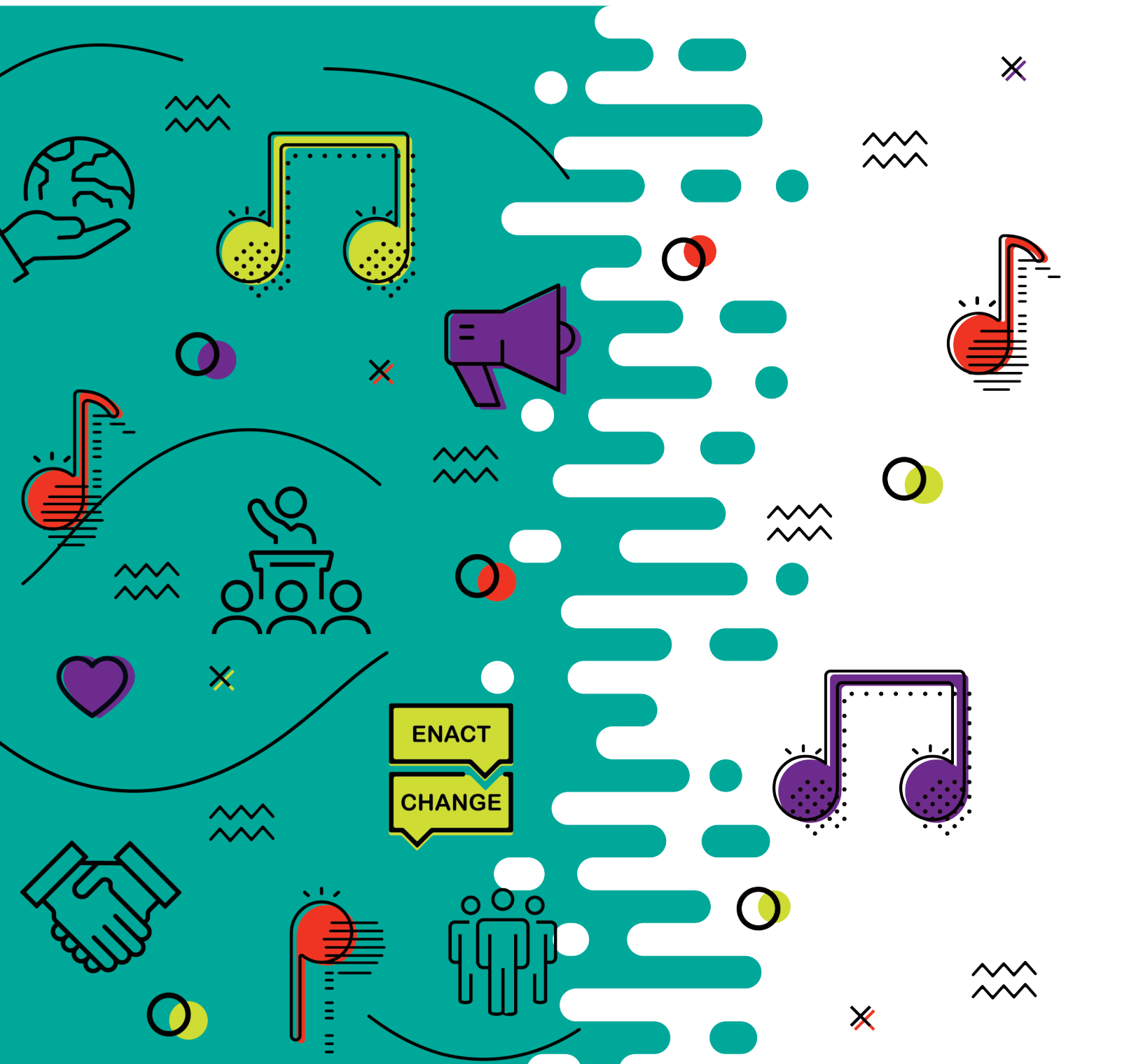


Resource Materials for Teachers

Music as a Change Agent

YOUNG PEOPLE'S CONCERTS® FOR SCHOOLS 2020





Education at the New York Philharmonic

For generations, the New York Philharmonic has been engaging listeners through unforgettable Young People's Concerts, Teaching Artist workshops, and enriching opportunities for young composers and performers that deepen the understanding of music for all kinds of audiences. Today, the Orchestra remains at the forefront of education, both in the community and around the world.

The **Young People's Concerts for Schools** are central to the Orchestra's partnerships with schools across New York City and beyond. Teaching Artists of the New York Philharmonic are known internationally for creating indelible learning experiences through active engagement, sequential curricula, and inspired performances. Over 25 years their work has evolved through their experience in New York City's public schools, both during and after school hours. Through **Philharmonic Schools**, Teaching Artists use major orchestral repertoire to guide students and teachers about how to listen, perform, and compose, preparing them to fully experience concerts in their own school and at Philharmonic performances. Partner elementary schools in all five boroughs embrace music as an essential element of the classroom and the school community.

Through the **New York Philharmonic Very Young Composers® Program (VYC)**, students from diverse backgrounds create and notate their own compositions, with the help of Philharmonic Teaching Artists, who serve as mentors and scribes. These children eventually hear their works performed by Philharmonic musicians — often by the full Orchestra. Communities across America and in foreign countries have worked with the Philharmonic to adapt the model to establish their versions of VYC.

Since 1924 the New York Philharmonic has performed innovative, engaging concerts that introduce young people to symphonic music. **Young People's Concerts®** present repertoire from all eras — including the present day — to help listeners ages six to twelve explore various musical topics. **Very Young People's Concerts®**, designed for pre-schoolers, combine great music with storytelling and games to unlock children's imagination and talent. **Young People's Concerts Play!** makes Young People's Concerts available — for free — to schools and families around the world through an on-demand streaming service that complements performance video with interactive features that enable children to become experts about the music they hear.

To learn more about the Philharmonic's many other education programs, visit nyphil.org/education.

Lead support for Young People's Concerts for Schools is provided by the **Mary and James G. Wallach Foundation**.

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New York Philharmonic Teaching Artist positions are funded by **The Susan W. Rose Fund for Teaching Artists**.

Major support for the New York Philharmonic Very Young Composers Program is provided by **Susan and Elihu Rose**. Additional funding is provided by **Muna and Basem Hishmeh; Mr. and Mrs. A. Slade Mills, Jr.; The Rochlis Family Foundation; The ASCAP Foundation; the Solender Family Funds; the UJA-Federation of New York; and The West Family**.

This guide has been made possible through an endowment gift from **Lillian Butler Davey**.

Welcome to Your Young People's Concert for Schools!

Music as a Change Agent

Participants at this season's Young People's Concerts for Schools will be invited to reflect on ways in which composers use their creative skills to mirror human conditions, initiate action, and create spaces for hope and healing. The works on this program reflect centuries of struggle and triumph; all are filled with a mix of sadness, urgency, optimism, and celebration.

Through pivotal moments in our history — from World War II and the fall of the Berlin Wall to the Civil Rights Movement and the March on Washington — music has been central to seeking common ground. Today there are dozens of global conflicts and wars, some of which have unfavorable outcomes. Yet people can find solace, affirmation, and inspiration through engagement with this timeless artform.

In this program, we see that great art can be shaped by a visceral and creative response to our understanding and perspective of societal conditions. The impetus to look back or ahead informs our experiences today. We find an example of this from Beethoven, who pulled the centuries-old story of Count Egmont to dramatically demonstrate what can happen when people collectively react to an injustice. And, from Henry Panion, who captured a traumatic moment in our American history to memorialize and heal through music and song.

These examples, and more, can be found in this three-unit curriculum guide. Through each lesson, students and teachers will be able to learn about the composers' musical tools and explore how their works and lives fulfilled the role of a change agent. You will learn songs of protest, and clap rhythms of unity. For a more enriched experience, teachers can also take advantage of our audio tracks and additional resources on nyphil.org/ypcschools-changeagent. Throughout this guide, you will also find small quotes from students in the New York Philharmonic's Very Young Composers Program, all of whom have ideas and hopes about our future that they felt necessary to share.

We hope that your classroom will consider being a part of the Young People's Concerts for Schools by submitting content created following the “Now *YOU*” prompts throughout the guide.

As in the past, you are encouraged to peruse these lessons and adapt them to your classroom as you see fit. They will all be challenging and engaging, with a special focus on gearing you up for the live performance!

See you in March!

Gary Padmore

Director of Education & Community Engagement
The Sue B. Mercy Chair

“Music is our voice in the world.”

— Nico Lipman, age 15, Very Young Composer



Young People's Concerts for Schools

For grades 3–12

All performances and workshops take place at
David Geffen Hall, 10 Lincoln Center Plaza, New York, NY

Concerts

Wednesday, March 18, 2020 | 10:30 a.m. and noon

Thursday, March 19, 2020 | 11:00 a.m. and 12:30 p.m.

Friday, March 20, 2020 | 10:30 a.m. and noon

Teacher Workshops

Wednesday, January 15, 2020 | 4:00–6:00 p.m.

Thursday, January 16, 2020 | 4:00–6:00 p.m.

The Program

Roderick Cox conductor

Kirya Traber host and scriptwriter

Habib Azar director

BEETHOVEN *Egmont Overture*

VERDI *Va, pensiero*, from *Nabucco*

SHOSTAKOVICH *Allegro*, from *Symphony No. 10*

TIPPETT *Steal Away*, from *A Child of Our Time*

Henry PANION *Here We Are*

New York Philharmonic VERY YOUNG COMPOSERS *New Works*

TRADITIONAL / arr. Very Young Composer **JORDAN MILLAR**

We Shall Overcome

Valerie COLEMAN *Selection from Umoja: Anthem for Unity*

**“Every person can do their share to help. Our way is
through our music. The world is worth it.”**

— Emmett Rhodes, age 12, Very Young Composer

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The Sue B. Mercy Chair

Photos: pages 2, 4, 27, 33, and 35 by Chris Lee

Design: Ted Dawson Studio

About the New York Philharmonic Very Young Composers Program

Created by Jon Deak, a composer and former New York Philharmonic Associate Principal Bass, the New York Philharmonic Very Young Composers Program (VYC) is an after-school initiative that provides children ages 9–15 with the opportunity to transform their ideas into finished compositions to be performed by professional musicians. Participants hone their creations by collaborating with Philharmonic Teaching Artists in workshops and rehearsals, culminating in astonishing works of art that reveal the power of children’s imaginations. For more information, visit nyphil.org/vyc.

Teaching and Learning in the Arts

The Blueprint for Teaching and Learning in the Arts is a guide for arts educators in New York City public schools. *The Music Blueprint* defines five strands of learning, all addressed in this booklet. Through these lessons, your students will compose music, develop musical literacy, explore connections with other disciplines, get information about careers in music, and, of course, take advantage of an important community resource: the New York Philharmonic.

In keeping with key elements of the Common Core, the Young People’s Concerts for Schools and the lessons in this booklet provide a deep dive into a few related works. They foster close listening and citation of evidence, using music as the text. Through the modality of music, they reinforce habits of mind developed in English language arts and math lessons, and offer connections with literary and historical texts.

BE A PART OF THE YOUNG PEOPLE’S CONCERTS FOR SCHOOLS!

The New York Philharmonic wants to make your students’ take on *Music as a Change Agent* part of the Young People’s Concerts for Schools. Share their songs, letters, playlists, and art based on the prompts below. More information can be found in the designated “Now YOU”, sections of this guide. Selected content may be shown on the big screen at the Young People’s Concerts for Schools.

1. CREATE YOUR OWN PROTEST SONG

As a class, write music and / or lyrics that express feelings about a subject that students care deeply about in their community. See page 16 for more information.

2. WRITE A LETTER TO YOUR FUTURE SELF

Invite students to describe what they care about and what changes they hope to see in themselves, their community, and in the world. See page 26 for more information.

3. MAKE A PLAYLIST FOR HEALING

Create a playlist of music that provides healing and recovery, and design the cover of your album. See page 32 for more information.

Visit nyphil.org/ypcschools to fill out the “Concert Submission” form and learn how to upload your digital content.



Music of Revolution

BEETHOVEN *Egmont Overture*
(page 8)

VERDI *Va, pensiero, from Nabucco*
(page 11)

We Shall Overcome
(page 14)

Music of Reaction

SHOSTAKOVICH
Allegro, from Symphony No. 10
(page 18)

TIPPETT "Steal Away," from *A Child of Our Time*
(page 21)

Music of Healing

Henry PANION *Here We Are*
(page 28)

Valerie COLEMAN *Umoja: Anthem for Unity*
(page 30)

Music of Revolution

Generations of composers have used music to share messages and perspectives on social change and revolution. The Age of Revolution (spanning the 18th to mid-19th centuries in Europe and the Americas) saw the birth of new countries and leaders as new democratic ideas swept across the world. Composers **Ludwig van Beethoven** and **Giuseppe Verdi** witnessed dramatic political revolutions in their own countries, and each responded musically by looking to the past. Beethoven dramatized the life of Count Egmont, a hero of the 16th-century fight for Dutch independence, and Verdi found inspiration in the Babylonian exile of the Hebrews, whose patriotic expressions for their homeland inspired Verdi's Italian audience during a time of fracturing and foreign occupation.

More than 100 years later, the spirit of revolution continued in the United States as citizens came together to demand change. The activists of the Civil Rights Movement in the 1950s and 60s staged national boycotts and protests in support of racial equality, and the gospel song **We Shall Overcome** was transformed into a powerful musical message of hope in the face of adversity. It has continued to be an anthem in fights for freedom, equality, and justice around the world.



Franz Wenzel Schwarz, *Entrance of Garibaldi to Naples*, 1860.

Activity 1 (10 minutes)

Getting To Know Count Egmont and Beethoven

Share the story of **Count Egmont**, the hero who helped inspire a revolution, and **Beethoven**, the composer who told the story of his struggle through music.

Lamoral, Count of Egmont (1522–68), was born into one of the oldest and noblest families in Western Europe and grew up to become a general and a statesman. During his lifetime Spain, one of the world's most powerful countries, occupied the Netherlands, Egmont's homeland, restricting the freedoms of the Flemish people who lived there. Count Egmont chose to fight back against this oppression, organizing a resistance. The Spanish occupiers arrested Egmont; he was put on trial by a Spanish court, and, despite pleas from across Europe to spare his life, he was executed. His death helped spark an outcry for freedom and justice that eventually led, after 80 years of war, to the independence of the Netherlands.



As a composer, **Ludwig van Beethoven** (1770–1827) may rightfully be called a musical revolutionary. He stretched, even broke, established rules of composition, making his way through uncharted musical territory and influencing the future of composition. His dramatic music often reflected the turmoil and unrest of his times, when the world he knew was undergoing massive change through war and revolution.



In 1809 Beethoven was invited to compose music to accompany a play titled *Egmont* by the famous German writer Johann Wolfgang von Goethe. He eagerly accepted. In addition to being an admirer of Goethe, he must have found the opportunity to portray Egmont's story of defiance and struggle against oppression inspiring, and timely. Months earlier Beethoven's Vienna was under siege, and would eventually be occupied, by Napoleon's French Empire. During the bombardment the composer hid in the basement of his brother's home and covered his ears with pillows to try to protect his failing hearing. *Egmont* represented many of Beethoven's ideals, and his music dramatized the life and heroism of the Count's fight for freedom.

Ask your class:

What else do you know about Beethoven as a composer and person?

What are some other historic events that have inspired art and music?

What qualities might make someone a hero for their community?

Activity 2 (15 minutes)

Dramatizing a Story with Music

After sharing the story of Count Egmont and Beethoven with your students, invite them to get to know Egmont's story as dramatized by Beethoven's music. Beethoven creates many dramatic effects through contrasts in his *Egmont Overture*.

These include:

- contrasting **dynamics** (loud vs. soft music)
- contrasting **rhythms and tempos** (patterns of notes that are short vs. long and fast vs. slow)
- contrasting **melodies** (tunes that are in a dark / minor key vs. a light / major key)

As a class, listen to the following excerpts. After each, ask students what contrasts they hear, in addition to the hints listed below, and write them down on a large sheet of paper or a board

Egmont excerpt 1

(Hint: do you hear contrasts in dynamics?)

Egmont excerpt 2

(Hint: do you hear contrasts in rhythms and tempos?)

Egmont excerpt 3

(Hint: do you hear contrasts in melodies?)

Now, share these brief descriptions of the excerpts with your class. Have your students work in pairs or small groups to see if they can match the descriptions to their corresponding excerpts. [Answers appear in brackets.]

1. Egmont's rebellious spirit struggling to overcome his oppressors [Excerpt 2]
2. Egmont's sacrifice: his death leads to a victorious end [Excerpt 3]
3. Egmont's imprisonment [Excerpt 1]

Reflect:

How do the contrasts in Beethoven's music help dramatize the actions and emotions that these descriptions depict?

Creating a Narrative with Rhythmic Motives

Sarabande rhythm



Hero rhythm



Sarabande rhythm 1

Sarabande rhythm 2

Sarabande rhythm 3

Hero rhythm 1

Hero rhythm 2

Hero rhythm 3

Listen to these rhythms and reflect:

How do these rhythms change each time they come back?

What can we infer about Egmont and his fight based on how these rhythms change over the course of the overture?

EXTENSION

Composing Dramatic Music

Choose a historical figure who inspires you. How might you use dynamics, rhythm, tempo, and melody to compose music that dramatizes that person's story?

Activity 4 (15 minutes)

Getting To Know Verdi and *Va, Pensiero*, from *Nabucco*

Share information about the composer, his opera, and the political backgrounds of both.

The Italian composer **Giuseppe Verdi** (1813–1901) is most famous for his dramatic and expressive operas, many of which are frequently staged all over the world. While his work is inextricably tied to Italian culture, for the first half of his life Italy was not yet a single nation-state. The Austrian Empire controlled much of the Italian peninsula, which was then made up of many city-states, duchies, and republics. A political movement called the *Risorgimento* (1815–71), or “resurgence,” sought to free the Italian people from foreign rule and unify the different states into a single country, which would culminate in the emergence of the Kingdom of Italy in 1861.

In 1841 Verdi began working on an opera set in Biblical times about the Hebrew people as they are captured, enslaved, and then exiled by the king of Babylon, Nebuchadnezzar (*Nabucco*, in Italian). Verdi’s opera, titled *Nabucco*, includes a heartfelt, lyrical song performed by a chorus as the Hebrew slaves. Titled *Va, pensiero, sull’ali dorate* (“Go, thoughts, on wings of gold”), the song expresses the slaves’ dreams to be free and to return to their homeland. Audiences at the premiere recognized the parallels between the opera’s theme and their own political aspirations for freedom and unification.

Va, pensiero was instantly popular in Verdi’s time and remains an unofficial Italian anthem to this day. And with *Nabucco*, Verdi’s career was launched and his connection to the *Risorgimento* movement cemented.



Discuss with your class:

Verdi’s opera is an example of a political allegory — it depicts a particular time, place, and event (ancient Babylon and the enslavement of the Hebrew people) to communicate or comment on a broader, contemporary, real-world concern (in this case, the Italian independence movement). Why do you think Verdi chose to set his opera in ancient Babylon rather than during the Risorgimento?

Va, pensiero, from Nabucco

*Va, pensiero, sull'ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l'aure dolci del suolo natal!*

*Del Giordano le rive saluta,
di Sionne le torri atterrate ...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fata!*

*Arpa d'or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!*

*O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t'ispiri il Signore un concerto
che ne infonda al patire virtù*

Activity 5 (15 minutes)

Exploring Lyrics

Divide your class into four groups and assign a verse from *Va, pensiero* to each group. Have your students read through their verse (in English), and create movements or gestures that correspond to the four lines of the text. Even if they are unsure of the meaning of the lyrics, have them identify and pantomime key words or align their movements with the rhythm of the text as they read it aloud.

Verse 1

Go, thoughts, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!

Verse 2

Greet the banks of the Jordan
and Zion's toppled towers ...
Oh, my homeland, so beautiful and lost!
Oh, memory, so dear and so dead!

Verse 3

Golden harp of the prophet of old,
Do you now hang silent upon the willow?
Rekindle the memories in our hearts,
and speak to us of times gone by!

Verse 4

Mindful of the fate of Jerusalem,
Let me cry out with a sad lamentation,
or let the Lord strengthen me
to bear these suffering.

Have the groups perform their pantomime as you read their verses aloud (or have a volunteer from each group recite the verse).

Activity 6 (15 minutes)

Choreographing Verdi's Melody

With the same groups that broke out for Activity 5, have your students listen to the music that correlates with their verse.

VERDI *Va, pensiero*, from Nabucco

Verse 1 [0:58–1:46]

Verse 2 [1:46–2:30]

Verse 3 [2:31–3:15]

Verse 4 [3:16–4:36]



Have the students begin to choreograph the music of their group's verse through movement. They can keep some of the movements from Activity 5 or create new ones. Their gestures can follow the contours and shape of the melody (how it rises and falls), mimic the emotion the melody expresses to them, or respond to the volume or articulation of the music (short, separated notes or smooth, connected notes).

Once they have created their choreography, play the entire recording of *Va, pensiero* and have each group perform their verse to the music.

Discuss as a class:

What were the differences between the movements you created for the text and for the music?

Did you hear how Verdi treated specific imagery and emotions in his music? For example, how does the music represent “the slopes and the hills,” “toppled towers,” “hang silent,” and “strengthen me”?

EXTENSION

Anthems

Have students look into the development of anthems from around the world. Why were particular songs chosen — or how were they created — to represent a movement, country, or cause?

Some possible anthems and movements to research:

Estonian Singing Revolution; *Va, pensiero* in Italy; “Lift Ev’ry Voice and Sing” (Black national anthem); “Ode to Joy” (European Union anthem); “Glory to Hong Kong” (protest anthem).

Activity 7 (10 minutes)

Discovering *We Shall Overcome*

Almost a century after the American Civil War, the Civil Rights Movement emerged as a powerful force to change laws and attitudes in the United States in the ongoing fight for racial equality. Leaders such as Martin Luther King, Jr., and Rosa Parks led national boycotts and protests for social justice. ***We Shall Overcome*** became an important song and rallying cry because of its powerful message of hope in the face of adversity. The song became known around the world, and is still sung at marches and protests today.

Origins of a Protest Song



“I’ll Overcome Some Day” was a gospel hymn by **Charles Albert Tindley** that was published in 1901. Tindley, hailed as “a founder of African American gospel,” was a self-educated man who triumphed over enormous obstacles in his life to become an important community leader as a church minister.

The hymn was adapted and sung by workers during a 1945 cigar workers strike that lasted for over five months in Charleston, South Carolina, as **Lucille Simmons** led workers in a fight for higher wages and the right to organize.



In 1947 “We Will Overcome” was published in the *People’s Songs Bulletin*. **Zilphia Horton** was listed as the song’s contributor and gave an introduction to its history. She had learned the song from Lucille Simmons and went on to teach it to many others, including Pete Seeger, through her work as music director of the Highlander Folk School, an adult education school in Tennessee that trained union organizers.

Pete Seeger helped popularize *We Shall Overcome*, as did folk singer Joan Baez, who led a crowd of 300,000 in the song at the March on Washington in 1963 to advocate for civil and economic rights for African Americans. Since then, *We Shall Overcome* has been heard worldwide, including in the anti-Apartheid movement in South Africa, the Northern Ireland Civil Rights movement, the fight for independence of Bangladesh, and the Velvet Revolution in Czechoslovakia.



“Music is so powerful, it can make us stop and think about what is really important in life.”

— Ilaria Hawley, age 12, Very Young Composer

Activity 8 (10 minutes)

Learning To Sing *We Shall Overcome*

Teach your students the melody to ***We Shall Overcome***. To help students learn the melody, and feel comfortable with the idea of changing the words to fit their own unique experience (such as in *Now YOU*, page 16), try some of the following approaches:

- Sing the melody with words
- Hum the melody no words
- Hum the melody with improvised harmonies (no words)
- Sing the melody with words and improvised harmonies
- Combine the melody with words, improvised harmonies, and humming

We Shall Overcome

Charles Albert Tindley

The musical score is written in 4/4 time and consists of four staves. The first staff contains the melody for the first line of the song, with lyrics 'We shall o - ver - come' followed by a blank line. The second staff continues the melody, with lyrics 'We shall o - ver - come some - day' followed by a blank line. The third staff continues the melody, with lyrics 'Deep in my heart, I do be - lieve,'. The fourth staff concludes the melody, with lyrics 'we shall o - ver - come some - day.'.

We shall o - ver - come _____ We shall o - ver - come _____

We shall o - ver - come some - day _____

Deep in my heart, I do be - lieve,

we shall o - ver - come some - day.

Activity 9 (20 minutes)

Thinking about the Power of Melody

After learning how to sing *We Shall Overcome* as a class, listen to different versions of the song recorded during the Civil Rights Movement, one of which is a speech quoting from the song.

Pete Seeger

Gospel version

Joan Baez

Dr. Martin Luther King, Jr., speech

Discuss as a class:

How does the addition of many voices and harmonies affect how we experience We Shall Overcome? How does a group leader, like Pete Seeger or Joan Baez, teach new lyrics? Why do you think We Shall Overcome has become such a powerful song for inspiring social change?

Now **YOU**

Create your own protest song or contribute a new verse to *We Shall Overcome*. What's a cause you care about in your community or the world? Write new lyrics for a verse, or original music, that expresses how you feel and what you'd like people to do about it. Record and send us your song or your lyrics. See page 5 and visit nyphil.org/ypcschools for more information.

GLOSSARY

Melody — the main tune of music, the part that you would sing along to

Rhythm — the pattern of sounds that creates a beat

Dynamics — the volume of the music, i.e. loud (*forte*) or soft (*piano*)

Chorus — the refrain, or main part, of the song; the part that is repeated

Lyrics — the words to a melody

Hymn — a song whose purpose is religious

“The older generation isn’t taking enough action, so we must commit to doing it ourselves. We can say a lot with our songs.”

— Paloma Dineli Chesky, age 12, Very Young Composer



Music of Reaction

Like all of us, composers interact with the world as it surrounds them in specific times and places. When meaningful change occurs, their musical reactions express not only their individual feelings, but the reactions of their communities, countries, and of their era. In 1953 the composer **Dmitri Shostakovich** experienced dramatic upheaval caused by the death of Joseph Stalin, the longtime dictator of the Soviet Union. Shostakovich began composing his Symphony No. 10 right after Stalin died, so it is not surprising that the work suggests both anxiety and relief. In 1939 the composer **Michael Tippett** consistently heard about violence and unrest in Germany as the Nazis terrorized Jewish citizens. His reactions to the emerging Holocaust and to World War II evolved into *A Child of Our Time*, a work in which he uses African American spirituals to bridge cultural divides by connecting to the universality of the yearning for freedom and equality and the hope for peace.

Activity 1 (10 minutes)

Getting To Know Shostakovich and His Symphony No. 10

Share information about Dmitri Shostakovich with your students.



Dmitri Shostakovich (1906–75) is regarded as one of the 20th century’s major composers. One of the first truly Soviet composers, he spent most of his career falling in and out of favor with the Soviet leadership, sometimes hailed as a genius and beloved composer of the people, at other times denounced as an enemy of the people who wrote music that was “coarse, primitive, and vulgar.” Life under Stalin’s dictatorship was never easy for Shostakovich. Political agendas rather than artistic merit could cause artists to be censored, imprisoned, or even executed. Shostakovich kept a packed suitcase at his door, in fear

that the KGB (secret police) would come to arrest him at any moment. Nevertheless, Shostakovich kept composing, hiding his most personal works in a desk drawer until he felt it was safe for them to be published.

After almost 30 years in power, Stalin died in 1953. The government’s tight grip on artists began to relax, and Shostakovich could finally begin to express himself. The first work he composed after Stalin’s death was **Symphony No. 10**. While he claimed that his symphony did not have a program, or story, the second movement, *Allegro*, is often interpreted as an expression of the terror and struggle of life under Stalin’s brutal dictatorship.



At the beginning of the *Allegro*, high, fast strings and woodwinds create a feeling of anxiety, as though the music is scurrying away. As the notes get faster and more frenzied, we are introduced to another musical idea: a march, exemplified by the snare drum and brass instruments. This march suggests the military power that Stalin put on display, as a sign of strength and to implement his violent orders. Combined, these two musical feelings seem to suggest Stalin’s might and reach, and the terror of the Soviet people living during this time.

Listen to the [beginning of the Allegro](#) and see if students can identify these two musical ideas: the “anxiety” and the “march.”

Reflect:

What are some ways you would describe the “anxiety” theme? And the “march” theme? How does it feel when they are combined?

Activity 2 (10 minutes)

Finding Emotions in Shostakovich

Learn to conduct Shostakovich's work as a class. Watch a video with Roderick Cox, our Young People's Concerts for Schools conductor, explaining how to conduct the beat in Shostakovich's *Allegro*, from Symphony No. 10.

Video with Roderick Cox

Once your students are comfortable conducting a steady beat, continue practicing conducting by gradually exploring more-advanced conducting techniques.

For example:

How might a conductor express the emotion of the music through their face while they conduct?

How else might they show the emotion of the music through their conducting?

How would you show that the music should get faster? Much faster? Slower?

How would you show changes in dynamics (volume)?

When you feel your students are ready, have them conduct along to the *Allegro* from Symphony No. 10. As they listen carefully to the music, they should do their best to match their conducting to the music. Challenge them to show:

- The energy of the music as they conduct with your hands
- The mood of the music with their facial expression
- The different instruments, or sections, as they enter

SHOSTAKOVICH *Allegro*, from Symphony No. 10

Reflect:

What was it like to conduct this music?

What energy or mood did you feel in the music?

How did you express those emotions and mood through your conducting?

Activity 3 (10 minutes)

An Experiment in Oppression

The Soviet government created so many guidelines for artists to follow that it became dangerous for composers, like Shostakovich, to freely express their personal opinions and feelings unless they supported the government's ideals. [Listen to Shostakovich's symphony again](#), but his time have students imagine that they are not allowed to move or express any emotions in their bodies or faces as they hear the music. *Try to keep your hands and arms completely still and keep your face neutral without any emotion.*

Reflect on this experiment:

How did that initial conducting experience compare to the feeling of being constrained?

How did it feel not to be able to express yourself as you heard the music?

How do you think this conducting experiment connects to Shostakovich's life in the Soviet Union under Stalin's dictatorship?

When you attend the Young People's Concerts at David Geffen Hall, ask students to see if their conducting matches Roderick's and to pay attention to how he communicates the mood and energy of the music to the Orchestra.

“Moving to a democratic country, I’ve learned that you have to speak up. The music we write and the things we say can change the future.”

— Hayden Fung, age 11, Very Young Composer

Activity 4 (20 minutes)

Getting To Know Tippett's *A Child of Our Time*

Share information about the composer, his opera, and the political backgrounds of both.

British composer **Michael Tippett** (1905–98) was a well-known pacifist (somebody who believes that war and violence is never justified). When Great Britain declared war on Germany in 1939, Tippett refused to enlist in the British army and eventually spent several months in prison rather than fight in World War II. One of his best known works is a large piece for orchestra and choir titled ***A Child of Our Time***.

The backstory to Tippett's composition is made up of a chain of reactions. Review these with your class (you may also refer to the more comprehensive narrative that follows on the next page):

***A Child of Our Time* — A Snapshot**

A young Polish-Jewish refugee named Herschel is living in Germany.

- Herschel is discriminated against for being an outsider.
- Herschel's parents respond by sending him away to Paris.
- Due to socio-economic and political conditions, Herschel is confined, with little opportunity, to his small community in Paris.

Meanwhile, Herschel's sister responds to desperate conditions in Germany by writing a postcard to him.

- Herschel is distressed to hear about the plight of Jews, especially of his family.
- In an act of desperation and violence, Herschel assassinates a German diplomat in Paris.
- The assassination provokes the Nazis to terrorize Jews in a night of pillaging and violence that would come to be known as *Kristallnacht*.
- The world responds with outrage at the Nazis' violent persecution of Jews.
- Great Britain declares war on Germany.
- Tippett responds to Herschel's story and World War II by composing *A Child of Our Time*.

“We need to speak out against bullying in schools.”

— Nicholas Hutfilz, age 13, Very Young Composer

A Child of Our Time — The History

The story begins in 1930s Germany with a young Polish-Jewish refugee named Herschel Grynszpan. Facing discrimination and poverty because of their heritage, his parents decided there was no future for him in Germany; when he was 14 years old, he was sent to live in Paris with his aunt and uncle. Because Jews were not permitted to take money out of Germany and he had no financial backing, he had to enter France illegally. He was part of a small community of Polish Orthodox Jews in Paris and met few people outside his community. He could not work or study legally. His Polish citizenship was revoked, and he became a stateless person. He went into hiding for fear of deportation.



He missed his family, who, still in Germany, were among the thousands of Jews that the authorities sent to the Polish border. In 1938, Herschel received a postcard from his sister, who explained the inhumane conditions at the border and begged for help.

Herschel responded with an act of desperation and violence: he assassinated a German diplomat in Paris. Upon his arrest a postcard to his family was found in his pocket. He wrote, “the heart bleeds when I hear of your tragedy and that of 12,000 Jews. I must protest so that the whole world hears my protest, and that I will do. Forgive me.”

The German authorities (the Nazis) used the assassination as an excuse to commit acts of terror against Jews. In an event that became known as *Kristallnacht*, or the “Night of Broken Glass,” Nazis looted and demolished Jewish businesses and synagogues, and arrested 30,000 Jewish men, who were sent to concentration camps. *Kristallnacht* became a turning point for the Nazis and their policy of systemic genocide, leading to the Holocaust.

The world was stunned and outraged by *Kristallnacht*, and the news deeply affected British composer Michael Tippett. Upon Great Britain’s declaration of war on Germany in 1939, he responded by composing *A Child of Our Time*, with Herschel’s story as the basis for his work.

EXTENSION

Voice and Agency

Consider the following quote by Dorothy Thompson, an American journalist and radio broadcaster who felt compelled to speak out and defend Herschel.

“They [the Nazis] are holding every Jew in Germany as a hostage. Therefore, we who are not Jews must speak, speak our sorrow and indignation and disgust in so many voices that they will be heard. This boy has become a symbol, and the responsibility for his deed must be shared by those who caused it.”

Do you agree or disagree with her statement? Why or why not?

Do you think that Herschel was justified in his actions? Why or why not?

Who do you think should take responsibility for this tragedy?

Consider how Herschel’s story and Dorothy Thompson’s statement may or may not be relevant today.

What are some non-violent ways we can shed light on desperate situations or causes that are close to our hearts?

Activity 5 [20 minutes]

Learning the African American Spiritual *Steal Away*

Before learning the melody to *Steal Away*, share some background information with your students:

In *A Child of Our Time*, Tippett used African American spirituals to express the universal feelings of suffering and hope. Spirituals were songs sung by enslaved African Americans that described the hardships of slavery and expressed the strength that could be found through music. Tippett made his own version of these melodies, saying that these songs bring comfort and empowerment to anyone “rejected, cast out from the center of our society onto the fringes: into slums, into concentration camps, into ghettos,” he wrote.

The spiritual *Steal Away* was composed by the African American musician Wallis Willis sometime in the mid-19th century, while he was still working as a slave in the Choctaw Nation area of Oklahoma. Spirituals like *Steal Away*, *Wade in the Water*, *Swing Low, Sweet Chariot*, and *Follow the Drinking Gourd* were used by Harriet Tubman and others fighting to escape slavery for freedom. Spirituals often contain coded language to help give directions about how or when to escape.

After the Civil War and the passage of the 13th Amendment (which outlawed slavery in the United States), *Steal Away* and other African American spirituals continued to be performed and popularized by groups that toured around the world; these groups included the Jubilee Singers, whose tours helped to raise significant amounts of money to fund the newly founded Fisk University, a historically black college.

Now listen to the [melody to *Steal Away*](#).

You can sing along as a class or play along on the recorder or another instrument, using the notated song, in G major, below.

Steal Away

Refrain



Verse



Activity 6 (15 minutes)

Thinking Like a Composer

Have your students read the words to *Steal Away* and:

- Identify the chorus (or refrain) and verse
- Circle two or three words or phrases from the lyrics of this spiritual that stand out to them.

Then ask them the following:

Using your composer's toolbox, what sounds would you add to the melody of Steal Away to help emphasize or bring emotion to these words?

Would you use strings, brass, woodwinds, or percussion?

Could you accompany these words with your recorder or another instrument to help create emphasis?

Would you want other voices singing?

How could dynamics be used to call attention to your circled words or phrases?

Could you use found sounds in your classroom to help illustrate and bring emotion to Steal Away?

Could you use sounds to emphasize the verse or the chorus?

Have your students sing or play through the melody again, this time adding their “emphasis” sounds or effects (like dynamics) for the words they circled. They can do this activity with a partner, taking turns singing or playing and adding sounds.

Reflect:

How did the melody sound different with the musical emphasis you created?

What sounds or instruments would you want to hear if you had the entire New York Philharmonic in your classroom?

Activity 7 (10 minutes)

Listening To Michael Tippett's Version of Steal Away

Michael Tippett's decision to use African American spirituals throughout his oratorio *A Child of Our Time* is somewhat like sampling, a technique that can often be found in hip-hop. In hip-hop, a producer or composer will take elements of a song by someone else and incorporate them into a piece of music they are creating.

Samples are chosen for many reasons. Sometimes they are chosen because they help to reimagine an already-known song. Using a sample can even emphasize a specific idea within a larger piece of music. Tippett chose African American spirituals because of the universality of their messages and emotions.

After listening to [Steal Away, from A Child of Our Time](#), reflect:

How and why does Tippett use Steal Away in his oratorio?

How does Michael Tippett use voices and instruments in the orchestra to emphasize the difference between the words of the chorus and the words of the verse in this spiritual?

What words or phrases from the spiritual seem to stand out to Michael Tippett? How do you know?

EXTENSIONS

Exploring Spirituals

To learn about the history of spirituals and how communities use them for reflection, healing, and communication, visit the following sites that have information for students and class planning.

Library of Congress: [African American Spirituals](#)

PBS: [Underground Railroad](#)

Verdi's *Va, pensiero* from his opera *Nabucco* is sung by a chorus from the perspective of Hebrew slaves who miss their lost homeland. *Do you think their feelings of nostalgia for better times and a country "so beautiful and so lost" relate to the experience of enslaved Africans in the Americas? Are there any similarities between Va, pensiero and Steal Away?*

Exploring Sampling in Hip-Hop and Beyond

Early hip-hop artists like Grandmaster Flash and the Furious Five rapped to music that was created by musicians playing already famous funky grooves. Later hip-hop artists would use machines called samplers to copy and paste portions of recorded music into their own songs. This practice is called sampling. To learn more about sampling visit: [A History of Sampling](#).

Now **YOU**

Michael Tippett was an enthusiastic letter writer. Tippett's letters from later years, and after his death, serve as a wonderful primary source about life during World War II. Sometimes we write letters that we never send, and when we find them years later we are reminded of hopes, dreams, and experiences we may have forgotten. *Write a letter to your future self: describe what you care about and what changes you hope to see in yourself, in your community, and in the world.*

Add a musical component: *if your letter were being read aloud in a movie, what would the soundtrack sound like? Choose portions of your letter that you would want to emphasize with your soundtrack. What sounds, instruments, and other techniques from your composer's toolbox would you use? Would you use a technique similar to Michael Tippett's and choose to incorporate music that was already written? Try this activity with a partner: how would you orchestrate your friend's letter? How would your friend orchestrate yours? You can record your students reading their letters (with or without music).*

Send us your letters and / or videos. See page 5 and visit nyphil.org/ypcschools for more information.

GLOSSARY

Symphony — a longer composition for orchestra, usually with multiple parts or movements

Scherzo — “joke” in Italian; a part of a symphony that is usually quick, energetic, and humorous

March — a style of music to go along with people walking, usually with a steady tempo and strong repeated rhythms

Conductor — the person at the front of the orchestra who leads the music, often with a baton

Cue — a conductor's gesture that invites an instrument or group of instruments to play

Melody — the main tune of music, the part that you would sing along to

Spiritual — a song sung by enslaved and free African Americans that expressed the daily suffering of slavery and their desires for peace

Chorus — the refrain, or main part, of the song; the part that repeats

Verse — the stanza of a song that expresses more detail and doesn't repeat

Found sounds — when a musician finds something that makes noise and puts it into their music.

Examples of found sounds could be a door slamming, a pencil tapping on a desk, or a recording of a dog barking.

Music of Healing

Music can help inspire revolution and be a heartfelt response to the times in which it is composed. Music can also help people heal from tragic events and bring people together to find strength in unity. African American composer **Henry Panion** lives in Birmingham, Alabama, and grew up with the powerful legacy of the Civil Rights Movement surrounding him. In 2013 he was asked to mark the 50th anniversary of the 1963 16th Street Baptist Church bombing by composing a piece of music to remember the tragedy and lessons of that day.

Bringing people together was the aspiration behind composer **Valerie Coleman's** composition *Umoja: Anthem for Unity*, which celebrates community and African American heritage. The grooves and uplifting melodies of *Umoja* — the first principle of the pan-African holiday Kwanzaa — express joy at a time when people come together and recognize the importance of family and community.

Activity 1 (15 minutes)

Getting To Know Henry Panion's *Here We Are*

Share the backstory to *Here We Are* with your class.

In the early 1960s Birmingham, Alabama, was a hotbed of racial violence and uprisings by civil rights activists fighting for justice. These activists included children and teenagers who took part in a march in downtown Birmingham on May 2, 1963, called the Children's Crusade. Many young people were arrested and attacked by the police, sparking protests all over the United States.

On September 15, 1963, a bomb was set off at the 16th Street Baptist Church in Birmingham, a meeting spot for civil rights leaders, including Martin Luther King, Jr. Four girls were killed in the bombing, and fourteen others were injured. The deaths of the four girls (Addie Mae Collins, Cynthia Wesley, Carole Robertson, and Denise McNair) caused international outrage and grief and was a catalyst for the Civil Rights Movement throughout the 1960s.



Composer **Henry Panion** uses music to express the exact moments involved in the 16th Street Church bombing. He wanted to “paint the scene” so listeners can feel the impact of the tragedy and the healing that comes from community.

Listen to these specific passages:

“Getting ready for church, for a praise service”

“Where are the girls?” “Here we are.”

“Give Me Jesus”

Reflect:

Listening to the chorus, what techniques does the composer employ to paint the scene? (For example, clapping, the spoken voice, vocal textures ...)

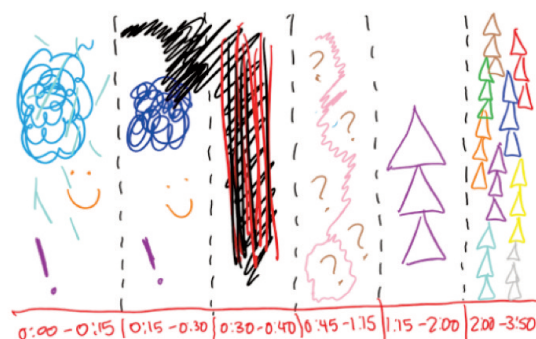
How does the orchestra support the voices? Do they work independently or together, in unison?

Activity 2 (15 minutes)

Painting the Scene

Now listen to **Henry PANION: Here We Are**.

As your students listen to the music, ask them to create a storyboard or a personal visual response to the music they are hearing. You can also have students create a listening map, using shapes, lines, colors, and textures to show the mood or energy of the music, as seen below.



Ask:

Can you hear the story that the composer is telling?

Have students share their visual responses with one another.

EXTENSIONS

Children's Activism

Children have often been the strongest voice for change in many societies throughout history. The Birmingham Children's Crusade was a week-long protest from May 2 to 7, 1963, in which more than 2,000 kids between the ages of 6 and 18 marched through the city of Birmingham, Alabama, in a nonviolent protest against racial inequality. More recently, schoolchildren around the globe have been taking part in Fridays for Future protests to spur governmental actions that will save the environment and fight climate change. Visit the following sites to learn more about these examples of youth activism as well as other youth movements that have made an impact and are making an impact on history:

[The Birmingham Children's Crusade](#)

[The Indigenous Youth Council](#)

[Zero Hour](#)

[Fridays for Future](#)

[Soweto Student Uprising](#)

Remembering History

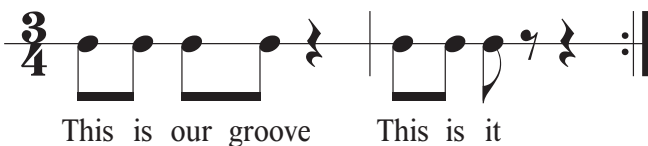
Explore the importance of remembering difficult moments in history and the role music can play in memorialization. Music can help to maintain memory and create a space for healing and reflecting. Explore the [Violins of Hope](#) project, a memorial to people and traditions lost during the Holocaust using a collection of violins, violas, and cellos rescued from concentration camps. Or find out about the [National Memorial for Peace and Justice](#) to learn how a memorial reflecting historical events can be used to advocate for social justice today.

Activity 3 (10 minutes)

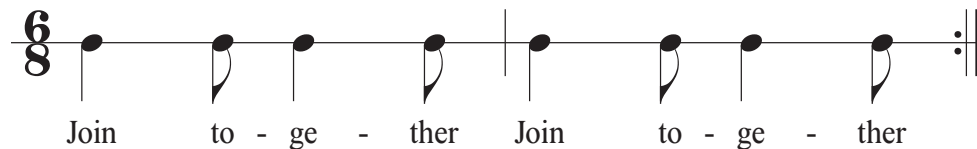
Getting To Know Valerie Coleman and Exploring Groove in *Umoja: Anthem for Unity*

Premiered in 2019, *Umoja* has a groove-based melody and is inspired by the call-and-response tradition. The composer, Valerie Coleman, says: “*Umoja* means ‘Unity’ in Swahili and was created around the time that my former ensemble, Imani Winds, was created. Both *Umoja* and *Imani* are two principles within the African American holiday Kwanzaa. Unity is especially important to me, as I try my best to create music that brings people together and sends a message of humanity.”

Groove: part 1



Groove: part 2



When the two grooves come together, it sounds like this:

Umoja groove

This groove provides a flowing backdrop for the uplifting **Umoja melody**.

As you listen, see if you can hear the groove and the melody at the same time.

Umoja groove and melody

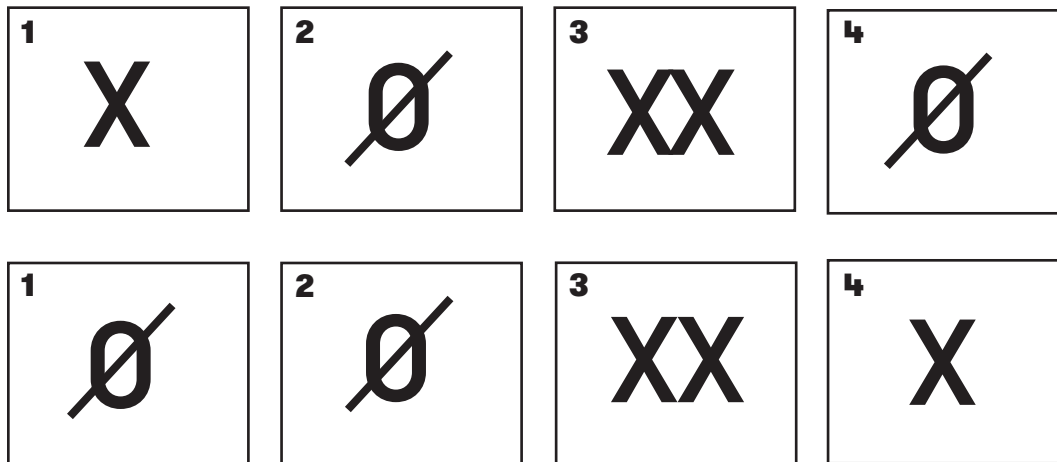
“Music can make change. It can inspire people and bring them together.”

— Michael Rodriguez, age 12, Very Young Composer

Activity 4 (15 minutes)

Creating and Performing Your Own Groove

Using two rows of four boxes, have your class create a groove by combining different rhythmic sounds (an example follows).



X=clap Ø=snap

Perform your groove as a class:

1. Choose a tempo and count the class off (1-2-3-4, 1-2-3-4 etc.).
2. Perform one box per beat.
3. Repeat the entire sequence as many times as you like. Keep it going, keep it steady ... that's your groove.

Discuss and try these variations on the groove:

1. What happens / how does it sound when everyone plays the groove?
2. What happens / how does it sound when only some people play the groove and others stay silent?
3. Split the class in half. Assign one sound (clap) to one half and the other sound (snap) to the other half. What happens / how does it sound? Is it hard to work together?
4. Challenge your class to sing a melody (like *We Shall Overcome*) at the same time as the groove.

How does the groove change when you add a melody to it? Try having part of the class sing the melody while the rest do the groove. Experiment with what works best: having the groove start first, having the melody start first or everyone starting together. You may find it's easiest to put melody and groove together by establishing the groove first and then adding the melody over it.

“Music provides a space of comfort when you’re feeling overwhelmed. It can change how someone feels or thinks. One song can do a lot.”

— Alexander Rothschild Douaihy, age 15, Very Young Composer

Now **YOU**

Below are two possible activities that you can share with the New York Philharmonic.

A Playlist for Healing

What music brings you comfort when you’re feeling overwhelmed? Make a playlist of music that lifts you up or comforts you when you’re down. Then, design an album cover that represents your playlist.

We Shall Overcome

In Unit 1 we learned about the protest anthem *We Shall Overcome*. One of the most powerful things about this song is its power to unite a group. The idea of unity, or *umoja*, can be useful in empowering groups, creating spaces for joy, and even showing defiance to injustice. Combine the groove that you created in this unit (Unit 3) with the lyrics that you created for *We Shall Overcome* in Unit 1 (page 16). Make a video or audio recording of your class or individuals performing the groove while singing your version of *We Shall Overcome*.

Send us your playlists, album art, and video or audio recordings. See page 5 or visit nyphil.org/ypcschools for more information.

GLOSSARY

Groove — a steady, repeating rhythmic pattern

Melody — the main tune of music, the part that you would sing along to

Call and Response — when a main musical idea in a voice or instrument (the call) is echoed or changed by another voice or instrument (response)

Playlist — a collection of songs that often go in a specific order

“Climate Change is overwhelming, but composing music about it helps me to feel clearer and more brave.”

— Devon Lee, age 11, Very Young Composer



Have a Great Day at the Philharmonic

Before You Come ...

- Leave food, drink, candy, and gum behind — avoid the rush at the trash cans
- Leave backpacks at school — avoid crowded seating

When You Arrive ...

- Ushers will show your group where to sit. Teachers and chaperones will sit with their students.
- Settle right in and get comfortable: take off coats and put them right under the seats.
- If anyone gets separated from their group, ask an usher for help.

On Stage ...

- The Orchestra will gather onstage.
- The concertmaster — the violinist who sits at the conductor's left hand side — enters last. After they sit, listen closely as the musicians tune their instruments. It's a magical sound signaling the start of an orchestra concert. Then the conductor will walk on.
- Each piece has loud and quiet sections, and sometimes it's challenging to know when it ends. Sometimes this is demonstrated by the conductor, who will drop their arms and / or turn to the audience. That's when the audience usually shows appreciation to the orchestra for the performance by applauding.

Listening and Watching Closely ...

- Watch the conductor and orchestra to try to figure out which instruments will play by where s/he is pointing or looking.
- Try to name which instruments are playing by how they sound.
- Listen for the melodies and try to remember one you'll be able to hum later. Then try to remember a second one. Go for a third?
- During the concert, pick out a favorite moment in the music to share later with friends and family.

The **New York Philharmonic** connects with up to 50 million people around the world annually through concerts, broadcasts, recordings, education, and free or low-cost performances, including the Concerts in the Parks, Presented by Didi and Oscar Schafer; *Phil the Hall*; Philharmonic Free Fridays; and Young People's Concerts.

In the 2019–20 season, the Philharmonic reaffirms its commitments to serving as New York's orchestra and to championing new music. Music Director Jaap van Zweden conducts seven World Premieres and symphonic cornerstones and presides over *Project 19*, marking the centennial of the ratification of the 19th Amendment with commissions by 19 women composers; hotspots festival, spotlighting new-music centers Berlin, Reykjavík, and New York; and *Mahler's New York*, examining the composer / conductor who spent time in New York as the Philharmonic's tenth Music Director.

The Philharmonic has commissioned and / or premiered works by leading composers from every era since its founding in 1842. Highlights include Dvořák's *New World Symphony*; John Adams's Pulitzer Prize-winning *On the Transmigration of Souls*, dedicated to the victims of 9/11; and Julia Wolfe's Grammy nominated *Fire in my mouth*.

The New York Philharmonic is the oldest American symphony orchestra and one of the oldest in the world. Jaap van Zweden became Music Director in September 2018, succeeding titans including Bernstein, Toscanini, and Mahler.



The logo for the New York Philharmonic, featuring the words "NEW YORK" stacked above "PHILHARMONIC" in a red, serif font. A red line extends from the top left corner, passing through the "NEW YORK" text, and another red line extends horizontally from the left edge, passing through the "PHILHARMONIC" text.

NEW
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