<table>
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<th>Composer</th>
<th>Work</th>
<th>Duration</th>
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<td>Francis Scott KEY arr. SMITH</td>
<td>The Star-Spangled Banner</td>
<td>2'</td>
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<td>Witold LUTOSLAWSKI</td>
<td>Fanfare for Louisville</td>
<td>2'</td>
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<td>Jacques IBERT</td>
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<td>Robert WHITNEY</td>
<td>Concertino</td>
<td>13'</td>
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<tr>
<td></td>
<td>I. Allegro</td>
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<td>II. Adagio</td>
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<td>III. Tempo di menuetto</td>
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<td>IV. Allegro vivace</td>
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<td>Antonin DVOŘÁK</td>
<td>Symphony No. 9 in E minor, Op. 95</td>
<td>40'</td>
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<td>‘From the New World’</td>
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<td>I. Adagio – Allegro molto</td>
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<td>II. Largo</td>
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<td>III. Scherzo: Molto vivace</td>
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<td>IV. Allegro con fuoco</td>
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Witold Lutosławski (1913-1994)

ABOUT THE COMPOSER

Witold Lutosławski (1913-1994)

Lutosławski was a composer of the twentieth century whose music is known for its complexity, intensity, and spirituality. He was born in Poland and received his formal education at the Warsaw Conservatory, where he studied with such composers as Karol Szymanowski and Roman Haubenstock-Ramati. Lutosławski's career was strongly affected by Poland's turbulent history in the mid-twentieth century, which included World War II and the Cold War.

Lutosławski's musical style is characterized by a departure from traditional classical forms, including a move away from tonality and the use of microtonal scales. He is known for his avant-garde approach to composition, which included the use of aleatory techniques (elements left to chance), and for his innovative use of twelve-tone composition. He was one of the first composers to explore the use of microtones in his work, which he often used to create a sense of dissonance and tension.

Lutosławski's music is known for its complexity and intensity, and it often features a wide range of musical styles and influences. His middle period was marked by the incorporation of Polish folk music and ethnic elements into his compositions, and his late works featured a new process he called 'chain technique,' with overlapping strands of musical material.

Lutosławski's music has been widely performed and recorded, and his works are included in the curricula of many conservatories and music schools around the world. He is remembered as a master orchestrator and a pioneer in the field of contemporary music.

The Star-Spangled Banner (1814)

Francis Scott Key (1780 – 1843) was a lawyer and amateur poet who found himself in an unlikely location during the seminal battle of The War of 1812. After the Communist authorities denounced his First Symphony in 1949 as "formalist," Lutosławski completely rethought his musical philosophy and compositional technique. Abandoning the folkloric influence of Hungarian composer and folk-music collector Béla Bartók in the use of ethnic music into a personal musical language. His middle-period works employed chance operations, and a re-thinking of tonality, but never at the expense of formal clarity.

In 1949, at the age of 36, Lutosławski wrote the premiere of his Second Symphony, which was dedicated to the Polish composer and pianist Karol Szymanowski. The work is known for its use of aleatory techniques and its innovative approach to tonality.

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century (ex. music of W.A. Mozart, Joseph Haydn, and Beethoven) known as the "Classical Era." Overtures such as those of Rossini and Beethoven roused the public to the marvels of operatic and symphonic music. In the 19th century, music that reflected the structure, harmony, and melodic ideas that were originally popular in symphonic music in the 18th century style of music is called neoclassical and can be distinguished by its directness, clarity, and wit. "Le Parnasse musical" under Ibert's leadership became a center of the young composers of France and the northwest of Europe. In 1928, Ibert was elected to the Académie des Beaux Arts of the Institut de France, and the Opéra Comique, where he served barely a year before retiring due to poor health. In 1956, he was elected to the Académie des Sciences, Lettres, et Arts de la Ville de Paris.

In 1955, Ibert was appointed General Administrator of the Réunion des Théâtres Lyriques nationaux (the combined management of Paris Opera and Opéra Comique), where he served barely a year before retiring due to poor health. In 1956, he was elected to the Académie des Sciences, Lettres, et Arts de la Ville de Paris. During his stay abroad, a number of commissions were in the offing, including "Le Magnifique," for the ballet of the same name, a cello concerto (1953), for the Louisville Orchestra. The piece was commissioned as "Louisville Concerto." The atmosphere is almost always jazzy and upbeat, with an overwhelming sense of optimism and exuberance. There is a lot going on at once, with swooping upward gestures and a joyous cacophony. Ibert's mastery of the orchestra comes through loud and clear.

"Escales" (1952) is a music structure consisting of the presentation of a melody in one voice or instrument that is then presented in a second voice and overlays the first melody. Ibert's mastery of the orchestra comes through loud and clear. It is a concert overture on steroids, grown to 11 minutes' duration. The structure is a cross between rondo* and variation, with a fugal** episode thrown in for good measure. Observant listeners will recognize several motives and figurations prominently in his writing. Two of his three concertos are for wind instruments and the third, for cello, features a chamber orchestra of strings, tam tam, glockenspiel, cymbals, bass drum, suspended cymbal, harp, and strings. Ibert was fascinated by the colors and timbres of wind instruments, which he set a goal of writing "French" music by rejecting the overt romanticism, hyper-emotionality, and chromaticism of composers such as Richard Wagner and the formalism of Arnold Schoenberg. Probably closer in spirit to Milhaud than the others, Ibert charged much of his music with wit and irreverence. His music is wittily satirical and sharply observant, with a direct, emblematic style.

Recognized as an able administrator, in 1937 Ibert was named Director of L'Académie de France à Rome, the first musician to hold this post. He was a music study, Ibert was more interested in free improvisation on the piano than in music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study, Ibert was more interested in free improvisation on the piano than in his music study. His previous skill as a pianist, provided violin, then piano lessons for Jacques, despite his father's wishes that his son follow in his business profession as a musician. Among his classmates were Darius Milhaud and Arthur Honegger, with whom he formed a group known as 'Les Six' (1921-1923), the top composition prize. He was the first to use the word "jazz" as a musical style. Towards the end of the war, he married Rosette Veber, daughter of the painter Jean Veber. He spent the war years in London, Rome, and Switzerland and then returned to France where he lived in Eragny-sur-Oise. Ibert's music is wittily satirical and sharply observant, with a direct, emblematic style.

The French composer Jacques Ibert (pronounced ee-BARE) was a contemporary of the vibrant group known as 'Les Six' (1921-1923), who dominated French music between the First and Second World Wars. 'Louis Durey, Arthur Honegger, Darius Milhaud, Germaine Tailleferre, Georges Auric, and Francis Poulenc), who dominated French music between the First and Second World Wars.

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Robert Whitney

ABOUT THE COMPOSER

Robert Whitney (1904-1986)

Robert Whitney was an important figure in the history of the Louisville Orchestra. Born in Newcastle-on-Tyne, England in 1904, he studied theory, composition, and orchestra before moving to the United States in 1929. Whitney was appointed as Assistant Conductor of the Chicago Civic Orchestra in 1932 and later became its Music Director and conductor. He was selected from a group of young conductors to train in 1937. Whitney's leadership of the Commissioning Project eventually led to the founding of the American Composers Alliance Leaf, the Ditson Award; the orchestra was awarded ASCAP. In addition he was honored with the American Academy of Arts and Letters in 1968. Whitney was acclaimed for his dedication to contemporary music as an orchestra was awarded ASCAP. In addition he was honored with the Amer...
The score calls for woodwinds in pairs, two trumpets, three trombones, timpani and strings.

The first movement is the strongest; its rhythmic pro-

Negro and Native American musical culture. His English horn solo has become one of the best known melodies in all of classical music.

The immortal "Going Home" melody is said to have been inspired by Dvo-

The most famous movement is, of course, the delicious Largo, which opens with a startling series of coloristic modulations from distant keys: E-major.

Initially, Dvo-

The Heirs of the White Mountain

"From the New World." In

1893, he was commissioned by the New York Philharmonic to compose

Through early 1895, he stayed in America composing several string works including his Cello Concerto in B Minor. He and his family returned to

In 1892, Dvo-

Dvo-

A scholarship student at the American Conservatory, Dvo-

Josefína, (he actually was in love with Josefína but the affections were not returned).

The piece was ridiculed at its

Died 1 May, 1904 in Prague, Czechoslovakia

Symphony No. 7 in D Minor

Symphony No. 6 in D Major

Stabat Mater

Violin Concerto

String Sextet

Slavonic Dances

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Slavonic Dances
Music, by Johann Tonsor, December issue.

Negro Music

Potent spell of music reviving memories of music in a musical performance. (homesickness), as that of the negroes...When he hears one of these quaint old airs, he needs but to close his eyes and the overpowering

I can identify and explain how the purposes of music are specific to its intent, culture and time period. I can identify, describe, and analyze the elements of music, context (personal, social, and cultural), and (when appropriate) the setting of the text, and outside sources.

Essential Understanding: Individuals' selection of musical works is influenced by their interests, experiences, understandings, and purposes.

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

Music

Connecting the Dots

Finding an American Sound

How to use the content on the classroom