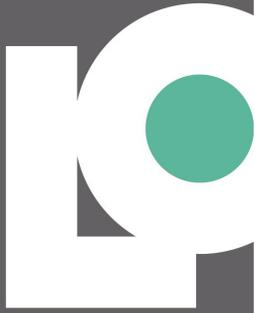


TEDDY
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LOUISVILLE
ORCHESTRA



STRAUSS OBOE CONCERTO

Friday, November 16, 2018 at 11 am

Ken-David Masur, guest conductor

Nathan	the space of a door
Strauss, R.	Concerto in D Major for Oboe Alexander Vvedenskiy, oboe
Brahms	Serenade No. 1 in D Major, Op. 11

STRAUSS OBOE CONCERTO

Inspiration comes in many forms. Each of the composers on today's program found inspiration from a variety of sources. For Brahms, a productive work environment inspired his first Serenade; for Strauss, it was the suggestion of an oboe concerto from an American professional oboe player stationed in Germany at the end of World War II; and for Eric Nathan, he was inspired by Brahms as well as several personal experiences including the death of a mentor.

There is also an interesting "book-end" to these pieces with Brahms and Nathan composing these works early in their careers and Strauss at the end of his; a juxtaposition of youthful exuberance and contemplative reflection on a long life. For Brahms and Strauss, these pieces were also "firsts" - Brahms first completed work for orchestra (and a sketch for future symphonies) and Strauss' first (and only) concerto for oboe.

The Composers

Eric Nathan (b. 1983)



Eric Nathan's music has been called "as diverse as it is arresting" with a "constant vein of ingenuity and expressive depth" (San Francisco Chronicle), "thoughtful and inventive" (The New Yorker), and "clear, consistently logical no matter how surprising the direction, and emotionally expressive without being simplistic or sentimental" (New York Classical Review).

Nathan, a 2013 Rome Prize Fellow and 2014 Guggenheim Fellow, has garnered acclaim internationally through performances by Andris Nelsons and the Boston Symphony Orchestra, National Symphony Orchestra, Berlin Philharmonic's Scharoun Ensemble, International Contemporary Ensemble, Boston Modern Orchestra Project (BMOP), Boston Symphony Chamber Players, Nouvel Ensemble Moderne, Boston Musica Viva, JACK Quartet, American Brass Quintet, A Far Cry and performers including sopranos Dawn Upshaw, Lucy Shelton, Tony Arnold, violinist Jennifer Koh, trombonist Joseph Alessi, pianist Gloria Cheng, and violist Samuel Rhodes. His music has additionally been featured at the New York Philharmonic's 2014 and 2016 Biennials, Carnegie Hall, Aldeburgh Music Festival, Tanglewood Festival of Contemporary Music, Aspen Music Festival, MATA Festival, Cabrillo Festival of Contemporary Music, Ravinia Festival Steans Institute, Yellow Barn, Music Academy of the West, 2012 and 2013 World Music Days, Domaine Forget and Louvre Museum.

Recent projects include two commissions from the Boston Symphony Orchestra, including a chamber work for the Boston Symphony Chamber Players and an orchestral work, "the space of a door," that was premiered by the BSO and conductor Andris Nelsons in November 2016. Nathan has received additional commissions from the New York Philharmonic for its CONTACT! series, Tanglewood Music Center, Aspen Music Festival for the American Brass Quintet, Boston Musica Viva, and the New York Virtuoso Singers. Nathan has been honored with awards including a Copland House residency, ASCAP's Rudolf Nissim Prize, four ASCAP Morton Gould Awards, BMI's William Schuman Prize, Aspen Music Festival's Jacob Druckman Prize, a Charles Ives Scholarship from the American Academy of Arts and Letters, and Leonard Bernstein Fellowship from the Tanglewood Music Center.

In 2015, Albany Records released a debut CD of Nathan's solo and chamber music, "Multitude, Solitude: Eric Nathan," produced by Grammy-winning producer Judith Sherman, featuring the Momenta Quartet, trombonist Joseph Alessi, violist Samuel Rhodes, oboist Peggy Pearson, pianist Mei Rui, and trumpeter Hugo Moreno. (Le) Poisson Rouge presented a CD release concert of Nathan's music in October 2015.

Nathan served as Composer-in-Residence at the 2013 Chelsea Music Festival (New York) and 2013 Chamber Music Campania (Italy). He received his doctorate from Cornell and holds degrees from Yale (B.A.) and Indiana University (M.M.). Nathan served as Visiting Assistant Professor at Williams College in 2014-15, and is currently Assistant Professor of Music in Composition-Theory at the Brown University Department of Music. He has additionally taught composition as a guest faculty member at Yellow Barn's Young Artists Program in 2016.

Richard Strauss

(1864—1949)



Richard Strauss was born in Munich, Germany in June 1864. His father, Franz Strauss, was the most highly ranked French horn player in Germany. Franz was hand-picked by Richard Wagner for several of the world premiere orchestras of Wagner's works. Franz had a well-publicized volcanic relationship with conductor Hans von Bülow and Wagner, making clear of his dislike of Wagner's horn composition and von Bülow's dictator-like behavior. For their part, Wagner and von Bülow were not pleased by Franz's apparent disregard but they could not replace him. And Richard's early musical education was based on his father's prejudices.

Young Strauss began his career with the composition and performance of several fairly conservative symphonic pieces and some piano recitals in Berlin. His [*Suite for Winds in B Flat*](#) won the approval of von Bülow and eventually Strauss found himself conducting the work for the Munich Symphony Orchestra. Strauss became von Bülow's assistant and became known equally as a conductor and a composer. In 1885, Strauss became the principal conductor for the Munich Symphony upon

von Bülow's resignation.

Strauss met Alexander Ritter, an accomplished violinist and husband to Wagner's niece. Ritter and Strauss began their friendship discussing Wagner's influence on harmonic structure, orchestration and the artistic vocabulary of the later 19th century. Strauss transferred these conversations into his musical composition and changed the face of the musical landscape. His first tone poem, [*Don Juan*](#) received mixed reviews from audience goers but he continued to write tone poems including [*Till Eulenspiegel*](#), [*Don Quixote*](#), [*Also sprach Zarathustra*](#), [*Ein Heldenleben*](#), [*Sinfonia Domestica*](#) and [*Eine Alpensinfonia*](#). Like Wagner, Strauss' music had its own symbolism and relationship to literature, as well as a gargantuan orchestra. Strauss' peers also had mixed feelings about him. Saint-Saëns felt he was "pushing works of art beyond the realm of art" while Debussy praised his "tremendous versatility of orchestration and frenzied energy."

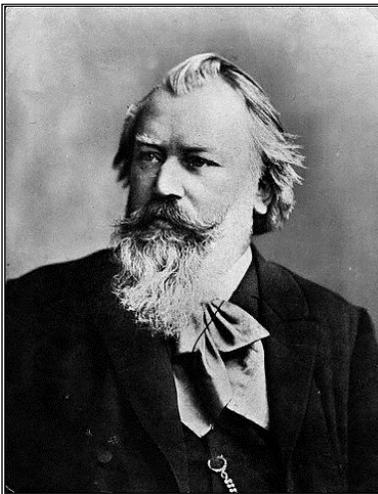
Strauss turned his attention to opera composing two rather unknown works, *Guntram* (a la Wagner) and *Feuersnot*, both received terrible critical reviews. In 1905, Strauss composed [*Salome*](#) (based on the Oscar Wilde play) and created the most scandalous stage production of its time. While many opera houses refused to produce *Salome*, the scandal of the opera created several new productions which kept curious patrons returning night after night. His next opera, [*Elektra*](#), continued the atmosphere of protest and scandal initiated by *Salome*. An even more dissonant work than *Salome*, *Elektra* demanded voices of Wagnerian proportion and the musical community was outraged. They believed that Strauss initiated the end of the operatic tradition as well as

the demise of the human voice as an artistic instrument. From 1911 to 1933, Strauss changed from his Wagnerian style to a more Mozart-like quality beginning with [Der Rosenkavalier](#) followed by [Ariadne auf Naxos](#), [Die Frau ohne Schatten](#), [Die Agyptische Helena](#), and [Arabella](#).

When the Nazis came into power, they named Richard Strauss the “Reichsmusikkammer” to acknowledge him as the most important composer in Germany. Strauss was not interested in politics and continued composing, often offending the authorities. Eventually, he and his family lived under house arrest until they moved to Switzerland to wait out the end of World War II. In 1948, at the age of 84, Strauss composed his final work *Vier letzte Lieder* or [Four Last Songs](#). By the time he died in 1949, Richard Strauss was quite wealthy, and lived out his remaining years in relative quiet as a happily married man and was widely acknowledged as a remarkable composer and conductor.

Johannes Brahms

(1833—1897)



Johannes Brahms (1833 – 1897) was born into a musical family in Hamburg, Germany with his father as his first piano teacher. In spite of the family’s poverty, Brahms was able to study piano with other more prominent teachers and he began composing at an early age. While in his mid-teens, Brahms toured as an accompanist for Hungarian violinist Eduard Reményi who would introduce Brahms to Hungarian and Roma/gypsy music (an influence that would remain with Brahms throughout his life). It was during this tour (1853) that Brahms also met violinist Joseph Joachim who would introduce him to a family that would become a major influence on his life; Robert and Clara Schumann.

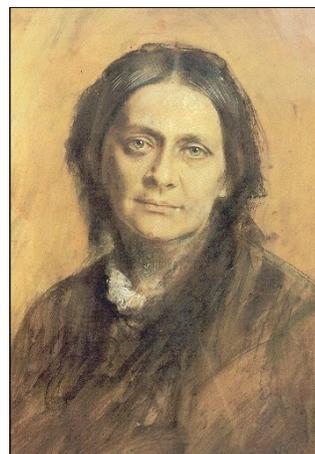
Robert Schumann was a well-respected composer with a very traditional view of German composition (on the other side were Liszt and Wagner that were pushing the envelope of German music traditions). Schumann immediately recognized the talent in the 20 year old Brahms and went so far as to write an article about him for Schumann’s publication *New Journal of Music*. The following year, Schumann had a mental breakdown after an attempted suicide and was committed to a mental institution where he would die in 1856. Clara, an accomplished pianist in her own right, was left with eight children so Brahms stepped in to help manage the large family. The two remained friends throughout the rest of their lives with lengthy correspondence to document their friendship. And while it has been speculated that Brahms fell in love with Clara, there is little evidence to suggest that the relationship extended beyond friendship (she was fourteen years his senior).

Brahms worked as a conductor, music teacher and performer between Hamburg and Detmold but eventually made the move to Vienna in 1863 where he taught at the *Singakademie*. Brahms had been composing continually throughout this period with his style firmly planted in the more traditional German composition school. He studied the works of Bach for counterpoint and treasured the works of Beethoven, Mozart and Haydn. And while years earlier Robert Schumann had crowned him the heir to Beethoven, this mantle never sat easily with Brahms. It wasn’t until the premiere of [A German Requiem](#) in Bremen in 1868, that Brahms not only realized his personal compositional ambitions but essentially lived up to the hype as far as critics and audiences were concerned. Brahms did not compose programmatic or themed music; he was a firm believer in “absolute music” or music for music’s sake. His love of Haydn was on full display in his 1873 [Variations on a Theme of Haydn](#) so Brahms was now ready to compose a symphony, a task that had plagued him for quite some time. Composed and premiered in 1876, Brahms’ [Symphony No. 1 in C minor](#) was a landmark for the composer and was quickly followed by [Symphony No. 2 in D Major](#). Brahms didn’t solely compose large scale

works, he was also writing lighter works including his [Hungarian Dances](#) (influenced by his time with Reményi) as well as *Wiegenlied* better known as [Brahms' Lullaby](#). His fame throughout Europe allowed Brahms to travel frequently for concert tours as well as pleasure. Brahms loved nature and spent much of his "down" time walking about to clear his head.

In 1875, Brahms also recognized the talents of young composer Antonín Dvořák and recommended Dvořák to his own publisher. This led to the commission of the highly popular [Slavonic Dances](#) and Dvořák's fame spread throughout the world. In 1878, Brahms composed the [Violin Concerto](#) for his dear friend Joseph Joachim and while the initial reception was lukewarm, it is now considered one of the great violin concertos in the entire canon. Brahms continued to compose into his later years including featured works for clarinet as well as separate cycles for piano, voice and organ. Brahms never married and while he developed a reputation as a grump with adults, he was very fond of children and often had penny candy that he carried to hand out during his walks about town.

In May 1896, Brahms' dear friend Clara Schumann died from a stroke and not too long after, Brahms was diagnosed with cancer. He died on April 3, 1897 in Vienna. Brahms' music holds a unique place in that it both looked back (towards the Baroque and Classical) and forward (exploring rhythm and harmony) while still holding true to his German heritage (he set nearly 144 German songs/lieder for piano and voice).



Clara Schumann

The Artists

Ken-David Masur



Ken-David Masur -- who has been hailed as "fearless, bold, and a life-force" (San Diego Union-Tribune) and "a brilliant and commanding conductor with unmistakable charisma" (Leipzig Volkszeitung), begins the 2017/18 season leading the Boston Symphony Orchestra at Tanglewood in a program of Aaron Jay Kernis, Prokofiev and Tchaikovsky, and an end-of-summer return to lead the Los Angeles Philharmonic at the Hollywood Bowl in Dvorak 9 and the world premiere of Alan Fletcher's new piano concerto. The fall brings performances of a new production of Moto Osada's chamber opera *Four Nights of Dream* at the Japan Society in New York and at the Tokyo Bunka Kaikan, followed by a subscription week of Beethoven's incidental music for Goethe's tragedy *Egmont*, and a new, staged production of the incidental music of Grieg's *Peer Gynt* created especially for the Boston Symphony (writer/Director Bill Barclay) with the Tanglewood Festival Chorus, Soprano Camilla Tilling, and stage actors at Symphony Hall.

Other guest engagements in 2017/18 include weeks with the Milwaukee, Colorado, and Portland (ME) Symphonies, and returns to the Chicago Civic Orchestra, the Munich Symphony, where he is Principal Guest Conductor, and to the Yomiuri Nippon Symphony Orchestra in Japan.

Masur also led the Boston Symphony at Tanglewood last season (Tchaikovsky 6 and Strauss' *Four Last Songs* with Renée Fleming) as well as the L.A. Philharmonic (Beethoven Symphony No. 5 and Korngold violin Cto. with Gil Shaham), and guested at the Orchestre National de France in Paris in a program with Anne-Sophie Mutter, and in Germany, Korea, and Moscow. As a sought-after leader and educator of younger

players, Ken-David conducted the Chicago Civic Orchestra, BUTI, New England Conservatory, and the Tanglewood Music Center Orchestra last season.

Associate Conductor of the Boston Symphony, Ken-David Masur and his wife, pianist Melinda Lee Masur, are founders and Artistic Directors of the Chelsea Music Festival, an annual two-week long multi-media production of music, art, and cuisine which in June, 2017 presented its 8th season in New York. Its productions are varied and internationally themed, always including premieres of new works by young and established composers -- a celebration of the arts and senses called a "gem of a series" by the New York Times, which frequently features the Festival amongst its Best Classical picks of the season.

Masur's previous appointments include Associate Conductor of the San Diego Symphony, Assistant Conductor of the Orchestre National de France in Paris from 2004-2006, and Resident Conductor of the San Antonio Symphony in 2007. In 2011, he was the recipient of the Seiji Ozawa Conducting Fellowship at Tanglewood, where he was invited to return as a Fellow in 2012. He has had guest engagements with the Dresden, Israel, and Japan Philharmonics; with the Orchestre National de Toulouse, and the Hiroshima, Omaha, and Memphis Symphonies.

Ken-David Masur has recently made recordings with the English Chamber Orchestra and violinist Fanny Clamagirand, and with the Stavanger Symphony. As founding Music Director of the Bach Society Orchestra and Chorus at Columbia University, he toured Germany and released a critically acclaimed album of symphonies and cantatas by W.F. Bach, C.P.E. Bach and J.S. Bach. Masur received a Grammy nomination from the Latin Recording Academy in the category Best Classical Album of the Year for his work as a producer of the album Salon Buenos Aires. Biography from Ken-David Masur website: <http://ken-davidmasur.com/>

Alexander Vvedenskiy, oboe



Alexander Vvedenskiy holds degrees from Curtis Institute of Music and Manhattan School of Music with major teachers Richard Woodhams and Liang Wang respectively.

Mr. Vvedenskiy won top honors in these competitions: Grand Prize of International competition «Vienna-Classic» (Austria) in 2007 and a special prize: "Mozart-wunderkind", 2nd prize in the 42nd year of the International Radio Competition for Young Musicians Concertino Prague (2008) and the winner of the Philadelphia Orchestra Greenfield Competition (2011).

As a soloist and chamber musician, he performed in numerous concert halls of Europe, Asia and USA. As well as performing as soloist with Moscow Virtuosi Chamber Orchestra, Moscow State Symphony Orchestra, Chamber Orchestra Kremlin, Ulyanovsk Philharmonic Orchestra, "Musica Viva" Chamber Orchestra, The Lithuanian National Symphony Orchestra, and The Philadelphia Orchestra.

In addition, Mr. Vvedenskiy appeared as Guest Principal Oboe with the New York Philharmonic and the Philadelphia Orchestra. Mr. Vvedenskiy is the Principal Oboe for the Louisville Orchestra.

The Works

Nathan—the space of a door

I am often inspired by engaging with old places such as historic churches, cathedrals or concert halls. Despite the silence of their atmosphere, these places can feel full of a collective energy of those who were there before me. The initial creative spark for “the space of a door” came from my first visit to the Providence Athenaeum in December 2015. Upon entering this temple of books, built in 1836, one is welcomed by a grand sight of thousands of books brightly illuminated. I imagined the energy latent in all of the countless stories, the voices of authors and their characters who live in these books, each work a portal to another world. This was my starting point, providing a kind of scaffolding for the piece, which then expanded in other directions as I filtered my musical ideas through the emotions experienced during the months working on it, including a sense of a personal loss from the sudden death one of my closest mentors, composer Steven Stucky, and the daily hurt I have felt from news of the tragic series of world events.

The Boston Symphony Orchestra invited me to compose this work as part of a festival celebrating Johannes Brahms, whose music has been important to me as a composer and performer. My piece pays homage to Brahms by taking inspiration from his Symphonies Nos. 1 and 2, particularly the rising minor third in the horns that opens Symphony No. 2. I begin my piece with the horns playing this interval together in harmony. The interval plays a key role throughout my work, both harmonically and structurally, returning at the end as a descending melodic third in a vastly different emotional context. Emotionally, the piece takes a journey through a series of interconnected worlds punctuated by sections featuring massive, asynchronous textures in the strings, where each player is asked to play individually within the collective, as if a soloist. These sections are set against moments of stillness and fragility. A fast, wildly agitated section lies at the middle of the work.

“the space of a door” was commissioned by the Boston Symphony Orchestra and is dedicated to Music Director Andris Nelsons, Anthony Fogg and the members of the Boston Symphony Orchestra with my deepest admiration and gratitude. The title quotes from a line of Samuel Beckett’s poem, “my way is in the sand flowing.” — [Eric Nathan \(August, 2016\)](#)

Strauss—Concerto in D Major for Oboe



In April 1945, near the end of World War II, American soldiers arrived in the Bavarian town of Garmisch-Partenkirchen. They were ordered to commandeer villas to be used for their housing. Upon approaching villa #42, an old man (who was not pleased with this development) approached the soldiers and told them “I am Richard Strauss, the composer of *Rosenkavalier* and *Salomé*”.

Fortunately the commander of the unit was Lt. Milton Weiss, a musician who knew who Richard Strauss was, and he ordered an “Off Limits” sign placed in front of the villa. According to a letter written by Strauss in May 1945, “Eight days have now gone by since our poor, ravaged, ruined Germany was liberated from twelve years of slavery . . . Today I am taking advantage of the first available opportunity to let you know . . . Garmisch was spared any bombing attacks, and since, thank

God, no resistance was offered when the Americans marched in, it has remained unscathed; it has simply been occupied. The very next day, some high-ranking officers turned up and, in the most polite and respectful way, exempted my house (the residence of Richard Strauss) from any kind of requisitioning by putting up a large sign “Off Limits”. The commanding general himself paid me a special visit . . . In any case, the Americans are being extremely kind and friendly, and I can hardly get away from all the autograph-hunters—many’s the time I have to note down the waltz from *Rosencavalier* and, on one occasion, the motif from *Don Juan*”.

It should be noted that there is much controversy surrounding Strauss and Nazi Germany. Though typically apolitical, Strauss did accept the position of president of the Reichsmusikkammer (the Reich Music Chamber founded by Joseph Goebbels to promote work of Germany Aryan composers) in 1933 (he was dismissed in 1935 after a letter to his friend and collaborator Jewish librettist Stefan Zweig was intercepted by the Gestapo). While Strauss’ relationship remained tenuous with the Nazi party, he used his status to protect his Jewish daughter-in-law Alice and grandchildren (unfortunately this did not extend to Alice’s immediate family who, in spite of Strauss’ begging for their release, were interred at Terezin and did not survive). However there were certainly enough questionable actions by Strauss during this time that place his true motivations into question.

In his many encounters with American soldiers, Strauss met 24-year-old John de Lancie who was the principal oboist of the Pittsburgh Symphony prior to his enlistment. The two got along quite well and de Lancie recalled “I asked him if, in view of the numerous beautiful, lyric solos for oboe in almost all his works, he had ever considered writing a concerto of oboe. He answered “No,” and there was no more conversation on the subject. He later told a fellow musician friend of mine (Alfred Mann . . .) that the idea had taken root as a result of that remark. He subsequently, in numerous interviews and letters, spoke of this concerto in reference to my visits with him, and I have a letter from him inviting me to the first performance in Zurich”.



John de Lancie (1921-2002)

The concerto premiered in Zurich in February 1946 but for the American premiere, Strauss wanted de Lancie (Strauss gave the rights to de Lancie for the American premiere). At that point, de Lancie had returned to America and was assistant principal oboe of the Philadelphia Orchestra but as a junior member, he could not premiere a work (oboist Marcel Tabuteau was principal at the time). Instead, de Lancie gave permission for the premiere to another oboist, Mitch Miller, who would go on to become known for his television show “Sing Along with Mitch”. John de Lancie would become principal oboist for the Philadelphia Orchestra after Tabuteau retired and remained there for more than 30 years. He also taught at the Curtis Institute of Music before becoming its president in 1977. In 1987, de Lancie had the opportunity to record the work he helped inspire with the Orpheus Chamber Orchestra.

The concerto is notoriously difficult to play as 56 measures in the first movement are written in such a way that the oboist must be able to practice circular breathing (inhaling and exhaling at the same time). There are three movements to the concerto but these are through-composed so there is no break between movements. The oboe lines are somewhat reminiscent of Strauss’ vocal writings in his operas so perhaps this was Strauss’ way of experimenting with melodic line with a single instrument that required no breaks. After the sonata opening movement, the second movement andante continues to explore material from the first movement in a contemplative style. The third movement is book-ended by two cadenzas that have all the qualities of a coloratura soprano.

Brahms—Serenade No. 1 in D Major, Op. 11



Brahms in 1853

In 1857, Johannes Brahms was living and working in Detmold, Germany (about 45 miles southwest of Hanover). He was a part-time music teacher at the court of Prince Paul Friedrich Emil Leopold that included giving piano lessons, conducting the Choral Society (a primarily women's chorus) and programming chamber music that included him as pianist. This proved to be a balm to the 24-year-old as the previous year had been difficult with the death of his friend Robert Schumann. The situation proved to be musically fruitful as well as during his time in Detmold, Brahms completed two serenades, several pieces for the Choral Society, a string sextet, some lieder and continued work on his first piano concerto (this wouldn't be completed until 1858 and first performed in 1859).

Originally composed for a wind and string octet and later revised to a wind and string nonet, Brahms was convinced by Clara Schumann and Joseph Joachim to re-work the serenade for full orchestra. So Brahms began to sketch out the six movement Symphony-Serenade for a full orchestra (after he completed it, he destroyed the original version). This gave Brahms the opportunity to explore the full orchestra and would ultimately sketch out the origins of his early symphonies (Mahler would go on to do the same thing with his vocal cycles musically tied to each of his symphonies).

In the Serenade No. 1, Brahms was clearly influenced by Haydn and Mozart and kept to a traditional Classical era orchestra with the exception of adding four horns (two were more common). The overall tone of the piece is playful though Brahms does not shy away from exploring darker tones but ultimately returns to the light. The opening Allegro-molto is sprightly with a delightful coda and is followed by the slightly darker first scherzo. The Adagio non troppo is the heart of the piece and sounds the most “Brahmsian”. The fourth movement is two differing minuets (contrasting light and dark), then the second Scherzo with a nod to Beethoven featuring the horn section. The piece concludes with the sixth movement rondo finale that ends the work on an upbeat note.

Connecting the dots

How to use this concert experience in the classroom

MUSIC

Anchor Standard: #7 – Perceive and analyze artistic work.

Essential Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

6th Grade – MU:Re7.1.6a

I can describe how the elements of music and expressive qualities relate to the structure of the pieces.

6th Grade – MU:Re7.1.6b

I can identify and compare the context of programs of music from a variety of genres, cultures and histori-

cal periods

7th Grade – MU:Re7.1.7a

I can classify and explain how the elements of music and expressive qualities relate to the structure of the pieces.

7th Grade – MU:Re7.1.7b

I can identify and compare the context of music from a variety of genres, cultures and historical periods

8th Grade – MU:Re7.1.8a

I can compare how the elements of music and expressive qualities relate to the structure within programs of music.

8th Grade – MU:Re7.1.8b

I can identify the context of music from a variety of genres, cultures, and historical periods.

Band, Chorus, Orchestra grades 5—12

Anchor Standard: #7 – Perceive and analyze artistic work.

Essential Understanding: Response to music is informed by analyzing context (social, cultural and historical) and how creators and performers manipulate the elements of music.

Essential Question: How does understanding the structure and context of the music influence a response?

Anchor Standard: #8 – Interpret intent and meaning in artistic work.

Essential Understanding: Through their use of elements and structures of music, creators and performers provide clues to their expressive intent.

Essential Question: How do we discern the musical creators' and performers' expressive intent?

Anchor Standard: #10 – Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Essential Understanding: Musicians connect their personal interests, experiences, ideas, and knowledge to creating, performing, and responding.

Essential Question: How do musicians make meaningful connections to creating, performing, and responding?

EXTENSION IDEAS

Political parties and regimes have coopted artists' work throughout the centuries to use in propaganda. Does this affect the way you interpret their art? Does it matter if the artist agreed? Why do you think political parties and regimes use art in their propaganda?

How did the Nazi regime affect artists' work? How did this regime impact the work of Richard Strauss?

What other political entities in the 20th century can you think of that have either used art in propaganda and/or curtailed artist activities? How were these tactics similar? Different?