

A Homeschooler's Guide to the Great Orchestral Music of the Western World

by Wayne Walker

[Editor's note: Wayne Walker has authored this curriculum guide for teaching children about classical orchestral music. He has graciously consented to allow us to reprint it for the benefit of our readers. This guide was written by a Christian for the express benefit of homeschoolers. We want to express our deep appreciation to Wayne for his hard work and his generosity in allowing us to offer this material to you without charge. However, I have added a copyright notice in Wayne's name. Please do not publish or print copies of the material with modified content without Wayne's permission. You are free to direct other people to this web-site where they can download a free copy for their use.]

This homeschooler's guide to the great orchestral music of the western world, covering 72 composers, is an introduction designed to take four years, approximately grades 5-8, using two weeks per composer, one week studying the life of the composer and the next a piece of his music. Of course, the material can be studied in less time by moving through the material a little faster, or it could possibly be expanded by having additional sessions for listening to other works by each composer which will be suggested, if one is so inclined.

Since it is good for all people to become generally familiar with the aesthetic endeavors, including music, of our western culture, the curriculum is intended for use by those without a great deal of musical background. While it will obviously be necessary to use some musical terminology, we shall avoid being overly technical and seek to explain the language of music as much as possible. Through the elementary and middle school years, a formal study of music in public schools generally involves one period a week, unless a student is also taking lessons for an instrument or voice.

A four-year course of study will involve approximately 144 weeks, which will be divided into sets of two. The first week will entail researching the life of the composer for an essay about his life and music and beginning the essay. The essays for younger children may be just three or four sentences, whereas when the students are older, the assignment will likely require three or four paragraphs, perhaps even up to one page. The following week will involve finishing the essay, listening to a representative work by that composer, talking about it, and then recording some kind of response to the piece. The next week will move on to a different composer and repeat the process.

The aim is to make this course as inexpensive as possible. For the research portion, library books, including biographies of the composers, musical dictionaries, music textbooks, and other such works, and even general encyclopedia articles can be used. If a family wants to do so, there are a couple of good books that the author can recommend to purchase and which form the basis for this curriculum. They are *The Gift of Music* by Jane Stuart Smith and Betty Carlson (1995 by Crossway Books, Wheaton, IL) and *Spiritual Lives of the Great Composers* by Patrick Kavanaugh (1996 by Zondervan Publishing House, Grand Rapids, MI). However, even if these are obtained, not all the composers covered in the course will be detailed in the books, so some supplemental material will have to be used. Some other sources that we use include a couple of my college music textbooks, *Listening to Music Creatively* by Edwin John Stringham, and *The Enjoyment of Music* by Joseph Machlis, as well as the *Brittanica*, *Compton's*, *Grolier's*, and the *New Standard Encyclopedias*. These are listed in the bibliography.

For the listening portion, a family could seek to build a musical library by purchasing the recordings of the pieces mentioned. Budget CD's can be obtained, sometimes for as little as around \$3.00 (I have bought some for 99c!). If one has access to a record player (sometimes a rarity these days), old LP's can be found cheaply at thrift stores. Again, however, any good library should have available almost all the works to be studied. Something else to take into considera-

tion is that liner notes can often be an excellent source of information about the composer and the music.

A complete introduction to Western music would include more than great orchestral music. However, I have basically avoided opera for two reasons. First, I have found that the plots of far too many operas (not all, mind you, but a lot) contain various forms of immorality and other undesirable behaviors which are sometimes disgusting even for me as an adult trying to serve God, and which are simply beyond what is suitable for children ages 10-14. Second, my area of expertise is the symphony orchestra. Therefore, the only references to opera that occur will be to overtures and other orchestral excerpts.

For this same reason, I do not deal with music for solo instruments and chamber groups (not the same as chamber orchestra), as well as vocal and choral works. Therefore, if some of your favorite pieces of "classical" music, such as Beethoven's Moonlight Sonata or Handel's Messiah, are not included, this is the reason why. Also remember that this is only an introduction. There is just not time to consider all the great composers nor even all the works of the composers under consideration in a survey that is aimed at non-music majors and that will hopefully not put too much of a burden on the student.

Western music has its roots in ancient Hebrew, Greek, and Roman music and developed during the Middle Ages and Renaissance of Europe with both sacred and secular expressions. A complete study of music history would cover everything that we know about these sources, but that is not our purpose here. The modern orchestra as we know it basically began its development during what is called the Baroque period (c. A.D. 1600-1750). Therefore, that is where we shall begin.

Another word of caution is in order. Many composers of great music were not great men. Some were, in fact, bad men. Haydn and his wife were estranged. Mozart was reputed to be promiscuous before his marriage and unfaithful after it. Beethoven had many failed love affairs. Rossini had a mistress. Brahms was rumored to be carrying on with Schumann's wife. Chopin lived without marriage for several years with writer George Sand. Liszt was notoriously immoral in his early life (so much so that an X-rated movie was once made about it), although in his later years he changed and even became a priest in the Catholic Church. Both Johann Strauss Sr. and Jr. were known as ladies' men. Wagner left his first wife to move in with another woman whom he later married. Tchaikovsky and Mahler reportedly struggled with homosexual temptations, and Britten was openly homosexual.

We can enjoy and appreciate the music that these men wrote without necessarily approving or condoning their lifestyle. Most general encyclopedia articles will not dwell on these subjects, but deeper research will almost always reveal them. Yet, where they do arise, points can be made about choices which are violations of God's will and the consequences of them. Most of the more egregious problems, such as the homosexuality issue, fortunately have a greater likelihood to occur in the latter portion of the studies (grades 7-8) when the student is hopefully a little more mature and able to handle them. At the same time, many great composers were men of faith and good lessons can be learned from their beneficial examples.

Since this course of study is for grades 5-8, someone might ask if there is anything that one can do for students in grades 1-4 to prepare them for it. What I did was to use the music curriculum for grades 1-4 from Rod and Staff (P. O. Box 3, Crockett, KY 41413-0003) to introduce the basics of music, *Rudiments of Sight Singing and Song Directing* by R. J. Stevens (Guardian of Truth Foundation, P. O. Box 9670, Bowling Green, KY 42102) for various exercises, and four Usborne music books to provide background in music literature, history, and theory. They are *The Usborne First Book of Music* by Emma Danes, *The Usborne Story of Music* by Eileen O'Brien, *Understanding Music: An Usborne Introduction* by Judy Tatchell, and *Usborne Music Theory for Beginners* by Emma Danes (one for each year; obviously I had to do more of the reading in first grade).

Each family will have to develop its own routine in studying this material. Since I want our children to have more than just a passing familiarity with the great orchestral music of the western world, I have more than one music session a week. The first week, on Monday we spend time studying music basics with the Rod and Staff music course. On Tuesday, the student he reads the sections of *The Gift of Music* and *Spiritual Lives of the Great Composers* that deal with the composer under consideration, taking notes for his essay. On Wednesday, he looks at other sources such as encyclopedia articles that deal with the same composer. On Thursday, he begins putting his essay together. Friday is devoted to other forms of art. The following Monday we again deal with music basics. On Tuesday, the student continues writing his essay. On Wednesday, he finishes and presents his essay. On Thursday, we listen to the suggested piece of music by the composer, after which we talk about it and he records his response to it. Friday is again devoted to other forms of art. This is only a suggested routine.

One further note should be made. There are several famous composers who are not listed here. The ones used were all mentioned in either the *The Gift of Music* or *The Spiritual Lives of the Great Composers* or both, and since I based this course upon these two books, I have limited the study to those composers. With this introduction, this course is sent forth with the hope that it will encourage homeschoolers to develop a love of truly good music and to remind us all that whatever we do, including listening to music, should be done to the praise and glory of God.

1. ARCHANGELO CORELLI. Possible research sources: *The Gift of Music*, pp. 29, 33, 40, 41. Suggested piece for listening: Concerto Grosso No. 8 in g minor, op. 6, no. 8 (“Christmas Concerto”). Other possibilities: Any of Corelli’s other Concerti Grossi from op. 6.

2. HENRY PURCELL. Possible research sources: *The Gift of Music*, pp. 210, 215, 288. Suggested piece for listening: Selections from Abdelazer—Overture and Rondeau. (You will want to keep the Rondeau portion of this piece in mind because it will be the “Theme” upon which Benjamin Britten wrote his set of variations known as “The Young Person’s Guide to the Orchestra,” which will be studied later.) Other possibilities: Any of Purcell’s incidental music for plays or orchestral excerpts from his operas.

3. ANTONIO VIVALDI. Possible research sources: *The Gift of Music*, pp. 26-30. Suggested piece for listening: The Four Seasons (The Trial of Harmony and Invention, Op. 8, Concertos #'s 1-4). Other possibilities: Vivaldi wrote literally hundreds of concertos including those for violin (op. 3), trumpet, lute, mandolin, flute, oboe, bassoon, etc.

4. JEAN PHILIPPE RAMEAU. Possible research resources: *The Gift of Music*, pp. 31, 183. Suggested piece for listening: Overture to Castor et Pollux . Other possibilities: Any of Rameau’s other overtures for operas, ballets, or plays.

5. JOHANN SEBASTIAN BACH. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 16-24; *The Gift of Music*, pp. 31-38. Suggested piece for listening: Brandenburg Concerto #2 in FM, BWV 1074. Other possibilities: Any of the other five Brandenburg Concerti, the four orchestral suites, violin and clavier concerti, orchestral transcripts of organ and choral music.

6. GEORGE FREDERICK HANDEL. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 26-34; *The Gift of Music*, pp. 39-46. Suggested piece for listening: Concerto #7 in BbM for Organ and Orchestra, op. 7, no. 1. Other possibilities: Water Music, Royal Fireworks Music, Concerti Grossi op. 3 and op. 6, Concerto for Harp and Orchestra (op. 4, no. 6).

7. BENEDETTO AND ALLESANDRO MARCELLO. Possible research sources: *The Gift of Music*, pp. xix, 122. Suggested piece for listening: Oboe Concerto in cm (transposed from dm, originally attributed to Benedetto but now believed to have been written by his younger brother Alessandro). Other possibilities: Any other Marcello concerti, although these may be somewhat hard to find.

8. CARL PHILLIP EMMANUAL BACH. Possible research sources: *The Gift of Music*, p. 33. Suggested piece for listening: Concerto for Oboe in Eb M (Wq XXI, No. 165). Other possibilities: Other C.P.E. Bach concerti, including those for oboe and for harpsichord and piano
9. JOHANN CHRISTIAN BACH. Possible research sources: *The Gift of Music*, pp. 34, 54. Suggested piece for listening: Sinfonia Concertante in FM (T287/2). Other possibilities: Any other J.C. Bach Sinfonia Concertante or Concerto for Piano.
10. FRANZ JOSEF HAYDN. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 36-43; *The Gift of Music*, pp. 47-51. Suggested piece for listening: Symphony No. 94 in GM, "Surprise." Other possibilities: Any other Haydn symphonies (he wrote over 100!) or concerti for trumpet, cello, or winds
11. ANTONIO SALIERI. Possible research sources: *The Gift of Music*, pp. 75, 110. Suggested piece for listening: Overture to *Tarare*, or *Axus*, *Re D'Ormus*. Other possibilities: Any other Salieri overtures or his piano concerti
12. WOLFGANG AMADEUS MOZART. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 44-52; *The Gift of Music*, pp. 52-59. Suggested piece for listening: *Eine Kleine Nachtmusic* Serenade for Strings #13 in GM, K. 525 (this is a great piece for learning how to identify the general form and specific movements of a symphony because it is a symphony in miniature—exposition/development/ recapitulation of the first movement, theme and variations of the second, three part minuet form of the third, and the rondo of the fourth). Other possibilities: Any of Mozart's 40 plus symphonies, 27 piano concerti, overtures, divertimenti, other serenades, or concerti for violin, bassoon, clarinet, flute, or horn.
13. LUDWIG VAN BEETHOVAN. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 54-62; *The Gift of Music*, pp. 60-67. Suggested piece for listening: Symphony No. 5 in cm. Other possibilities: Any of Beethoven's other eight symphonies, five piano concerti, Violin Concerto, or overtures.
14. CARL MARIA VON WEBER. Possible research sources: *The Gift of Music*, pp. 84, 107. Suggested piece for listening: Overture to *Der Freischutz* (The Huntsman; the opening theme of this overture is the source for the tune used with the hymn "My Jesus, As Thou Wilt.") Other possibilities: Any of Weber's other opera overtures, two symphonies, two piano concerti, and two clarinet concerti
15. GIAOCCHINO ROSSINI. Possible research sources: *The Gift of Music*, pp. 68-73. Suggested piece for listening: Overture to *William Tell*. Other possibilities: Any of Rossini's other overtures, especially *The Thieving Magpie*, *The Barber of Seville*, *Semiramide*, *La Cenerentola* (Cinderella), and *The Italian Girl in Algiers*.
16. FRANZ SCHUBERT. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 64-72; *The Gift of Music*, pp. 74-80. Suggested piece for listening: Symphony #8 in bm, "Unfinished." Other possibilities: Any of Schubert's other symphonies or his music to Rosamunde.
17. HECTOR BERLIOZ. Possible research sources: *The Gift of Music*, pp. 86-91. Suggested piece for listening: *Symphonie Fantastique*.
Other possibilities: Symphony "Harold in Italy," overtures.
18. JOHANN STRAUSS SR. Possible research sources: *The Gift of Music*, pp. 81-83. Suggested piece for listening: *The Radetsky March*. Other possibilities: It is extremely difficult to come across recordings of any other music by Johann Strauss Sr. other than his *Radetsky March*
19. MIKHAIL GLINKA. Possible research sources: *The Gift of Music*, p. 149. Suggested piece for listening: Overture to *Ruslan and Ludmilla* (opera). Other possibilities: Glinka did write other music, but not much of it is well-known; his *Valse Fantasie* and two Spanish Overtures are sometimes recorded.
20. FELIX MENDELSSOHN. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 74-81; *The Gift of Music*, pp. 92-96. Suggested piece for listening: Suite from *Midsummer Night's Dream* (Overture, Scherzo, Nocturne, and Wedding March, plus any other se-

lections). Other possibilities: Any of Mendelssohn's five symphonies, twelve early string symphonies, two piano concerti, two double piano concerti, two violin concerti, or other overtures.

21. FREDERIC FRANCOIS CHOPIN. Possible research sources: *Spiritual Lives of the Great Composers*, pp. 82-91; *The Gift of Music*, pp. 97-102. Suggested piece for listening: Piano Concerto No. 1 in em, op. 11. Other possibilities: Piano Concerto No. 2; Chopin wrote very little for orchestra other than a few short pieces for piano and orchestra, but sometimes you can find transcriptions of his piano pieces for orchestra.

22. ROBERT SCHUMANN. Research sources: *The Gift of Music*, pp. 103-108. Suggested piece for listening: Symphony No. 1 in BbM, "Spring," op., 38. Other possibilities: Any of Schumann's other three symphonies, Piano Concerto, Cello Concerto, or Violin Concerto.

23. FRANZ LISZT. Research sources: *Spiritual Lives of the Great Composers*, pp. 92-100; *The Gift of Music*, pp. 109-113. Suggested piece for listening: Les Preludes. Other possibilities: Any of Liszt's other tone poems, including Tasso; two piano concerti; Hungarian Rhapsodies

24. RICHARD WAGNER. Research sources: *Spiritual Lives of the Great Composers*, pp. 102-109; *The Gift of Music*, 114-120. Suggested piece for listening: Overture (Prelude) to Tannhauser. Other possibilities: Any of Wagner's other overtures or preludes and orchestral excerpts from his operas, including *Das Liebesverbot*, *Meistersinger*, *Der Fliegende Hollander*, *Parsifal*, or *Rienzi*, and the Ring of the Nibelung cycle.

25. GIUSEPPE VERDI. Research sources: *The Gift of Music*, pp. 121-128. Suggested piece for listening: Overture to *Les Vespres Siciliennes* (opera). Other possibilities: Any of Verdi's other overtures or preludes to his operas, including *La Forza Del Destino*, *Nabucco*, *La Traviata*, and *Aida*.

26. CHARLES GOUNOD. Research sources: *Spiritual Lives of the Great Composers*, pp. 110-119; *The Gift of Music*, pp. 144-145, 290. Suggested piece for listening: Ballet Music ("Walpurgis Night") from *Faust* (opera). Other possibilities: Gounod did write two early symphonies which are not well known but interesting to listen to.

27. CESAR FRANK. Research sources: *Spiritual Lives of the Great Composers*, pp. 120-128; *The Gift of Music*, pp. 112, 144. Suggested piece for listening: *Symphonic Variations for Piano and Orchestra*. Other possibilities: *Symphony in dm*.

28. BEDRICH SMETANA. Research sources: *The Gift of Music*, pp. 153, 155, 290. Suggested piece for listening: *The Moldau (Vlatava)* from the symphonic cycle of tone poems entitled *Ma Vlast (My Homeland)*. Other possibilities: Any of the other five tone poems from *Ma Vlast*, *Suite* from the opera *The Bartered Bride*

29. ANTON BRUCKNER. Research sources: *Spiritual Lives of the Great Composers*, pp. 130-138; *The Gift of Music*, pp. 129-135. Suggested piece for listening: *Symphony No. 4 in EbM, "The Romantic."* Other possibilities: Any of Bruckner's other nine symphonies, especially No. 2 and No. 9.

30. JOHANN STRAUSS JR. Research sources: *The Gift of Music*, pp. 83-85. Suggested piece for listening: *By the Beautiful Blue Danube Waltz*. Other possibilities: Any of Strauss's other numerous waltzes, overtures, and dance pieces.

31. JOHANNES BRAHMS. Research sources: *Spiritual Lives of the Great Composers*, pp. 140-149; *The Gift of Music*, pp. 136-141. Suggested piece for listening: *Symphony No. 2 in DM, op. 73*. (This is a toughie! Which of Brahms's symphonies to choose? Arturo Toscanini once was asked which of Brahms's symphonies he liked best. He replied, "Whichever one I am working on at the time." I know the feeling.) Other possibilities: Any of Brahms's other three symphonies, two piano concerti, *Violin Concerto*, *Double Concerto for Violin and Cello*, two serenades, two concert overtures, or *Hungarian Dances*.

32. ALEXANDER BORODIN. Research sources: *The Gift of Music*, pp. 149, 179, 241, 285. Suggested piece for listening: *In the Steppes of Central Asia*. Other possibilities: Any of Borodin's three symphonies, selections from *Prince Igor*.

33. CAMILLE ST. SAENS. Research sources: *The Gift of Music*, pp. 142-146. Suggested piece for listening: *The Carnival of the Animals*.
Other possibilities: *Danse Macabre*, *Symphony #3* (organ), and concerti for piano or cello.
34. MILY BALAKIREV. Research sources: *The Gift of Music*, pp. 149, 285, 290. Suggested piece for listening: *Islamey Oriental Fantasy*.
Other possibilities: *Symphony No. 1*, *Piano Concerto*.
35. GEORGES BIZET. Research sources: *The Gift of Music*, pp. 112, 143, 145. Suggested piece for listening: *Suites No.'s 1 and 2 from Carmen*. Other possibilities: *Suites No.'s 1 and 2 from L'Arlesienne*, *Symphony in C*.
36. MODEST MUSSORGSKI. Research sources: *The Gift of Music*, pp. 149, 179, 285. Suggested piece for listening: *Night on Bald Mountain*. Other suggestions: *Pictures at an Exhibition*, excerpts from *Khovanschina* (opera).
37. PETER I. TCHAIKOVSKY. Research sources: *The Gift of Music*, pp. 147-152. Suggested piece for listening: *The Nutcracker Suite*. Other possibilities: Any of Tchaikovsky's seven symphonies, *Piano Concerto No. 1*, selections from other ballets such as *Swan Lake* and *Sleeping Beauty*, overtures and fantasies.
38. EMMANUEL CHABRIER. Research sources: *The Gift of Music*, pp. 242, 280. Suggested piece for listening: *Espana Rhapsody*. Other possibilities: *Habanera Rhapsody*, *Suite Pastorale*, *Overture to Gwendoline*.
39. ANTONIN DVORAK. Research sources: *Spiritual Lives of the Great Composers*, pp. 150-157; *The Gift of Music*, pp. 153-158. Suggested piece for listening: *Symphony No. 9 in dm, "From the New World."* Other possibilities: Any of Dvorak's other symphonies, especially No. 7 and No. 8, concerti for cello, piano, and violin, *Slavonic Dances*, overtures.
40. EDVARD GRIEG. Research sources: *The Gift of Music*, pp. 112, 185, 188, 245, 276. Suggested piece for listening: *Peer Gynt Suite No.'s 1 and 2*. Other possibilities: *Piano Concerto*, *Holbert Suite*, *Lyric Suite*, *Norwegian Dances*, *Symphonic Dances*.
41. NICOLAI RIMSKI-KORSAKOV. Research sources: *The Gift of Music*, pp. 149, 160, 257-258, 285. Suggested piece for listening: *Scheherezade Suite for Orchestra*. Other possibilities: *Russian Easter Overture*, *Capriccio Espagnole*, and the perennial favorite *Flight of the Bumble Bee* from *Legend of the Tsar Saltan*.
42. GABRIEL FAURE. Research sources: *The Gift of Music*, pp. 159-163. Suggested piece for listening: *Dolly Suite*. Other possibilities: *Masques and Bergamasques*, excerpts from *Shylock*, *Pelleas et Melisande*, the *Ballade for Piano and Orchestra*.
43. EDWARD ELGAR. Research sources: *Spiritual Lives of the Great Composers*, pp. 158-167. Suggested piece for listening: *Introduction and Allegro for Strings*. Other possibilities: *Serenade for Strings*, *Falstaff*, *Pomp and Circumstance Marches*, his two symphonies, cello concerto, overtures.
44. ISAAC ALBINEZ. Research sources: *The Gift of Music*, pp. 112, 143, 246-247, 249-251. Suggested piece for listening: *Iberia*, arranged for orchestra. Other possibilities: Albinez did write many other works, mostly for piano, but not too many are well-known.
45. GUSTAV MAHLER. Research sources: *The Gift of Music*, pp. 170-177. Suggested piece for listening: *Symphony No. 4*. Other possibilities: Any of Mahler's other symphonies, especially No.'s 1 and 5, and orchestral songs.
46. EDWARD MACDOWELL. Research sources: *The Gift of Music*, pp. 112. Suggested piece for listening: *Suite No. 2, "Indian."* Other possibilities: *Suite No. 1*, the two piano concerti.
47. CLAUDE DEBUSSY. Research sources: *The Gift of Music*, pp. 178-183. Suggested piece for listening: *The Prelude to Afternoon of a Faun*. Other possibilities: *Nocturnes*, *La Mer*, *Iberia* (from *Images for Orchestra*).

48. **FREDERICK DELIUS.** Research sources: *The Gift of Music*, pp. 184-190. Suggested piece for listening: *Brigg Fair English Rhapsody*. Other possibilities: *Walk to the Paradise Garden*, *Eventyr*, Paris
49. **RICHARD STRAUSS.** Research sources: *The Gift of Music*, pp. 191-195. Suggested piece for listening: *Till Eulenspiegel's Merry Pranks*. Other possibilities: *Don Juan*, *Also Sprach Zarathustra*, *Death and Transfiguration*, *Ein Heldenleben*.
50. **PAUL DUKAS.** Research sources: *The Gift of Music*, pp. 246, 249. Suggested piece for listening: *The Sorcerer's Apprentice*. Other possibilities: *Symphony in C*, *La Peri*.
51. **JEAN SIBELIUS.** Research sources: *The Gift of Music*, pp. 196-202. Suggested piece for listening: *Finlandia*. Other possibilities: Any other of Sibelius's tone poems such as *En Saga*, *The Swan of Tuonela*, *Pohjola's Daughter*; *Symphony #2*, *Peleas et Melisande Suite*, *Karelia Suite*.
52. **ERIK SATIE.** Research sources: *The Gift of Music*, pp. 84, 180-181, 205, 240, 258-259, 266, 276-277. Suggested piece for listening: *Parade (ballet)*. Other possibilities: *Trois Gymnopedies*, *Mercure*, *Relache*
53. **ALEXANDER SCRIABIN.** Research sources: *The Gift of Music*, p. 218. Suggested piece for listening: *Symphony No. 4, Op. 54, "Poem of Ecstasy."* Other possibilities: *Symphony No. 5, "Poem of Fire;" Piano Concerto in f#m*
54. **RALPH VAUGHAN-WILLIAMS.** Research sources: *Spiritual Lives of the Great Composers*, pp. 168-177; *The Gift of Music*, pp. 209-213. Suggested piece for listening: *English Folk Songs Suite*. Other possibilities: *Fantasia on Greensleeves*, *Fantasia on a Theme of Thomas Tallis*, *Overture to the Wasps*, *The Lark Ascending*; Vaughan-Williams also wrote several symphonies.
55. **SERGEI RACHMANINOFF.** Research sources: *The Gift of Music*, pp. 216-222. Suggested piece for listening: *Piano Concerto No. 2*. Other possibilities: *Symphony Nos. 1-3*, *Piano Concerto No. 1*, *Rhapsody on a Theme of Paganini*, *The Rock Orchestral Fantasy*.
56. **CHARLES IVES.** Research sources: *Spiritual Lives of the Great Composers*, pp. 178-185; *The Gift of Music*, pp. 231-237. Suggested piece for listening: *Three Places in New England*. Other possibilities: *Variations on America*, symphonies (esp. No.'s 2 and 3), *New England Holidays*, *Robert Browning Overture*.
57. **MAURICE RAVEL.** Research sources: *The Gift of Music*, pp. 238-244. Suggested piece for listening: *Mother Goose Ballet*. Other possibilities: *Bolero*, *La Valse*, *Daphis and Chloe*, *Rhapsodie Espagnole*, *Le Tombeau de Couperin*, *Valses Nobles et Sentimentales*, 2 piano concerti.
58. **MANUEL DE FALLA.** Research sources: *The Gift of Music*, pp. 245-248. Suggested piece for listening: *The Three Cornered Hat Ballet*. Other possibilities: *El Amor Brujo Ballet*, *Harpsichord Concerto*, *Nights in the Gardens of Spain for Piano and Orchestra*.
59. **BELA BARTOK.** Research sources: *The Gift of Music*, pp. 253-256. Suggested piece for listening: *Concerto for Orchestra*. Other possibilities: *Miraculous Mandarin Suite*, 3 piano concerti, *Dance Suite*, *Hungarian Sketches*, *Music for Strings*, *Percussion*, and *Celeste*.
60. **IGOR STRAVINSKY.** Research sources: *Spiritual Lives of the Great Composers*, pp. 186-193; *The Gift of Music*, pp. 257-262. Suggested piece for listening: *The Rite of Spring*. Other possibilities: *The Firebird*, *Petrochka*, *Symphony in Three Movements*.
61. **ZOLTAN KODALY.** Research sources: *The Gift of Music*, p. 254. Suggested piece for listening: *Hary Janos Suite*. Other possibilities: *Dances of Marosszek*, *Dances of Galanta*, *Peacock Variations*.
62. **ANTON VON WEBERN.** Research sources: *The Gift of Music*, pp. 82, 178, 224, 227-229, 261. Suggested piece for listening: *Five Orchestral Pieces*, op. 10. Other possibilities: *Im Sommerwind*, *Passacaglia*, *Six Orchestral Pieces*, *Symphony op. 21*, *Concerto op. 24*, *Variations op. 30*.

63. ALBAN BERG. Research sources: *The Gift of Music*, pp. 82, 224, 227-228, 261. Suggested piece for listening: Violin Concerto. Other possibilities: Chamber Concertino.
64. SERGEI PROKOFIEV. Research sources: *The Gift of Music*, pp. 263-269. Suggested piece for listening: Peter and the Wolf. Other possibilities: Symphony No. 1 in DM "Classical," piano concerti, excerpts from Romeo and Juliet, Lieutenant Kije Suite, Love of Three Oranges Suite, Scythian Suite.
65. ARTHUR HONNEGER. Research sources: *The Gift of Music*, pp. xix, 266, 276. Suggested piece for listening: Concertino for Piano and Orchestra. Other possibilities: Honneger was not a prolific composer, but some of his works like Pacific 231 and Rugby are interesting.
66. DARIUS MILHAUD. Research sources: *The Gift of Music*, pp. 205, 266, 273, 275-277. Suggested piece for listening: La Creation du Monde. Other possibilities: Le Boeuf Sur le Toit, Harp Concerto.
67. PAUL HINDEMITH. Research sources: *The Gift of Music*, pp. 34, 205, 225. Suggested piece for listening: Mathis de Maler. Other possibilities: Symphonic Metamorphosis on Themes of Carl Maria von Weber, Noblissima Visione Suite.
68. GEORGE GERSHWIN. Research sources: *The Gift of Music*, pp. 270-274. Suggested piece for listening: Rhapsody in Blue. Other possibilities: Piano Concerto in FM, An American in Paris.
69. FRANCIS POULENC. Research sources: *The Gift of Music*, pp. 275-281. Suggested piece for listening: Les Biches (The Does) Ballet.
Other possibilities: Poulenc was a prolific composer and many of his pieces are fun to listen to, albeit somewhat urbane.
70. DIMITRI SHOSTAKOVICH. Research sources: *The Gift of Music*, pp. 282-286. Suggested piece for listening: Symphony No. 1. Other possibilities: Any other of Shostakovich's symphonies, Concerto for Piano and Trumpet, other concerti, Age of Gold Ballet Suite, other ballet music.
71. OLIVIER MESSIAEN. Research sources: *Spiritual Lives of the Great Composers*, pp. 194-202. Suggested piece for listening: Turangalila Symphony (this is LONG, so you may only want to listen to a portion of it). Other possibilities: L'Ascension.
72. BENJAMIN BRITTEN. Research sources: *The Gift of Music*, pp. 214-215. Suggested piece for listening: Variations and Fugue on a Tune of Henry Purcell (better known as the Young Person's Guide to the Orchestra). Other possibilities: Variations on a Theme of Frank Bridge, Simple Symphony, Sinfonia da Requiem, Four Sea Interludes and Passacaglia from Peter Grimes.

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