<b>BIZET</b>	<b>Aragonaise and Les Toreadors from <i>Carmen</i></b>
<b>STRAUSS</b>	<b>The Introduction from <i>Also Sprach Zarathustra</i></b>
<b>BERNSTEIN</b>	<b>Overture from <i>West Side Story</i></b>
<b>WILLIAMS</b>	<b>Flight to Neverland from <i>Hook</i></b>

## **HOW TO USE THIS STUDY GUIDE**

This guide is designed as a curriculum enhancement resource primarily for music teachers, but is also available for use by classroom teachers, parents, and students. The main intent is to aid instructors in their own lesson preparation, so most of the language and information is geared towards the adult, and not the student. It is not expected that all the information given will be used or that all activities are applicable to all settings. Teachers and/or parents can choose the elements that best meet the specific needs of their individual situations. Our hope is that the information will be useful, spark ideas, and make connections.

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## **CREDITS**

This guide was originally created for the 2006-2007 Charlotte Symphony Education Concerts by Susan Miville, Chris Stonnell, Christopher Brown, Allene Sigmon, and Jennifer Love. Revisions by Chris Stonnell (2013, 2019) and Heather Münch (2019).

## **CSO EDUCATION & COMMUNITY ENGAGEMENT DEPARTMENT**

**Chris Stonnell**, Director of Education & Community Engagement  
**Heather Münch**, School & Community Programs Manager

## A MUSICAL TIMELINE



This program focuses on the relationship of music and history, but instead of learning about the “music of history”, we will be learning about the “history of music”. History is derived from anthologies of human events, works, and ideas. These facets are then interwoven into a coherent structure, or timeline, so that we can witness their evolution over time. As a result we can now see how one event or work from the past can affect or inspire works or events in the future. On a grander scale, we can see how certain decisions or events can revolutionize entire cultures. For example, we can see how the United States of America, evolved from the decision by the Continental Congress on July 4, 1776 to break away from England.

All of these attributes hold true for music as well. We can trace the history of Western Music back to the Medieval period where monophonic a cappella chant was the norm. It is amazing to think that this simple form set the foundations for Bach, Mozart, and Beethoven, and that a form using only one voice would eventually lead to the massive orchestras of the Romantic Period.

In this year’s concert *Historical Measures: A Musical Timeline*, we will show the evolution of symphonic music through nine works that span over 250 years of musical history. Although Western Music can be traced back as far as the medieval period, we will begin our journey with the Baroque Period when the first orchestras came into being. In the course of our trip through music history we will hear pieces by composers that are very indicative of the periods they represent, as well as some that were pioneers who helped push music forward. We will see how the orchestra, as an instrument, has changed over time. From the Baroque period where music was very ornamental, through the Classical Period where the music was very elegant and structured, into the Romantic Period where the music became freer and the various instruments were used for color and expression, to finally the 20<sup>th</sup> Century and beyond where we see the rise of American music and jazz.

Our hope is that your students will be able to get a glimpse of how music has changed throughout history. They will begin to understand how the orchestra got to be where it is today, and how history has a profound effect on today’s music. In addition to the many ways music has changed over time, we hope that they will also begin to see some of the elements that have remained constant. These include many of the instruments that have been around for hundreds of years to the simple fact that regardless of the era of creation music is a work of passion.

# Baroque Period

(1600—1750)

The term “baroque” which means extravagant style, was originally applied to the architecture during this time, but it can also be applied to the music. The music could be described as extravagant due to its “ornamental” sound. The Baroque Period was the first period where instrumental music was equally as important as vocal music. It is also the first period where people went to vocal and orchestral concerts for the sole purpose of hearing the music. Up until this point music was written mainly for use during church services. However, most composers still made their living working for the church.

Prior to the Baroque Period, a piece of music would sound pretty much the same from start to finish. Then instrumental composers began to put contrasting sections in their works. Composers would place a slow section after a fast one, or a soft section after a loud one.

New musical forms created during the Baroque Period include the sonata, cantata, oratorio, and opera. Our chosen piece from this period, *Entrance of the Queen of Sheba* by George Frideric Handel is from the oratorio *Solomon*.

The orchestras during the Baroque Period were very different from today’s orchestras. Today, a composer writing for orchestra knows which instruments will be available. In the Baroque Period, however, an “orchestra” was likely to be comprised of whatever musicians were available at the time. Eventually composers began to specify which instruments should play each part. Many of these instruments used were similar to today’s instruments. The violin, viola, cello, and bass violin developed during this period. Flutes and oboes became more like today’s versions, and around 1700, the first clarinets were used. Trombones were similar, but trumpets had no valves and were difficult to play. Some even had slides like trombones.

## Important Baroque Composers



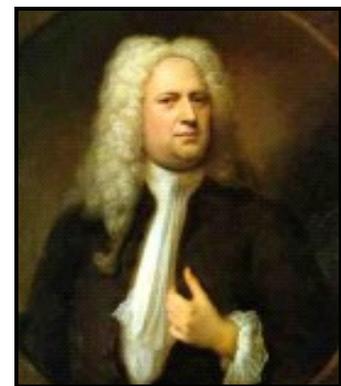
**Antonio Vivaldi**  
(1678-1741)

**Known for:**  
Virtuoso violinist, concertos, choral works, *The Four Seasons*



**Johann Sebastian Bach**  
(1685-1750)

**Known For:**  
Organ works, chorales, *Brandenburg Concertos*, Mass in B Minor



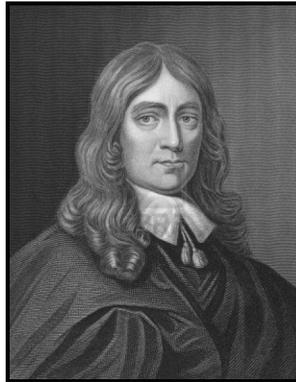
**George Frideric Handel**  
(1685-1759)

**Known For:**  
Oratorios, operas, *Water Music*, *Messiah*

## Important Baroque Figures



**Rembrandt van Rijn**  
(1606-1669)  
Dutch Artist  
Paintings include *Night Watch*



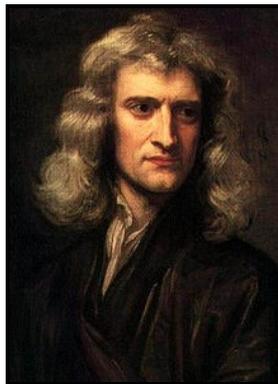
**John Milton**  
(1608-1674)  
British Poet  
Wrote *Paradise Lost*



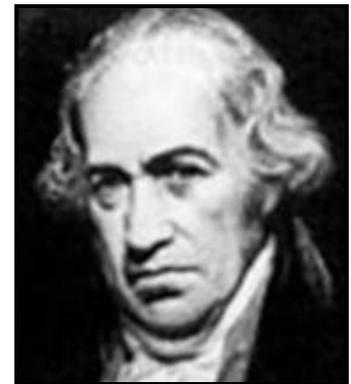
**Molière**  
(1622-1673)  
French Playwright  
Wrote *Tartuffe*



**Christopher Wren**  
(1632-1723)  
English Architect  
Designed St. Paul's Cathedral



**Isaac Newton**  
(1642-1727)  
British Scientist  
Formulated the Law of Gravity



**Gabriel Fahrenheit**  
(1686-1736)  
German Physicist  
Invented Mercury Thermometer

## Notable Events

**1607:** Jamestown, Virginia is settled.

**1620:** The Pilgrims arrive in the Mayflower at Cape Cod.

**1626:** St. Peter's Basilica in the Vatican completed.

**1636:** Harvard University is founded in Cambridge, MA.

**1642—1651:** English Civil War, a conflict that ultimately establishes the supremacy of Parliament.

**1664:** British troops capture New Amsterdam and rename it New York.

**1682:** La Salle explores the Mississippi River and claims Louisiana for France.

**1699:** Peter the Great decrees that the new year in Russia will start on January 1 instead of September 1

**1709:** Invention of the piano by Bartolomeo Cristofori.

**1711:** Clarinet used for the first time.

**1718:** Blackbeard is killed near Ocracoke Island, NC

**1729:** North Carolina becomes a crown colony.



St. Paul's Cathedral, London designed by Christopher Wren (1708)



Nicholas-Sebastian Adam, *Prometheus in Chains* (1737)

# Baroque Art



Frederico Barocci, *Aeneas' Flight from Troy* (1598)



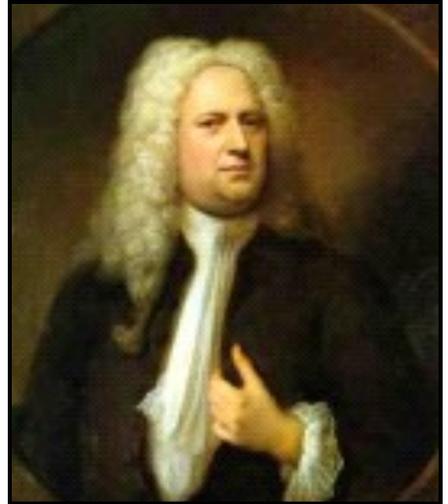
Peter Paul Rubens, *The Adoration of the Magi* (1624)

**GEORGE FRIDERIC HANDEL**  
Born in Halle, Saxony (Germany) 1685  
Died in London, England 1759

**Entrance of the Queen of Sheba from *Solomon***  
Composed 1748

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George Frideric Handel was born at Halle, Germany, on February 23, 1685. Handel's father was a very wealthy barber-surgeon who, ironically, hated music so much that when church bells rang, he shut his windows; and when street musicians played their instruments, he paid them to stop. Even though George Handel Sr. tried to keep music away from his son (he wanted Handel to become a lawyer, not a musician), his Aunt Anna found many ways to surround her nephew with music. When Handel was seven years old, she brought him a little clavichord (a small piano-like instrument) and hid it in the attic where George Handel Sr. was unlikely to hear any music. Every day Handel happily played the clavichord. Soon he was not only playing melodies he had heard before, but he was also making up his own music.



One day the Duke of Weissenfels, a great lover of music, sent for the famous barber-surgeon of Halle—Handel Sr.—as he had heard of a wonderfully successful operation where Handel had extracted a knife that a young man had accidentally swallowed. Handel accompanied his father on this trip and while his father attended to business in the castle, George went exploring. While exploring, Handel was lured by beautiful organ music to the castle's chapel, and there he met the organist who invited him to play the organ. When Handel played, the organist was stunned and amazed by this young child's ability. Immediately, the organist sent for the Duke who also became entranced by Handel's music.

Both the organist and the Duke were astounded that young Handel had not received any formal music lessons. After a pause, George Handel Sr. finally consented to let his young son study music. Lessons were arranged with Friedrich Zachau, the church organist at Halle. Friedrich Zachau was a very good teacher and by the age of eleven, Handel was playing the harpsichord, organ, violin, and oboe. He also became the assistant organist to his teacher.

Even though young Handel was finally pursuing his heart's desire, his father still insisted that he study law. In 1702, Handel entered Halle University while still holding his position as church organist. A year later, Handel joined an orchestra in Hamburg where he composed his first operas. His very first opera, *Almira*, was written when he was twenty years old.

In 1707, Handel visited Italy where he met many famous and important people. His first Italian opera, *Agrippina* (produced in Venice), quickly spread his fame throughout Italy. When he returned to Germany around 1710, Handel was appointed choir master to the Elector of Hanover. Because Handel's operas were becoming so popular and successful, he was invited to many places throughout Europe. While visiting London in 1712, Handel wrote "An Ode for the Queen's Birthday" which won him considerable acclaim and royal favor—so much that he was given an annual salary of several hundred pounds, a great deal of money in the eighteenth century. As luck would have it, Handel's former employer, the Elector of Hanover, became King George I of England. To honor England's new king, Handel wrote a new composition to be played during a water festival on the River Thames. King George I was so delighted with the music that Handel received a salary from the British court until he died. The famous orchestral composition is known as Handel's Water Music.

Handel remained in England for the rest of his life. In 1720 he was appointed the director of the Royal Academy of Music in London where he produced many operas. Because Handel followed the Italian style of opera, which was becoming unpopular in England, Handel devoted his attention to oratorios, choral works usually of a religious nature. Handel is best known for the oratorios he wrote after he was fifty-three years old. The greatest of these, *Messiah*, first performed in Dublin, Ireland, on April 13, 1742, was written in less than a month. From that day on, particularly at Christmastime, *Messiah* has been sung all over the world.

Despite his failing sight, Handel continued to write oratorios, to play the organ, and to give concerts until his death on April 14, 1759. Handel, one of the most prolific of the baroque composers and the creator of the *Messiah*, was buried in Westminster Abbey in London.

## **Handel's *Solomon***

*Solomon* was one of two oratorios that Handel composed for the 1749 Lenten concert season in London (the other being *Susannah*); as was his habit, he composed the work during the relatively open months of the previous summer (May/June, 1748) when his energies were less divided by the presentation of concerts and operas. Textual similarities between *Solomon* and *Susannah* suggest their librettos, both of exceptional quality, were written by the same person; unfortunately there is no record of the author's identity. Both libretti were once thought to be the work of Thomas Morell, the author of *Jeptha*, *Judas Maccabaeus*, *Theodora*, and *Joshua*, but any close examination of the texts reveals irreconcilable stylistic disparities.

Most of the text for *Solomon* was based on scriptural passages drawn from II Chronicles and I Kings; as the title of the work makes clear, the selected passages are those dealing with the renowned King Solomon. It is possible that Handel's choice of this subject matter was his tribute to King George II of England, a generous patron, and under whose rule England enjoyed a period of comparable prosperity; but unlike *Judas Maccabaeus*, in which case Handel wrote letters specifically outlining his intended tribute to the victorious Duke of Cumberland. There is no textual evidence to establish this as fact.

In portraying the biblical Solomon, the anonymous librettist chose to divide his work into three acts, each of which sheds a slightly different light on his subject. The first act evokes the sensual and poetic voice from the Song of Solomon; the king and his new wife express their mutual rapture and contentment. The Solomon portrayed here is fiercely devoted to his lone queen, far from faithful to scripture, in which he is said to have had many hundreds of wives, and half again as many concubines! The second act takes up Solomon's most famous action, namely his resolution of the dispute between two harlots, each of whom claims to be the rightful mother of a baby; by suggesting that he cut the child in half and give one part to each woman, he ferrets out their true intentions and justly resolves the case. Act three takes as its subject a visit by the Queen of Sheba. Solomon presents the wonders of his kingdom to her in the form of a musical masque.

Handel's score is notable for the inclusion of a full array of brass instruments, and an unusually large complement of strings, both of which lend the score a particular opulence and richness; this is often highlighted by the composer's division of the chorus into five, or sometimes eight, parts. The opening sinfonia is of unusual scope for Handel's oratorios. It has been suggested that one of the most popular excerpts from *Solomon*, namely the entrance of the Queen of Sheba from the third act, was not actually composed for the work at hand, but rather was borrowed from another unfinished project.

→ **Click this link to listen to Handel's *Entrance of the Queen of Sheba*:** <http://tinyurl.com/bft4trk>

## The Queen of Sheba and Solomon



Piero della Francesca; *Meeting of Solomon and the Queen of Sheba* (1466)

And when the Queen of Sheba heard of the fame of Solomon concerning the name of the LORD, she came to prove him with hard questions. And she came to Jerusalem with a very great train, with camels that bore spices, and very much gold, and precious stones: and when she was come to Solomon, she communed with him of all that was in her heart. And King Solomon gave unto the Queen of Sheba all her desire, whatsoever she asked, beside that which Solomon gave her of his royal bounty. So she turned and went to her own county, she and her servants. (I Kings 10 v. 1–13).

The Queen of Sheba appears in many of the world's great religious works, including the Hebrew Bible and the Muslim Koran. She also appears in Turkish and Persian paintings, Kabbalistic and medieval Christian works and her story is currently told in Africa and Arabia. Hers is a tale that has been told for over 3,000 years. There is virtually nothing concrete known about the Queen of Sheba, but based on the various versions of the stories that have come down through the ages about her, it is possible to surmise that she came from the Sabaean kingdom in what is today Yemen. It is thought that the story refers to a time in the ancient world of great cultural and economic expansion.

## Alexander Pope

Alexander Pope was born in 1688 in London, the son of a Roman Catholic linen merchant. He is known for his mastery of the heroic couplet—a form of poetry used for epic or narrative verse constructed from a sequence of rhyming iambic pentameter lines—and for his translations of Homer. Pope is considered to be the greatest English poet of the early 18th century. Pope so dominated his age that later poets reacted against his formal style of writing with the first signs of literary Romanticism in the late 18th century. Pope died in 1744 in his home in Twickenham.



*How happy is the blameless vestal's lot!  
The world forgetting, by the world forgot.  
Eternal sunshine of the spotless mind!  
Each pray'r accepted, and each wish resign'd...".*

Excerpt from *Eloisa to Abelard*  
by Alexander Pope

*Eloisa to Abelard* was published in 1717 and was inspired by the 12th-century story of the forbidden love and marriage of Heloise and her teacher Pierre Abélard.

The 2004 movie *Eternal Sunshine of the Spotless Mind* quoted line 209 of Pope's poem as its title.

# CLASSICAL PERIOD

(1750—1825)

Many people use the term “classical” to describe orchestral or “serious” music. However, when musicians use the term they are referring to music composed between 1750 and 1825. The music during this time can be described as elegant, formal, and restrained. For the first time, instrumental music was more important than vocal music. The most important new musical form during the period was the symphony. Another new Classical form is the concerto.

In the Baroque era musical works had contrasting sections, such as fast-slow-fast, or loud-soft-loud, but there were no changes in tempo or loudness within these sections. In the Classical Period composers often changed the dynamics within a section.

The Classical orchestra was very similar to today’s orchestra except that it was smaller. The instruments were basically the same as those today. The string section was the most important part of the Classical orchestra. One instrument that was created during the Classical Period was the piano. The piano was much more appealing to composers than its predecessor, the harpsichord, because it could produce sounds from very loud to very soft.

Unlike the Baroque Period, where most composers were employed by the church, composers at this time were most likely employed by wealthy patrons. These patrons commissioned compositions from composers and paid them for their creations. Many composers traveled throughout Europe to perform their music and to hear the music of other composers. This resulted in a single style of music for the Classical Period across Europe.

## Important Classical Composers



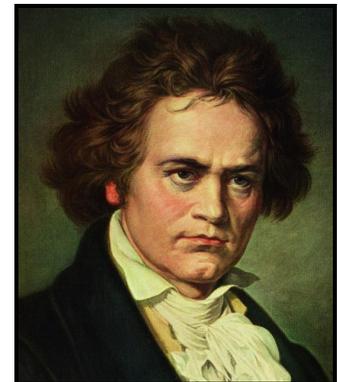
**Franz Joseph Haydn**  
(1732-1809)

**Known for:**  
string quartet works, symphonies,  
piano works, *Surprise* Symphony,  
*Emperor* Quartet



**Wolfgang Amadeus Mozart**  
(1756-1791)

**Known For:**  
Symphonic, chamber, and choral  
works; operas, *The Magic Flute*,  
*Don Giovanni*, *Requiem*



**Ludwig van Beethoven**  
(1770-1827)

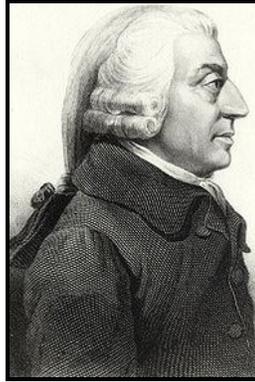
**Known For:**  
Symphonies, piano works,  
*Für Elise*, *Moonlight Sonata*,  
Symphonies No. 5, 6, & 9

## Important Classical Figures



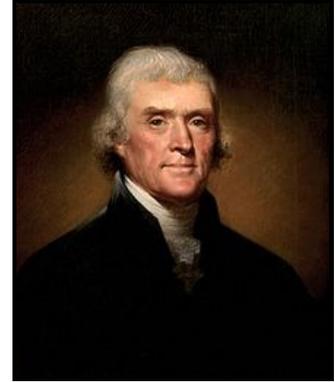
**Benjamin Franklin**  
(1706-1790)

American Satirist, Scientist, & Politician  
Invented the Franklin Stove



**Adam Smith**  
(1723-1790)

Scottish Economist  
Wrote *The Wealth of Nations*



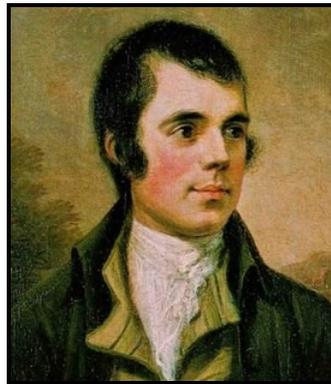
**Thomas Jefferson**  
(1743-1826)

2nd U.S. President  
Wrote *Declaration of Independence*



**Jacques-Louis David**  
(1748-1825)

French Painter  
Painted *The Death of Marat*



**Robert Burns**  
(1759-1796)

Scottish Poet  
Wrote poem *Auld Lang Syne*



**Napoleon Bonaparte**  
(1769-1821)

French Emperor and General  
Conquered much of Europe

## Notable Events

**1752:** Benjamin Franklin proves that lightning is a form of electricity.

**1760:** George III crowned King of England.

**1775— 1783:** American Revolutionary War

**1787:** U.S. Constitution signed in Philadelphia.

**1789:** The French Revolution begins.

**1790:** Washington, D.C. founded.

**1800:** Napoleon defeats Austria and conquers Italy.

**1801:** Thomas Jefferson elected President of U.S.

**1803:** U.S. doubles in size through Louisiana Purchase.

**1810:** The trumpet gets valves.

**1812-1815:** War of 1812 between the U.S. and Britain.

**1813:** Jane Austen publishes *Pride and Prejudice*

**1814:** Napoleon abdicates and is exiled to Elba.

**1821:** Mexico gains independence from Spain.

**1825:** Erie Canal opens



Jacques-Louis David, *The Death of Marat* (1793)

# CLASSICAL ART



Jacques-Louis David; *Bonaparte Crossing the Alps* (1801)



Jean-Baptiste Greuze; *The Guitarist* (1757)



Hubert Robert; *Imaginary View of the Grand Gallery of the Louvre in Ruins* (1796)

## WOLFGANG AMADEUS MOZART

Born in Salzburg, Austria 1756

Died in Vienna, Austria 1791

### **Allegro** from **Eine Kleine Nachtmusik, K. 525**

Composed in 1787

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**Wolfgang Amadeus Mozart** was a highly influential and prolific composer, writing more than six hundred compositions, including symphonic, chamber, piano, operatic and choral works. Many of these are considered the supreme examples of music composed in the Viennese Classical style: rich in formal perfection and melodic beauty. He accomplished this in short life of only 36 years. Mozart was born in Salzburg, Austria, to Leopold and Anna Maria Pertl Mozart. Only one other of his siblings, his older sister Maria Anna, survived beyond infancy; she was nicknamed Nannerl. Nannerl showed promise at the keyboard but was quickly overshadowed by her precocious brother, four years her junior.



Mozart was introduced to music by his father, who was one of Europe's leading musical teachers and a highly successful composer. Leopold gave up composing in order to nurture his son's remarkable musical abilities. Mozart was musically adept at a very early age—he is considered from all accounts to be one of history's great child prodigies—and when he was three, he received instruction from Leopold in clavier, violin, and organ which he excelled at; by five he was writing his first compositions, and by six, he could play the piano blindfolded. Very early on, Mozart toured Europe seeking approval in the many royal courts of the time. One such journey spanned three and a half years during which he and his father visited Munich, Mannheim, Paris, London, Vienna, and Prague. This trip provided Mozart with the opportunity to meet other musicians and acquaint himself with the works of great composers, such as Johann Christian Bach who Mozart met in London in 1764. Mozart met Joseph Haydn in his early Vienna years; they would play together when Haydn visited Vienna. It was long before Haydn was in awe of Mozart, telling Leopold, "...your son is the greatest composer known to me either in person or by name. He has taste, and what is more, the most profound knowledge of Composition." On August 4, 1782, against his father's wishes, Mozart married Constanze Weber in Vienna. Although they had seven children, only two survived infancy.

Mozart was influenced by the Enlightenment and became a Freemason in 1784; his opera *Die Zauberflöte* includes Masonic themes and allegory. Haydn was also a member of the same Masonic Lodge. Mozart's body of work is of such brilliance that it places him among the most well-known and recognizable composer of all time. His music is the embodiment of the Classical style, incorporating traits of clarity and balance. Despite his immense talents, Mozart's life ended while he was in financial difficulties after an illness in 1791; he was no longer as fashionable as he had been, but he was still had a well-paid job at court and was the recipient of substantial commissions; he was, however, not a good manager of his money. He had been working on his final piece, the Requiem at the time. Ironically, his fortunes as a composer were just then beginning to take a turn for the better.

Mozart's music exemplified the Classical style. This style was part of a larger movement in Europe that occurred around the middle of the 18th century that embraced clean delineation between parts, heightened contrasts, vivid colors and a deceptive simplicity that is expressed as clarity. These ideals were partly derived from the Enlightenment, and scientific discoveries made by the 17th century mathematician and physicist, Isaac Newton. Newton espoused that structures should be well-founded, articulated and orderly.

## The Köchel Catalogue

After Mozart's death there were several attempts to catalogue his compositions. In 1862 Ludwig von Köchel succeeded in this enterprise. Many of Mozart's famous works are referred to by their Köchel catalogue number; for example, the *Eine kleine Nachtmusik* is often referred to simply as "K. 525". The catalogue has undergone six revisions, labeling the works from K. 1 to K. 626.

### *Eine Kleine Nachtmusik*

The Serenade for Strings in G major, or *Eine kleine Nachtmusik* ("A little night music"), is one of Mozart's most popular compositions. It was written in 1787 in Vienna, while he was working on his opera *Don Giovanni*. The inspiration or genesis of this piece is not known. It is K. 525 in the Köchel catalogue of Mozart's works. The work was written for a chamber ensemble of two violins, viola, and cello with optional double bass.

This first movement, Allegro, is considered to be a perfect example of sonata-allegro form. This is a musical form in wide use since the early Classical period in which the movement is divided into sections: the Introduction, the Exposition, where the main theme is presented, the Development, where harmonic and textural possibilities from the main theme are explored, the Recapitulation, where the thematic idea reappears, and the Coda, the final cadence of the recapitulation. This form became standard for the first movement of a symphony especially one composed between 1980 and 1900, and hence the marking of allegro for this movement.

In *Eine kleine Nachtmusik*, the first movement ascends dramatically; the theme is one of the most recognized passages of music ever written. The second theme is more graceful and is in D major, the dominant key of G Major. The exposition ends in D major and is repeated. The development begins on D major and touches on D minor and C major before the work returns to G major for the recapitulation. The movement ends in its tonic key, G major. The second movement is a "Romanza", and the third movement is a minuet and trio. The fourth and last movement is in sonata rondo form, and returns with the liveliness of the first movement.



Theme from Serenade in G K525 EINE KLEINE NACHTMUSIK, 1st movement

→ Click this link to listen to Mozart's *Eine Kleine Nachtmusik*: <http://tinyurl.com/d8jtpaj>

## The Age of Enlightenment

The Age of Enlightenment spanned the 18th century and refers to the European Philosophy that challenged long held tradition and beliefs of feudalism especially in regards to religion. It was an extension of the Age of Reason that came out of the 17th century and advocated rationality and reason as the foundation for ethics, aesthetics and logic and as the means for demonstrating the nature or existence of a supreme being. Main figures of the enlightenment include Descartes, Pascal, Leibnitz, Montesquie, Voltaire and Diderot. The ideals of the enlightenment had an influence far beyond the 18th century; they fueled both the American and the French Revolution and promoted individual rights and coincided with the rise of the middle class. Our lives in the developed world today are still governed by much of the thinking that emerged during the 17th and the 18th century.

## Voltaire

Voltaire was born François-Marie Arouet on November 21, 1694, but he is better known by his pen name. He was a French philosopher and writer of the Enlightenment embracing the idea that mankind could accomplish anything and understand the mysteries of the universe through the use of reason. As a member of a group of French thinkers known as the Philosophes, Voltaire believed that the world needed to be transformed from ignorance and superstition through radical reform and revolution. Voltaire is considered to be one of the most important and influential thinkers of his time.



It is believed that Voltaire wrote *Candide* as a refutation of the philosophy of the German philosopher, mathematician and historian Baron Gottfried Wilhelm von Leibniz and the character of Pangloss the optimist is based on Leibniz. Leibniz embraced Rationalism, but he espoused the concept that God is omnipotent and whatever exists is created by God and is therefore good and right: “it is the best of all possible worlds.” *Candide* is a novel written in the tradition of the picaresque, which usually involves a naïve hero who is set off on a series of incidents and travels through which he attains wisdom. The Wisdom that Candide discovers is that humans need to work towards bettering their world, hence the idea of cultivating ones own garden. *Candide* was written in 1759.

### Excerpt from *Candide*, by Voltaire

“Human grandeur,” said Pangloss, “is very dangerous, if we believe the testimonies of almost all philosophers; for we find Eglon, King of Moab, was assassinated by Aod; Absalom was hanged by the hair of his head, and run through with three darts; King Nadab, son of Jeroboam, was slain by Baaza; King Ela by Zimri; Okosias by Jehu; Athaliah by Jehoiada; the Kings Jehooiakim, Jeconiah, and Zedekiah, were led into captivity: I need not tell you what was the fate of Croesus, Astyages, Darius, Dionysius of Syracuse, Pyrrhus, Perseus, Hannibal, Jugurtha, Ariovistus, Caesar, Pompey, Nero, Otho, Vitellius, Domitian, Richard II of England, Edward II, Henry VI, Richard III, Mary Stuart, Charles I, the three Henrys of France, and the Emperor Henry IV.”

“Neither need you tell me,” said Candide, “that we must take care of our garden.”

“You are in the right,” said Pangloss; “for when man was put into the garden of Eden, it was with an intent to dress it; and this proves that man was not born to be idle.”

“Work then without disputing,” said Martin; “it is the only way to render life supportable.”

The little society, one and all, entered into this laudable design and set themselves to exert their different talents.

The little piece of ground yielded them a plentiful crop. Cunegund indeed was very ugly, but she became an excellent hand at pastrywork: Pacquette embroidered; the old woman had the care of the linen. There was none, down to Brother Giroflee, but did some service; he was a very good carpenter, and became an honest man. Pangloss used now and then to say to Candide:

“There is a concatenation of all events in the best of possible worlds; for, in short, had you not been kicked out of a fine castle for the love of Miss Cunegund; had you not been put into the Inquisition; had you not traveled over America on foot; had you not run the Baron through the body; and had you not lost all your sheep, which you brought from the good country of El Dorado, you would not have been here to eat preserved citrons and pistachio nuts.”

“Excellently observed,” answered Candide; “but let us cultivate our garden.”

## LUDWIG VAN BEETHOVEN

Born in Bonn, Germany 1770

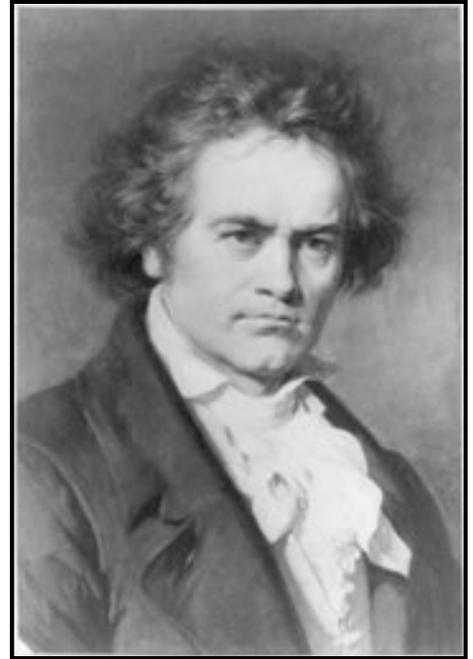
Died in Vienna, Austria 1827

### Ode to Joy from Symphony No. 9

Composed in 1824

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**Ludwig van Beethoven** was considered to be one of the most influential composers in the history of Western music. He was born in Bonn, Germany in December of 1770 and grew up in court surroundings where he began his musical training at a very early age under the tutelage of his father. After the age of eight he took lessons from court organist Christian Gottlob Neefe, who nurtured Beethoven's talent. Beethoven had a difficult childhood. His father was harsh and demanding. Following Beethoven's mother's death, his father lost his job and Beethoven was put in the position of having to support his family. He played viola in the theater orchestra, gave lessons, and played the piano. By this time, he was composing piano works and beginning to attract attention. In 1790 Joseph Haydn passed through Bonn en route to London when he heard Beethoven's new *Mass* and was greatly impressed. On his return to Vienna, Haydn again stopped at Bonn and met Beethoven personally at which time he invited the young composer to study with him. Beethoven moved to Vienna in 1792 and became a pupil of Haydn's, but only for a short time as he found the older composer to be too academic. In his late twenties Beethoven began to notice signs that he was going deaf. He gave up performing in public, but he continued to produce notable masterpieces despite this challenge, in fact his music began to show a deepening of spiritual content. It was at this time that he produced such masterpieces as the *Waldstein*, *Appassionata*, and *Moonlight* sonatas for piano, as well as the *Eroica Symphony*. In 1818 Beethoven entered his last productive period, which was perhaps the greatest of all, composing works such as the *Ninth Symphony*, the *Missa Solemnis* and the last string quartets. On May 7, 1824, Beethoven made his final public appearance to conduct the premiere of his *Ninth Symphony*. By this time, he was completely deaf; when the Symphony ended, Beethoven, who was several measures off, continued conducting, even as the audience applauded. In 1826, while visiting his brother, Beethoven contracted a cold, which developed into pneumonia; he died on March 26.



Because of the time during which Beethoven lived, the end of the 18th and the beginning of the 19th centuries, he was positioned between two major aesthetic movements: classicism and romanticism, both of which were responses to the Age of Reason and the Enlightenment. His music represents a transition from classical courtly forms wherein balance and purity of expression were honored to romantic revolutionary forms where individual and freer modes of expression were sought after. In this era of transition his music is considered the "bridge" between these two important movements. Beethoven broke away from classical form and style and ventured into dissonance and free tonality. He used a musical language that was daring for its modulations, progressions and harmonic vocabulary, and his thematic material was immensely varied and fertile. He greatly extended principles of sonata form and motivic development that he had inherited from Haydn and Mozart, writing lengthier, more ambitious movements. Beethoven also redefined the symphony, transforming it from the highly structured, four movements form of Haydn's era to a looser open ended form that would accommodate or employ as many movements as necessary to give the work cohesion.

Beethoven was a product of his time, a time of revolution and change in Europe, the Americas and elsewhere, that championed the rights of the individual and democratic ideals. In line with this, he believed in individual expression and making art accessible to the common man. These beliefs took him away from working in churches or in a noble court as his predecessors had done; instead he took the initiative to support himself through a combination of means, garnering income from stipends or gifts from individuals, public performances, concerts, lessons, and sales of his works. In this way he was the precursor of the professional composer of today.

## Symphony No. 9 in D minor

The Symphony No. 9 in D minor, Op. 125, is the final complete symphony of Beethoven. Completed in 1824, the symphony is one of the best-known works of the Western classical repertoire. Among critics, it is almost universally considered to be among Beethoven's greatest works, and is considered by some to be the greatest piece of music ever written.

The symphony was the first example of a major composer using voices in a symphony, thus making it a choral symphony. The words are sung during the final movement by four vocal soloists and a chorus. The text was taken from a poem written by Friedrich Schiller named "*An die Freude*" or translated as "Ode to Joy". It was written in 1785 and first published the following year in the literary journal, *Thalia*. Beethoven had made plans to set this poem to music as far back as 1793, when he was 22 years old.

The Ninth Symphony premiered on 7 May 1824 in the Kärntnertortheater in Vienna, along with the *Consecration of the House Overture* and the first three parts of the *Missa Solemnis*. This was the composer's first on-stage appearance in twelve years; the hall was packed. The soprano and alto parts were interpreted by two famous young singers: Henriette Sontag and Caroline Unger.

Although the performance was officially directed by Michael Umlauf, the theatre's Kapellmeister, Beethoven shared the stage with him. However, two years earlier, Umlauf had watched as the composer's attempt to conduct a dress rehearsal of his opera *Fidelio* ended in disaster. So this time, he instructed the singers and musicians to ignore the almost totally deaf Beethoven. At the beginning of every part, Beethoven, who sat by the stage, gave the tempos. He was turning the pages of his score and beating time for an orchestra he could not hear.

When the audience applauded at the conclusion Beethoven was several measures off and still conducting. Because of that, the contralto Caroline Unger walked over and turned Beethoven around to accept the audience's cheers and applause. The whole audience acclaimed him through standing ovations five times; there were handkerchiefs in the air, hats, raised hands, so that Beethoven, who could not hear the applause, could at least see the ovation gestures.



Caroline Unger

→ Click this link to listen to *Ode to Joy* from Beethoven's Symphony No. 9: <http://tinyurl.com/bae3g2>  
(Please note: The CSO will be performing an instrumental arrangement of this piece at the concert)

## Friedrich Schiller



Johann Christoph Friedrich von Schiller (1759-1805) was a foremost German dramatist and, along with Goethe, a major figure in German literature's *Sturm und Drang* (Storm and Stress) period. Both physical and spiritual freedom were issues in his work. The psychology of people in crisis is a theme in such plays as the *Wallenstein* cycle (1798-99), *Mary Stuart* (1800), *The Maid of Orleans* (1801), and *William Tell* (1804).

While studying at the elite military academy, Karlsschule Stuttgart, Schiller wrote his first play *The Robbers* (1781). The play astounded its original audience and Schiller became an overnight sensation. In order to attend the first performance in Mannheim, Schiller left his regiment without permission. As a result, he was arrested, sentenced to 14 days of imprisonment, and forbidden from publishing any further works. He thus fled Stuttgart, going via Frankfurt, Mannheim, Leipzig, and Dresden to Weimar, where he settled in 1787. In 1789, he was appointed professor of History and Philosophy in Jena. He continued to write and translate and, beginning in 1798, produced his masterpiece, the *Wallenstein* cycle.

During the last seventeen years of his life, Schiller struck up a productive, if complicated, friendship with already famous and influential writer Johann Wolfgang von Goethe. Partly to be near Goethe, Schiller moved to Weimar in 1799. Goethe convinced him to return to playwriting. He and Goethe founded the Weimar Theater, which became the leading theater in Germany. Their collaboration helped lead to a renaissance of drama in Germany. For his achievements, Schiller was ennobled in 1802 by the Duke of Weimar, allowing him to add the aristocratic "von" to his name. He remained in Weimar, Saxe-Weimar until his death from tuberculosis in 1805.

Schiller also wrote poetry and essays, including *Ode to Joy*, which was later used by Ludwig van Beethoven in his *Ninth Symphony*. Just as Beethoven was the bridge between the Classical and Romantic eras in music, Schiller along with Goethe (who is considered the father of Romanticism) did the same in literature.

## Ode to Joy (An Die Freude)

by Friedrich von Schiller

English Translation

from Beethoven's 9th Symphony

*O friends, no more these sounds!  
Let us sing more cheerful songs,  
more full of joy!*

*Joy, bright spark of divinity,  
Daughter of Elysium,  
Fire-inspired we tread  
Thy sanctuary.*

*Thy magic power re-unites  
All that custom has divided,  
All men become brothers  
Under the sway of thy gentle wings.*

*Whoever has created  
An abiding friendship,  
Or has won  
A true and loving wife,  
All who can call at least one soul theirs,  
Join in our song of praise;  
But any who cannot must creep tearfully  
Away from our circle.*

*All creatures drink of joy  
At nature's breast.  
Just and unjust  
Alike taste of her gift;*

*She gave us kisses and the fruit of the vine,  
A tried friend to the end.  
Even the worm can feel contentment,  
And the cherub stands before God!*

*Gladly, like the heavenly bodies  
Which He set on their courses  
Through the splendor of the firmament;  
Thus, brothers, you should run your race,  
As a hero going to conquest.*

*You millions, I embrace you.  
This kiss is for all the world!*

*Brothers, above the starry canopy  
There must dwell a loving Father.*

*Do you fall in worship, you millions?  
World, do you know your creator?*

*Seek him in the heavens;  
Above the stars must He dwell.*

# Romantic Period

(1825–1900)

The term “Romantic” pertains to music with an imaginative emotional appeal. Romantic Period music emphasizes personal feelings and emotions. Composers wanted to express their innermost thoughts through their music. This music contrasts greatly with the music of the Classical Period. Classical composers wrote very structured music, whereas Romantic composers were much freer with their music. Classical music sounded essentially the same throughout Europe, but Romantic composers began to write in nationalistic styles to show patriotism. Beethoven is considered to be the first Romantic composer. Although many of his works are in the Classical style, much of what he composed after 1800 had Romantic elements.

Music in the Romantic Period generally represented, described, or expressed something. These items ranged from elements of nature, to patriotism, to folktales and poems. A new form that developed during this time that fits these qualities was the symphonic poem. This was a long musical work for orchestra in one movement that attempted to tell a story. This type of descriptive music is called program music. Mussorgsky’s *Night on Bald Mountain* is a good example of program music.

Composers during the Romantic Period were not only free musically, but also as individuals. Most earned income from the sale of printed copies of their music or from arranging performances of it. They also could make money by touring Europe and North America conducting their music. Some were supported by wealthy patrons and a few were supported by their governments. Many composers became celebrities like today’s music stars, and some became quite wealthy. The orchestra grew in size during the Romantic Period and the skill of orchestration (writing for the various instruments) became an important part of the composer’s craft. Composers began to use the instruments of the orchestra in much the same way that an artist uses colors; for effect, contrast, and beauty.

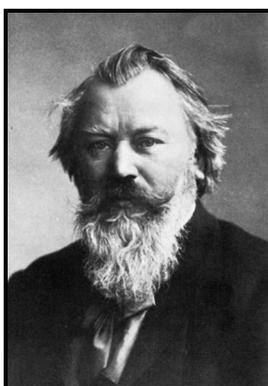
## Important Romantic Composers



**Felix Mendelssohn**  
(1809-1847)

**Known for:**

Symphonies, Concerti, Piano works,  
Music for *A Midsummer Night’s*  
*Dream*, *Italian Symphony*



**Johannes Brahms**  
(1833-1897)

**Known For:**

Symphonic, chamber, and vocal  
works; *Lullabye*, *Hungarian Dances*,  
*Variations on a Theme by Paganini*

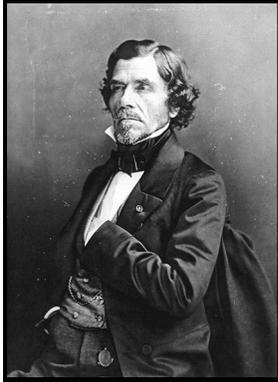


**Piotr Ilyich Tchaikovsky**  
(1840-1893)

**Known For:**

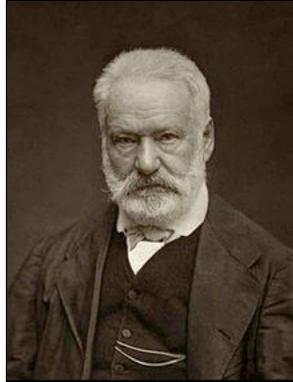
Symphonies, ballets, piano works,  
*1812 Overture*, *The Nutcracker*,  
*Swan Lake*

## Important Romantic Figures



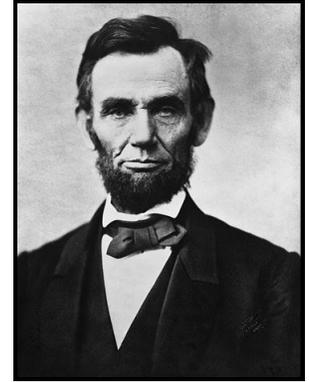
**Eugène Delacroix**  
(1798-1863)  
French Artist

Painted *Liberty Leading the People*



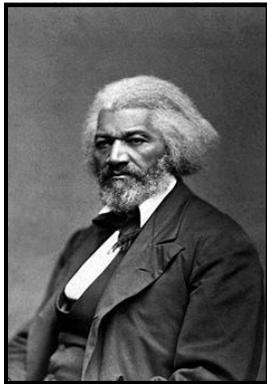
**Victor Hugo**  
(1802-1885)

French author, poet, playwright  
Wrote *Les Misérables*



**Abraham Lincoln**  
(1809-1865)

16th U.S. President  
Gave the *Gettysburg Address*



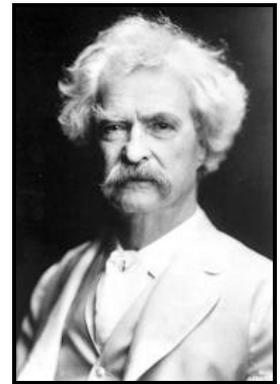
**Frederick Douglass**  
(1817-1895)

U.S. author, orator, diplomat  
Led the abolitionist movement



**Susan B. Anthony**  
(1748-1825)

U.S. activist, civil rights leader  
Campaigning for women's rights



**Mark Twain**  
(1835-1910)

U.S. author, humorist  
Wrote *Tom Sawyer*

## Notable Events

**1829:** Johann Wolfgang von Goethe's *Faust* premieres.

**1836:** Battle of the Alamo.

**1837:** Charles Dickens publishes *Oliver Twist*.

**1841:** The word "dinosaur" is coined by Richard Owen.

**1847:** The Brontë sisters publish *Jane Eyre*, *Wuthering Heights* and *Agnes Grey*.

**1849:** The first gold prospectors arrive in California.

**1859:** Charles Darwin publishes *On the Origin of Species*

**1861–1865:** American Civil War.

**1867:** The US purchases Alaska from Russia.

**1873:** Blue jeans are invented.

**1879:** Thomas Edison invents the light bulb.

**1886:** Coca-Cola is developed.

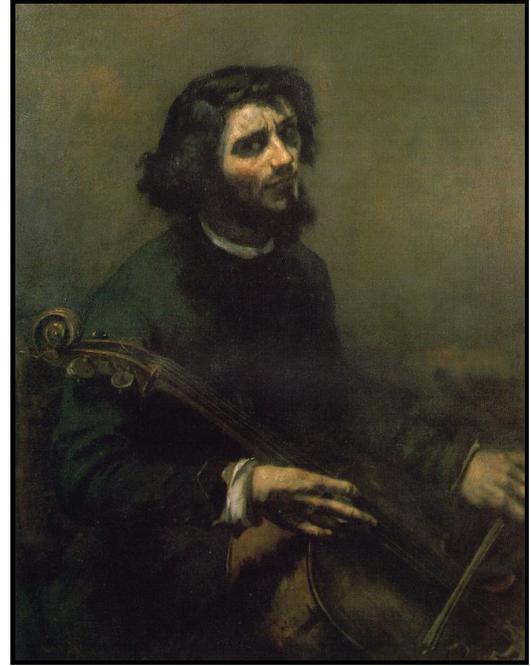
**1892:** Basketball is invented.

**1893:** Henry Ford builds his first car.

**1896:** Olympic Games revived in Athens.



Gustave Courbet; *Stone Breakers* (1834)

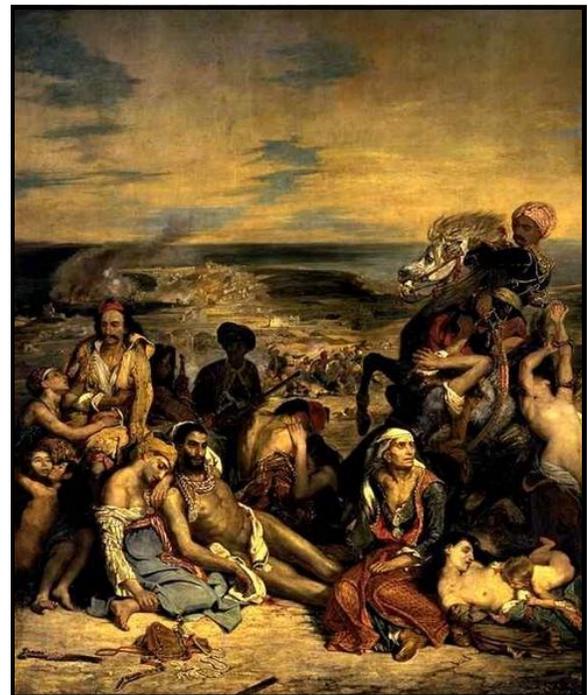


Gustave Courbet; *The Cellist* (1847)

## Romantic Period Art



Eugène Delacroix; *La Liberté guidant le peuple* (1830)



Eugène Delacroix; *Le Massacre de Scio* (1824)

## MODEST PETROVICH MUSSORGSKY

Born in Karevo, Russia 1839

Died in St. Petersburg, Russia 1881

### **Night on Bald Mountain**

Composed from 1860-1867

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Mussorgsky (*pronounced moo-SORG-skee*) was part of a group of Russian composers known as the Russian Five that was an innovator of Russian music and promoted a uniquely Russian aesthetic identity. Mussorgsky was the only member of the group, which included Rimsky-Korsakov and Borodin, who never left his native country. Born into wealth and lineage—his landowning family was reputedly descended from the first Russian Ruler, Rurik—Mussorgsky was sent to officers' school and was groomed to serve in the military, like many of the men in his family. He first received piano lessons at the age of six, and later went to St. Petersburg to study at the Peter-and-Paul School with Anton Herke. His love of music prompted him to start composing, even with limited training; he worked under the tutelage of Balakirev, and produced a few songs, piano pieces and compositional exercises, which gave him enough confidence that in 1858, he left the military in order to devote himself to music. By 1863, Mussorgsky had left Balakirev and was largely teaching himself. For many years he worked as a desk clerk for the ministry of transportation; his mental state deteriorated after the death of his mother when he was 26. However, it was at this time that he began to write his first important works that embody the ideal of artistic "realism"; these include *Night on Bald Mountain*. Mussorgsky died at the age of 42 in relative poverty compared to this privileged childhood.



Mussorgsky's music includes operas, vocal music, and piano music. His most successful works use complex phrasing and meter and convey a vivid sense of drama. Mussorgsky is one of the most daring and creative Russian composers of his time and his works are novel yet stylistically romantic. Many of his compositions are inspired by Russian history and Russian folklore; folk melodies and harmonies can frequently be heard in his works. Mussorgsky was also committed to studying "real" life and expressing these observations in his music. The concept of artistic "realism" involves depicting life as "it is truly lived," taking an interest in the lower strata of society, and rejected the use of symmetrical musical forms because they are unable to convey the unpredictability of "real life."

### **A Night on Bald Mountain**

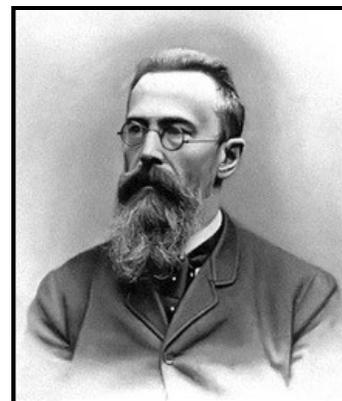
Mussorgsky's first ideas for the tone poem *A Night on Bald Mountain* were inspired by the ancient Russian legend of nocturnal revels that take place on St. John's Night in June on a hill called Lysa Hora near Kiev. The legend tells of a demon, Chernobog who leads the revels until in the composer's words, "the sounds of the far-off bell of the little church in a village...disperses the Spirits of Darkness."

In 1860, Mussorgsky entertained thoughts of using his idea to write a one-act opera based on Nikolai Gogol's story the *The Eve of Ivan Kupala*. Ivan Kupala is a combination of St. John and a Slavic god, Kupalo whose feast day is the Summer Solstice. This idea didn't materialize and was transformed instead into a plan for a one-act opera based on Baron Mengden's play the *Witches*. Both projects were abandoned.

In 1867, Mussorgsky had turned the music into what he called a “tone-picture” for orchestra. This piece was entitled *St. John’s Night on the Bare Mountain*. The score for this version was put aside after Mussorgsky’s mentor Mily Balakirev voiced his savage disapproval.

The score was then modified several times before finding its present orchestration. Mussorgsky’s friend Nikolai Rimsky-Korsakov (himself a composer of works such as *Flight of the Bumblebee*) undertook the revisions and re-orchestration of the so called “fourth version” which was first performed on October 27, 1886 in St. Petersburg as *A Night on Bald Mountain*. Rimsky-Korsakov altered the ending of the work in his revision of the score. In Mussorgsky’s original version, the ending is brutal and savage; Rimsky-Korsakov has the end fade away peacefully.

*A Night on the Bald Mountain* was never performed in any form during Mussorgsky’s lifetime. The “Rimsky-Korsakov version” (composed five years after Mussorgsky’s death) is a highly polished and effective score that has kept Mussorgsky’s name before a wide public and has become one of the most popular works in orchestral literature.



Nikolai Rimsky-Korsakov

### ***A Night on Bald Mountain: Tone poem by Modest Petrovich Mussorgsky***



“Bald Mountain” (Mount Triglav)

A peasant witnesses a mid-summer revelry on Bald Mountain near Kiev on St. John’s Eve. (June 24) The nocturnal demon, or black god, Chernobog leads the revelies, which only came to an end with the break of day, at which time the bells in a near-by village toll the coming dawn and the end to night. The composition opens with creeping violins and snippets of melody tossed amid winds, trombone and bassoons. A raucous Russian dance, generated by violins and clarinets, grows to enormous scale. Momentarily, the dance is interrupted before the demon returns, sending the music into a whirlwind. With the sounding of church bells and the coming of dawn, the participants retire, leaving the work to close quietly, but with reservations — for at any time the demon might return!

An animated version of *A Night on Bald Mountain* was famously used in Walt Disney’s 1940 film *Fantasia*. For millions of modern listeners, this was their introduction to the piece. The arrangement was specially produced by conductor Leopold Stokowski. Stokowski based his version on the Rimsky-Korsakov arrangement in form and content (though notably without the ‘fanfare’ that marks the entrance of the black god Chernobog), and on Mussorgsky’s original in orchestration.

→ Click this link to listen to *Night on Bald Mountain* (Rimsky-Korsakov version): <http://tinyurl.com/6raxm6t>

→ Click this link to view *Night on Bald Mountain* from *Fantasia*: <http://tinyurl.com/b9ojmdp> (WARNING: Content may not be appropriate for all students)



Chernobog from *Fantasia* (1940)

## Percy Bysshe Shelley

One of the major English Romantic poets, Percy Bysshe Shelley was born in 1792 to Sir Timothy and Lady Elizabeth Shelley in Sussex. Shelley led an unconventional life and was governed by an uncompromising idealism. He was contemporaneous with John Keats and Lord Byron, two other major poets of the time. Shelley was married to the famous novelist, Mary Shelley. He is considered to be among the finest lyric poets in the English language. Shelley died sensationally, drowning in a sudden storm off the coast of Italy less than a month after his 30th birthday on July 8, 1822.



### Ozymandias

by Percy Bysshe Shelley

#### OZYMANDIAS of EGYPT

I met a traveller from an antique land  
Who said:—Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed.  
And on the pedestal these words appear:  
"My name is Ozymandias, king of kings:  
Look on my works, ye mighty, and despair!"  
Nothing beside remains: round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

*"Ozymandias" is a famous sonnet by Percy Bysshe Shelley, published in 1818. One of the main themes of the poem is the transience of power in contrast to the permanence of art and emotion. The poetic imagery is amplified by an exotic setting—Egypt and the Sahara desert.*

## GEORGES BIZET

Born in Paris, France 1838

Died in Paris, France 1875

### **Aragonaise and Les Toreadors from Carmen**

Composed in 1875

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French composer Georges Bizet was born in Paris. Both of Bizet's parents were musicians; his father was a singer and his mother a pianist and Bizet studied music with both of them as a child. Bizet was gifted as a child and he entered the prestigious Paris Conservatory at age 9 where he excelled as a pianist and a student; he composed his first work at the age of 17. Bizet studied with opera composers Charles Gounod and Fromental Halévy, both of who were influential in the music world of Paris. Bizet won several prizes, including the Grand Prix de Rome when he was 19; this involved a scholarship that included studying in Rome for three years. During his stay in Rome, Bizet's talent began to mature and he wrote a variety of works, including operas. The three years spent in this Italy were possibly the happiest time of his life. Not long after Bizet returned to Paris, his mother died. In 1863 he wrote the opera *Pêcheurs de perles* followed by the well-known incidental music *L'arlésienne* among other works. Interestingly, he wrote his first symphony, the *Symphony in C* when he was only 17 and still at the Paris Conservatory. Apparently, even Bizet himself had forgotten the piece; it wasn't rediscovered until 1935 in the archives of the Conservatory library at which time it was welcomed into the early Romantic period repertoire. He married Geneviève Halévy in 1869, but it was a troubled relationship, due in part to some mental problems on Geneviève's side of the family. Eventually, these issues would also affect their one son.



Bizet's best-known work is his 1875 opera *Carmen*. Bizet had proposed to the Opéra-Comique the idea of adapting Prosper Mérimée's novella *Carmen* into an opera. The subject matter of the opera was very controversial and it was not an immediate success; Bizet became despondent over the perceived failure. Public reaction after the premiere was cool, and the critics' reviews were quite devastating. But praise came from such luminaries as Saint-Saëns, Tchaikovsky, and Debussy, who recognized its greatness. Their views were prophetic, as the public eventually made *Carmen* one of the most popular works in operatic history. Bizet died of a heart attack at age 36, only three months after the premiere of *Carmen*.

While not considered a composer on the level of Mozart or Beethoven, Bizet is the author of two brilliant masterpieces that are lastingly popular of which *Carmen* is one. Bizet is known for his sensuous and pleasing melodies and vibrant, distinctive harmonies.

### ***Carmen* (1875)**

*Carmen* is a work that has become a part of the collective imagination; its story of love, betrayal and murder has universal appeal. *Carmen* is made up of several contrasting elements including realism and exoticism. Realism was a reaction of painters and writers in France towards Romanticism. It sought to express the everyday life of ordinary people. *Carmen* with its cigarette factory, factory workers, its lead characters with questionable morals, its band of smugglers, bullfighting, has as its subject matter much that would qualify it as a work containing elements of 19<sup>th</sup>-century Realism. Musically this realism is evident in how the music expresses the characters of the operas. Contrasted or complementary to this element of Realism, is *Carmen's* Exoticism. Europeans, with the ease and convenience of travel that took place in the late 19th century, were interested in countries beyond

Europe; they thought of these other countries as places of fantasy, mysterious and even dangerous. Bizet was very dexterous at creating an exotic setting through musical color, and it is one of the reasons why *Carmen* has remained fascinating to audiences through the ages.

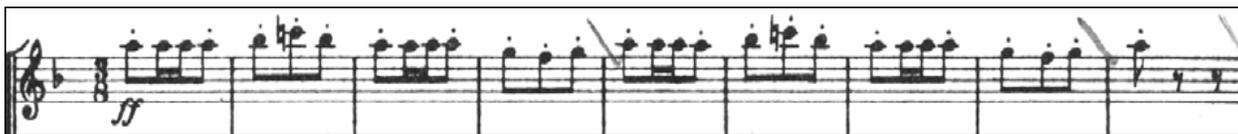
The story is set in Seville, Spain, about 1830 whose main character is the beautiful and volatile gypsy Carmen. Careless in love, she is responsible for destroying many men who become hopelessly in love with her. She courts the favors of Don José, a corporal, leading him to transgress against his superior. Don José is blinded by his infatuation with Carmen and he joins a band of smugglers, of which Carmen is a member, in order to be near her. For a while, he experiences a brief happiness with Carmen, but she is unable to remain faithful to him. Finally, Don José is driven into an irrational jealousy when she turns rejects him for the bullfighter Escamillo. Don José murders Carmen as a last act of desperation.



Original poster (1875)

Bizet elegantly worked several popular Spanish songs into the score and makes great use of the elements of flamenco music. The first suite from the opera comprises six sections – we will focus on two sections: a lively **Aragonaise** in triple time and the famous **March of the Toreadors**. The Aragonaise is distinctly Spanish. It is derived from the Jota, a dance from the northern Spanish area of Aragon. This dance form is in fast triple time. The tambourine also adds to the Spanish sound and color. The melody rises and falls over fiery dance rhythms. The main theme is found on the first Listening Map. There are also two rhythms which students may use to interact with this section. **March of the Toreadors** is one of the most recognized themes. It can also be found on the Listening Map.

**Listening Map-----Aragonaise from *Carmen***



**Rhythmic activities for students to perform along with Aragonaise**

Handwritten rhythmic notation for 3/8 time. The first line shows a melody with notes and rests, with 'x snap' written below each measure. The second line shows a rhythmic pattern of notes and rests, with 'x clap' written below each measure.



Original Carmen, Galli-Marié

## Carmen, Act II, Toreador's Song, 2nd Theme



→ Click this link to listen to *Aragonaise*: <http://tinyurl.com/cpt8dnp>

→ Click this link to view *Les Toreadors*: <http://tinyurl.com/c67uh5q>

## The Roma People

Gypsies have been a part of the European landscape for centuries. The term Gypsies is used in reference to the Roma people; an ethnic group of people who are found mostly in Southern and Eastern Europe, Western Asia, Latin America, the southern portion of the United States and the Middle East. The Roma are thought to have come from India via the Iranian plateau approximately 1,000 years ago. There are approximately 10 million Roma living today. The term Gypsy comes from the Greek word *Aigyptoi*, because it was believed at one time that the Roma originated in Egypt. The Roma are a very family oriented group and their social behavior is strictly regulated. They have a very distinctive music that has influenced other types of music including bolero, jazz and flamenco. Because of erroneous perceptions regarding the Roma's customs, often they have been persecuted in their adopted homelands.



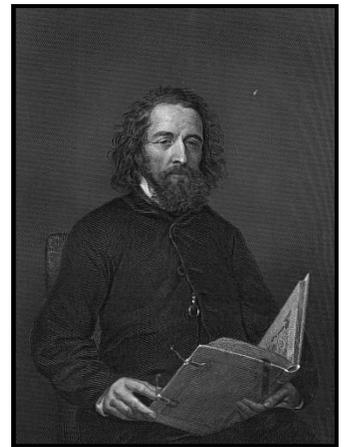
## Alfred, Lord Tennyson

Alfred, Lord Tennyson became the British Poet Laureate in 1850 following Wordsworth and held the position for 42 years. He was born in 1809 in Lincolnshire to an ailing clergyman and he was one of 12 children. Tennyson is one of England's most popular poets. He died in 1892 and was buried in Westminster Abbey.

*The Charge of the Light Brigade* concerns the plight of British troops in the Crimean War. The poem conveys both the heroics and the futility of war. It was published December 9, 1854 in the British newspaper *The Examiner*.

*Half a league half a league  
Half a league onward  
All in the valley of Death  
Rode the six hundred:  
'Forward, the Light Brigade  
Charge for the guns' he said  
Into the valley of Death  
Rode the six hundred.*

Excerpt from *Charge of the Light Brigade* by Alfred, Lord Tennyson



## **RICHARD STRAUSS**

Born in Munich, Germany 1864

Died in Garmisch-Partenkirchen, Germany 1949

### **The Introduction from *Also Sprach Zarathustra***

Composed in 1896

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Richard Strauss was a German composer of the late Romantic era particularly noted for his tone poems, orchestral works, operas, and his conducting. He was born on June 11, 1864, in Munich, Germany and began his musical life with piano lessons and continued with the study of harp, violin and finally conducting. He received a rather conservative musical education from his father, and wrote his first work at the age of six. As a conductor, he was discovered early on by the famous maestro of the Berlin Philharmonic, Hans von Bulow. At the age of 20, Strauss was engaged by Bulow to be the assistant conductor of the Berlin Philharmonic. In that same year, Strauss's Symphony in F Minor was given its world premier in America by the New York Philharmonic.

Strauss did not visit America himself until 1904 when his *Symphonia Domestica* was performed in New York's famous Carnegie Hall. Early in his career, his compositions were quite conservative following in the tradition of his training, but this began to change when he met Alexander Ritter, a composer and violinist. It was Ritter who persuaded Strauss to abandon the conservative style of his youth, and begin writing tone poems; Ritter also introduced Strauss to the essays of Richard Wagner and the writings of Schopenhauer. His mature compositional style ushered in a new level of expressiveness that included a prolific use of dissonance. In addition to his orchestra music, Strauss found success with his operas and vocal music. At the age of 30, he married soprano singer Pauline Maria de Ahna on September 10, 1894. They had one son. Richard Strauss died on September 8, 1949 at the age of 85.



### **Symphonic tone poems**

A symphonic poem or tone poem is a piece of orchestral music that provides a narrative or illustrative element. Inspiration for a tone poem can come from a poem, a novel, a painting or some other source. Strauss wrote many tone poems. He composed these poems during the years 1888-1898 and they brought him considerable fame and international favor. His tone poems tend to be psychological musical explorations with literary connections and programmatic themes. They include *Don Juan*, *Till Eulenspiegel's Merry Pranks*, and *Also Sprach Zarathustra*, featured on this education concert. Strauss borrowed the idea of leitmotif from Wagner, which he adapted to fit into the genre of symphonic music. As with leitmotif, each motive in the tone poem represents an important programmatic or descriptive element.

### ***Also Sprach Zarathustra* (1896)**

*Also Sprach Zarathustra*, or *Thus Spake Zarathustra*, is a musical portrayal of the metaphysical German poet Friederich Nietzsche's fictitious Prophet Zarathustra and his journey's and teachings. Zarathustra is the German version of the Persian prophet Zoroaster, founder of Zoroastrianism. A man of action, Zarathustra forsakes his home and journeys to the mountains where for ten years he is overcome with the joy and wisdom of solitude.

In "The Introduction," also known as "Dawn," Strauss paints a musical picture of the morning sunrise experienced by Zarathustra; he uses a brass fanfare to introduce a motif that permeates the entire work. The opening notes, C-G-C rising in succession played by four trumpets, evokes a sense of beginning and promise, of infinite space and

possibility: a universe waiting to be born. In the score, the timpani, following the opening notes, is marked “of the men of Prehistoric World.” In these deep and pulsing chords, Strauss’s score conjures up images of a primordial time and he does so by making full use of the orchestra. The piece was composed in 1896 and was first performed in Frankfurt, with the composer conducting.

→Click the link to watch a performance of the piece: <http://tinyurl.com/d3pqenv>  
(The Introduction ends at approximately 2:00)

**ALSO SPRACH ZARATHUSTRA (symphonic poem)**  
**Opening Theme**  
(originally for orchestra) **Richard Strauss**

The musical score consists of four staves. The first three staves are in treble clef, and the fourth is in bass clef. The key signature is one flat (F major/D minor). The time signature is 2/4. The score includes various musical notations such as notes, rests, and accidentals. Chord symbols are placed above the staves: C, Cm, F, Fm, C, Am, G7, and C.

## Zarathustra's Prologue

*When Zarathustra was thirty years old, he left his home and the lake of his home, and went into the mountains. There he enjoyed his spirit and solitude, and for ten years did not weary of it. But at last his heart changed,--and rising one morning with the rosy dawn, he went before the sun, and spake thus unto it:*

*Thou great star! What would be thy happiness if thou hadst not those for whom thou shinest!*

*For ten years hast thou climbed hither unto my cave: thou wouldst have wearied of thy light and of the journey, had it not been for me, mine eagle, and my serpent.*

*But we awaited thee every morning, took from thee thine overflow and blessed thee for it.*

*Lo! I am weary of my wisdom, like the bee that hath gathered too much honey; I need hands outstretched to take it.*

*I would fain bestow and distribute, until the wise have once more become joyous in their folly, and the poor happy in their riches.*



A Fictional Portrait of Zarathustra

*Therefore must I descend into the deep: as thou doest in the evening, when thou goest behind the sea, and givest light also to the nether-world, thou exuberant star!*

*Like thee must I GO DOWN, as men say, to whom I shall descend.*

*Bless me, then, thou tranquil eye, that canst behold even the greatest happiness without envy!*

*Bless the cup that is about to overflow, that the water may flow golden out of it, and carry everywhere the reflection of thy bliss!*

*Lo! This cup is again going to empty itself, and Zarathustra is again going to be a man.*

*Thus began Zarathustra's down-going.*

—From *Thus Spake Zarathustra*, First Part.  
By Friedrich Wilhelm Nietzsche  
Translated by Thomas Common

## Nietzsche



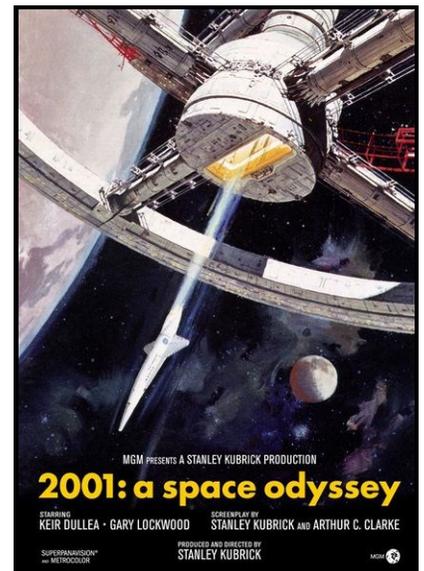
Friedrich Wilhelm Nietzsche (pronounced nee chee) was a German philosopher and poet who produced critiques on religious and moral issues as well as contemporary culture and philosophy. He was born on October 15, 1844 and died August 24, 1900. His writing is very unique, perhaps even eccentric and he employs many different techniques such as the use of paradox, logic, puns, parables and contradictions. All of these devices were used to demonstrate the inadequacy of human thought and expression.

The Prologue of *Thus Spake Zarathustra* is written in verse and uses a form reminiscent of hymn. A hymn is a type of song written in praise or adoration to a god or religious figure. The term hymn comes from the Greek *hymnos* meaning “a song of praise.”

## Use in 2001: A Space Odyssey

*Also Sprach Zarathustra* is widely known for its use in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. Music plays a crucial part in the film, a science-fiction epic that deals with topics ranging from human evolution, to artificial intelligence, to extra-terrestrial life.

From very early on in production, Kubrick decided that he wanted the film to be a primarily non-verbal experience, in which music would play a vital role in evoking particular moods. About half the music in the film appears either before the first line of dialogue or after the final line. Kubrick's usage of “The Introduction” from *Also Sprach Zarathustra* was artistically discriminating, as the sequence in his movie which the music underscored was called “The Dawn of Man”.



# Twentieth Century/Modern

## (1900-Present)

The Romantic Period did not abruptly end in 1900 with the dawn of the 20<sup>th</sup> century. The years from 1890-1910 were a time of transition between the styles of the two periods. During this transitory time a style of music known as Impressionism evolved. Impressionism took its name from visual artists who used soft images to convey “impressions” of a scene rather than using hard, clear lines. Impressionist composers used the same idea in their music. They used new harmonies, chords, and melodies based on unfamiliar scales to paint a soft musical picture. These “musical pictures” were very similar to the program music of the Romantic Period, yet the new harmonies and scales they used heralded the beginnings of 20th Century styles. Claude Debussy and Maurice Ravel are two of the composers most associated with this style.

The first purely 20th Century style, which evolved out of Impressionism, is known as Neo-Classicism (meaning “new” Classicism). This style was a return to the elements of the earlier Baroque and Classical Periods. Neo-Classical composers would use styles such as counterpoint from the Baroque, or the strict musical forms from the Classical, and then apply them to pieces with modern harmonies and melodies. After Impressionism, most composers abandoned the emotional and programmatic music styles of the Romantic Period and returned to the classical idea of music for its own sake. This influenced the development of many new styles. These new styles included: Serial Music, which is music that uses a series of 12 tones that are repeated again and again in the same order; Atonal Music, which is music without a tonal center; and Electronic Music, which is music that uses electronic devices such as synthesizers. Another new style that evolved was jazz, which was a truly American creation.

There is no single unified style for 20th Century music but there are some similarities between styles. Instrumental music remained more influential than choral, rhythm and counterpoint became extremely important while melodies became less singable, and harmonies became more dissonant.

There were also two new genres for composers to write in that developed during the 20th century: musical theatre and film. Leonard Bernstein composed for such musical theatre works as *West Side Story*, *On the Town*, and *Candide*. John Williams, on the other hand, composed music for numerous films, including the themes from *Star Wars*, *Superman*, *Raiders of the Lost Ark*, *Jurassic Park*, *Jaws*, and, recently, the *Harry Potter* series.

### Notable Events

**1900:** L. Frank Baum writes *The Wonderful Wizard of Oz*.

**1901:** Australia becomes independent.

**1903:** First flight by the Wright Brothers.

**1905:** Albert Einstein formulates *Special Theory on Relativity*.

**1912:** Sinking of the RMS Titanic.

**1914—1918:** World War I.

**1917:** Russian Revolution.

**1929:** Wall Street crash begins the Great Depression.

**1929:** First Academy Awards Ceremony.

**1939—1945:** World War II

**1932:** The Charlotte Symphony is founded.

**1939:** *The Wizard of Oz* and *Gone With the Wind* open

**1949:** Arthur Miller's *Death of a Salesman* premieres.

**1951:** Color TV first introduced in the United States.

**1960:** The Beatles are formed in Liverpool.

**1963:** Assassination of President John F. Kennedy.

**1969:** Moon landings and Woodstock Festival.

**1975:** End of the Vietnam War.

**1977:** Atari 2600 video game console released.

**1980:** Iran Hostages are released.

**1984:** Apple releases first Macintosh computer.

**1989:** Fall of the Berlin Wall.

**1990:** Sir Tim Berners-Lee invents the World Wide Web

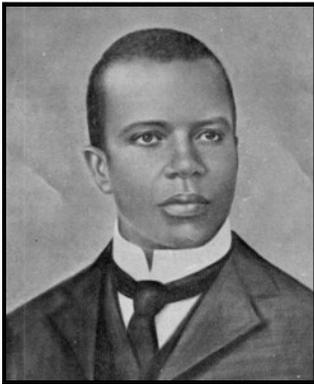
**1997:** J.K. Rowling releases first Harry Potter novel.

**2001:** September 11 Terrorist Attacks

**2004:** Facebook is launched.

**2008:** Barack Obama becomes first African-American U.S. President

## Important Twentieth Century/Modern Composers



**Scott Joplin**  
(1868-1917)

**Known for:**

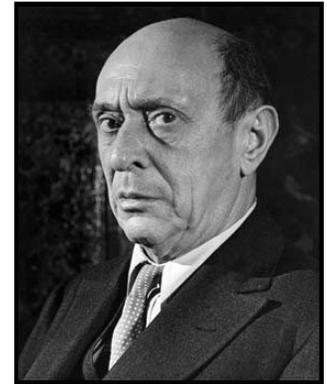
Ragtime, piano works, ballet, opera,  
*The Entertainer*, *The Maple Leaf Rag*,  
*Treemonisha*



**Maurice Ravel**  
(1833-1897)

**Known For:**

Impressionism; piano, chamber, and  
orchestral works; *Boléro*,  
*Mother Goose Suite*



**Arnold Schoenberg**  
(1874-1951)

**Known for:**

Serialism/Expressionism,  
Orchestral, chamber, and piano  
works, *Pelleas and Melisande*



**Igor Stravinsky**  
(1882-1971)

**Known For:**

Neo-Classicism, Sym-  
phonic works, ballets,  
*The Firebird*, *Petrushka*,  
*The Rite of Spring*



**Aaron Copland**  
(1900-1990)

**Known for:**

Orchestral works,  
ballets, *Appalachian*  
*Spring*, *Rodeo*, *Billy the*  
*Kid*, *Fanfare for the*  
*Common Man*



**Richard Rodgers**  
(1902-1979)

**Known For:**

Musical Theatre works,  
*Pal Joey*, *Oklahoma!*,  
*Carousel*, *South Pacific*,  
*The Sound of Music*

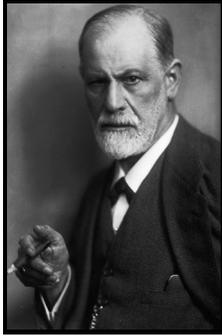


**Danny Elfman**  
(1953- )

**Known For:**

Film & TV scores, *Beetlejuice*,  
Theme from *The Simpsons*,  
*Batman*, *The Nightmare*  
*Before Christmas*,

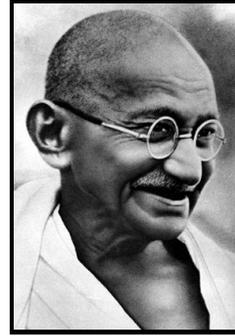
## Important Twentieth Century/Modern Figures



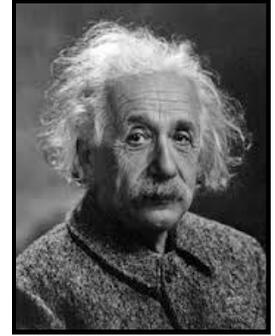
**Sigmund Freud**  
(1856-1939)  
Austrian Neurologist  
Founding father of  
psychoanalysis



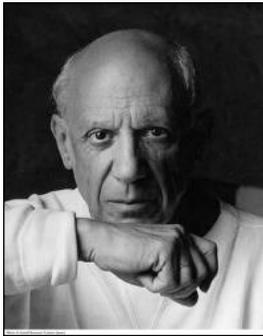
**Marie Curie**  
(1867-1934)  
Polish Physicist & Chemist  
Developed Theory of  
Radioactivity



**Mohandas Gandhi**  
(1869-1948)  
Indian activist  
Led non-violent Indian  
Independence Movement



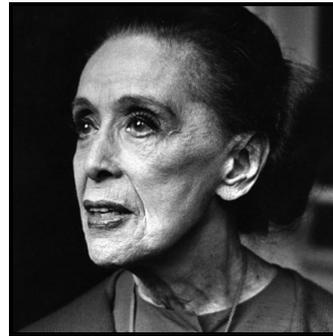
**Albert Einstein**  
(1879-1955)  
German Scientist  
Developed Theory of  
Relativity



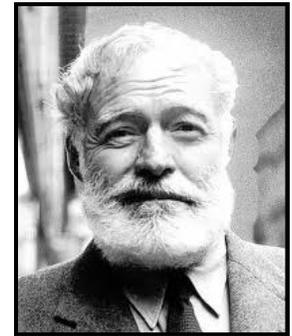
**Pablo Picasso**  
(1881-1973)  
Spanish Artist  
Painted *Guernica*



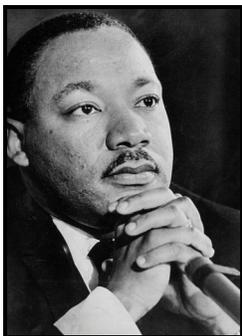
**Franklin Delano Roosevelt**  
(1882-1945)  
32nd U.S. President  
Led U.S. through the Great  
Depression and WWII



**Martha Graham**  
(1894-1991)  
U.S. Choreographer  
Choreographed Copland's  
*Appalachian Spring*



**Ernest Hemingway**  
(1899-1961)  
U.S. Author & Journalist  
Wrote *A Farewell to Arms*



**Martin Luther King, Jr.**  
(1929-1968)  
U.S. Civil Rights Leader  
Combated racial inequality  
through non-violence



**Bill Gates**  
(1955- )  
U.S. Programmer & Inventor  
Co-founder of Microsoft



**Oprah Winfrey**  
(1954- )  
U.S. Media Mogul  
Award winning talk-show  
host and owner of Harpo, Inc.



**J.K. Rowling**  
(1965- )  
British Novelist  
Wrote the *Harry Potter*  
series of novels

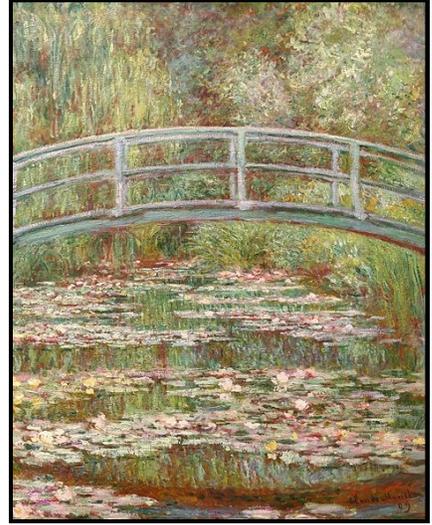
## Impressionism



Edgar Degas; *La Classe de Danse* (1874)



Pierre-Auguste Renoir; *Girls at the Piano* (1892)



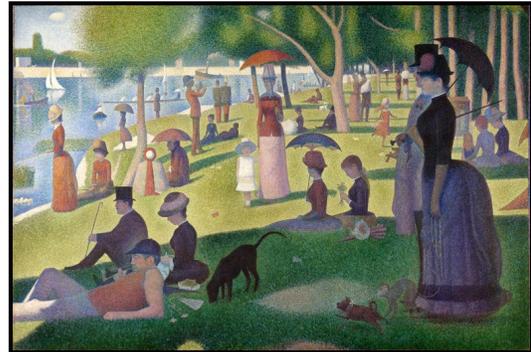
Claude Monet; *Bridge Over a Pond of Water Lilies* (1899)

# MODERN ART

## Post-Impressionism



Vincent Van Gogh; *Still Life: Vase with Twelve Sunflowers* (1888)



Georges Seurat; *A Sunday on La Grand Jatte* (1884)



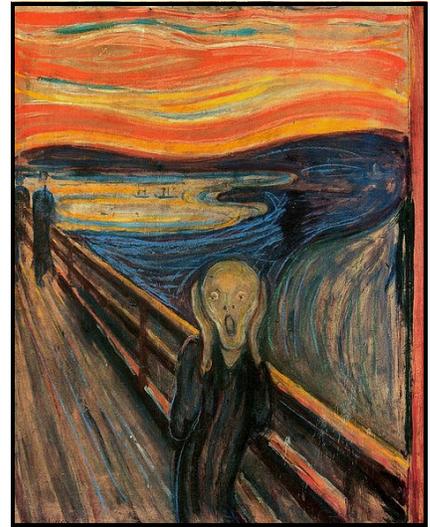
Paul Cézanne; *The Basket of Apples* (1894)

Abstract



Wassily Kandinsky; *Composition X* (1939)

Expressionism

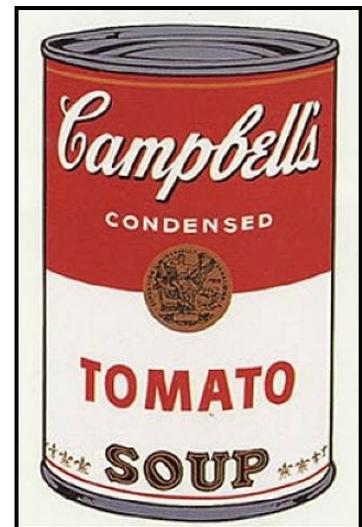


Edvard Munch; *The Scream* (1893)



Pablo Picasso; *Guernica* (1937)

Pop Art



Andy Warhol; *Campbell's Soup Can* (1968)

Cubism



Juan Gris; *Guitar and Clarinet* (1920)

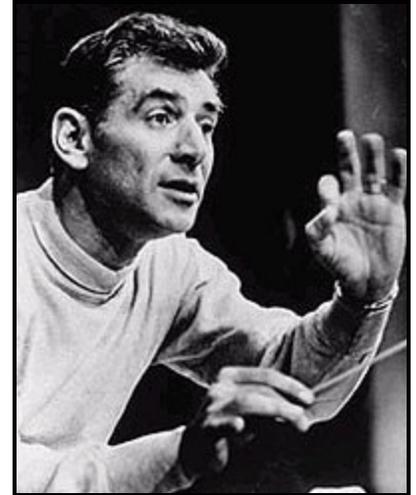
# LEONARD BERNSTEIN

Born in Lawrence, Massachusetts 1918

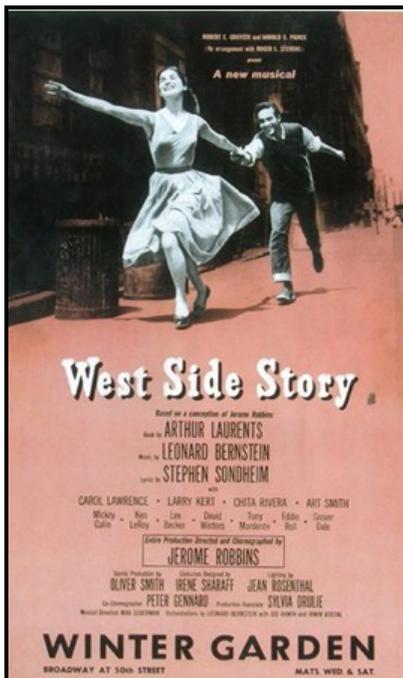
Died in Brooklyn, New York 1990

## Overture from *West Side Story*

Composed in 1957



Leonard Bernstein, the first conductor born in the United States to receive world-wide acclaim, was born on August 25, 1918, in Lawrence, Massachusetts. Flamboyant, inspired and voracious in his conducting style, Bernstein demonstrated extraordinary musical ability very early on. He took piano lessons as a boy and after graduating from Boston Latin School in 1935, he attended Harvard where he studied music with Walter Piston. Subsequently he attended the renowned Curtis Institute of Music in Philadelphia, studying conducting with Fritz Riener and piano with Isabella Vengerova and Heinrich Gebhard. Bernstein then went on to study at Tanglewood during the summers of 1940 and 1941 with Serge Koussevitzky. Koussevitzky was so impressed with Bernstein that he asked him to be his assistant in 1942. Also in that year, Bernstein was invited to be Assistant Conductor of the New York Philharmonic, where in November of 1943, he substituted for Conductor Bruno Walter when Walter became ill; Bernstein was an immediate overnight success. In 1948 he joined the staff at Tanglewood and succeeded Koussevitzky as head of the conducting department. Bernstein took over the post of Music Director of the New York Philharmonic in 1958, and held it until 1969. Twenty years later, on Christmas day, Bernstein conducted Beethoven's Symphony No. 9 to honor the fall of the Berlin Wall; the performance reached approximately 100 million people as it was broadcast live in more than twenty countries. Bernstein conducted his final performance with the Boston Symphony on October 9, 1990. He died five days later in New York City, on October 14, 1990, of a heart attack brought on by emphysema and other complications.



*Original 1957 Broadway production artwork*

Bernstein was a versatile musician and in addition to being a conductor of international renown, he was also a pianist, composer and educator. As a composer, Bernstein was prolific writing music that includes orchestral works, works for theater, chamber music pieces, choral works for church or synagogue, vocal music, various piano pieces and occasional works. In the late 1950's his highly successful series of *Young People's Concerts* was broadcast by CBS; these concerts were very effective introductions to classical music and earned Bernstein many accolades. As a composer, Bernstein created many concert pieces as well as works for musical theatre, which include *Candide*, *On the Town* and most famously *West Side Story*.

### *West Side Story*

As a contemporary composer, Bernstein was very alert to the melodic and rhythmic possibilities of popular styles, styles prevalent in his Broadway musicals. The score for *West Side Story*, in particular, is an example of virtuosic symphonic treatment. *West Side Story* is a musical written by Arthur Laurents, with music by Leonard Bernstein and lyrics by Stephen Sondheim, who would go on to also be a prolific Broadway composer himself. The story uses Shakespeare's *Romeo and Juliet* as inspiration, and is the musical theater's only real tragedy. In using the universal themes of prejudice, disenfranchisement and the destruction of love through hate, themes profound and disturbing, the work transcended the musical theatre medium.

*West Side Story* is a highly successful work because of the unity of its parts: the music, the book, the eloquent lyrics along with Jerome Robbins's choreography are fully interwoven. Characterization, action and exposition are related through all of these elements in a way that was truly innovative.

*West Side Story* debuted September 26, 1957 on Broadway at the Wintergarden. The *Overture* from *West Side Story* features themes from many of the musical's songs including "Maria" and "Tonight". The "Overture" sets the stage for the action that will follow. The dramatic conflict that will ensue of warring rival gangs and the ill-fated love of Tony and Maria is foreshadowed in this music.

In order to create the sense of tension, restlessness and ruthlessness inherent in the action of the story, Bernstein employed a musical device of called a tritone, an interval that spans three whole tones, also known as an augmented fourth. This interval is one of dissonance, known for a long time as Diabolus in Musica (Devil in music) and was considered a "dangerous" interval. The tritone is apparent in almost every number in the musical. In "Maria" the first three notes span a tritone and then a rising half step, a motif that first appears in the "Prologue" but is repeated throughout the work, appearing in several other numbers, including "Mambo" "Rumble" and "Cool."



Scene from the 1961 film version of *West Side Story*

## Synopsis

*West Side Story* involves the age-old theme of two lovers whose destiny is hindered by circumstances beyond their control. In *Romeo and Juliet*, the hero and the heroine come from feuding families, the Montagues and the Capulets. The two lovers in *West Side Story* come from rival New York city gangs, the Jets and the Sharks. The action takes place on the upper west side of the City. The Jets are made up of a mix of ethnic types: Polish, Italian and Irish, who think of themselves as being more American than the Puerto Rican Sharks. Both groups share the same lack of prospects and perpetually feud over territory.

Tony, a former Jet, and Maria, the sister of the Shark's leader Bernardo, fall in love at a dance. At this same dance, the Jets challenge the Sharks to fight. Tony tries to extricate himself from any involvement, but Maria wants him to stop the "rumble." To satisfy her, he attempts to halt the fighting. But, when his best friend, Riff, is mortally stabbed by Bernardo, Tony becomes enraged and in turn kills Bernardo. Devastated by this news, Maria still forgives Tony. In the meantime Chico, Bernardo's right hand man who is also in love with Maria, pursues Tony to exact revenge.

Maria convinces Anita, Bernardo's girlfriend, to deliver a message to Tony that Maria will come to him so that they can run away together. Tony is in hiding at Doc's Soda Fountain, When Anita arrives, the Jets abuse her. In anger she screams at them to tell Tony that Chico has killed Maria. When Tony hears this, he dashes outside and screams for Chico to kill him too. Then Maria appears and he realizes she is still alive. They run to each other; at that very moment, Chico comes out of the shadows and shoots Tony. Only as all the gang members watch Tony die in Maria's arms do they begin to realize that it is their hate that has brought this about. At the play's end, joined together through death, the Jets and the Sharks carry Tony as Maria follows.

## Listening Map—Themes heard in the Overture

1. *Tonight*
2. *Somewhere*
3. *Dance Music*

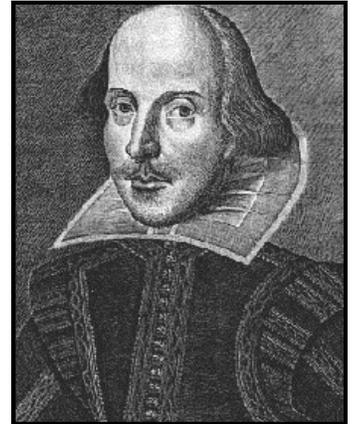
→ Click this link to listen to the SYSO Junior Orchestra playing the Overture to *West Side Story*:

<http://tinyurl.com/bl7zdcI>

## William Shakespeare

English poet and playwright William Shakespeare is the author of a body of literary work considered to be the greatest in the history of English literature.

Shakespeare was born April 23, 1564 in Stratford-upon-Avon in the area of England known as the Midlands. He left Stratford for London sometime in 1586 where he embarked on a life in the theatre. In 1595 he became one of the senior members of the Lord Chamberlain's men, making him a playwright to the King of England and by 1596 he was so successful that he was granted a Coat of Arms and was allowed to call himself a "gentleman." Interestingly, Shakespeare died on April 23, the same date as his birth, in 1616.



The Prologue from *Romeo and Juliet* is written as a sonnet because the play's theme is one of thwarted love. A sonnet is a poem written in iambic pentameter, consisting of 14 lines and in Shakespeare's case made up of three quatrains and an ending couplet; sonnets were traditionally used to express love in conflict.

The Prologue from *Romeo and Juliet* plays the same role in verse that the Overture from *West Side Story* plays in music. In both instances, the Prologues serve to establish mood and action of the ensuing play and musical.

### PROLOGUE from *Romeo and Juliet*

*Two households, both alike in dignity,  
In fair Verona, where we lay our scene,  
From ancient grudge break to new mutiny,  
Where civil blood makes civil hands unclean.  
From forth the fatal loins of these two foes  
A pair of star-cross'd lovers take their life;  
Whole misadventured piteous overthrows  
Do with their death bury their parents' strife.  
The fearful passage of their death-mark'd love,  
And the continuance of their parents' rage,  
Which, but their children's end, nought could remove,  
Is now the two hours' traffic of our stage;  
The which if you with patient ears attend,  
What here shall miss, our toil shall strive to mend.*

## JOHN WILLIAMS

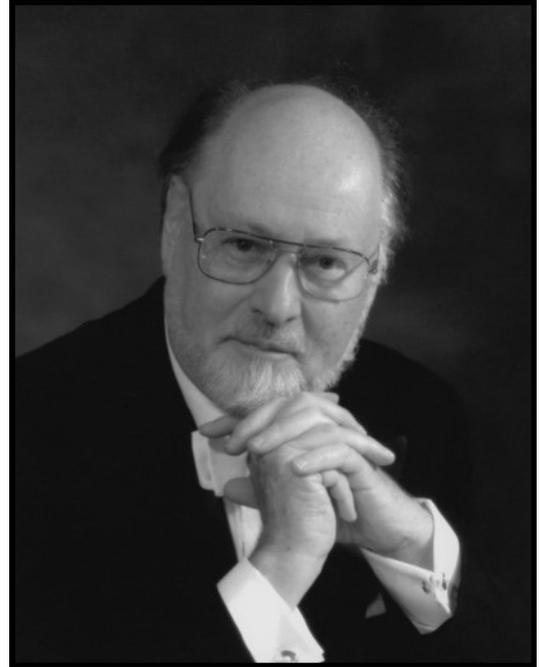
Born in Floral Park, New York 1932

### **Flight to Neverland** from *Hook*

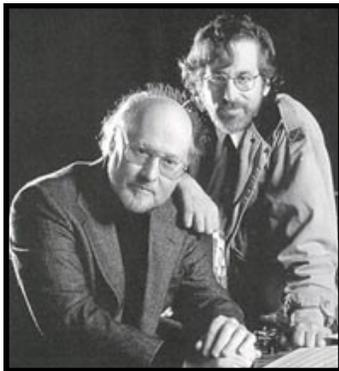
Composed in 1991

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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. 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 Castelnuovo-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 singer Frankie Laine.



*Williams with Spielberg*

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* and *Lost in Space*. 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' composing for the *Star Wars* movies. Williams has composed the score for all but two of Spielberg's films.

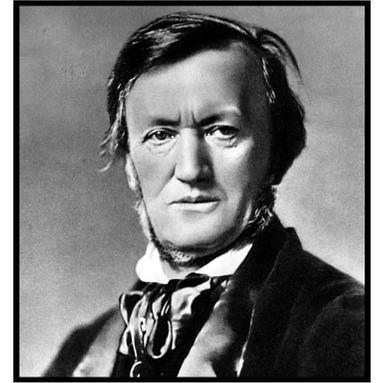
From 1980 to 1993, Williams succeeded the legendary Arthur Fiedler as Principal Conductor of the Boston Pops Orchestra. He is now the Laureate Conductor of the Pops, thus maintaining his affiliation with the Boston Symphony Orchestra.

He has been nominated for 52 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*). His most recent nomination came earlier this year for his score to *Star Wars: The Rise of Skywalker* (2019). He currently holds the record for the most Oscar nominations for a living person and has the second most nominations overall (behind Walt Disney) as well as the record for the most Academy Award losses ever. In addition to Academy Awards, he has also won three Emmy Awards, four Golden Globe Awards, seven British Academy Film Awards and twenty-five Grammy Awards.

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

## Leitmotif

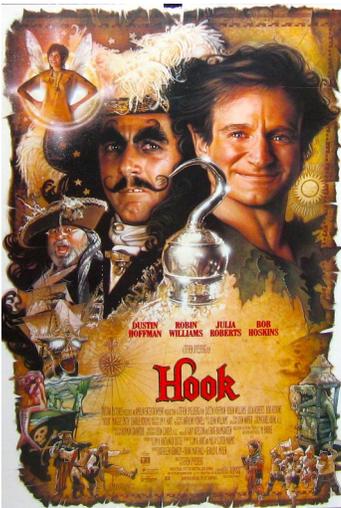
A leitmotif is a recurring musical theme that is associated within a particular piece of music with a particular person, place or idea. Although usually a short melody, it can also be a chord progression or even a simple rhythm. Leitmotifs can help to bind a work together into a coherent whole, and also enable the composer to relate a story without the use of words, or to add an extra level to an already present story. Although used earlier by composers such as Carl Maria von Weber and Beethoven, it is Richard Wagner who most often associated with leitmotifs, as his operas make liberal use of them. Some other classical works that use leitmotif are Tchaikovsky's *Swan Lake*, Prokofiev's *Cinderella* and *Peter and the Wolf*, Rimsky Korsakov's *Snow Maiden* and *Shaherazade*, and Edvard Grieg's *Peer Gynt*.



Richard Wagner

Leitmotifs are very common in movie scores; a well known example is the Imperial March associated with Darth Vader in the *Star Wars* series of films composed by John Williams. Williams also uses leitmotifs in films such as *Jaws*, the *Indiana Jones* films, the *Superman* films, and *E.T. the Extra-Terrestrial*. The music within Andrew Lloyd Webber's *The Phantom of the Opera* contains leitmotifs for some of its characters. The most popular example is likely the powerful pipe organ chromatic chord progression for the Phantom himself.

## Flight to Neverland from *Hook*



In 1985, Steven Spielberg planned to produce a stage musical based on J.M. Barrie's "Peter Pan." To provide the songs and underscoring, he turned to his longtime collaborator John Williams. With Leslie Bricusse (*Scrooge*, *Jekyll & Hyde*) supplying the lyrics, Williams composed nine songs and all of the themes before the idea was ultimately scrapped. Williams was given the opportunity to revisit and expand these musical ideas in 1991, when Spielberg's stage idea of "Peter Pan" turned into the film *Hook*. *Hook* tells the tale of a jaded, grown-up Peter Pan and his powerful rediscovery of the meaning of childhood. The film featured Robin Williams as Pan, Julia Roberts as Tinkerbell, Bob Hoskins as Mr. Smee, and Dustin Hoffman as Captain Hook.

Williams gave "Hook" more than a dozen new themes, including ones for the characters: Hook, Smee, Pan, and Tinkerbell; one for "flying"; one for the sense of family between Pan and his children; and one for the magical Neverland. This theme is featured prominently in *Flight to Neverland*. The Neverland theme begins with a repeating, sequence of a descending third, followed by an interval of a fourth. In the second statement, the interval progressively becomes a fifth. The entire motif is elevated finally by an extended, mutable phrase, creating a warm, enveloping atmosphere. In the film, this piece accompanies the visual of Peter and Tinkerbell flying across the sky as they travel to Neverland.

→ Click this link to listen to *Flight to Neverland* from *Hook*: <http://tinyurl.com/d8mej5m>

# STUDENT SECTION



Vincent van Gogh; *The Starry Night* (1889)

# COMPOSER FAST FACTS



## George Frideric Handel

**Born:** February 23, 1685 in Halle, Germany

**Died:** April 14, 1759 in London, England

**Country:** England

**Period of Music:** Baroque

**Famous for:** concerti grossi, operas, oratorios

**Interesting Fact:** Handel and fellow Baroque composer Johann Sebastian Bach were both born in 1685, in towns only 92 miles apart—but they never met!

## Wolfgang Amadeus Mozart

**Born:** January 17, 1756, in Salzburg, Austria

**Died:** December 5, 1791, in Vienna, Austria

**Country:** Austria

**Period of Music:** Classical

**Famous for:** operas, symphonies, piano music, chamber music, church music, and vocal music

**Interesting Facts:** Mozart was a child musical prodigy who composed his first piece at age 5! In 1763, while on tour with his father and sister in Vienna, Mozart performed for fellow 7 year-old the Archduchess Maria Antonia—who would later become Queen Marie Antoinette of France!



## Ludwig van Beethoven

**Born:** December 17, 1770, in Bonn, Germany

**Died:** March 26, 1827, in Vienna, Austria

**Country:** Germany

**Period of Music:** end of Classical/beginning of Romantic

**Famous for:** redefining the symphony

**Interesting Fact:** Beethoven's handwriting was very messy and publishers had a hard time deciphering what he had written. Part of this is because he was never satisfied with his music and was constantly making revisions.

## Modest Mussorgsky

**Born:** March 9, 1839, in Karevo, Russia

**Died:** March 16, 1881, in Saint Petersburg, Russia

**Country:** Russia

**Period of Music:** Romantic

**Famous for:** writing Russian nationalist music

**Interesting Fact:** *Night on Bald Mountain* is famously featured in Disney's *Fantasia*.



## Georges Bizet

**Born:** 1838, in Paris, France

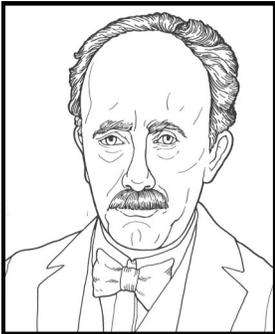
**Died:** June 3, 1875, in Paris, France

**Country:** France

**Period of Music:** Romantic

**Famous for:** Opera

**Interesting Fact:** *Carmen* has been the basis of two musicals: *Carmen Jones* (1943), and MTV's *Carmen: a Hip Hopera* (2001) which starred Beyoncé Knowles.



## Richard Strauss

**Born:** June 11, 1864, in Munich, Germany

**Died:** September 10, 1894, in Garmisch-Partenkirchen, Germany

**Country:** Germany

**Period of Music:** Romantic

**Famous for:** Tone Poems

**Interesting Facts:** *Also Sprach Zarathustra* was used in the popular movie *2001: A Space Odyssey* (1968) and is played at numerous college and professional sporting events.

## Leonard Bernstein

**Born:** August 25, 1918, in Lawrence, Massachusetts

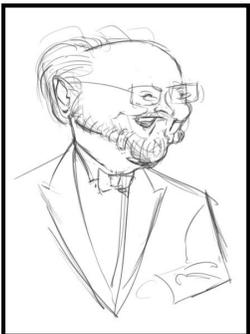
**Died:** October 14, 1990, in New York City, New York

**Country:** United States

**Period of Music:** Modern

**Famous for:** conducting the New York Philharmonic orchestra

**Fun Fact:** He conducted the acclaimed *Young People's Concerts* from 1958 through 1972. These were concerts geared towards exposing children to music.



## John Williams

**Born:** February 8, 1932, in Floral Park, New York

**Country:** United States

**Period of Music:** Modern

**Famous for:** writing movie music such as *Star Wars*, *ET*, and *Indiana Jones*

**Fun Fact:** John Williams announced his retirement after scoring the 2019 film *Star Wars: The Rise of Skywalker*. Williams also has an onscreen cameo in the movie playing a bartender named Oma Tres—which is an anagram for “maestro”!

# HISTORICAL MEASURES WORD SEARCH

K	I	W	M	R	E	S	T	R	A	U	S	S	H	W
I	M	A	R	T	S	U	H	T	A	R	A	Z	E	R
S	P	C	Y	Z	C	W	Q	M	K	O	D	S	E	N
U	R	I	P	K	V	A	O	O	D	O	T	X	E	H
M	E	T	Y	Y	S	Z	R	E	R	S	O	V	C	A
T	S	N	A	A	A	G	T	M	I	A	O	H	L	N
H	S	A	J	R	C	O	R	D	E	H	B	G	A	D
C	I	M	T	D	J	H	E	O	T	N	J	Z	S	E
A	O	O	G	O	N	S	E	E	S	E	W	B	S	L
N	N	R	Y	D	T	B	E	R	N	S	T	E	I	N
T	I	H	V	O	D	B	C	K	N	B	U	W	C	S
G	S	V	R	T	E	Z	I	B	Z	O	J	M	A	S
K	M	Y	O	I	R	O	T	A	R	O	B	N	L	J
S	Y	M	P	H	O	N	Y	D	A	N	D	O	R	Z
S	M	A	I	L	L	I	W	W	S	N	A	C	G	V

BAROQUE

BEETHOVEN

BERNSTEIN

BIZET

CARMEN

CHERNOBOG

CLASSICAL

HANDEL

HOOK

IMPRESSIONISM

MOZART

MUSSORGSKY

NACHTMUSIK

ODETOJOY

ORATORIO

ROMANTIC

STRAUSS

SYMPHONY

WESTSIDESTORY

WILLIAMS

ZARATHUSTRA

# HISTORICAL MEASURES QUIZ

## I. TRUE or FALSE

1. Beethoven met the future Queen Marie Antoinette when both were children (TRUE / FALSE)
2. Handel is best known for his oratorios. (TRUE / FALSE)
3. John Williams was at one time the conductor of the New York Philharmonic. (TRUE / FALSE)
4. The Romantic Era is known for large orchestras and programmatic music. (TRUE / FALSE)
5. *Night on Bald Mountain* was never performed during Mussorgsky's lifetime. (TRUE / FALSE)
6. The piano was invented during the Baroque Era. (TRUE / FALSE)
7. *Carmen* was an immediate success and made Bizet very wealthy. (TRUE / FALSE)
8. John Williams has lost more Academy Awards than anyone in history. (TRUE / FALSE)
9. *Also Sprach Zarathustra* was famously used in the movie *Star Wars*. (TRUE / FALSE)
10. Beethoven's 9th Symphony was the first to use a vocal chorus. (TRUE / FALSE)

## II. MULTIPLE CHOICE

1. Which of the following is not a Baroque Era genre?  
A. oratorio                      C. opera  
B. tone poem                    D. cantata
2. Handel was born in \_\_\_\_\_, but later became a citizen of \_\_\_\_\_.  
A. England                      C. Austria  
B. France                        D. Germany
3. Handel's *Entrance of the Queen of Sheba* is from an oratorio about what biblical figure?  
A. Jesus                         C. Esther  
B. Saul                         D. Solomon
4. Which of the following world events happened during the Classical Era?  
A. Revolutionary War    C. Pilgrims sailed on the Mayflower  
B. Civil War                 D. none of the above
5. Mozart belonged to what fraternal organization?  
A. Illuminati                    C. Freemasonry  
B. Knights of Columbus    D. Loyal Order of Moose
6. Later in life, Beethoven was \_\_\_\_\_.  
A. blind                         C. both blind and deaf  
B. deaf                         D. neither

7. Which of the following instruments did Beethoven not play?
 

A. viola	C. organ
B. flute	D. piano
  
8. Which composer famously re-worked Mussorgsky's *Night on Bald Mountain*?
 

A. Rimsky-Korsakov	C. Tchaikovsky
B. Balakirev	D. Ravel
  
9. *Carmen* is set in what country?
 

A. Italy	C. France
B. Spain	D. Mexico
  
10. The works of which of following artists is not considered Impressionistic?
 

A. Ravel	C. Bizet
B. Debussy	D. Monet
  
11. Which of the following is a musical style created during the 20th century?
 

A. serialism	C. atonal music
B. film scoring	D. all of the above
  
12. *West Side Story* is based on which Shakespeare play?
 

A. Hamlet	C. Romeo and Juliet
B. Othello	D. The Tempest
  
13. Which future prolific Broadway composer wrote the lyrics to *West Side Story*:
 

A. Richard Rodgers	C. Andrew Lloyd Webber
B. Arthur Laurents	D. Stephen Sondheim
  
14. Which film director is John Williams most associated with?
 

A. Tim Burton	C. Martin Scorsese
B. Steven Spielberg	D. James Cameron
  
15. Although John Williams incorporates leitmotifs into his film scores, which composer is best known for this?
 

A. Debussy	C. Wagner
B. Mozart	D. Brahms

**III. SHORT ANSWER:**

Name one composer and one important historical figure from each era.

- **BAROQUE:** Composer: \_\_\_\_\_ Figure: \_\_\_\_\_
- **CLASSICAL:** Composer: \_\_\_\_\_ Figure: \_\_\_\_\_
- **ROMANTIC:** Composer: \_\_\_\_\_ Figure: \_\_\_\_\_
- **MODERN:** Composer: \_\_\_\_\_ Figure: \_\_\_\_\_

# My Symphony Journal

My Favorite Period of Music History Is: \_\_\_\_\_

I Like This Period Best Because: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

My Favorite Piece That I Heard Was: \_\_\_\_\_

I Like This Piece Because: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

## HISTORICAL MEASURES RATINGS:

Put an "X" in the box that best sums up your feelings about a particular piece

COMPOSER/PIECE	LOVED IT!	LIKED IT	NOT ON MY PLAYLIST
STRAUSS <i>Also Sprach Zarathustra</i>			
HANDEL <i>Entrance of the Queen of Sheba</i>			
MOZART <i>Eine Kleine Nachtmusik</i>			
BEETHOVEN <i>9th Symphony Ode to Joy</i>			
MUSSORGSKY <i>Night on Bald Mountain</i>			
BIZET <i>Selections from Carmen</i>			
BERNSTEIN <i>Overture from West Side Story</i>			
WILLIAMS <i>Flight to Neverland from Hook</i>			

Explain *why* a particular piece wasn't "on your playlist": \_\_\_\_\_

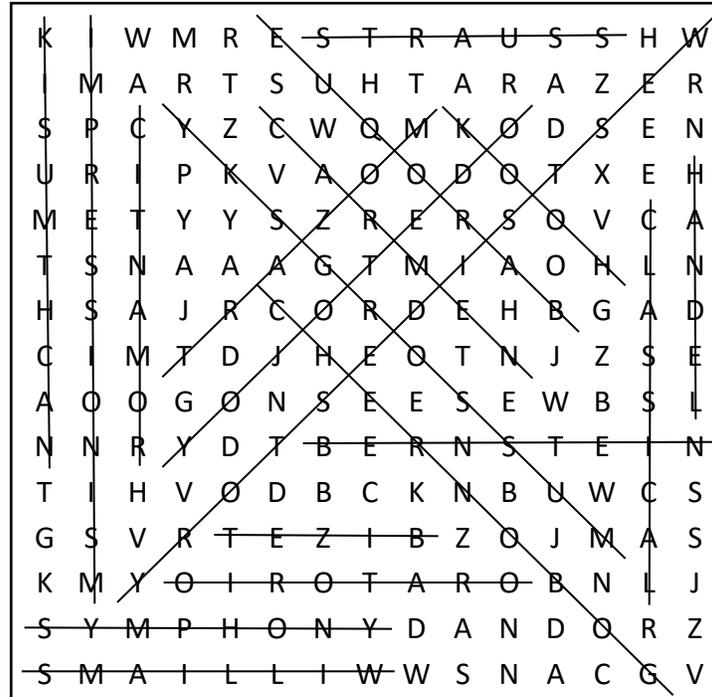
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\_\_\_\_\_

# ANSWER KEYS

## Word Search:



## Quiz:

### True/False

1. False—Mozart met Marie Antoinette
2. True
3. False—Williams conducted the Boston Pops; Bernstein the NY Phil
4. True
5. True
6. False—The piano was invented during the Classical Era
7. False—Carmen was not immediately successful
8. True
9. False—Also Sprach Zarathustra was used in *2001: A Space Odyssey*
10. True

### Multiple Choice

- |         |       |       |
|---------|-------|-------|
| 1. B    | 6. B  | 11. D |
| 2. D, A | 7. B  | 12. C |
| 3. D    | 8. A  | 13. D |
| 4. A    | 9. B  | 14. B |
| 5. C    | 10. C | 15. C |