

MUSIC

Saint-Saëns' *Carnival of the Animals*
Elgar's *Enigma Variations*

OBJECTIVES





The student will:

- relate musical elements with animal characteristics in trying to anticipate how Saint-Saëns may have handled the task
- compare their own ideas with those of Saint-Saëns
- test acquaintances' ability to make the same associations








CARNIVAL OF THE ANIMALS

TEACHING STRATEGIES





    **Part 1:** This activity shows students the elements of music that can be used to create a sense of character. Because of their range and timbre, many instruments seem to lend themselves to the musical portrayal of particular types of people or animals. The chart asks the students to assign a tempo and a dynamic to each animal, but you may wish to expand their considerations by introducing the concept of register and density. If appropriate for your class, explain articulation—the manner in which notes are attacked and released. *Staccato* refers to short, separate notes while *legato* refers to notes that are smoothly connected. Ask students to decide what articulation they think would be appropriate for each movement of *Carnival of the Animals*.







 Explain that pantomime is a silent form of communication using body gestures and facial expressions. Have students practice by choosing a different animal and pantomiming their movements and behaviors. Then have your students pantomime the animals in this suite as they listen to this piece of music.





    **Part 2:** Play *Carnival of the Animals*, stopping after each movement to discuss how the student's projections compared with the Saint-Saëns compositional choices. Where students differed from Saint-Saëns, have them explain their reasons.





EXTENDED ACTIVITIES

    Ask students to pick an animal that is not in *Carnival of the Animals*. What kind of instrument would they use to depict it? What register, tempo, volume, density, and articulation would they use? Have them compose a brief musi-

cal "description" of their animal and, if possible, perform it for the class.

    As students listen to *Carnival of the Animals*, discuss what other animals they hear in the music. What is it about the music that implies size, shape, color, texture or action?

    Edward Elgar (1857-1934), one of the other composers whose work is represented in *Fantasia/2000*, wrote a collection of 14 musical portraits of his friends known as the *Enigma Variations*. Have students listen to this work and decide which of the pieces describe some of today's popular TV or film characters, celebrities or political figures. Discuss the musical characteristics that caused them to make these associations.

    Program music is often used to describe special events that take place in the life of average people. Have students make a list of those events that might be celebrated by a piece of music. Then, ask students to find musical compositions that would be appropriate for each event on their list (Christmas carols, *Happy Birthday*, Charles Ives' *Fourth of July*).

DEFINITIONS

Density: The number of different tones being sounded at one time in a musical texture.

Parody: A humorous imitation; a caricature.

Register: The octave in which the music appears. A certain range of notes lies within the low, middle or high register for each instrument or musical voice.

Tempo: The speed of a musical composition.

Vignette: A brief descriptive sketch; a "snapshot."

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CARNIVAL OF THE ANIMALS

THE MUSIC

Carnival of the Animals was written in 1886 for two pianos and a small orchestra. It is a suite of short pieces mimicking the sounds and movements of a variety of animals in a very unusual musical “zoo.” Saint-Saëns even made fun of himself and his musician friends by including pianists practicing their scales. The piece was performed only twice during Saint-Saëns’ lifetime: once publicly and once in a private performance for his close friend, the composer/pianist Franz Liszt.

Part 1: *Carnival of the Animals* is an example of program music—music designed to express a non-musical idea, image or event. Before you hear the piece, how do you think the music will describe each one? If you were composing this piece, what instrument would you use to represent each animal? What will its tempo be? Will the music be loud or soft? Write your answers in the columns labeled “mine.”

Animal	Instrument		Tempo		Dynamic	
	Mine	Saint-Saëns	Mine	Saint-Saëns	Mine	Saint-Saëns
Lions						
Roosters & Hens						
Fleet-Footed Animals						
Turtles						
The Elephant						
Kangaroos						
Fish						
Long-Eared Personages						
Cuckoo						
Aviary						
Pianists						
Fossils						
The Swan						

Part 2: Next, listen to the music to see how well your ideas compared with those of the composer. Describe what Saint-Saëns did in the columns under his name.

Part 3: Try the same exercise with members of your family or friends. Ask them what instruments they would select to represent the animals in the chart.

After you’ve seen *FANTASIA/2000*

How did the Disney animators turn a gleeful idea—a flock of flamingos and a yo-yo—into a slapstick classic?

This humorous segment of *Fantasia/2000*, based on Saint-Saëns’ *Carnival of the Animals*, brings us into the wacky world of flamingos. It celebrates the excitement of daring to stand apart from the flock. Using bold, dayglo watercolors, the animators answer the age-old question: “What would happen if you gave a yo-yo to a bunch of flamingos?” The infectious nature of this zany fantasy lies somewhere between classical ballet and the slapstick comedy of silent films.



ABOUT THE COMPOSER

Charles Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was born in Paris in 1835. He was a talented child who began to play the piano before the age of three. By the time he was nine, he was playing the difficult music of Beethoven and Mozart in public. By the time he was 20, he was already a famous organist and had also heard his first symphony performed by the Paris Orchestra. Today Saint-Saëns is famous for his symphonies, concertos, his opera *Samson and Delila*, and his tone poem, *Danse Macabre*. But, during most of his life he was not fully appreciated by the French public who found his music too complex. It’s ironic that his most popular work may be *Carnival of the Animals*. It was a piece he did not allow to be published during his lifetime. Since he wrote *Carnival of the Animals* as a joke for his friends, he was afraid it would take attention away from his more serious music.



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THE SORCERER'S

APPRENTICE



MUSIC/RESOURCES





Dukas' *The Sorcerer's Apprentice*
 Beethoven's *Symphony No. 3* (third movement)
 Dvorak's *The New World Symphony* (third movement)
 Mendelssohn's *A Midsummer Night's Dream* (Scherzo)
 Stravinsky's *Scherzo Fantastique*
 A video of the 1940 *Fantasia*

OBJECTIVES





The student will:


- listen for the contribution of percussion instruments to orchestral timbre
- test his or her aural and visual memory
- investigate the role of visual icons in our popular culture

TEACHING STRATEGIES

    **Part 1:** Earlier in this Music Guide, teaching activities for *Pines of Rome* introduced the concept of orchestration and focused on those instruments that are featured soloists in the orchestra. The activities for *The Sorcerer's Apprentice* draw student attention to the background effects created when an orchestrator chooses to employ percussion instruments to add new hues to the orchestral tone color. Explain the concept of texture to your students. Point out that most people follow the beauty of the melodic line but discriminating listeners also pay attention to the important contribution of the accompaniment.





Play *The Sorcerer's Apprentice* for your students and have them try to pick out the percussive effects in the background. How frequently are they used?



    **Part 2:** Before playing the video of the 1940 *Fantasia*, tell your students that Dukas was inspired to compose this piece by Goethe's poem, *Der Zauberlehrling* ("The Sorcerer's Apprentice"), which was based on an ancient Egyptian legend. Explain that Dukas' work mirrors every aspect of Goethe's story in a





 Show your students *The Sorcerer's Apprentice* segment from the 1940 *Fantasia*. Tell them to try and remember the different scenes and the music that goes with it. Then, play the CD, stopping after each change of mood, and allow them to recall the visual images based on the music they are hearing.





brilliantly organized set of variations on a jocular theme which skips along in compound triple meter (9/8 time). The theme is played slowly in the introduction, so you should play the first minute a couple of times to help orient them. Then, play the piece, pausing after each section of the piece.

EXTENDED ACTIVITIES

    Dukas created *The Sorcerer's Apprentice* in the form of a scherzo. Have students listen to the work again. Then, play Felix Mendelssohn's (1809–1847) scherzo from *A Midsummer Night's Dream*, or the third movement of *Symphony No. 9, From the New World*, by Antonin Dvorak (1841–1904). Ask students: How are the three works alike? Why do you think each piece is considered a scherzo? Does a scherzo always have to sound comical, or can it include dark and somber elements?

  Igor Stravinsky (1882–1971) was influenced by Dukas and in 1907 began his own *Scherzo Fantastique*. When the director of the *Ballet Russe*, Sergei Diaghilev, heard this piece he invited the young Stravinsky to write the score for *The Firebird*. Play the scherzos by Stravinsky and Dukas and have students discuss which they think is a more pleasing and exciting work?

    The scherzo replaced the minuet as the third movement in the symphonies of the Romantic period. While the speed and character of the scherzo may differ from the stately minuet, it retains the same basic form, known as minuet and trio (A1–B–A2). Have students listen to the third movement of Beethoven's *Symphony No. 3* and see if they can hear the form. (Hint: While they are searching for the trio (B) section, the hunting horns will lead the way.)

    What contemporary music do students know that could represent the characters and storyline in the Dukas piece?

DEFINITIONS

Scherzo: A light, lively movement, from the Italian word for joke; often a part of a sonata, concerto, or symphony, generally written in rapid 3/4 time.

Texture: The simultaneous relationship between the different musical lines heard in a composition. A homophonic texture is essentially a chord progression in which each line is dependent on the others for good effect (although the highest voice generally seems to predominate). In a polyphonic texture we hear two or more simultaneous, independent melodies of equal importance. Pieces of music may use both or either of these textures, or a texture that falls somewhere between these two extremes. Many cultures around the world use heterophony in which all the lines are variants of the same melody. The simplest texture is, of course, monophony, in which there is only one line.

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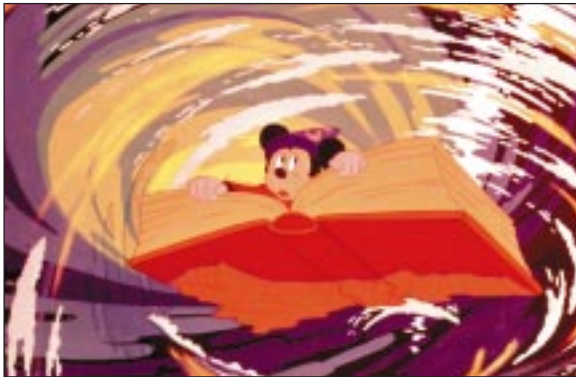
THE MUSIC

Like *Pines of Rome*, *The Sorcerer's Apprentice*, which was premiered in 1897, is a symphonic poem. It tells the story of the young apprentice. Left alone to scrub the floor of the great hall in his master's house, he decides to make his work easier. He casts a spell to have the broom fetch water for him from the well. Unfortunately, the apprentice does not know how to break the spell. The broom continues to fetch more and more water, until the apprentice is about to drown. When the sorcerer returns, he undoes the damage and restores peace. Dukas was inspired for this piece by Goethe's poem, *Der Zauberlehrling* ("The Sorcerer's Apprentice").



Mickey Mouse cast a magic spell over moviegoers with his starring role in the 1940 *Fantasia*. In this returning classic segment, Mickey finds himself in over his head when he tries to work a little magic of his own as the overly ambitious student magician. Naturally he lands in deep water. Disney's animators were remarkably faithful to Goethe's original story in this segment, digitally restored for *Fantasia/2000*. The image of the world's best-known mouse as a pint-sized apprentice has become the icon—the most visible symbol—for *Fantasia*.

THE SORCERER'S APPRENTICE



Part 1: One of the measures of a composer's craft is his or her attention to details. Most composers give the important melodies and harmonies to the string, woodwind and brass sections, often overlooking the percussion. One way to add "spice" to the sound is by using the instruments of that section to good effect in just the right places. Percussion instruments add a special quality to the effect on the listener. See if this is true in *The Sorcerer's Apprentice*. As you listen to the piece, write in the spaces below the names of the percussion instruments you hear. What would this piece sound like without the special effects of percussion instruments?

Part 2: How good is your visual memory? Let's find out. You are going to see *The Sorcerer's Apprentice* segment from the 1940 *Fantasia*. As you watch, try to remember the scenes in the story as well as the musical themes that accompany them. Then your teacher will play a recording of Dukas' music and you will be asked to recall the sequence of scenes using the music as your guide. On a separate sheet of paper create a chart as shown below. Use that chart to record your memory of the sequence.

Scene	Action	Musical Theme	Most Important Musical Instrument

Part 3: One of the most lasting combinations of visual images and music in all movies is Mickey and his broom. It has become an icon of our culture—an image we recognize instantly. What other visual images have become icons? Interview family members and friends to see what visual and musical icons they can recall from film, television or the world of advertising. Bring your results back to class and develop a list of the ten most memorable icons from popular culture.

ABOUT THE COMPOSER

Paul Dukas (1865-1935)

Paul Dukas was born in Paris in 1865. He studied at the Paris Conservatory from 1882 to 1888. Although others thought he was very talented, he was extremely self-critical. He destroyed many of his compositions and allowed only a few to be published. His reputation as a composer rests mostly on two works: *The Sorcerer's Apprentice* and his opera, *Ariane and Bluebeard*. His music for the ballet *La Peri* shows off his orchestral writing skills, but it is not performed very often. He earned his living as a music critic and as a professor at the Paris Conservatory.

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After you've seen *FANTASIA/2000*

What elements of this segment have contributed to its almost legendary status? Why has Mickey's comical predicament had universal appeal for the past 60 years?





POMP AND CIRCUMSTANCE

MARCHES #1, 2, 3 AND 4

MUSIC

Elgar's *Pomp and*

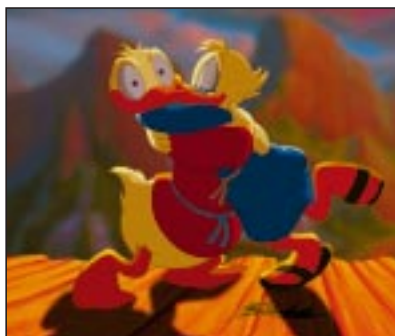
Circumstance marches

Beethoven's *Symphony No. 3*

Beethoven's *Symphony No. 2*

Berlioz' *Symphonie Fantastique* ("March to the Scaffold")

A selection of Sousa marches



OBJECTIVES

The student will

- consider the role of music in the events and ceremonies of life
- compare the marches of Sousa with those of Elgar
- research the role of march music in the lives of family members

TEACHING STRATEGIES

Part 1: This activity focuses on the role of music in the ceremonies of life. Play *Pomp and Circumstance* for your students. Then, have them record on the activity sheet those events for which this music might be appropriate. Then have them identify other events and milestones in life, both special and mundane, that can be celebrated with music.

Part 2: After students have had a chance to listen to *Pomp and Circumstance*, discuss the music of John Philip Sousa (1854-1931), known as the "March King." Sousa, who lived at the same time as Elgar, wrote several hundred works, including a number of operettas. But, he is mainly remembered as a bandmaster. Play for your students a number of Sousa's marches—*Stars and Stripes Forever*, *The Thunderer* or *The Washington Post March*, for example. Questions you might want them to consider while listening include: How are Sousa's marches alike or different from Elgar's marches? How are they similar to each other? Consider tempo, form, rhythm, instrumentation, and melodic style. Do the Elgar marches sound English and the Sousa marches sound American? Why? Is there any syncopation (unexpected rhythmic accents) in any of these marches?

EXTENDED ACTIVITIES

Have students listen to the Elgar marches and imagine new situations in which they might be appropriate. How would the music fit into each situation?

Beethoven changed the history of the symphony when he wrote his *Eroica* (*Symphony No. 3*) in 1803 and 1804. It is a revolutionary work in many ways, not the least of which is the inclusion of a funeral march as the second movement. As students listen to it, explain that this march is for listening, not for marching, for it tells a long, profound story. Compare this march with the second movement of his *Symphony No. 2*, written only two years earlier. How do the two pieces differ?

The Romantic composers who followed Beethoven built on his legacy. The history of the march in classical music would not be complete without mention of the "March to the Scaffold," from Hector Berlioz' (1803-1869) *Symphonie Fantastique* (1830). Play this work and compare its innovations in orchestration and harmonic tension (dissonance) to those of Beethoven's *Eroica*, written a generation earlier. This same composition can be played for younger students without comparing it to Beethoven. Having them focus on the scary orchestral effects will keep them riveted to the piece. Be sure to tell them the story behind this important program symphony.

To demonstrate pomp, play your students a number of popular melodies on the piano that are usually lively (e.g., *Jingle Bells* or *Mary Had a Little Lamb*). Then play them slower and slower until they sound ridiculous. Then play the same melodies in the same tempo but put them in different octaves. What effect do the different registers have on the tune? Then combine the different tempos with the different registers and see what happens. What happens when you play a majestic melody quickly in a high register?

Discuss what "pomp" and "circumstance" mean. Play the Elgar marches for your students. Then, have students practice marching to a variety of pieces in order to experience the emotional/kinesthetic differences of tempos ranging from fast to slow. Ask students what in the music creates those feelings.

DEFINITIONS

Concert Band: A band that plays while seated or in a stationary position. Concert bands are led by a conductor and usually have more instruments than a marching band.

Genre: A category of music characterized by a particular style, form or content.

Instrumentation: The arrangement of music for instruments, especially for a band or orchestra.

March: Music based on simple rhythmic patterns in 2/4 and 4/4 time used to keep marchers synchronized in step. Stately ceremonial marches may be half the speed of the quick-step marches played at football games.

Marching Band: A band made up only of instruments musicians can carry as they walk. Marching bands are led by a drum major.

Pomp: A majestic display.

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THE MUSIC

Elgar composed the first four of his *Pomp and Circumstance* marches between 1901 and 1907. Although the fifth and final march was not completed until 1930, the works are best appreciated together as a suite. The first march, the most familiar of the five, is played at graduation ceremonies and at other ceremonial events.

POMP AND CIRCUMSTANCE MARCHES #1, 2, 3 AND 4

Part 1: If you've ever attended a graduation, Elgar's *Pomp and Circumstance March No. 1* will sound very familiar. It's often part of that ceremony. Music is an important and traditional part of many special occasions. In the space below, list other events in which music is an important factor. Describe what part music plays in each event. Then, list a piece of music you think would be appropriate for each. When you've finished, consider how each event would change if music were not a part of it.

Event	How Music Is Used	Appropriate Music

Part 2: John Philip Sousa (1854-1932) is the most famous name in American band music.

Can you name some of Sousa's marches? _____

When was the last time you heard one? _____

Were you a performer or a member of the audience? _____

Part 3: Ask your parents and other older family members if they are familiar with any of Sousa's marches. Do they associate his music with any special events, such as Fourth of July or Memorial Day parades?

Donald Duck has always been a bit jealous of Mickey's star status. Now, after 60 years, he finally gets equal billing. In this entertaining episode of *Fantasia/2000*, which features classic-style animation, the highly flappable duck takes on the role of Noah's assistant. Donald finds himself leading a procession of animal couples onto the Ark. But, when he becomes separated from Daisy Duck, his partner on the journey, confusion follows along with much pomp and some comical circumstances. Parts of all five of Elgar's popular marches are used to create this exciting rendition.

ABOUT THE COMPOSER

Sir Edward William Elgar (1857-1934)

Edward Elgar was the first modern English composer to write important choral and orchestral music. For many years, he earned his living by working as a bandmaster and violin teacher while he taught himself composition. In 1899, he composed one of his most famous orchestral works, the *Variations on an Original Theme* (the *Enigma Variations*). Each movement in that piece is a musical representation of the personality of one of his friends, and it remains a concert favorite today. By the early 1900s, his work was being performed internationally and in 1904 he was knighted by King Edward. Throughout his career, his music remained rooted in the traditions of the past and he avoided the musical experiments of other composers of his time. He is perhaps best known for the strong patriotic feelings found in the music he composed during World War I.

After you've seen *FANTASIA/2000*

How did your experience of the Elgar marches change when you heard them accompany Donald in his challenging adventure?

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MUSIC


Stravinsky's *Firebird Suite*
 Beethoven's *Symphony No. 5*
 Respighi's *Pines of Rome*
 Stravinsky's *The Firebird*
 (complete ballet)
 Tchaikovsky's *The Nutcracker Suite*


OBJECTIVES


The student will

- review the elements of music and their role in creating specific emotional effects in the listener
- compose a melody in the Stravinsky style
- investigate the role of lullabies in the lives of friends and family

TEACHING STRATEGIES

 **Part 1:** This activity summarizes much of what has been covered in earlier parts of this music program. Remind your students that their emotional reactions to music are often subjective. However, there are objective things that can be said about a piece of music that relate directly to the emotions we experience when hearing it. Some of these are listed on the activity chart and should be reviewed. Play the *Firebird Suite* and stop after each movement so that students can fill in their charts. Have them write their storylines in class or at home depending on your time constraints.

 **Part 2:** Write the music of the first phrase of the *Finale* on the blackboard. Point out the limited range of the tones (a 5th) and rhythmic values. Explain that in order to write their own music they will need a clef, a key signature and a


 Read your students the following synopsis of the legend on which the ballet is based. Then, play the *Firebird Suite* and have them think about how the music helps to tell the story. They should feel free to add any story details of their own that are inspired by what they hear.

The story behind the music: It involves Ivan, the young crown prince; the magical Firebird; and the villain, Kastchei. At the beginning of the ballet, Ivan catches the Firebird. She gains her freedom by giving him one of her brilliant feathers, with a promise to come to his aid if he should ever need it. Ivan releases her and enters the gate of Kastchei's castle, where he meets 12 beautiful princesses who are imprisoned there. Ivan falls in love with one of them, but he soon becomes a prisoner himself. When Kastchei appears and tries to turn Ivan to stone, the prince waves the magic feather and the Firebird appears. She helps Ivan destroy Kastchei's evil power. There is a great celebration, and Ivan and his princess are hailed as the new Tsar and Tsarina.


FIREBIRD SUITE

tempo. Limit their work to the same tones and rhythms as Stravinsky. Then play their pieces for the class. More advanced students can try to do what Stravinsky did for his *Finale*—take the lullaby and transform it in 7/4 time. Younger students could invent and compose their own music without notating it.

EXTENDED ACTIVITIES

 Talk with your students about the birth of Modernism: A great deal happened in the arts during the five years (1909-1914) before World War I. The products of the period define what we now consider to be “modern.” Sergei Diaghilev (1872-1929) was a central figure in this cultural explosion. Even though he was not a dancer, he revolutionized ballet by combining great music, scenery, and costumes with new types of choreography in

the dance company he founded, the *Ballet Russe*. He commissioned composers such as Stravinsky, Ravel, Debussy, Prokofiev and Respighi to create original music for his company. The conductors were also stellar: Monteux, Strauss, Ansermet, and Beecham. Stravinsky's *The Firebird* was performed by the *Ballets Russe* in 1910. Play a few selections from *The Nutcracker Suite* and then have students listen to *Firebird*. As they listen, ask them to identify and describe the elements in the music they think sound Romantic like the music of Tchaikovsky (*Ronde des princesses* and *Berceuse*) and that sound “modern” even today (*Infernal Dance* and *Finale*).

 It is very unusual for a composer to create four different versions of the same music, as Stravinsky did with *The Firebird*. After composing the original ballet in 1910 he came back three times (1911, 1919, 1945) and excerpted three suites. Play one of the suites and compare it with the original ballet. How does the suite compare to the original score? Which version(s) do your students like best? Why?


DEFINITIONS


Articulation: How notes are joined together

Meter: The distance between accented beats

Rhythm: The duration of sounds and silences

Volume: The loudness of a sound

 In the history of classical music, there are a few unforgettable finales. *Fantasia/2000* contains three of the most famous: Beethoven's *Symphony No. 5*, Respighi's *Pines of Rome*, and Stravinsky's *The Firebird*. Have students listen to all three finales and decide what musical elements they all have in common. Then, have them listen for the elements that make each piece unique. Which is their favorite and why?

 If possible, have your students create and videotape their own original dance interpretation of the *Finale*. When they are finished, you can present a “Dance Video Festival.”

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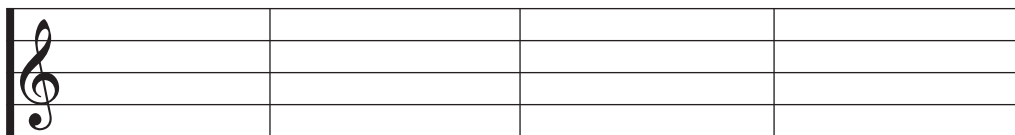
THE MUSIC

The beautiful melodies and stunning orchestral effects of *The Firebird* have helped make it one of Stravinsky's most popular works. The *Firebird Suite*, with excerpts from the ballet, is performed often by orchestras around the world. The ballet is based on a combination of several Russian legends and is presented every year by major dance companies. When the Disney animators were looking for a powerful piece to end *Fantasia/2000*, they knew they had a "winner" when they listened to Stravinsky's first masterpiece.

Part 1: The emotional range of the *Firebird Suite* provides the imagination with enough material to come up with many thrilling stories. Listen to the suite. Try to imagine which excerpts of music the directors of this segment of *Fantasia/2000* selected for the characters and themes of this new Firebird legend. Use the chart below to take notes on the musical elements that will help your hunches. Then on a separate piece of paper write your own story.

	Princesses	Kastchei	Lullaby	Finale
volume				
instruments				
tempo				
density				
register				
dissonance				
articulation				
texture				
rhythm				
meter				

Part 2: The *Finale* of the *Firebird Suite* begins with a melody in $3/2$ time which uses the first five notes of the major scale. Create your own melody by following the model of Stravinsky. On the staff below fill in the four measures with half-notes, quarter-notes or dotted-half-notes in the key of C major. Play or sing your piece and see if it sounds OK. If you are not happy with it, change either the rhythms or the pitches.



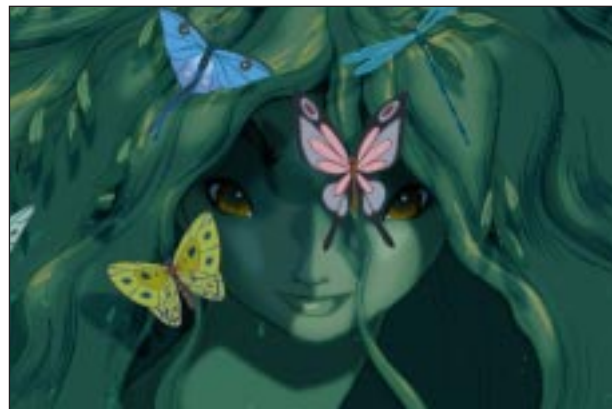
In the second part of the *Finale*, Stravinsky changed his melody into $7/4$ time by only using quarter-rests and quarter-notes. On a separate sheet of music paper, transfer your melody into a variety of meters that combine duple and triple meter ($5/4$, $7/4$, $8/4$, $9/4$). Keep the basic melodic shape, but alter the rhythm by using rests or different note values. How does each new meter affect the piece?

After you've seen *FANTASIA/2000*

What visual storytelling techniques did the Disney animators use to create a new Firebird legend, sufficient in power and scope to replace the original?

This powerful piece of music provides a truly spectacular ending to *Fantasia/2000*. With death and rebirth as its theme, this musical segment represents nature in the form of a Sprite who is summoned by a lone elk. When the beauty of springtime is destroyed by the fury of the Firebird, who lives within an active volcano, it is up to the elk and Sprite to once again bring life back to the ravaged forest and awaken what lies beneath the ashes.

FIREBIRD SUITE



ABOUT THE COMPOSER

Igor Fedorovich Stravinsky (1882-1971)

Russian-born Igor Stravinsky is one of the greatest, most versatile and most influential composers of the 20th century. He studied piano as a child, but his parents wouldn't allow him to pursue a career in music (Tchaikovsky had the same problem). While still a law student at St. Petersburg University, he met the composer Nikolai Rimsky-Korsakov who agreed to tutor him privately. Stravinsky became famous with the Paris premieres of three ballets for Sergei Diaghilev's *Ballets Russes*: *The Firebird* (1910), *Petrushka* (1911), and *The Rite of Spring* (1913), which was so shocking when it was first performed that it caused a riot in the theatre. Stravinsky moved to the United States and ended his career as it began—composing music for the ballet, this time with George Balanchine and the New York City Ballet.

Part 3: Stravinsky's beautiful *Lullaby* is very soothing and good for putting people to sleep. Can you remember any lullabies from your childhood? Ask your parents or other older adults to tell you about their favorites.

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RESOURCES

WEB SITES

Disney's *Fantasia/2000* Web site: www.fantasia2000.com

WEB SITES ABOUT THE COMPOSERS

Ludwig van Beethoven: <http://www.classical.net/~music/comp.lst/beethovn.html>

Ottorino Respighi: <http://www.classical.net/~music/comp.lst/respighi.html>
<http://www.wvtf.org/classical/Respighi.html>

George Gershwin: <http://www.classical.net/~music/comp.lst/gershwin.html>

Dmitri Shostakovich: <http://www.classical.net/~music/comp.lst/shostkov.html>

Camille Saint-Saëns: <http://www.classical.net/~music/comp.lst/st-saens.html>
<http://www.karadar.it/Dictionary/saint-saens.html>

Paul Dukas: <http://www.classical.net/~music/comp.lst/dukas.html>
<http://www.karadar.it/Dictionary/dukas.html>

Edward Elgar: <http://www.classical.net/~music/comp.lst/elgar.html>

Igor Stravinsky: <http://www.classical.net/~music/comp.lst/stravnsk.html>

BOOKS

What to Listen for in Music, by Aaron Copland. New York: Penguin, 1999.

The Concise Baker's Biographical Dictionary of Musicians, By Nicolas Slonimsky. New York: Schirmer Books, 1988.

The New Harvard Dictionary of Music, Don Michael Randel (Editor). Cambridge: Harvard University Press, 1986.

Lectionary of Music, By Nicolas Slonimsky. New York: Doubleday, 1989.

Twentieth-Century Music, By Robert P. Morgan. New York: W.W. Norton, 1991.

Grove's Dictionary of Music And Musicians.

CREDITS

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