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Following



Join the Carleton Orchestra on Friday, 19 November at 7:00 PM to "Reload the Canon" in Kracum! The program will explore American works from the 19th and 20th centuries and examine connections with the more traditional classical "canon," featuring numerous works from minorities.

11:28 AM - 16 Oct 2021

1 Retweets 9 Likes





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One such work, around which the rest of the program will revolve, is the fourth movement of Florence Price's Symphony No. 1 in E minor, the first symphony by a black woman to be performed by a major American orchestra (in 1933 by the Chicago Symphony Orchestra).

11:35 AM - 16 Oct 2021

1 Retweets 5 Likes



3



1



5



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AUDITORIUM THEATRE

Thursday Evening, June 15th, 1933 at 8:30 P. M.

Chicago Symphony Orchestra

Frederick A. Stock, Conductor

Roland Haycs, Soloist

OVERTURE—"IN OLD VIRGINIA" ..... POWELL

ARIA—"LE REPOS DE LA SAINTE FAMILLE" ..... BERLIOZ

FROM "L'ENFANCE DU CHRIST"

(First time in Chicago)

SYMPHONY IN E. MINOR ..... FLORENCE PRICE

(First performance)

ARIA—"ON-AWAY, AWAKE BELOVED" ... S. COLERIDGE-TAYLOR

FROM "HIWATHIA"

INTERMISSION

CONCERTINO, for PIANO and ORCHESTRA

..... JOHN ALDEN CARPENTER

ALLEGRO CON MODO

LENTO GRAZIOSO—ALLEGRO

(MISS MARGARET BONDS—SOLOIST)

TWO NEGRO SPIRITUALS

(a) "Swing Low Sweet Chariot"

Arranged and orchestrated by H. T. BURLEIGH

(b) "Bye and Bye"

Arranged and orchestrated by ROLAND HAYES

BAMBOULA ..... S. COLERIDGE-TAYLOR

THE PIANO IS A STEINWAY

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Listen to the fourth movement of Dvořák's "New World Symphony," a traditionally canonical piece from which Price drew inspiration, and compare and contrast them. Then, hear more music from Price and other African-American composers like Wynton Marsalis and George Walker.

11:40 AM - 16 Oct 2021

4 Retweets 6 Likes





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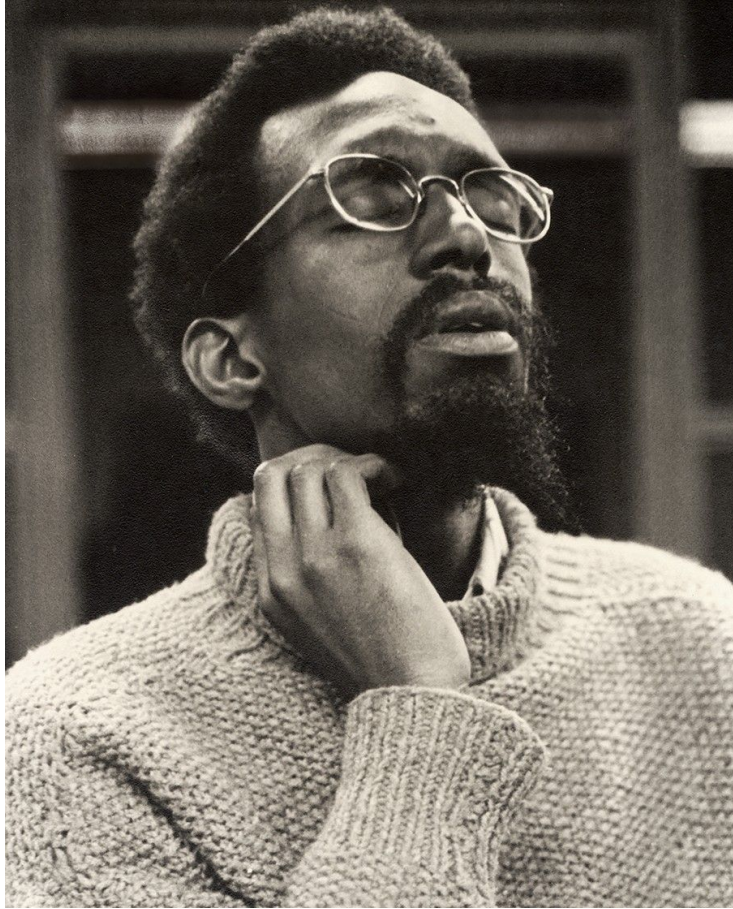


Finally, further challenge traditional notions of the musical "canon" by listening to excerpts from Julius Eastman, a black, gay man whose minimalist pieces are as wild and haunting as they are beautiful. What does all this music mean for the "canon" and should it be included?

11:45 AM - 16 Oct 2021

1 Retweets 4 Likes







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Price's Symphony No. 1 is historically contextualized in the Harlem Renaissance of the 1920s. "The canon is a grand illusion generated by the erasure of a less desirable past," according to Alex Ross. Reflect on what this means for America while celebrating cultural diversity.

11:47 AM - 16 Oct 2021

1 Retweets 15 Likes



3



1



15





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The finale of Price's Symphony No. 1 is the perfect piece to anchor the program. Its energetic tempo and call-and-response between the strings, woodwinds, and brass (1:16-2:34) are both musically enticing and reflective of the critical, engaging discussions we hope to inspire.

11:49 AM - 16 Oct 2021

4 Retweets 14 Likes





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Furthermore, the timbral difference between the flitting woodwinds and the booming brass is symbolic of the traditional canon and our challenge to it. The melody is catchy, lively, and almost cinematic, ideal for celebrating and engaging with diversity, as Carleton is wont to do.

11:53 AM - 16 Oct 2021

2 Retweets 15 Likes



3



2



15





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The finale's building excitement (2:46-4:16) suggests the storm of thoughts we hope to provoke! We are trying to broadly question the canon; the program is not meant to be overwhelming. If it is, fear not! There are several resources intended to help you on your musical journey.

11:57 AM - 16 Oct 2021

4 Retweets 7 Likes



5



4



7





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The program notes will include short bios of every composer to describe their identities, contextualize their works, and highlight their compositional achievements. There will also be questions about the classical “canon” to guide your listening experience and thinking.

12:00 PM - 16 Oct 2021

5 Retweets 8 Likes





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Price, who struggled against both racism and sexism in her musical career, has a longer bio. She once wrote that music composed by women was often seen as "light, froth, lacking in depth." Price has been "rediscovered" after works that were thought to be lost were found in 2009.

12:02 PM - 16 Oct 2021

3 Retweets 5 Likes







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NYC's classical music station WQXR called Price's resurgence a "canon shakeup." Join us in questioning what we think we know about classical music, celebrating the work of minority groups, and dissecting traditional notions of the largely white, patriarchal "canon."

12:07 PM - 16 Oct 2021

4 Retweets 9 Likes



5



4



9





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Use your Carleton critical thinking skills to consider American classical music, national identity, the role of minorities in the "canon," and leave the Weitz with a more nuanced understanding of traditional Western art music.

12:10 PM - 16 Oct 2021

4 Retweets 12 Likes



2



4



12





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Have thoughts, questions, or comments after the performance? Stay for free food and breakout discussion groups in the Weitz, led by members of the orchestra and the Carleton Music Department! Then continue the conversation with friends over dinner or by taking a music class.

12:17 PM - 16 Oct 2021

3 Retweets 8 Likes



1



3



8





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Alex Ross, music critic for The New Yorker, says that Beethoven, the "god of music" (which, in Latin, is the title for a 2014 article), changed the concert hall into an "austere memorial to artistic majesty." Help us fill Kracum with "diverse, meandering entertainments" instead!

12:21 PM - 16 Oct 2021

4 Retweets 4 Likes

