

ACCENT ON COMPOSERS

The Music and Lives of 22 Great Composers,
with Listening CD, Review/Tests, and Supplemental Materials

JAY ALTHOUSE ■ JUDITH O'REILLY

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Introduction

Accent on Composers is a self-contained book and enhanced CD designed to introduce to students the lives and music of 22 great composers. It may be used, either as supplementary material or as a specific curriculum, in a general music class or in a course in music literature or history. It may also be used as a home school course of study.

The purchaser of this book is granted the right to photocopy the book. Every page may be reproduced in quantity for distribution to students. Students may file the pages or keep them in a binder. At the end of the course of study, the student will have a complete photocopied textbook on 22 composers.

For each composer, students will study the life of the composer, then listen to a musical work by the composer which is representative of the composer's distinctive style. There are three main sections of study for each composer: the **Biography**, the **Listening Example**, and the **Review**. The composers are presented in this book in chronological order. Although this order is recommended, the teacher may introduce the composers in any order.

The two page **Biography** includes the following:

- A biography which focuses on the personal, as well as the musical events in the composer's life. The biography is intended to make the composer more human and personal to students who may think of composers as nothing more than long-dead icons.
- A portrait.
- A phonetic pronunciation of the composer's name.
- The composer's dates of birth and death.
- The musical era in which the composer lived and wrote.
- A style chart listing the types of music the composer wrote.
- Several "factoids:" interesting trivia about the composer.
- A time line listing world events which occurred during the composer's lifetime.

The **Listening Example** is a well known work by the composer which is representative of the composer's style. The listening examples are included on the CD enclosed with this book.

The **Listening Example** page includes background information about the listening example and what to listen for in the music: a second by second guide to assist and direct students in the listening experience. The **Listening Example** page should be given to the students before they listen to the music of each composer.

The **Review** features ten multiple choice or true/false questions plus one fill in the blank bonus question. The **Review** is important for student assessment.

The following **Supplementary Materials** are also included in **Accent on Composers**.

- A composer time line for the 22 composers featured in the book.
- A map of Europe showing many of the cities mentioned in composer bios.
- A glossary of musical terms and music-specific words used in the book. Words listed in the glossary appear in bold type the first time they occur in a composer biography or listening page.

- Two pages of background information on six eras of music: Medieval, Renaissance, Baroque, Classical, Romantic, and Twentieth Century. These essays include information on such areas as musical styles and forms, as well as the development of instruments and musical notation. Also included in these pages are a listing of famous composers of the era, including composers not listed in this book, and a listing of famous world figures who lived during each era.

Additional **Student Assessment** pages include:

- *Who Am I?* - Students are given an important fact about each composer and are asked to fill in the blank with the composer's name. You may want to give the students the Composer Chronology to assist them in completing this assessment. *Who Am I?* is suitable for assessment at the end of the course of study.
- *One True Thing* - Students are asked to list one thing they remember about each composer. The answers for each composer will vary from student to student. *One True Thing* may be used as an assessment at the end of the course of study. Alternatively, because appropriate answers will vary, students may complete *One True Thing* and keep it as a reminder or remembrance of the course.

Also included in the **Supplementary Materials** are the **Answer Keys** for each composer review, as well as for *Who Am I?*

Hildegard von Bingen



born

1098

Bemersheim, Germany

died

1179

*Rupertsberg
near Bingen, Germany*

“

The oldest, truest,
most beautiful organ
of music, the origin
to which alone our
music owes its being,
is the human voice.

–Richard Wagner

”

Hill'-duh-gahrd fun Bing'-en.

“von Bingen” refers to the town where Hildegard lived.

“Von” means “from” in German, and Bingen is a town. She is referred to as Hildegard, not “von Bingen.”

A composer of the Medieval era.

Even though Hildegard von Bingen lived approximately 900 years ago, we know a great deal about her. Throughout her life she kept journals and corresponded extensively with others. Her father was a nobleman, her mother a noblewoman. Hildegard was their tenth child, and tradition required that the tenth child should be dedicated to the church. When Hildegard was eight, her parents sent her to a convent which was part of a monastery. Here she joined a religious order led by a nun known as Jutta of Spanheim, who many believed was a psychic and mystic. Hildegard became a nun at 15.

When Jutta died in 1136, Hildegard succeeded her as the Mother Superior of the order. She was 38. Within a few years, she claimed to have visions from God, and, eventually, she began writing down those visions. The church considered her a prophetess and visionary, and many church members began to seek her advice on personal and religious matters.

Sometime between 1147 and 1150 Hildegard founded a new monastery near Rudesheim, Germany. She wrote at great length on many subjects, and she exchanged correspondence with popes, kings, dukes, archbishops, and politicians. Many important and powerful men consulted her on matters of church and state. She also wrote poems and set at least 77 of them to music.

During Hildegard's time, music for the church consisted of **chants** which were sung by male monks. Hildegard, however, composed her music to be sung by the nuns of her order. No other composer of the period wrote music for female voices.

Hildegard seemed to write endlessly, both music and text. She wrote an encyclopedia describing various herbal medicines she had developed. This caused people to visit her to ask her to prescribe various herbs for their illnesses. She wrote biographies of several saints, numerous religious books, and even a play. She composed much of her music between 1150 and 1160.

At the age of 60, Hildegard began traveling and preaching throughout Germany. She was controversial during her lifetime. She claimed to have mystical powers, but not everyone believed her. In 1165 she moved her order of nuns to Bingen, Germany. After her death at age 81, there were several efforts to canonize her, but all the efforts failed.

Hildegard was not educated in the true sense of the word. All her knowledge came from her religious training. Her music is known as **plainsong** chant, the type of music sung in churches during the Middle Ages. But Hildegard's compositions are unique because they were written for female voices. She often claimed that she received her music and her writings directly from God. Because of her many writings, Hildegard is considered one of the greatest women of the Middle Ages.

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Hildegard von Bingen

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Hildegard von Bingen									>	

Hildegard Factoids:

- Hildegard claimed her music came to her in visions.
- One of her many books was based on a secret language which she invented.
- Hildegard was an expert on herbs and their healing properties. Many of the texts for her music included references to plants, animals, and minerals.
- Although Hildegard was one of the most remarkable women of her era, she considered herself to be nothing more than “a poor little woman.”

1098: Birth of Hildegard von Bingen; French physician Nicolas Provost writes *Antidotes*, a collection of more than 2500 prescriptions for the treatment of disease.

1100: Native Americans are using the canoe regularly.

1120: The wimple, a fine veil worn by women over the head and wound around the shoulders, becomes fashionable in England.

1131: Pope Innocent II at Reims, France crowns Louis, the son of King Louis VI of France, as king; he rules with his father as joint king.

1143: Robert of Chester and Hermann the Dalmatian make the first translation of the Koran into Latin.

1154: Henry II Plantagenet is crowned as king of England founding the Plantagenet dynasty.

1162: Thomas á Becket, Chancellor to King Henry II of England, is consecrated as archbishop of Canterbury.

1179: Death of Hildegard von Bingen; before her death she writes *Physica*, a closely observed encyclopedia of natural history.

**What in the world
is happening?**

Listen!

Hildegard von Bingen (1098-1179) Kyrie Eleison



Hildegard von Bingen was a nun who became the abbess, or leader, of a Benedictine monastery in Bingen, Germany. The Benedictines were, among other things, musicians of the Roman Catholic Church. Hildegard's music was performed by the nuns in this Benedictine monastery. To Hildegard, serving God was her most important duty, and one of her best ways to do so was through composing music. She believed that every song she composed, every vision, every poem, was the result of God speaking through her.

Hildegard's music was innovative, and her compositions do not conform to musical styles of her time. Although she wrote music for established texts used in church, she also composed music set to her own original poetry. All of her music is meant to be sung and it falls under the general heading of **chant** (sometimes called **plainsong** chant). The most well known form of chant is Gregorian Chant written during the rule of Pope Gregory from 590-604 in Rome, Italy. Other forms of chant include Ambrosian in Milan, Italy, Gallican in France, and Mozarabic in Spain.

All chant is vocal music that is sung without any accompaniment. The simple melodies are sung in unison and are a musical form of prayer. Most chant music was composed for and performed by men. Hildegard's abbey in Bingen, Germany consisted of about fifty women, and her music was written and performed by these nuns. The women sang in church for several hours each day so there was a great need for Hildegard to compose a large volume of music. Her form of chant is very colorful, using a large melodic range. Hildegard was a truly remarkable woman and she is considered one of the greatest female composers of all time.

The Listening Example is a Kyrie, a section of the Roman Catholic mass. You will hear the opening section of the piece. There are four melodies in this section. When more than one melody occurs in a piece, musicians label the melodies with letters: A, B, C, D, and so on. In this example, listen for each of the melodies. Sometimes a melody is sung by a soloist, and sometimes by a small group of singers. There is no accompaniment. Singing without any accompaniment is called *a cappella* singing. Hear how the melodies flow.

TIMING

“

**Song is man's
sweetest joy.**

—Musaëus (c. 900 B.C.)

”

- :01** The “A” melody.
- :14** The “B” melody.
- :27** A repeat of the “A” melody. The “B” melody repeats at :39.
- :53** Another repeat of the “A” melody. The “B” melody repeats at 1:03.
- 1:13** The “C” melody is introduced. This melody has a higher note than either of the previous melodies. Listen for it.
- 1:33** The “D” melody is introduced. This melody goes lower than any of the previous melodies.
- 1:43** A repeat of the “C” melody.

Review!

May the mystical
spirits of music be
with you.



Hildegard von Bingen

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Hildegard was born just over _____.
A. 9000 years ago
B. 900 years ago
C. 90 years ago
D. 9 years ago
2. True or False: During Hildegard's lifetime, many composers wrote music for female voices. _____
3. True or False: Hildegard claimed to have mystical powers. _____
4. Hildegard wrote a book on _____.
A. U.S. presidents
B. opera
C. German history
D. herbal medicines
5. True or False: Hildegard also wrote the words for some of the music she composed. _____
6. Which of the following is a type of chant? _____
A. Gregorian chant
B. Middle age chant
C. Classical chant
D. all of the above
7. True or False: Chant is a type of vocal music that is sung without any accompaniment. _____
8. True or False: Hildegard believed that one of the best ways to serve God was through composing music. _____
9. Hildegard lived during the _____.
A. Renaissance era
B. Baroque era
C. Classical era
D. Medieval era
10. In addition to music, Hildegard also wrote _____.
A. books
B. journals
C. a play
D. all of the above

Bonus:

How many melodies did you hear in the Listening Example? _____

Antonio Vivaldi

An-tohn'-ee-oh Vee-vahl'-dee

A composer of the Baroque era.

Antonio Vivaldi learned the craft of music from his father, a violinist in a church orchestra in Venice, Italy. Young Antonio served in church orchestras and eventually studied for the priesthood. He was ordained as a priest in 1703 at the age of 25 but never served the church in a religious capacity. However, he remained active in music, and served the church as a musician.

Vivaldi began composing **sonatas** for keyboard instruments around 1705. He also played violin in **opera** orchestras, developed a love of opera and composed several operas. This was unusual and controversial; priests were not supposed to compose music for non-church related activities. His first opera was performed in 1713 (age 35).

From 1709 through 1714, Vivaldi had the financial backing of an Italian prince in the city of Mantua, and he continued composing operas in addition to keyboard, vocal, and orchestral works. When the prince ended his support, Vivaldi accepted a position as orchestral conductor at St. Mark's Cathedral in Venice, Italy, the same church and orchestra in which his father had played violin. He held this position for 27 years. He also served as the director of a musical **conservatory** in Venice.

By 1719 (age 41), another wealthy **patron** had begun to provide financial support for Vivaldi. For the next several years he composed operas for **opera companies** throughout Italy, including Rome and Milan, where audiences were the most discriminating. By 1725 his compositions, including his operas, were well known throughout Europe. His music was more popular in Holland, France, and England than in Italy; many Italians were uncomfortable with an ordained priest composing operas. In fact, in 1734, one of his operas was banned in Italy because he was a priest.

Vivaldi traveled throughout Europe in the late 1730s and early 1740s and lived briefly in Holland, where his music was very popular. Despite occasional disagreements with the church over his operas, Vivaldi remained as orchestral conductor at St. Mark's in Venice. In 1741 (age 63), he moved to Vienna, Austria, hoping to receive an offer as a **court musician** or composer. However, he received no offers and died in Vienna.

After Vivaldi's death, his music was rarely performed until the twentieth century, when musicians and audiences rediscovered it. During his lifetime, he was known as an opera composer. Today, while his operas are again being performed, his orchestral works are most popular. Vivaldi claimed to have written 94 operas but musical scholars have found scores for only 50.

Antonio Vivaldi was a pleasant man with a full head of bright red hair. For this he was sometimes referred to as "the red priest." He was comfortable writing music for both religious and concert performances.



born
March 4, 1678
Venice, Italy

died
July 28, 1741
Vienna, Austria

“
Igor Stravinsky did not enjoy Vivaldi's music. He called Vivaldi “a dull fellow who would compose the same music over and over.”
”

Antonio Vivaldi

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Antonio Vivaldi	>	>		>	>				>	

Vivaldi Factoids:

- Vivaldi wrote more than 500 **concertos**, of which over 230 are for violin and string orchestra.
- He also composed concertos for many unusual instruments, including mandolin, recorder, and viola d'amore (a stringed instrument with as many as 14 strings).
- Vivaldi popularized the cello and string bass as solo instruments by composing concertos for both. Until that time neither instrument was considered suitable as a solo instrument.
- **Johann Sebastian Bach** transcribed many of Vivaldi's violin compositions for harpsichord.

1678: Birth of Antonio Vivaldi; Robert de LaSalle explores the Great Lakes in America, then in 1682 claims the Louisiana territory for France.

1683: First German immigrants in North America.

1692: William and Mary College founded in Virginia.

1699: Czar Peter the Great decrees that the new year in Russia will begin January 1 instead of September 1.

1704: Young composer **Johann Sebastian Bach** walks 200 miles to hear a piece of music directed by the composer Dietrich Buxtehude.

1711: English trumpeter John Shore is said to have invented the tuning fork.

1729: North and South Carolina become crown colonies.

1735: Birth of Paul Revere, an American patriot.

1741: Death of Antonio Vivaldi; **George Friderick Handel** composes *Messiah*, an **oratorio**.

**What in the world
is happening?**

Listen!

Antonio Vivaldi 1678-1741) *Spring from The Four Seasons*



Spring is from the *The Four Seasons*, the first four of a series of twelve **concertos** for solo violin and string orchestra written around 1725 by Antonio Vivaldi. The other movements are *Summer*, *Fall*, and *Winter*. They are one of the first examples of what has become known as program music: the musical representation of an idea, or the musical suggestion of a mood. In this case the music represents the seasons of the year. Some composers during the seventeenth and eighteenth centuries actually included the imitation of sounds such as bird calls, thunder, or lightning in their music. For *The Four Seasons* Vivaldi wrote descriptive notes and sonnets which relate to the music in the margin of the musical score.

This is the first stanza of the sonnet *Spring* found in the margin of Vivaldi's score:

Joyful Spring has arrived,
The birds welcome it with their happy songs,
And the brooks in the gentle breezes
Flow with a sweet murmur.

- The full ensemble begins playing the melody, then only two violins play. Raise your hand when you hear just the two violins playing.
- Can you hear any sounds you might hear in the spring such as the imitation of birds, gentle breezes, a thunder storm or a barking dog?

TIMING

- :01** This piece is performed by strings and harpsichord. The opening melody is played by the strings. Listen for the harpsichord playing steady quarter notes underneath the strings. This melody is repeated at :09, softer.
- :16** A new melody. Like the first melody, this one is repeated, softer.
- :33** An extended passage featuring two solo violins. Listen for the melodic embellishments played by both solo instruments.
- 1:08** The second melody is played again.
- 1:16** Listen for the moving string lines with the harpsichord playing steady chords.
- 1:40** The second melody is played again.
- 1:49** Listen for the low strings playing in an agitated manner. Then listen for a solo violin alternating with the agitated strings.

“

**The Italians
exalt music!**

**–Johann Mattheson
(1681-1764)**

”

**I wrote banned
music, not
band music.**



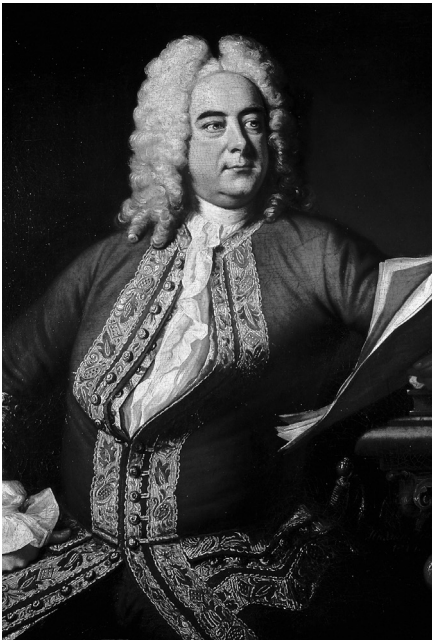
Name _____

For True/False questions, print True or False in the space provided.

- Vivaldi served as orchestral conductor at what famous cathedral in Venice, Italy?

George Frideric Handel

Jorj Frid'-ric Hahn'-dl



born

February 23, 1685
Halle, Saxony (Germany)

died

April 14, 1759
London, England

“

After the first performance of the *Messiah*, Handel said of the audience, “I am sorry if I have only succeeded in entertaining them; I wished to make them better.

”

A composer of the Baroque era.

As a child, George Frideric Handel showed a great deal of musical talent and planned to pursue music as a career. His local music teachers taught him as much as they could and encouraged his parents to further George’s musical studies. His father, however, wanted George to become a lawyer. At the age of 17, George entered the University of Halle, in Germany, to study law. He maintained his interest in music by playing the organ at a nearby cathedral.

When his father died during George’s first year at the university, George left school and joined an **opera** orchestra in Hamburg, Germany as a violinist. Here he began composing his first opera.

At 22, he moved to Italy to study opera. Italian audiences enjoyed opera and Italy had dozens of excellent **opera companies**. Europe’s finest opera singers and composers all spent time in Italy, hoping to achieve success with Italian audiences. Most of Handel’s early operas and **oratorios**, had Italian texts and were first performed in Italy.

In 1710 (age 25), he returned to Germany but soon left for England. Here he continued to write operas and sacred choral music, now with English instead of Italian texts. After a brief return to Germany in 1712, he moved back to England, where he lived for the rest of his life. He became a British citizen in 1726.

In 1720 (age 35), Handel was named artistic director of a new opera company, the Royal Academy of Music. During the next seven years, he wrote 14 operas for this group, as well as several oratorios. He also conducted the performances of his own operas. When the Royal Academy went bankrupt in 1728, he formed his own opera company for which he wrote 13 more operas. In 1737 this company also failed. Financially, Handel lost everything and suffered a stroke. It was the lowest point of his life, and he never totally regained his health.

Now, at the age of 53, Handel virtually gave up writing operas and turned his attention to oratorios. His oratorios, all in English, were hugely successful and popular in England and Ireland. He wrote his most famous oratorio, *Messiah*, in 1742, and it was an immediate success.

Handel was blunt and outspoken, and a tyrannical conductor of his music. But he was an honorable and respected composer, and except for the failure of his opera company he handled his finances well. He took his work seriously and wrote rapidly; in fact, he composed almost as fast as he could copy the notes.

George Handel wrote his first vocal music in German, his first operas in Italian, and his most famous oratorios in English. No other composer of vocal music has successfully written vocal music in so many languages.

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George Frideric Handel

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
George Frideric Handel	>	>	>	>	>				>	>

Handel Factoids:

- For a performance of Handel's *Water Music*, a 50-piece orchestra performed the work on a barge which floated down the river behind a boat carrying King George of England.
- Handel and **Johann Sebastian Bach** were born the same year in towns less than 100 miles apart. But they never met.
- At the time of his death, Handel's operas were thought to be old fashioned and fell out of favor with audiences. Many were not performed again until the 1920s.
- Although Handel was a deeply religious man, very few of his works were written for the church.

1685: Birth of George Frideric Handel and **Johann Sebastian Bach**.

1688: Plate glass is used for the first time.

1702: Earliest form of pantomime given at Drury Lane Theater, London, England.

1711: Clarinet used for the first time in an orchestra.

1717: Handel's *Water Music* first performed on the Thames River, London, England.

1721: **Johann Sebastian Bach** composes his *Brandenburg* Concertos.

1732: Benjamin Franklin publishes his first *Poor Richard's Almanac*.

1747: Birth of John Paul Jones, American Revolutionary naval officer.

1759: Death of George Frideric Handel; British gain Quebec from France.

**What in the world
is happening?**

Listen!

George Frideric Handel (1685-1759) *Hallelujah Chorus from Messiah*



Handel wrote this **oratorio** when he was 56 years old, and it is probably his most appealing and popular work. He wrote the *Messiah* during a troubling time in his life. He was bankrupt, in debt, seriously ill, forgotten by his public.

Handel set the *Messiah* text to music in less than a month, which may be the greatest compositional feat in the history of music. He stayed in his room the whole time and his servant brought him food. One time, after he just completed the *Hallelujah Chorus*, his servant found him weeping. Handel said, “I think I did see all heaven before me and the great God Himself!” Unfortunately, once he had written the *Messiah*, Handel had no opportunities to produce the work and he put it in a drawer. However, a few weeks later, he received an invitation to perform the work in Dublin, Ireland, where it was first performed in 1742 with a very favorable reception.

At the first London performance, King George II was so excited by the words, “For the Lord God Omnipotent reigneth” in the *Hallelujah Chorus*, that he stood up. When the king rose, so did the entire audience. That tradition has followed this work for over 200 years, and even today many audiences stand during the performance of the *Hallelujah Chorus*. Does it make you want to stand?

- The names given to the four sections of voices in a choir are Soprano, Alto, Tenor, and Bass. Which voice sings the highest?
- When you hear “For the Lord God Omnipotent” for the first time, is the chorus singing in unison or harmony?

TIMING

“

Handel once complained that his publisher made too much money from his operas.

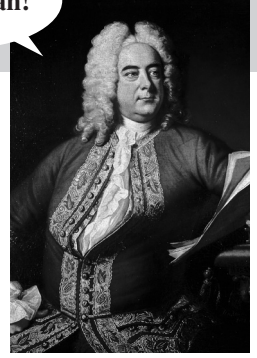
“Next time I will have him write an opera and I will publish it,” he said.

”

- :01** The strings play the introduction.
- :10** The voices sing “Hallelujah!” There are four voice parts: soprano, alto, tenor, and bass.
- :28** Voices sing “For the Lord God, omnipotent.” (Omnipotent means “having unlimited authority or influence.”) They then sing “Hallelujah!” again.
- :50** “For the Lord God, omnipotent,” is sung by the sopranos with other voice parts singing “Hallelujah” and “For the Lord God, omnipotent.” This is known as counterpoint or polyphonic style: the voice parts do not sing the same melodies and the same rhythms at the same time. Each voice part sings a different phrase, independent of the other parts. Listen for the entrances of the various voice parts.
- 1:16** Voices sing “The kingdom of this world...” The dynamic level is much softer and contrasts with the previous loud section. Suddenly it is sung loudly again, at 1:26. Listen for the trumpet here.
- 1:34** The men begin the phrase, “And He shall reign for ever and ever.” Other voice parts enter on this phrase.
- 1:56** Sopranos (the highest vocal part) sing “King of Kings” and “Lord of Lords.” The other voice parts answer with “Hallelujah” and “for ever and ever.” Listen for the trumpet in the orchestra.

Review!

Hallelujah!



George Frideric Handel

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Handel composed vocal music with texts in _____.
A. Italian C. English
B. German D. all of the above
2. Handel wrote many _____.
A. operas C. both A and B
B. oratorios D. neither A nor B
3. While living in Italy, Handel wrote music for _____.
A. opera companies C. both A and B
B. ballet companies D. neither A nor B
4. Handel wrote the *Messiah* in approximately _____.
A. one hour C. one month
B. one day D. one year
5. True or False: The text of the *Messiah* is from the Bible. _____
6. Handel was born in _____, A. England
but later became a citizen of _____. B. Germany
7. At the time of his death, Handel's operas were thought to be old fashioned.
Many were not performed again until _____.
A. the 1620s C. the 1820s
B. the 1720s D. the 1920s
8. Handel's oratorios were especially popular in _____.
A. England and Ireland C. France and Germany
B. Germany and Austria D. Holland and Italy
9. True or False: Handel composed almost as fast as he could write the notes.

10. In the Listening Example, how many vocal sections sing in the
Hallelujah Chorus? _____.
A. one C. three
B. two D. four

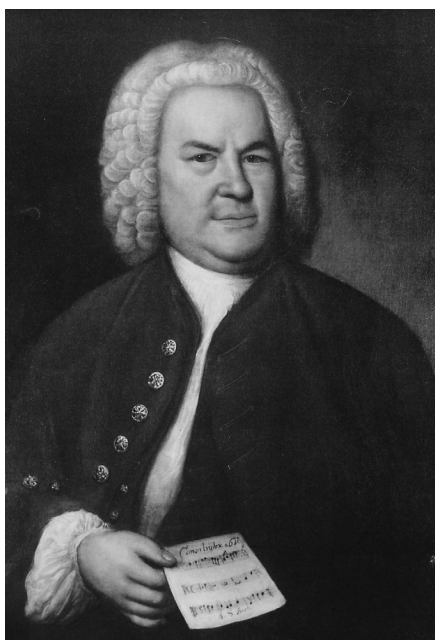
Bonus:

What composer was born the same year as Handel? _____

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Johann Sebastian Bach



born
March 21, 1685
Eisenach, Germany

died
July 28, 1750
Leipzig, Germany

“
The organ, to my
eyes and ears, is the
king of instruments.
–Wolfgang Amadeus
Mozart
”

Yo'-hahn Sih-bahs'-tian Bakh
You can put a little “ch” at the end of his last name.

A composer of the Baroque era.

Both of Johann Sebastian Bach's parents died before he turned 10. After their deaths, Johann lived with his older brother Christoph, a church organist, who taught Johann harpsichord and organ. For virtually his entire life, Johann Sebastian Bach was a church musician, beginning as a boy soprano in a church choir. After his voice changed he became a violinist in a church orchestra at Lüneburg, near Hamburg, Germany.

As a teenager, Bach often traveled to Hamburg to hear concerts and to take organ lessons. In 1703 (age 18), he became the town organist at Arnstadt, and it was here that he first began to compose music. Four years later he married, and was soon appointed the court organist and violinist to the Duke of Weimar. In this position, Bach was able to study all styles of music and develop his composing skills. He wrote many pieces for organ and harpsichord as well as several sacred **cantatas**.

In 1717 (age 32), the Prince of Cöthen hired Bach as his court choirmaster. In this position he had more time to compose hundreds of works for **clavier** (including one of his most famous works, *The Well-Tempered Clavier*), strings, instrumental ensembles of all sizes, solos, duets, trios, and **concertos**. His wife, Maria, died suddenly in 1720, and a year later he married Anna Wülken, a fine singer.

Bach remained at Cöthen until 1723 (age 38), when the Prince's new wife decided she preferred less serious music than that which Bach composed. Bach moved to Leipzig, Germany, and became choirmaster at a private choir school. He also supervised the music in two Leipzig churches and wrote music for all church occasions. Bach was never totally happy in this position, but he took the job so his children could be educated at the school. When he was a court musician, professional musicians were available to perform his music. Now his works were performed, often poorly, by student and amateur musicians. His pay was less and his living conditions were sub-standard. Nevertheless, he remained at the choir school for the rest of his life.

In Leipzig, Bach composed almost endlessly, providing music for both the church and the community. He also taught music, Latin, and conducted the choir at the choir school. Occasionally, he traveled throughout Europe to hear the music of other composers.

In appearance, Bach was a bit overweight. He was courteous, dignified, and loyal to his friends. As a teacher, he was considerate and patient with his students. As a composer, he approached his work as a job that had to be done. When asked to describe his life as a composer, he answered, “I worked hard.” He wrote in all musical forms and styles except opera. Bach probably would not have expected his music to be performed today, more than 200 years after his death; his goal was simply to create music for everyday occasions in eighteenth century Leipzig.

Johann Sebastian Bach

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Johann Sebastian Bach	>	>	>	>					>	

Bach Factoids:

- Bach had 20 children, several of whom became composers.
- Although he wrote thousands of pieces of music, less than a dozen were published during his lifetime.
- Bach never composed an opera; he thought they were frivolous.
- **Richard Wagner** said Bach's music "is the most stupendous miracle in all music."
- Bach enjoyed the music of **Antonio Vivaldi**.

1685: Birth of Johann Sebastian Bach and **George Frideric Handel**.

1704: *Boston News Letter* is published; first newspaper in America.

1709: Invention of the piano by Italian Bartolomeo Cristofori.

1714: D. G. Fahrenheit constructs mercury thermometer with a temperature scale.

1718: Yale University (formerly Collegiate School of America) moves to New Haven, Connecticut.

1731: Benjamin Franklin introduces a subscription library in Philadelphia, Pennsylvania.

1743: First settlement in South Dakota.

1750: Death of Johann Sebastian Bach; the minuet becomes Europe's fashionable dance.

**What in the world
is happening?**

Listen!

Johann Sebastian Bach (1685-1750) Tocatta and Fugue in D Minor



A tocatta is a composition for a keyboard instrument in a free style. A fugue, however, is a very structured work. It begins with a melody, sometimes called a subject or theme. This theme is then heard many more times while other melodies are played at the same time, always harmonizing with the original theme. In instrumental music, the original theme may be performed by various instruments, or in choral music by other voices. Bach defined a fugue as a conversation between two or more voices, talking about the same subject in different ways, but in the end always uniting in a final harmonious chord. The fugue was the basis of much of Bach's music.

Bach was probably the greatest organist of his time. During Bach's life, the organ experienced a revolution in technology, with improvements in the tonality and range of the instrument. Churches were building new organs or updating their old ones. Bach was not only a virtuoso organist, but an organ mechanic as well. He often traveled to other towns, supervising construction of an organ, and then giving a concert.

When Bach was the court organist to the Duke of Weimar, he wrote 39 glorious organ works. One of them was the Tocatta and Fugue in D Minor. This is one of the few organ pieces where music historians have evidence of a performance by Bach himself, in 1732.

When you hear the Tocatta and Fugue in D Minor you may think of Halloween and "scary things." It is often used in movies and cartoons to depict monsters.

- Can you hear the arpeggios (separated chords) as opposed to scale passages?
- Raise your hand when the fugue begins. There is a silence just before it begins. Notice how you can hear the bass playing the melody. The organist plays the bass melody with his feet on the pedals of the organ.

“

A three voice fugue resembles a family of identical triplets in perfect agreement.

–Ned Rorem, 1974

”

You will hear the first part of the piece, the toccata, and the beginning of the fugue.

TIMING

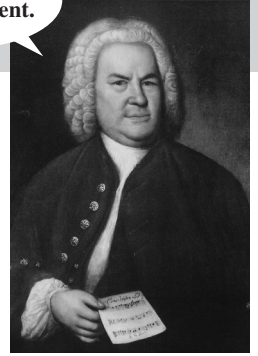
- :01 The piece begins with a fanfare-like introduction.
- :20 Listen for the low organ note. Very low notes such as these are played on foot pedals below the organ keyboard. Long, low held notes are sometimes called “pedal tones.”
- :33 A solo passage is played, first softly, then loudly. The melody rises, then falls.
- :58 Listen again for the pedal tone. There is a big chord followed by a solo passage. An unaccompanied solo passage such as this is known as a cadenza. Performers often use cadenzas to show off their skills on their instrument.
- 1:17 Another lengthy, rapid solo passage. Occasionally, the melody “lands” on a full chord, and you may think the melody is going to end, but it doesn’t. It just keeps going, pushing forward in an agitated manner.
- 2:46 Finally the melody lands on a minor chord. Instead of saying that a melody “lands” on a chord, musicians say it “cadences” or “resolves” on a chord.
- 2:50 At this point the fugue begins. Listen to the various melodies as they enter.

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Review!

Good luck,
young student.



Johann Sebastian Bach **Name** _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

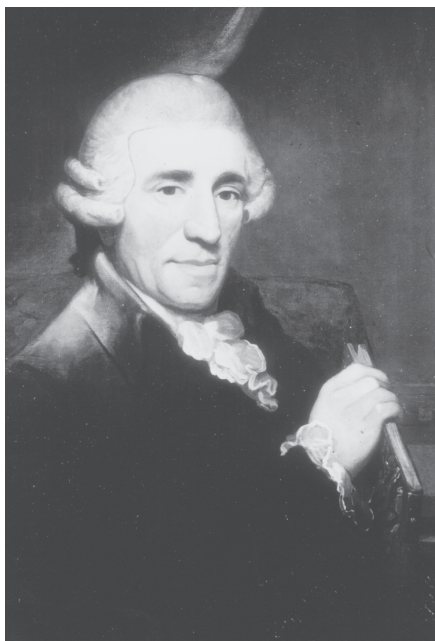
1. Throughout his life, Bach was always a _____.
A. violinist C. clavier tuner
B. church musician D. singer
2. True or False: Bach lived his entire life in Germany. _____
3. Which instrument did Bach *not* play? _____
A. harpsichord C. clavier
B. organ D. oboe
4. True or False: Bach wrote several operas. _____
5. A toccata is _____. A. structured
A fugue is _____. B. in a free style
6. True or False: Bach never took music lessons; he was a completely self-taught musician. _____
7. True or False: At one point in his life, Bach was a school teacher. _____
8. As a child, Bach performed in a musical group. It was _____.
A. a choir C. an orchestra
B. a band D. a ballet
9. During his life, Bach composed _____.
A. less than 100 musical works
B. more than 100 musical works
10. True or False: Bach became a wealthy man because hundreds of his compositions were published during his lifetime. _____

Bonus:

What composer was born the same year as Bach?

Franz Joseph Haydn

Frahntz Yo'-zef Hide'-n



born
March 31, 1732
Rohrau, Austria

died
May 31, 1809
Vienna, Austria

“

Whoever studies
music, let his daily
bread be Haydn.

–Jean Ingres
(1780-1867)

”

A composer of the Classical era.

Franz Joseph Haydn was the second of twelve children. His family was quite poor. When Franz was six, his parents sent him to live with a family relative, Johann Frankh, in Hainburg, Austria. Mr. Frankh was a private music teacher and gave Franz lessons on the harpsichord, violin, and in music harmony and theory. In Hainburg, young Franz sang in a church boychoir and eventually became the chief soloist for the group.

When Franz turned 17 and became too old for the boychoir, he made a living playing harpsichord and violin. He also began composing and completed his first **mass** at age 19, his first **string quartet** at 23, and his first **symphony** at 27.

He married his wife, Anna, in 1760. They separated a few years later but Haydn continued to support Anna for the rest of her life.

In 1761 (age 29), he became the assistant choirmaster to Prince Paul Esterhazy, an Austrian prince who was a great admirer of music. Haydn eventually became a full-time **court musician** and lived and worked in the Esterhazy palace for 29 years, until the death of the prince in 1790. His daily routine required him to provide music for family concerts, private performances, and worship services. The prince also had an excellent orchestra which regularly performed Haydn's compositions.

Living in the palace, Haydn was cut off from the musical centers of Europe and, except for a few brief trips to Vienna, Austria, was not exposed to the music of other composers. He therefore developed his own style of music. He was not influenced by other composers with the exception of **Wolfgang Amadeus Mozart**, who Haydn met in 1781. When they met, Haydn was 49 and Mozart was 25. Nevertheless, the older Haydn was influenced by the younger Mozart.

In 1791, after the death of Prince Esterhazy, Haydn traveled to London where he was highly regarded by British royalty. Here he met **George Frideric Handel** and was much impressed with Handel's **oratorios**. In 1795 he returned permanently to Austria and settled in Vienna where he wrote the *Emperor's Hymn*, which is now the national anthem of Austria. Inspired by Handel, Haydn also wrote several successful oratorios.

By his mid-60s, Haydn's health was failing. For the last 10 years of his life he wrote little, although he frequently attended concert performances of his music.

Franz Joseph Haydn was a personable man, generous and honorable. He was much admired by royalty throughout Europe. He wrote a large number of works and was very industrious as a composer. He was fortunate to have a **patron**, Prince Esterhazy, who gave him the freedom to write music for a variety of occasions. However, it was not until Haydn was over 40 that his music was successful in concert halls outside the Esterhazy palace.

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Franz Joseph Haydn

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Franz Joseph Haydn	>	>	>	>	>				>	>

Haydn Factoids:

- Haydn composed over 175 pieces for the baryton, a stringed instrument played with a bow which had as many as 40 strings. The baryton was the only instrument his patron, Prince Esterhazy, could play.
- **Ludwig van Beethoven** was a student of Haydn.
- Although he never had children of his own, Haydn was often called Papa Haydn because of his jolly personality.
- According to Haydn, he was not influenced by any other composer except **Mozart**. He said, “There was no one near to confuse me, so I was forced to become more original.”

1732: Birth of Franz Joseph Haydn; birth of George Washington.

1742: **George Frideric Handel’s** *Messiah* first performed in Dublin, Ireland.

1752: Benjamin Franklin proves that lightning is electricity.

1760: George III crowned King of England.

1770: James Cook discovers east coast of Australia.

1775: American Revolution begins.

1783: **Wolfgang Mozart** composes Mass in C minor.

1802: **Ludwig van Beethoven** composes Symphony No. 2 in D Major.

1809: Death of Franz Joseph Haydn; James Madison is inaugurated as 4th President of U.S.

**What in the world
is happening?**

Listen!

Franz Joseph Haydn (1732-1809) Symphony in G Major, No. 94 (*Surprise*), Second Movement



Haydn wrote more music in his lifetime than even he could remember. Notice the number of this symphony: 94! He wrote a grand total of 104. When he was visiting in London (age 59-63) he was introduced to King George III who said, "You have composed a great deal, Dr. Haydn," and Haydn replied, "Yes, Sire, more perhaps, than was wise!"

He wrote the *Surprise* Symphony while in London, England, and made use of the large orchestra of 41 players at his disposal. At this time, Haydn was employed by Prince Esterhazy of Austria, and his works were most often performed at the palace for entertainment at small dinner parties. He was accustomed to writing for strings alone, without any brass or woodwind instruments. But the audiences of London were more sophisticated, so Haydn added brass and woodwinds to his orchestration for the *Surprise* symphony. The London audiences loved it.

The surprise, which gives this symphony its title, is found in this movement. At the very beginning the music is peaceful, melodic and pianissimo (very soft). Then, suddenly a chord explodes from the full orchestra, and this is a surprise to the listener. When this very loud "surprise" chord is played, can you also hear the timpani being played? The timpani, sometimes called a kettle drum, is part of the percussion section.

- What instrument is playing the melody (first theme) at the very beginning?
- Raise your hand when you hear the second theme.

TIMING

- :01** The opening melody is played in a detached manner on low and medium low string instruments. When analyzing a piece of music, musicians will refer to the opening melody as the "A" melody or the "A" theme. Subsequent melodies will be labeled "B," "C," "D," and so on.
- :19** The opening melody is repeated, softer than before.
- :37** SURPRISE! A loud chord is suddenly heard. This sudden, loud chord is what caused people to refer to this symphony as the "Surprise" symphony. A second melody begins here. It is a smoother melody, contrasting with the detached opening melody, but ends similarly to the "A" melody
- :58** The woodwind instruments enter. Listen in particular for the flutes and oboe.
- 1:17** More instruments enter on the "A" melody. The violins play a counter-melody.
- 1:36** The "A" melody repeats with the violin counter-melody.
- 1:54** The "B" melody (the theme first played at :37) is heard again, this time with a counter-melody.

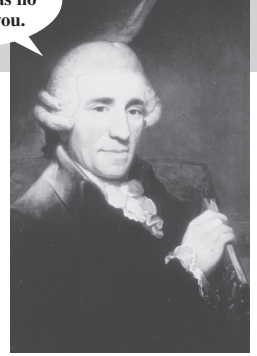
“

**I tell you on my word
as an honest man
that your son is the
greatest composer I
have ever heard of.
—Franz Joseph Haydn,
to Leopold Mozart,
the father of Wolfgang
Amadeus Mozart.**

”

Review!

This review
should come as no
surprise to you.



Franz Joseph Haydn

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. As a child, Haydn was a soloist in a _____.
A. band
B. boychoir
C. ballet company
D. string quartet
2. True or False: Haydn began composing while still a teenager. _____
3. Haydn worked as _____.
A. court musician
B. an opera singer
C. a band director
D. all of the above
4. True or False: During the last ten years of his life, Haydn wrote a great deal of music. _____
5. Haydn met or taught many other composers, including _____.
A. Wolfgang Amadeus Mozart
B. Ludwig van Beethoven
C. George Frideric Handel
D. all of the above
6. As a composer, Haydn was influenced by _____.
A. Wolfgang Amadeus Mozart
B. Ludwig van Beethoven
C. George Frideric Handel
D. none of the above
7. When Haydn worked for Prince Esterhazy, which of the following was not a part of his duties? _____.
A. compose music for family concerts
B. compose music for the Prince's military band
C. compose music for private performances
D. compose music for church services
8. The Listening Example, Haydn's Symphony No. 4, is also known as _____.
A. the *Timpani* Symphony
B. the *Surprise* Symphony
C. the *Oratorio* Symphony
D. the *Baryton* Symphony
9. True or False: Another name for timpani is kettle drum. _____
10. In analyzing a piece of music, musicians refer to the main melody as _____.
A. the A melody
B. the grand melody
C. the Number One melody
D. the orchestra melody

Bonus:

What was the only instrument Haydn's patron, Prince Esterhazy could play?

Wolfgang Amadeus Mozart



born

January 27, 1756
Salzburg, Austria

died

December 5, 1791
Vienna, Austria

“

**Melody is the very
essence of music.**

**When I think of a
good melody, I think
of a fine race horse.**

**–Wolfgang Amadeus
Mozart**

”

Volf'-gahng Ah-mah-day'-oos Moh'-tsart. In German,
a “w” is pronounced like an English “v.”

A composer of the Classical era.

Encouraged by his father, Leopold, Wolfgang Mozart began playing the **clavier** at the age of 4. By age 5 he began composing, and by 10 he had written his first **symphony**. He could play any music put in front of him on the clavier, organ or violin. He wrote his first **opera** at 14.

Wolfgang was a child musical **prodigy**. His father, a violinist, guided Wolfgang's career as a touring concert artist throughout Europe. In addition to presenting his son's talent to huge audiences, Leopold wanted Wolfgang to become familiar with the various styles of music popular throughout Europe.

When they weren't touring, Wolfgang and his father were employed by the Archbishop of Salzburg—Leopold as an orchestra conductor and Wolfgang as a violinist. The archbishop recognized Wolfgang's talent and allowed father and son to take extended leaves of absence for concert tours. When the archbishop died, his successor ended the concert tours and eventually fired Wolfgang. Leopold remained as orchestra conductor.

In 1781 (age 25), Mozart moved to Vienna, Austria, and become a full-time composer and music teacher. Although several of his compositions had been published, he soon realized that he earned less money as a composer than as a performer. He married in 1782, but his new wife, Constanze, found it difficult to deal with his inability to make money as a composer. She encouraged him to seek a position as a **court musician**.

In 1787, he took a job as the private musician to the emperor of Austria. This gave him a small but steady income. As a court musician, Mozart was required to compose music for many occasions, both for public performances and for private gatherings hosted by the emperor. He continued in this position, composing music for the emperor as well as other musical groups in Vienna, until his death, just four years later at the age of 35. Eventually all the hard work of continuous composing and trying to make money caused his health to fail. He died a very poor, overworked musical genius.

Mozart wrote hundreds of musical works, including symphonies, operas, **concertos**, **oratorios**, and solo works for clavier. Most of these works were performed in Vienna with great success. Throughout his life, Mozart never had any difficulty in getting his music performed or published, and it was very much admired and appreciated by audiences in Vienna and throughout Europe.

Wolfgang Amadeus Mozart was a short man with piercing eyes and long hair which he groomed carefully. He was outgoing, always friendly, and enjoyed the company of others. He is considered one of the greatest composers of the eighteenth century. He worked tirelessly as a composer and wrote a huge number of works during his short life.

Wolfgang Amadeus Mozart

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Wolfgang Amadeus Mozart	>	>	>	>	>				>	>

Mozart Factoids:

- One of Mozart's friends was Johann Christian Bach, son of **Johann Sebastian Bach**.
- For his entire life, even when he was a child, Mozart was considered a musical genius.
- He wrote several pieces for the glass harmonica, an instrument invented by Benjamin Franklin which became very popular in Europe. It consisted of rotating glass bowls which the performer plays by touching the rims of the bowls as they rotate.
- Mozart was very much influenced by the music of **Franz Joseph Haydn**.

1756: Birth of Wolfgang Amadeus Mozart.

1763: The Peace of Paris treaty yields much of Canada to Great Britain.

1764: London, England, introduces the practice of numbering houses.

1765: British Parliament passes the Stamp Act for taxing American colonies.

1770: **George Frideric Handel's** *Messiah* first performed in New York.

1783: American Revolutionary War ends.

1787: The Constitution of the U.S. signed in Philadelphia.

1789: Beginning of the French Revolution.

1791: Death of Wolfgang Amadeus Mozart; **Franz Joseph Haydn** composes *Surprise* Symphony (Listening Example 5).

**What in the world
is happening?**

Listen!

Wolfgang Amadeus Mozart (1756-1791) Overture to *The Marriage of Figaro*



The opera *The Marriage of Figaro* is a love story with many twists and turns. It's a comedy, which is why it appealed to Mozart, who had a sense of humor. The **libretto** was written by Lorenzo da Ponte, who Mozart met in Vienna, Austria. The story was based on a comedy of the same title by Pierre Beaumarchais. (Beaumarchais, interestingly, helped secure French support for the American colonists during the American Revolutionary War.) Once the libretto was written it took Mozart about six months to complete the music. He was at the height of his creativity. While composing *The Marriage of Figaro* he also composed two **symphonies**, several **string quartets** and piano **concertos**, in addition to teaching several students.

Mozart submitted *The Marriage of Figaro* to the emperor of Austria, who was seeking an opera to produce. Two other composers also submitted operas ready for production, but the emperor chose Mozart's opera. Mozart had said that if *The Marriage of Figaro* was not chosen, he would burn it. So, naturally, he was thrilled that it had been chosen. The first performance was May 1, 1786 at the Imperial Court Theater in Vienna, Austria. It was a huge success

- An opera overture prepares the audience for what is to come in the opera. It sets the tone for the upcoming drama and singing. This overture is in what meter (the number of beats in a measure)?
- The strings are the dominant instrument, but can you listen carefully and hear other instruments? What are some of those instruments?

TIMING

“

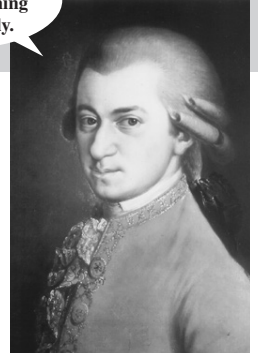
Mozart was once asked to explain his music. He replied, “How do I know?”

”

- :01** The strings play the main melody, followed by the woodwinds. There are soft and loud contrasts within this melody. Also, the strings and woodwinds alternate. Listen for the fast, rapid passages played by the strings.
- :49** A new melody is introduced. It begins softly. The “B” melody is similar to the “A” melody, with many accented notes. Like the “A” melody it also has fast, rapid passages.
- 1:12** Listen for a melody in the low strings. The upper strings play rapid passages.
- 1:20** Still another melody is introduced. It is soft and played in a smooth manner (*legato*). This melody is more delicate and contrasts with the previous melodies.
- 1:55** The main melody returns.

Review!

Maybe I took this
composing thing
too seriously.



Wolfgang Amadeus Mozart

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. A clavier is _____.
A. a keyboard instrument C. a brass instrument
B. a woodwind instrument D. a percussion instrument
2. True or False: Mozart did not complete his first composition until the age of 40.

3. Mozart composed _____.
A. operas C. oratorios
B. symphonies D. all of the above
4. A prodigy is _____. A. a greatly talented child
A court musician is _____. B. a musician hired by a member of royalty
5. True or False: Mozart's music was widely performed and appreciated during his lifetime. _____
6. The Listening Example, Overture to *The Marriage of Figaro*, is from _____.
A. an oratorio C. a ballet
B. an opera D. a clavier
7. Mozart was influenced by the music of _____.
A. Antonio Vivaldi C. Hildegard
B. Franz Joseph Haydn D. George Frideric Handel
8. True or False: At one point in his life, Mozart was a court musician.

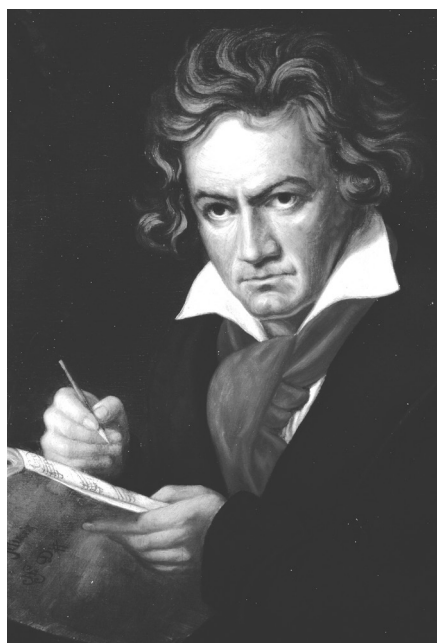
9. True or False: Mozart composed the libretto for *The Marriage of Figaro*.

10. In the listening example, Overture to *The Marriage of Figaro*,
the melody is first played by _____, A. the woodwinds
and then the melody is played by _____. B. the strings

Bonus:

What instrument was invented by Benjamin Franklin?

Ludwig van Beethoven



born

December 16, 1770

Bonn, Germany

died

March 26, 1827

Vienna, Austria

“

**Music is the
electrical soil in
which the spirit lives.**

–Ludwig van Beethoven

”

Lood'-vig fahn Bay'-toh-vn.

The first syllable rhymes with “wood.”

The last syllable of his last name is a quick “vn.”

A composer of the Classical and Romantic eras.

Ludwig van Beethoven began taking piano lessons at age four. When Ludwig turned eight, his father decided to make money from his son's talent. He presented Ludwig as a concert pianist and advertised that the eight year old Ludwig was only six years old.

Although Ludwig was never a child musical **prodigy** like **Wolfgang Amadeus Mozart**, by 14 he was quite a good musician and became the assistant organist at a local church. At 17, he met Mozart, who predicted a great career in music for Beethoven. By age 19, he was playing violin in local orchestras and giving music lessons to help support his family.

In his early 20s he moved to Vienna, Austria, and began composing and performing as a concert pianist. Here, he took composition lessons from **Franz Joseph Haydn**. Beethoven knew that to earn a living as a composer, he needed wealthy **patrons** who would support him financially. He began making friends with wealthy supporters of music. By 1795 (age 25) he abandoned teaching and began composing and performing full-time.

He traveled throughout Europe, displaying his talents as a composer and pianist to larger audiences. His earliest compositions were orchestral and **chamber music**, primarily **sonatas**, **concertos**, and various piano works. He wrote his first **symphony** in 1800 and shortly after began composing **oratorios**.

The period 1800-1815 was prolific for Beethoven. By 1815 (age 45) he had completed 8 symphonies, 27 piano sonatas, numerous sonatas for various string instruments, 10 piano trios, 11 string quartets, dozens of orchestral works, and numerous vocal solos and choral works.

Composing was difficult for Beethoven. He anguished over every piece. He had begun losing his hearing in his 20s. By his mid-40s he gave up his performing career, devoting as much time as possible to composing. The last 12 years of his life were spent composing while he slowly but steadily lost all of his hearing.

Beethoven spent his life seeking financial support from wealthy patrons of the arts. He fell in love several times but never married; his poor origins prevented him from marrying the upper-class women he desired. In practical matters such as renting an apartment, organizing performances of his music, or publishing his music, he was a disaster.

Beethoven was short, stocky, and muscular. He dressed carelessly. He was often restless and moody, and worked at composing every morning with intense concentration. He would fly into a rage at small matters which upset him, yet he was always loyal to his friends and supporters. Those friends and supporters helped to give Beethoven the freedom to compose some of the greatest European music of the nineteenth century.

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Ludwig van Beethoven

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Ludwig van Beethoven	>	>	>	>	>				>	>

Beethoven Factoids:

- Beethoven's musical manuscripts were terrible. One copyist said, "I would rather copy 20 pages by another composer than one page of Beethoven's."
- He was a student of **Franz Haydn** and a friend of **Franz Schubert**.
- Beethoven was a slow worker. His manuscripts and musical notebooks show many revisions. He was never satisfied with his music and tried endlessly to improve it.
- Beethoven's early music (prior to 1800) was composed in the **Classical** Style and his later music (after 1800) was composed in the **Romantic** Style. For this reason he is often called a musical bridge between the Classical and Romantic periods.

1770: Birth of Ludwig van Beethoven.

1775: George Washington made commander-in-chief at the start of the American Revolutionary War.

1790: Washington, D.C. founded.

1799: Haydn composes *The Creation*, an **oratorio**.

1800: Napoleon and his French army defeat Austria and conquer Italy.

1805: Thomas Jefferson begins second term as President of U.S.

1812: U.S. declares war on Britain (referred to as War of 1812).

1818: Franz Gruber, an Austrian school teacher, composes the famous Christmas carol *Silent Night*.

1827: Death of Ludwig van Beethoven; Noah Webster publishes *American Dictionary of the English Language*.

**What in the world
is happening?**

Listen!

Ludwig van Beethoven (1770-1827) Symphony No. 5 In C Minor, opus 67, First Movement



The first four notes of this symphony may be the most famous and most recognizable notes ever written. Music historians have found musical sketches for this symphony which indicate Beethoven began work on it as early as 1805. Actually Beethoven's Sixth Symphony (sometimes known as the "Pastoral" Symphony) was composed during the same time span. Some historians believe the Sixth Symphony was actually finished before the Fifth Symphony. Both the Fifth and the Sixth Symphonies were performed for the first time on December 22, 1808 in Vienna, Austria.

Beethoven's music is often called "the balance of expression and design." He was a deep thinker and his language was music. His music expressed what he thought and felt about life. When Beethoven wrote this symphony he was already losing his hearing.

Do the first few notes sound like a knock on the door? Beethoven himself said of the first theme: "so knocks Fate on the door!" The knocking is heard twice, and then the strings and woodwinds begin their echo. The theme of this movement is based on four notes that are more rhythmic than melodic. Beethoven creatively used this rhythm to link all the other ideas in this first movement of the symphony.

- Try to find those four notes on the piano or your own instrument.
- What brass instrument is most prominently heard in this movement?

TIMING

“

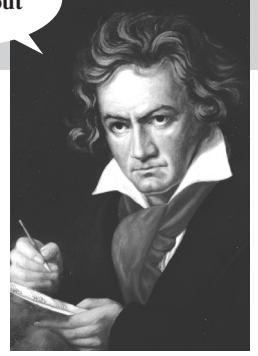
Beethoven was once performing a piano concerto with an orchestra when he forgot he was the soloist and began to conduct the orchestra.

”

- :01** Listen carefully to the opening four notes by the strings. You will hear four notes, played in this rhythm, again and again throughout the piece. This four-note phrase is developed by the composer.
- :18** Four notes appear again in the same rhythm as the opening motive. More development follows. Listen for the string instruments, which play rapidly.
- :43** The French horns play a brief, powerful solo. Listen for the woodwinds following the horns, then the strings, which grow louder and louder (a crescendo).
- 1:25** The four-note opening motive is stated again. You will hear the same musical elements you heard at :01 and :18.
- 2:09** The French horns begin a repeat of the section you heard at :43.

Review!

My music is
music about
music.



Ludwig van Beethoven

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Beethoven wrote _____.
A. only five symphonies
B. more than five symphonies
2. What instrument did Beethoven *not* play? _____.
A. violin C. organ
B. flute D. piano
3. True or False: Composing was very easy for Beethoven and he worked very rapidly. _____
4. True or False: As a child, Beethoven traveled throughout Europe as a performer.

5. By the time he was 45, Beethoven _____.
A. gave up composing to concentrate on his career as a pianist
B. gave up his career as a pianist to concentrate on his composing
6. In his final years, Beethoven was _____.
A. blind C. both blind and deaf
B. deaf D. neither blind nor deaf
7. Beethoven was born in _____. A. Germany
Beethoven spent most of his life in _____. B. Austria
8. True or False: Beethoven composed many sonatas. _____
9. True or False: Beethoven spent most of his life as a court musician.

10. Which type of music did Beethoven *not* write? _____.
A. symphonies C. keyboard music
B. operas D. band music

Bonus:

As a teenager, Beethoven met what famous composer?

Franz Schubert

Frahnts Shoo'-bert

A composer of the Classical era.

Franz Schubert's father was a school teacher, and everyone in the Schubert family enjoyed and played music. Franz received music lessons from his father and his older brothers. As a child, he attended a boychoir school where he sang in the choir and played violin in the orchestra. He began to compose while he was a student.

The boychoir school gave Franz an excellent musical education. After graduation at age 17, he taught music at the same school where his father taught. He now began to spend almost all of his nights composing. He wrote rapidly, not caring whether or not his music would ever be performed. After two years, he left this teaching position and moved in with friends to devote nearly all of his time to composing. He had virtually no income and began neglecting his health by eating poorly and sleeping very little.

Eventually, Schubert realized he needed a steady source of income. In 1818 (age 21), he took a job as music teacher at the summer home of Count Esterhazy—the same count who supported **Franz Joseph Haydn**. Here Schubert made many influential friends and met many important **court musicians** and composers who could have been helpful in getting his music performed. But he was unable to develop these friendships and most of his music remained unperformed outside the Esterhazy palace. Count Esterhazy offered him the post of court organist, but Schubert declined because he didn't like the schedule. He resigned his position with the count after just two years.

By age 23, he had written over 500 musical works, but only two had ever been performed in public. For years he had spent his mornings composing, his afternoons with friends, and his nights partying. He was always short of money and lived in terrible conditions. His health began to fail.

In March of 1828, friends put together a concert devoted exclusively to Schubert's music. It was well received by the audience and critics; his friends told him success was near. Unfortunately, he died eight months later at the age of 31.

Ten years after Schubert's death, another composer, Robert Schumann, began studying Schubert's music and organized performances of his orchestral music. The performances were very successful and created tremendous interest in Schubert's music. One of his most famous works is the Listening Example, his Symphony No. 8. It was unfinished at the time of his death, and eventually became known as the *Unfinished* Symphony. It was not premiered until 50 years after his death. Other symphonies written by Schubert were discovered and performed much later.

Writing music was Franz Schubert's only goal in life. He had no business sense and lived in poverty for most of his adult life. He composed rapidly and didn't care about the value of his music or whether or not it would ever be performed.



born

January 31, 1797

Vienna, Austria

died

November 19 1828

Vienna Austria

“

**O Mozart, immortal
Mozart: what
countless images
of a brighter and
better world you
have stamped upon
our souls.**

—Franz Schubert

”

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Franz Schubert

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Franz Schubert	>		>	>	>	>			>	>

Schubert Factoids:

- Schubert was a great friend of **Ludwig van Beethoven**. In fact, the two composers were buried next to each other.
- He was somewhat like **Charles Ives** in that his greatness as a composer was not recognized until after his death. Many of his works were never performed during his lifetime.
- Although he wrote **operas**, they are not considered to be very good and are rarely performed. He also wrote no **oratorios**. This is surprising because his vocal solos are considered some of the finest ever written.
- In 1978, scholars found musical sketches made by Schubert for his final symphony. The symphony was completed by another composer. So Schubert actually composed two “unfinished” symphonies which were later finished by other composers.

- 1797:** Birth of Franz Schubert; **Franz Joseph Haydn** composes the *Emperor* String Quartet.
- 1800:** U.S. Federal offices are moved from Philadelphia, Pennsylvania, to Washington, D.C.
- 1803:** Louisiana Purchase: The U.S. buys large tract of land from France, reaching from the Gulf of Mexico to the Northwest.
- 1807:** Robert Fulton’s paddle steamer *Clermont* navigates on the Hudson River in New York State.
- 1810:** Simon Bolivar emerges as major figure in South American politics.
- 1816:** Indiana becomes a state of the U.S.
- 1818:** *Savannah* becomes the first steamship to cross the Atlantic Ocean. The trip takes 26 days.
- 1821:** Population of U.S. is 9.6 million.
- 1828:** Death of Franz Schubert; Construction of Baltimore & Ohio railroad is begun.

**What in the world
is happening?**

Listen!

Franz Schubert (1797-1828) Symphony No. 8 in B Minor (*Unfinished Symphony*), First Movement



This “unfinished” symphony is not Schubert’s last work. He began writing it in 1822 (age 25) but never completed it, even though he lived six more years. The reason it was unfinished is not known. The symphony was to be a gift to a musical society which had made Schubert an honorary member.

Anselm Huttenbrenner, a pianist, composer, and conductor, discovered the unfinished work in 1865. He had been a friend and fellow student of Schubert. There is a bit of mystery surrounding this Eighth Symphony. Some historians believe Schubert actually finished it. One theory is that Huttenbrenner was in possession of the score of the Eighth Symphony after Schubert’s death, and lost the third and fourth movements. However, most historians support the theory that Schubert completed only two movements and nine measures of a third movement. It was first performed in Vienna, Austria, on December 17, 1865, with Huttenbrenner conducting.

- Listen carefully and tell what instruments play the first eight measures.
- The strings come in next with fast sixteenth notes, and then the main melody is heard, played by the oboe and clarinet. Raise your hand when you hear it. Schubert uses these woodwinds to create tone color. That term can be compared to an artist trying to create the feeling of autumn by using the autumn colors gold, red or brown.

“

Schubert was very depressed when Beethoven died.

“Who can ever hope to follow him?” Schubert said.

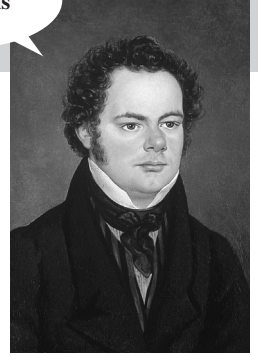
”

TIMING

- :01** The piece begins with a slow, minor-key introduction played by low strings.
- :15** The strings enter softly followed by the woodwinds on the “A” melody. Listen for the flute playing the melody.
- :34** Listen for the horns, then a return to the “A” melody, which is developed. The piece builds and grows.
- 1:06** A high, long note played by the French horn. A contrasting, major-key melody, played in a smooth manner (legato), is introduced by the low strings at 1:18. This is the “B” melody.
- 1:34** The violins pick up the “B” melody.
- 1:51** Listen for the horn. The piece returns to a minor key, builds and develops in an interlude.
- 2:08** Here the composer develops the previously introduced melodies.
- 2:28** Listen for the orchestra playing together.
- 2:43** A development of the legato, major-key “B” melody.
- 3:00** Listen for the long, slow horn notes

Review!

Be sure to
finish this
review



Franz Schubert

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. When Schubert was offered a job as a music teacher by Count Esterhazy, he _____.
A. accepted it C. decided to think about it
B. turned it down D. recommended a friend
2. Schubert's Symphony No. 8 was first performed how many years after his death? _____.
A. 5 C. 500
B. 50 D. it was performed before he died
3. True or False: As a composer Schubert worked very rapidly. _____
4. True or False: Schubert was successful in getting his music published and performed during his lifetime. _____
5. Schubert was a good friend of _____.
A. Wolfgang Amadeus Mozart C. Antonio Vivaldi
B. Johann Sebastian Bach D. Ludwig van Beethoven
6. Schubert wrote several _____ but they are not considered very good and are rarely performed today.
A. operas C. marches
B. ballets D. vocal solos
7. As a student, Schubert _____.
A. sang in the choir C. both A and B
B. played violin D. neither A nor B
8. Schubert composed _____.
A. more than 500 musical works
B. less than 500 musical works
9. The Listening Example, Schubert's Symphony No. 8, is also known as _____.
A. the *Surprise* Symphony C. the *Unfinished* Symphony
B. the *Undiscovered* Symphony D. the *Vienna* Symphony
10. The Listening Example is from which movement of Schubert's Symphony No. 8? _____.
A. the First Movement C. the Third Movement
B. the Second Movement D. the Fourth Movement

Bonus:

Who was the composer who organized performances of Schubert's music after his death? _____

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Fanny Mendelssohn Hensel

Fan'-ny Mehn'-del-sohn Hehn'-sul

A composer of the Romantic era.

Fanny Mendelssohn Hensel was the older sister, by four years, of **Felix Mendelssohn**. The Mendelssohn family was wealthy, well-educated, and active in cultural affairs. Fanny and Felix were born in Hamburg, Germany. In 1811, the Mendelssohn family moved to Berlin, Germany, because of a threat of war. Fanny first studied piano with her mother, and later studied with respected teachers in Berlin.

In 1813, the family briefly lived in Paris, France. Here Fanny continued her piano studies and her education. By the age of 13, she was a very talented pianist. As part of Fanny's education, her parents encouraged Fanny to attend lectures and studies in physics. She wrote her first song, in honor of her father's birthday, in 1819, at the age of 14. But it wasn't until 1827 that two of her songs were published. Later, several of her songs were published with her brother Felix listed as the composer. Composing was not considered respectable for a young lady.

In 1822, when Fanny was 17, the Mendelssohn family began a tradition of Sunday afternoon concerts in their home, sometimes featuring music written by Fanny or Felix. Family friends, poets, writers, and other creative people were invited as guests. Fanny continued the Sunday afternoon concert tradition for the rest of her life, taking over the role of hostess after her mother's death in 1842. Although she was an excellent pianist, Fanny rarely performed in public concerts, and limited her performances to the Mendelssohn Sunday concerts.

Fanny married Wilhelm Hensel, an artist, in 1829. Together they traveled throughout Europe, and eventually spent several years in Italy.

During the first half of the nineteenth century, women were not encouraged to write music; they were not assumed to have the appropriate artistic temperament. Indeed, both Fanny's father and her brother, Felix, discouraged her from writing music. But Fanny's mother and husband persuaded her to continue. Eventually her husband suggested she submit some of her compositions to a music publisher. She did, and several of her songs were published—this time under her own name.

Like other female composers of her era, Fanny composed piano music and songs—music designed to be performed at small, private gatherings, as opposed to the concert hall. At this time, concert hall music was composed almost exclusively by men.

Throughout her life, Fanny was an ardent supporter of her brother Felix's music, and Felix relied upon her musical advice. Although she wrote several **oratorios** and **cantatas**, as well as small instrumental works such as trios and quartets, Fanny Mendelssohn Hensel is best known for her songs and piano compositions. She died of a stroke at the age of 41 while rehearsing one of Felix's compositions for a family Sunday concert.



born
November 14, 1805
Hamburg, Germany

died
May 14, 1847
Berlin, Germany

“

The piano is the most important of all musical instruments: its invention was to music what the invention of printing was to poetry. –

George Bernard Shaw
(1856-1950)

”

Fanny Mendelssohn Hensel

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Fanny Mendelssohn Hensel			>	>					>	>

Fanny Mendelssohn Hensel Factoids:

- Fanny composed over 500 musical works. Few were ever published during her lifetime but most were performed at recitals and concerts.
- She was greatly influenced by the music of **Wolfgang Amadeus Mozart** and **Ludwig van Beethoven**.
- In style, Fanny's vocal works were similar to her brother's, but her piano accompaniments were more complex. In fact, she was a better piano player than Felix.
- Fanny never wrote a **symphony**. If she had, it probably would not have been performed because she was a woman. Instead, Fanny focused on the type of music which could be performed at recitals and at her Sunday concerts.

1805: Birth of Fanny Mendelssohn Hensel; **Ludwig von Beethoven** writes the opera *Fidelio* in Vienna, Austria.

1808: United States prohibits importation of slaves from Africa.

1817: James Monroe inaugurated as the fifth President of the United States

1823: Mexico becomes a republic.

1827: Sulfur friction matches introduced by John Walker.

1834: Spanish Inquisition, begun during the thirteenth century, is finally suppressed.

1841: The first university degrees granted to women in America.

1847: Death of Fanny Mendelssohn Hensel; Charlotte Brontë writes *Jane Eyre* and Emily Brontë writes *Wuthering Heights*.

**What in the world
is happening?**

Listen!

Fanny Mendelssohn Hensel (1805-1847) *Farewell to Rome*



Fanny Mendelssohn Hensel was a little known composer in her time. Women composers during the nineteenth century rarely submitted their compositions for publication. She wrote her compositions, mostly piano music and songs, to be played for the private Sunday afternoon concerts, first in her parents' home, then eventually her own home. She often played her own works during these afternoon concerts. Six early songs were published under her brother Felix's name.

During the last two years of her life, several of her songs, choral works, and piano pieces were published. Still others were published after her death. The rest, about 500 works, were never published in the nineteenth century, although many can be found in manuscript in the Mendelssohn Archives in Berlin, Germany.

Fanny met Wilhelm Hensel in his art studio, where she and her parents had come to view some of his works. Fanny and Wilhelm fell in love, but didn't see one another for five years while he studied art in Rome, Italy. Fanny's parents did not allow a formal engagement until Mr. Hensel returned to Berlin. Fanny's mother wouldn't even allow them to correspond with one another. Instead, Mr. Hensel sent delightful drawings to her. He made his art speak to Fanny. After they were married they had a son, Sebastian, and in 1839-40 traveled throughout Italy. Perhaps this is when Fanny wrote this lovely piano piece, *Farewell to Rome*.

- This piece has an introduction. Raise your hand when you think the main part of the piece begins.
- This piece is in ABA form. The two A sections have repeating notes under the melody. See if you can hear when the A section returns.
- Do you think Fanny feels happy or sad about leaving Rome?

TIMING

- :01** This piece is a piano solo. Imagine it being played at one of Fanny Mendelssohn Hensel's Sunday afternoon concerts.
- :10** The pianist plays the "A" melody in the right hand (higher notes) and plays chords in the left hand (lower notes). Feel the pulse of three beats per measure.
- :52** An entirely new section, with a new, more complex "B" melody.
- 1:25** A new "C" melody which contrasts with the two previous melodies.

“

**Were there no women
in the world, no
women singers,
I would never have
become a composer.
They have been
my inspiration.**

**–Alexander Dargomsky
(1813-1869)**

”

Review!

Think of me
next Sunday
afternoon.



Fanny Mendelssohn Hensel

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Fanny Hensel was born in _____, _____
but later spent several years in _____.
A. Germany
B. Rome, Italy
2. True or False: Fanny Hensel composed many symphonies and operas.

3. Fanny Hensel is best known for her _____.
A. concertos
B. operas and ballets
C. songs and piano works
D. all of the above
4. True or False: Fanny Hensel wrote her first song while she was still a teenager.

5. True or False: Like many talented women of her era, Fanny Hensel was encouraged by her father to become a composer. _____
6. True or False: Fanny Hensel performed frequently at large concert halls throughout Europe. _____
7. Fanny Hensel was an excellent _____.
A. pianist
B. singer
C. ballet dancer
D. novelist
8. In the Listening Example, *Farewell to Rome*,
the right hand plays the _____, _____
and the left hand plays _____.
A. chords
B. melody
9. Some of Fanny Hensel's early songs were published listing _____ as the composer. Later, her songs were published listing _____ as the composer.
A. Fanny
B. her brother, Felix
10. Fanny Hensel was greatly influenced by the music of _____.
A. Wolfgang Amadeus Mozart
B. Ludwig van Beethoven
C. both A and B
D. neither A nor B

Bonus:

What was the occupation of Fanny's husband, Wilhelm Hensel?

Felix Mendelssohn



born

February 3, 1809
Hamburg, Germany

died

November 4, 1847
Leipzig, Germany

“

**Music fills the soul
with things a
thousand times
better than words.**

–Felix Mendelssohn

”

Feh'-lix Mehn'-del-sohn

**His first name should be pronounced in the German
manner, Feh'-lix, not Fee'-lix.**

A composer of the Romantic era.

Felix Mendelssohn was born to a wealthy family in Hamburg, Germany. When Felix was three, his family moved to Berlin to escape an invading French army. Like his sister **Fanny Mendelssohn Hensel**, Felix studied piano with his mother and with respected teachers in Berlin. He began giving piano concerts at age 10 and composing at 12. As a teenager, he wrote several **symphonies**, numerous works for **string quartet**, and two **operas**.

At age 20, Felix began a concert tour of Europe, playing piano and conducting orchestras. On this tour, he met many famous and respected musicians and developed a wide circle of friends throughout Europe.

One of Mendelssohn's teachers owned several manuscripts of works by **Johann Sebastian Bach**. At this time, Bach's music was not highly regarded. After studying the manuscripts, Mendelssohn believed that Bach's music should be more widely performed. In 1829, he organized a performance of Bach's music, including a choral work known as the *St. Matthew Passion*, and it was a great success. Today the *St. Matthew Passion* is recognized as one of Bach's greatest works, and without Mendelssohn's support it may have been lost.

In 1835 (age 26) he was appointed conductor of an orchestra in Leipzig, Germany. Two years later he married Cecile Jeanrenaud. While in Leipzig, Mendelssohn became more serious about composing. King Wilhelm IV of Bavaria (today a part of Germany) recognized Mendelssohn's musical talents, and in 1840 hired him to oversee the music section of a proposed Academy of the Arts in Berlin. Mendelssohn took the job but the academy was never built. He then returned to Leipzig, although he continued to guest conduct an orchestra for the king in Berlin.

Still another king, in Saxony (also a part of today's Germany), hired Mendelssohn to organize a musical **conservatory** in 1843 (age 34). This one was built and Mendelssohn made it a success; he was very devoted to music education in Germany. Throughout this period, his life consisted of composing, teaching, and conducting. As a composer, he received many **commissions** from several European orchestras. He also made several tours of England where he was highly regarded as both a composer and conductor.

By his mid-30s Mendelssohn's schedule was hectic. He was continually composing, touring, and teaching. He was greatly saddened at the death of his sister Fanny in 1847; he relied greatly on her advice throughout his career. Felix's death at the age of 38 was basically caused by overwork and the sadness of his sister's death.

Felix Mendelssohn was full of charm, enjoyed social events, and had many interests outside of music. He always performed his duties at the conservatory in spite of his busy conducting schedule. He accepted many commissions and worked hard on all of them, no matter how small.

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Felix Mendelssohn

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Felix Mendelssohn	>	>	>	>		>			>	>

Felix Mendelssohn Factoids:

- In addition to being a composer, Mendelssohn was an excellent painter, artist, and author. He had many interests outside of music, unlike many composers who spent their lives anguishing over their musical compositions.
- In addition to his compositions, he is remembered as the man who saved J. S. Bach's music.
- As a musician, he excelled as a pianist, violinist, and organist.
- Felix was one of the first "superstar" orchestral conductors. Orchestras throughout Europe hired him as a guest conductor.

1809: Birth of Felix Mendelssohn; Washington Irving writes *Rip van Winkle*.

1812: **Ludwig van Beethoven** composes Symphonies No. 7 and No. 8.

1814: Francis Scott Key writes poem *Defense of Fort McHenry* which is later set to music and becomes the U.S. National Anthem, *The Star Spangled Banner*.

1821: James Monroe begins his second term as President of the U.S.

1824: Simon Bolivar proclaimed emperor of Peru.

1830: The great cholera pandemic, which began in India in 1826, spreads from Russia into Central Europe, reaching Scotland in 1832.

1835: Melbourne, Australia is founded.

1840: Birth of Father Damien, who gave his life to caring for lepers on the island of Molokai, Hawaii.

1847: Death of Felix Mendelssohn; evaporated milk is made for the first time.

**What in the world
is happening?**

Listen!

Felix Mendelssohn (1809-1847) Violin Concerto in E Minor, Opus 64, First Movement



Mendelssohn studied violin as a young person, but as an adult he preferred to play the viola. At age fourteen, he composed a violin **concerto** and a concerto for violin and piano, both accompanied by stringed instruments. On Sundays, his family hosted musical parties where these compositions were probably performed. So, having had the practice of composing a violin concerto in his youth, he decided, at age 29, to write a more substantial violin concerto for his good friend, the violinist Ferdinand David.

Mendelssohn wrote to David: “It is nice of you to urge me for a violin concerto—but the task is not an easy one. You demand that it should be brilliant, and how is such a one as I to do this? The whole of the first solo is to be for the E string!” (The E string is the highest of the four strings on the violin.) The concerto was completed in September of 1844 and first performed by Ferdinand David the following March in Leipzig, Germany. David wrote to Mendelssohn after the concert of its great success: “The audience liked it immensely and unanimously declared it one of the most beautiful pieces of this kind.”

- Can you tell that the opening solo passage uses only the E string? Notice how the solo violin begins right away, with hardly any introduction.
- How would you describe the melody? Is it march-like, majestic, circus-like, lilting?

TIMING

“

At the age of 15, Felix wanted to take piano lessons from one of Europe’s greatest pianists, Ignaz Moscheles. But after hearing Felix play, Moscheles said, “He stands in no need of lessons. He is a mature artist!”

”

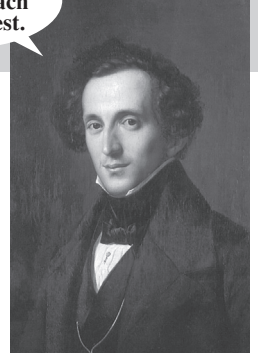
- :01** The violin soloist plays the main melody, which is in a minor key and has a gypsy-like quality.
- :32** There are several passages in which the violin solo is followed by accented notes by the full orchestra. Then the music builds.
- :52** Listen to the violin as it plays two notes at one. The musical term for a string instrument playing two notes at once is a double-stop.
- 1:02** The main melody is played by the orchestra. The composer then develops this melody at 1:14.
- 1:36** An introduction leading in to a new melody played by the violin soloist at 1:40.
- 1:53** A difficult solo violin passage in which the soloist rapidly plays the notes of a chord one after another. The musical term for this is an arpeggio. A musical section, such as this, in which a soloist is given the opportunity to show off his or her skills, is known as a cadenza.
- 2:30** Listen for another arpeggio. The violin plays slower and freely, not in a steady rhythm.

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Review!

I always
thought Bach
was the best.



Felix Mendelssohn

Name _____

Place the letter of the correct answer in the space provided.

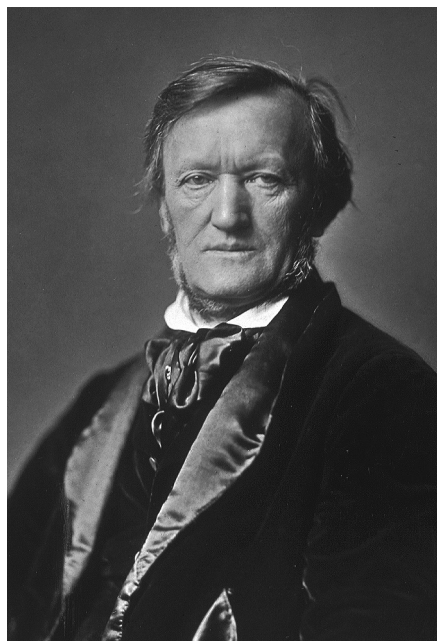
For True/False questions, print True or False in the space provided.

1. Mendelssohn was a great supporter of the music of _____.
A. Antonio Vivaldi C. Johann Sebastian Bach
B. King Wilhelm D. Wolfgang Amadeus Mozart
2. Two kings hired Felix to organize _____.
A. concerts C. music festivals
B. opera houses D. conservatories
3. A conservatory is _____. A. a music school
A commission is _____. B. the practice of hiring a composer to write a
piece of music
4. The Listening Example is a concerto for _____.
A. piano C. violin
B. organ D. viola
5. In addition to writing music, Mendelssohn excelled as _____.
A. an orchestra conductor C. a businessman
B. a singer D. a music publisher
6. Mendelssohn was a strong believer in _____.
A. exercise C. writing poetry
B. ballet music D. music education
7. Mendelssohn died _____.
A. before he turned 40
B. after he turned 40.
8. True or False: Mendelssohn was also an artist and author. _____
9. True or False: Mendelssohn lived like a hermit, alone, spending all his waking
hours writing music. _____.
10. An arpeggio is _____.
A. a loud chord
B. a soft chord
C. a dissonant chord
D. the notes of a chord played one after another.

Bonus:

Felix Mendelssohn organized the performance of what work by Johann Sebastian Bach? _____

Richard Wagner



born
May 22, 1813
Leipzig Germany

died
February 13, 1883
Venice, Italy

“

**Melody is the
absolute language
in which the
musician speaks to
every heart.**

–Richard Wagner

”

Rikh'-art Vahg'-ner

Pronounce his name in the German manner.

A composer of the Romantic era.

Richard Wagner was the youngest of nine children. After his father died and his mother remarried, Richard was raised by his stepfather, an actor and painter. Richard attended good schools, but as a child, he was not particularly interested in music.

At 16 he entered the university in Leipzig, Germany, where he developed an interest in music and began studying it seriously. Between the ages of 19 and 24, Wagner conducted several **opera** and theatrical companies, and began to compose operas almost exclusively. In every case, the companies failed or Wagner was fired. He was not a reliable employee and was always in debt for living beyond his means. He married Minna Planer, an actress, in 1836 (age 21). She died in 1861 and Wagner then married Cosima Liszt, daughter of a composer, Franz Liszt.

Wagner moved to Paris at 24, hoping to achieve success as an opera composer, but again he failed. Some of his operas were performed but none successfully. In 1842 (age 27), he returned to Germany where his opera *Rienzi* was performed in Dresden. It was a success which earned Wagner some income and the freedom to devote all his time to composing operas.

Unlike most opera composers (but like **Scott Joplin**), Wagner wrote both the **libretto** and the music. He based most of his librettos on German myths and legends. In 1849 (age 34), he moved to Zurich, Switzerland. During the next 15 years, he wrote essays and books on the subject of theatre and drama, poetry, as well as four operas. By 1860 (age 45), Wagner was producing his operas with his own money. Usually the performances were poorly received and lost money. These operatic failures continued to cause him financial problems.

In 1864 (age 49), Wagner received the financial support of a **patron**, King Ludwig II of Bavaria (today a part of Germany). Gradually, audiences began to support his operas. During this period, Wagner developed a grandiose theory of opera exemplified by *Das Rheingold*, premiered in 1869. In 1876 he convinced King Ludwig and other patrons of the arts to build a lavish opera house in Bayreuth, Bavaria, exclusively for performances of his operas.

By this time Wagner had developed a grandiose idea of himself as well as of his operas. He created “Wagner societies,” a kind of fan club, to help pay for performances of his operas at Bayreuth. The Bayreuth theater opened on August 13, 1876 with a complete performance of his cycle of four operas known as *The Ring of the Niebelungen*. He composed only one more opera, *Parsifal*, before he died while on vacation in Venice, Italy.

Richard Wagner was vain, ambitious, uncompromising, and, some would say, obnoxious. He had few friends. His first love was literature, and throughout his life he kept a notebook in which he wrote down every detail of his life.

Richard Wagner

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Richard Wagner	>				>				>	>

Wagner Factoids:

- Many composers, including **Johannes Brahms** and **Peter Tchaikovsky** traveled to Bayreuth to hear Wagner's operas.
- Wagner composed his operas in a style that was never imitated by other composers.
- One of his operas, *Tristan and Isolde*, was called "unperformable" by the performers, and was abandoned after 77 rehearsals. Nevertheless, Wagner staged another production and it was performed at his theater in Bayreuth.
- Wagner was the author of several books, including an autobiography. He also wrote books on music and opera, and one on conducting.

1813: Birth of Richard Wagner; Napoleon's French army is defeated at Waterloo, Belgium, by British and Prussian troops.

1820: The Missouri Compromise: Maine enters the Union as a free state, Missouri as a slave state in 1821.

1835: Texas declares its right to secede from Mexico.

1843: U.S. Congress grants \$30,000 to Samuel Morse to build the first telegraph line from Washington D.C. to Baltimore, Maryland.

1851: Herman Melville writes *Moby Dick*.

1861: At the outbreak of the U.S. Civil War, Abraham Lincoln calls for militia to suppress the Confederacy.

1869: General Ulysses S. Grant inaugurated as 18th President of the U.S.

1883: Death of Richard Wagner; The Brooklyn Bridge in New York City is opened to traffic.

**What in the world
is happening?**

Listen!

Richard Wagner (1813-1883) *Lohengrin*, Introduction to the Third Act



Lohengrin may be Wagner's most popular **opera**. He was fascinated by the characters in a group of legends known as the *Knight of the Swan*, and based this opera on those legends. The famous musician Franz Liszt (who later became Wagner's father-in-law) brought this beautiful opera to the stage and Wagner dedicated the opera to him. It was produced in Weimar, Germany in 1850, but Wagner did not hear it until thirteen years later.

Wagner used the term music drama to describe his operas. He didn't want the singers to seem to be taking turns, or singing fast (*allegro*), then slow (*adagio*). He wanted them to seem to be talking, so he composed his operas with what has been described as an "endless melody." He wanted the rhythms and melodies to set the mood and to express the feelings of the story. A melody sung by a specific character becomes associated with that character. The audience then recognizes the character when it hears the character's melody. This recurring melody is called the "Leitmotiv" or leading motive (also called a motif).

- What instruments are playing the melody?
- Raise your hand when you hear the French horns and other brass instruments begin playing the melody.
- Soon the mood changes with a lyrical melody. What instrument plays this new melody?

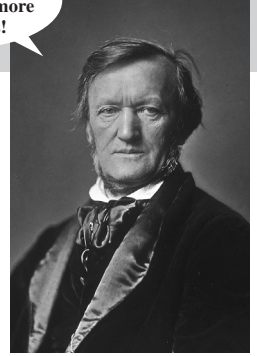
“
Wagner once said of
music: “Though it
smiles on us, it never
makes us laugh.”
”

TIMING

- :01** A big, loud, rapid introduction.
- :29** The French horns play the melody with the strings accompanying.
- :53** Trombones are added to the melody. When two or more instruments play the same melody they are doubling the melody.
- 1:20** Listen for the entrance of the percussion instruments.
- 1:34** A smooth, legato “B” melody is stated by the oboe. This melody contrasts with the more agitated “A” melody. Listen to the ways in which the composer develops the melody in this section.
- 2:32** A return of the introduction.
- 2:45** A return of the “A” melody featuring horns and trombones.

Review!

More musicians!
I must have more
musicians!



Richard Wagner

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. True or False: Wagner wrote the libretto for all his operas. _____
2. True or False: Other opera composers frequently copied Wagner's style.

3. Wagner based his operas on _____.
A. myths and legends C. plays by William Shakespeare
B. folk songs D. plainsong chant
4. In addition to music, Wagner also wrote _____.
A. navigational charts C. newsletters
B. books D. all of the above
5. What term did Wagner use to describe his operas? _____.
A. Wagner rings C. singing plays
B. folk plays D. music dramas
6. True or False: Wagner's operas were described as having an endless melody.

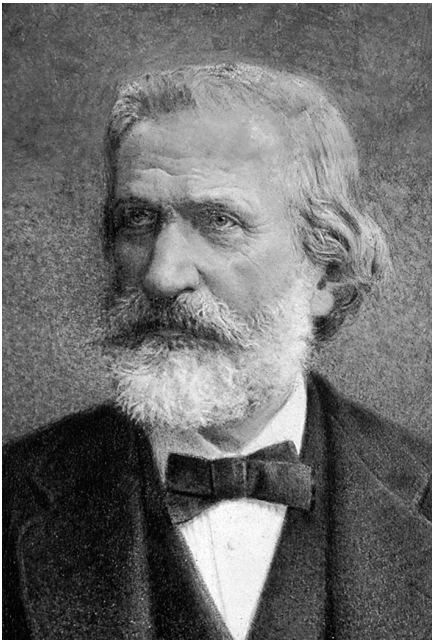
7. A recurring melody is known as _____.
A. a leitmotiv C. Bayreuth
B. a Wagner society D. all of the above
8. *Allegro* means _____. A. slow
Adagio means _____. B. fast
9. The theater Wagner built in Bayreuth, Germany, is used almost exclusively for the performance of _____.
A. poetry C. operas
B. folk plays D. piano music
10. At first Wagner _____.
But after he became successful, he _____.
A. used his own money to produce his operas
B. formed Wagner societies to help produce his operas

Bonus:

Name the composer/conductor who became Wagner's father-in-law.

Giuseppe Verdi

Joo-sehp'-eh Vehr'-dee



born
October 10, 1813
Le Roncole, Italy

died
January 1, 1901
Milan, Italy

“

The artist must yield himself to his own inspiration, and if he has a true talent, no one knows and feels better than he what suits him.

—Giuseppe Verdi

”

A composer of the Romantic era.

Giuseppe Verdi's parents were innkeepers in the small town of Le Roncole, Italy. As a child, Giuseppe took organ lessons, and by age 10 he was the village organist. His father sent him to live with a family friend in the nearby village of Busseto in order to study with the organist at the Busseto cathedral. After spending a few years studying in Milan, Italy, Verdi became conductor of the town orchestra in Busseto. He was married there in 1836.

At 25, Verdi completed his first **opera**, *Oberto*, and moved back to Milan where the opera was performed. It was so successful that the opera manager **commissioned** three more operas from Verdi. While writing the first of the three operas, his wife and two children died. The opera was a failure. Verdi was very discouraged, but the opera manager convinced him to write the other two. He did, and both were successful.

Verdi then traveled to London, England, and Paris, France, and wrote an opera in each city. He was greatly influenced by the English and French styles of opera. His next successful operas were the Listening Example, *Rigoletto* (1851), *Il Trovatore* (1853), and *La Traviata* (1853). The success of these operas made him Italy's most famous composer. His next seven operas, however, were not successful, yet he continued to improve as a composer.

By his mid-50s, Verdi had developed a mature, traditionally Italian style for his operas. These works were big, lengthy operas with large casts of singers and large orchestras. Typical of this larger style was *Aida*, which was commissioned for a new opera house in Egypt to celebrate the opening of the Suez Canal. The premiere was delayed two years. There were problems with the **libretto** and it became impossible to transport the massive scenery because of war in Europe.

Aida was finally premiered in Cairo, Egypt, on Christmas Eve, 1871, with an audience from around the world. The audience, however, did not include Verdi; he disliked grand events and did not enjoy ocean travel.

The huge success of *Aida* made Italian audiences forget Verdi's unsuccessful works. Now famous and wealthy, he married an opera singer, Giuseppina Streponi. After *Aida* he wrote nothing for 15 years; he began to feel that his operas were somewhat dated and he was not keeping up with what audiences wanted to hear. He and Giuseppina moved to a large farm he purchased with income from his opera performances.

He may never have written again except that he received a libretto from the Italian author Arrigo Boito based on *Othello* by William Shakespeare. Verdi composed an opera based on Boito's libretto and *Othello* was premiered, with much success, in 1887. Another opera based on Shakespeare, *Falstaff*, followed in 1893. Verdi was 80 years old when he completed *Falstaff*, and it would be his last work. He died eight years later. Giuseppe Verdi was a modest, confident composer who devoted his life to opera.

Giuseppe Verdi

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Giuseppe Verdi			>		>				>	>

Verdi Factoids:

- Verdi and **Richard Wagner** are considered to be the finest opera composers of the nineteenth century. In the late nineteenth century, Wagner's works overshadowed those of Verdi. Today, however, most opera experts, and certainly most audiences, prefer Verdi's operas.
- His musical style changed little over the years. He simply got better and better as a composer.
- When Verdi died, he willed most of his money to a home for elderly musicians which he had founded in Milan, Italy.
- Verdi's operas had great drama and singable melodies, both of which appealed to audiences.

1813: Birth of Giuseppe Verdi; James Madison begins second term as President of U.S.

1825: World's first passenger train system opens in England.

1836: Davy Crockett, American frontiersman and politician, killed at the Alamo in San Antonio, Texas.

1839: Abner Doubleday conducts the first baseball game in Cooperstown, New York.

1847: Gold discoveries in California lead to gold rush.

1863: President Lincoln delivers the Gettysburg Address.

1879: Thomas Edison invents the electric light bulb.

1884: **Johannes Brahms** composes Symphony No. 3 in F Major.

1901: Death of Giuseppe Verdi; Guglielmo Marconi transmits radio messages from Cornwall, England to Newfoundland, Canada.

**What in the world
is happening?**

Listen!

Giuseppe Verdi (1813-1901) *Rigoletto*, aria, *La Donna e Mobile*, from the Third Act



The opera *Rigoletto* was first produced in Venice, Italy on March 11, 1851. The story for this opera was taken from a play by Victor Hugo. Some critics, particularly in England, felt Verdi's early music was commonplace, vulgar and noisy. These things never mattered to Italian audiences. They loved Verdi's music. The tunes were sung in the streets, and the loud orchestra and singers impressed the audience with their rough strength. Verdi loved the story of *Rigoletto* and even said that it was one of the best **libretti** that had ever been given to him. Of course, he felt the music only made the story more effective, with more highlights and deeper shadows.

The scene in which *La Donna e Mobile* is sung has the character Rigoletto and his daughter outside an inn. The daughter looks through a hole in a wall and sees the Duke, whom she loves. He is entering the inn and singing this aria. It's an expression of his careless happiness with the many women he knows, which the daughter realizes jeopardizes their friendship. Verdi believed this tune would be hugely popular. He did not want it heard until the premiere so he kept it a secret. He did not even allow the singer to see it until just before the performance. Verdi was right; the day after the performance the tune was being sung all over Venice.

- Is the meter in three or four? Have your teacher show you how to conduct in this meter.

“

**In the theater,
the public will stand
for everything
except boredom.**

–Giuseppe Verdi

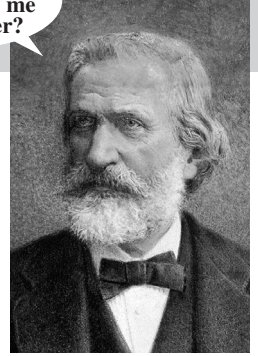
”

TIMING

- :01** The opening melody is played by the strings.
- :13** The vocal soloist, a tenor (the highest male voice) sings the melody accompanied by the orchestra. Feel the one-two-three pulse of the accompaniment.
- :35** The “B” melody is introduced.
- 1:01** The orchestra plays the “A” melody you heard the soloist sing at :13.
- 1:13** The tenor sings the “A” melody, but with different words. If this were a pop song, you would say he is singing the second verse.

Review!

Who do you
like better, me
or Wagner?



Giuseppe Verdi

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Which of the following is not performed by singers? _____
A. an opera C. vocal music
B. choral music D. orchestral music
2. True or False: Verdi always wrote the libretto for his operas. _____
3. Verdi wrote two operas with libretti adapted from plays by which British writer?

A. William Blake C. Richard Wagner
B. William Shakespeare D. George Friderich Handel
4. Verdi is considered one of the great opera composers of what century? _____
A. the 1600s C. the 1800s
B. the 1700s D. the 1900s
5. Who was the other great opera composer of that century? _____
A. Antonio Vivaldi C. Wolfgang Amadeus Mozart
B. Richard Wagner D. William Shakespeare
6. An aria is _____.
A. a song from an opera C. an overture to an opera
B. a song from a ballet D. an overture to a ballet
7. True or False: Most audiences enjoy Verdi's operas, even today. _____
8. The Listening Example is from the opera, *Rigoletto*, which is based on a play by _____.
A. Victor Hugo C. Both A and B
B. Donna Mobile D. Neither A nor B
9. Which male voice part sings higher? _____
A. Tenor
B. Bass
10. True or False: Verdi's operas usually had a large cast of singers and a large orchestra. _____

Bonus:

Verdi's opera *Aida* was commissioned for the grand opening of what?

Johannes Brahms

Yo-hahn'-us Brahmz

A composer of the Romantic era.

Johannes Brahms, the son of an orchestral string bass player, was not a good student in school. But he excelled at the piano. He studied at first with a friend of his father's, and later with the most respected music teacher in Hamburg, Germany. Johannes helped his family financially by playing popular music in dance halls.

By the age of 16 he was performing throughout Europe as a concert pianist. During his concert tours, Brahms met many famous musicians and composers who recognized his outstanding musical talent. He became friends with another composer, Robert Schumann. At 21, he took a position as conductor of a municipal orchestra in Detwold, Germany.

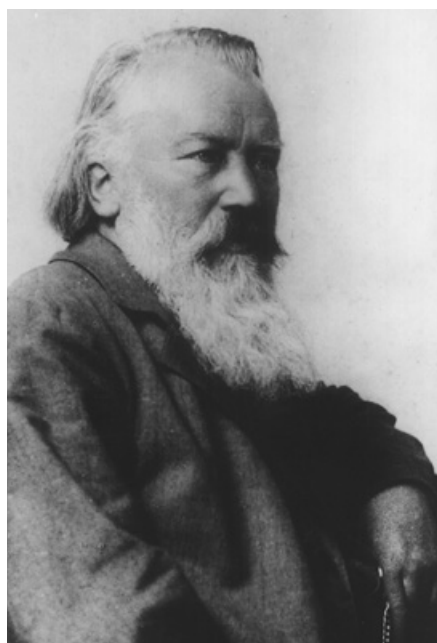
At Detwold, he began to devote more time to composition. In 1856 (age 23), when his friend Robert Schumann died, Brahms moved to Düsseldorf, Germany to console Schumann's widow, Clara. He eventually fell in love with her. Brahms and Clara Schumann remained in love for 40 years but never married. He relied on her advice and musical expertise throughout his career as a composer.

From 1859 to 1862 Brahms served as conductor of various orchestras. He finally settled in Vienna, Austria, where he lived for the rest of his life. Here he composed, conducted orchestras and choirs, and taught piano. Except for occasional tours as a concert pianist, Brahms lived a rather ordinary life in Vienna.

He began devoting more time to composing, but it wasn't until 1873 (age 40) that he had his first success, with a work for orchestra entitled *Variations on a Theme by Haydn*. He also was continuing work on a **symphony** which he had begun in 1854. This First Symphony (the Listening Example) which was finally performed in 1876, 22 years after Brahms began composing it. He was now 43 years old. Between 1877 and 1884 Brahms wrote three more symphonies, several **concertos**, and several pieces of **chamber music**.

For the last 20 years of his life, Brahms continued composing music in all forms except **opera**. He was recognized throughout Europe as a distinguished composer and honored by his adopted country, Austria. Many young composers moved to Vienna to study with him. He spent summers in the country outside of Vienna. During these summers he did much of his composing. He was very disciplined as a composer and worked hard at perfecting his craft.

In Vienna, Brahms lived a simple life, spending most of his time in a small, three room apartment. He was very sociable and had many friends, but never wanted to be the center of attention. He dressed shabbily, often in cheap, worn clothing, but he was a shrewd businessman with his music. After his death, he left an estate worth more than \$100,000, most of it from royalties on his published works. That was a huge amount of money for a composer who achieved little success until the age of 40.



born

May 7, 1833

Hamburg, Germany

died

April 3, 1897

Vienna, Austria

“

At a dinner, a host proposed a toast to Brahms, “the most famous composer.”

“Quite right,”

Brahms said in reply, “here’s to Mozart!”

”

Johannes Brahms

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Johannes Brahms	>	>	>	>					>	>

Brahms Factoids:

- Brahms was friendly with **Antonin Dvořák** and helped and encouraged Dvořák when he was a young composer.
- Brahms met **Richard Wagner** but he did not like Wagner's music.
- Brahms vocal music continued in the tradition of **Franz Schubert**. His symphonies continued in the tradition of **Ludwig van Beethoven**.
- Musically, he was somewhat old fashioned, and in 1860 he signed a petition opposing “new music.”
- Brahms and Schubert were better known for their vocal music than most other nineteenth century composers.

1833: Birth of Johannes Brahms; Gen. Antonio Lopez de Santa Anna becomes President of Mexico.

1843: Beginning of skiing as a sport in Norway.

1862: Jean Foucault successfully measures the speed of light.

1865: Confederate States of America formally surrender; U. S. Civil War ends.

1867: Sir John MacDonald becomes first Prime Minister of Canada.

1884: Mark Twain writes *Huckleberry Finn*.

1888: George Eastman perfects “Kodak” box camera.

1892: **Tchaikovsky** composes *The Nutcracker* ballet in St. Petersburg, Russia.

1897: Death of Johannes Brahms; William McKinley inaugurated as 25th President of U.S.

**What in the world
is happening?**

Listen!

Johannes Brahms (1833-1897) Symphony No. 1 in C Minor, opus 68, Last Movement



In 1854, when Brahms was 21, he heard Beethoven's Ninth Symphony for the first time. He was so impressed that he decided to write a symphony of his own. His friend Robert Schumann, also a composer, urged him to work on the symphony, but Brahms was in no hurry. It wasn't until eight years later, (six years after Robert Schumann's death) that he completed the first movement and showed it to Robert Schumann's widow, Clara.

Brahms often wrote musical sketches as they occurred to him. But often, after he had time to reflect on these sketches, he found that he did not like them and destroyed them. This is one of the reasons Brahms took so long to complete his first symphony. In fact, it took him 14 more years after he had finished the first movement to complete the entire symphony. That's a total of 22 years since Brahms began composing it in 1854. It had its first performance on November 4, 1876 when Brahms was 43. Brahms conducted the second performance himself. In the United States, the first performance was in Boston, Massachusetts, in January 1878.

Brahms loved Switzerland and while visiting there, he heard a tune played by a shepherd on the Alpine horn. This may have influenced his use of the French horn in this symphony.

- After a brief introduction, what instrument states the first theme?
- Soon you hear a new melody played by the strings. That melody is then played by the flute and French horn. Raise your hand when you hear those two instruments.

“

Brahms once left a room by saying, “If there is anyone here whom I have not insulted, I beg his pardon.”

”

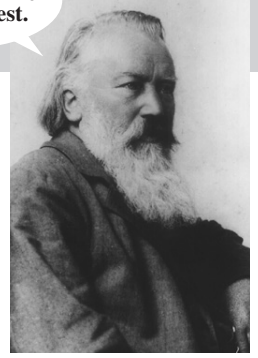
You will hear an excerpt from this piece: a section from the middle of the last movement of the symphony.

TIMING

- :01** Low brass play the introduction to the main melody of this movement.
- :18** The brass continue with the introduction. First strings are added to the brass, then woodwinds.
- :54** The main melody is played by the low strings (cellos and violas). These instruments can produce lush sounds.
- 1:26** The main melody is played by the woodwinds.
- 1:57** The main melody begins to be played again by the strings, but the melody is immediately developed by the composer.

Review!

Take your time
with this test.



Johannes Brahms

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Brahms was famous as a performer on what instrument? _____
A. trombone C. string bass
B. violin D. piano
2. Brahms was born in _____. A. Austria
but lived most of his life in _____. B. Germany
3. True or False: Brahms had achieved great success as a composer by the time he was 21 years old. _____
4. True or False: Brahms never wrote an opera. _____
5. Brahms completed the Listening Example, Symphony No. 1, in _____.
A. 22 hours C. 22 months
B. 22 days D. 22 years
6. True or False: Young composers came to Vienna to study with Brahms.

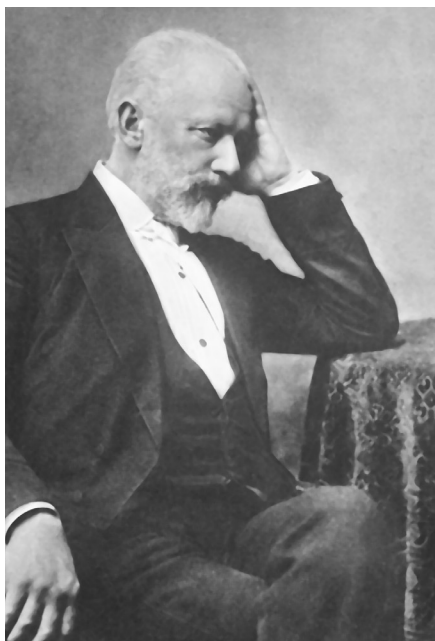
7. True or False: Brahms died penniless because he could not handle his finances.

8. Which of the following was *not* one of Brahms professions? _____
A. composer C. orchestra conductor
B. composition teacher D. music copyist
9. Which instrument plays the first statement of the theme in the Listening Example, Symphony No. 1? _____
A. violin C. French horn
B. string bass D. English horn
10. True or False: During his lifetime, Brahms was considered somewhat "old-fashioned" as a composer. _____

Bonus:

Brahms' musical advisor for most of his life was _____.

Peter Ilyich Tchaikovsky



born
May 7, 1840
Votinsk, Russia

died
November 6, 1893
St. Petersburg, Russia

“
Oh, how difficult it
is to make anyone
see and feel in
music what we see
and feel ourselves.
—Peter Ilyich
Tchaikovsky, in a
letter to his patron,
Nadezhda von Meck
”

Pee'-tur Il-yetch' Chi-kof'-skee.

You may sometimes see his first name spelled Piotr.

A composer of the Romantic era.

Peter Ilyich Tchaikovsky did not begin studying music seriously until the age of 22. Until then, he had only taken a few piano lessons. After graduating from preparatory school, he became a clerk in the Russian Ministry of Justice.

While working for the government, he wrote a song, and began considering music as a career. At 22, he left his job and entered the musical **conservatory** of St. Petersburg, Russia, where he studied composition and orchestration. Upon graduation from the conservatory, he moved to Moscow, Russia, and became an instructor of music theory at the Moscow Conservatory. This position allowed him to continue composing.

Tchaikovsky completed his first **symphony** in 1868 (age 28) and his first **opera** a year later. Both were successful with Russian audiences. He also began writing music for **ballets**. In 1878, he married his wife, Antonina, but the marriage was a failure and he soon left her.

After Tchaikovsky's marriage failed, a wealthy widow, Nadezhda Filaretovna von Meck, began supporting him financially. This enabled him to leave his teaching position and devote full-time to composing. It also allowed him to travel to the musical capitals of Europe. Madame von Meck supported Tchaikovsky for 13 years on one condition: that he never attempt to meet her. For the first few years, Tchaikovsky composed much music, but from 1881 to 1888, he traveled extensively and wrote very little.

In 1888 (age 48) the Russian government recognized Tchaikovsky's talents and gave him an annual salary for life. He then spent two years touring Europe as an orchestral conductor. In 1890, Madame von Meck ended her financial support. Although Tchaikovsky no longer needed the money, he was greatly hurt by this; he felt that his greatest supporter had abandoned him.

Tchaikovsky made an extended visit to the United States in 1891 (age 51). He conducted an orchestral performance of one of his most famous works, the *1812 Overture*, at the grand opening of Carnegie Hall in New York City. He found the United States exciting, both musically and intellectually. When he returned to Russia, however, he was once again depressed over the loss of support from Madame von Meck. He died in St. Petersburg during a cholera epidemic.

Peter Ilyich Tchaikovsky was a handsome and vain man. He agonized over his music. He always had the feeling that it was never good enough and that the audience would not like it. He alternated between periods of writing and traveling. When he was writing he had a daily routine: he would work from 9:30 to 11:00 in the morning, have lunch, take a walk, and work again from 5:00 to 7:00 in the evening before dinner. He relied upon the financial support of others to allow him to spend his time writing music. Without that support Tchaikovsky might have spent his entire career as an instructor at the Moscow Conservatory.

Peter Ilyich Tchaikovsky

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Peter Ilyich Tchaikovsky	>	>	>	>	>		>		>	>

Tchaikovsky Factoids:

- Between 1885 and 1887, when he wasn't traveling throughout Europe, Tchaikovsky lived alone, almost like a hermit.
- Tchaikovsky's music is among the most popular with orchestral audiences. Orchestra conductors know that almost any audience will enjoy a Tchaikovsky composition. Therefore, his music is widely performed throughout the world.
- He fluctuated between periods of great joy and depression, leading many music historians to believe he suffered from psychological problems.
- Whenever Tchaikovsky left Russia he was homesick for his native country. But as soon he returned he would immediately get the urge to travel again.

1840: Birth of Peter Ilyich Tchaikovsky; Lower and Upper Canada united by Act of Parliament.

1846: Famine in Ireland caused by failure of the potato crop.

1852: Harriet Beecher Stowe writes *Uncle Tom's Cabin*.

1858: Minnesota become a state of the U.S.

1863: Roller skating introduced to America.

1879: First large scale skiing contest in Oslo, Norway.

1883: U.S. Frontiersman, W.J. Cody (Buffalo Bill), organizes his "Wild West Show."

1889: The Eiffel Tower is completed in Paris.

1893: Death of Peter Ilyich Tchaikovsky; world premiere of **Antonin Dvorák's** Symphony No. 5, *From the New World*.

**What in the world
is happening?**

Listen!

Peter Ilyich Tchaikovsky (1840-1893) March from *The Nutcracker*



Tchaikovsky was the most popular composer in Russia during the late nineteenth century. In early 1891, the Imperial Opera in St. Petersburg, Russia, **commissioned** him to write a **ballet**. He loved the world of make believe, and chose as his subject the story of *The Nutcracker and Mouse King* by E. T. A. Hoffman. By March 1891, the first act was completed. However, Tchaikovsky had to interrupt his composing for a concert tour in America. During the month long tour he gave six orchestra concerts. He was very impressed with the hospitality of Americans, the tremendous buildings on Broadway in New York City, and the extravagant amount of food people ate. By June 1891, he had returned to his native Russia, and to composing *The Nutcracker*.

The ballet was first performed at the Imperial Opera House in St. Petersburg, on December 18, 1892, but it was not very well received. *The Nutcracker* used many children as dancers, and the audience, accustomed to a *corps de ballet* (many dancers) found this highly unusual. *The Nutcracker* has become one of the most popular ballets of all time. It is regularly performed throughout the world during the Christmas holiday season. Music from the ballet has been organized into an orchestral suite which is also very popular.

The March is one of eight dances in the second act. A young girl, Marie, is transported to an enchanted kingdom by a Prince (the transformed Nutcracker), and watches as the eight special dances are performed.

- Listen to the main theme. What is the prominent section of the orchestra being heard?
- Raise your hand when you hear the violins ascending the scale.

TIMING

“

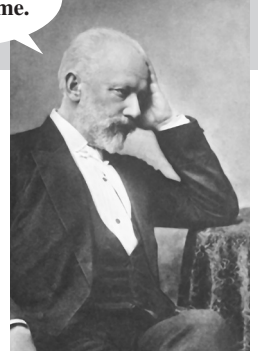
Tchaikovsky believed that Mozart was the greatest composer. He said that all other composers are merely “rays which are extinguished by Mozart’s sun.”

”

- :01** The piece opens with a trumpet fanfare.
- :08** Strings play the opening melody followed by the introductory fanfare.
- :22** Strings play a continuation of the opening melody.
- :30** A new melody in which the brass section alternates with other families of instruments...the strings and woodwinds.
- :44** This section is basically a repeat of the above: fanfare, strings, fanfare, strings.
- 1:14** A new, fast melody is played first by the woodwinds, then the strings.
- 1:29** A restatement of melodies you have previously heard. This time, however, listen for the strings playing a rapidly ascending passage during the opening melody.
- 2:13** Another repeat again of the fanfare, strings, fanfare, strings.

Review!

Don't
patronize me.



Peter Ilyich Tchaikovsky **Name** _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. True or False: Tchaikovsky was a child prodigy and toured Europe as a pianist with his father. _____
2. In addition to composing, Tchaikovsky was also a successful _____.
A. orchestra conductor C. opera singer
B. ballet dancer D. violinist
3. One of Tchaikovsky's most famous works was _____.
A. *The Messiah* C. *The 1812 Overture*
B. *The Unfinished Symphony* D. Symphony "From the New World"
4. True or False: Tchaikovsky never traveled far from his home in Moscow, Russia.

5. Tchaikovsky received financial support from _____.
A. a wealthy patron C. both A and B
B. the Russian government D. neither A nor B
6. Tchaikovsky was the most popular composer in Russia during the latter part of _____.
A. the 1600s C. the 1800s
B. the 1700s D. the 1900s
7. The Listening Example, *The Nutcracker*, is _____.
A. a ballet C. an oratorio
B. an opera D. a plainsong chant
8. *The Nutcracker* is frequently performed around which holiday? _____.
A. Valentine's Day C. Labor Day
B. May Day (May 1, a Russian holiday) D. Christmas
9. In the Listening Example, *The Nutcracker*, which section of the orchestra plays the main theme? _____.
A. the string section C. the woodwind section
B. the brass section D. the percussion section
10. True or False: After he graduated from the St. Petersburg, Russia, conservatory of music, Tchaikovsky became a music teacher. _____

Bonus:

Carnegie Hall is located in what city? _____

Antonin Dvořák

An'-tohn-yin Dvor'-zhok



born

September 8, 1841

*Nelahozeves, Bohemia
(now a part of the Czech Republic)*

died

May 1, 1904

Prague, Czechoslovakia

“

All the great
musicians have
borrowed from
the songs of the
common people.

—Antonin Dvořák

”

A composer of the Romantic era.

Antonin Dvořák's parents, like **Giuseppe Verdi's** parents, were innkeepers. Music was a part of his life from an early age. His father played violin in a village band and encouraged his son to take violin lessons.

At 14, Antonin was sent to Venice, Italy, to live with an uncle to learn the innkeeping trade, but he spent much of his time studying the violin, viola, piano, and organ with a local teacher. At the age of 16, he moved to Prague, Czechoslovakia, and entered the famous Organ School of Prague. To support his studies he played in local bands and small orchestras which performed in cafés in the city.

After graduation from the organ school in 1862, Dvořák spent 11 years playing in the orchestra of the Czech National Opera. During these years he continued his studies of orchestral works and began composing.

In 1873 (age 32) he became organist at a church and married Anna Cermakova. After he married, Dvořák began to take composing seriously. His first **symphony** was premiered in 1874 and won an award from the Austrian government. In 1875 he wrote an **opera**. Dvořák now began to compose works with Bohemian folk melodies, including a set of Slavonic dances for orchestra. The *Slavonic Dances* were performed throughout Europe and became extremely popular with audiences. Suddenly Dvořák was famous and his works were in great demand.

In 1884 (age 43) he traveled to London to conduct his works. The trip was a success and several of his works were published by a British publisher. Now financially successful, he purchased a country villa in which to spend his summers.

In 1892 (age 51) Dvořák was invited to become director of the National Conservatory of Music in New York City at the huge salary (in 1892) of \$15,000 per year. He agreed and moved to New York. During the summers, when the Conservatory closed, he spent his time at a Bohemian community in Iowa. Here he wrote a symphony entitled *From the New World* (the Listening Example), which incorporated several African-American melodies. He also wrote several works based on the music of Native Americans.

Homesick for his native Bohemia, Dvořák left his position with the National Conservatory of Music in 1895 and returned to Prague. Upon his return, he composed his most famous work for piano, *Humoresque*. Eventually, he was appointed director of the Prague Conservatory in, a position which he held for the rest of his life.

Antonin Dvořák was a highly regarded composer, both in Europe and the United States. He was, essentially, a simple man with few artistic or creative interests beyond music. He enjoyed his summer home in the country and his family. He was not a gifted composer like **George Frideric Handel**, who could compose music almost as fast as he could write it down. Rather, Dvořák was a hard worker, who slowly but methodically created some of the finest orchestral music of the late nineteenth century.

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Antonin Dvořák

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Antonin Dvořák	>	>	>	>	>				>	>

Dvořák Factoids:

- He composed many of his most famous works, including his symphony, *From the New World*, while living in the United States.
- By using melodies based on African-American songs, Dvořák influenced American composers to use American folk music and melodies.
- He once stated that his major influences were **Richard Wagner**, **Johannes Brahms**, and folk music.
- Dvořák met Brahms when Brahms was one of the judges in a composition contest which Dvořák entered. The contest was sponsored annually by the country of Austria, and Dvořák won the contest in 1875 and 1877.

1841: Birth of Antonin Dvořák.

1845: Texas and Florida become states of the U.S.

1855: Florence Nightingale introduces hygienic standards into military hospitals.

1860: During the last 10 years, 424,000 people emigrate from England and 914,000 from Ireland to the U.S.

1865: Lewis Carroll writes *Alice's Adventures in Wonderland*.

1870: Manitoba becomes a Canadian province.

1876: Alexander Graham Bell invents the telephone.

1893: Henry Ford builds his first car.

1904: Death of Antonin Dvořák; New York policeman arrests a woman for smoking in public.

**What in the world
is happening?**

Listen!

Antonin Dvořák (1841-1904) Symphony No. 9 (*From the New World*) in E Minor, opus 95, Finale



This symphony was written in 1893, when Dvořák was 52 years old. He was living in the United States where he was director of the National Conservatory of Music in New York. He was new to the United States and nearly five thousand miles away from his home in Czechoslovakia.

Some say Symphony No. 9 was influenced by African-American Spirituals and Native American themes. However, in a letter to a friend and conductor in Berlin, Germany, Dvořák said, "...omit that nonsense about my having made use of 'Indian' and 'American' themes; that is a lie. I tried to write only in the spirit of these national American melodies." Many musicologists feel that his nostalgia for his native land led him to compose a very Czech sounding symphony, yet one with the spirit of the North American continent.

Dvořák insisted that the title *From the New World*, which he added just before sending off the score to the publisher, only meant "Impressions and Greetings from the New World." Dvořák was present at the first performance on December 15, 1893 by the New York Philharmonic in Carnegie Hall.

- Is the very beginning of this movement played in unison or in harmony?
- The melody is played by the trumpet and French horn. Raise your hand when you hear this melody.
- Is it played fortissimo (loud) or piano (soft)?

“

Dvořák very much enjoyed the African-American music he heard in the United States. "These beautiful and varied themes are the product of your soil. They are the folk songs of America, and your composers must turn to them," he said.

”

You will hear three melodies, identified as A, B, and C.

TIMING

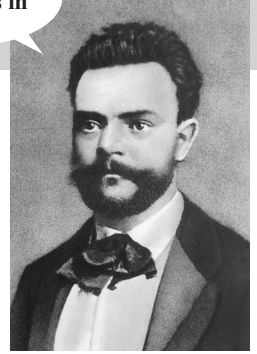
- | | |
|-------------|--|
| :01 | Low strings begin the introduction to the piece, followed by the addition of the high strings. |
| :19 | The strong "A" melody is introduced by the brass. |
| :34 | A restatement of the "A" melody. |
| :48 | Strings introduce the "B" melody. |
| 1:03 | Strings play the "A" melody. Note, however, that this time the melody is extended. |
| 1:21 | Strings play a rapid "C" melody. |
| 1:32 | The woodwinds extend the "C" melody. |
| 1:39 | Development of the "C" melody. |

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Review!

Say hello to
my friends in
Iowa.



Antonin Dvořák

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Dvořák composed his Symphony No. 9
(*From the New World*) in _____, then returned home to _____.
A. the United States
B. Czechoslovakia
2. One of Dvořák's most famous piano compositions was entitled _____.
A. *Impressionist* C. *Humoresque*
B. *Sotto voce* D. *Jazzy*
3. Dvořák once said that he was influenced by Richard Wagner, Johannes Brahms and _____.
A. folk music C. military music
B. band music D. jazz music
4. The Listening Example, Symphony No. 9 (*From the New World*), captures the spirit of what type of music? _____.
A. Native American music C. both A and B
B. African-American music D. neither A nor B
5. *Fortissimo* means _____. A. loud
Piano means _____. B. soft
6. True or False: Dvořák never wrote an opera. _____
7. Dvořák was the director of the National Conservatory of Music in _____.
A. New York City C. Venice, Italy
B. Ames, Iowa D. London, England
8. True or False: As a composer, Dvořák was a slow worker, always taking great care when he wrote music. _____
9. One of Dvořák's most popular works is _____.
A. *African Dances* C. *Dance of the Sugar Plum Fairies*
B. *Slavonic Dances* D. *British Dances*
10. The Listening Example is from what section of Symphony No. 9? _____.
A. the overture
B. the finale

Bonus:

What famous composer was a judge at a composition contest Dvořák entered?

John Philip Sousa



born

November 6, 1854

Washington, DC

died

March 6, 1932

Reading, Pennsylvania

“

Sousa often told his audiences that his bass drum player was the best paid member of the Sousa band.

”

His last name is pronounced Soo'-sah.

A composer of the Romantic era and the twentieth century.

John Philip Sousa attended public schools in the District of Columbia and took music lessons at a private music school. His father was a member of the U.S. Marine Band. As a teenager, John enlisted in the Marines and served as an apprentice musician in the Marine Band until the age of 20. As an apprentice, he studied theory, harmony, and composition. He also took lessons on the violin, his primary instrument.

After leaving the Marine Band, Sousa toured as a conductor of musical theater productions. In 1876 he moved to Philadelphia where he played violin in an orchestra at the American Centennial celebration. Here he began to compose music.

In 1880 (age 26), Sousa was named conductor of the U.S. Marine Band, a position he held for 12 years. He then resigned his military commission and formed his own band which he called Sousa's Band. Every year for the rest of his life, he spent from six to twelve months on tour throughout the United States with Sousa's Band.

As leader of the Sousa Band, John Philip Sousa was one of the most recognized musicians in the world. He was a great showman, always requiring the utmost professionalism from his band members. During World War I, he temporarily disbanded Sousa's Band, re-enlisted in the Navy, and formed a 300 member band of sailors which toured throughout the United States. After the war he took up a touring schedule once again with Sousa's Band.

Sousa is best known for the 136 **marches** he wrote for his band. He also composed 70 songs, several extended **suites** for band, as well as numerous **waltzes** and dance pieces for band. For the concert stage, he composed several **operas** and **operettas**. The operettas, in particular, were well liked by audiences. He also arranged more than a hundred orchestral works for band.

For the first two decades of the twentieth century, John Philip Sousa had a significant impact on the business of music. His band tours generated a steady income, and his marches, which were published in editions for band as well as piano, sold well. And recordings of Sousa's Band were among the first top sellers for the new recording industry. He continued touring and guest conducting bands throughout the United States until his death.

No one was more influential in developing bands in the United States than John Philip Sousa. His band tours exposed millions of Americans to a highly professional musical ensemble, and many of his band members went on to found and conduct bands throughout the country. To this day, his marches are considered the finest examples of the form and are still widely performed by bands around the world.

John Philip Sousa

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
John Philip Sousa	>				>	>		>		

Sousa Factoids:

- For the first two decades of the twentieth century, Sousa was probably the most famous and well-known musician in the world.
- At Sousa band concerts, audience members frequently danced to Sousa's marches.
- Sousa helped to create a new instrument, the Sousaphone, a tuba which wrapped around a player's upper body, thus making it easier to carry and play while marching.
- In addition to composing music and directing a band, Sousa wrote three novels, an autobiography, a music instruction book, and hundreds of magazine articles.

1854: Birth of John Philip Sousa; Franklin Pierce is President of the United States.

1861: Charles Dickens writes *Great Expectations*.

1873: Color photographs are first developed.

1880: New York City streets are first lit by electricity.

1893: Engelbert Humperdinck composes the opera *Hansel and Gretel*.

1901: Following a "century of steam" the "century of electricity" begins.

1912: S.S. *Titanic* sinks on her maiden voyage after striking an iceberg.

1932: Death of John Philip Sousa; Amelia Earhart flies solo across the Atlantic Ocean, the first woman to do so.

**What in the world
is happening?**

Listen!

John Philip Sousa (1854-1932) *Stars and Stripes Forever*



John Philip Sousa is known as “The March King,” and *Stars and Stripes Forever* is one of his most popular **marches**. Sousa himself said that it was his finest composition. When performed, this march is nearly always played at the end of a concert. Even Sousa, in his own concerts, scheduled it to be played last, or as an encore.

The Sousa Band played many of Sousa’s marches. Sousa often performed his marches differently than they were written. For example, he would have the clarinets play an octave lower than written. Or he might perform a section *pianissimo* (very soft) where the printed music said to play *forte* (loud). Sousa (the Big Boss, as some of his band members called him) felt if he played the march as written, all other bands would sound like the Sousa Band. So the changes made his band sound unique.

In his book, *Marching Along: Recollections of Men, Women and Music*, Sousa recalls how *Stars and Stripes Forever* came about. He was on a steam ship bound for America. “I began to sense the rhythmic beat of a band playing within my brain. It kept on ceaselessly, playing, playing, playing. Throughout the whole tense voyage, that imaginary band continued to unfold the same themes, echoing and re-echoing the most distinct melody...When we reached shore, I set down the measures that my brain-band had been playing for me, and not a note of it has ever been changed. The composition is known the world over as *The Stars and Stripes Forever* and is probably my most popular march.” The date on his original band score is April 26, 1897, Boston, Massachusetts, although many believe it was written on Christmas Day, December 25, 1896. Its official premiere was May 14, 1897 at the Academy of Music in Philadelphia, Pennsylvania.

- Raise your hand when you hear the first melody, after the four measure introduction. Notice how the notes are played short, called *pizzicato*.
- The second melody begins softly. What instrument is predominantly heard?
- The piccolo plays the highest notes in the band. Raise your hand when you hear their solo. Often just before the piccolo solo begins, the piccolo players either stand or come to the front of the stage during the performance.

“

The first Sousaphones were built with the bell pointing straight up. Several years later, it occurred to the manufacturer that it might be better if the bell pointed forward, so the sound could be heard in front of the performer.

”

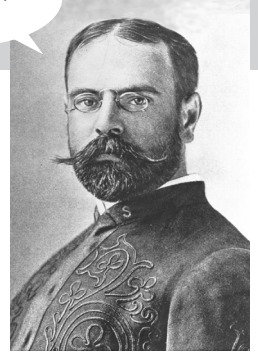
The form of this piece is very easy to follow: Introduction, A, A, B, B, C, D, C, D, C. We’ll list the number of measures in each section. You may want to count along. There are two beats in each measure. Count “one-two, two-two, three-two, four-two” and so on.

TIMING

- | | |
|-------------|---|
| :01 | An eight measure introduction, played by the full band. |
| :04 | The “A” melody (16 measures). |
| :20 | A repeat of the “A” melody (16 measures). |
| :35 | The “B” melody is introduced by the low woodwinds (16 measures). |
| :49 | Brass are added to the “B” melody (16 measures). |
| 1:04 | The saxophones play the smooth, legato “C” melody (32 measures). |
| 1:34 | Trombones and low brass introduce the minor-key “D” melody (24 measures). |
| 1:58 | Return of the “C” melody (32 measures). Listen for the piccolo (a small flute, the highest pitched instrument in the band), playing a counter-melody over the “C” melody. |
| 2:28 | A return of the trombone/low brass “D” melody (24 measures). |
| 2:51 | The “C” melody returns (32 measures), again with the piccolo, and with the trombones also playing a counter-melody. |

Review!

Forward,
march!



John Philip Sousa

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Sousa and his father were members of what band? _____
A. the U.S. Army Band C. the U.S. Marine Band
B. the U.S. Navy Band D. the Band of the Grenadiers
2. Although Sousa is known as a band composer, his primary instrument was the _____.
A. piano C. viola
B. violin D. string bass
3. Sousa is best known for his _____.
A. oratorios C. marches
B. waltzes D. suites
4. True or False: Sousa was unable to earn a living as a musician and composer.

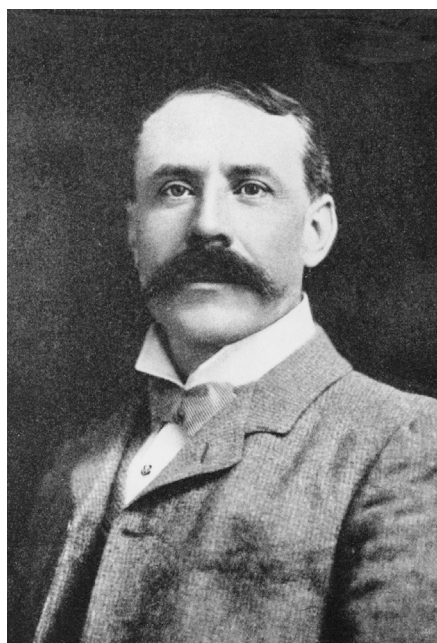
5. In addition to his music for band, Sousa also wrote _____.
A. operas C. novels
B. operettas D. all of the above
6. The Sousaphone is a type of _____.
A. tuba C. telephone
B. recording device D. trumpet
7. *Pianissimo* means _____. A. very soft
Forte means _____. B. loud
8. Sousa's most famous march is _____.
A. *Marching Along* C. *The Big Boss*
B. *Stars and Stripes Forever* D. *District of Columbia March*
9. True or False: Sousa spent most of his adult life touring with his bands.

10. What instrument plays the highest notes in the band? _____
A. the flute C. the piccolo
B. the violin D. the trombone

Bonus:

During World War I, Sousa created a band for _____.

Edward Elgar



born

June 2, 1857

**Broadheath, England
(near Worcester)**

died

February 23, 1934

Worcester, England

“

**Music is in the air;
you simply take as
much of it as you
want. –Edward Elgar**

”

His name is pronounced as it is spelled.

Although he wrote much music early in the twentieth century, he is considered a composer of the late Romantic era.

Edward Elgar's early life revolved around music; his father ran a music store, played violin, and served as a church organist. Edward studied violin and piano with local music teachers. His father wanted Edward to become a lawyer, so at 16 Edward moved to London, England, to study law. But he soon returned home to play in local orchestras. He also gave organ and violin recitals and composed music for local groups.

Until the age of 32, Edward had no focus in life. He wasn't talented enough to become a successful concert performer and was content to perform at local concerts, compose for local groups, and work at various jobs. He was appreciated in the Worcester area but had no wider fame, either as a composer or as a performer. At 32 he married, and his wife, Alice, convinced him that he should take composing more seriously. They moved to London and Alice became Edward's greatest supporter.

In London, he began writing serious concert music. However, neither he nor Alice enjoyed life in London, so they moved to the country town of Malvern. Here Elgar began composing choral music. To earn an income, he taught organ and violin. During the 1890s, he received a few **commissions** which earned him some income.

Elgar's first success was an orchestral work written in 1899 and entitled *Enigma Variations*. This work is one of the most popular orchestral works by a British composer. Other successes followed, including an **oratorio**, *The Dream of Gerontius*. In 1900 the British government commissioned him to write music for the coronation of King Edward VII. This music was much loved by the British people.

Elgar's most successful period as a composer was 1900-1914. His First Symphony, written in 1908, was performed over 100 times throughout Europe in its first year. From 1905 to 1913 he was a professor of music at Birmingham University in England, and during World War I he wrote military music for the British government. By 1920 he had produced two **symphonies**, a violin **concerto**, numerous **overtures**, oratorios, **chamber music**, and choral works.

When his wife died in 1920, Elgar stopped composing, but he continued to conduct performances of his works. In 1934 he wrote one final piece, a hymn for King George V, who had been ill.

Edward Elgar was a friendly, practical, and personable man. He was devoted to his wife, Alice, who supported and encouraged him. Elgar was an excellent teacher and probably would have spent his life as a music professor were it not for Alice's encouragement of his career as a composer. He was very patriotic and supported England by composing music for state occasions. He was one of the first composers to realize the value of recordings (then known as gramophone recordings) and made recordings of his works as early as 1914.

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Edward Elgar

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Edward Elgar	>	>	>	>		>			>	>

Elgar Factoids:

- Elgar had no advanced training in music other than the fundamentals of music theory and the violin lessons which he took as a teenager.
- Elgar was somewhat of a loner and his music was not influenced by other composers. He did, however, enjoy the music of **Johannes Brahms**,
- In 1904 (age 47), Elgar was knighted by the king of England and became Sir Edward Elgar.
- He was very patriotic and composed many works for the British royal family.

1857: Birth of Edward Elgar; James Buchanan becomes 15th President of the U.S.

1864: General Ulysses S. Grant becomes Commander-in-Chief of Union armies, during the U.S. Civil War.

1874: First American zoo is established in Philadelphia, Pennsylvania.

1880: The game of Bingo is developed from the Italian lotto game of Tumbula.

1891: Arthur Conan Doyle writes *The Adventures of Sherlock Holmes*.

1901: Ragtime Jazz develops in the U.S.

1914: World War I begins.

1927: Australian federal capital is moved from Melbourne to Canberra.

1934: Death of Edward Elgar; a severe drought hits midwestern U.S., ruining crops and creating dust storms.

**What in the world
is happening?**

Listen!

Sir Edward Elgar (1857-1934) *Pomp and Circumstance* No. 1 in D Major



This march is the first of *Six Military Marches for Orchestra*, opus 39, *Pomp and Circumstance* No. 1. These marches were first played in London at a Promenade Concert in Queen's Hall, on October 2, 1901. *Pomp and Circumstance* No. 1 is one of the most widely known pieces of twentieth century music.

Elgar was noted for his very patriotic feelings for his beloved England. He wrote several *Pomp and Circumstance* marches, and they are an expression of his love for his country. When King Edward VIII heard this march he exclaimed, "That tune will go round the world!" It certainly has! Actually, this march is most often heard, at least in North America, at graduation ceremonies. It is often played as the graduating class enters or leaves.

- There is a brief introduction. Raise your hand when you hear the main theme.
- This is a march. What meter is it in?
- Is this a slow or fast march?

“

I know that there
are a lot of people
who like to celebrate
events with music.
To these people
I have given tunes.

—Edward Elgar

”

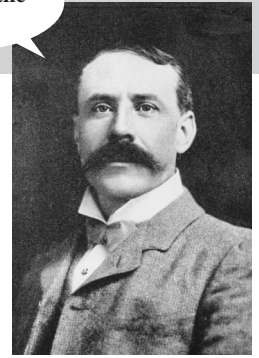
This listening example is an excerpt which begins in the middle of a movement. Only one melody is presented in this excerpt. Listen to the ways in which the composer extends and develops this melody.

TIMING

- :01** An interlude leading to the main melody.
- :29** The melody is introduced by the low strings. The rest of the orchestra plays a steady, stately, pulsing accompaniment of chords.
- :50** A repeat of the melody. This time the melody is extended.
- 1:22** High strings and brass are added to the melody.
- 1:44** More instruments are added to the melody, which is extended, but differently than it was in the section between :50 and 1:44.

Review!

God save the King!



Edward Elgar

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. True or False: Elgar lived his entire life in England. _____
2. True or False: Elgar studied music extensively, and, in fact, had three advanced degrees in music. _____
3. Elgar's most successful period as a composer was _____.
A. 1600-1614 C. 1800-1814
B. 1700-1714 D. 1900-1914
4. True or False: Elgar was a child prodigy and completed his first opera at the age of 14. _____
5. A commission is _____. A. a musical work for one or more solo instruments and orchestra
A concerto is _____. B. a practice in which a composer is hired to write a piece of music
6. In the last years of his life, Elgar stopped composing. However, he continued to _____.
A. conduct performances of his music C. play the oboe
B. practice law D. write opera librettos
7. True or False: Elgar was a music teacher as well as a composer. _____
8. In the Listening Example, *Pomp and Circumstance*, Elgar expressed his _____.
A. religion C. mysticism
B. patriotism D. skepticism
9. Elgar was one of the first composers to recognize the value of _____.
A. recordings B. marches
C. operas D. dreams
10. Although he wrote much music early in the twentieth century, Elgar is considered a composer of the late _____.
A. Medieval era B. Renaissance era
C. Classical era D. Romantic era

Bonus:

Elgar composed his final piece in 1934 in honor of who?

Claude Debussy

Clawd Duh-bew-see'



born
August 22, 1862
near Paris, France

died
March 25, 1918
Paris France

“
Music is the
arithmetic of sounds.
–Claude Debussy
”

A composer of the late Romantic era and early twentieth century who composed in a style known as Impressionism.

When Claude Debussy was three, his father went bankrupt and sent Claude to be raised by an aunt. His aunt was a great supporter of the arts and introduced Claude to music and art by taking him to concerts and art galleries. With his aunt's support, Claude began taking piano lessons. He showed considerable talent, and at age 11 he entered the Paris Conservatory of Music.

He studied off and on at the **conservatory** for eleven years. During those years he began composing and several of his compositions won awards. In 1880, while still studying at the conservatory, Debussy acquired a **patroness**, Madame Nadezhda von Meck, the same wealthy woman who supported **Peter Tchaikovsky**. Through Madame von Meck, he became familiar with the music of Tchaikovsky.

When he was 21, one of his compositions, a cantata entitled *L'Enfant Prodigue*, won an award known as the Prix de Rome. As the winner, Debussy was required to live and compose in Rome, Italy, for three years. While in Rome, he sent several compositions back to the conservatory in Paris, but they were not well received by conductors or audiences. Nor were his compositions successful with Italian audiences.

After returning to France at age 25, Debussy became a part of the arts scene in Paris, which included painters, writers, poets, and composers. Here he developed a philosophy of composition in which he strived to create, musically, the same images and emotions created by the school of French painters known as **Impressionists**. This resulted in music much different from the music that was popular with Paris audiences of the time.

The culmination of his new philosophy was his opera *Pelléas et Mélisande*, which was performed in 1902 to mixed reviews, although audiences seemed to like it. This Impressionistic opera made Debussy famous. He now had many devoted followers, and began to compose more music for orchestra and piano in the same Impressionistic style. The works he composed between 1903 and 1910 were popular with audiences and helped to create an interest in new music for the new century.

In spite of financial and health problems for the last ten years of his life, Debussy continued working, but his final works were not as creative as his earlier ones.

Although his music was called Impressionistic, Debussy disliked the term when it was applied to his music. His music explored new harmonies which were further developed by composers who came after him. His style was a transition between the melodic music of nineteenth century music and the rhythmic music of the twentieth century.

Claude Debussy was a popular and recognized figure in early twentieth century Paris, often walking the streets in a cape and broad-brimmed hat. His greatest joy was spending time with other creative people in the many cafés of Paris.

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Claude Debussy

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Claude Debussy	>		>	>	>	>	>		>	>

Debussy Factoids:

- Many of Debussy's works were violently disliked by critics and performers.
- His music greatly influenced many twentieth century composers including **Aaron Copland**.
- Debussy met **Richard Wagner** at Wagner's Bayreuth theater in 1888. He recognized Wagner's greatness but felt Wagner's operas were a musical "dead end."
- Although Debussy and **Peter Tchaikovsky** were supported by the same musical patron, Madame Nadezhda von Meck, the two composers never met.
- He enjoyed listening to the music of China and Japan, which he heard at a World Exposition in Paris in 1899.

1862: Birth of Claude Debussy; Victor Hugo writes *Les Miserables*.

1865: President Abraham Lincoln is assassinated on April 14.

1877: Claude Monet, the French Impressionist painter, paints *Old St. Lazare Station, Paris*.

1886: The Statue of Liberty is dedicated in New York Harbor.

1893: Hawaii is proclaimed a republic; annexed by treaty to U.S. in February, then in March the treaty is withdrawn.

1900: Hubert Cecil Booth from Great Britain invents the vacuum cleaner.

1904: Helen Keller, blind and deaf from age 19 months, graduates from Radcliffe College, aided by teacher-interpreter Annie Sullivan.

1911: Baseball great Cy Young retires after a 21-year career; baseball's annual award for best pitcher would be named for him.

1918: Death of Claude Debussy; airmail is introduced in the U.S.; federal government issues first airmail stamp.

**What in the world
is happening?**

Listen!

Claude Debussy (1862-1918) *Clair de lune*



This composition was written for piano in 1890 and was originally called *Promenade Sentimentale*. Later, Debussy revised it, and gave it the name *Clair de lune*. It finally became one of four pieces that make up *Suite Bergamasque*, which was published in 1905. The Bergamasque is a sixteenth century Italian dance, but this charming movement is only an illusion to the dance. The poem *Clair de lune* by Paul Verlaine was symbolic in nature and Debussy was fascinated by this. The English translation of “Clair de lune” is “moonlight.”

The music makes you sense the moonlight. *Clair de lune* is a good example of the Impressionistic style of music. Debussy was one of the first composers to write in an Impressionistic style, giving it a form and a spirit. Maurice Ravel is another composer who wrote in the French Impressionist style. Impressionist artists include Claude Monet and Vincent Van Gogh.

Impressionism is the creation of an emotion, an image or a feeling. Impressionist music is usually based on atmospheric effects or descriptive ideas. There are clouds, trees, water and moonlight symbolized by the spirit of *Clair de lune*.

- Notice how the musical rhythm is not accentuated; rather it is delicate, weightless and free.
- Raise your hand when you think the main part of the piece begins.

“

**The century of
aeroplanes deserves
its own music.**

**As there are
no precedents,
I must create anew.**

–Claude Debussy

”

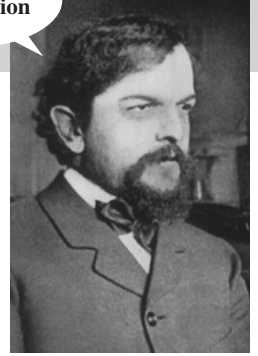
This listening example is a piano solo.

TIMING

- :01** The first melody is played very softly. There is no introduction; the melody begins immediately. Note that the melody is played by the right hand (higher notes) and chords are played by the left hand (lower notes).
- :29** The first melody is developed.
- :53** Listen for the full, rich chords which support this melody, which is played in octaves. This section truly represents the musical style of Impressionism.
- 1:32** Listen for the broken chords (arpeggios).
- 1:39** A new melody is presented, accompanied by more arpeggios.
- 2:05** The previous melody is repeated and developed.

Review!

I hope I made
an impression
on you.



Claude Debussy

Name _____

Place the letter of the correct answer in the space provided.

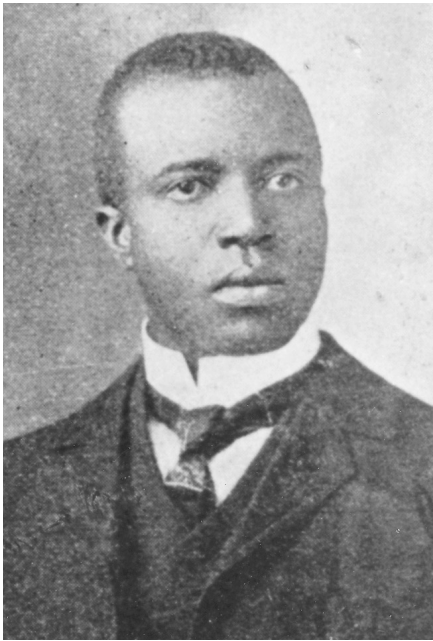
For True/False questions, Print True or False in the space provided.

1. Debussy composed his music in what is called the Impressionist style.
Another Impressionist composer was _____. A. Vincent van Gogh
An Impressionist painter was _____. B. Maurice Ravel
2. Debussy was born in _____, A. Rome, Italy
but spent several years in _____. B. Paris, France
3. True or False: Debussy invented the term Impressionism, and applied the term to his music. _____
4. Debussy's music was a transition between which two centuries? _____
A. 17th and 18th C. 19th and 20th
B. 18th and 19th D. 20th and 21st
5. The Listening Example, *Clair de lune* was based on _____.
A. a poem C. a ballet
B. an opera D. a painting
6. The term Impressionism was applied to many things, but it was not applied to _____.
A. art C. the Olympics
B. poetry D. music
7. Debussy greatly influenced which other composer? _____
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
8. Debussy had the same musical patron (Madame von Meck) as _____.
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
9. Debussy thought the music of which composer was "a dead end?" _____
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
10. The listening example, *Clair de lune* is performed on _____.
A. an organ C. a piano
B. a harpsichord D. a tuba

Bonus:

Debussy enjoyed the music of what two countries? _____

Scott Joplin



born
November 24, 1868,
Texarkana, Arkansas
died
April 1, 1917,
New York, New York

“
From nowhere but
the United States
could such music
spring. –From
a *London Times*
article about ragtime,
February 15, 1913.
”

His name is pronounced as it is spelled.

A composer of the late Romantic era and early twentieth century.

Some music historians refer to the late Romantic era as the Post-Romantic era.

Scott Joplin's parents were musical, and as a child he took piano lessons in his home town of Texarkana, Arkansas. He eventually became an accomplished pianist. In 1893, at the age of 25, he moved to Chicago where he organized a band to perform at the Columbian Exposition, a world's fair. Here he began writing down some of the piano music which he had composed but had previously performed only from memory.

After the Columbia Exposition, Joplin moved to Sedalia, Missouri, to study music at George R. Smith College, a school for African-Americans. Some of his early compositions were published, but he had his first success at age 31 with a piano piece entitled *Maple Leaf Rag*. The *Maple Leaf Rag* was published by a St. Louis publisher and sold over one million copies, a huge success, which earned Joplin significant income. With this sudden fame as a composer, he married and moved to St. Louis to become the pianist and musical director of an opera company owned by his music publisher.

Joplin continued writing **ragtime** piano music, a style characterized by a syncopated (rhythmically uneven) right-hand melody line over steady bass and harmony in the left hand. Between 1900 and 1906 he wrote more than 50 piano rags, including the Listening Example, *The Entertainer*.

After 1906 (age 38), Joplin began to compose larger, more extended works, including a **ballet**, *The Ragtime Dance*, and an **opera**, *A Guest of Honor*, the score of which, unfortunately, has been lost. Both were performed by a professional **opera company** in St. Louis.

In 1907, Joplin divorced his wife, moved to New York City, and began work on a major opera, *Treemonisha*, which he completed in 1911. Joplin wrote both the **libretto** and the music for *Treemonisha*. Rarely do composers write both the libretto and music for an opera. When his publisher would not publish this work, Joplin published it himself. He made numerous attempts to have *Treemonisha* performed but failed to interest any producers in the opera, and he was unable to finance a production himself.

Disheartened by his unsuccessful attempts to produce *Treemonisha*, Joplin remarried and spent the rest of his life in New York, composing and teaching. In 1915, he finally put together a poorly performed version of *Treemonisha*, without scenery. Not until 1972, 55 years after his death, was *Treemonisha* given a full performance. In addition to the piano rags, the ballet and the opera, Joplin also composed **marches** and **waltzes**.

Just as **Wolfgang Amadeus Mozart** and **Johannes Brahms** composed piano music based on popular dances of the time (such as minuets and waltzes), Scott Joplin composed piano pieces in a form popular in early twentieth century America: ragtime. His music was enjoyed by millions of amateur musicians, who performed his music on the piano. They also listened to his music on a new invention: the player piano, a device which allowed music to be performed mechanically on a piano.

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Scott Joplin

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Scott Joplin				>	>		>	>		

Joplin Factoids:

- In 1976, 59 years after his death, Joplin was awarded the Pulitzer Prize for his music.
- His piano work, *The Entertainer*, was featured in the popular movie, *The Sting*, which set off a ragtime craze and revived interest in ragtime music.
- Joplin said his goal was to make ragtime music respectable as a serious style of music.
- As a teenager, Joplin toured the midwestern United States as a singer in a vocal group.

1868: Birth of Scott Joplin; Louisa May Alcott writes *Little Women*.

1876: Colorado becomes a state of the U.S.

1883: Opening of the Metropolitan Opera in New York City.

1891: W.L. Judson invents the clothing zipper, although it does not come into practical use until 1919.

1899: The Philippines demand independence from the U.S.

1901: Australia becomes independent; Melbourne named as temporary capital.

1909: The first newsreel is introduced in the movies; Mary Pickford becomes one of the first stars of silent movies.

1917: Death of Scott Joplin; Chicago becomes a well known jazz center.

**What in the world
is happening?**

Listen!

Scott Joplin (1868-1917) *The Entertainer*



Scott Joplin was considered the “King of Ragtime.” **Ragtime** music was very popular between 1890 and 1910, and it was one of the first truly American forms of music. Ragtime is characterized by a syncopated (rhythmically uneven) melody against an even accompaniment. Syncopation is the creation of unusual rhythmic patterns by playing before or after the beat. The pianist’s left hand generally plays a steady beat, while the right hand plays in a variety of rhythms. It may sound easy to perform, but actually it is quite difficult.

The Entertainer was written in 1902. Although ragtime music is generally written for the piano, it is frequently played by other instruments. In fact, Joplin formed a small ensemble to perform his original ragtime compositions. The ensemble consisted of cornet (an instrument like a trumpet), clarinet, tuba, and baritone horn.

In the early 1970s there was a huge revival of ragtime music. This was partially due to Joplin’s rags being used in the sound track of the 1974 movie, *The Sting*. Suddenly ragtime music was being heard on popular radio stations. In fact, *The Entertainer* was the number one song on the popular music charts in 1974. This was seventy-two years after it was first published.

- After a brief introduction, the first theme is played. Raise your hand each time you hear it. Notice how this theme repeats several times.
- In what meter is this rag? Have your teacher show you how to conduct in this meter.

“

It’s about time that America takes pride in the tremendous contribution of a music whose originality and character have already captivated the European mind.
–Robert Goffin,
in an essay about African-American music and jazz.

”

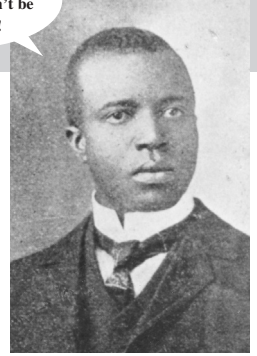
The form of this piece is easy to follow: A-A-B-B. It is performed by a solo pianist.

TIMING

- :01** Introduction.
- :06** The “A” melody. As in many piano pieces, the melody is played by the right hand on higher notes, and the left hand plays an accompaniment. Focus on the left hand: it plays a steady bass note followed by a chord or chords. Notice how steadily the performer plays the piece, never varying from the tempo established at the beginning of the piece. Notice also that the tempo is not fast.
- :33** An exact repeat of the “A” melody.
- :59** The “B” melody is introduced.
- 1:26** A repeat of the “B” melody with the melody played higher. The left hand, however, continues the steady accompaniment begun at :59.

Review!

I keep telling them:
ragtime shouldn't be
played fast!



Scott Joplin

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

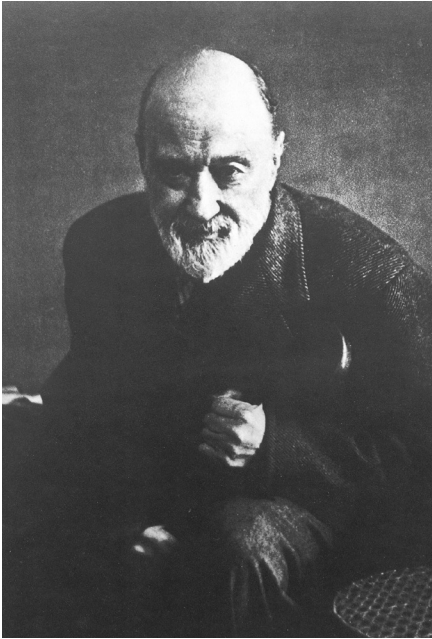
1. Joplin was known as the King of _____.
A. Treemonisha C. ragtime
B. opera D. the Columbian Exposition
2. Joplin was born in _____, A. New York
and later moved to _____. B. Arkansas
3. Syncopated music is _____.
A. rhythmically even C. both A and B
B. rhythmically uneven D. neither A nor B
4. For his operas, Joplin wrote both the music and the _____.
A. libretto C. promotional advertisements
B. staging D. directions to the theater
5. True or False: Few opera composers write both the music and the words for their operas. _____
6. True or False: Ragtime music is always played on a piano. _____
7. Joplin's first compositions were _____. A. ragtime piano music
Later he composed _____. B. operas
8. True or False: *Treemonisha* was very successful and was performed many times during Joplin's life. _____
9. In addition to operas and ragtime music, Joplin also wrote _____.
A. a mass C. concertos
B. plainsong chant D. a ballet
10. In the Listening Example, *The Entertainer*,
the right hand plays the _____, A. accompaniment
and the left hand plays the _____. B. melody

Bonus:

What was the name of the ballet Joplin composed? _____

Charles Ives

His last name rhymes with “wives.”



born
October 20, 1874
Danbury, Connecticut

died
May 19, 1954
New York, New York

“
The way to write
American music is
simple. All you have
to do is be an
American and then
write any kind of
music you wish.
—Virgil Thomson
”

A composer of the twentieth century.

Charles Ives’s father was a band leader during the American Civil War and continued directing bands and teaching music after the war. Charles had much musical talent and was taught by his father. By the age of 13 he was a church organist and began to compose music while in his teens. As an experiment, he sometimes composed in two keys at the same time. For example, he would write the right hand of a piano piece in one key and the left hand in another.

At 20, Charles entered college at Yale where he studied music. While at Yale, he composed two traditional **symphonies**, but after graduation he decided against a career in music. Instead, he became an insurance agent in New York City. In 1907, he co-founded the Ives & Myrick Insurance Agency, and within 20 years it was the largest insurance agency in the United States. However, Charles did not abandon music, and during this period he composed a great deal.

He wrote at night, on weekends, even on vacation. He tried to interest conductors in New York, but they would take one look at the manuscript and say the music was unperformable. In fact, it was unlike any music most musicians had ever seen. When friends suggested he write differently, or in a more traditional style, Ives would reply that he just couldn’t do it.

Eventually he gave up trying to get his music performed in concerts. With his own money, he began to hire musicians to play some of his compositions.

In 1918, (age 44), Ives suffered a heart attack. His dual life of running a successful insurance agency and composing music had taken its toll on his health. Although he lived 40 more years, he wrote virtually nothing more. He also began working less in the insurance agency, and in 1930 (age 56), he retired from the business.

Because he could not interest any music publishers in publishing his music, Ives published a collection of his 114 songs himself. He gave copies away to libraries, singers, and anyone who would want a copy. He also published other of his works including his *Concord Sonata* for Piano.

By the mid 1930s, some younger composers and performers began to discover Ives’s music. In 1939, 21 years after Ives stopped composing, a concert pianist performed his *Concord Sonata* at a recital in New York City. It was the first successful public performance of a work by Charles Ives. He was 65.

Finally, in 1947 his Third Symphony, *The Camp Meeting*, was performed and won a Pulitzer Prize. The work had been composed 36 years earlier. In 1951 the New York Philharmonic premiered his Second Symphony, 50 years after it was composed. Ives listened to the performance on the radio. His Fourth Symphony was not performed until 1965, nine years after his death.

Charles Ives

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Charles Ives	>		>	>				>	>	>

Ives Factoids:

- Although his compositions were rarely performed during his lifetime, Ives's music is now performed more than the music of any other twentieth century American composer.
- Ives's music was very difficult to play. One pianist, John Kirkpatrick, said it took him ten years to master Ives' *Concord Sonata*.
- When Ives won the Pulitzer Prize in 1942 for his Third Symphony, he did not appreciate the award and gave away the prize money.
- He planned, but never completed, a *Universe Symphony* in which several orchestras and choirs were to be positioned on mountains and valleys.

1874: Birth of Charles Ives; **Giuseppe Verdi** composes *Requiem* in Italy.

1882: Robert Louis Stevenson writes *Treasure Island*.

1900: At the Paris Olympics women are allowed to compete for the first time.

1907: Italian physician-educator Maria Montessori establishes, in Rome, the first Montessori school.

1913: The 16th Amendment enables the U.S. Congress to impose federal income taxes.

1920: Woodrow Wilson, 28th President of the U.S., is awarded the Nobel Peace Prize.

1930: Grant Wood paints *American Gothic*, his painting of a Midwestern farm couple.

1940: Network television debuts in the U.S. with a broadcast from WRGB, the General Electric station in Schenectady, New York.

1954: Death of Charles Ives; J.R.R. Tolkien writes the first two parts of his fantasy trilogy *The Lord of the Rings*.

**What in the world
is happening?**

Listen!

Charles Ives (1874-1954) Variations on “America”



At the time that Ives (known to his friends as Charlie) wrote Variations on “America,” he was 17 years old, captain of his school football team, and involved in other sports. In fact, his mother was worried what playing sports was doing to his hands, for he was also practicing and giving organ recitals in local churches.

Ives first performed Variations on “America” on the organ at a church in Brewster, New York in 1892. The melody is taken from the tune known in England as “God Save the King,” and in the United States as “America.” When performing the piece, he didn’t play it only from notes he had written on the staff, but improvised some of it as well. To improvise means to compose on the spur of the moment.

The first public performance of Variations on “America” was by the famous organist E. Power Biggs, on a CBS Radio broadcast, fifty years after Ives first performed it. Later, Ives adapted it for orchestra. The American composer William Schuman also arranged this composition for concert band, and it is widely performed in this version.

Notice how the sound of the music is sometimes a little strange, or dissonant, to the ear. Ives sometimes composes in two different keys at the same time. The idea may have come from a game he used to play with his father. Charles would sing in one key and his father would accompany him in another. This was a radical idea in the late 1800s. Do you think he did these unusual things to make people laugh or was he just being creative?

- Raise your hand when you hear the first obvious dissonance (a group of notes sounded together which is jarring to the ear).
- What instrumental sections are playing, the first time you hear the tune “America” played slowly?

“

In the American bicentennial year of 1976, the music of Charles Ives was performed more in orchestral concerts than that of any other American composer.

”

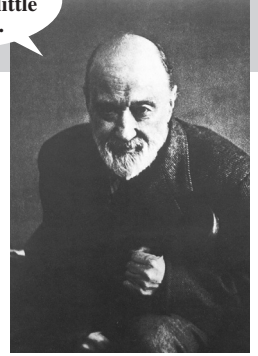
The form of this piece is known as a theme and variations. A theme is stated and then the composer varies the theme. Each time it is presented, the theme is embellished in a different way. This theme is a familiar one: the patriotic song known as “America” (“My Country ‘Tis of Thee”).

TIMING

- :01** The first 1:15 is essentially an introduction to the “America” melody. If you listen closely, you will recognize the rhythms of “America.”
- 1:15** Here you should recognize the “America” melody.
- 1:52** Variation 1. The melody is played by the strings and woodwinds. Try to listen to the accompaniment rather than the familiar melody.
- 2:40** Variation 2. The melody is becoming more unusual.
- 3:26** Variation 3. The variation is almost frightening. Try to concentrate on the melody.
- 3:55** Variation 4. A light statement of the melody which contrasts with the previous variations.
- 4:18** The composer expands and develops Variation 4.

Review!

Maybe I was
born just a little
too soon.



Charles Ives

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Ives worked as _____.
A. a travel agent C. an insurance agent
B. a sports agent D. a secret agent
2. True or False: Ives's music is very easy to play. _____
3. While in college, Ives studied _____.
A. business C. both A and B
B. music D. neither A nor B
4. True or False: Ives's music was widely performed during his lifetime.

5. True or False: Ives's music is now performed more than the music of any other
20th century American composer. _____
6. Ives's Fourth Symphony was first performed how many years after his death? _____
A. nine hours C. nine months
B. nine days D. nine years
7. True or False: Ives wrote virtually no music during the last 40 years of his life.

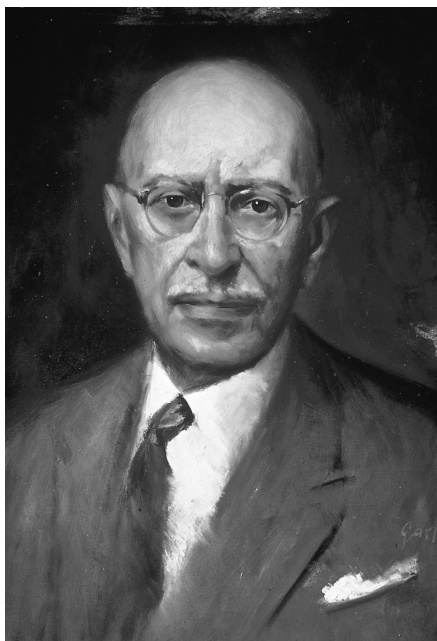
8. The Listening Example, Variations on "America,"
was first written for _____, A. organ
and later was written for _____. B. orchestra and band
9. Music that is dissonant is _____.
A. gentle sounding C. played at Yale University
B. jarring to the ear D. not played at Yale University
10. The form of the Listening Example, Variations on "America" is known as
a _____ and variations.
A. theme C. orchestra
B. melody D. introduction

Bonus:

What award did Ives win for his Third Symphony? _____

Igor Stravinsky

Ee'-gor Strah-vin'-skee



born

June 17, 1882

Oranienbaum, Russia

died

April 6, 1971

New York, New York

“

**My music is best
understood by
children and animals.**

–Igor Stravinsky

”

A composer of the twentieth century.

Igor Stravinsky's father was a singer with an **opera company**. As a child, Igor attended his father's opera performances. He began piano lessons at 9. Surprisingly, and in spite of Igor's musical talent, his parents wanted him to become a lawyer rather than a musician. Igor spent several semesters studying law at the University of St. Petersburg, in Russia. But he also continued his music studies, including composition lessons with a well-known Russian composer, Nicolay Rimsky-Korsakov.

Stravinsky much preferred music to the practice of law but wasn't sure he could make a living as a musician. Nevertheless, upon graduation and marriage to Catherine Nosenko, he embarked upon a career in music. In 1908, his first **symphony** was performed. He was 26. This work, as well as others, came to the attention of the director of the Ballet Russe, a famous **ballet company**. The Ballet Russe **commissioned** Igor to write several works. A number of these ballet suites, including *Firebird* (the Listening Example) and *Petrouchka*, were performed with much success.

In 1913, the premiere of one of Stravinsky's most famous orchestral works, *The Rite of Spring*, nearly caused a riot in the concert hall. The work was very different from what concert audiences were used to hearing. In fact, many in the audience did not even consider it music! In 1919 (age 37), Stravinsky moved to Paris, France, and continued to write ballets for the Ballet Russe. He eventually became a French citizen. He would not return to Russia for over 40 years. Between 1925 and 1939 he traveled several times to the United States, conducting performances of his works.

Due to the world war in Europe and the death of his wife, Stravinsky moved from France to Massachusetts in 1939 (age 57). He remarried in 1940, became a United States citizen in 1945, and moved to California where he lived for the rest of his life. To celebrate his new citizenship, he wrote an orchestral arrangement of *The Star Spangled Banner*.

After moving to California, Stravinsky began taking commissions from a variety of sources, including the Ringling Bros. Circus, a jazz band, and an opera company. He continued to compose **ballets**. In 1962 (age 80), he returned to Russia for the first time since 1919, and was welcomed by Russian concert audiences. In the final years of his life, he wrote fewer large orchestral works and more shorter works for smaller groups of instruments.

Igor Stravinsky was meticulous, neat, and precise. These traits were apparent in his musical scores, which were extremely well crafted and carefully written. No matter where he lived, Stravinsky's composing routine varied little. Every day had to be carefully planned. Mornings were spent in his tidy office writing music. Afternoons were devoted to office work and correspondence. Throughout his life, Stravinsky ignored the opinions, advice, and suggestions of others regarding his music, and did not seem to care whether or not critics or audiences liked his music.

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Igor Stravinsky

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Igor Stravinsky	>	>	>	>	>	>	>	>	>	

Stravinsky Factoids:

- Stravinsky met **Claude Debussy** while visiting in Paris.
- Until World War I, Stravinsky composed music which was very influenced by the **Romantic** era. Then, suddenly, he decided Romantic music was “obsolete” and began composing very rhythmic and harsh sounding music.
- He composed a *Circus Polka* in honor of a young elephant for Ringling Bros. Circus. Although his later works greatly influenced many twentieth century composers, his early works are the most popular with audiences today.

1882: Birth of Igor Stravinsky; *The Prince and the Pauper* by Mark Twain is published.

1896: Opening of the Niagara Falls, New York, hydroelectric plant.

1905: Albert Einstein formulates *Special Theory of Relativity*.

1926: A. A. Milne writes *Winnie the Pooh*.

1938: Benny Goodman’s band brings new style to jazz music.

1945: Franklin Delano Roosevelt, in his fourth term as President of U.S., dies and is succeeded by Vice President Harry S. Truman.

1950: Korean War begins.

1971: Death of Igor Stravinsky; Apollo 14 and its crew land on the moon.

**What in the world
is happening?**

Listen!

Igor Stravinsky (1882-1971) *The Firebird, Berceuse and Finale*



In 1909, when Stravinsky was 27, he was asked by Sergi Diaghilev, the artistic director of the Ballet Russe, to write a **ballet** based on the Russian legend, the Fire-Bird. Stravinsky wrote in his book, *Chronicle of My Life*: “It was highly flattering to be chosen from among musicians of my generation, and to be allowed to collaborate in so important an enterprise side by side with personages who were generally recognized as masters in their own spheres...” The work was finished by May, 1910, and premiered in June at the Paris (France) Opera. Stravinsky attended the rehearsals and actively helped in the preparation of the production. The ballet was a huge success and marked a major step in his artistic career. The ballet was first performed in the United States in 1944 with costumes and sets by Marc Chagall, the famous artist.

The melodies of *The Firebird* are influenced by Russian folk songs. The ballet is a succession of five dances. This movement, Berceuse (lullaby) and Finale, is the last dance. Throughout the ballet, the hero, Ivan, is protected from a sorcerer by the magic feather of the Firebird. The Firebird reveals to Ivan that by breaking a special egg, the sorcerer will die. Once this has been done, a group of knights, who had been turned to stone by the sorcerer, come to life again. Ivan then receives the love of the a beautiful princess. Imagine this story as you listen to the music.

- What instrument is playing the haunting melody or lullaby at the beginning of the Berceuse?
- Listen carefully and raise your hand when you think the music is depicting the return to life of the knights and general rejoicing.

TIMING

- :01** The French horn plays a soft solo. This section is the Berceuse, or lullaby.
- :40** Strings enter, very softly, then the flute and woodwinds as the piece builds.
- 1:38** Listen for the timpani and brass. These instruments suggest that the piece is developing toward something bigger.
- 1:58** The end of the Berceuse and the beginning of the Finale with a powerful, fast melody played by brass and strings.
- 2:25** The melody is played half as fast as before.
- 3:02** Listen for the bass drum, trumpet, and strings. Hear the full, rich chords.

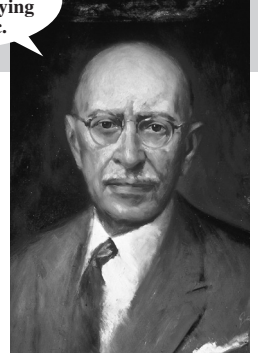
“

An orchestra once complained to Stravinsky that a piece he wrote for them was too short. “Well, then,” Stravinsky said, “play it again.”

”

Review!

I am very pleased
you are studying
my music.



Igor Stravinsky

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. Stravinsky was born in _____, _____
but later became a citizen of _____.
A. the United States
B. Russia
2. Stravinsky influenced many composers in the _____.
A. seventeenth century
B. eighteenth century
C. nineteenth century
D. twentieth century
3. True or False: While he lived in Paris, Stravinsky continued to write ballets.

4. One of Stravinsky's best known compositions, *The Rite of Spring*, was written for _____.
A. band
B. orchestra
C. a string quartet
D. a choir
5. True or False: At its premiere, *The Rite of Spring* was immediately accepted and enjoyed by the audience. _____
6. A Berceuse is _____.
A. a march
B. a lullaby
C. a string instrument
D. a percussion instrument
7. A Finale is _____.
A. the opening movement of a musical work
B. the second movement of a musical work
C. the next to last movement of a musical work
D. the last movement of a musical work
8. The melodies of the Listening Example, *The Firebird*, are based on _____.
A. United States folk songs
B. French folk songs
C. Russian folk songs
D. California folk songs
9. Stravinsky studied to be _____.
A. a lawyer
B. a businessman
C. a novelist
D. all of the above
10. True or False: Stravinsky was initially influenced by music of the Romantic era.

Bonus:

What composer did Stravinsky meet in Paris? _____

Aaron Copland



born

November 14, 1900

Brooklyn, New York

died

December 2, 1990

New York, New York

“

**Composers tend to
assume that everyone
loves music.**

**Surprisingly enough,
everyone doesn't!**

–Aaron Copland

”

The first syllable of his last name rhymes with “hope.”

A composer of the twentieth century.

Aaron Copland's family was not musical and didn't encourage him to take music lessons. Nevertheless, he began to study the piano at age 14. As a teenager he also studied music theory and began to consider composing as a career.

After high school, Aaron was accepted at a music school for American students in Paris, France, where he studied composition. His teacher was Nadia Boulanger, who later became famous because many of her students achieved great success as composers. Returning to the United States in 1924, Copland worked as a piano player at a resort hotel while composing several orchestral works. Within a year he had two works performed in concert and had been **commissioned** by the Boston Symphony to compose a work for them.

During this period, he also received a financial award from the Guggenheim Foundation, the first ever given to a musician, and won a composition contest sponsored by RCA Records. These awards allowed him to give up playing piano at the resort and spend most of his time writing music.

While in his 20s, Copland joined the League of Composers, a group whose goal was to encourage performances of new musical works. He remained active in the League of Composers throughout his life and eventually became head of its board of directors.

By the 1930s, Copland came to believe that a composer should write music for a variety of occasions and performing groups, and should not limit himself to composing just orchestral works for serious concert performance. He also began incorporating American folk melodies into his music. His most famous works were written during the 1930s and include **ballets** such as *Billy the Kid*, *Rodeo* (the Listening Example), and *Appalachian Spring*, which won the Pulitzer Prize for music.

Copland was one of the first composers to write music for motion pictures, and during the 1930s he wrote soundtracks for several important films. He was also greatly interested in providing music for student performers and composed several orchestral works and an **opera** for student groups. He also encouraged other composers to write for young performers.

By the 1940s, Copland had reached his goal of composing serious, quality music for a variety of audiences without ever lowering his musical standards.

Aaron Copland was a studious man and throughout his life he was active as a teacher and writer on the subject of music. He never forgot how he had to play piano at a resort to make a living while composing his early works. For that reason, he was active in several organizations that encouraged young composers by offering performances of their music as well as financial grants, which allowed them to spend more time composing. He was one of the first composers to take full advantage of the new technologies of the early 20th century, including recordings, radio, and motion pictures.

Aaron Copland

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Aaron Copland	>	>	>	>	>	>	>	>	>	>

Copland Factoids:

- Copland stated that early in his career he was influenced by the music of **Claude Debussy**. He was also influenced by the folk music of Mexico, which he heard on his visits there in the 1930s.
- He was one of the first composers to incorporate jazz in his music. In 1930, however, he suddenly stopped using jazz in his music.
- Copland won an Oscar for his film score for the motion picture *The Heiress* in 1949. He also won the Pulitzer Prize for music in 1944 and the Presidential Medal of Freedom in 1964.
- In honor of Copland's career as an educator, Queens College at City University of New York founded "The Aaron Copland School of Music" in 1982.

1900: Birth of Aaron Copland; the French painters, Picasso, Gauguin, Cézanne, and Renoir all artistically working during this time.

1910: Igor Stravinsky writes *The Firebird*.

1921: First radio broadcast of a baseball game.

1941: World War II: Japanese bomb Pearl Harbor, Hawaii, December 7.

1951: Color television is first introduced in United States.

1963: The Beatles song *I Want to Hold Your Hand* is popular.

1973: The Paris Peace Accords on Vietnam end the Vietnam War.

1980: American hostages in Iran are released on the first day of Ronald Reagan's presidency (January 20).

1990: Death of Aaron Copland; Hubble Space Telescope launched into space by the space shuttle "Discovery."

What in the world

**What in the world
is happening?**

Listen!

Aaron Copland (1900-1990) “Hoedown” from *Rodeo*



Aaron Copland is America’s foremost composer of the ballet. *Rodeo* was commissioned in the spring of 1942 by the ballet company, Ballet Russe de Monte Carlo, working together with the famous choreographer and ballerina, Agnes deMille. It took Copland four months to complete the composition. “Hoedown” is one of the movements from the ballet *Rodeo*. It was premiered at the Metropolitan Opera House in New York City on October 16, 1942. Ms. deMille danced the lead and received twenty-two curtain calls the night of the premiere.

During the winter of 1942, after the very successful premiere of *Rodeo*, Copland extracted “Four Dance Episodes” from the ballet to form an orchestral suite of American dance forms. This orchestral suite was first performed by the Boston Pops Orchestra in May 1943. “Hoedown” is the final of the four movements, and uses two traditional square dance tunes: “Bonyparte,” and a few measures of “McLeod’s Reel.” “Hoedown” is the best known and most frequently performed of the four episodes. Copland used folk music in his campaign to achieve a simple style.

It was Agnes deMille’s idea for a cowboy ballet. At first, Copland didn’t want to do it, because he had just written *Billy the Kid*, another cowboy ballet. But Ms. deMille said this one would be different, lighter and more bouncy. As the choreographer, (the person who is the dance director and who creates dance compositions), Ms. deMille captured the atmosphere of ranch life at the turn of the century.

A ballet is a story told by a company of dancers. The story danced in *Rodeo* is of a female cowhand who competes for equality with cowboys. Like some women, she also wants to get married and have children. She goes to a Saturday night dance, a “Hoedown,” and meets a roper who regards her as a lovely woman as well as a cowgirl. The “Hoedown” is a square dance which Copland has expanded and elaborated.

- This piece uses polyrhythms (the use of contrasting rhythms within a piece). Can you hear the polyrhythms used throughout the piece? Notice how the accents are on different beats.
- Raise your hand when you hear the xylophone.
- Name some of the prominent instruments you hear.

“

So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.

–Aaron Copland

”

TIMING

- :01** An excited introduction is played by strings and brass.
- :16** A soft interlude (listen for the woodblock) leads to the the main melody.
- :37** The main, “hoe-down” melody. Listen for the horns playing high notes at :44, an oboe solo at 1:03, and loud drums at 1:07.
- 1:32** A solo trumpet melody. Listen for the oboe solo at 1:40.
- 1:47** A new section beginning with trumpets and snare drum. Here the piece really begins to sound like a country “hoe-down.”
- 2:15** A soft, slowing interlude. Listen for the trombone as the tempo slows.
- 2:38** A shorter version of the main melody.

Review!

Who would have thought? A ballet about cowboys!



Aaron Copland

Name _____

Place the letter of the correct answer in the space provided.

For True/False questions, print True or False in the space provided.

1. In what country did Copland study music after high school? _____
A. United States C. Germany
B. France D. Mexico
2. What award did Copland win? _____
A. an Oscar C. the Presidential Medal of Freedom
B. the Pulitzer Prize D. all of the above
3. What type of music did Copland use in many of his compositions? _____
A. jazz C. Mexican folk melodies
B. American folk melodies D. all of the above
4. True or False: Copland wrote music only for professional musicians.

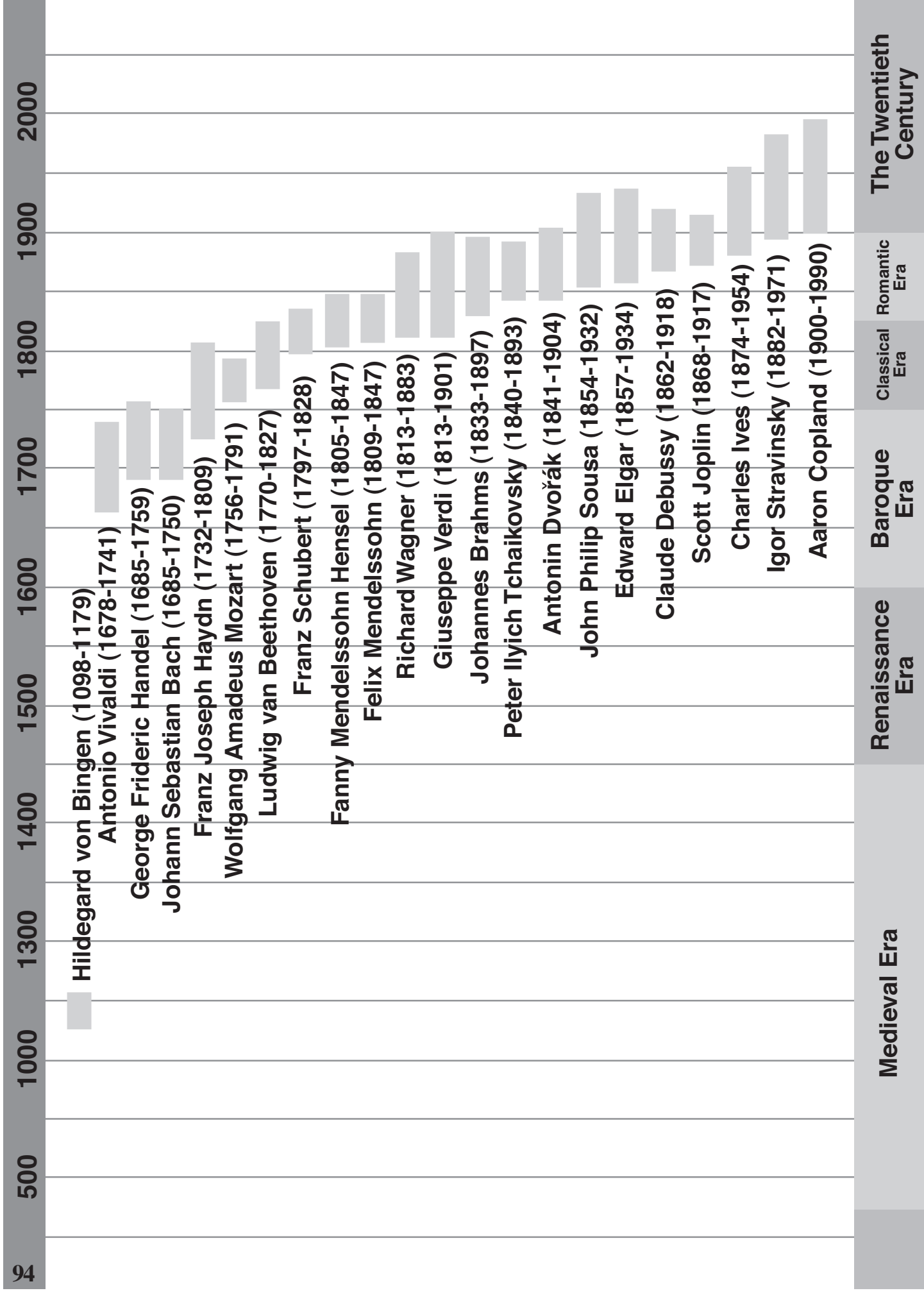
5. True or False: Copland is America's foremost composer for the ballet.

6. Copland wrote for which new, twentieth century technology? _____
A. radio C. motion pictures
B. recordings D. all of the above
7. Copland was commissioned to write a symphony for _____. A. the Boston Symphony
He then won a composition contest sponsored by _____. B. RCA Records
8. True or False: Copland composed many successful ballets. _____
9. After 1930, Copland stopped using what in his music? _____
A. the piano C. jazz
B. flutes D. violins
10. The Listening Example is from the ballet entitled _____.
A. Billy the Kid C. The Firebird
B. Rodeo D. The Entertainer

Bonus:

Who was Copland's famous composition teacher? _____

Supplemental Pages





Glossary

Aria – A melodic vocal solo with instrumental accompaniment, often found in an opera.

Ballet – A dance form characterized by grace and precision of movement presented by a group or an individual dancing to a musical accompaniment, usually with costumes and scenery, and telling a story.

Ballet Company – The group that performs the ballet.

Cantata – A musical work for chorus and soloist or soloists, often with orchestral accompaniment.

Chamber music – Compositions traditionally intended for a performance in a small room or concert hall, and written for an instrumental ensemble, usually with one player for each part.

Chant – A song or melody in which a few syllables or words are sung on the same or a few different notes. The melodies are sung in unison and are often a musical form of prayer.

Clavier – Any musical instrument with a keyboard, such as a piano, harpsichord, clavichord or organ.

Commission – A practice whereby a composer is hired to write a piece of music in exchange for a fee.

Concerto – A musical work for solo instrument, sometimes alone, sometimes with an accompaniment of one or more instruments (for example, a concerto for clarinet with piano accompaniment), and sometimes accompanied by an orchestra.

Conservatory – A school of music or dramatic art.

Court musicians – The people who compose, conduct, or perform music at the place of residence of a king, queen, leader, or dignitary.

Impressionism – A style of painting and music that developed in France during the 1870s, characterized by an impression produced by a scene, or the creation of an emotion, or feeling.

Libretto – The text or written words of a dramatic musical work, such as an opera.

March – The verb to march means to walk steadily and rhythmically forward in step with others. The musical noun, march, means a composition to accompany marching that suggests a steady and rhythmical progression.

Mass – A musical setting of certain parts of the celebration of the Eucharist, especially the Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, in the Roman Catholic Church and some Protestant churches.

Glossary

Minuet – A composition in the rhythm of a stately pattern dance, with three pulses per measure, for groups of couples, originating in seventeenth century France.

Opera – Drama set to music and sung by performers, with orchestral accompaniment, scenery, acting, and sometimes dancing.

Opera Company – The group that performs the opera.

Operetta – A production that has many musical elements of an opera, but is lighter and more popular in subject and style, and may contain spoken dialogue.

Opus – A musical composition that has been numbered to designate the order of a composer's work.

Oratorio – A musical work written for chorus, vocal soloists, and orchestra, with a religious text, often from the Bible.

Prodigy – A person, often quite young in age, with exceptional talents or powers.

Patron/patroness – A man or woman who supports or protects something, such as an orchestra, a composer, or an event, or a cause.

Plainsong – Church music without strict meter and traditionally sung without accompaniment; also called plainchant.

Ragtime – A style of music characterized by an unusual rhythmic pattern (syncopation) in the melody against an even accompaniment.

Sonata – A composition for solo piano or a group of instruments, one of which is often a keyboard instrument, usually consisting of three or four movements varying in key, mood, and tempo.

String quartet – Four people playing stringed instruments, most often including a first and second violinist, a violist and a cellist. Or, a musical work written for this combination of instruments.

Suite – A set or series of pieces. Originally, a suite was a succession of dance forms in one key. The modern suite aims at lightness, and more freedom is taken with keys and forms.

Symphony – 1. An extended composition in three or more movements for orchestra. Beethoven added a chorus, therefore calling it a choral symphony.
2. A large group of musicians who play together on various instruments.

Waltz – A dance-like composition with three pulses per measure and having a strong accent on the first pulse.

Medieval Era 450-1450

The period from approximately 450 through 1450 is known as the Middle Ages or the Medieval (mee-dee'-vul) era. Although some instrumental music was performed during this era, most Medieval music was vocal. This vocal music was of two types: sacred (music performed in churches) and secular (music performed outside the church). The sacred music was in a more formal style and the secular music was folk-like.

Secular music was the popular music of its time. It was frequently performed by traveling musicians who sang ballads and accompanied themselves on stringed and percussion instruments. Common stringed instruments were small harps, lutes (which developed into today's guitar), and viols (bowed stringed instruments which developed into today's violin). Percussion instruments included drums, cymbals, and bells. Wind instruments such as flutes and bagpipes were also played.

The music of the church, primarily the Roman Catholic Church, is very important in the history and development of music. For centuries, beginning in the Medieval era, the church was the primary place where serious musicians could perform music together.

Through about 1150, church music consisted mostly of a single melody sung by one person or a group. The singers were almost always men. The music of **Hildegard** is an exception; her music was sung almost exclusively by women.

Instead of speaking a prayer, a priest would sing it on various pitches. These "prayers sung on pitches" are called **chants**. Priests would make up the chants and teach them to other priests or male singers. It's the same way you first learned songs in school. Your music teacher sang a song and you sang it after him or her. After singing it a few times, you could remember the entire song and sing it by yourself or in a group.

As more and more prayers were set to chants, it became difficult for priests and singers to remember them all. So singers developed a group of written symbols, called neumes (nooms). The first neume, a black square, indicated the starting point. Other neumes and symbols indicated whether the next note was higher or lower. It looked more like a graph than today's musical symbols. Neumes were the first music notation. They weren't exact, but they allowed singers to sing many more chants than they could memorize.

Eventually horizontal lines were added and the neumes were placed on the lines. The horizontal lines developed into the musical staff we use today, and the neumes developed into notes.

Medieval Era 450-1450

During the period 900-1200, singers began to add a second part to the single-line chants. Music with more than one voice part is called polyphony. In the Medieval era the second melody was usually below the original melody by an interval of a 4th or 5th. The two parts moved together rhythmically and melodically. This is called parallel movement. A chant with a second, lower, parallel part is called organum. (This name has nothing to do with an organ.) Ask your music teacher to play a melody with a parallel melody a 4th or 5th below to hear how organum sounds.

The growth of polyphony continued through the last 300 years of the Medieval era (1150-1450). Neumes developed into more formalized notation, and this allowed music to be more carefully planned by composers. By 1400 the first great cathedrals were being built in Europe, giving composers wonderful places for their music to be performed.

Composers of the Medieval era

Hildegard von Bingen (1098-1179)

Guillaume de Machaut (1300-1377)

John Dunstable (1385-1453)

Guillaume Dufay (1400-1474)

Some famous people of the Medieval era

Muhammad (570-632), Arab prophet of Islam

St. Thomas Aquinas (1033-1109), Italian philosopher, church leader

Genghis Khan (1162-1227), Mongol leader

Roger Bacon (1214-1294), British philosopher, scientist

Geoffrey Chaucer (1340-1400), British poet

Johann Gutenberg (1400-1468), German inventor of movable type

Joan of Arc (1412-1453), French patriot

Renaissance Era 1450-1600

The term Renaissance is used to describe not only music but all the arts and architecture during the period 1450-1600. The word “renaissance” means rebirth or revival, and the term was originally used to mean a revival of the study of the classical Greek and Roman eras. Architects, for example, began to design buildings in ancient Greek and Roman styles. In music, however, the term Renaissance is used simply because it corresponds with this era in the arts.

In the Renaissance era, as in the Medieval era (450-1450), vocal music was more important than instrumental music, and sacred music was more important than secular (non-sacred) music. Polyphony (music with more than one voice part) continued to develop. In the Medieval era, two vocal parts were usually sung in parallel. In the Renaissance era, those two vocal parts were more likely to sing independently of each other. Two or more voices singing independently is called counterpoint.

Composers now began to write music for three, four, five, or even more voice parts. All the parts were equally important. In other words, one voice was not assigned to sing the melody while the other voices harmonized. Every voice part sang its own melody, and no melody was any more or less important than the others.

By the end of the Medieval era, composers began to set the entire Roman Catholic **Mass** to chants. Renaissance composers continued this practice, and the Mass became one of the main forms of vocal music. Another was the motet, an unaccompanied vocal work based on a sacred Latin text.

Sometimes, a vocal mass had an instrumental accompaniment, although the instruments had not developed much since the Medieval era. Renaissance era instruments included plucked string instruments like the lute, bowed string instruments like the viol, flutes, recorders, and horns. Usually the instruments simply played the same parts as the voices. When an instrument plays the same line as a vocal part, the instrument is said to be doubling the vocal part.

The written notation of the Medieval era, called neumes, developed into a system of lines and spaces that began to look like today’s musical staff, clefs, and notes. This allowed composers to write music that was more complicated and sophisticated.

Great cathedrals continued to be built in Europe, and most of these large churches now contained organs. The organ, therefore, became the primary keyboard instrument. Another popular keyboard instrument was the harpsichord. A harpsichord resembles a piano but on a harpsichord the strings are plucked when

Renaissance Era 1450-1600

the player strikes a key. On a piano the strings are struck, with a small hammer, when a key is depressed. A harpsichord cannot play as loudly as a piano.

By the beginning of the Renaissance era, most European royalty hired musicians to perform and entertain at special events. Traveling musicians continued to perform secular music for average citizens. The primary secular music form of the Renaissance era was the madrigal. A madrigal is a type of vocal music usually set to a poem. The goal of the composer is to enhance the meaning of the poem with music.

Sacred music, however, was still the dominant type of music throughout the Renaissance era.

Composers of the Renaissance era

Josquin des Prez (1450-1521)
Giovanni da Palestrina (1525-1594)
William Byrd (1543-1623)
Giulio Caccini (1546-1618)
Luca Marenzio (1553-1599)
Giovanni Gabrieli (1557-1612)
Thomas Morley (1557-1602)

Some famous people of the Renaissance era

Christopher Columbus (1451-1506), Italian explorer
Leonardo da Vinci (1452-1519), Italian artist
Nicholas Copernicus (1473-1543), Polish astronomer
Michelangelo (1475-1564), Italian artist
Ferdinand Magellan (1480-1521), Portuguese/Spanish explorer
Martin Luther (1483-1546), German church leader
Hernando DeSoto (1500-1542), Spanish explorer
William Shakespeare (1564-1616), British playwright and poet

Baroque Era 1600-1750

The term “baroque,” meaning an extravagant style, was originally applied to the architecture of the period 1600-1750. But like the term Renaissance, the term Baroque is used to define a period of music.

In the Renaissance era (1450-1600), vocal music was the dominant type of music. While sacred vocal music continued to develop in the Baroque era, both secular (non-sacred) and instrumental music became much more important. In fact, the Baroque era was the first period in which instrumental music was as important as vocal music.

In the polyphonic music of the Renaissance era, all of the voice parts were equally important. In the Baroque era, one voice, usually the highest voice part (the soprano voice), was given the melody while the other lower voices harmonized the melody. So the soprano voice part became the most important part because it sang the melody.

But polyphonic music continued to develop, in both vocal and instrumental music, too. For example, the fugue in Toccata and Fugue in D Minor, the Listening Example for **Johann Sebastian Bach**, is a fine example of Baroque polyphonic music.

In the Renaissance era, a piece of music sounded pretty much the same from start to finish. But in the Baroque era, composers began to write contrasting sections within a piece. A slow section (or movement) would follow a fast section. Or a soft section would follow a loud one. The best example of this is the **sonata**, a new musical form developed in the Baroque era. A sonata is an instrumental work for a solo instrument performing alone or with accompaniment, in three contrasting movements, such as fast-slow-fast or loud-soft-loud.

Other new musical forms included **cantatas** and **oratorios**, multi-movement vocal works with instrumental accompaniment. Oratorios were more likely to be sacred, and were frequently based on verses from the Bible. Cantatas could be sacred or secular. Neither cantatas nor oratorios used staging, scenery, or costumes.

The **opera**, which did use staging, scenery, costumes, and action, also developed during the Baroque era. An opera is a play, usually secular, set to music and staged, with orchestral accompaniment.

When instruments accompanied singers in the Renaissance era, they usually doubled the voices. But in the Baroque era, the instruments which accompanied singers in oratorios, cantatas, and operas, had their own parts; they truly accompanied the singers.

The orchestras which accompanied singers in the Baroque era were different from today’s orchestras. Today the instruments of the orchestra are established

Baroque Era 1600-1750

by centuries of tradition. A composer writing for orchestra knows what instruments will be available. In the Baroque era, however, an “orchestra” was likely to be whatever musicians were available at the time. Eventually, composers began to specify which instruments should play which parts. This began the development of the modern orchestra.

The instruments were developing, too. The viols of the Renaissance era became violins, violas, cellos, and bass violins. Flutes and oboes became more like today’s instruments, and around 1700, the first clarinets were used. Trombones were similar to today’s instruments, but trumpets had no valves and were difficult to play. Some had slides, like miniature trombones! Music notation in the Baroque era looked pretty much as it does today.

In previous eras, music was written for specific purposes, most often as part of a church service. During the Baroque era, music became more expressive. For the first time, people went to vocal and orchestral concerts for the sole purpose of hearing the music.

Composers of the Baroque era

Jean-Baptist Lully (1632-1687)
Arcangelo Corelli (1653-1713)
Henry Purcell (1659-1695)
Antonio Vivaldi (1678-1741)
George Frideric Handel (1685-1759)
Johann Sebastian Bach (1685-1750)
Domenico Scarlatti (1685-1757)
Giovanni Pergolesi (1710-1736)

Some famous people of the Baroque era

Rembrandt van Rijn (1606-1669), Dutch artist
John Milton (1608-1674), British poet
Jan Vermeer (1632-1675), Dutch artist
Isaac Newton (1642-1727), British scientist, philosopher
René de La Salle (1643-1687), French explorer of North America
William Penn (1644-1718), British church leader, founded Pennsylvania
Peter the Great (1672-1725), Russian czar
Gabriel Fahrenheit (1686-1736), German physicist, improved thermometers

Classical Era 1750-1825

The term “classical” is used in different ways. When some people refer to “classical” music, they mean “serious” music, as opposed to popular or folk music. But when musicians use the term “classical music,” they mean music written between 1750 and 1825.

The music of this era can best be described as elegant, formal, and restrained. For the first time, instrumental music was more important than vocal music. In fact, the most important new musical form of the Classical era was the **symphony**, an extended work in several movements (often four) for orchestra.

The symphony grew out of the **sonata**, a popular form of the Baroque era. A sonata is a work for solo instrument, either alone or accompanied. In a symphony, there is no solo instrument, and the orchestra becomes the “instrument” for the composer. So a symphony could be described as a sonata for orchestra.

Another Classical form which evolved from the sonata is the **concerto**. A concerto is a sonata for a solo instrument, accompanied by an orchestra.

The Classical orchestra was very similar to today’s orchestra, though smaller in size. The instruments were basically the same as those in a modern orchestra. The stringed instruments were identical to today’s violins, violas, cellos, and stringed basses. The string section was the most important part of the Classical orchestra. Woodwind and brass instruments had also evolved and were similar to today’s flutes, oboes, clarinets, horns, trumpets, and trombones. Percussion instruments included drums, cymbals, and timpani.

The organ was still an important instrument. But the piano replaced the harpsichord as the most popular keyboard instrument. The piano could play louder than a harpsichord and thus could produce sounds from very loud to very soft. Musicians call this a wide dynamic range. The piano’s wide dynamic range made it appealing to Classical era composers.

In the Baroque era, musical works had contrasting sections, such as fast-slow-fast, or loud-soft-loud. There were no changes in tempo or loudness (what musicians call the dynamic level) within a section. It was fast, or loud, the whole way through. In the Classical era, composers began to change the tempo or the dynamic level within a section. The changes could be gradual or sudden. A movement could begin slowly and gradually increase in tempo. Or a soft section might suddenly become loud.

The vocal forms of the Baroque era, such as **operas**, **oratorios**, and **cantatas** remained popular with Classical composers.

Many composers of the Classical era were employed or supported by aristo-

Classical Era 1750-1825

crats. This type of employment is called patronage. The aristocrat was a **patron** of the composer. He **commissioned** compositions from the composer and paid him for his musical creations. This gave the composer a continuing source of income, an outlet for his music, and the freedom to develop his craft. Composers of the Classical era could best be described as fine musical craftsmen.

Many composers traveled throughout Europe to perform their music and to hear the music of other composers. This resulted in a single style for music of the Classical era...a style that is elegant and formal, and which sounded the same in Rome, Italy, as it did in Vienna, Austria.

Composers of the Classical era

Franz Joseph Haydn (1732-1809)
Johann Christian Bach (1735-1782)
Wolfgang Amadeus Mozart (1756-1791)
Ludwig van Beethoven (1770-1827)
Carl Maria von Weber (1786-1826)
Franz Schubert (1797-1828)

Some famous people of the Classical era

Crispus Attucks (1723-1770), U.S. African-American patriot of American Revolution
Adam Smith (1723-1790), British economist
Francis Marion "The Swamp Fox" (1735-1795), U.S. leader of American Revolution
Thomas Paine (1736-1809), U.S. author, supporter of American Revolution
Thomas Jefferson (1743-1826), U.S. president
Pierre Charles L'Enfant (1754-1925), French architect, planned U.S. District of Columbia
Robert Burns (1759-1796), Scottish poet
Eli Whitney (1765-1825), U.S. inventor
Napoleon Bonaparte (1769-1821), French general and emperor
Jane Austen (1775-1817), British novelist

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Romantic Era 1825-1900

The term Romantic, when applied to this era (1825-1900), pertains to music with an imaginative emotional appeal. Romantic era music emphasizes personal feelings and emotions. Composers who wrote during this period wanted to express their innermost thoughts and feelings through their music.

The emotional music of the Romantic era greatly contrasts with the music of the Classical era which can best be described as elegant, formal, and restrained. Classical composers wrote very structured music. Romantic era composers were much more free with their music, using it to express themselves. The music of the Classical era sounded essentially the same throughout Europe. But Romantic era composers began to compose in nationalistic styles as a way to show their patriotism and love of country. For example, a German composer might use German folk tales as the basis for his music, or a Russian composer might incorporate Russian folk music in his compositions.

Composers were not only more free musically, they were also more free as individuals. Many, though certainly not all, were celebrities, like today's rock stars. Some were quite wealthy. A composer might earn income through the sale of printed copies of his music, or he might tour as a conductor throughout Europe and North America. Or he might produce performances of his music or **operas**, like today's concert promoters. Others were supported by wealthy **patrons** and a few were supported by their governments.

Music in the Romantic era frequently represented something (such as an element of nature, like a sunrise), or expressed something (such as love of country or patriotism), or described something (such as a poem). The orchestra truly became the composer's "instrument" during this era. Orchestras grew in size, and the skill of orchestration (scoring music for the various instruments of the orchestra) became an important part of the composer's craft. Composers began to use the instruments of the orchestra in much the same way that an artist uses colors...for effect, contrast, and beauty.

Great **conservatories** (schools which trained musicians) grew during the Romantic era, and this resulted in many more skilled performers than in previous eras. As orchestras employed more skilled performers, composers were able to write music that was more difficult.

New forms developed. The symphonic poem was a fairly long (as long as an hour) work for orchestra in one movement. Often a symphonic poem attempted to tell a story or paint a musical picture. Descriptive music such as this is called program music. Not all the new forms were orchestral. Composers also wrote

Romantic Era 1825-1900

short piano pieces, and songs for solo voice with piano accompaniment using expressive poems as the song lyrics. German composers, in particular, excelled at composing songs.

Perhaps the most grandiose new form of the Romantic era was the music drama, a kind of opera using an enormous cast and a large orchestra. The operas of **Richard Wagner** and **Giuseppe Verdi** were the best examples of music drama. Both Wagner and Verdi considered their operas to be a kind of super-art, combining music, drama, theater, and the visual arts of scenery and costuming.

By 1900, the great, emotional music of the Romantic era gave way to the composers of the twentieth century, who looked at music, and the art of composing, much differently than their predecessors in the nineteenth century.

Composers of the Romantic era

Fanny Mendelssohn Hensel (1805-1847)

Felix Mendelssohn (1809-1847)

Frederic Chopin (1810-1849)

Franz Liszt (1811-1886)

Richard Wagner (1813-1883)

Giuseppe Verdi (1813-1901)

Johannes Brahms (1833-1897)

Peter Ilyich Tchaikovsky (1840-1893)

Antonin Dvořák (1841-1904)

Edvard Grieg (1843-1907)

John Philip Sousa (1854-1932)

Edward Elgar (1857-1934)

Claude Debussy (1862-1918)

Famous people of the Romantic era

Victor Hugo (1802-1885), French author, poet, playwright

Abraham Lincoln (1809-1865), U.S. president

Harriet Tubman (1820-1913), U.S., helped African-American slaves escape to north

Frederick Douglass (1817-1895), U.S. author, diplomat

Susan B. Anthony (1820-1906), U.S., campaigned for women's right to vote

Florence Nightingale (1820-1910), British founder of modern nursing

Louis Pasteur (1822-1895), French chemist

Mark Twain (real name, Samuel Clemens) (1835-1910), U.S. author

Paul Cézanne (1839-1906), French artist

Vincent van Gogh (1853-1890), Dutch artist

The Twentieth Century 1900-2000

The Romantic era didn't suddenly end in 1900. The years 1890-1910, sometimes called the Post-Romantic era, were a musical transition period from the Romantic era into the twentieth century. During these two decades, a style of music known as Impressionism was popular. **Impressionism** took its name from artists who, instead of using clear lines to paint their pictures, used soft images to convey the impression of a scene. Impressionist composers did the same with music. They used new harmonies, chords, and melodies based on unfamiliar scales or modes to paint a soft musical picture, much like the program music of the Romantic era.

The main contribution of Impressionist music was the use of new musical harmonies and scales. These harmonies and scales allowed later twentieth century composers to develop music which was more complex and less rooted in traditional harmonies and melodies. The first style of twentieth century music which evolved from Impressionism was known as Neoclassicism, or New Classicism.

Neoclassicism was a return to musical elements of earlier eras of music, particularly the Baroque and Classical eras. These musical elements became the basis for new compositions using new harmonies, melodies, and rhythms. Neoclassic composers used strict forms, like Classical composers, and much counterpoint, like Baroque composers. Many composers, such as **Igor Stravinsky** and **Aaron Copland** wrote in this style well into the twentieth century.

After Impressionism, most composers abandoned the emotionalism and program music of the Romantic era and returned to the Classical era concept of music for its own sake. Other styles which developed in the twentieth century, include:

- Aleatory music or chance music – Music which is either composed or performed by chance procedures, such as rolling dice, or flipping a coin. Aleatory music will sound differently each time it is performed. In fact, it is not possible to predict exactly how it will sound!
- Serial music – Music based on a series of pitches, or rhythms, or any musical elements, which are repeated again and again. Twelve-tone music is a type of serial music which uses all 12 tones in the musical scale before repeating another, then repeating those tones in the same order over and over. Serial music can be aleatory music; the tones can be determined by chance.

The Twentieth Century 1900-2000

- Atonal music – Music without a tonal center. From 1700 through 1900, virtually all serious music was written with a tonal center, or in a musical key. Because this music had what could be called a tonal center, it was known as tonal music. Atonal music has no key or tonal center, and the music can be quite dissonant. Serial music is usually atonal.
- Electronic music – Music created by electronic devices such as a synthesizer. Music created electronically allows the composer (as opposed to performers or a conductor) to control every aspect of the musical performance.

Instrumental music remained more influential than choral music throughout this era. Twentieth century music varies greatly; there is no single unifying style. Nevertheless, several stylistic elements are common to much twentieth century music. Rhythm and counterpoint became extremely important while melodies became less “singable.” Harmony developed to the point of dissonance. And jazz, the dominant form of popular music for the first half of the century, influenced many composers.

Composers of the twentieth century

Scott Joplin (1868-1917)
Charles Ives (1874-1954)
Bela Bartók (1881-1945)
Igor Stravinsky (1882-1971)
Paul Hindemith (1895-1963)
George Gershwin (1898-1937)
Edward “Duke” Ellington (1899-1974)
Aaron Copland (1900-1990)
Dmitri Shostakovich (1906-1975)
Leonard Bernstein (1918-1990)
John Adams (1947-)
Libby Larsen (1950-)

Some famous people of the twentieth century

Frank Lloyd Wright (1869-1959), U.S. architect
Maria Montessori (1870-1952), Italian educator
Albert Einstein (1879-1955), German scientist
Pablo Picasso (1881-1973), Spanish artist
Georgia O’Keefe (1887-1986), U.S. artist
Marjory Stoneman Douglas (1890-1998), U.S. environmentalist in Florida Everglades
John F. Kennedy (1917-1963), U.S. president
Nelson Mandela (1918-2013), South African political leader and president
Aleksandr Solzhenitsyn (1918-2008), Russian author
Martin Luther King, Jr. (1929-1968), U.S. civil rights leader

Who Am I?

1

Name _____

_____ The opening four notes of my Symphony No. 5 are among the most famous notes in all of music.

_____ It took me 22 years to complete my first symphony. My music was sometimes thought to be old fashioned during my lifetime. Yet many young composers came to visit me in Vienna to study with me.

_____ I had two careers: composer and insurance agent. Many of my compositions were not performed in public for many years after I wrote them. If I wanted to hear my music I had to hire professional musicians to play it for me. Sometimes they would look at the music and tell me it was “unperformable.”

_____ My music was very patriotic and much loved by the royal family of England. In fact, the king of England knighted me in 1904.

_____ I was a church musician, choirmaster, and music teacher who composed thousands of pieces of music, although less than a dozen were published during my lifetime.

_____ I wrote vocal music in three different languages, but my most famous work is *The Messiah*.

_____ I wrote 104 symphonies. My most famous is number 94, *The Surprise*.

_____ Although I was a priest, I composed operas as well as music for church services. Today, my orchestral works, such as the 230 I wrote for violin and string orchestra, are more popular than my operas.

_____ I lived in the Middle Ages and wrote plainsong chants for female voices.

_____ Operas, operas, operas! I wrote almost nothing but operas. I was obsessed by them. I wrote books about them. I wrote the libretto for all my operas. I talked a king into building an opera house at Bayreuth, Germany, just to perform my operas and I even set up a kind of fan club to help pay for the performances of my operas at the theater in Bayreuth.

_____ Although I also wrote operas and ballets, I was known as the “King of Ragtime.”

Who Am I?

2

Name _____

I was encouraged to become a musician by my older sister, became a fine concert pianist, and rediscovered the music of Johann Sebastian Bach. I also found time to compose music.

I was a child prodigy. In spite of the fact that I lived a very short life, I composed hundreds of works including symphonies, operas, concertos, oratorios, and keyboard music.

By age 23 I had composed over 500 musical works but only two had ever been performed in public. I died very young, leaving two symphonies unfinished. One was completed by a friend of mine after my death, and that is the *Unfinished* symphony you listened to when you studied me.

I am known as “The March King,” and invented a marching tuba which bears my name.

Most of my music can be described as Impressionistic.

I wrote mostly keyboard, vocal, and chamber music, because women of my era were not encouraged to write symphonies.

I believed that a composer should write music for a variety of occasions and performing groups, and should not limit himself to composing music for serious, professional musicians. I took advantage of new technologies of the early 20th century, including recordings, radio, and motion pictures.

The folk music and African-American music of the United States greatly influenced me when I wrote my symphony *From the New World*.

I wrote several famous ballets, including *The Firebird*. I was born in Russia but became a United States citizen in 1945.

My most famous composition, the ballet, *The Nutcracker*, is performed by many ballet companies around the world during the Christmas season.

I wrote operas almost exclusively, and the arias from my operas, including the one from *Rigoletto*, which you heard, were very popular with Italian audiences.

Review Answer Key

Review!

May the mystical
spirits of music be
with you.



Hildegard von Bingen Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Hildegard was born just over B.
A. 9000 years ago C. 90 years ago
B. 900 years ago D. 9 years ago
- True or False: During Hildegard's lifetime, many composers wrote music for female voices. FALSE
- True or False: Hildegard claimed to have mystical powers. TRUE
- Hildegard wrote a book on D.
A. U.S. presidents C. German history
B. opera D. herbal medicines
- True or False: Hildegard also wrote the words for some of the music she composed. TRUE
- Which of the following is a type of chant? A.
A. Gregorian chant C. Classical chant
B. Middle age chant D. all of the above
- True or False: Chant is a type of vocal music that is sung without any accompaniment. TRUE
- True or False: Hildegard believed that one of the best ways to serve God was through composing music. TRUE
- Hildegard lived during the D.
A. Renaissance era C. Classical era
B. Baroque era D. Medieval era
- In addition to music, Hildegard also wrote D.
A. books C. a play
B. journals D. all of the above

Bonus:

How many melodies did you hear in the Listening Example? FOUR

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7

Review!

I wrote banned
music, not
banned music.



Antonio Vivaldi Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- In addition to being a composer, Vivaldi was also active as C.
A. a singer C. a priest
B. a mystic D. all of the above
- True or False: Vivaldi's operas were popular throughout all of Europe. TRUE
- After Vivaldi's death, his music was rarely performed until the D.
A. seventeenth century C. nineteenth century
B. eighteenth century D. twentieth century
- During his lifetime, Vivaldi was best known for his A.
Today, however, his B are more popular. A. operas
B. orchestral works
- Vivaldi composed C.
A. music for church services C. both A and B
B. music for non-church activities D. neither A nor B
- True or False: Vivaldi had several patrons who supported him. TRUE
- Of Vivaldi's more than 500 concertos, over 200 are for what instrument and string orchestra? A.
A. violin C. cello
B. viola d'amore D. string bass
- The Listening Example, *The Four Seasons*, is C.
A. an opera C. a concerto
B. an oratorio D. an overture
- Vivaldi popularized what two instruments as solo instruments? A.
A. cello and string bass C. violin and viola
B. organ and piano D. harpsichord and clavier
- The musical representation of an idea or a mood is known as C.
A. an opera C. program music
B. an oratorio D. plainsong chant

Bonus:

Vivaldi served as orchestral conductor at what famous cathedral in Venice, Italy?
ST. MARK'S

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11

Review!

Hallelujah!



George Frideric Handel Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Handel composed vocal music with texts in D.
A. Italian C. English
B. German D. all of the above
- Handel wrote many C.
A. operas C. both A and B
B. oratorios D. neither A nor B
- While living in Italy, Handel wrote music for A.
A. opera companies C. both A and B
B. ballet companies D. neither A nor B
- Handel wrote the *Messiah* in approximately C.
A. one hour C. one month
B. one day D. one year
- True or False: The text of the *Messiah* is from the Bible. TRUE
- Handel was born in B, but later became a citizen of A.
A. England B. Germany
- At the time of his death, Handel's operas were thought to be old fashioned. Many were not performed again until D.
A. the 1620s C. the 1820s
B. the 1720s D. the 1920s
- Handel's oratorios were especially popular in A.
A. England and Ireland C. France and Germany
B. Germany and Austria D. Holland and Italy
- True or False: Handel composed almost as fast as he could write the notes. TRUE
- In the Listening Example, how many vocal sections sing in the *Hallelujah Chorus*? D.
A. one C. three
B. two D. four

Bonus:

What composer was born the same year as Handel? JOHANN SEBASTIAN BACH

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15

Review!

Good luck,
young student.



Johann Sebastian Bach Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Throughout his life, Bach was always a B.
A. violinist C. clavier tuner
B. church musician D. singer
- True or False: Bach lived his entire life in Germany. TRUE
- Which instrument did Bach *not* play? D.
A. harpsichord C. clavier
B. organ D. oboe
- True or False: Bach wrote several operas. FALSE
- A toccata is B. A. structured
A fugue is A. B. in a free style
- True or False: Bach never took music lessons; he was a completely self-taught musician. FALSE
- True or False: At one point in his life, Bach was a school teacher. TRUE
- As a child, Bach performed in a musical group. It was A.
A. a choir C. an orchestra
B. a band D. a ballet
- During his life, Bach composed B.
A. less than 100 musical works
B. more than 100 musical works
- True or False: Bach became a wealthy man because hundreds of his compositions were published during his lifetime. FALSE

Bonus:

What composer was born the same year as Bach?
GEORGE FREDERIC HANDEL

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19

Review Answer Key

Review!

This review should come as no surprise to you.



Franz Joseph Haydn Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- As a child, Haydn was a soloist in a B.
A. band B. boychoir C. ballet company D. string quartet
- True or False: Haydn began composing while still a teenager. TRUE
- Haydn worked as A.
A. court musician B. an opera singer C. a band director D. all of the above
- True or False: During the last ten years of his life, Haydn wrote a great deal of music. FALSE
- Haydn met or taught many other composers, including D.
A. Wolfgang Amadeus Mozart B. Ludwig van Beethoven C. George Frideric Handel D. all of the above
- As a composer, Haydn was influenced by A.
A. Wolfgang Amadeus Mozart B. Ludwig van Beethoven C. George Frideric Handel D. none of the above
- When Haydn worked for Prince Esterhazy, which of the following was not a part of his duties? B
A. compose music for family concerts
B. compose music for the Prince's military band
C. compose music for private performances
D. compose music for church services
- The Listening Example, Haydn's Symphony No. 4, is also known as B.
A. the *Timpani* Symphony B. the *Oratorio* Symphony
C. the *Surprise* Symphony D. the *Baryton* Symphony
- True or False: Another name for timpani is kettle drum. TRUE
- In analyzing a piece of music, musicians refer to the main melody as A.
A. the A melody B. the grand melody C. the Number One melody D. the orchestra melody

Bonus:

What was the only instrument Haydn's patron, Prince Esterhazy could play?
BARYTON

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23

Review!

Maybe I took this composing thing too seriously.



Wolfgang Amadeus Mozart Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- A clavichord is A.
A. a keyboard instrument B. a woodwind instrument C. a brass instrument D. a percussion instrument
- True or False: Mozart did not complete his first composition until the age of 40. FALSE
- Mozart composed D.
A. operas B. symphonies C. oratorios D. all of the above
- A prodigy is A.
A court musician is B.
A. a greatly talented child B. a musician hired by a member of royalty
- True or False: Mozart's music was widely performed and appreciated during his lifetime. TRUE
- The Listening Example, Overture to *The Marriage of Figaro*, is from B.
A. an oratorio B. an opera C. a ballet D. a clavichord
- Mozart was influenced by the music of B.
A. Antonio Vivaldi B. Franz Joseph Haydn C. Hildegard D. George Frideric Handel
- True or False: At one point in his life, Mozart was a court musician. TRUE
- True or False: Mozart composed the libretto for *The Marriage of Figaro*. FALSE
- In the listening example, Overture to *The Marriage of Figaro*, the melody is first played by B.
and then the melody is played by A.
A. the woodwinds B. the strings

Bonus:

What instrument was invented by Benjamin Franklin?
GLASS HARMONICA

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Review!

My music is made about music.



Ludwig van Beethoven Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Beethoven wrote B.
A. only five symphonies B. more than five symphonies
- What instrument did Beethoven *not* play? B.
A. violin B. flute C. organ D. piano
- True or False: Composing was very easy for Beethoven and he worked very rapidly. FALSE
- True or False: As a child, Beethoven traveled throughout Europe as a performer. TRUE
- By the time he was 45, Beethoven B.
A. gave up composing to concentrate on his career as a pianist
B. gave up his career as a pianist to concentrate on his composing
- In his final years, Beethoven was B.
A. blind B. deaf C. both blind and deaf D. neither blind nor deaf
- Beethoven was born in A.
Beethoven spent most of his life in B.
A. Germany B. Austria
- True or False: Beethoven composed many sonatas. TRUE
- True or False: Beethoven spent most of his life as a court musician. FALSE
- Which type of music did Beethoven *not* write? D.
A. symphonies B. operas C. keyboard music D. band music

Bonus:

As a teenager, Beethoven met what famous composer?
WOLFGANG AMADEUS MOZART

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31

Review!

Be sure to finish this review



Franz Schubert Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- When Schubert was offered a job as a music teacher by Count Esterhazy, he A.
A. accepted it B. turned it down C. decided to think about it D. recommended a friend
- Schubert's Symphony No. 8 was first performed how many years after his death? B.
A. 5 B. 50 C. 500 D. it was performed before he died
- True or False: As a composer Schubert worked very rapidly. TRUE
- True or False: Schubert was successful in getting his music published and performed during his lifetime. FALSE
- Schubert was a good friend of D.
A. Wolfgang Amadeus Mozart B. Johann Sebastian Bach C. Antonio Vivaldi D. Ludwig van Beethoven
- Schubert wrote several A but they are not considered very good and are rarely performed today.
A. operas B. ballets C. marches D. vocal solos
- As a student, Schubert C.
A. sang in the choir B. played violin C. both A and B D. neither A nor B
- Schubert composed A.
A. more than 500 musical works B. less than 500 musical works
- The Listening Example, Schubert's Symphony No. 8, is also known as C.
A. the *Surprise* Symphony B. the *Undiscovered* Symphony C. the *Unfinished* Symphony D. the *Vienna* Symphony
- The Listening Example is from which movement of Schubert's Symphony No. 8? A.
A. the First Movement B. the Second Movement C. the Third Movement D. the Fourth Movement

Bonus:

Who was the composer who organized performances of Schubert's music after his death? ROBERT SCHUMANN

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35

Review Answer Key

Review!

Think of me
next Sunday
afternoon.



Fanny Mendelssohn Hensel Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Fanny Hensel was born in A.
A. Germany
B. Rome, Italy
- True or False: Fanny Hensel composed many symphonies and operas.
FALSE
- Fanny Hensel is best known for her C.
A. concertos
B. operas and ballets
C. songs and piano works
D. all of the above
- True or False: Fanny Hensel wrote her first song while she was still a teenager.
TRUE
- True or False: Like many talented women of her era, Fanny Hensel was encouraged by her father to become a composer. FALSE
- True or False: Fanny Hensel performed frequently at large concert halls throughout Europe. FALSE
- Fanny Hensel was an excellent A.
A. pianist
B. singer
C. ballet dancer
D. novelist
- In the Listening Example, *Farewell to Rome*, the right hand plays the B.
A. chords
B. melody
C. the left hand plays the A.
- Some of Fanny Hensel's early songs were published listing B as the composer. Later, her songs were published listing A as the composer.
A. Fanny
B. her brother, Felix
- Fanny Hensel was greatly influenced by the music of C.
A. Wolfgang Amadeus Mozart
B. Ludwig van Beethoven
C. both A and B
D. neither A nor B

Bonus:

What was the occupation of Fanny's husband, William Hensel?
A PAINTER (OR ARTIST)

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39

Review!

I always
thought Bach
was the best.



Felix Mendelssohn Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Mendelssohn was a great supporter of the music of C.
A. Antonio Vivaldi
B. King Wilhelm
C. Johann Sebastian Bach
D. Wolfgang Amadeus Mozart
- Two kings hired Felix to organize D.
A. concerts
B. opera houses
C. music festivals
D. conservatories
- A conservatory is A.
A commission is B.
A. a music school
B. the practice of hiring a composer to write a piece of music
- The Listening Example is a concerto for C.
A. piano
B. organ
C. violin
D. viola
- In addition to writing music, Mendelssohn excelled as A.
A. an orchestra conductor
B. a singer
C. a businessman
D. a music publisher
- Mendelssohn was a strong believer in D.
A. exercise
B. ballet music
C. writing poetry
D. music education
- Mendelssohn died A.
A. before he turned 40
B. after he turned 40
- True or False: Mendelssohn was also an artist and author. TRUE
- True or False: Mendelssohn lived like a hermit, alone, spending all his waking hours writing music. FALSE
- An arpeggio is D.
A. a loud chord
B. a soft chord
C. a dissonant chord
D. the notes of a chord played one after another.

Bonus:

Felix Mendelssohn organized the performance of what work by Johann Sebastian Bach? ST. MATTHEW PASSION

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43

Review!

More musician!
I must have more
musician!



Richard Wagner Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- True or False: Wagner wrote the libretto for all his operas. TRUE
- True or False: Other opera composers frequently copied Wagner's style.
FALSE
- Wagner based his operas on A.
A. myths and legends
B. folk songs
C. plays by William Shakespeare
D. plainsong chant
- In addition to music, Wagner also wrote B.
A. navigational charts
B. books
C. newsletters
D. all of the above
- What did Wagner use to describe his operas? D
A. Wagner rings
B. folk plays
C. singing plays
D. music dramas
- True or False: Wagner's operas were described as having an endless melody.
TRUE
- A recurring melody is known as A.
A. a leitmotiv
B. a Wagner society
C. Bayreuth
D. all of the above
- Allegro* means B.
Adagio means A.
A. slow
B. fast
- The theater Wagner built in Bayreuth, Germany, is used almost exclusively for the performance of C.
A. poetry
B. folk plays
C. operas
D. piano music
- At first Wagner A.
But after he became successful, he B.
A. used his own money to produce his operas
B. formed Wagner societies to help produce his operas

Bonus:

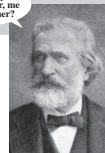
Name the composer/conductor who became Wagner's father-in-law.
FRANZ LISZT

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47

Review!

Who do you
like better, me
or Wagner?



Giuseppe Verdi Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Which of the following is not performed by singers? D
A. an opera
B. choral music
C. vocal music
D. orchestral music
- True or False: Verdi always wrote the libretto for his operas. FALSE
- Verdi wrote two operas with libretti adapted from plays by which British writer?
B
A. William Blake
B. William Shakespeare
C. Richard Wagner
D. George Friderich Handel
- Verdi is considered one of the great opera composers of what century? C
A. the 1600s
B. the 1700s
C. the 1800s
D. the 1900s
- Who was the other great opera composer of that century? B
A. Antonio Vivaldi
B. Richard Wagner
C. Wolfgang Amadeus Mozart
D. William Shakespeare
- An aria is A.
A. a song from an opera
B. a song from a ballet
C. an overture to an opera
D. an overture to a ballet
- True or False: Most audiences enjoy Verdi's operas, even today. TRUE
- The Listening Example is from the opera, *Rigoletto*, which is based on a play by A.
A. Victor Hugo
B. Donna Mobile
C. Both A and B
D. Neither A nor B
- Which male voice part sings higher? A
A. Tenor
B. Bass
- True or False: Verdi's operas usually had a large cast of singers and a large orchestra. TRUE

Bonus:

Verdi's opera *Aida* was commissioned for the grand opening of what?
SUEZ CANAL

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Review Answer Key

Review!

Take your time with this test.



Johannes Brahms

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

1. Brahms was famous as a performer on what instrument? D
A. trombone C. string bass
B. violin D. piano
2. Brahms was born in B. A. Austria
but lived most of his life in A. B. Germany
3. True or False: Brahms had achieved great success as a composer by the time he was 21 years old. FALSE
4. True or False: Brahms never wrote an opera. TRUE
5. Brahms completed the Listening Example, Symphony No. 1, in D.
A. 22 hours C. 22 months
B. 22 days D. 22 years
6. True or False: Young composers came to Vienna to study with Brahms. TRUE
7. True or False: Brahms died penniless because he could not handle his finances. FALSE
8. Which of the following was *not* one of Brahms' professions? D
A. composer C. orchestra conductor
B. composition teacher D. music copyist
9. Which instrument plays the first statement of the theme in the Listening Example, Symphony No. 1? C
A. violin C. French horn
B. string bass D. English horn
10. True or False: During his lifetime, Brahms was considered somewhat "old-fashioned" as a composer. TRUE

Bonus:

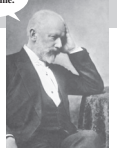
Brahms' musical advisor for most of his life was CLARA SCHUMANN.

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55

Review!

Don't patronize me.



Peter Ilyich Tchaikovsky

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

1. True or False: Tchaikovsky was a child prodigy and toured Europe as a pianist with his father. FALSE
2. In addition to composing, Tchaikovsky was also a successful A.
A. orchestra conductor C. opera singer
B. ballet dancer D. violinist
3. One of Tchaikovsky's most famous works was C.
A. *The Messiah* C. *The 1812 Overture*
B. *The Unfinished Symphony* D. *Symphony "From the New World"*
4. True or False: Tchaikovsky never traveled far from his home in Moscow, Russia. FALSE
5. Tchaikovsky received financial support from C.
A. a wealthy patron C. both A and B
B. the Russian government D. neither A nor B
6. Tchaikovsky was the most popular composer in Russia during the latter part of C.
A. the 1600s C. the 1800s
B. the 1700s D. the 1900s
7. The Listening Example, *The Nutcracker*, is A.
A. a ballet C. an oratorio
B. an opera D. a plainsong chant
8. *The Nutcracker* is frequently performed around which holiday? D
A. Valentine's Day C. Labor Day
B. May Day (May 1, a Russian holiday) D. Christmas
9. In the Listening Example, *The Nutcracker*, which section of the orchestra plays the main theme? A
A. the string section C. the woodwind section
B. the brass section D. the percussion section
10. True or False: After he graduated from the St. Petersburg, Russia, conservatory of music, Tchaikovsky became a music teacher. TRUE

Bonus:

Carnegie Hall is located in what city? NEW YORK

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Review!

Say hello to my friends in Iowa.



Antonin Dvořák

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

1. Dvořák composed his Symphony No. 9 (*From the New World*) in A. A. the United States
then returned home to B. B. Czechoslovakia
2. One of Dvořák's most famous piano compositions was entitled C.
A. *Impressionist* C. *Humoresque*
B. *Sotto voce* D. *Jazzy*
3. Dvořák once said that he was influenced by Richard Wagner, Johannes Brahms and A.
A. folk music C. military music
B. band music D. jazz music
4. The Listening Example, Symphony No. 9 (*From the New World*), captures the spirit of what type of music? C
A. Native American music C. both A and B
B. African-American music D. neither A nor B
5. *Fortissimo* means A. A. loud
Piano means B. B. soft
6. True or False: Dvořák never wrote an opera. FALSE
7. Dvořák was the director of the National Conservatory of Music in A.
A. New York City C. Venice, Italy
B. Ames, Iowa D. London, England
8. True or False: As a composer, Dvořák was a slow worker, always taking great care when he wrote music. TRUE
9. One of Dvořák's most popular works is B.
A. *African Dances* C. *Dance of the Sugar Plum Fairies*
B. *Slavonic Dances* D. *British Dances*
10. The Listening Example is from what section of Symphony No. 9? B
A. the overture
B. the finale

Bonus:

What famous composer was a judge at a composition contest Dvořák entered?
JOHANNES BRAHMS

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63

Review!

Forward, march!



John Philip Sousa

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

1. Sousa and his father were members of what band? C
A. the U.S. Army Band C. the U.S. Marine Band
B. the U.S. Navy Band D. the Band of the Grenadiers
2. Although Sousa is known as a band composer, his primary instrument was the B.
A. piano C. viola
B. violin D. string bass
3. Sousa is best known for his C.
A. oratorios C. marches
B. waltzes D. suites
4. True or False: Sousa was unable to earn a living as a musician and composer. FALSE
5. In addition to his music for band, Sousa also wrote D.
A. operas C. novels
B. operettas D. all of the above
6. The Sousaphone is a type of A.
A. tuba C. telephone
B. recording device D. trumpet
7. *Pianissimo* means A. A. very soft
Fortissimo means B. B. loud
8. Sousa's most famous march is B.
A. *Marching Along* C. *The Big Boss*
B. *Stars and Stripes Forever* D. *District of Columbia March*
9. True or False: Sousa spent most of his adult life touring with his bands. TRUE
10. What instrument plays the highest notes in the band? C
A. the flute C. the piccolo
B. the violin D. the trombone

Bonus:

During World War I, Sousa created a band for THE U.S. NAVY.

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Review Answer Key

Review!

God save the King!



Edward Elgar

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- True or False: Elgar lived his entire life in England. TRUE
- True or False: Elgar studied music extensively, and, in fact, had three advanced degrees in music. FALSE
- Elgar's most successful period as a composer was D.
A. 1600-1614 C. 1800-1814
B. 1700-1714 D. 1900-1914
- True or False: Elgar was a child prodigy and completed his first opera at the age of 14. FALSE
- A commission is B. A. a musical work for one or more solo instruments and orchestra
A concerto is A. B. a practice in which a composer is hired to write a piece of music
- In the last years of his life, Elgar stopped composing. However, he continued to A.
A. conduct performances of his music C. play the oboe
B. practice law D. write opera librettos
- True or False: Elgar was a music teacher as well as a composer. TRUE
- In the Listening Example, *Pomp and Circumstance*, Elgar expressed his B.
A. religion C. mysticism
B. patriotism D. skepticism
- Elgar was one of the first composers to recognize the value of A.
A. recordings B. marches
C. operas D. dreams
- Although he wrote much music early in the twentieth century, Elgar is considered a composer of the late D.
A. Medieval era B. Renaissance era
C. Classical era D. Romantic era

Bonus:

Elgar composed his final piece in 1934 in honor of who?
KING GEORGE

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Review!

I hope I made an impression on you.



Claude Debussy

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, Print True or False in the space provided.

- Debussy composed his music in what is called the Impressionist style.
Another Impressionist composer was B. A. Vincent van Gogh
An Impressionist painter was A. B. Maurice Ravel
- Debussy was born in B. A. Rome, Italy
but spent several years in A. B. Paris, France
- True or False: Debussy invented the term Impressionism, and applied the term to his music. FALSE
- Debussy's music was a transition between which two centuries? C
A. 17th and 18th C. 19th and 20th
B. 18th and 19th D. 20th and 21st
- The Listening Example, *Clair de lune* was based on A.
A. a poem C. a ballet
B. an opera D. a painting
- The term Impressionism was applied to many things, but it was not applied to C.
A. art C. the Olympics
B. poetry D. music
- Debussy greatly influenced which other composer? B
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
- Debussy had the same musical patron (Madame von Meck) as A.
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
- Debussy thought the music of which composer was "a dead end"? C
A. Peter Ilyich Tchaikovsky C. Richard Wagner
B. Aaron Copland D. Johann Sebastian Bach
- The listening example, *Clair de lune* is performed on C.
A. an organ C. a piano
B. a harpsichord D. a tuba

Bonus:

Debussy enjoyed the music of what two countries? CHINA AND JAPAN

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75

Review!

I keep telling them: ragtime shouldn't be played fast!



Scott Joplin

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Joplin was known as the King of C.
A. Treemonisha C. ragtime
B. opera D. the Columbian Exposition
- Joplin was born in B. A. New York
and later moved to A. B. Arkansas
- Syncopated music is B.
A. rhythmically even C. both A and B
B. rhythmically uneven D. neither A nor B
- For his operas, Joplin wrote both the music and the A.
A. libretto C. promotional advertisements
B. staging D. directions to the theater
- True or False: Few opera composers write both the music and the words for their operas. TRUE
- True or False: Ragtime music is always played on a piano. FALSE
- Joplin's first compositions were A. A. ragtime piano music
Later he composed B. B. operas
- True or False: *Treemonisha* was very successful and was performed many times during Joplin's life. FALSE
- In addition to operas and ragtime music, Joplin also wrote D.
A. a mass C. concertos
B. plainsong chant D. a ballet
- In the Listening Example, *The Entertainer*, the right hand plays the B. A. accompaniment
and the left hand plays the A. B. melody

Bonus:

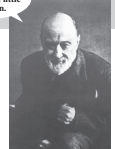
What was the name of the ballet Joplin composed? THE RAGTIME DANCE

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79

Review!

Maybe I was born just a little too soon.



Charles Ives

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Ives worked as C.
A. a travel agent C. an insurance agent
B. a sports agent D. a secret agent
- True or False: Ives's music is very easy to play. FALSE
- While in college, Ives studied B.
A. business C. both A and B
B. music D. neither A nor B
- True or False: Ives's music was widely performed during his lifetime. FALSE
- True or False: Ives's music is now performed more than the music of any other 20th century American composer. TRUE
- Ives's Fourth Symphony was first performed how many years after his death? D
A. nine hours C. nine months
B. nine days D. nine years
- True or False: Ives wrote virtually no music during the last 40 years of his life. TRUE
- The Listening Example, *Variations on "America,"* was first written for A. A. organ
and later was written for B. B. orchestra and band
- Music that is dissonant is B.
A. gentle sounding C. played at Yale University
B. jarring to the ear D. not played at Yale University
- The form of the Listening Example, *Variations on "America,"* is known as a A and variations.
A. theme C. orchestra
B. melody D. introduction

Bonus:

What award did Ives win for his Third Symphony? PULITZER PRIZE

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83

Review Answer Key

Review!

I am very pleased you are studying my music.



Igor Stravinsky

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- Stravinsky was born in B but later became a citizen of A.
A. the United States
B. Russia
- Stravinsky influenced many composers in the D.
A. seventeenth century
B. eighteenth century
C. nineteenth century
D. twentieth century
- True or False: While he lived in Paris, Stravinsky continued to write ballets.
TRUE
- One of Stravinsky's best known compositions, *The Rite of Spring*, was written for B.
A. band
B. orchestra
C. a string quartet
D. a choir
- True or False: At its premiere, *The Rite of Spring* was immediately accepted and enjoyed by the audience. FALSE
- A *Berceuse* is B.
A. a march
B. a lullaby
C. a string instrument
D. a percussion instrument
- A *Finale* is D.
A. the opening movement of a musical work
B. the second movement of a musical work
C. the next to last movement of a musical work
D. the last movement of a musical work
- The melodies of the Listening Example, *The Firebird*, are based on C.
A. United States folk songs
B. French folk songs
C. Russian folk songs
D. California folk songs
- Stravinsky studied to be A.
A. a lawyer
B. a businessman
C. a novelist
D. all of the above
- True or False: Stravinsky was initially influenced by music of the Romantic era.
TRUE

Bonus:

What composer did Stravinsky meet in Paris? CLAUDE DEBUSSY

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Review!

Who would have thought? A ballet about cowboys!



Aaron Copland

Name _____

Place the letter of the correct answer in the space provided.
For True/False questions, print True or False in the space provided.

- In what country did Copland study music after high school? B
A. United States
B. France
C. Germany
D. Mexico
- What award did Copland win? D
A. an Oscar
B. the Pulitzer Prize
C. the Presidential Medal of Freedom
D. all of the above
- What type of music did Copland use in many of his compositions? D
A. jazz
B. American folk melodies
C. Mexican folk melodies
D. all of the above
- True or False: Copland wrote music only for professional musicians.
FALSE
- True or False: Copland is America's foremost composer for the ballet.
TRUE
- Copland wrote for which new, twentieth century technology? D
A. radio
B. recordings
C. motion pictures
D. all of the above
- Copland was commissioned to write a symphony for A. He then won a composition contest sponsored by B.
A. the Boston Symphony
B. RCA Records
C. the National Endowment for the Arts
D. the National Academy of Arts
- True or False: Copland composed many successful ballets. TRUE
- After 1930, Copland stopped using what in his music? C
A. the piano
B. flutes
C. jazz
D. violins
- The Listening Example is from the ballet entitled B.
A. Billy the Kid
B. Rodeo
C. The Firebird
D. The Entertainer

Bonus:

Who was Copland's famous composition teacher? NADIA BOULANGER

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91

Who Am I?

1

Name _____

BEETHOVEN The opening four notes of my Symphony No. 5 are among the most famous notes in all of music.

BRAHMS It took me 22 years to complete my first symphony. My music was sometimes thought to be old fashioned during my lifetime. Yet many young composers came to visit me in Vienna to study with me.

IVES I had two careers: composer and insurance agent. Many of my compositions were not performed in public for many years after I wrote them. If I wanted to hear my music I had to hire professional musicians to play it for me. Sometimes they would look at the music and tell me it was "unperformable."

ELGAR My music was very patriotic and much loved by the royal family of England. In fact, the king of England knighted me in 1904.

BACH I was a church musician, choirmaster, and music teacher who composed thousands of pieces of music, although less than a dozen were published during my lifetime.

HANDEL I wrote vocal music in three different languages, but my most famous work is *The Messiah*.

HAYDEN I wrote 104 symphonies. My most famous is number 94, *The Surprise*.

VIVALDI Although I was a priest, I composed operas as well as music for church services. Today, my orchestral works, such as the 230 I wrote for violin and string orchestra, are more popular than my operas.

HILDEGARD I lived in the Middle Ages and wrote plainsong chants for female voices.

WAGNER Operas, operas, operas! I wrote almost nothing but operas. I was obsessed by them. I wrote books about them. I wrote the libretto for all my operas. I talked a king into building an opera house at Bayreuth, Germany, just to perform my operas and I even set up a kind of fan club to help pay for the performances of my operas at the theater in Bayreuth.

JOPLIN Although I also wrote operas and ballets, I was known as the "King of Ragtime."

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Who Am I?

2

Name _____

I was encouraged to become a musician by my older sister, became a fine concert pianist, and rediscovered the music of Johann Sebastian Bach. I also found time to compose music. FELIX MENDELSSOHN

I was a child prodigy. In spite of the fact that I lived a very short life, I composed hundreds of works including symphonies, operas, concertos, oratorios, and keyboard music. MOZART

By age 23 I had composed over 500 musical works but only two had ever been performed in public. I died very young, leaving two symphonies unfinished. One was completed by a friend of mine after my death, and that is the *Unfinished* symphony you listened to when you studied me. SCHUBERT

I am known as "The March King," and invented a marching tuba which bears my name. SOUSA

Most of my music can be described as Impressionistic. DEBUSSY

I wrote mostly keyboard, vocal, and chamber music, because women of my era were not encouraged to write symphonies. FANNY MENDELSSOHN HENSEL

I believed that a composer should write music for a variety of occasions and performing groups, and should not limit himself to composing music for serious, professional musicians. I took advantage of new technologies of the early 20th century, including recordings, radio, and motion pictures. COPLAND

The folk music and African-American music of the United States greatly influenced me when I wrote my symphony *From the New World*. DVOŘÁK

I wrote several famous ballets, including *The Firebird*. I was born in Russia but became a United States citizen in 1945. STRAVINSKY

My most famous composition, the ballet, *The Nutcracker*, is performed by many ballet companies around the world during the Christmas season. TCHAIKOVSKY

I wrote operas almost exclusively, and the arias from my operas, including the one from *Rigoletto*, which you heard, were very popular with Italian audiences. VERDI

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One True Thing!

1

Name _____

Every composer's life has something unique or interesting about it. If you remember ONE thing about each composer you studied, ONE fact that is worth knowing, what would that ONE thing be?

1. When I think of Hildegard von Bingen, the ONE thing I will always remember is

2. When I think of Antonio Vivaldi, the ONE thing I will always remember is

3. When I think of George Frideric Handel, the ONE thing I will always remember is

4. When I think of Johann Sebastian Bach, the ONE thing I will always remember is

5. When I think of Franz Joseph Haydn, the ONE thing I will always remember is

6. When I think of Wolfgang Amadeus Mozart, the ONE thing I will always remember is

7. When I think of Ludwig van Beethoven, the ONE thing I will always remember is

8. When I think of Franz Schubert, the ONE thing I will always remember is

9. When I think of Fanny Mendelssohn Hensel, the ONE thing I will always remember is

10. When I think of Felix Mendelssohn, the ONE thing I will always remember is

11. When I think of Giuseppe Verdi, the ONE thing I will always remember is

One True Thing!

2

Name _____

12. When I think of Richard Wagner, the ONE thing I will always remember is

13. When I think of Johannes Brahms, the ONE thing I will always remember is

14. When I think of Peter Ilyich Tchaikovsky, the ONE thing I will always remember is

15. When I think of Antonin Dvořák, the ONE thing I will always remember is

16. When I think of John Philip Sousa, the ONE thing I will always remember is

17. When I think of Edward Elgar, the ONE thing I will always remember is

18. When I think of Claude Debussy, the ONE thing I will always remember is

19. When I think of Scott Joplin, the ONE thing I will always remember is

20. When I think of Charles Ives, the ONE thing I will always remember is

21. When I think of Igor Stravinsky, the ONE thing I will always remember is

22. When I think of Aaron Copland, the ONE thing I will always remember is

About the Authors



Jay Althouse

Jay Althouse received a B.S. degree in Music Education and an M.Ed. degree in Music from Indiana University of Pennsylvania. For eight years he served as a rights and licenses administrator for a major educational music publisher. During that time he served a term on the Executive Board of the Music Publishers Association of America.

As a composer of choral music, Mr. Althouse has over 400 works in print for choirs of all levels. His music is widely performed throughout the English-speaking world. He is a writer member of ASCAP and is a regular recipient of the ASCAP Special Award for his compositions in the area of standard music.

His book, *Copyright: The Complete Guide for Music Educators* has been in print continuously since 1984 and is recognized as the definitive sourcebook on the subject of copyright for music educators. An updated, second edition was released in 1999. Mr. Althouse has also co-written several musicals and cantatas with his wife, Sally K. Albrecht, compiled and arranged a number of highly regarded vocal solo collections, and is the co-writer, with Russell Robinson, of the best-selling book *The Complete Choral Warm-up Book*, published by Alfred Music.



Judith Schorge O'Reilly

Judith Schorge O'Reilly received her B.S. in Music Education from the State University of New York at Potsdam. She taught music in public and private schools on Long Island, New York for 14 years, as well as pursuing a career as a professional flutist. She studied flute with John Oberbrunner, John Wummer (first flutist with the New York Philharmonic), and Harold Bennett (first flutist of the Metropolitan Opera orchestra).

In 1976, Mrs. O'Reilly moved with her husband John, and three children, to Los Angeles. An additional degree in Early Childhood Education prepared her to become a classroom teacher, and eventually the administrator of Encino Presbyterian Children's Center. During her five years in that position, she also served on the board of directors of the Southern California Association for Educators of Young Children.

She is now retired from teaching and has co-authored the Teacher's Resource Book for the popular band method *Accent on Achievement*. She sang for many years with the Angeles Master Chorale. She currently is active in her church, singing in a small choral ensemble and doing volunteer work. She is also very proud of her two grandchildren.