

TEDDY
ABRAMS+



LOUISVILLE
ORCHESTRA



The Third of May 1808 (1814) by Francisco Goya



Gassed (1919) by John Singer Sargent



Dove of Peace (1949) by Picasso

WAR AND PEACE

Friday, February 2, 2018 at 11 am

Teddy Abrams, conductor

Vaughan Williams	<i>Dona nobis pacem</i> Mvt: II <i>Beat! Beat! Drums!</i>
Prokofiev	Waltz from <i>War and Peace</i>
S. Chang	New Work/Collaboration with Vian Sora
Schoenberg	A Survivor from Warsaw
Pärt	Summa for Choir
Barber	Adagio for Strings
Ravel	La Valse

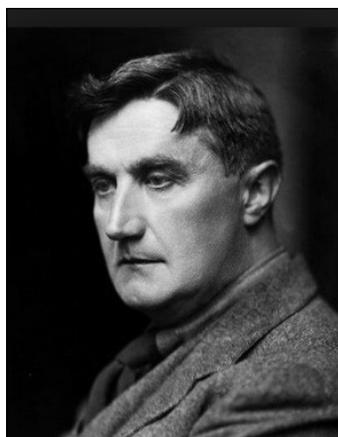
WAR AND PEACE

The struggle between war and peace is as old as mankind itself. So it's not surprising that composers, artists and writers have tackled the subject in a variety of ways. From Prokofiev's operatic interpretation of Tolstoy's epic novel *War and Peace* and to Barber's elegiac *Adagio for Strings*, today's program highlights composer responses to the questions posed by war and the pleas for peace.

English composer Vaughan Williams was inspired by American poet Walt Whitman's *Beat! Beat! Drums!* Arnold Schoenberg wrote *A Survivor from Warsaw* as a tribute to Holocaust victims and Pärt's *Summa for Choir* is based on the Latin *Credo* "I believe." Though Ravel often denied the link of *La Valse* to his experiences in World War I, many believe it was those experiences that colored the work. And a new Sebastian Chang composition is a project with local artist Vian Sora to explore the world of modern war and its impact.

The Composers

Ralph Vaughan Williams (1972—1958)



Ralph Vaughan Williams was born in Gloucestershire, England to vicar Rev. Arthur Vaughan Williams and his wife Margaret. When Ralph was three, his father died suddenly so his mother took her three children to live with her family, the Wedgwoods (the famous potter family also related to Charles Darwin). At five, young Ralph began piano lessons with his aunt and showed an aptitude for composition. Soon after, he began taking violin lessons and by eight, Ralph was taking a correspondence course on music from Edinburgh University. In 1890, Vaughan Williams

began his studies at the Royal College of Music where he studied composition with Sir Hubert Parry (*Jerusalem*). Two years later he was at Cambridge where he would study music for another three years. After Vaughan Williams graduated from Cambridge (with two degrees), he returned to the Royal College of Music and studied composition with Charles Stanford Villiers. This stint also introduced Vaughan Williams to fellow student Gustav Holst and the two would be lifelong friends until Holst's death in 1934.

After Vaughan Williams left RCM, he earned a living as an organist and choirmaster before marrying Adeline Fisher in 1897. He earned a Doctor of Music from Cambridge in 1901 and published the choral work *Linden Lea* that same year. Vaughan Williams also began collecting English folk songs with noted collector Cecil Sharp, and incorporated some of these into his compositions including *In the Fen Country* (1904-07) and *Norfolk Rhapsody No. 1* (1906). Vaughan Williams felt he needed more composition instruction and even though he had studied with Max Bruch (during his honeymoon in Berlin), and tried to study with Sir Edward Elgar, he ultimately went to Paris to study with Maurice Ravel. So for three months, Vaughan Williams spent the winter of 1907/08 studying with Ravel for four to five times per week. While Vaughan Williams did not necessarily emulate the style of Ravel, his orchestrations for works like song cycle *On Wenlock Edge* (1909) and *A Sea Symphony* (1903-09) seemed lighter – Vaughan Williams noted he was less inclined towards the "heavy contrapuntal Teutonic manner." Over the next several years, Vaughan Williams composed *Fantasia on a Theme of Thomas Tallis* (1910, rev. 1913 & 1919), *A London Symphony* (1914) and *The Lark Ascending*

(1914).

After World War I, Vaughan Williams taught composition at the Royal College of Music (a post he would hold for the next 20 years) as well as revised some of his earlier works; but nothing new until 1922 when he composed the [Pastoral Symphony](#). And throughout the first half of the 1920s, Vaughan Williams composed numerous works including two operas, a ballet, his [Mass in G Minor](#) and an oratorio [Sancta Civitas](#) but Adeline was struggling with arthritis and they had to move to the country.

In the 1930s, Vaughan Williams was elected president of the English Folk Song and Dance Society and was considered a leader in British music. The great loss of his friend Gustav Holst in 1934 coupled with a changing Europe (Hitler was elected Chancellor in Germany and industry was seeping into the rural countryside) likely led Vaughan Williams to explore music with a darker tone as in his [Symphony No. 4](#). Vaughan Williams even commented "I don't know whether I like it, but it's what I meant." After the completion of his 1936 anti-war cantata [Dona Nobis Pacem](#), Vaughan Williams completed smaller works including [Five Variants of Dives and Lazarus](#) (1939) played at the World's Fair in New York City. In 1938, Vaughan Williams met poet Ursula Wood (almost four decades his junior) and they began an affair.

Vaughan Williams stayed busy with civilian war efforts during World War II as well as conducting his [Symphony No. 5](#) (inspired by *The Pilgrim's Progress*) for Proms in 1943. Vaughan Williams' next symphony would not have the serene nature of his fifth, perhaps due to his personal losses in the war. He completed his [Symphony No. 6](#) in 1948 (Vaughan Williams would compose nine symphonies in total). In 1951, Adeline died and two years later, Vaughan Williams married Ursula. In his final years, Vaughan Williams continued to compose as well as travel throughout Europe and the United States. He died on August 26, 1958 and his ashes are interred in the north choir aisle of Westminster Abbey.

Sergei Prokofiev

(1891—1953)



Sergei Prokofiev was born in 1891 in Sontsovka (eastern Ukraine) to a soil engineer (Sergei Alexeyevich) and his wife Maria, a talented amateur pianist. Prokofiev composed his first piano piece at age five and his first opera at nine. He studied with well-known composer/pianist Reinhold Glière but found the methodology a little too “square” for his taste. From 1904-1909, Prokofiev studied at the Saint Petersburg Conservatory with notable professors including Anatoly Lyadov, Nikolai Tchernin and Nikolai Rimsky-Korsakov. Prokofiev’s early compositions were often harmonically dissonant and highly experimental but he was making a name for himself both as a composer and a pianist. In 1914, he met Ballets Russes impresario Sergei Diaghilev in London who commissioned him to compose a ballet. The result was [Chout](#) based on a Russian folktale and its premiere in Paris in 1921 was a hit. In May 1918, Russia was in turmoil and Prokofiev decided to try his fortunes in America. He arrived in San Francisco in August 1918 but struggled to establish himself and left for Paris in 1920. While in Paris, Prokofiev reconnected with the Ballets Russes as well as completed his [Third Piano Concerto](#) and the opera [The Love for Three Oranges](#) (premiered in 1921 in Chicago).

In 1923, Prokofiev married Spanish singer Carolina “Lina” Codina. The remainder of the 1920s included a tour of the Soviet Union (1927), completion of his [Third Symphony](#), [The Fiery Angel](#) (opera), [The Prodigal Son](#) (ballet) and repairing his relationship with Igor Stravinsky. In 1934, Prokofiev was commissioned to compose music for the Soviet film [Lieutenant Kijé](#); a project that Prokofiev would turn into a highly successful orchestral suite. A commission from the Kirov Ballet (formerly Mariinsky) would produce the ballet [Romeo and Juliet](#) in 1935 that Prokofiev arranged into three orchestral suites (though the ballet wouldn’t premiere in the

USSR until 1940 when it became a huge hit). Finally in 1936, Prokofiev and his family returned to the Soviet Union and settled in Moscow. That same year, Prokofiev composed the family favorite [Peter and the Wolf](#) for the Central Children's Theatre. As he was now in Stalin's USSR, Prokofiev had to conform to the Soviet ideals and whether or not he agree with them privately, he did compose numerous pieces that reflected his new circumstances including film music for [Alexander Nevsky](#), several mass songs (with approved Soviet poems), and [Piano Sonatas 6 – 8](#).

During World War II, Prokofiev continued to compose in spite of being evacuated due to Germany's invasion. By this time, Prokofiev began a relationship with writer Mira Mendelson and became estranged from his wife (she opted to stay in Moscow with their sons). After the War, Prokofiev (along with Shostakovich) came under fire via the Zhdanov Doctrine as not prescribing to the Soviet cultural ideals and had several of his pieces banned from performance. And in 1948, his wife was tried and convicted of espionage (she tried to send money to her mother in Spain); she spent the next eight years in the Soviet gulag. Prokofiev's health was failing but in 1949, he completed his [Cello Concerto](#) for Mstislav Rostopovich. Prokofiev died on March 5, 1953, the same day as Josef Stalin.

Sebastian Chang (b. 1988)



Sebastian Chang is a composer, pianist, and educator. He has been an active performer and composer from a young age. His first major international performance was the premiere of his composition "Concertino for Piano and Orchestra" with the Tokyo Symphony Orchestra in Tokyo, Japan, at the age of 9. He is a Davidson Fellow Laureate, awarded \$50,000 to further his music education. Sebastian has received 5 ASCAP Morton Gould Young Composer Awards and 3 BMI Student Composer Awards, winning a Carlos Surinach Award with his first BMI Award for being the youngest winning composer that year. The recent premiere of his First Symphony by the Louisville Orchestra was featured in Episode 9 of PBS's *Music Makes a City* documentary series.

The Philadelphia Orchestra, the Detroit Symphony Orchestra, the Britt Festival Orchestra, and the New World Symphony have performed his music. His compositions have been featured at the downtown New York-based Tribeca New Music Festival, and by the Boston Collage New Music Ensemble. He has appeared twice on *From the Top*, both times showcasing his own original compositions.

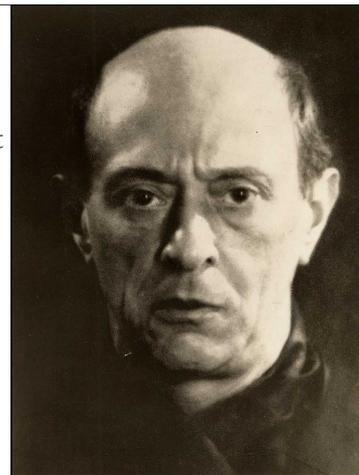
He holds a Bachelor of Music in Composition from the Curtis Institute of Music and a Master of Music in Composition from the University of Southern California. He is the composer-in-residence and pianist at the Louisville Orchestra. Sebastian has appeared as a piano soloist with the California Symphony, the Reno Philharmonic, and the Pacific Symphony Orchestra.

Arnold Schoenberg

(1874—1951)

Arnold Schoenberg (1874 – 1951) was born in Vienna, Austria into a lower middle class Jewish family. His father, Samuel, owned a small shoe shop and while neither he nor his wife Pauline was musical, there were professional singers in the larger family circle. Arnold studied violin then cello and began composing at age nine. When Samuel died in 1890, young Schoenberg worked as a bank clerk to help the family make ends meet (he would hold that job for five years). During this time, Schoenberg met composer Alexander von

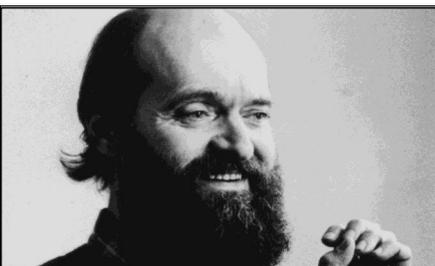
Zemlinsky and the two became friends, with Zemlinsky instructing Schoenberg on the finer points of composition. In 1897, Schoenberg had his first public performance with his [String Quartet in D](#) followed by [Verklärte Nacht](#) in 1899. Schoenberg moved to Berlin in 1901, married Alexander's sister Mathilde, and got a job as musical director at a cabaret. Not satisfied with the cabaret, Schoenberg took a post at Stern University as a composition teacher (thanks to help from Richard Strauss). While at Stern, Schoenberg composed [Pelleas und Melisande](#), his only symphonic poem. Schoenberg returned to Vienna in 1903 where he met Gustav Mahler and the following year completed his [String Quartet No. 1 in D Minor, Op. 7](#). Teaching continued to be important to Schoenberg and his students at this time included Alban Berg and Anton Webern – two disciples who would go on to expand the realm of what was possible in composition. By 1909, Schoenberg had moved away the tonal as a way of organization; this compositional practice became known as “atonal.” In essence, it means that there is no tonal center to a piece and that any harmonic or melodic combinations can be used without restriction. In the summer of 1910, Schoenberg wrote *Harmonielehre* (*Theory of Harmony*); one of the most influential books on music theory as well as the title of a [John Adams piece](#).



Struggling to make a living in Vienna, Schoenberg moved back to Berlin in 1911 and composed [Pierrot Lunaire](#) (1912). His compositional life was put on hold due to World War I and Schoenberg did his mandatory service in the Austrian army. After the war, Schoenberg began to develop 12-tone composition. In this method, each piece is composed with a special row or series of twelve tones. The row can be played in its original form, backwards, inverted, etc. Schoenberg's operas [Erwartung](#) (1924) and [Moses und Aaron](#) (1930-32, unfinished) explored this new world of composition. In 1923, Mathilde died after a long illness and in 1924, Schoenberg married Gertrude Kolisch.

In the early 1930s, Schoenberg and Gertrude immigrated to the United States to escape the political climate in Germany and the rise of the Nazi party. Eventually Schoenberg ended up in southern California teaching at USC and UCLA. Schoenberg had several notable works during his time in America including his [Violin Concerto](#), Op. 36, [Piano Concerto](#), Op. 42 and [Holocaust, A Survivor from Warsaw](#), Op. 46. Schoenberg's American students included John Cage and Lou Harrison. Schoenberg died on July 13, 1951.

Arvo Pärt (b. 1935)



Arvo Pärt was born on 11 September 1935 in Paide. In 1938, he began to study piano at Rakvere Music School under Ille Martin. Having graduated from Rakvere Secondary School No 1 (1954), he continued studying music at the Tallinn Music School. His studies were interrupted by mandatory military service in the Soviet Army (1954–1956), after which he continued at the Tallinn State Conservatoire graduating in 1963. Certain works composed during his student years still belong to the official list of his compositions: two sonatas (1958–1959) and [Partita](#) (1958) for piano, and orchestral works such as [Nekrolog](#) (1960), [Perpetuum mobile](#) (1963) and [Symphony No. 1](#) (1963).

Pärt worked as a sound engineer at the Estonian Radio from 1958 to 1967. Those were also the years of his early modernist compositions. Pärt's early works are characterized by a punctual and powerful concept of dramaturgy, concentrated musical material and elaborated form. The most remarkable line of development in Pärt's early compositions is his collages, which in his case are expressed in a personal and dramatic manner differing from the usual playful character of the collage technique. In his [Collage sur B-A-C-H](#), cello concerto [Pro et contra](#) (1966), [Symphony No. 2](#) (1966) and [Credo](#) (1968), two musical but also spiritual worlds have been set against each other.

The reception of his music in the Soviet Union at the time was conflicting and complicated. On one side, he was perceived as one of the most original and outstanding composers of his generation. On the other, many of his works composed in the 1960s were heavily criticized. With its text in Latin *Credo in Iesum Christum* the composer openly and sincerely confessed to being religious, which was considered provocative and against the Soviet regime at the time. *Credo* was basically banned and Pärt, as well as his music, fell into disfavor for several years. Paradoxically, Pärt was one of the most productive and highly valued composers for film in Estonia throughout the 1960s and 1970s. In his new quest for self-expression Pärt turned even more intensively towards the early music and became absorbed for years studying Gregorian chant, the Notre Dame School and Renaissance polyphony. The first signs of this appear in his [Symphony No. 3](#) (1971).

Pärt emerged in 1976 with a new and highly original musical language, which he called [tintinnabuli](#) (from tintinnabulum – Latin for 'little bell'). Tintinnabuli music can be defined as uniting two monodic lines of structure – melody and triad – into one, inseparable ensemble. It creates an original duality of voices, the course and inner logic of which are defined by strict, even complicated mathematical formulas. Tintinnabuli music can also be described as a style in which the musical material is extremely concentrated, reduced only to the most important, where the simple rhythm and often gradually progressing melodies and triadic tintinnabuli voices are integrated into the complicated art of polyphony. In addition, tintinnabuli is also an ideology, a very personal and deeply sensed attitude to life for the composer, based on Christian values, religious practice and a quest for truth, beauty and purity.

The first tintinnabuli works were composed and premiered in Tallinn, Estonia – the USSR at that time – but in order to continue, the composer needed complete creative freedom. In January 1980, Arvo Pärt was forced to immigrate to Vienna with his wife Nora and two sons. A year later the family moved to Berlin, where they lived for 30 years. During the last decade, Pärt has rearranged approximately 50 of his earlier works as well as having composed about 25 new pieces, among them *Greater Antiphons* (2015), commissioned by the Los Angeles Philharmonic and premiered by the same orchestra under the baton of Gustavo Dudamel. Arvo Pärt has lived in Estonia since 2010. Biography from Arvo Pärt's website: <http://www.arvopart.ee/en/arvo-part-2/biography/long/>

Samuel Barber

(1910—1981)

“To begin with, I was not meant to be an athlete [*sic*]. I was meant to be a composer, and will be I'm sure.” Such were the words of nine-year-old **Samuel Barber** in a note to his mother, and he was right. Born in West Chester, Pennsylvania in 1910, his father was a doctor and his mother was an amateur pianist. Music ran in his family as Barber's aunt was Louise Homer, a renowned contralto at the Metropolitan Opera and his uncle Sidney Homer composed art songs (Sidney would be an influential mentor to Barber until his death in 1953). So perhaps it was inevitable that Barber would follow a musical path. Barber began piano lessons at six, composition at seven and by the age of twelve, he had written an opera and was the organist at a local church. At fourteen Barber entered



the Curtis Institute of Music in Philadelphia to study piano, voice, composition and conducting. There he met fellow composer Gian Carlo Menotti who would become his longtime companion and collaborator. His first orchestral work was the [Overture for *The School for Scandal*](#) (1931) that was premiered by the Philadelphia Orchestra. In 1935 Barber won the American Prix de Rome and a Pulitzer traveling grant allowing him to study abroad. An avid reader of poetry, Barber's ability to create melody as a tool for communication was unparalleled. In addition to a gift for songwriting, Barber created a unique musical form in his *Essays* for piano (he would also write three for orchestras). Barber's essay form, similar to a written essay, explored the development of a work through a single theme.

Throughout the early 1930s Barber and Menotti spent summers abroad and it was during this period that Barber worked on his String Quartet, Op. 11; the second movement would become the [Adagio for Strings](#). Barber won two Pulitzer prizes; for his opera [Vanessa](#) (1958) and [Concerto for Piano and Orchestra](#) (1963). But his third opera [Antony and Cleopatra](#) (1966) was a failure and in 1973, his relationship with Menotti ended. Barber became increasingly depressed and suffered from alcoholism. Samuel Barber died of cancer on January 23, 1981 at the age of seventy.

Maurice Ravel

(1875—1937)

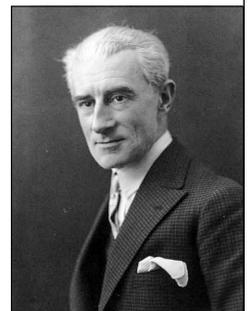


Joseph Maurice Ravel was born in 1875 in the Basque town Ciboure, France near the Spanish border and the family moved to Paris when Ravel was three months old. Ravel was musically gifted and studied piano and composition. Ravel attended the Paris Conservatoire where he studied with Gabriel Fauré and André Gedalge though he was expelled and readmitted on more than one occasion (he finally gave up in 1903 and did not officially graduate). During his Conservatoire period, Ravel was introduced to another young pianist making the rounds in the cafés, Erik Satie. Satie's musical experimentations would greatly influence Ravel's future compositions.

Just before the turn of the century, Ravel composed [Pavane pour une infante défunte](#) for piano that he would orchestrate in 1910 and would become one his best known works. The pattern of writing first for piano then orchestrating would be one that would serve Ravel extremely well for many of his works. In 1910, Ravel was commissioned by Alexandre Olénine to compose five pieces based on folk songs and popular poems from different languages. The *Chansons populaires* would include [Chanson espagnole](#), *Chanson française*, *Chanson italienne* and [Chanson hébraïque](#) (he also wrote *Chanson écossaise* but it was not included with the collection). The success of *Chanson hébraïque* led to another commission by opera singer Madame Alvi for Ravel to compose two songs; [Kaddisch](#) and *L'Énigme éternelle*. Written for piano and solo voice in 1914, these two pieces would become [Deux mélodies hébraïques](#) and received their first performance in June 3, 1914 in Paris featuring Madame Alvi and Ravel on piano.

In addition to the *Chansons*, between 1910 and World War I, Ravel composed the opera [L'heure espagnole](#) (1911) and had premieres in 1912 of three ballets including [Ma mère l'Oye](#), [Adélaïde ou le langage des fleurs](#) (danced to *Valse Nobles et Sentimentales*) and [Daphnis et Chloé](#) for Diaghilev's Ballets Russes. Ravel composed little during 1913 but he did attend a dress rehearsal of Stravinsky's *The Rite of Spring* and predicted it would make history (he was right).

Ravel championed other French composers as well as American composers like Aaron Copland and George Antheil. And even though his compositional output slowed greatly after the end of World War I, Ravel continued his collaboration with Ballet Russes impresario Sergei Diaghilev with [La Valse](#), orchestrated Mussorgsky's [Pictures at an Exhibition](#), composed his final opera [L'enfant et les sortilèges](#) and ended the 1920s with [Boléro](#). His final major works were two piano concertos but Ravel's health declined throughout the 1930s and he died on December 28, 1937.



The Works

Dona nobis pacem Mvt: II *Beat! Beat! Drums!*

Written as a cantata in 1936, Vaughan Williams used texts from the Catholic Mass, three poems of Walt Whitman, a political speech and selections from the Bible. Vaughan Williams wrote this cantata as a plea for peace in response to previous wars as well as the potential war looming on the horizon (what would become World War II). Whitman wrote *Beat! Beat! Drums!* in 1861 at the beginning of the American Civil War as a rallying cry for the North.

Beat! beat! drums!—blow! bugles! blow!

Through the windows—through doors—burst like a ruthless force,

Into the solemn church, and scatter the congregation,

Into the school where the scholar is studying,

Leave not the bridegroom quiet—no happiness must he have now with his bride,

Nor the peaceful farmer any peace, ploughing his field or gathering his grain,

So fierce you whirr and pound you drums—so shrill you bugles blow.

Beat! beat! drums!—blow! bugles! blow!

Over the traffic of cities—over the rumble of wheels in the streets;

Are beds prepared for sleepers at night in the houses? no sleepers must sleep in those beds,

No bargainers' bargains by day—no brokers or speculators—would they continue?

Would the talkers be talking? would the singer attempt to sing?

Would the lawyer rise in the court to state his case before the judge?

Then rattle quicker, heavier drums—you bugles wilder blow.

Beat! beat! drums!—blow! bugles! blow!

Make no parley—stop for no expostulation,

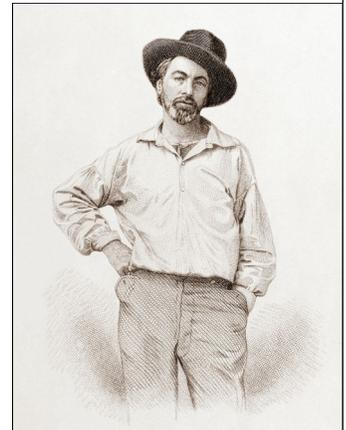
Mind not the timid—mind not the weeper or prayer,

Mind not the old man beseeching the young man,

Let not the child's voice be heard, nor the mother's entreaties,

Make even the trestles to shake the dead where they lie awaiting the hearses,

So strong you thump O terrible drums—so loud you bugles blow.



Walt Whitman

Waltz from *War and Peace*

Prokofiev and his partner Mira Mendelson began working on the operatic adaptation of Tolstoy's novel *War and Peace* in 1942. The structure of the opera is 13 scenes and an epigraph with the first half being devoted to peace and the second to war. Set prior to and during the French invasion of Russia in 1812, the Waltz takes place in the first half of the opera (peace) at a ball in St. Petersburg in 1810.

While the original premiere was to be in 1943 directed by Sergei Eisenstein (*Battleship Potemkin, Alexander Nevsky*), this fell through and only scenes were performed during the composer's lifetime. Part of the issue was the 1948 Zhdanov doctrine that many Soviet era composers struggled with including Prokofiev, Dmitri Shostakovich and Aram Khachaturian. This doctrine defined Soviet culture and in music, the use of dissonance. Even though Prokofiev added patriotic choruses to the opera, it was not enough to satisfy the censors.

In *The Rest is Noise*, Alex Ross noted "The ballroom dances and salon tunes of Part I have a glorious lilt and carry with them an undercurrent of emotional unease. It occurred to me, as Prokofiev's off-kilter waltz themes revolved in the orchestra, that the opera is like Ravel's *La Valse* stretched out on an enormous canvas: here, too, a golden age is spinning fitfully into oblivion. "*Valse! Valse! Valse! Mesdames!*" shouts the Host of the Ball, over a sinister vamp in the bass. This is Tolstoy to the core: a mirage of splendor, the pistons of history churning in the background."

A Survivor from Warsaw

In 1947, Schoenberg was approached by Russian born choreographer Corinne Chochem about a collaboration on a Holocaust theme but the partnership didn't pan out. However the idea survived thanks to a commission from the Koussevitzky Music Foundation in Boston, MA. Schoenberg was inspired by a story from a real Warsaw Ghetto survivor.

"I cannot remember everything. I must have been unconscious most of the time.

I remember only the grandiose moment when they all started to sing, as if prearranged, the old prayer they had neglected for so many years – the forgotten creed!

But I have no recollection how I got underground to live in the sewers of Warsaw for so long a time.

The day began as usual: Reveille when it still was dark. "Get out!" Whether you slept or whether worries kept you awake the whole night. You had been separated from your children, from your wife, from your parents. You don't know what happened to them ... How could you sleep?

The trumpets again – "Get out! The sergeant will be furious!" They came out; some very slowly, the old ones, the sick ones; some with nervous agility. They fear the sergeant. They hurry as much as they can. In vain! Much too much noise, much too much commotion! And not fast enough! The Feldwebel shouts: "Achtung! Stillgestanden! Na wird's mal! Oder soll ich mit dem Jewehrkolben nachhelfen? Na jut; wenn ibrs durchaus haben wollt!" ("Attention! Stand still! How about it, or should I help you along with the butt of my rifle? Oh well, if you really want to have it!")

The sergeant and his subordinates hit (everyone): young or old, (strong or sick), guilty or innocent ...

It was painful to hear them groaning and moaning.

I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the (ground) who could not stand up were (then) beaten over the head ...

I must have been unconscious. The next thing I heard was a soldier saying: "They are all dead!"

Whereupon the sergeant ordered to do away with us.

There I lay aside half conscious. It had become very still – fear and pain. Then I heard the sergeant shouting:

„Abzählen!“ ("Count off!")

They start slowly and irregularly: one, two, three, four – "Achtung!" The sergeant shouted again, "Rascher! Nochmals von

vorn anfang! In einer Minute will ich wissen, wieviele ich zur Gaskammer abliefern! Abzählen!“ (“Faster! Once more, start from the beginning! In one minute I want to know how many I am going to send off to the gas chamber! Count off!”)
 They began again, first slowly: one, two, three, four, became faster and faster, so fast that it finally sounded like a stampede of wild horses, and (all) of a sudden, in the middle of it, they began singing the Shema Yisrael.”

Schoenberg completed the composition in two weeks and even though Koussevitsky was with Boston Symphony (so perhaps an assumption that they would give the premiere), the work was premiered by the Albuquerque Civic Symphony Orchestra on November 4, 1948.

Summa for Choir

The Estonian composer **Arvo Pärt** has over the years cemented his place in the history of modern music, recently earning the distinction of most performed living composer worldwide for the 6th year in a row in January of 2017. His works such as *Spiegel im Spiegel*, *Für Alina*, *Fratres*, and *Magnificat* have been programmed numerous times around the globe, and continue to feature in the repertoire of the concert hall as well as in films, documentaries and television.

Pärt’s [Summa for choir](#) is a piece that can be viewed from both ends of this program; as a work for peace based on the opening lines of the Nicene Creed and its statement of the Orthodox and Catholic belief of faith, and as an abrupt clash with the Soviet ideals of the era in its composition through this textual setting. Like Pärt’s earlier work based on the creed, *Credo*, just the mentioning of religious belief as a central tenet was in opposition to the foundations of the Soviet Union formed in its inception. Regardless, or perhaps because of this, the piece immediately struck a chord with audiences in its musical construction and its text, attempting to search for a meaning higher than that which we experience in the everyday. The deceptively simple notation allows for an open expression of each vocal line and movingly minimal expression in a search for the divine. In the composer’s own words, his use of his trademark technique of tintinnabuli in this and many of his other pieces can be described as:

“[Tintinnabulation] is an area I sometimes wander into when I am searching for answers – in my life, my music, my work. In my dark hours, I have the certain feeling that everything outside this one thing has no meaning. The complex and many-faceted only confuses me, and I must search for unity. What is it, this one thing, and how do I find my way to it? Traces of this perfect thing appear in many guises – and everything that is unimportant falls away. Tintinnabulation is like this. . . . The three notes of a triad are like bells. And that is why I call it tintinnabulation.”

These triads can be found throughout the piece, forged through possible and actual harmonic possibilities and a setting of the text mirroring a continuous interchange of syllabic values. When listening to the piece, after the initial 7-syllable opening of “**Cre / do / in / u / num / De / um**,” the text is divided into 9 and then 14 syllable groupings, trading between these two values (measure two features 9 syllables [**Pa / trem / om / ni / po / ten / tem / , fac / to-**], with measures three and four having 14 syllables [**rem / co / el / i / et / ter / ra / vis / i / bi / lum / om / ni / um**] and measure five moving back to 9 syllables [**et / in / vis / i / bil / i / um . Et / in**], then back to 14 again for measures six and seven [**u / num / Dom / i / num / Jes / um / Chris / tum , Fi / li / um / De / i**]). The repetition continues in this way for the remainder of *Summa*.

Adding to this musical interpretation of textual elements, pitches appear to break away into “mystic” triads. The music of Arvo Pärt has been termed by many as “mystic minimalism,” and his *Summa* is a nice example of this concept, in his aim of using music to, as in the composer’s own words, “find [our] way.”

[Adagio for Strings](#)

At age twenty-six, Barber wrote [Adagio for Strings](#) and captured the mood of the Depression-era nation on the brink of war. While not an official “essay,” Barber utilized similar techniques starting the *Adagio* by holding a single pure note in the upper violins before adding the remaining strings. The opening phrase is full of emotion and sets the tone for the rest of the piece. "You never are in any doubt about what this piece is about," says music historian Barbara Heyman. "There's a kind of sadness and poetry about it. It has a melodic gesture that reaches an arch, like a big sigh... and then exhales and fades off into nothingness." Barber orchestrated the *Adagio* (from the second movement of his String Quartet, Op. 11) at the request of Arturo Toscanini who conducted the premiere in a 1938 live radio broadcast. The *Adagio* has become one of the most called upon pieces to express great national sorrow and loss. It was played at the funerals of Franklin D. Roosevelt (1945), Albert Einstein (1955), John F. Kennedy (1963), Princess Grace (1982) and Leonard Bernstein (1990) as well as the BBC Proms for 9/11. Filmmakers also recognized the power in the *Adagio* including David Lynch for his film *The Elephant Man* (1980) and Oliver Stone in *Platoon* (1986). In 1967, Barber set the *Adagio* as a choral piece using the Latin text setting of the [Agnus Dei](#) (*Lamb of God*). In a 2010 interview with NPR, composer Rob Kapilow noted “The simplicity of the logic is to make you feel the universality of the journey: from the simple note to the high emotional wailing to release and to final acceptance, but never in the place you thought it was going to lead you to. The slowness is at the core of the piece," he adds "because acceptance is not a rapid process."

[La Valse](#)

Ravel composed [La Valse](#) between 1919 and 1920, initially at the request of the ballet impresario **Serge Diaghilev** and his **Ballets Russes**. Intended as a piece for ballet, Ravel showed his work to Diaghilev in a four-hand piano version which was promptly met with admiration, but told in no uncertain terms that it could not be staged as a ballet. It was not a ballet, he is noted as saying by the composer Francis Poulenc (who was also in attendance), but “the painting of a ballet.” Ravel and Diaghilev never worked together again after this, and their personal relationship soured to the point of Diaghilev actually challenging Ravel to a duel – an action that never actually transpired.

Something of note in the composition is Ravel’s earlier desire to create a musical tribute to **Johann Strauss II**, known as “The Waltz King” even in Strauss’ own lifetime. In *La Valse*, what may have originated earlier in Ravel’s mind as a tribute to Strauss and his era in Vienna became, in the minds of many, a symbolic work on the death and decay of the old Empire after **The First World War** and possibly the post-war decay of the genre itself. One can hear in its opening the relationship to an earlier era, and the first page of the score is marked by Ravel as “*mouvement de Valse viennoise*,” depicting a Viennese waltz. Ravel also had these notes on the beginning of the piece:

“Swirling clouds afford glimpses, through rifts, of waltzing couples. The clouds scatter little by little; one can distinguish an immense hall with a whirling crowd. The scene grows progressively brighter. The light of the chandeliers bursts forth at the fortissimo. An

imperial court, about 1855.”

The Imperial Capital of Vienna in 1855 and the Vienna of 1920 were quite different places. World War I dissolved the Austro-Hungarian Empire, and with much of the relatively carefree days exemplified by the Viennese waltz. As Ravel’s work progresses, the mood of the piece changes to reflect what some believe to be the effect of the First World War on the Viennese style, and also of Ravel’s own involvement in the conflict firsthand as a driver. Ravel himself would later deny that the war influenced this work. The stark and dark changes in the piece experienced between its first and last bars, however, shows signs of anything but the care-free lifestyle often associated with earlier waltzes, and of an era ruled by reason and the lifestyles associated with those unaware of the horrors to come with the first truly global world conflict. Whether directly influenced by his wartime experiences or not, after the first hearing it is hard to imagine the work not encapsulating such an experience, and the world’s changing circumstances, so well.

Vian Sora, artist



Born and raised in Baghdad, Iraq in 1976, I am a self-taught painter that never let go of the brush that I was given as a child. Throughout the 1990’s, I dedicated my energy to painting. This led to participating in joint exhibitions during the late 1990s and my first solo exhibition at In’aa Gallery, Baghdad in 2001. Since then, I have been blessed with participating in exhibitions around the world. Raised under the Ba’ath Party and subject to its mandates and masochism, I breathed in the studio when life outside had been suffocated. I am expressive, constantly experimenting with color and techniques, influenced by the intensity of my home country, a student of the civilizations lost - Mesopotamia, Assyria, Babylon and ancient Kurdish tribes; home.

I continually seek boundaries as to the female form and the repression of human nature. My works utilize the ancient Mesopotamian art of mural painting by engraving on canvas. I use a unique technique of employing oils, aging materials and dyes to create a leather-like texture, adorned with ornate patterns applied in gold and shades of blue and green inspired by the primary colors found throughout nature.

You will find the results of living conditions and political metaphors derived from living under a dictatorial regime, its chaos, devastation and ultimate destruction; yet, the primary condition of life that is conveyed in my works is that of beauty and homage to the survival of antiquities, lest they are at risk. To be true to my experience, I must paint the horrors of Iraq.

I often populate my paintings with faceless, androgynous figures that transmute into abstraction – suggesting the turmoil that can underlie the thin surface of social order, and its effect on the human soul. This search for beauty amongst destruction is translated into my compositions through a conscious embrace of decay. Utilizing colors and techniques that will purposefully alter over decades of time, mirroring the remnants of ancient history and cities devastated by war. Though within this decay, I aim preserves beauty. I hope my works touch those that have suffered from war, lost homes, displacement, tragedy; but most importantly to speak to those who are blessed to not have experienced. For more information on Vian Sora, check out her [website](#).

Connecting the dots

How to use this concert experience in the classroom

The topic of war and peace is found in Social Studies, Literature and the Arts. Here are some ways to incorporate this concert into the classroom.

Social Studies

Grade 6

- SS-06-2.3.1 Students will explain how conflict and competition (e.g., political, economic, religious, ethnic) occur among individuals and groups in the present day.
- SS-06-4.3.2 Students will explain why and give examples of how human populations may change and/or migrate because of factors such as war, famine, disease, economic opportunity and technology in the present day.

Grade 7

- SS-07-2.3.1 Students will explain how conflict and competition (e.g., political, economic, religious, ethnic) occurred among individuals and groups in early civilizations prior to 1500 A.D.
- SS-07-2.3.2 Students will explain how compromise and cooperation were possible choices to resolve conflict among individuals and groups in early civilizations prior to 1500 A.D.

Grade 8

- SS-08-2.3.1 Students will explain how conflict and competition (e.g., political, economic, religious, ethnic) occurred among individuals and groups in the United States prior to Reconstruction.
- SS-08-2.3.2 Students will explain how compromise and cooperation were possible choices to resolve conflict among individuals and groups in the United States prior to Reconstruction.

High School

Global Issues (Human Rights, Political Revolutions, Global Threats to Peace)

- How do present day conflicts in the world reflect developments or events of the past?
- How has conflict influenced world developments and events?

Holocaust and Genocide studies

- Learners will analyze the qualities in humankind that, when combined with situational factors and stimuli, lead to aggressive, violent, and potentially genocidal behaviors.
- Learners will examine the positive and negative behaviors associated with obedience, conformity, and silence.
- Learners will evaluate the effects of silence, apathy, and indifference.
- Learners will analyze the structure and goals of the United Nations and evaluate the organization's ability to solve or mediate international conflicts.

- Learners will analyze and formulate policy statements demonstrating and understanding of concerns, standards, issues, and conflicts related to universal human rights.
- Learners will analyze the structure and goals of the United Nations and evaluate the organization’s ability to solve or mediate international conflicts.
- Learners will analyze the extent to which the legacy of World War I, the global depression, ethnic and ideological conflicts, imperialism, and traditional political or economic rivalries caused World War II.
- Learners will analyze the role of nationalism and propaganda in mobilizing civilian populations in support of “total war”.
- Learners will analyze how the arts represent the changing values and ideals of society.
- Learners will assess the effectiveness of responses by governments and international organizations to tensions resulting from ethnic, territorial, religious, and/or nationalist differences.

US History

- SS-HS-2.3.1 Students will explain the reasons why conflict and competition (e.g., violence, difference of opinion, stereotypes, prejudice, discrimination, genocide) may develop as cultures emerge in the modern world (1500 A.D. to present) and the United States (Reconstruction to present).
- SS-HS-2.3.2 Students will explain and give examples of how compromise and cooperation are characteristics that influence interaction (e.g., peace studies, treaties, conflict resolution) in the modern world (1500 A.D. to present) and the United States (Reconstruction to present).
- Can peace lead to war? (Treaty of Versailles)
- SS-HS-5.3.4 Students will analyze how nationalism, militarism and imperialism led to world conflicts and the rise of totalitarian governments (e.g., European imperialism in Africa, World War I, the Bolshevik Revolution, Nazism, World War II).
- SS-HS-1.1.2 Students will explain and give examples of how democratic governments preserve and protect the rights and liberties of their constituents through different sources (e.g., U.N. Charter, Declaration of the Rights of Man, U.N. Declaration of Human Rights, U.S. Constitution).
- SS-HS-5.2.5 Students will evaluate how the Great Depression, New Deal policies and World War II transformed America socially and politically at home (e.g., stock market crash, relief, recovery, reform initiatives, increased role of government in business, influx of women into workforce, rationing) and reshaped its role in world affairs (e.g., emergence of the U.S. as economic and political superpower).
- I can identify the reasons behind the tension between the United States and Soviet Union following the end of World War II. (HS-1.1.1, HS-2.1.1, HS-2.3.1, HS-2.3.2, HS-3.1.1, HS-3.2.1, HS-3.4.2, HS-3.4.3, HS-4.1.1, HS-4.2.3, HS-4.2.4, HS-5.1.1, HS-5.1.2, HS-5.2.7, HS-5.3.5)
- I can compare the effectiveness of actions and policies of Kennedy and Johnson to maintain and restore world peace during their presidencies. (HS-1.1.1, HS-1.1.2, HS-1.1.3, HS-1.2.1, HS-1.2.2, HS-2.1.1, HS-2.3.1, HS-2.3.2, HS-3.1.1, HS-3.1.2, HS-3.4.3, HS-4.1.1, HS-4.1.3, HS-5.1.1, HS-5.1.2, HS-5.2.7)
- Focus on 1968 as a “watershed” year in American history. Discuss the TET Offensive, student protests, political challenges, assassinations of Martin Luther King Jr. and Robert Kennedy, violence and urban riots, Chicago convention, and the rise of Richard Nixon.

- Trace the roots of the wars in Iraq and Afghanistan and public opinion on both conflicts.

Modern World History

- I can examine conflicts within and among different governments and analyze their impacts on historical or current events. (HS-1.1.1, HS-2.1.1, HS-2.3.1, HS-2.3.2, HS-3.1.2, HS-3.4.1, HS-4.1.1, HS-5.1.1, HS-5.1.2)
- How did the ideas of the Enlightenment lead to the Age of Revolution?
- How did an Age of Revolution help contribute to the current social, political, and economic status of the world today?
- I can explain the causes of unrest in England and the results of the English Civil War. (HS-2.3.1, HS-5.1.2, HS-5.3.3)
- Create a time line showing the events of the French Revolution.
- Have students develop a time line annotating the rise and fall of Napoleon.
- I can identify the political and military forces at work in Europe in the late 1800s.(HS-2.3.1, HS-2.3.2, HS-5.3.4)
- I can summarize the events that set World War I in motion. (HS-5.1.2, HS-5.3.4)
- I can define and explain the impact of militarism, alliance system, imperialism and nationalism.(HS-5.3.4)
- I can explain how alliances of cooperation led to conflict in Eastern Europe and the Balkan Peninsula. (HS-2.3.2, HS-5.1.2, HS-5.3.4)
- I can explain how the unification in Europe changed the governments of Europe. (HS-2.2.1, HS-2.3.1, HS-2.3.2, HS-5.1.2)
- I can explain how militarism, imperialism, alliances, and nationalism played a significant role in causing World War I. (HS-2.3.1, HS-2.3.2, HS-5.1.2, HS-5.3.4)

English Language Arts

Middle School—Literature

Number the Stars by Lois Lowry (World War II)

The Diary of Anne Frank by Anne Frank (World War II)

The Boy in the Striped Pajamas by John Boyne (World War II)

The Mostly True Adventures of Homer P. Figg by Rodman Philbrick (Civil War)

John Lincoln Clem: Civil War Drummer Boy by E.F. Abbott (Civil War)

War Horse by Michael Morpurgo (World War I)

Dogs of War by Sheila Keenan (WWI, WWII, Vietnam)

Under the Blood Red Sun by Graham Salisbury (World War II)

The Seeds of America Trilogy (*Chains, Forge, Ashes*) by Laurie Halse Anderson (American Revolutionary War)

Sophia’s War: A Tale of Revolution by Avi (American Revolutionary War)

Johnny Tremain by Esther Hoskins Forbes (American Revolutionary War)

Red Scarf Girl: A Memoir of the Cultural Revolution by Ji-li Jiang (Chinese Cultural Revolution)

Peace Pool Magic by Diane G. Tillman

The Peace Book: 108 Simple Ways to Create a More Peaceful World by Louise Diamond

High School—Literature

Ain't Gonna Study War No More: The Story of America's Peace Seekers by Milton Meltzer

Gaining Mind of Peace: Why Violence Happens and How to Stop It by Rachel MacNair

Red Badge of Courage by Stephen Crane (Civil War)

Little Women by Louisa May Alcott (Civil War)

March by Geraldine Brooks (Civil War)

Catch-22 by Joseph Heller (World War II)

Schindler's List by Thomas Keneally (World War II)

Flygirl by Sherri L. Smith (World War II)

Night by Elie Wiesel (World War II)

A Separate Peace by John Knowles (World War II)

The Book Thief by Markus Zusack (World War II)

All Quiet on the Western Front by Erich Maria Remarque (World War I)

The Things They Carried by Tim O'Brien (Vietnam)

A Long Way Gone: Memoirs of a Boy Soldier by Ishmael Beah (Sierra Leone)

Persepolis: The Story of a Childhood by Marjane Satrapi (Islamic Revolution 1979)

Additional music influenced by war and/or peace:

[Symphony No. 3 in E-flat major](#), Op. 55 “Eroica” by Ludwig van Beethoven

[Wellington's Victory](#) by Ludwig van Beethoven

[1812 Overture](#) by Pyotr Ilyich Tchaikovsky

[Hunnenschlacht](#) (Battle of the Huns) by Franz Liszt

[Missa in Tempore Belli](#) (Mass in a Time of War) by Joseph Haydn

“[Mars, the Bringer of War](#)” from *The Planets* by Gustav Holst

[Grande Symphonie Funebre et Triomphale](#) by Hector Berlioz

[Alexander Nevsky](#) by Sergei Prokofiev

[Music for the Royal Fireworks](#) by George Friedrich Handel

[Victory at Sea](#) by Richard Rodgers and Robert Russell Bennett

“[Hymn to the Fallen](#)” from *Saving Private Ryan* by John Williams

[*War Requiem*](#) by Benjamin Britten

[*Le tombeau de Couperin*](#) by Maurice Ravel

[*Silent Night*](#) (opera) Music by Kevin Puts, libretto by Mark Campbell

[*Requiem*](#) by Frederick Delius

[*From Hanover Square North, at the End of a Tragic Day, the Voice of the People Again Arose*](#) by Charles Ives

[*Ode to Death*](#) by Gustav Holst

[*Symphony No. 7 “Leningrad”*](#) by Dmitri Shostakovich

[*Threnody to the Victims of Hiroshima*](#) by Krzysztof Penderecki

[*Symphony No. 3 “Symphony of Sorrowful Songs”*](#) by Henryk Gorecki

[*Symphony No. 3 “Liturgique”*](#) by Arthur Honegger

[*Symphony No. 3 “Pastoral”*](#) by Ralph Vaughan Williams

“[*Dona Nobis Pacem*](#)” from [*Missa Solemnis*](#) by Ludwig van Beethoven

[*Symphony No. 9 in D Minor “Choral”*](#) by Ludwig van Beethoven

[*La Marseillaise*](#) by Hector Berlioz

Classical music isn't the only genre of music that has been influenced by war and peace. While we're probably most familiar with the anti-war songs of the Vietnam War era, songs influenced by war have been around for centuries. Whether it's rallying cries to bolster morale, songs longing for home and peace, or songs to promote the war effort, popular music has also been used as a powerful tool in expressing sentiment about war and peace.

American Revolution

[*Chester*](#) by William Billings

[*War and Washington*](#)

[*Yankee Doodle*](#)

[*The Liberty Song*](#) by John Dickinson

[PBS—Revolutionary War Music](#)

Civil War

[*Battle Hymn of the Republic*](#) by Julia Ward Howe

[*Home Sweet Home*](#)

[*When Johnny Comes Marching Home Again*](#) by Patrick Gallagher

[*The Bonnie Blue Flag*](#) by Harry MacCarthy

[*Battle Cry of Freedom*](#) by George F. Root

[*Tenting on the Old Campground*](#) by Walter Kittredge

[*Aura Lea*](#) by George Poulton (music) and W.W. Fosdick (lyrics)

[Goober Peas](#)

More about the [American Civil War at PBS](#)

War of 1812

[Star Spangled Banner](#) by Francis Scott Key

[The Hunters of Kentucky](#) ([new version](#) from *Bloody Bloody Andrew Jackson*)

[The 8th of January](#)

Inspired by the War of 1812—[The Battle of New Orleans](#) (1959) by Johnny Horton

World War I

[Colonel Bogey March](#) (1914) by Lieutenant F.J. Ricketts

[Keep the Home Fires Burning](#) (1914) by Ivor Novello

[It's a Long Way to Tipperary](#) (1912) by Jack Judge and Harry Williams

[Over There](#) (1917) by George M. Cohan

[Pack Up Your Troubles in Your Old Kit-bag](#) (1915) by George and Felix Powell

World War II

[Boogie Woogie Bugle Boy](#) (1941) by Don Ray and Hughie Prince

[The White Cliffs of Dover](#) (1941) by Walter Kent and Nat Burton

[God Bless America](#) (1918) by Irving Berlin (he revised it in 1938 prior to World War II)

[We'll Meet Again](#) (1939) by Ross Parker and Hughie Charles

[I'll be Home for Christmas](#) (1943) by Walter Kent and Kim Gannon

Korean War

[God Please Protect America](#) (1950) by Jimmy Osborne

[Good-Bye Maria \(I'm Off to Korea\)](#) (1952) by Don Larkin, Joe Simson, Ken O'Rourke

[Old Soldiers Never Die](#) (1951) performed by Gene Autry

[There's Peace in Korea](#) (1953) by Rosetta Tharpe and M. Asher

[Fuzzy-Wuzzy Teddy Bear](#) (1952) by Paul Roberts

Vietnam War

[Where Have All the Flowers Gone](#) (1955) by Pete Seeger

[Blowin' in the Wind](#) (1962) by Bob Dylan

[Give Peace a Change](#) (1969) by John Lennon

[Imagine](#) (1971) by John Lennon

[For What It's Worth](#) (1966) by Stephen Stills (recorded by Buffalo Springfield)

[Ballad of the Green Berets](#) (1966) by Staff Sgt. Barry Sadler

[Fortunate Son](#) (1969) by John Fogerty

[Gimme Shelter](#) (1969) by Mick Jagger and Keith Richards

[Ohio](#) (1970) by Neil Young

[Revolution](#) (1968) by John Lennon and Paul McCartney

[Us and Them](#) (1972) by Roger Waters and Richard Wright

[War](#) (1969) by Norman Whitfield and Barrett Strong

[What's Going On](#) (1971) by Renaldo Benson, Al Cleveland and Marvin Gaye

[Vietnam](#) (1969) by Jimmy Cliff

Post Vietnam songs

[99 Luftballons](#) (99 Red Balloons) (1983) by Uwe Fahrenkrog-Petersen (music), Carlo Karges (German lyrics), Kevin McAlea (English lyrics), performer Nena

[All She Wants to do is Dance](#) (1984) by Danny Kortchmar, performer Don Henley

[Belfast Child](#) (1989) by Simple Minds

[Children's Crusade](#) (1985) by Sting

[Distant Early Warning](#) (1984) by Neil Peart, Geddy Lee and Alex Lifeson (Rush)

[Everybody Wants to Rule the World](#) (1985) by Roland Orzabal, Ian Stanley and Chris Hughes, performer Tears for Fears

[Fragile](#) (1988) by Sting

[Sunday Bloody Sunday](#) (1983) by U2

[Devils and Dust](#) (2005) by Bruce Springsteen

Protest songs are not just about war and there are many great songs about civil rights, women's suffrage, domestic abuse and other causes. While the songs listed in this guide are just a sample, we hope this will inspire you to create your own music using subjects you are passionate about.