



# NASHVILLE SYMPHONY

YOUNG PEOPLE'S CONCERTS

COMPOSING A MOVEMENT:  
WOMEN IN CLASSICAL MUSIC

*GRADES 5-12*



Nashville  
Symphony



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# CONCERT PROGRAM



## Concert Program

**Clara Schumann** | Piano Concerto in A minor, movement 1

**Fanny Mendelssohn** | Overture in C Major

**Amy Beach** | Gaelic Symphony, movement 2

**Lili Boulanger** | *D'un Matin du Printemps*

**Florence Price** | "Juba Dance" from Symphony No. 1

# STANDARDS

## Lesson # 1

### MUSIC

GRADES 5-8

**5.GM.RI.C**

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

GRADES 9-12

**HS.GM.RI.A**

Identify and describe the elements of music in visual and aural examples using appropriate vocabulary.

### TN ACADEMIC STANDARDS

#### COMPUTER TECHNOLOGY

**5-8.5.3.1.**

Students will use technology tools to enhance learning, increase productivity, and promote creativity.

- a. Use subject specific information gathered through technology resources for a variety of curriculum subjects.
- c. Use simulation software and tutorial software to assist with learning.

#### ENGLISH LANGUAGE ARTS

**5-8.SL.CC.1**

Prepare for collaborative discussions on grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.

**9-12.SL.CC.1**

Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 9th-12th grade topics, texts, and issues, building on others' ideas and expressing one's own ideas clearly and persuasively

## Lesson # 2

### MUSIC

GRADE 5

**5.GM.CN2.A**

Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it).

GRADES 6-8

**6-8.GM.R1.C**

Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.

GRADES 9-12

**HS.GM.R1.B**

Use suitable terminology and concepts to compare and contrast music from various historical periods, styles, and cultures within the appropriate context.

### TN ACADEMIC STANDARDS

#### ENGLISH LANGUAGE ARTS

**5-12.W.TTP.1**

Write opinion pieces on topics or texts, supporting a point of view with reasons and information

**5-12.W.TP.2**

Write informative/explanatory texts to examine a topic and convey ideas and information.

## Lesson # 3

### MUSIC

GRADE 5

**5.GM.P1.C**

Explain how context (such as social, cultural, and historical) informs performances.

GRADES 6-8

**6-8.GM.R2.A**

Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

GRADES 9-12

**HS.GM.R2.B**

Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

# TN ACADEMIC STANDARDS

## SOCIAL STUDIES

### **5.09**

Analyze the major goals, struggles, and achievements of the Progressive Era, including: Prohibition (18th Amendment), women’s suffrage (19th Amendment), and the lack of child labor laws. (C, E, H, P)

### **8.42**

Analyze the development of the women’s suffrage movement, including the Seneca Falls Convention, and the ideals of Susan B. Anthony, Elizabeth Cady Stanton, and Sojourner Truth. (C, H, P)

### **US.18**

Describe the movement to achieve suffrage for women, including: the significance of leaders such as Carrie Chapman Catt, Anne Dallas Dudley, and Alice Paul, the activities of suffragettes, the passage of the 19th Amendment, and the role of Tennessee as the “Perfect 36.” (C, H, P, T)

## ENGLISH LANGUAGE ARTS

### **5-12.SL.CC.2**

Integrate and evaluate information presented in diverse media formats, such as visual, quantitative, and oral formats.

### **5-12.W.RBPK.7**

Conduct short as well as more sustained research projects based on focus questions, demonstrating new understanding of the subject under investigation.

### **5-12.W.RBPK.8**

Integrate relevant and credible information from multiple print and digital sources while avoiding plagiarism.

## Lesson # 4

## MUSIC

### GRADE 5

#### **5.GM.P1.C**

Explain how context (such as social, cultural, and historical) informs performances.

### GRADES 6-8

#### **6-8.GM.R2.A**

Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.

### GRADES 9-12

#### **HS.GM.R2.B**

Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

# TN ACADEMIC STANDARDS

## ENGLISH LANGUAGE ARTS

### **5-12.W.RBPK.8**

Use search terms effectively; integrate relevant and credible information from print and digital sources; quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

# MUSIC RESOURCES



The Nashville Symphony is pleased to partner with NAXOS. NAXOS has provided exclusive access to their online NAXOS Music Library for teachers using the Young People's Concert Curriculum Guides. Instructions on how to play the music included in all of the lesson plans will be emailed to you when you register for the concert.

Listening Excerpts on <http://www.naxosmusiclibrary.com> under playlists.



# LESSON #1: INTRODUCTION TO THE ORCHESTRA

## GRADES 5-8



### STANDARDS

#### Music

- **5.GM.R1.C**

Demonstrate an understanding of the elements of music applied to a listening example using teacher-given vocabulary (such as different sections of complex forms, teacher-selected orchestral instruments, etc.).

#### Technology

- **5-8. 5.3.1.**

Students will use technology tools to enhance learning, increase productivity, and promote creativity.

- a. Use subject specific information gathered through technology resources for a variety of curriculum subjects.
- c. Use simulation software and tutorial software to assist with learning.

#### English

- **5-8.SL.CC.1**

Prepare for collaborative discussions on grade level topics and texts; engage effectively with varied partners, building on others' ideas and expressing one's own ideas clearly.



### OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family by sight and sound.
- Students will be able to define the role of a conductor in an orchestra.



### MATERIALS

- 360 degree video of Laura Turner Hall and the Nashville Symphony:  
<https://www.nashvillesymphony.org/media/videos>
- Computers/devices with internet access (enough for students to work individually or in small groups).
- DSO Kids instrument sound files:  
<https://www.mydso.com/dso-kids/learn-and-listen/instruments>
- Conducting diagram (page 12)
- Instrument Flash Cards (pages 13-17)
- Instrument Riddles (page 18)

# GRADES 5-8: CONTINUED



## PROCEDURE

1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? How many people play in a symphony? What kind of music do they perform?
2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony using your cursor to change the perspective during the video. Do they recognize any of the instruments? What are some of the different ways the instruments are being played? How do they think the instruments might produce sound?
3. Refer back to the 360 degree video at 0:21. Ask students who they think is leading the orchestra. How do they think the musicians know what to do? (Answer: the conductor, Giancarlo Guerrero, leads the orchestra through his gestures.) Explain that the conductor determines the tempo (fast or slow) and the dynamics (loud or soft). Ask students to demonstrate how they think the conductor communicates slower tempos, faster tempos, louder dynamics, and softer dynamics (Answer: they will move their arms slower/faster for changes in tempo and use larger/smaller gestures for changes in dynamics.) See the chart in teacher resources for basic conducting motions.
4. Split students into groups to explore the DSO Kids website. Have students access the instrument descriptions and sound files to explore the different sounds each instrument makes.

## ASSESSMENT

**Instrument Riddles:** Split students into small groups of three to five. Each group will have an envelope of six riddles, each riddle is about a specific instrument in the orchestra. The students will figure out the riddles together and match the riddle to the instrument cut-outs/flash cards. The first group to finish with all the correct answers wins!

# LESSON #1: INTRODUCTION TO THE ORCHESTRA

## GRADES 9-12



### STANDARDS

#### Music

- HS.GM.R1.A  
Identify and describe the elements of music in visual and aural examples using appropriate vocabulary.

#### English Language Arts

- 5-12.SL.CC.1  
Initiate and participate effectively with varied partners in a range of collaborative discussions on appropriate 9th-12th grade topics, texts, and issues, building on others' ideas and expressing one's own ideas clearly and persuasively.



### OBJECTIVES

- Students will be able to identify the four instrument families, as well as the characteristics of each family.
- Students will be able to recognize instruments from each family by sight and sound.
- Students will be able to define the role of a conductor in an orchestra.



### MATERIALS

- 360 degree video of Laura Turner Hall and the Nashville Symphony:  
<https://www.nashvillesymphony.org/media/videos>
- Computers/devices with internet access (enough for students to work individually or in small groups)
- LSO Play (Performance of Berloz's Symphonie Fantastique):  
<https://play.lso.co.uk/performances/Berlioz-Symphonie-Fantastique>
- Instruments of the Orchestra Worksheet (page 19-21)

# GRADES 9-12: CONTINUED



## PROCEDURE

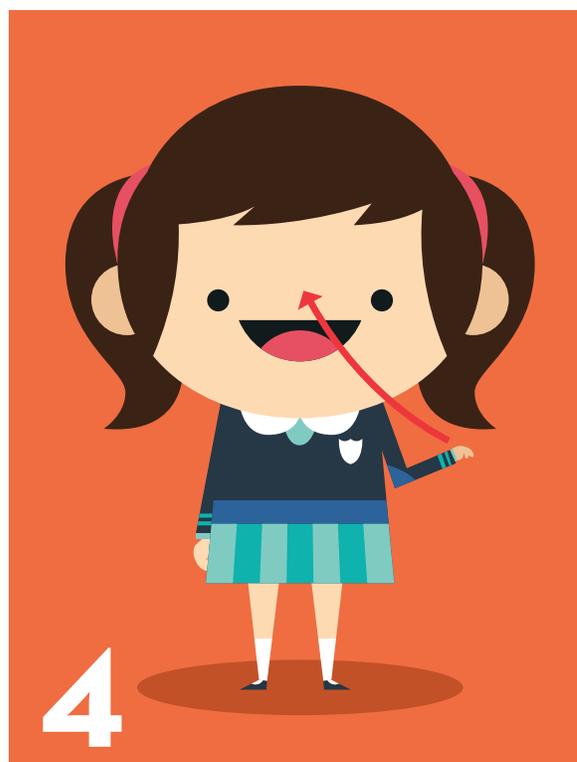
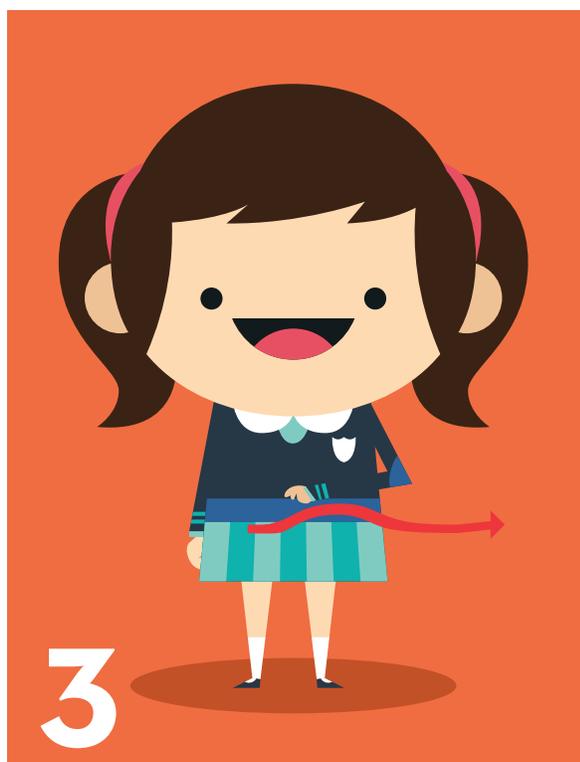
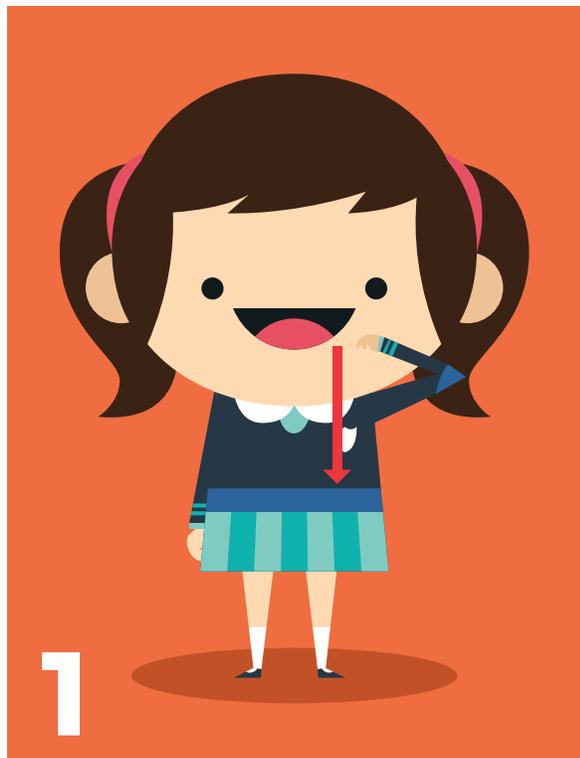
1. Ask students what they know about symphony orchestras. Have they ever heard a symphony? In person? On the radio? Do any of the student play a musical instrument? If so, can they name the instrument family to which it belongs?
2. Show students the 360 degree video of Laura Turner Hall and the Nashville Symphony, using your cursor to change the perspective during the video. Do they recognize any of the instruments? What are some of the different ways the instruments are being played? How do they think the instruments might produce sound?
3. Refer back to the 360 degree video at 0:21. Ask students who they think is leading the orchestra. How do they think the musicians know what to do? (Answer: the conductor, Giancarlo Guerrero, leads the orchestra through his gestures.) Explain that the conductor determines the tempo (fast or slow) and the dynamics (loud or soft). Ask students how they think the conductor communicates slower tempos, faster tempos, louder dynamics, and softer dynamics (Answer: they will move their arms slower/faster for changes in tempo and use larger/smaller gestures for changes in dynamics).

## ASSESSMENT

Hand out the Instruments of the Orchestra Worksheet and split students into groups of three to five to explore the LSO Play website. Encourage students to change the view in each of the panes as they watch the performance. Students will access the “Explore the Orchestra, Instruments” feature to complete their worksheets.

# TEACHER RESOURCES

## CONDUCTING DIAGRAM



# INSTRUMENT FLASHCARDS



**VIOLIN**



**VIOLA**



**CELLO**



**BASS**

# INSTRUMENT FLASHCARDS



**TRUMPET**



**FRENCH HORN**



**TROMBONE**



**TUBA**

# INSTRUMENT FLASHCARDS



**FLUTE**



**CLARINET**



**BASSOON**



**OBOE**

# INSTRUMENT FLASHCARDS



**TIMPANI**



**BASS DRUM**



**SNARE DRUM**

# INSTRUMENT FLASHCARDS



TAMBOURINE



XYLOPHONE

# TEACHER RESOURCES

## LESSON 1: GRADES 5-8

### Riddles

1. I sit on the floor and you sit in a chair,  
I'm played with a bow that's made of horse hair.  
My name is five letters, it's one you might know--  
I'm in the string family, they call me a \_\_\_\_.
2. Though I'm part of the woodwinds, I don't have a reed,  
Wind across my mouthpiece is all that I need.  
I sound like a bird, I'm silver and narrow,  
A smaller version of me is called the piccolo.  
What am I?
3. My name means "wood sound," to play me you stand,  
Strike all of my bars with mallets in hand.  
Each bar has a pitch, with beautiful tone  
My family is Percussion, I'm the \_\_\_\_\_.
4. I'm from the land of croissants and the Eiffel Tower.  
I'm all coiled up, but still have great musical power.  
Friends with the trumpet, tuba and trombone,  
Bonjour mon ami! I am a \_\_\_\_\_.
5. I'm big and I'm rumbly!  
I'm heavy and round,  
Of all the brass family  
I have the lowest sound.  
I'm a \_\_\_\_\_.
6. I have four shorter strings that hit the high notes,  
Under your chin is how I'm played the most.  
Because I play softly, I outnumber the winds,  
You can pluck me or bow me, I'm a \_\_\_\_\_.

Answers:

1. Cello 2. Flute 3. Xylophone 4. French Horn 5. Tuba 6. Violin

# TEACHER RESOURCES

## LESSON 1: GRADES 9-12

### STRINGS

1. How many strings does the violin have and how is the violin usually played?

**Bonus:** What are the strings of the violin made from?

---

2. What is the name of the second highest pitched instrument in the string family?

---

3. What is the one major difference between the way the cello is played compared to the violin and viola?

---

4. Which is the largest and lowest instrument of the string family?

---

### WOODWINDS

1. What is the highest pitched member of the woodwind family? What material is it made from?

---

2. How is sound produced on an oboe?

**Bonus:** What material is the modern oboe made from?

---

Which was the last woodwind instrument to be included in a symphony orchestra?

---

3. In what way is the bassoon like the oboe?

---

# LESSON #1: CONTINUED

## BRASS

How is sound produced on the horn?

**Bonus:** What is the horn's country of origin?

---

Which is the oldest and highest pitched member of the brass family?

---

How are notes changed on the trombone?

---

How much tubing does a Tuba have?

---

## PERCUSSION

How can timpanists produce different notes on their instrument?

**Bonus:** What are the skins of the timpani made from?

---

How do you create sound on a percussion instrument?

---

What are the two categories of percussion instruments?

---

# TEACHER RESOURCES

## LESSON 1: GRADES 9-12 ANSWER KEY

### STRINGS

1. 4 strings; usually played with a bow or plucked (pizzicato)  
**Bonus:** Violin strings were once made out of “catgut,” although it was actually the gut of a sheep. Today, strings are usually steel.
2. Viola
3. It is played vertically, resting on the floor using a spike protruding from the bottom
4. Double Bass

### WOODWINDS

1. Flute; usually made of highly-polished metal, sometimes silver or gold
2. By blowing into a reed in the top of the instrument  
**Bonus:** Grenadilla or African Blackwood
3. Clarinet
4. They are both played with double reeds

### BRASS

1. The players lips on the cup-shaped mouthpiece  
**Bonus:** Germany
2. Trumpet
3. By changing the length of the tube using a large slide
4. About 16 feet

### PERCUSSION

1. By using tuning foot pedals which alter the tightness of the skin  
**Bonus:** Usually plastic, but sometimes calf or goat skin
2. By hitting, shaking, or scraping the instrument
3. Tuned and untuned

# LESSON #2: CLARA SCHUMANN & FANNY MENDELSSOHN: A DESIRE TO COMPOSE



## STANDARDS

### Music

- **5.GM.CN2.A**  
Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and/or daily life (such as comparing how music is used in various cultures and performing it).
- **6-8.GM.R1.C**  
Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
- **HS.GM.R1.B**  
Use suitable terminology and concepts to compare and contrast music from various historical periods, styles, and cultures within the appropriate context.

### English Language Arts

- **5-12.W.TTP.1**  
Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- **5-12.W.TP.2**  
Write informative/explanatory texts to examine a topic and convey ideas and information.



## OBJECTIVES

- Students will learn about the challenges aspiring European women composers faced in the 1800s.
- Students will learn about the lives and musical careers of German composers Clara Schumann and Fanny Mendelssohn
- Students will understand the historical contexts of Clara Schumann's Allegro maestoso from Piano Concerto in A Minor and Fanny Mendelssohn's Overture in C Major.



## MATERIALS

- Recording of Clara Schumann's Allegro maestoso from Piano Concerto in A Minor, beginning - 3:12 (available on Naxos)
- Recording of Fanny Mendelssohn's Overture in C Major, beginning - 3:30:  
<https://www.youtube.com/watch?v=7IWkllxbAk4>
- Clara Schumann Biography (page 24)
- Fanny Mendelssohn Biography (page 25)
- "In Their Own Words: From the Diaries of the Schumanns" Handout (page 26)
- "In Their Own Words: Letters from the Mendelssohn Family" Handout (page 27)

# LESSON #2: CONTINUED



## PROCEDURE

### Part A: Clara Schumann

1. Ask students to share the names of any classical music composers they are familiar with and record their names on the board. Once the list is complete, note the number of male versus female composers students were able to name.  
Discuss: Why do students think there are there so many more well known male composers than female composers?
2. Pass out the Clara Schumann biography and read aloud as a class. Discuss the ways in which Clara supported her husband's musical career (e.g. giving feedback on his compositions, performing his pieces publicly, etc.)
3. Next, play the excerpt of Clara Schumann's Allegro maestoso from Piano Concerto in A Minor. Explain that she began composing this piece at the age of 13 and performed it in concert herself just two years later!

### Part B: Fanny Mendelssohn

1. Pass out the Fanny Mendelssohn biography and read aloud as a class. Explain that Clara and Fanny were actually acquaintances – Clara and Robert would routinely attend Fanny's home concerts, and Felix and Fanny were known to attend Clara's piano concerts.
2. Discuss the ways in which Fanny supported her brother Felix's musical career (e.g. giving feedback on his writing, performing his pieces, allowing him to publish her music under his name, etc.)
3. Next, play excerpt of Fanny Mendelssohn's Overture in C Major from Youtube. Explain that Fanny never actually got to hear this piece performed by an orchestra, so she composed it by predicting how the instruments would sound when playing in a certain style. Meanwhile, male composers like her brother Felix would have had the privilege to hear an orchestra play a draft of his piece before he published the final work.

## ASSESSMENT

Explain that Robert and Clara kept a marriage diary throughout their marriage, which gives us an exciting window into their lives! We also have copies of letters the Mendelssohn's exchanged with each other and family friends. Have students read the quotes from the "In Their Own Words" handouts aloud.

### For grades 5-8:

Have students write a paragraph on each of the prompts -

If Clara Schumann lived in a different time, do you think she would have been able to compose more pieces in her lifetime? Why or why not?

If Felix Mendelssohn had been more supportive of Fanny, do you think she would have published more of her music? Why or why not?

### For grades 9-12:

Have students write a short essay on the prompt -

What were the biggest obstacles Clara Schumann and Fanny Mendelssohn faced as composers? How were the challenges they faced in their musical careers the same? How were they different?

# TEACHER RESOURCES

## CLARA SCHUMANN COMPOSER BIOGRAPHY



## Clara Schumann

1819-1896

Clara Wieck Schumann was the daughter of Marianne and Friedrich Wieck. Clara's parents divorced when she was 5 years old and Clara and her brothers continued to live with her father – at that time in history, the children were considered his property. Friedrich was a talented musician and teacher, and made sure that his daughter had the best musical instruction from a young age. Clara quickly became well known pianist and solo performer, first touring throughout Europe at the age of 11.

In 1840, Clara took her father to court because he would not consent to her marriage to Robert Schumann (1810-1856), one of Friedrich's former piano students and an aspiring composer. The court ruled in Robert and Clara's favor, and they were married just before Clara's 21st birthday.

In reality, both Robert and Clara were composers. However, Clara was forced to almost entirely give

up composition and focus on piano performance to support Robert, who battled with mental illness throughout their marriage, along with their eight children. Throughout her life, Clara gave feedback and helped edit Robert's compositions. She also used her fame as a performer to help Robert's musical career, performing his pieces on her concert tours. Robert was unfortunately institutionalized in 1854, dying two years later at the age of 46 with Clara at his side.

Clara was known as "Europe's Queen of the Piano" during her life. The German public loved her piano performances; however, the vast majority of Clara's compositions only gained publicity and fame after her death. In sharp contrast to Robert Schumann's energetic desire to compose and publish music, Clara was very uncertain and reluctant to publish any pieces because of society's attitudes toward women composers. Yet despite the social norms, Clara continued to write music, resulting in some of the most technically challenging piano pieces and expressive vocal pieces ever written.

After Robert's death, Clara successfully continued to teach piano and perform to support her children. She also continued to publish Robert's compositions in his memory. Clara Schumann gave her last public performance in 1891, she passed away in 1896 at the age of 76.

# TEACHER RESOURCES

## FANNY MENDELSSOHN COMPOSER BIOGRAPHY



## Fanny Mendelssohn

1805-1847

**F**anny Mendelssohn was the oldest child of one of the most musical families in Germany. She and her brother Felix were trained by the finest music teachers in Berlin. However, despite her talent at both writing and playing music, Fanny was cautioned by her father to give up music as a career and to stay on a path towards marriage.

In 1829, Fanny was married to Wilhelm Hensel, a royal painter for the court of Berlin. Fortunately, he encouraged Fanny to continue to compose. During their marriage, Fanny composed over 380 musical works through reviving a Mendelssohn family tradition called *sonntagsmusiken*, Sunday concerts in the Hensel home where she could premiere her music in a private setting. Fanny performed just

once publicly, as the piano soloist in her brother's First Piano Concerto at a benefit concert.

Earlier in her life, six of Fanny's songs were published under Felix's name in his two sets of Twelve Songs. In fact, during a meeting with Queen Victoria Felix asked which of his compositions was her favorite and the Queen began to sing one of the songs Fanny wrote! Fanny and Felix often gave each other feedback on their music, resulting in an important partnership for each of them. However, despite his encouragement of Fanny's composing, like their Father, Felix discouraged her from publishing her works.

Unfortunately, Fanny never lived to see any of her music performed publicly. She died of a sudden of a stroke in 1847. This came one year after she finally decided to publish her works under her own name, and finally received her brother's blessing in this decision. Despite the challenges she faced during her lifetime, Fanny managed to write around 500 works, including her own wedding music, before she died. Today, only a small fraction of Fanny's music has been published and performed though she is increasingly recognized as a brilliant and important 19th century composer.

# TEACHER RESOURCES

## In Their Own Words: From the Diaries of the Schumanns

*“I should very much like to compose, but it is quite impossible here...I always comfort myself with the thought that I am a woman after all, and they are not born to compose.”*

– Clara Schumann, 1838

*“I once thought that I [was talented], but I have given up this idea; a woman must not desire to compose – not one has been able to do it, and why should I expect to? It would be arrogance, though indeed, my Father [taught me when I was young].”*

– Clara Schumann, 1839

*“The thought of publishing a volume of songs with Clara has inspired me...Between Monday and Monday 9 songs... have been finished.”*

– Robert Schumann, 1841

*“I have made several attempts to set [compose music for] the poems of Rückert which Robert picked out for me, but it is no use - I have no talent at all for composing.”*

– Clara Schumann, 1841

*“Clara has written a number of smaller pieces...But children, and a husband who is always living in the realm of imagination, do not go well with composition... and I am often disturbed to think how many tender ideas are lost because she cannot work them out.”*

– Robert Schumann, 1843

*“Women always betray themselves in their compositions, and this is true of myself as well as of others.”*

– Clara Schumann, 1849

*“Composing gives me great pleasure... there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound.”*

– Clara Schumann, 1853



# TEACHER RESOURCES

## In Their Own Words: Letters from the Mendelssohn Family

*“Music will perhaps become his [Felix’s] profession, whilst for you it can and must only be an ornament, never the root of your being and doing.”*  
– Abraham Mendelssohn Bartholdy (Fanny and Felix’s father) in a letter to Fanny Mendelssohn, 1820

*“You must become more steady and collected, and prepare more earnestly and eagerly for your calling, the only calling of a young woman – I mean the state of a housewife.”*

– Abraham Mendelssohn Bartholdy in a letter to Fanny Mendelssohn on her 23rd birthday



*“If nobody ever offers an opinion, or takes the slightest interest in one’s productions, one loses in time not only all pleasure in them, but all power of judging their value. ... I cannot help considering it a sign of talent that I do not give it up, though I can get nobody to take an interest in my efforts.”*

– Fanny Mendelssohn in a letter to a family friend, 1836



*“You write about Fanny’s new pieces and tell me that I should persuade her to publish them. You praise her new compositions to me, which really isn’t necessary ... for I think they’re splendid and lovely. In addition, I hope I don’t need to say that if she decides to publish anything, I will help her all I can and alleviate any difficulties arising from it. But I cannot persuade her to publish anything, because it is against my views and convictions.”*

– Felix Mendelssohn in a letter to a family friend, 1837

*“I hope I won’t disgrace you through my publishing ... Hopefully you will in no way be bothered by it, as I’ve proceeded, as you can see, completely independently, in order to spare you any unpleasant moment.”*

– Fanny Mendelssohn in a letter to Felix Mendelssohn, 1846

*“[I] send you my professional blessing ... This I do now in full, Fance, and may you have much happiness in giving pleasure to others; ... may the public pelt you with roses, and never with sand; and may the printer’s ink never draw black lines on your soul--all of which I devoutly believe will be the case.”*

– Felix Mendelssohn in a letter to Fanny Mendelssohn, 1846

*“At last Felix has written and given me his professional blessing in the kindest manner. I know that he is not quite satisfied in his heart of hearts, but I’m glad he has said a kind word to me about it.”*

– Fanny Mendelssohn, diary entry in 1846

# LESSON #3: AMY BEACH: PERFORMER, COMPOSER, LEADER



## STANDARDS

### Music

- **5.GM.P1.C**  
Explain how context (such as social, cultural, and historical) informs performances.
- **6-8.GM.R2.A**  
Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.
- **HS.GM.R2.B**  
Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

### Social Studies

- **5.09**  
Analyze the major goals, struggles, and achievements of the Progressive Era, including: Prohibition (18th Amendment), women's suffrage (19th Amendment), and the lack of child labor laws. (C, E, H, P)
- **8.42**  
Analyze the development of the women's suffrage movement, including the Seneca Falls Convention, and the ideals of Susan B. Anthony, Elizabeth Cady Stanton, and Sojourner Truth. (C, H, P)
- **US.18**  
Describe the movement to achieve suffrage for women, including: the significance of leaders such as Carrie Chapman Catt, Anne Dallas Dudley, and Alice Paul, the activities of suffragettes, the passage of the 19th Amendment, and the role of Tennessee as the "Perfect 36." (C, H, P, T)

### English Language Arts

- **5-12.SL.CC.2**  
Integrate and evaluate information presented in diverse media formats, such as visual, quantitative, and oral formats.
- **5-12.W.RBPK.7**  
Conduct short as well as more sustained research projects based on focus questions, demonstrating new understanding of the subject under investigation.
- **5-12.W.RBPK.8**  
Integrate relevant and credible information from multiple print and digital sources while avoiding plagiarism.

# LESSON #3: CONTINUED



## OBJECTIVES

- Students will learn about the life and musical career of American composer Amy Beach.
- Students will learn about important events in the American Women's Suffrage Movement.



## MATERIALS

- Recording of Amy Beach's *Alla siciliana - allegro vivace* from *Gaelic Symphony* (available on Naxos)
- Amy Beach Composer Biography (page 30)
- Timeline Template (page 31-32)
- Women's Suffrage Movement Pictures (w/ captions) (page 33-34)



## PROCEDURE

1. Have the students read the provided biography of Amy Beach aloud, as a class. What facts interest them? How would they summarize Beach's life story?
2. Provide the students with copies of the timeline and pictures with captions. Have them research each event in the picture, place them in the appropriate place on the timeline with the date, and summarize the event in the spaces provided.
3. Once they have completed the "Women's Rights" portion of their timelines, explain that Beach's "Gaelic" symphony was written between 1894-1896. What do students know about that time period in America? How were women seen and treated? Did they have jobs and the right to vote?
4. Using the biography for reference, have the students add important events in Beach's life to their timelines (birth, death, marriage, first performance, move to Germany, composition of various pieces).

## ASSESSMENT

1. Play the audio recording of *Alla siciliana - allegro vivace* from *Gaelic Symphony*.
2. Have the students write a short essay using their timelines based on the following prompt: What major women's rights events happened in Amy Beach's lifetime? After listening to the recording, do you think those events might have impacted her life and how her *Gaelic Symphony* sounds? How?

# TEACHER RESOURCES

## AMY BEACH COMPOSER BIOGRAPHY



## Amy Beach

1867-1944

Mrs. H. H. A. Beach. Halftone.  
Illustrated in *American Composers* by  
Rupert Hughes and Arthur Elson. Boston: The Page Company,  
1914, facing page 426.  
Music Division, Library of Congress. LC call number:  
ML390.H89 1914 Copy 3

**A**my Marcy Cheney was born on September 5, 1867 in Henniker, New Hampshire, to a prominent New England family. Her mother, Clara Imogene (Marcy) Cheney, was a talented amateur singer and pianist. Young Amy was a true prodigy who memorized forty songs at the age of one and taught herself to read at age three. She played four-part hymns and composed simple waltzes at age four. By the age of six, she began studying piano with her mother and performed her first public recitals one year later, playing works by Handel, Beethoven, Chopin, and some of her own pieces. In 1875 the family moved to Boston, where Amy studied with the leading pianists. She made her Boston debut in 1883, and two years later played her first performance with the Boston Symphony Orchestra, Wilhelm Gericke conducting Chopin's *Concerto in F Minor*.

In 1885, she married Henry Harris Aubrey Beach (1843-1910), a physician, Harvard University lecturer, and amateur singer. Her husband requested that she limit her public performances, so she focused her musical energies on composing. She had only one year of formal training in harmony and counterpoint with Junius W. Hill. Beyond that, she embarked on a course of independent study, analyzing the compositions of master composers as models and translating theoretical works such as Berlioz's *Treatise on Instrumentation*.

In 1892, Beach achieved her first notable success as a composer with the performance of her *Mass in E-Flat Major, op. 5* by Boston's Handel and Haydn Society. She became the first American woman to achieve widespread recognition as a composer of large-scale works with orchestra. Beach's national reputation grew through her equally well-received *Symphony, op. 32*; *Violin Sonata, op. 34*; and *Piano Concerto, op. 45*.

Following the success of her *Mass in E-Flat Major, op. 5*, Beach received important commissions for vocal and choral works. In 1892, the Symphony Society of New York premiered her concert aria, *Eilende Wolken, op. 18*, the first composition by a woman played by that orchestra. For the 1893 World's Columbian Exposition in Chicago, she wrote the *Festival Jubilate, op. 17*. The 1898 Trans-Mississippi Exposition in Omaha commissioned her *Song of Welcome, op. 42*.

After her husband's death in 1910, Beach sailed for Europe to establish her reputation there as both a performer and composer. She received enthusiastic reviews for recitals in Germany and for her symphony and concerto, which were performed in Leipzig and Berlin. She returned to the U.S. in 1914, where she concertized in the winters and composed in the summers. In 1921 she became a fellow at the MacDowell Colony in Peterborough, New Hampshire, where she composed most of her later works.

Beach assumed many leadership positions, often in advancing the cause of American women composers. She was associated with the Music Teachers National Association and the Music Educators National Conference. In 1925, she was a founding member and first president of the Society of American Women Composers. Following her death on December 27, 1944, Beach's royalties were given to the MacDowell Colony, as prescribed in her will.

Source: Amy Beach 1867 to 1944. Online Text. Retrieved from the Library of Congress,  
<https://www.loc.gov/item/ihas.200153246/>. (Accessed November 21, 2017.)

# TEACHER RESOURCES

## TIMELINE

Amy Beach

Women's Rights

1860

1880

1900

1920

1940

1960



# TEACHER RESOURCES

## WOMEN'S SUFFRAGE MOVEMENT PICTURES



Victoria Woodhull is the first female presidential candidate

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19th amendment is ratified

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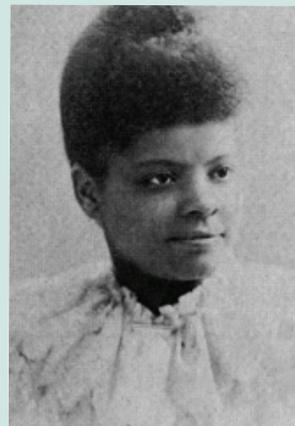


National Women's Party founded

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Ida B. Wells co-founds the Alpha Suffrage Club

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# TEACHER RESOURCES

## WOMEN'S SUFFRAGE MOVEMENT PICTURES



Susan B. Anthony  
attempts to vote

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First woman elected  
to the House of  
Representatives

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Mary Church Terrell  
founded both the  
National Association  
of College Women and  
an important advocacy  
association for African-  
American women

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# LESSON #4: FLORENCE PRICE: EMBRACING HERITAGE



## STANDARDS

### Music

- **5.GM.P1.C**  
Explain how context (such as social, cultural, and historical) informs performances.
- **6-8.GM.R2.A**  
Describe and support a personal interpretation of contrasting programs of music, and explain how creators or performers apply the elements of music and expressive qualities, within genres, cultures, and historical periods, to convey expressive intent.
- **HS.GM.R2.B**  
Examine the historical and cultural development of masterworks within various genres of American traditional and classical music, including the music of Tennessee.

### English Language Arts

- **5-12.W.RBPK.8**  
Use search terms effectively; integrate relevant and credible information from print and digital sources; quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.



## OBJECTIVES

- Students will learn about historical contexts that influenced “Juba Dance” from Price’s Symphony No. 1 with a partner or in a small group.
- Students will learn about the life and musical career of American Composer Florence Price



## MATERIALS

- Recording of Florence Price’s “Juba Dance” from Symphony No. 1 (Available on NAXOS)
- Video example of traditional Juba Dance:  
<https://youtu.be/dpCBMwAweDI?t=65> (from 1:05-1:58)
- Florence Price Composer Biography (page 37)
- Listening Guide (page 38)
- Artist Worksheet (page 39)

# LESSON #4: CONTINUED



## PROCEDURE

1. Lead a class discussion on the following:  
Define the word culture - a person's heritage or traditions. Ask students what the concept of 'culture' means to them. Do they feel connected to a specific culture? Does this affect the music they choose to listen to? If so, who are some of the musicians they feel are connected to their culture? These can include classical, popular, or folk artists.
2. Pass out the Florence Price Biography and read aloud as a class.
3. Play the video example of traditional Juba dance.
4. Using the listening and discussion guide in the teacher resources, tell students what to listen for in Price's "Juba Dance." Then, play the recording from Naxos for the class.
5. Ask students if they were able to pick out the slide whistle and african percussion in the piece. In what ways does this work sound different/the same as they would expect a traditional symphonic work to sound? What was the mood of the music? Was it reflective of the joy and excitement of the traditional Juba dance?

## ASSESSMENT

Have students research an artist and complete the provided worksheet (page 39). For smaller classes, each student can complete a worksheet on their own. For larger classes, students can split up into small groups. Students may pick an artist, or they can pick/be assigned an artist from the list below. Afterwards, time permitting, they should present their findings to the rest of the class. Possible musicians, artists, and authors:

Mary Lou Williams  
Béla Bartók  
Isaac Albéniz  
Manuel de Falla  
Edward Elgar

Aaron Copland  
Misty Copeland  
Eudora Welty  
Miles Davis  
Jimi Hendrix

Stevie Wonder  
Lin-Manuel Miranda  
Nick Cave  
Antonín Dvořák

# TEACHER RESOURCES

## FLORENCE PRICE COMPOSER BIOGRAPHY



## Florence Price

1887-1953

**F**lorence Beatrice Price was born in 1887 to a well respected middle class family in Little Rock, Arkansas. Her father was a dentist and her mother was a music teacher. Because local white instructors refused to teach her, Price learned to play piano from her mother. She gained much of her musical training and knowledge at a young age, giving her first piano performance at age 4 and publishing her first composition at age 11. At age 14, Florence Price graduated high school as valedictorian and in 1903 went on to enroll at the New England Conservatory of Music in Boston, Massachusetts.

After graduating in 1903 with two diplomas, Price returned to Little Rock where she taught, got married, and began raising a family. Price began her professional career as an instructor at segregated academies in Arkansas and Georgia. However, in 1927, she and her husband decided to move to Chicago due to growing tensions and an increase in violent racist events in the south.

While living in Chicago, Florence Price submitted her Symphony No. 1 to the Wanamaker Foundation, an international composition competition. Price won first place with her Symphony and the piece was premiered by the Chicago Symphony on June 15th, 1933. This was the first composition by an African-American woman to be performed by a major orchestra.

Over the course of her career, Price composed a wide variety of works for orchestra, voice, piano and chamber ensembles. Florence Price and her music were well received in her day, but even so she struggled to make ends meet, writing pop tunes and accompanying silent films to support herself.

Price passed away from a stroke in 1953. After her death, much of her music was forgotten, some even disappeared and the rest were rarely performed.

In 2009, a couple renovating a home South of Chicago discovered piles of manuscripts and documents bearing Florence Price's name. Among these papers were dozens of Price's compositions thought to be lost forever. With the rediscovery of this music, Florence Price's works are being performed again and she is finally beginning to be celebrated as an important American Composer.

Image Source:

"Florence Beatrice Price Portrait in Color." *Florence Beatrice Price: A Closer Look with Musicologist Douglas Shadle*, NAXOS, 9 Jan. 2019, <https://naxosusa.com>

# TEACHER RESOURCES

## “JUBA DANCE” LISTENING GUIDE

### Florence Price: Musical Style

- Price is known for incorporating elements of African-American spirituals and traditional African music into her compositions, especially her symphonies and piano music.
- In Symphony No. 1, Florence Price balances two very distinct musical cultures into one – African-American Juba Dance within the framework of the Symphony Orchestra.
- Many white composers such as George Gershwin and Antonín Dvořák had attempted to write pieces that incorporated African-American traditions musically, but many black listeners were not convinced of the works’ authenticity. Price drew on her own background and cultural heritage to create her compositions.
- The instrumentation in Symphony No. 1 is unique – Price includes african drums as another nod to her cultural heritage, and a slide whistle helps set the tone for the “Juba Dance” movement.

### The Juba Dance Tradition

- Juba is a traditional dance that was done by enslaved Africans and many future generations of African-Americans during the pre-civil period. There is clapping, stomping and singing involved. The dance is very rhythmic and percussive, much of it reflects the sound of drumming and use of percussion by imitation using arms and legs. This was due to the fact that many enslavers would not allow their enslaved to have drums for fear that they would speak to one another through a secret language using the instruments.
- This dance was a way for those working in the fields to cope with enslavement. The dance would bring joy and excitement to those who were involved, reminding them of their roots and bringing the community closer together.

# TEACHER RESOURCES

## ARTIST WORKSHEET

Student Name: \_\_\_\_\_

Date: \_\_\_\_\_

Artist:

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Where is s/he from?

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What kind of art is this person associated with? (ex. music, writing, visual art, etc.)

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Name one or more of his/her most famous works:

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On a separate sheet of paper, answer the following questions:

How do this artist's works relate to his/her culture or nationality?

Do they challenge existing perceptions or cultural norms?

What artists express aspects of your culture? How?



## Lili Boulanger (1893-1918)

**M**usic was second nature for Lili Boulanger who was born on 21 August 1893 in Paris. She had perfect pitch and a love of singing as a child. Fauré himself used to come to her home to read his latest songs with her. From the age of six to sixteen, she studied harmony, played a little piano, violin, cello and even the harp, while discovering new scores, such as Debussy's *Pelléas et Mélisande*. Her very poor health kept her away from school and from practising too hard. She studied composition with Paul Fidal and Georges Caussade and at the age of nineteen, she was the first woman to be awarded the prestigious Premier Grand Prix de Rome for composition. After the great Parisian success of her cantata *Faust et Hélène*, she travelled through Italy and wrote some of her best works in the Villa Medici in Rome.

Returning to France, she devoted herself to caring for wounded soldiers during the First World War. Knowing that her days were numbered, she worked feverishly. Towards the end of her life, she dictated to a composition, *Pie Jesu* for her sister. She died on 15 March 1918.

(Source: Naxos Music Library)

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