

DAYTON PHILHARMONIC ORCHESTRA
MIDDLE AND HIGH SCHOOL CONCERT

NEAL GITTLEMAN, Artistic Director and Conductor

MUSIC OF WAR, PROTEST & REVOLUTION



2019 – 2020 | Dayton Performing Arts Alliance
Written and compiled by Ruth Reveal, Director of Education

DAYTON PERFORMING ARTS ALLIANCE

DAYTON DAYTON DAYTON
Ballet Opera Philharmonic

Dear Educators, Parents, and Home Educators,

Once a year, the Dayton Performing Arts Alliance produces a Middle and High School Concert for students in Grades 7 through 12. Create lesson plans to accompany these performances.

The arts and humanities not only record human events, they connect our past and present lives through common experiences. Through the years composers have drawn inspiration for their music from culture, nature, religion, drama, literature, poetry, and art.

The **Music of War, Protest & Revolution** focuses on music written in response to social and historical events in four different centuries: a 16th century freedom movement, an 18th century job walkout, the War of 1812 and Napoleon, and the 20th century Civil Rights movement. Students will experience how music reflects and captures human emotions, setting the stage for bringing history and literature to life.

Lesson Sequence

Lesson 1: Standing Against Oppression

Lesson 2: Music as a Lens for Protest

Lesson 3: Music's Role in War, Protest, and Revolution

To find out more about our education programming or to reserve your spot for a future performance, visit our website at www.daytonperformingarts.org/education.



Ruth Reveal
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Suggestions for connected Ohio Learning Standards are included in the following lesson plans. They are meant only as guides, as many of the topics can be expanded to fit into your curriculum! This concert focuses on standards in Social Studies, ELA, and Music.

DAYTON *Philharmonic*

Neal Gittleman
CONDUCTOR & ARTISTIC DIRECTOR

DAYTON PHILHARMONIC ORCHESTRA
Music of War, Protest, and Revolution
Neal Gittleman, Artistic Director and Conductor

Concert Program

The Star-Spangled Banner

John Stafford Smith
(arr. Custer)

Egmont Overture

Ludwig van Beethoven

Symphony No. 45, "Farewell"
4th movement, Finale: Presto-Adagio

Franz Joseph Haydn

Christian Zeal and Activity

John Adams

1812 Overture

Peter Tchaikovsky

The Dayton Philharmonic Orchestra's Middle and High School Concerts are supported by Mr. and Mrs. Raymond Merz, the Kettering Education Foundation, and other generous donors.

Meet Our Conductor

Neal Gittleman

Conductor and Artistic Director of the Dayton Philharmonic Orchestra

Birthplace: Panama Canal Zone

First Music Lesson: Unless you count singing, it was piano lessons from my mother when I was about six.

Instruments I play: Violin, viola, piano...

I become a conductor because: I love orchestral music and I love the music-making that goes on in orchestras

My job as a conductor is: To help the musicians play the music as well as they possibly can

Favorite food: Black beans and rice

Favorite childhood book: Winnie the Pooh

What I like to do in my spare time: Play golf and t'ai chi, read books, see movies



American History:

Social Transformations in the U.S. (1945-1994)

27. Following World War II, the United States experienced a struggle for racial and gender equality and the extension of civil rights.
30. Political debates focused on the extent of the role of government in the economy, environmental protection, social welfare and national security.

Modern World History:

Age of Revolutions (1750-1914)

7. The American and French Revolutions influenced Latin American revolutions for independence.
8. Industrialization had social, political and economic effects on Western Europe and the world.

Imperialism (1800-1914)

9. Imperial expansion had political, economic and social roots.
10. Imperialism involved land acquisition, extraction of raw materials, spread of Western values and direct political control.
11. The consequences of imperialism were viewed differently by the colonizers and the colonized.

Contemporary World Issues

Civil and Human Rights

8. Beliefs about civil and human rights vary among social and governmental systems.
9. Nations and international organizations pursue their own interests on issues related to civil and human rights, resulting in both conflict and cooperation particularly as it relates to injustices against minority groups.

Music

8CE (HS II): Describe how music reflects the social and political events of history and the role of the musician in history and culture.

3RE (HS II): Discuss how the purpose, meaning and value of music changes because of the impact of life experiences.

4RE (HS IV): Develop and apply criteria for evaluating quality and effectiveness of musical performances and compositions.

Lesson 1: Standing Against Oppression

Objectives	I can discuss the various ways that people take a stand against oppression throughout history and today.
Materials	<ul style="list-style-type: none"> Protest Jigsaw articles and graphic organizer; Composer Connection reading
Activities	<ul style="list-style-type: none"> Attention Grabber: Spend 3-5 min discussing or journaling about the question "What are some ways that people have stood against oppression throughout history?" Encourage students to use examples from topics they've already studied in school or modern examples; Choose a few groups to share with the class Jigsaw Activity: Split class into three groups (or give smaller groups three options) to read about recent protests in three different places: Iraq, England, and Hong Kong; Complete the first three columns of your section of the graphic organizer and present their findings to the class. While each group presents their findings, the rest of the class should complete those columns of the graphic organizer as well. <ul style="list-style-type: none"> Learning at home modifications: <ul style="list-style-type: none"> Choose one of the readings that interests you to read Search for and read an article about another protest Video chat with a classmate or friend to discuss one of these articles Define types of <u>nonviolent</u> and <u>violent</u> protest: <ul style="list-style-type: none"> Nonviolent protest: Achieving goals like social change through such actions as symbolic protests, public statements, banners or ads, walk-outs, and drama or music What are some examples of nonviolent protest and persuasion? Noncooperation/rejection of authority: Protest by refusing to cooperate with a government through civil disobedience; What are some examples of protest through noncooperation or rejection of authority? Nonviolent intervention: Protest through intervention such as psychological intervention (eg. hunger strike), physical intervention (eg. sit-in), social intervention (eg. overloading facilities), and economic intervention (eg. strike, selective patronage) Violent protest: Using war or violence to elicit change; What are some examples of violent protest? Is war a type of violent protest against oppression? After reviewing the definitions, go back to the graphic organizer and complete the final column "What type of protest?" Composer Connection: Listen to Beethoven's <i>Egmont Overture</i> here (0:00 – 4:18), and read the background information about Beethoven and the music. Then, answer the questions: <ul style="list-style-type: none"> Beethoven composed the <i>Egmont Overture</i> during the Napoleonic Wars when the First French Empire dominated a large part of Europe. Beethoven was very against the Napoleonic Wars. Although <i>Egmont</i> was set in the 1500s, how might Beethoven have used this work to express his protest of events in his own time?
Assessment	Students can define three types of protest and give an example of each.

Name _____ Period ____ Date _____

Types of Protest

Read your assigned article on a recent protest and complete the graphic organizer, except for the final column "What type of protest?" to prepare to share with the class. As other groups share their findings, fill out the remaining sections of the graphic organizer. Once you have reviewed the types of protest definitions as a class, fill out the final column.

Reading	Who is protesting?	What are they protesting?	How are they protesting?	What type of protest?
1				
2				
3				

Protest Definitions

- Nonviolent protest/persuasion: _____

- Example: _____

- Noncooperation: _____

- Example: _____

- Nonviolent intervention: _____

- Example: _____

- Violent protest: _____

- Example: _____

Concert Connection: Beethoven's *Egmont Overture*

Beethoven composed the *Egmont Overture* during the Napoleonic Wars when the First French Empire dominated a large part of Europe. Beethoven was very against the Napoleonic Wars. Although *Egmont* was set in the 1500s, how might Beethoven have use this work to express his protest of events in his own time? _____

Reading 1: Iraq Prime Minister Pressed to Quit as Protests Clog Streets
New York Times: October 30, 2019; by Alissa J. Rubin

Under pressure from a growing number of protesters, Iraq's prime minister appeared likely Wednesday to step down in the coming days. Credit...Thaier Al-Sudani/Reuters

BAGHDAD — Under pressure from a growing number of protesters, Iraq's prime minister appeared likely Wednesday to step down in the coming days, although exactly when is the subject of negotiations between two powerful Shiite Muslim leaders.

In a letter to one of the men, the cleric [Moktada al-Sadr](#), Prime Minister [Adel Abdul Mahdi](#) said he would be willing to resign and call early elections. But Mr. Mahdi insisted that it be done according to the procedures in the Constitution.

"It is not enough for the prime minister to go to Parliament to announce early elections," Mr. Mahdi wrote on Tuesday, saying that there were constitutional requirements "that the prime minister must abide by."

The prime minister did suggest another path, saying, "If the goal of the elections is to change the government, there is a shorter way to do it." He encouraged Mr. al-Sadr, who controls the largest bloc in Parliament, to work out an agreement with the man who controls the second-largest bloc, Hadi al-Amiri.

Mr. al-Amiri, a Shiite leader like Mr. al-Sadr, accepts the idea that there may need to be a change in the leadership, members of Parliament said. But for now, he would like to see Mr. Mahdi remain as reforms are being put in place. Mr. al-Amiri and those close to him have said little publicly, but unlike Mr. al-Sadr, have refrained from demanding the prime minister's departure or early elections.

How events unfold in the coming days and the decisions that are made may prove critical for Iraq, which is at risk of sinking into factional fighting and chaos.

In the day since Mr. Mahdi sent his letter to Mr. al-Sadr, it has become clear that [many protesters](#) have set their sights on more than demanding that the prime minister steps down. They want to change the country's entire system of governance.

Asked what their goal is, they now often respond "thawra" — the Arabic word for revolution. For many here, this has become a struggle between ordinary people and the elites, the poor and the rich, the pure versus the corrupt.

"The problem is not just with Adel Mahdi," said Mohamed Fadhil, 35, a painter who had taken it upon himself to pick up trash strewn on a side street by the protesters gathering daily. "It's with the Constitution. It's with the system in our country."

He went on, saying: "This constitution was written in 2005 — we were children. Now we want a presidential system, and we should vote directly for the president of Iraq and get rid of all the political



There is no precedent for the resignation of a prime minister and there has been almost no public discussions around the challenges in making the kind of wholesale changes in Iraq's government that are being demanded by the protesters.

The push for Mr. Mahdi's resignation came after his mishandling of [nationwide protests that began on Oct. 1](#), which his government first sought to repress with violence.

Only belatedly did the government try to quell them by meeting some of the protesters' demands — and by then, more than 150 [people were dead](#) and thousands wounded. That made almost any government gesture seem too little, too late.

Now, amid the leadership negotiations, it is not clear whether anyone really has control of the most important element in the mix: the Iraqi street.

...

Corruption is a big issue for most of the demonstrators, who are angry at those few who can buy their way into high-ranking jobs and then demand payments from those beneath them. Many have also pointed to Iran. For the first time, Iraqis are demanding that Tehran stop trying to influence Iraqi politics and stop using the country for its economic benefit.

While a majority of the crowds come from the Shiite strongholds in eastern Baghdad that are predominantly loyal to Mr. al-Sadr, the cleric, many protesters were from different sects and were of different ethnicities. That suggests that the movement has both breadth and depth.

Mr. al-Sadr has demanded Prime Minister Mahdi's resignation repeatedly since the protests began, and again in the last three days. He is seeking early elections that would be supervised by the United Nations and that might lead to an overhaul in the Iraqi system of government.

While the demonstrations have been largely peaceful in Baghdad since they restarted on Oct. 25, a rocket landed on Wednesday night just outside the Babylon restaurant in the Green Zone, on the same road as the United States Embassy but outside its perimeter. One Iraqi soldier was killed and another was wounded, according to a statement from the Iraqi joint command.

Falih Hassan contributed reporting.

<https://www.nytimes.com/2019/10/30/world/middleeast/iraq-protests-prime-minister.html>

Reading 2: Hundreds of thousands descend on London streets to protest Brexit Al Jazeera: October 19, 2019; by Ylenia Gostoli

Two previous marches have attracted between half a million and a million people [Peter Summers/Getty]

London, United Kingdom - Hundreds of thousands of people have marched in central London to demand a new referendum on whether Britain should remain in the [European Union](#), as parliament voted to delay a decision on whether to back Prime Minister [Boris Johnson](#)'s revised Brexit withdrawal deal.

The march organised by the People's Vote campaign is thought to be the largest yet, drawing anti-Brexit supporters from across the country as parliament sat on a Saturday for the first time since the Falklands conflict in the 1980s.

Protesters struggled to make their way out of jammed underground stations to join the march, which set off as customary from Hyde Park to make its way down to Trafalgar Square and on to the Houses of Parliament.

They held placards saying "I'm 17 and Brexit stole my future" and "UK and Northern Ireland at peace not in pieces", referring to Johnson's deal, which sets out [a revised plan](#) for Northern Ireland, a major stumbling block in the previous withdrawal agreement negotiated by his predecessor, [Theresa May](#).

Two previous marches have attracted between half a million and a million people. A record number of coaches - more than 170 - were booked to ferry protesters from across the country, some of them sponsored by local celebrities.



As thousands of EU flags fluttered in the streets of the capital - an unthinkable sight before the referendum that divided the [UK](#) in 2016 - legislators voted for an amendment designed to prevent the UK from crashing out of the bloc on October 31 without a deal.

MPs voted 322 to 306 in favour of the amendment, which effectively prevents Johnson's Brexit deal being approved until parliament has signed off on the necessary legislation to implement the deal.

Johnson responded to the defeat by doubling down on his previous pledge to take the UK out of the EU by the existing October 31 deadline. He promised to bring the withdrawal agreement before MPs next week.

"The day is extremely significant," Femi Oluwole, cofounder of Our Future Our Choice (OFOC), a youth advocacy group part of the People's Vote campaign, told Al Jazeera.



Protesters struggled to make their way out of jammed underground stations to join the march [Ylenia Gostoli/Al Jazeera]

He believes a second referendum to be the only way to "resolve the Brexit mess".

"If you want a specific answer on Brexit, then you have to ask the specific question," he said.

"A general election wouldn't actually solve anything," Ludo Sappa-Cohen, a spokesperson for another anti-Brexit group taking part in the march on Saturday, Best for Britain, explained.

"It's quite likely it would end up in a hung parliament, then you've got the same gridlock in Westminster as you have today. It would be divisive, not decisive. A second referendum is much more likely to unlock political progress. It makes sense, three years down the line, to give people the final say."

Simon Usherwood, deputy director of the academic think-tank UK in a Changing Europe, explained that the Letwin amendment effectively "avoids parliament falling into a situation where it gave an approval to the deal, but then it couldn't guarantee legislation would be done in time for the October deadline."

"As well as having this vote, the UK needs to pass a withdrawal agreement bill, which nobody has seen the text of, and which will have major constitutional implications," Usherwood told Al Jazeera.

"The government still doesn't have a majority in Parliament. The chances that piece of legislation could get through by the end of the month look relatively small, even with the pressure [of a possible no-deal outcome]."

Sally Patterson, a 23-year-old student walking down to Westminster, said: "The country is in chaos and no one voted for this kind of mess."

"I think what we need is a people's vote because no one knows what is happening any more. What people voted for four years ago now, it's not necessarily what they believe now with all the facts on the table," Patterson, who is a campaigner with the student group For Our Future's Sake (FFS), added.

"Even if that vote ends up [to be in favour of] leaving the EU, at least we'll know that's what the people want."

Simon Blandel, a 53-year-old retired teacher, said he wanted to be part of the EU. "Although Europe isn't perfect, you can't change it without being in it," he said.

<https://www.aljazeera.com/news/2019/10/thousands-descend-london-streets-protest-brexit-191019120732687.html>

Reading 3: Hong Kong Falls Into Recession; Protesters Defy Mask Ban on Halloween
New York Times: October 31, 2019; by Amy Qin, Tiffany May and Alexandra Stevenson

Hong Kong has banned the wearing of masks at public gatherings, but Halloween demonstrations on Thursday night tested the authorities's tolerance. Credit...Lam Yik Fei for The New York Times

HONG KONG — Hong Kong's economy officially fell into recession in the third quarter after enduring nearly five months of protests and a persistent trade war between the United States and China.

The economy dropped by 3.2 percent in the three months ending in September compared with the quarter that ended in June, Hong Kong officials said on Thursday. It was the worst economic performance for the city since the global financial crisis a decade ago and the strongest signal yet of the damage caused by political unrest.

"The blow to Hong Kong economy is multifaceted," Paul Chan, the city's financial secretary, [wrote in a blog post](#). He said that a full year contraction was also "very likely."

The performance marked the second consecutive quarter that the territory's economy shrank, meeting the formal definition of a recession. In the quarter that ended in June, the economy contracted 0.4 percent from the first three months of the year.

Weekends in Hong Kong are now punctuated with public transport shutdowns, road blockages and the early closure of the malls and the luxury stores that were once part of the engine that keeps the city humming. Tourists that traveled to Hong Kong from mainland China to fill their empty suitcases are almost all gone. During China's main holiday week in early October, visitors plummeted by [55 percent](#) from the year before.

Hong Kong's growth has also been buffeted by a protracted trade war between China and the United States and is part of a broader global economic slowdown that has raised fears of recession in other major economies, including Germany and Britain.



In a vague but [potentially far-reaching proposal](#), the Chinese Communist Party announced Thursday that it would roll out new steps to "safeguard national security" in Hong Kong. Details may emerge in the weeks ahead, but the protests continued on Thursday, with demonstrators using Hong Kong's Halloween demonstrations to challenge a recent ban on masks at public gatherings.

Police officers line the Lan Kwai Fong area of Hong Kong on Thursday. The district was the site of a standoff later in the evening between demonstrators and the police. Credit...Lam Yik Fei for The New York Times

Early on Thursday evening, the mood in Lan Kwai Fong, a rowdy night life district known for its booze-soaked Halloween parties, was noticeably muted. While the streets were still filled with revelers in costumes, compared to years past there were fewer Halloween decorations and more security and journalists.



At around 7 p.m., dozens of protesters wearing masks of government leaders like Xi Jinping and Carrie Lam gathered in the district. Amid blaring music from nearby bars, the protesters began shouting slogans like “Fight for freedom, stand with Hong Kong.”

Not long after, a tense standoff formed between the police and protesters. Officers soon declared the gathering an unlawful assembly and took the nearly unprecedented step of ordering an immediate evacuation of the district.

Later in the evening, with the area blocked off, a reveler dressed as Snow White could be seen

coughing in the tear gas as tourists took selfies.

The night included multiple clashes between protesters and police elsewhere around the city. The police fired canisters of tear gas at protesters outside the Mong Kok police station in the Prince Edward district, and later in the heart of the central business district, which includes Lan Kwai Fong.

The protest movement began as a fight over a now-withdrawn extradition bill and has expanded its demands to include free elections and an independent investigation into the police’s use of force. But after [agreeing to withdraw the extradition bill](#), the government has since then refused to budge on the other demands, summed up by protesters under the slogan “five demands, not one less.”

Under mounting pressure to take action, Hong Kong’s embattled leader, Carrie Lam, drew on a colonial-era law to ban face masks at public gatherings. The move [set off some of the most violent protests](#) since the movement began in June. Pan-democratic lawmakers say the ban is unconstitutional since it was introduced without going through the normal legislative process. On Thursday, the High Court began a two-day hearing to review the lawmakers’ requests to overturn the emergency law.

Dozens of protesters have since been arrested on charges of violating the prohibition. But enforcement has been uneven. Face masks have long been a common accessory in Hong Kong, particularly since a [deadly SARS outbreak](#) in the city in 2003, and there has also been confusion about what constitutes a public gathering. The ambiguity has provided cover for some protesters to defy the ban.

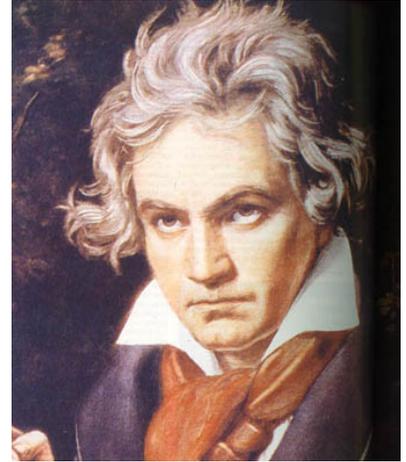
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Elaine Yu and Ezra Cheung contributed reporting.

<https://www.nytimes.com/2019/10/31/world/asia/hong-kong-halloween.html>

Composer Connection: Beethoven's *Egmont Overture*

Beethoven was born in Bonn, Germany and was the son of a court musician. His father hoped that Beethoven would be a Mozart-like child prodigy so that he could help add to the family income. He worked the young Beethoven hard and beat him severely when he made mistakes while practicing the piano. Beethoven gave his first public performance in 1778, at the age of 8, and his first composition was published in 1782, at the age of 12. With Franz Joseph Haydn as his tutor in Vienna, Beethoven progressed from a skilled student to a bold innovator. While the prodigy label never quite materialized, Ludwig became an excellent pianist and influenced the course of classical music as no one before or since. The fiery, impetuous Beethoven personally and professionally represented the individual's right to artistic freedom.



Beethoven's prolific output – nine symphonies, numerous string quartets and piano sonatas, several overtures, an oratorio, an opera, and one festival mass – is all the more remarkable when one understands that he became deaf around the age of 31. His torment and suffering from deafness found release in composition – humanity's fight for freedom of expression is a prominent theme in his work – and is especially dramatic in the adaptation of Johann Goethe's romantic tragedy, *Egmont*.

Beethoven's *Egmont Overture*, Op. 84, depicts a heroic individual's fatal struggle against injustice. Count d'Alamoral Egmont (1522-1568) was a Flemish general, statesman, devout Catholic, and popular hero under the rule of Hapsburg emperor, Charles V. When the Inquisition came to the Netherlands, Egmont protested to his Spanish king, Phillip II. Unsuccessful, he returned home with the orders to submit to the Inquisition's rule. Uphear in the Netherlands resulted and the Duke of Alva was sent to restore order. The Duke imprisoned Egmont and the Inquisition's Blood Council condemned and beheaded him. This event marked the beginning of the Netherlands' revolt against Spanish rule.

Beethoven wrote incidental music to Goethe's play about Egmont (something like a modern film score), but it is the overture which has become a standard of the concert repertoire. The production was a tremendous success, due in large part to Beethoven's music. Capturing the spirit of the tragic heroism embodied in Goethe's play, the music depicts Egmont's quiet, moving death and his undying love of liberty for people everywhere. Beethoven held great personal and philosophic empathy for this theme. Goethe's play and Beethoven's overture end with the celebration of freedom over oppression. While most overtures are a sampling of melodies from the full score or a setting of the mood for the ensuing work, Beethoven's *Egmont* summarizes the story.

Lesson 2: Music as a Lens for Protest

Objectives	I can compare different forms of protest through the lens of music.
Materials	<ul style="list-style-type: none">• “Art as a Lens” readings and worksheet; Projector with sound
Time	50 minutes
Activities	<ul style="list-style-type: none">• Introduction: Individually or in partners have students read the story of Haydn’s “Farewell Symphony” while listening/watching the symphony here: https://www.youtube.com/watch?v=kjFeDk6Kr3U (point out on the video when the musicians begin to leave the stage)<ul style="list-style-type: none">○ Discuss as a class:<ul style="list-style-type: none">▪ In Haydn’s case, why was music an effective form of protest? Would there have been a better way to get their point across?▪ What other types of art are effective means for protest? Are different forms of art better for protesting different forms of injustices? Or injustices in different time periods?○ You can look at different forms of visual art as protest to add to the discussion: https://www.widewalls.ch/political-art/• Martin Luther King Jr.:<ul style="list-style-type: none">○ Read the background information together to help build students’ background knowledge on MLK○ As a whole class, complete the graphic organizer as you:<ul style="list-style-type: none">▪ Read along and listen to a cut version of MLK’s “Drum Major Instinct” speech: https://vimeo.com/77261262○ Have students discuss or write their answers to the following questions:<ul style="list-style-type: none">▪ In the concert, Dr. King’s “Drum Major Instinct” will be played as part of a composition by John Adams. Why do you think the conductor selected this speech to pair with music? What type of music would you predict would pair well with this speech?
Assessment	Students can give an example of different types of protest and how art can enhance or expand on that protest.

Music as a Lens for Protest

Haydn's Symphony No. 45 ("Farewell"), 4th movement

Haydn was born in Rohrau, a village near Vienna, on March 31, 1732. His only formal education began when he was eight years old and was accepted into the choir school of St. Stephen's Cathedral in Vienna. He left at age 17, and for several years struggled as a freelance musician, studied on his own, and took occasional lessons from noted Italian singing master and composer, Nicola Porpora.

In 1761, Haydn's future became a reality when he was appointed assistant music director to Prince Paul Anton Esterhazy, and then in 1762, full director, or *Kapellmeister*. Haydn served under the patronage of four successive princes of the Esterhazy family. The second of these, an ardent music lover, Prince Nickolaus Esterhazy, boasted a superior musical establishment at his vast music estate, Esterhaza.



In the mid-16th century, Prince Nickolaus Esterhazy had built a summer palace, Esterhaza, which was miles from Vienna. The summers at Esterhaza were humid, swampy, and insect-filled. The Prince preferred his summer palace and often stayed there long after summer ended and autumn began.

The palace was extravagant with its 165 bedrooms, but Prince Esterhazy did not spend money on the living quarters for his staff's families. All artists lived two to a single-chamber room in a one moderate-sized building. The Prince strictly ordered that no staff, including musicians, were to bring their wives or children to Esterhaza.

As the summer of 1772 turned into fall, the Prince once again made no move to leave his palace. His musicians had not seen their families for nearly six months! Frustrated, they appealed to Haydn, who decided to convey the musicians' protest through music. He wrote Symphony No. 45 ("Farewell") to be played at the next possible occasion. In the last movement of the symphony, Haydn not-so-subtly hinted to his patron that perhaps he might like to allow the musicians to return home: during the final adagio each musician stopped playing, snuffed out the candle on his music stand, and left in turn. By the end of the movement there are just two muted violins left. The Prince got the message and, the next day, gave the order to return to Vienna, hence the subtitle of the symphony, the "Farewell." This work shows the humor and invention for which Haydn is best known.

Discuss or write your answers to the following:

- In Haydn's case, why was music an effective form of protest? Would there have been a better way to get their point across?
- What other types of art are effective means for protest? Are different forms of art better for protesting different forms of injustices? Or injustices in different time periods?

Martin Luther King Jr.

Historical Context

During the 1950s and 1960s, Black Americans fought for equal rights under United States law.

Dr. Martin Luther King Jr. believed in nonviolent protest and was known for his speeches, letters, and marches. By citing the teachings of Christianity and through nonviolent protest, Dr. King fought for equal rights.

Martin Luther King Jr.'s - Drum Major Instinct Speech (*some parts of this speech have been cut for time*)

This morning I would like to use as a subject from which to preach "The Drum Major Instinct." ... a desire to be out front, a desire to lead the parades, a desire to be first. And it is something that runs a whole gamut of life. We all want to be important, to surpass others, to achieve distinction, to lead the parade. Alfred Adler the great psychoanalyst, contends that this is the dominant impulse. ...this quest for recognition, this desire for attention, this desire for distinction is the basic impulse...

And you know, we begin early to ask life to put us first. Our first cry as a baby was a bid for attention. Children ask life to grant them first place. They are a little bundle of ego. Now in adult life, we still have it, and we really never get by it. We like to do something good. And you know, we like to be praised for it. Now if you don't believe that, you just go on living life, and you will discover very soon that you like to be praised. Everybody likes it, as a matter of fact. And somehow this warm glow we feel when we are praised, or when our name is in print, is something of the vitamin A to our ego.

A need that some people have to feel superior. And I would submit to you this morning that what is wrong in the world today is that the nations of the world are engaged in a bitter, colossal contest for supremacy. I must be first. I must be supreme. Our nation must rule the world. ...this perverted use of the drum major instinct. It has led to the most tragic prejudice, the most tragic expressions of man's inhumanity to man. And if something doesn't happen to stop this trend I'm sorely afraid that we won't be here to talk about Jesus Christ and about God and about brotherhood too many more years. If somebody doesn't bring an end to this suicidal thrust that we see in the world today, none of us are going to be around...

And I am sad to say that the nation in which we live is the supreme culprit. And I'm going to continue to say it to America, because I love this country too much to see the drift that it has taken. And we won't stop it because of our pride, and our arrogance as a nation. But God has a way of even putting nations in their place. The God that I worship has a way of saying, "Don't play with me. And if you don't stop your reckless course, I'll rise up and break the backbone of your power." And that can happen to America.

If any of you are around when I have to meet my day, I don't want a long funeral. And if you get somebody to deliver the eulogy, tell them not to talk too long. Tell them not to mention that I have a Nobel Peace Prize, that isn't important. I'd like somebody to mention that day, that Martin Luther King, Jr., tried to give his life serving others. I'd like for somebody to say that day, that Martin Luther King, Jr., tried to love somebody. I want you to be able to say on that day that I did try to feed the hungry, and I want you to be able to say on that day that I did try in my life, to clothe those who were naked. I want you to say, on that day, that I did try in my life, to visit those who were in prison. I want you to say that I tried to love and serve humanity.

Yes, if you want to say that I was a drum major, say that I was a drum major for justice; say that I was a drum major for peace; I was a drum major for righteousness. And all of the other shallow things will not matter. ...then my living will not be in vain.

Leader	What is he protesting? Use evidence from the text.	What is the tone of the work? Use evidence from the text.
MLK		

Discuss or write your answers to the following questions:

- 1) What is the central message of Dr. King's speech? What injustices are the focus of his speech?
- 2) In the concert, Dr. King's "Drum Major Instinct" will be played as part of a composition by John Adams. Why do you think the conductor selected this speech to pair with music? What type of music would you predict would pair well with this speech?

Lesson 3: Music's Role in War, Protest, and Revolution

Objectives	I can reflect on music's historical role in war, protest, and revolution.
Materials	Tchaikovsky <i>1812 Overture Reading</i> Wrap-Up Menu of Options
Time	50 minutes or could be done as homework and shared in class
Activities	<ul style="list-style-type: none">• Composer Connection:<ul style="list-style-type: none">○ Read the short reading about Tchaikovsky's <i>1812 Overture</i> and listen to the finale here: https://www.youtube.com/watch?v=u2W1Wi2U9sQ○ Discuss or journal about the following questions:<ul style="list-style-type: none">○ Tchaikovsky uses musical 'quotes' in this piece - how does this make it more effective? Do you think the average listener of that time would have picked up on his musical quotes?○ Would you consider this piece a glorification of war? Why or why not?• Choose an option to reflect on music's role in war, protest, and revolution<ol style="list-style-type: none">1. Compare and contrast the role of music in:<ol style="list-style-type: none">a. celebrating a country's victoriesb. protesting a country's actions or lack of action2. Write an essay supporting or refuting the following statement: "Music is an effective means of protest."
Assessment	Students can write essays to reflect on music's role in war, protest, and revolution.

Composer Connection: Tchaikovsky's 1812 Overture

Born on May 7, 1840 in Votkinsk, Russia, Peter Ilyich Tchaikovsky has been called the foremost composer of the 19th century. He studied law in St. Petersburg and music at the St. Petersburg Conservatory.



In many ways, Tchaikovsky's life and career placed him uncomfortably between different worlds, and this conflict was a central part of his creative life. Perhaps this can be seen most clearly in his position as a Russian composer. Tchaikovsky's musical training at the newly founded St. Petersburg conservatory was influenced by European ideals, as Russia had a long history of cultural contact with the West. As a member of the musical elite of Russia, he found that his music pleased few because it was too advanced and modern for his Western-trained peers. At the same time Tchaikovsky's music was too Western in its outlook to please the growing and influential champions of the Russian national style.

Tchaikovsky's music, however, stands in stark contrast to his tumultuous life. He is best known for his beautiful, tuneful melodies. He has written timeless classics, such as *Romeo and Juliet* (1880), *Swan Lake* (1876), *The Sleeping Beauty* (1889), *The Nutcracker* (1890), and probably his most famous and frequently performed work the 1812 Overture.

Tchaikovsky wrote the 1812 Overture to commemorate the 70th anniversary of the Russian victory in the War of 1812, in which Russia defended against a French invasion. It was the climax of a big outdoor celebration that included cannons and the ringing of church bells. In his own words, Tchaikovsky found the 1812 to be "very loud and noisy." He actually hated writing such a big showy piece, but since it was commissioned by the Czar, he couldn't very well turn down the job! Needless to say, it was never his favorite work.

Tchaikovsky employs elements of Nationalism throughout this work: the lower strings begin quietly with the melody of a hymn *God Preserve Thy People*. Then a loud drum stroke shatters this peaceful prelude. The music gathers pace and we hear the French national anthem, *La Marseillaise*.

The final celebration of victory is a rendition of the Russian anthem *God Save the Tsar*, a salute of cannon, and the joyful clamor of the Moscow Kremlin bells. At times, performances of the 1812 Overture have used real guns, bells, and fireworks.

Discuss:

- o Tchaikovsky uses musical 'quotes' in this piece - how does this make it more effective? Do you think the average listener of that time would have picked up on his musical quotes?
- o Based on the performance you heard at the concert and the background information you just read, would you consider this piece a glorification of war? Why or why not?

Lesson References

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