

ACCENT ON COMPOSERS

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

JAY ALTHOUSE ■ SALLY K. ALBRECHT

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Introduction

Accent on Composers, Vol. 2 is a sequel to **Accent on Composers, Vol. 1**. It is a self-contained book plus enhanced listening CD designed to introduce students to the lives of 22 additional great composers who were not featured in **Accent on Composers, Vol. 1**. 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 two books, **Accent on Composers, Vol. 1** and **Accent on Composers, Vol. 2** work well as a two-semester 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 of 22 composers. Each page is also included as a reproducible PDF on the enclosed enhanced CD.

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 that 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.
- A style chart listing the types of music the composer wrote.
- Several "factoids": interesting trivia about the composer.
- A time line listing the world events that 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 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 **Supplemental Materials** are also included in **Accent on Composers, Vol. 2**.

- 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 each of the 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 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 **Supplemental Materials** are the **Answer Keys** for each composer review, as well as for *Who Am I?*

Guillaume Dufay

Gee'-yohm Doo-fie'
(Pronounce the "g" as in "go")

A composer of the Medieval and Renaissance Eras

The exact date of Guillaume Dufay's birth is not known. He was born sometime between 1397 and 1400 to a single mother in the region around Brussels, Belgium. When Guillaume was a boy, he and his mother moved to Cambrai, a town in northern France.

In Cambrai, Guillaume showed an interest in music, which was encouraged by the priests at the Cathedral in Cambrai. He also sang as a choirboy in a cathedral choir. While he was still a teenager, Guillaume was named a chaplain in the church. This was the first of many positions in the church, and, in fact, Guillaume spent his entire life in service to the Catholic Church.

Guillaume traveled to Italy in 1420. Here he met other composers and began composing vocal works for church choirs. He became a deacon in Bologna, Italy, and eventually, in 1428, a priest. By 1430 he was a member of the Papal choir in Rome. In 1435 he moved to Florence, Italy, where he again sang in a cathedral choir, all the while continuing to compose music for his choirs.

During the 1430s, Dufay lived in various Italian cities, always serving the church and composing choral music. Political and religious unrest caused him to return to Cambrai to study law, and he eventually received a law degree from the University of Turin in Italy. He would become an expert in the laws and legal principles of the Catholic Church.

In 1445 Dufay returned to France. He spent time in the Savoy region where he worked as a **choirmaster** for the Duke of Savoy, and in Burgundy where he held the same position for the Duke of Burgundy. He also taught music and gave lessons in composition.

Although he now lived in France, Dufay continued to travel extensively throughout Europe. In his travels he made important musical and political contacts. He was often **commissioned** to write music for the choirs of various dukes and kings. The singers of northern France were highly favored by Italian choirmasters, and the choir at the Cathedral of Cambrai was said to be the best in all of Europe. Dufay was the most important choirmaster of this region in France and was in demand throughout Europe as a choirmaster.

Toward the end of his life, Dufay was appointed as the Canon at the Cambrai Cathedral. By this time, he had become one of the most respected and influential composers in Europe and was a wealthy man. He died in Cambrai in 1474.

Dufay's music was the most important of what is known as the Netherlands School of music composition (also known as the Burgundian School). It was very rhythmic and advanced for its time. Dufay was probably the most influential composer of his era, and his music influenced a great many younger composers. Although he wrote mostly sacred **masses** and **motets**, Dufay also composed secular music such as **chansons**.



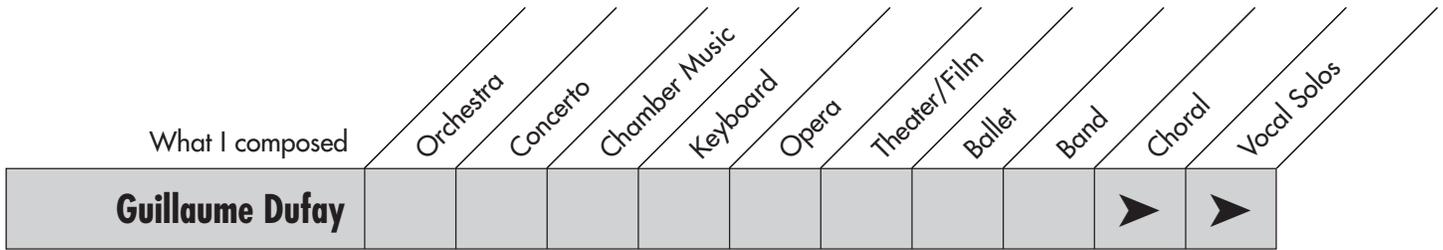
born
1397–1400
(exact date unknown)
near Brussels, Belgium

died
November 27, 1474
Cambrai, France

“
Dufay's music seems
to hang in the air like
billowing diaphanous
fabric.
”

—Jan Swafford

Guillaume Dufay



Dufay Factoids:

- Dufay wrote at least 87 motets, over 60 chansons, and seven masses.
- A ceremonial motet composed by Dufay was performed at the election of Pope Eugenius IV in 1431.
- Most of Dufay's chansons were written for three voices. Most likely a singer sang the top voice and instruments played the two lower voices.
- During his lifetime, Dufay was generally regarded as the greatest composer of his era.
- Although Dufay lived over 550 years ago, much of the music he wrote was preserved and has survived to the present day.

Famous Works:

His masses
His motets
His chansons

1397: Birth of Guillaume Dufay. Geoffrey Chaucer tells his *Canterbury Tales* for the first time.

1420: Construction of the Forbidden City is completed in Beijing, China.

1429: Joan of Arc leads the French army in the Battle of Orleans.

1438: Inca chief Pachacuti founds the Inca Empire in western South America.

1440: Eton College is founded by King Henry VI of England.

1441: Portuguese navigators begin exploring the West African coast.

1455: The Wars of the Roses, a civil war fought in England, began.

1456: The printing of the Gutenberg Bible is completed.

1474: Death of Guillaume Dufay. In Spain, Isabella crowns herself queen of Castile and Aragon.

What in the world is happening?

Guillaume Dufay (1397?–1474)

“Kyrie” from *Missa L’homme armé*

“L’homme armé” was a secular French song from the Renaissance Era. Many different composers have based a variety of selections on this popular melody. More than 40 settings of this melody were used in Latin **masses** that survived from this period. Other than Dufay, composers Josquin des Prez, Christóbal Morales, Johannes Ockeghem, and **Giovanni Pierluigi da Palestrina** are among the many composers who set this melody in their masses.

Written in $\frac{3}{4}$ time, this minor tune’s original lyric partially translates as “The armed man should be feared.” Some historians feel that this “armed man” represents St. Michael, the Archangel. Others think it refers to a popular tavern (Maison L’Homme Armé) which was located in Cambrai, France, near where Dufay lived. Versions of the actual melody exist as early as the 1450s.

During the early Renaissance period, this idea of a “cyclic mass” became quite the rage. Each section of the mass was based on this one main melody known as the “cantus firmus,” so the mass was musically unified.

The Kyrie is most often set in ABA form because of the text:

- A. Kyrie eleison (Lord, have mercy).
- B. Christe eleison (Christ, have mercy).
- A. Kyrie eleison (Lord, have mercy).

Written around 1460, Guillaume Dufay’s Kyrie setting uses the first line of “L’homme armé” for the opening Kyrie. He uses the second line for the Christe section. Then, the original Kyrie melody returns. The four a cappella (no accompaniment) voices sing weaving **polyphonic** lines with long melismas (many notes sung on the same word or syllable), making it difficult to hear the main theme. Dufay wrote this mass around 1460. The entire composition lasts around 50 minutes and includes the following sections:

L’homme armé (main theme)	Jubilate Deo
Kyrie	Sanctus
Gloria	Agnus Dei
Veni Sancte Spiritus	Illumina Faciem Tuam
Credo	

- Spend some time listening to other a cappella music. How has it changed over the years? Compare this recording to one of a Morley **madrigal** or a Palestrina **motet**, to a barbershop choir, and to a current a cappella recording in which singers are also the rhythm section.

“

To find the most rational attitude toward rhythm, one must return to Guillaume Dufay.

”

–*Pierre Boulez*

TIMING

- :01 Opening Kyrie with three voices, triple meter.
- :12 Tenors sing “L’homme armé” melody, overlapped by other voices.
- :48 Counterpoint singing.
- 1:20 Christe section, duple meter, with two voices.
- 2:06 Christe section, begins with two voices, then others join.
- 2:21 Tenors lead with Christe melody, then others join in.
- 3:20 Kyrie returns with three voices, triple meter, more energy.

Review!

Who needs instruments?
I'll use the voice!



Guillaume Dufay

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: Dufay spent his entire life in service to the Catholic church.

2. Dufay was born near _____ and died in _____ .
A. Cambrai, France
B. Brussels, Belgium
3. Dufay was also a _____ .
A. doctor
B. architect
C. lawyer
D. mayor
4. True or False: Dufay was generally regarded as the greatest composer of his era.

5. True or False: Hardly any of the music Dufay wrote still survives today.

6. Dufay did not write this type of music _____ .
A. motets
B. chansons
C. organ pieces
D. masses
7. True or False: Dufay traveled extensively throughout Europe. _____
8. “L’homme armé” is a secular Renaissance song from _____ .
A. France
B. Belgium
C. Spain
D. Italy
9. True or False: More than 40 settings of this melody were used in masses that survive from this era. _____
10. A Kyrie is typically written in _____ form.
A. AB
B. ABAB
C. ABBA
D. ABA

Bonus:

When voices perform without accompaniment, they are said to be singing
_____ .

Giovanni Pierluigi da Palestrina

Joh-vahn'-ee Pee-ehr-loo-ee'-jee dah Pahl-ehs-tree'-nah

A composer of the Renaissance Era



born
1525 or 1526
(exact date unknown)
Palestrina, Italy

died
February 2, 1594
Rome, Italy

“
Palestrina’s music
paints a picture
almost as timeless as
it is without space, a
spiritual revelation
throughout that
arouses unspeakable
emotion
”

—Richard Wagner

Giovanni Pierluigi da Palestrina took his name from the Italian town, Palestrina, in which he was born. Little is known of his early life, although we know he was listed as a member of a boys’ choir in Palestrina in 1537. By 1544 he was an organist at a cathedral in Palestrina. In 1547 he married Lucrezia Gori. They would have three sons.

In 1550 a bishop from the town of Palestrina was appointed Pope Julius III. Julius hired Giovanni as **choirmaster** for the Cappella Giulia, a kind of training school for choir members of the Sistine Chapel in Rome. The choir also accompanied ceremonies in St. Peter’s Basilica within the Vatican. By this time Giovanni had begun composing **masses** as well as other music required by the church. He dedicated his first book of masses to Pope Julius in 1554. When Julius died in 1555, his successor, Pope Paul IV, replaced Palestrina at the Cappella Giulia. Historians believe that Palestrina was dismissed because he was not a priest and because he had begun to compose some secular (non-church-related) music.

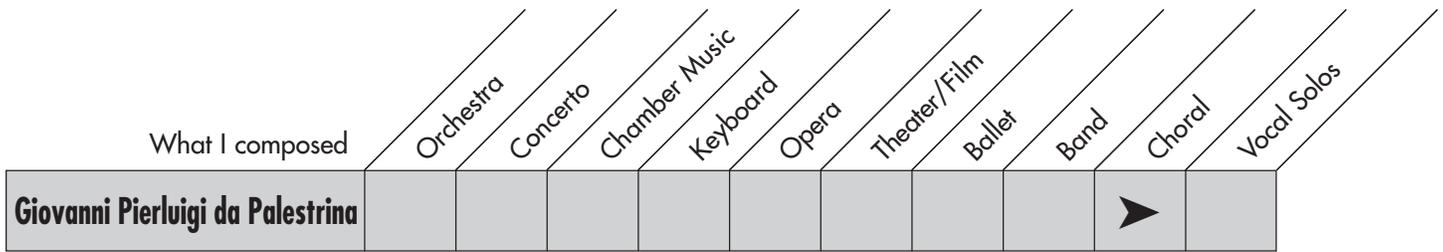
Between 1555 and 1566, Palestrina conducted choirs at various Catholic churches in Rome and continued to compose music for the church. In 1567, he entered the service of Cardinal Ippolito in Tivoli, near Rome, where he was in charge of all music activities for the Cardinal. The church had recently revised its rules for music. This meant that some of Palestrina’s masses could not be performed because they contained words which had been eliminated from the mass, and others were now unsuitable because they contained non-sacred songs.

On two occasions, Palestrina was offered choirmaster positions outside of Italy, but he rejected both offers because he preferred to stay in Rome.

Palestrina’s first book of **motets** was published in 1567. In 1571, he returned to the position of choirmaster at Cappella Giulia in Rome, a job he had held 20 years earlier. In the late 1570s, Palestrina’s wife and three sons died, and he briefly considered becoming a priest. He changed his mind and married Virginia Dormoli, a wealthy widow, in 1581. For the rest of his life, he managed her financial and business interests while continuing to compose music. Before he died in 1594, he published 16 collections of his music.

Palestrina wrote music primarily for the Catholic Church, including masses and other choral works often accompanied by organ, although he wrote secular vocal and choral music as well. Today, just over 100 of his masses survive, although he probably wrote many more than that. He also composed more than 450 motets and 140 **madrigals**. He is known today as one of the most important composers of music for the Catholic Church.

Giovanni Pierluigi da Palestrina



Palestrina Factoids:

- When Palestrina was appointed to the papal chapel in Rome, Pope Julius III exempted Palestrina from the usual entrance examination because of his skill as a composer.
- Late in his life, Palestrina was given the assignment of revising the music in the official liturgical books of the Catholic Church. He did not complete the task, but it was completed by others after his death.
- Today, Palestrina is recognized as perhaps the greatest composer of choral music of the Renaissance Era.
- Pope Pius IV created a job for Palestrina: “Composer of the Papal Chapel.” After Pius IV’s death, rival musicians tried to have him removed from the position, but they were unsuccessful; he was retained by Pius V.

Famous Works:

Missa Papae Marcelli (Pope Marcellus Mass) for choir
Missa Assumpta est Maria (Mass for Mary) for choir
Missa Breva (Short Mass) for choir
Stabat Mater – a motet for choir
Song of Solomon – a book of 29 choral works

- 1525:** Birth of Giovanni Pierluigi da Palestrina. The Mayan empire falls to Spanish conquistadors.
- 1535:** King Henry VIII is excommunicated by the Pope and names himself head of the Church of England.
- 1536:** Michelangelo paints *The Last Judgment* in the Sistine Chapel in Rome.
- 1543:** Nicolaus Copernicus presents his theory that the earth revolves around the sun.
- 1565:** St. Augustine, Florida, the first town established by Europeans in what is now the United States, is founded by the Spanish.
- 1570:** For the first time, Japan permits foreign ships to enter its ports.
- 1580:** Francis Drake returns to England after sailing around the world.
- 1582:** Pope Gregory XIII implements the Gregorian calendar.
- 1594:** Death of Giovanni Pierluigi da Palestrina. Dutch sailor Willem Barentsz explores the Arctic Ocean.

What in the world is happening?

Giovanni Pierluigi da Palestrina (1525/26–1594)

“Kyrie” from *Missa Papae Marcelli*

Palestrina’s *Missa Papae Marcelli* (*Pope Marcellus Mass*) is the most well-known and most widely-performed of his over 100 masses. Like most masses of the Renaissance Era, the mass consists of five main sections:

1. Kyrie
2. Gloria
3. Credo
4. Sanctus/Benedictus
5. Agnus Dei

This serene mass contains approximately 35 minutes of free-composed choral music for 6-part chorus (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2), though Palestrina used a variety of voice combinations throughout the composition (he also included an “Agnus Dei II” for 7-voice chorus, adding a Soprano 2 part).

The entire mass is *a cappella* (without accompaniment). While the Kyrie is primarily **polyphonic**, much of the rest of the mass is set in a block chord, declamatory style, so that the text can be easily understood in performance. Palestrina, a master at counterpoint choral writing, wrote most of his vocal lines using stepwise movement.

The mass was written in memory of Pope Marcellus II, who reigned for only three weeks in 1555. The mass was first published in 1567 in Palestrina’s second collection of mass settings.

The “Kyrie eleison” (Lord, have mercy) is the first section of the mass. It is written in $\frac{4}{2}$ time, with Tenor 1 taking the lead starting on a D and presenting the opening motif, singing up a perfect fourth, then moving down by steps. Sopranos echo these opening notes, beginning on beat three. In the next measure, Bass 1 imitates with a similar melody starting lower on a G. Then Altos do the same, beginning on beat three. In measure five, Tenor 2 echoes the opening motif. Finally, on beat three of that measure, Bass 2 enters with a new counterline. Each voice part is of equal importance, resulting in a balanced work full of rich weaving lines and textures.

Listen for the simple melodic motifs which are echoed and imitated. The middle “Christe eleison” section presents pairs of voices calling and answering each other, then moves into a fuller texture. The return of the final “Kyrie eleison” features the voices entering in imitation with more energy.

- You can usually hear and feel new energy as a voice enters. Raise your hand any time you hear a new entrance.
- Imagine hearing this piece of music in different environments: in a large church, in a small auditorium, outdoors, surrounded by singers in a circle, etc.

““

The first and chief use of music is for the service and praise of God, whose gift it is.

””

–*John Playford*

TIMING

- :01 “Kyrie eleison” section, Tenor 1, followed by Sopranos on opening motif. Bass 1 and Altos imitate on lower note.
- :17 Tenor 2 voices enter, followed by Bass 2 on their own line. Development.
- 1:00 Listen for the fresh soaring Soprano line, which repeats as the other voices move below it.
- 1:34 “Christe eleison” section. Notice how each voice holds the first syllable of “Christe” for two beats with a slight crescendo. Listen for imitation.
- 3:19 “Kyrie eleison” section, voices enter one at a time in imitation, faster tempo.

Review!

Guess where I was born?



Giovanni Pierluigi da Palestrina 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: Palestrina took his name from the town in which he was born.

2. Palestrina was a composer of the _____ Era.
A. Romantic
B. Renaissance
C. Medieval
D. Baroque
3. True or False: Two times in his life, Palestrina was choirmaster at Cappella Giulia in Rome. _____
4. True or False: The church was able to perform all of Palestrina's masses.

5. Before Palestrina died, he published _____ collections of his compositions.
A. 12
B. 14
C. 16
D. 20
6. Palestrina wrote music primarily for the _____ church.
A. Lutheran
B. Catholic
C. Protestant
D. Methodist
7. True or False: Palestrina wrote only choral works. _____
8. The mass consists of _____ main sections.
A. four
B. six
C. seven
D. five
9. True or False: The "Christe" text always uses the same music as the "Kyrie" text.

10. True or False: In the Listening Example, each voice begins on the very same note.

Bonus:

The Cappella Giulia was a training school for choir members who sang at this famous location in Rome. _____

Johann Pachelbel

Yoh'-hahn Pahk'-uhl-behl

A composer of the Baroque Era



born
August, 1653
Nuremberg, Germany

died
March, 1706
Nuremberg, Germany

“
Love it or hate
it, Pachelbel’s
Canon in D is one
of the most famous
pieces of classical
music of all time.
”

—*classicfm.com*

We do not know the exact date of Johann Pachelbel’s birth. We know he was baptized on September 1, 1653, so he was most likely born a few days before that. As a boy Johann was an excellent student and showed great interest in music. He enrolled at the University of Attendorf in Austria at the age of 15; however, he had to drop out after one year because his father could not pay the tuition.

Luckily, Johann received a scholarship to a school in Regensburg, Germany, where he was able to continue his education and take private music lessons. After completing his studies, Johann lived for a time in Vienna, Austria, where he served as an organist at a cathedral. At that time, Vienna was the musical center of Europe, and here Johann befriended many important musicians and composers.

In 1677 Pachelbel moved to Eisenach, Germany, and took a position as court organist for a prince. He also began composing music, a task that was often expected of **court musicians**. While in Eisenach, Pachelbel got to know the Bach family and gave music lessons to Johann Christoph Bach, an older brother of Johann Sebastian Bach.

Pachelbel stayed in Eisenach a year before moving to Erfurt, Germany. He remained in Erfurt for 12 years, and it was here that he became known as one of the premier organists and composers in Europe. He served various churches in Erfurt, always as organist and composer. Sometimes he was also responsible for organ maintenance.

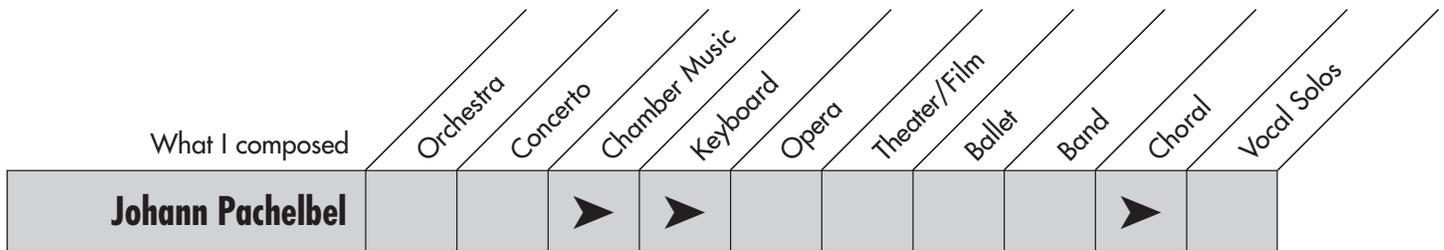
Pachelbel married Barbara Gabler in 1681, and their first child, a son, was born two years later. Soon after, a plague swept through the area, killing Johann’s wife and son. Within a year, Pachelbel married Judith Drommer. They would have five sons and two daughters. Sons Wilhelm and Charles became composers, and Charles moved to America in 1734.

Pachelbel moved to Stuttgart, Germany in 1690 (age 37), where he was employed as a court organist for a duchess. He spent the years 1692 through 1694 as town organist in Gotha, Germany. Pachelbel always kept close ties to his friends in Eisenach, especially the Bach family. In 1694 he attended the wedding of his former student, Johann Christoph Bach. It was here that he most likely met the nine-year-old Johann Sebastian Bach.

In 1695 Pachelbel was hired as an organist/composer by city officials in Nuremberg, Germany. He spent the rest of his life in Nuremberg, where he devoted most of his time to composing. During his final years, Pachelbel published several collections of his compositions.

Johann Pachelbel died in early March 1706 and was buried on March 9. Although he was well-known and respected as a composer during his lifetime, Pachelbel is best known today for the influence he had on younger composers, including his two sons and members of the Bach family.

Johann Pachelbel



Pachelbel Factoids:

- Johann Pachelbel's son, Charles, moved to the American colonies. He lived first in Boston and then in Charleston, South Carolina, where he organized concerts, opened a singing school, and served as organist at St. Philip's Church.
- Pachelbel was the godfather to Johann Sebastian Bach's sister, Johanna Juditha Bach.
- *Canon in D*, an instrumental work composed by Pachelbel, is one of the most performed works in the history of music. It is often played at weddings.
- During his lifetime, Pachelbel was known primarily as a composer of music for organ, although he wrote many choral and instrumental works as well.

Famous Works:

Canon in D for strings
His chorale **preludes** for organ
His toccatas and fugues for organ

1653: Birth of Johann Pachelbel. Russia annexes the Ukraine.

1664: Isaac Newton experiments with gravity.

1665: A plague spreads through London, killing 75,000 people.

1670: The city of Charleston is founded in present day South Carolina.

1676: Antoni van Leeuwenhoek discovers bacteria.

1682: French explorer La Salle travels the entire length of the Mississippi River.

1692: Salem witch trials begin in Massachusetts.

1699: French settlers move into Louisiana.

1706: Death of Johann Pachelbel. Benjamin Franklin is born.

What in the world is happening?

Johann Pachelbel (1653–1706)

Canon and Gigue for three violins and basso continuo

By far, Johann Pachelbel's most famous composition was his *Canon and Gigue for three violins and basso continuo*, commonly called his "Canon in D" or simply "Pachelbel's Canon" (in German *Kanon und Gigue für drei Violininen mit Generalbaß*). Both the canon and the gigue are in the key of D Major. They were originally paired together.

The piece was forgotten for centuries, rediscovered and published in 1919. It soon became extremely popular, and has often been used in commercials, quoted in pop music, and also featured in the 1980 Oscar-winning film *Ordinary People*.

It is a true canon in three parts, with each violin playing the same melody but two measures apart. Below these melodies, the low bass voice, the basso continuo, plays the same two-bar line 28 times throughout the piece. This repeated line is known as a "ground bass" or "ostinato." The same eight chords are used and repeated, following the bass line:

D Major	G Major
A Major	D Major
B minor	G Major
F# minor	A Major

The three violins change what they are playing every four measures. They start with quarter notes, move to eighth notes, then to sixteenth notes, leaping notes, a thirty-second note pattern, and move on to a variety of variations from there.

It is not known exactly when Pachelbel composed this piece—perhaps around 1680. Some scholars believe the piece may have been written for the wedding of Johann Sebastian Bach's brother, Johann Christoph, which Pachelbel attended and provided music for, on October 23, 1694. Pachelbel's *Canon in D* has been recorded hundreds of times. Several other famous classical composers, including Handel, Mozart, and Haydn, have quoted the memorable bass line in their subsequent compositions.

- See if you can time your steps to walk down the aisle with a partner, imagining you're at your wedding. What kind of mood does this music put you in?
- Try to sing the bass line, in your octave. Or learn to play it on the piano or another instrument.

Pachelbel's *Canon in D* has been used as part of several pop songs, and was used as a theme in the 1980 motion picture *Ordinary People*.

TIMING

- :01** The opening "basso continuo" is heard (harpsichord playing chords in the background).
- :11** Quarter note melody is heard on Violin 1.
- :21** Violin 2 joins in on same melody.
- :31** Violin 3 joins in on original melody while Violin 1 moves to an eighth note pattern. Others follow.
- :52** Moving sixteenth note pattern begins in Violin 1.
- 1:11** Listen for leaping quarter notes followed by a quarter rest.
- 1:32** Violin 1 begins a thirty-second note pattern, based on the scale.
- 2:00** Development adds staccato notes and rests.
- 2:10** New melodic patterns appear again, using neighboring notes in different octaves.
- 2:50** Yet another vibrant variation begins, more majestic.

Review!

I'm not just a one-hit wonder!



Johann Pachelbel

Name _____

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

- Pachelbel spent most of his life in _____.
A. Germany
B. Austria
C. United States
D. Hungary
- True or False: In the late 1600s, Vienna, Austria, was the musical center of Europe. _____
- Pachelbel was _____.
A. a premier organist
B. a composer
C. responsible for organ maintenance
D. all of the above
- True or False: A plague killed Pachelbel's second wife and daughter.

- True or False: Pachelbel was close friends with the Bach family. _____
- In 1665, Pachelbel was hired as an organist/composer by city officials in _____.
A. Vienna, Austria
B. Nuremberg, Germany
C. Stuttgart, Germany
D. Gotha, Germany
- True or False: Pachelbel is perhaps best known for the influence he had on younger composers. _____
- Pachelbel's *Canon* was originally written for _____.
A. woodwind quartet
B. harpsichord and three flutes
C. three violins and bass
D. full orchestra
- True or False: The Listening Example is written in the key of D Major.

- In Pachelbel's *Canon*, the same pattern of _____ chords are used over and over again, and the bass line is repeated _____ times.
A. 8
B. 4
C. 28
D. 18

Bonus:

The repeating bass line in the Listening Example is known as a ground bass or _____.

Henry Purcell

Hehn'-ree Purr'-suhl

A composer of the Baroque Era



born

September 10, 1659
(exact date unknown)

Westminster (London), England

died

November 21, 1695

Westminster (London), England

“

As poetry is the
harmony of words, so
music is that of notes.

”

—Henry Purcell

The date of Henry Purcell's birth is not certain, but most likely he was born on September 10, 1659, in Westminster, an area within the city of London, England. The Purcell family lived very close to Westminster Abbey, a famous church in London. Henry's father was a church musician who died when Henry was five years old.

Henry then went to live with his uncle who was also a musician, and who encouraged Henry's interest in music by enrolling him as a chorister in a chapel choir and giving him music lessons.

We know that Henry wrote his first song, an ode to the King's birthday, at age 11. He may have written other songs as early as age nine. Henry attended Westminster School, was a good student, and at age 17 was appointed music copyist at Westminster Abbey. Copying the music of other composers was considered excellent training for young composers.

When he was 20, Henry was appointed organist at Westminster Abbey, a very important position in London. Here he spent much of his time writing sacred music, but Henry didn't limit himself to sacred music like most church organist/composers. He also wrote music for stage and theater productions. This was known as incidental music. He did not consider theater music to be beneath his talents, as some composers did.

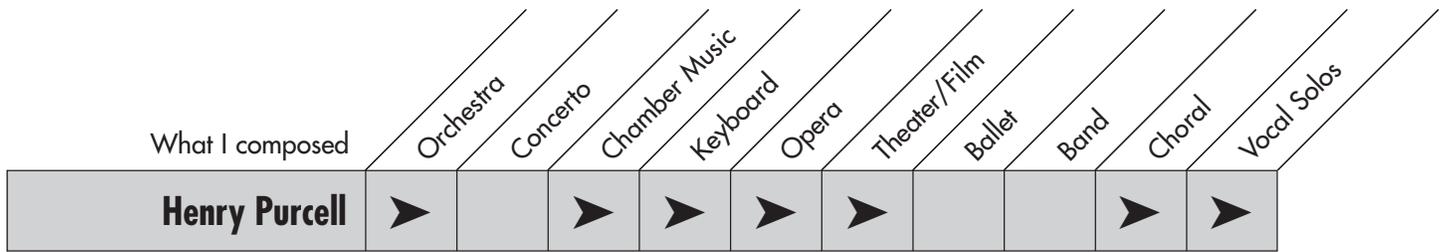
Sometime before 1689, Purcell wrote his first **opera**, *Dido and Aeneas*, which is considered to be one of the first operas written in the English language. He also was hired by the royal family to write music for royal events, the earliest being a choral anthem which he wrote to commemorate the escape of King Charles II from a shipwreck.

In 1682, at the age of 22, Purcell married Frances Peters. They had six children, but only two survived to adulthood. That same year he was named organist at the Chapel Royal, another large church in London, but he also kept his position at Westminster Abbey, holding both jobs simultaneously. He continued composing both sacred and theater music, and also producing music for events such as the coronation of King James II and the birthday of Queen Mary II.

By 1687 Purcell had become the busiest and most important composer in England. His operas and choral works were widely performed, and he was often **commissioned** by the royal family to compose music for special occasions. One of his most famous operas, *King Arthur*, was written in 1691 when Henry was 32. Between 1689 and 1695, he wrote music for 42 plays.

Henry Purcell died of an unknown illness in 1695 at the young age of 36. He was buried next to the organ inside Westminster Abbey. A few months prior to his death, Purcell had composed music for the funeral of Queen Mary. That music was also performed at Purcell's funeral service.

Henry Purcell



Purcell Factoids:

- Purcell died of unknown causes. One theory was death by chocolate poisoning.
- Like Wolfgang Amadeus Mozart, who also died in his mid-30s, Purcell wrote a huge amount of music in his short life.
- For several centuries after Purcell's death, his only piece that was regularly performed was his opera *Dido and Aeneas*.
- *Dido and Aeneas* was composed for a girls' boarding school in Chelsea, England.
- After Purcell died, his wife collected many of his compositions and had them published.

Famous Works:

Dido and Aeneas – an opera
The Faery Queen – an opera
King Arthur – an opera
How Pleasant Is this Flowery Plain – a **cantata**

1659: Birth of Henry Purcell. Swedish forces attack Copenhagen, Denmark.

1666: The Great Fire of London destroys an estimated 70,000 homes.

1669: Dutch artist Rembrandt dies in Amsterdam.

1677: Ice cream becomes a popular treat in Paris

1682: Pennsylvania is founded by William Penn.

1683: France claims the Louisiana territory.

1688: Plate glass is used for the first time.

1693: William and Mary College is founded in Virginia.

1695: Death of Henry Purcell. Gold is discovered in Brazil.

What in the world is happening?

Henry Purcell (1659–1695) “Trumpet Tune in C Major” (ZT. 678)

English composer Henry Purcell was known for the great variety of his compositions. One of the most revered English Baroque composers, he was able to merge elements of popular French and Italian music in his compositions. He influenced many composers of his time and had many followers.

In most cases, his trumpet pieces were short—usually between one and three minutes. He made sure that the trumpet interacted well with the other instruments in his compositions (in this case, the organ). Purcell’s music for trumpet and organ included multiple solos, **suites**, and **sonatas**. He did not write big trumpet fanfares but more ceremonial pieces for court events.

Purcell’s “Trumpet Tune and Air in C Major” was first published in 1696, after Purcell’s death. It is also known as the “Cibell.” This popular selection is one of the favorites for wedding processions and ceremonial occasions. The Listening Example will feature just the 32-measure “Trumpet Tune” written in $\frac{4}{4}$ time.

- Feel how perfect this tempo is for walking majestically around a room. Give it a try!
- Clap your hands three times any time you hear the three repeated notes in the trumpet or the organ.

“

**A greater musical
genius England
never had.**

”

—*Roger North,
describing Henry Purcell*

TIMING

- :01 Opening theme. Note how the dotted rhythms add grandeur. A repeat follows with a change in the last two measures. Note the trill.
- :17 Repeat, with some embellishment.
- :35 A softer section for eight measures, focusing still on the repeated note and dotted rhythms. Note the sequences (repeated melodic patterns) that are played.
- :52 Repeat, with some embellishment.

Review!

I composed and decomposed in the same place!



Henry Purcell

Name _____

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

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

- Purcell was a composer of the _____ Era.
A. Classical
B. Baroque
C. Renaissance
D. Medieval
- True or False: Purcell's father was a church musician who died when Henry was five years old. _____
- Purcell was one of the busiest and most important composers of his time in _____.
A. America
B. France
C. Italy
D. England
- When just a teenager, Purcell worked at Westminster Abbey as _____.
A. an organist
B. a music copyist
C. a conductor
D. a composer
- True or False: Purcell only wrote sacred music. _____
- Purcell's first opera, written for a girls' boarding school, was entitled _____.
A. *King Arthur*
B. *Rigoletto*
C. *Cinderella*
D. *Dido and Aeneas*
- True or False: Purcell enjoyed writing for stage and theater productions.

- True or False: The royal family often asked Purcell to compose music for their special occasions. _____
- The Listening Example is in the key of _____.
A. C Major
B. D Major
C. C Minor
D. D Minor
- True or False: Purcell died at the young age of 36. _____

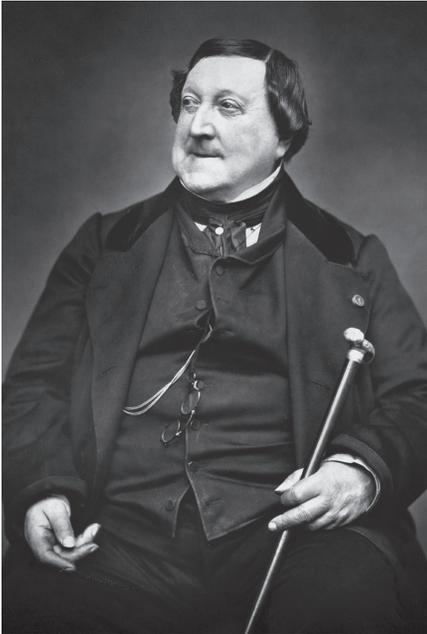
Bonus:

Henry Purcell was buried next to the organ at this famous location.

Gioachino Rossini

Joh-ah-kee'-noh Roh-see'-nee

A composer of the Classical Era



born

February 29, 1792
Pesaro, Italy

died

November 13, 1868
Paris, France

“

**Give me a laundry
list and I'll set it
to music!**

”

—*Gioachino Rossini*

Both of Gioachino Rossini's parents were musicians; his father was a trumpeter and his mother an opera singer. Gioachino learned to play the harpsichord and sang in churches as a child. He entered a music school in Bologna, Italy, at age 14. In school he showed great talent, frequently winning awards and prizes. Within a year Gioachino had written his first **opera**.

Within a span of two years, from 1810 through 1811, he wrote six more operas, one of which was **commissioned** by the famous La Scala opera house in Milan, Italy. An important opera manager was impressed by these operas and offered Rossini an exclusive contract. Rossini accepted and agreed to compose two operas a year. Apparently writing came easily to him; he claimed none of his operas took more than a few weeks to write.

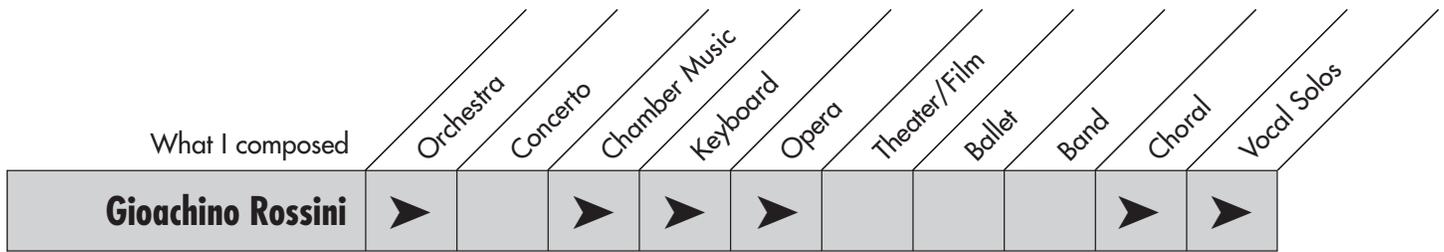
To this point, most of Rossini's operas were serious, dramatic works, known to Italians as opera seria, but he was determined to compose comic opera (opera buffa) as well. His most famous comic opera was *Il barbiere di Siviglia* (*The Barber of Seville*), written in 1816. On its opening night, in Rome, there were several disasters and accidents on stage. It was poorly received because audiences compared it unfavorably to an opera of the same name by another popular composer. But today, *The Barber of Seville* is recognized as one of the great Italian comic operas. Rossini was just 24 years old when he composed it.

Rossini wrote 16 more operas in the following six years. For the next several years, he traveled throughout Italy composing operas which were produced in important opera houses. He briefly settled in Vienna, Austria, where he was hailed as an operatic genius. In 1824 (age 32) Rossini moved to Paris. Two years later, he entered into a contract that called for him to compose five new operas over the next ten years.

The first and only opera Rossini completed under this contract was *Guillaume Tell* (*William Tell*), which was a great success when it opened in Paris in 1829. It would be his last opera. He was only 37 years old. After that, he wrote only a few pieces of sacred music, including one of his most famous, *Stabat Mater*.

There are many theories why Gioachino Rossini abandoned composing operas at the height of his creative success. He was wealthy and claimed to be lazy. But laziness is not a character trait of a man who once composed 16 operas in six years. He was involved in legal battles, frustrated at finding good singers to perform his operas, concerned with political events in Europe, and his health was in decline. Yet none of these reasons fully explains why Gioachino Rossini, one of the greatest of all opera composers, didn't write an opera during the last 39 years of his life.

Gioachino Rossini



Rossini Factoids:

- Rossini completed ten operas by the age of 22.
- One of his operas was so popular that he was given an exemption from serving in the Italian army. His recruiting officer had attended the opera and became a fan.
- During Rossini's brief stay in Vienna the famous composer Ludwig van Beethoven advised Rossini to write nothing but operas.
- In 1842, after he had stopped composing operas, Rossini completed a choral work, *Stabat Mater*, which was described as the greatest choral work since Haydn's *The Creation*. It remains popular with choirs today.

Famous Works:

Il barbiere di Siviglia (*The Barber of Seville*) – an opera
Guillaume Tell (*William Tell*) – an opera
Otello – an opera
Stabat Mater for chorus and orchestra
L'Italiana in Algeri (*The Italian Woman in Algiers*) – an overture for orchestra adapted from an opera

1792: Birth of Gioachino Rossini. The United States Post Office Department is established.

1800: Ludwig van Beethoven's **Symphony** No. 1 is premiered in Vienna.

1811: The world's first steam ferryboat operation begins between New York City and Hoboken, New Jersey.

1818: Franz Gruber and Josef Mohr write *Silent Night*.

1821: Peru declares independence from Spain.

1836: Texas breaks from Mexico with its declaration of independence.

1846: Adolph Sax is granted a patent for the saxophone.

1854: Henry David Thoreau publishes *Walden*.

1868: Death of Gioachino Rossini. Memorial Day is observed in the United States for the first time.

What in the world is happening?

Gioachino Rossini (1792–1868)

Finale from the *William Tell Overture*

Gioachino Rossini was well-known for his operas. This Finale from the *William Tell Overture* has become more famous than the opera itself! It premiered at Salle Le Peletier, the home of the Paris Opera, on August 3, 1829. Originally, the opera was in four acts and lasted almost four hours. But the opera is often shortened when performed.

The story of the opera *William Tell* (*Guillaume Tell*) takes place in medieval Switzerland, at a time when the Austrian occupation is beginning to be a problem for the Swiss people. When an Austrian soldier attacks Leuthold's daughter, Leuthold kills him. So now the Austrians are after him. As a storm is approaching, William Tell is the only one to volunteer to take Leuthold across the lake to safety. Eventually, it is revealed to the Austrian governor that Tell was the man who helped. Tell is then forced to shoot an apple off the top of his son's head with a bow and arrow. Luckily, he was successful, therefore avoiding death. Later, he led an army in a patriotic revolt that liberated his people. The opera concludes under clearing skies with a hymn to liberty and nature.

The *William Tell Overture* has 4 sections: The Prelude (Dawn), Storm, Call to the Cows (Calm), and this Finale (*March of the Swiss Soldiers*). The music in this Finale is not used in the opera itself, though similar musical events occur in the final act as the Swiss soldiers battle for liberation of their homeland. The composition utilizes familiar trumpet and horn fanfare figures and repeating rhythmic patterns many times. It is played by the full orchestra and is in the key of E Major.

This famous piece was also used as the theme music for *The Lone Ranger* radio and TV shows. Russian composer Dmitri Shostakovich (1906–1975) also quoted the music in the first movement of his *Symphony No. 15*.

- Listen for the cymbals which add accents and color.
- Of course, one must picture galloping horses when hearing this selection!

“

Every kind of music
is good, except the
boring kind.

”

–*Gioachino Rossini*

TIMING

- :01** The opening fanfare is played by the trumpets.
- :13** Hear how the violin theme and repeated rhythmic pattern of the A section suggest riding a horse.
- :24** Note the higher short second theme.
- :41** The first theme returns.
- :52** Listen as a new B section is presented, with the triumphant theme played by violins.
- 1:03** Notice the counterpoint in this busier section with new material.
- 1:23** The B theme is heard again.
- 1:34** The A section's higher second theme returns.
- 1:50** The first A theme is played by violins, then by all.
- 2:01** An extended closing (**coda**) is played until the final flourish.

Review!

I could set this quiz to music.



Gioachino Rossini

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: Rossini is a composer of the Romantic Era. _____
2. Rossini was born in _____ and died in _____ .
A. Italy
B. France
C. Switzerland
D. Austria
3. Famous for his many operas, Rossini did not write _____ .
A. *William Tell*
B. *Aida*
C. *The Barber of Seville*
D. *Otello*
4. True or False: Rossini wrote both serious opera and comic opera. _____
5. When he was 32 years old, Rossini entered into a contract to compose five operas in ten years in this city: _____ .
A. London
B. Vienna
C. Milan
D. Paris
6. True or False: After writing *William Tell*, Rossini only composed a few pieces of sacred music. _____
7. True or False: Beethoven advised Rossini to stop composing operas. _____
8. In the Listening Example, the opening fanfare is played by _____ .
A. trombones
B. french horns
C. trumpets
D. violins
9. True or False: The Listening Example is the third movement of the Overture. _____
10. True or False: Russian composer Dmitri Shostakovich quoted the music featured in the Listening Example in one of his symphonies. _____

Bonus:

What was Rossini's most famous choral work? _____

Hector Berlioz

Hehk'-tohr Behr'-lee-ohs

A composer of the Romantic Era



born
December 11, 1803
La Côte-Saint-André, France

died
March 8, 1869
Paris, France

“
At least I have the
modesty to admit
that lack of modesty
is one of my failings.
”
—Hector Berlioz

As a boy, Hector Berlioz sang in a choir at his church. He became interested in music, taking lessons on guitar and piano and reading books on music theory. He wrote his first piece of music at age 16 and sent it to a publisher, but it was rejected.

When Hector turned 18, his father, a doctor, sent him to Paris to study medicine. Although he was not really interested in his medical studies, Hector received a degree in science. While studying in Paris, he attended concerts and studied musical scores at the library of the Paris **Conservatory** of music. He also took lessons in composition, and his composition teacher encouraged him to write an **opera**. After receiving his degree in science, Hector enrolled at the Paris Conservatory. His father, disappointed in his son, stopped sending him any money, and Hector took a job as a choir director.

After studies at the Paris Conservatory, Berlioz became more interested in composition. In 1825 (age 22), he put together a huge orchestra of 150 members. But even that didn't seem big enough. His “dream orchestra,” Berlioz said, “would consist of 467 instrumentalists and 360 singers.” Berlioz's first famous work, *Symphonie Fantastique*, was composed in 1830. He wrote it to attract a young woman he loved. The performance was a success, but his girlfriend did not attend. *Symphonie Fantastique* was one of the first examples of what is called **program music**—music that tells a story.

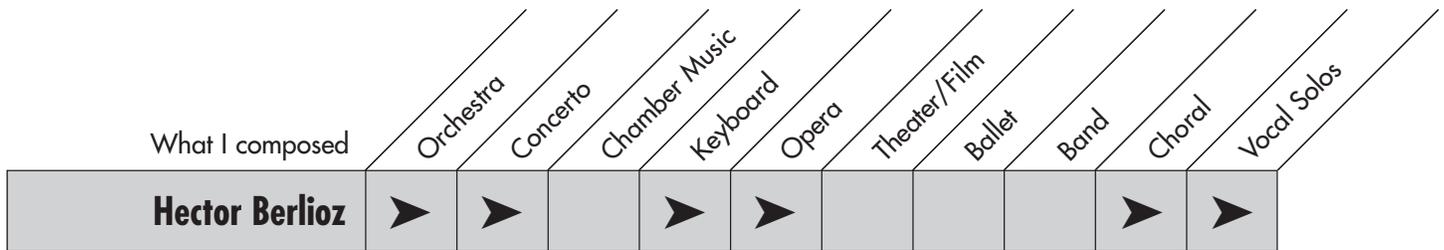
About this time, Berlioz won the Prix de Rome, a scholarship for creative artists and musicians to study in Rome. He had applied four times before and had been rejected each time. Winning the award meant he had to move to Rome, but Berlioz was unhappy there. He returned to Paris in 1832 (age 27) and married Henrietta Smithson, a British actress. The marriage was unsuccessful and they separated, living apart until Henrietta's death in 1853, when Berlioz remarried.

Symphonie Fantastique brought Berlioz to the attention of Niccolò Paganini, a famous violinist. Paganini **commissioned** Berlioz to write a **virtuoso** work for viola. It was premiered in 1834, but Paganini did not play it until 1838. Payment for this work allowed Berlioz to write *Roméo et Juliette*, which he called a “dramatic **symphony**” for orchestra and chorus. He continued to compose operas and orchestral music throughout the 1830s.

In the 1840s Berlioz toured frequently throughout Europe, often conducting his own compositions because he felt no other conductor could do justice to his music. In 1853, (age 54) he became a music critic for a French magazine. He was very successful in this position and has been called the greatest music critic of his era.

Berlioz was unhappy in his later life; his second marriage turned out as bad as his first, and he suffered from health problems. He was hot-tempered, desperate for love, and a braggart who could be rude.

Hector Berlioz



Berlioz Factoids:

- Although Berlioz was a great composer, he never mastered an instrument.
- Many music historians credit Berlioz with establishing the instrumentation of the modern symphony orchestra.
- Berlioz was quite a braggart and frequently made a poor first impression on people he met.
- His greatest musical influence was Ludwig van Beethoven. His greatest literary influence was William Shakespeare.
- Unlike most great composers, Berlioz never had a great following among the musical public. It was always a struggle for him to have his music accepted.

Famous Works:

Symphonie Fantastique
for orchestra
Le damnation de Faust
for orchestra
Roméo et Juliette for orchestra
and chorus
Te Deum for orchestra and chorus
Requiem for orchestra and chorus

1803: Birth of Hector Berlioz. The United States purchases the territory of Louisiana from France.

1813: The novel *Pride and Prejudice* by Jane Austen is published.

1818: Chile proclaims its independence from Spain.

1824: The name Australia is finally adopted as the official name of the country formerly known as New Holland.

1834: In Canada, Toronto is incorporated as a city.

1842: The New York Philharmonic Society is organized, and the New York Philharmonic gives its first concert.

1851: Herman Melville's novel *Moby Dick* is published.

1860: The Open championship, known as the British Open golf tournament, is played for the first time.

1869: Death of Hector Berlioz. The first transcontinental railroad is completed at Promontory, Utah.

What in the world is happening?

Hector Berlioz (1803–1869)

“Hungarian March”

from *The Damnation of Faust* (*La damnation de Faust*), Op. 24

In February of 1846, Berlioz introduced his “Hungarian March” (*Marche Hongroise*) during a concert in Budapest, Hungary. It is based on the popular Hungarian national theme “Rákóczy.” During the premiere, the concert hall truly shook with cheers and stomping from the audience. Berlioz had to start the piece over again from the beginning. Because of its overwhelming success, he resolved to use it in *La damnation de Faust*.

Berlioz wrote in his memoirs about the process of composing his legend of *Faust*, based on the play by Goethe. He had given it a try earlier in his life, when he was only 24 years old, but threw those compositions away. He wrote much of this new, grander version during a European concert tour in the mid-1840s, composing on trains, coaches, and steamboats. The four-part work, something between an **oratorio** and an **opera** (Berlioz called it a “légende dramatique”), was written for solo voices, chorus, children’s chorus, and orchestra. It was first performed on December 6, 1846, at the Opéra-Comique in Paris. The entire piece was to have had three performances, but it was not well-received (the third performance was canceled) and put Berlioz in debt.

One of three instrumental pieces in the work, the “Hungarian March” appears as the finale of Part 1, and is played as a regiment of fully-armed soldiers march off to battle on the plains of Hungary. Berlioz opens this piece with a trumpet flourish. Then the march appears softly, played by flutes and clarinets. As the piece builds, you can hear the bass drum hit muffled notes, sounding like canons firing in the distance, until the composition ends in an almost violent eruption.

- Raise your hand when you think the main part of the piece begins after the introduction.
- Notice how often the opening theme is played. Can you identify which instruments are playing it each time?

“

The luck of having talent is not enough; one must also have a talent for luck.

”

–Hector Berlioz

TIMING

- :01** Brief, rhythmic trumpet fanfare.
- :08** Opening theme, at first played softly by flutes and clarinets. This section is repeated.
- :26** B theme (do-mi-sol chord spelled out: E-G#-B), followed by a return to the opening theme, developed with strings and woodwinds taking turns. This section is repeated.
- 1:21** Strings and woodwinds play in new key of A Major. Repeat.
- 1:44** Brass appears with strings on scale-like passages, back in minor tonality.
- 1:56** Repeat of section heard at 1:21.
- 2:36** Busy string-playing in triplets leads into string sections taking turns playing the motive, moving up the scale, often doubled by a woodwind. A timpani rolls in the background.
- 3:03** Cymbals crash as brass takes over. Again, the motive repeats, moving up the scale, building in intensity. Listen for the bass drum, sounding like a cannon firing in the distance.
- 3:24** Final statement of opening theme with the entire orchestra, moving into a frantic eruption of sound in the **coda**, including scales spiraling down as played by one instrumental family after another, cymbals crashing.

Review!

The bigger,
the better!



Hector Berlioz

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: Berlioz was born and died in the same country. _____
2. Berlioz did not compose _____.
A. *Symphonie Fantastique* C. *Chichester Psalms*
B. *La damnation de Faust* D. *Roméo et Juliette*
3. Berlioz wrote his first piece of music at the age of _____.
A. sixteen C. twelve
B. eighteen D. twenty
4. True or False: Berlioz received a degree in science. _____
5. True or False: Berlioz didn't want to conduct his own music, as he felt he could not do it justice. _____
6. In the Listening Example "Hungarian March," the first instrument heard is _____.
A. French horn C. cello
B. trombone D. trumpet
7. True or False: In the Listening Example the main theme is first heard fortissimo.

8. Berlioz dreamed of an orchestra which would consist of _____ instrumentalists and 360 singers.
A. 250 C. 467
B. 189 D. 376
9. True or False: Berlioz wrote one of the first examples of program music—music that tells a story. _____
10. The "Hungarian March" is one of _____ instrumental pieces in *La damnation de Faust*.
A. three C. two
B. four D. five

Bonus:

What was the name of the Hungarian national theme on which "Hungarian March" is based? _____

Frédéric Chopin

Frehd'-ehr-ihk Shoh'-pan

A composer of the Romantic Era



born

February 22

(or possibly March 1), 1810

(exact date unknown)

Zelazowa Wola, Poland

died

October 17, 1849

Paris, France

“

**Simplicity is the
final achievement.**

**After one has played
a vast quantity of
notes and more
notes, it is simplicity
that emerges as the
crowning reward
of art.**

”

–Frédéric Chopin

Like many other composers, Frédéric began playing piano as a child. He was extremely talented. By age eight, he was performing in concert with orchestras, and had begun to compose music for the piano. When he was 15, his *Rondo for Piano* was published, and he entered the Warsaw **Conservatory** of music. He moved to Vienna, Austria, in 1829 (age 19), where he performed as a concert pianist and had access to the many music publishers located there.

Chopin returned to Warsaw a year later, where he performed the premieres of two of his piano **concertos**. War in Poland in 1831 forced him to move to France, where his father had been born. He settled in Paris and lived there for the rest of his life. Chopin gave his first concert in Paris in 1832, but his refined and precise style of playing was not immediately accepted by French audiences, who preferred more powerful and showy performers.

So Chopin began performing less and composing more. He also concentrated on teaching piano. He charged large fees for lessons but always had plenty of students. He also came to realize that he was more successful as a performer when he played in small recital rooms instead of large concert halls.

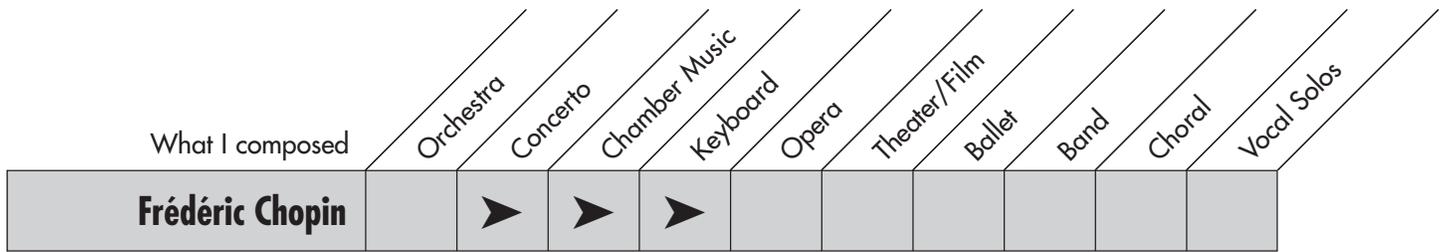
Chopin's compositions for piano were extremely popular in France, with music publishers competing for the right to publish his music for piano. He became involved with the high society of Paris and fell in love with an author named Aurore Dudevant, whose novels were published under the pseudonym of George Sand.

Chopin spent the winter of 1838–39 on the Mediterranean island of Majorca, where he completed 24 **preludes** for piano. However, the cold and wet weather on the island, combined with some existing health problems, nearly caused his death. He recovered upon his return to Paris, and he continued composing—primarily music for the piano—throughout the rest of the 1830s and 1840s. In fact, Chopin wrote some of his finest music, including his *Sonata in B-flat minor*, between 1838 and 1841.

By the mid-1840s, Chopin was again suffering from health problems, and his long-term relationship with Aurore Dudevant was ending. In 1848 he made a brief trip to England and Scotland, and gave his last concert in Paris. He died, probably of tuberculosis, in Paris in 1849.

Although he spent most of his adult life in Paris, Frédéric Chopin is considered to be the greatest of all Polish composers. He enjoyed the company of wealthy, powerful, and famous people. He was a short, slim, sensitive, and physically frail man who, nevertheless, lived and dressed as a fashionable member of Paris society. Chopin's compositions for piano are among the greatest ever written, and he is also recognized as one of the finest pianists of his time.

Frédéric Chopin



Chopin Factoids:

- Chopin's only orchestral works are his two piano concertos. He never wrote anything for a full orchestra without a piano soloist. His reputation as a great composer rests almost entirely on his music for piano.
- After he became successful as a composer, Chopin rarely performed in public. He did, however, enjoy playing at home for friends and family.
- Shortly before his death, Chopin ordered that all his unpublished compositions be destroyed. He only wanted his very best compositions to outlive him.
- He often continued to revise a piece, even after it was published. The result is that, for some of Chopin's compositions, there are several versions.

Famous Works:

His preludes for piano
His two piano concertos for piano and orchestra
His etudes for piano
Sonata in B-flat minor for piano

1810: Birth of Frédéric Chopin. The first Oktoberfest is held in Germany to celebrate the marriage of Crown Prince Ludwig of Bavaria.

1816: René Laennec, a French physician, invents the stethoscope.

1819: Spain cedes the territory of Florida to the United States.

1825: The Erie Canal is completed in New York. It links Lake Erie with the Hudson River.

1829: Inventor W. A. Burt patents a typewriter.

1833: Isabella II becomes Queen of Spain. She is three years old.

1837: The town of Chicago, with a population of 3,297, is incorporated as a city.

1846: A potato famine in Ireland increases Irish immigration to the United States.

1849: Death of Frédéric Chopin. President James Polk becomes the first United States president to have his photograph taken.

What in the world is happening?

Frédéric Chopin (1810–1849)

Prelude, Op. 28, No. 4

Frédéric Chopin wrote his 24 **Preludes**, Opus 28, between 1835 and 1839, partially while he spent one winter (1838–1839) on the island of Majorca, Spain. This group of 24 Preludes was inspired by J. S. Bach’s *The Well-Tempered Clavier*, but Chopin’s work featured one prelude in each of the 24 keys. Chopin composed three additional preludes (numbers 25–27) at other times in his life.

The preludes were **commissioned** for 2,000 francs (approximately \$30,000 today) by piano-maker and publisher Camille Pleyel and originally published in France in 1839. They were dedicated to Joseph Christoph Kessler, a German pianist and composer who had dedicated his own set of 24 Preludes, Op. 31, to Chopin ten years earlier.

None of these preludes is longer than 90 measures long. (The shortest is only 12 measures long!) Many pianists have performed or recorded the entire set, yet Chopin himself played no more than four preludes during any public performance.

Though preludes are often thought of as short, introductory pieces, each of Chopin’s preludes stands alone. This one, No. 4, is in the key of E-minor, and opens with an octave interval leap in the right hand. The left hand plays almost continuously descending eighth note chords underneath a very simple and moving right hand melody. It is marked “Largo” (slowly) and was played at Chopin’s funeral.

- Describe how you feel after hearing this piece.
- Chopin uses grace notes (twice) and a musical turn (before the forte) in the right hand melody. See if you can identify those places as you listen.

“

The piano bard, the piano rhapsodist, the piano mind, the piano soul is Chopin.

”

–*Anton Rubinstein*

TIMING

- :01** The opening melody begins with an octave interval leap on a dotted rhythm. Chords change underneath in the left hand. After eight measures, the right hand has an eighth note pattern and, after two measures, a second one with a slight ritard.
- :58** A repeat of the right hand melody, but the chords in the left hand have slightly different harmonies.
- 1:13** The melody does a musical turn as the prelude builds to forte. The composition diminishes to a soft chord.
- 1:50** After a grand fermata (pause), three final chords are heard.

Review!

Ebony and ivory,
my favorites!



Frédéric Chopin

Name _____

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

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

- Chopin performed in concert with orchestras beginning at the age of _____.
A. four
B. eight
C. ten
D. twelve
- Chopin was born in _____, moved to _____, then settled and died in _____.
A. France
B. Austria
C. Poland
- True or False: When Chopin gave his first concert in Paris, the French audiences appreciated his refined style of playing. _____
- True or False: Chopin always had plenty of piano students. _____
- Chopin fell in love with a woman named Aurore Dudevant who was _____.
A. a pianist
B. a singer
C. a ballet dancer
D. an author
- True or False: Chopin primarily composed music for solo piano. _____
- True or False: Since Chopin spent much of his life in Paris, he became known as a great French composer. _____
- The Listening Example is one of _____ preludes in this set, Opus 28.
A. 27
B. 24
C. 20
D. 28
- True or False: The Listening Example opens with the interval of a major seventh.

- True or False: These preludes should always be played as a set, as they don't stand alone. _____

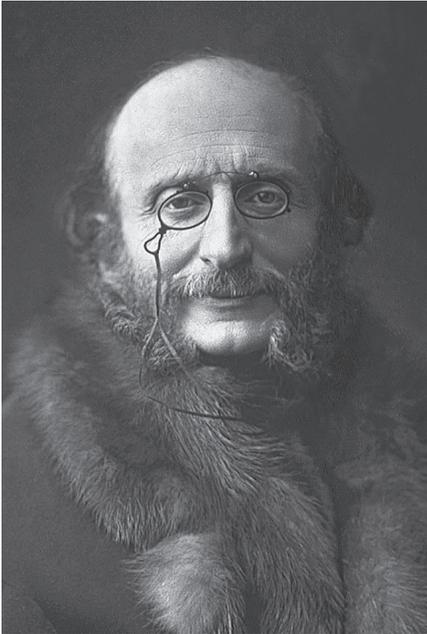
Bonus:

By what name was Aurore Dudevant also known? _____

Jacques Offenbach

Jhahk Awf'-ehn-bahk

A composer of the Romantic Era



born

June 20, 1819

Cologne, Germany

died

October 5, 1880

Paris, France

“

**Offenbach:
the Mozart of
Champs-Élysées.**

”

—Gioachino Rossini

Jacques Offenbach was born Jacob Offenbach in the city of Cologne, Germany. He changed his first name to Jacques when he was 14 and living in Paris. Jacques' father was a musician, and gave lessons on violin, flute, guitar, cello, and composition. Jacques began composing songs at the age of eight. At age 14 he entered the Paris **Conservatory**, but left after a year. However, Jacques continued to take composition lessons. He supported himself as a cellist in an **opera** orchestra, gave concerts, and became known as a fine soloist.

In Paris, Jacques fell in love with Herminie D'Alcain, but didn't have enough money to marry her. So he did concert tours of France, Germany, and England, and earned enough to marry Herminie in 1844. After his marriage, Jacques turned his attention to composing, and was primarily interested in writing **operettas** and music for the theater.

Jacques and Herminie left Paris briefly during the French revolution of 1848, but returned less than a year later when Jacques was named musical director of a theater. Here he composed songs and other music for plays and operettas that were performed in other theaters in Paris.

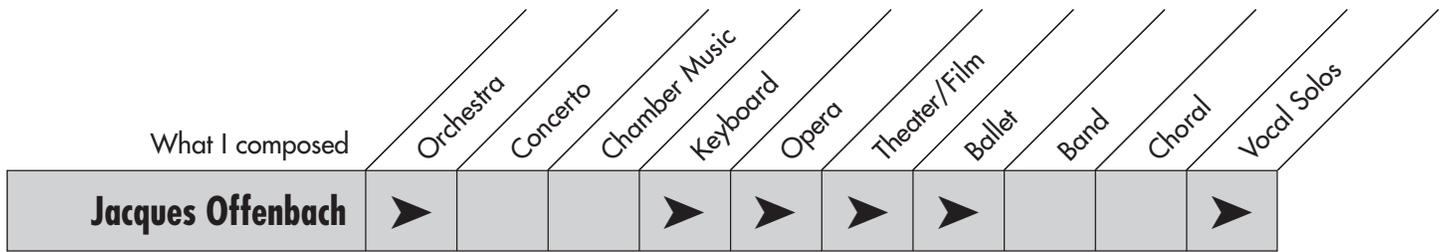
In 1855 (age 36), Offenbach formed his own **opera company** which he called Bouffes-Parisiens. The Bouffes-Parisiens performed light comic operettas written by Jacques as well as other composers. The performances were mostly successful and well attended, but the company had continuing financial problems due to Offenbach's extravagant spending on costumes and staging. While he was working with Bouffes-Parisiens, he wrote an opera which is now one of his most popular, *Orpheus in the Underworld*.

Offenbach became a French citizen in 1860, and in 1862 he resigned as musical director at Bouffes-Parisiens. Throughout the 1860s he continued to write operettas, which were performed in Paris. Most were successful, but there were a few failures.

Offenbach left Paris and moved to the countryside in 1870 to escape war in France. He had become close to Napoleon III, and when Napoleon was ousted as president, Offenbach's music fell out of favor in Paris. His music remained popular in England, so Offenbach traveled there and presented several of his operettas in London. He returned to Paris after a year and became manager of a theater company, but it went bankrupt. In 1876, Offenbach toured the United States where he conducted over 40 concerts.

Although he wrote more than 100 operettas and comic operas, Offenbach had never completed a successful serious opera. He was finishing *The Tales of Hoffmann*, a serious opera which would become one of his most famous works, when he died of heart failure at the age of 61 in October of 1880. The opera was completed by his 18-year-old son Auguste, with help from a family friend, and the opera was premiered in February of 1881.

Jacques Offenbach



Offenbach Factoids:

- Most of Offenbach’s operas contained elements of satire and were sometimes considered to be “naughty.”
- When Offenbach toured the United States as part of the country’s centennial celebration, he was welcomed as a famous celebrity. But many American performances of his operas received bad reviews.
- Toward the end of his life, Offenbach became a recluse as he worked to complete his final opera, *The Tales of Hoffmann*. “I have not much time left,” he said.
- When Offenbach died he was given a state funeral by the government of France, which was unusual for a naturalized citizen.

Famous Works:

The Tales of Hoffmann – an opera
Orpheus in the Underworld – an operetta
Daphnis and Chloé – an operetta
Robinson Crusoe – an operetta

- 1819:** Birth of Jacques Offenbach. Thomas Jefferson establishes the University of Virginia.
- 1826:** The first experimental steam locomotive is built by John Stevens of Hoboken, New Jersey.
- 1830:** A patent for a sewing machine is granted in France.
- 1836:** Mount Holyoke College is founded in South Hadley, Massachusetts. It is the oldest women’s college in the United States.
- 1845:** The United States Naval Academy is founded in Annapolis, Maryland.
- 1850:** Nathaniel Hawthorne’s novel *The Scarlet Letter* is published.
- 1864:** The Hunley, a Confederate vessel, becomes the first submarine to torpedo an enemy ship, in Charleston harbor, South Carolina.
- 1872:** The Metropolitan Museum of Art opens in New York City.
- 1880:** Death of Jacques Offenbach. The first cash register is patented.

What in the world is happening?

Jacques Offenbach (1819–1880)

“Infernal Galop” from *Orpheus in the Underworld*

Jacques Offenbach’s famous “Infernal Galop” appears in Act II, Scene 2 of his comedic **opera** *Orpheus in the Underworld* (*Orphée aux enfers*). Offenbach himself coined a new term for this and similar works, called in French *opéra bouffon* (in Italian, known as *opéra buffa*). The original French text for the piece was written by Ludovic Halévy, and revised later by Hector-Jonathan Crémieux.

Offenbach founded a small 300-seat theatre in 1855, the Théâtre des Bouffes-Parisiens in Paris, France, for the performance of operas and **opérettas**. He felt that this new genre of works would appeal to the masses, plus provide French composers with additional opportunities for performances. On October 21, 1858, *Orpheus in the Underworld* was performed there with a cast of 16 singers. Soon after, a larger venue, the Salle Choiseul, was constructed with a seating capacity of approximately 900.

Though this work is often referred to as an operetta, it is full-length and in two acts. (Offenbach’s earlier pieces were smaller-scaled works in one-act.) The “Infernal Galop” is also widely known as the “Can-Can.” (The actual can-can, a lively dance in $\frac{2}{4}$ time, originated in Paris around 1830.) It’s interesting to note that French composer **Camille Saint-Saëns** used this famous Offenbach melody to represent the tortoise, arranging it for strings in a very slow tempo in his **suite** *The Carnival of the Animals*.

Initially, the popular opera ran for 228 performances. It was produced in Vienna to great success in 1860, then played on Broadway (in German) at the Stadt Theatre beginning in 1861. A Czech premiere opened in 1864, followed by a run in Her Majesty’s Theatre in London in 1865. A longer, revised version in four acts appeared in 1874.

The opera reworks the story of a husband and wife, Orpheus and Eurydice, who dislike each other. Each is in love with another. It is a classic tale of mistaken identity, using names from Greek mythology. The moral character called “Public Opinion” oversees the story, as she is in charge of keeping all the characters from cheating on each other. The “Infernal Galop” occurs during a large party, during which all of the gods are having a fun time in Hades. As the music heats up, the characters start carrying on with wild abandon.

- Originally, a galop was a dance in $\frac{2}{4}$ time.
- Study the art of Henri de Toulouse-Lautrec, who designed posters for the Moulin Rouge, where the can-can was often performed.

“
Out of every
hundred you meet,
ninety are lovely.”

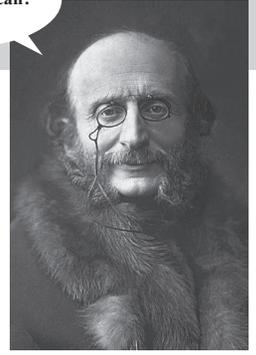
”
–*Jacques Offenbach,*
describing the young
ladies of America

TIMING

- :01** A light introduction is played on strings and woodwinds plus triangle.
- :06** Opening A theme is played twice through softly.
- :19** Quarter notes fortissimo. Repeats with a second ending, building dotted rhythms.
- :39** A new B theme is introduced with brass and woodwinds. Percussion plays on the beat while strings play the back beats. Repeats.
- 1:05** Back to the A theme, ending builds.
- 1:24** We hear the B theme again, this time with tremolo strings. It repeats and moves into a second ending.
- 1:55** Busy strings and woodwinds play sixteenth notes.
- 2:01** Listen to the brass play their strong high-to-low scale patterns. Dotted rhythms move into strong chords to end the piece.

Review!

Can you can can?



Jacques Offenbach

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: Offenbach was born and died in France. _____
2. Jacques' father gave him lessons on _____.
A. violin
B. flute
C. guitar
D. all of the above
3. True or False: Offenbach did European concert tours in order to make enough money to get married. _____
4. Offenbach enjoyed writing _____ for the theatre.
A. medleys
B. operettas
C. overtures
D. ballets
5. True or False: The Bouffes-Parisiens performed mostly heavy, serious operas.

6. True or False: When Napoleon was ousted as president of France, Offenbach's music fell out of favor. _____
7. Offenbach was working to complete _____, his final opera, before he died.
A. *Orpheus in the Underworld*
B. *Daphnis and Chloé*
C. *The Tales of Hoffmann*
D. *Robinson Crusoe*
8. True or False: The Listening Example is in $\frac{3}{4}$ time. _____
9. True or False: *Orpheus in the Underworld* is a fanciful and humorous take on characters from Greek mythology. _____
10. The Listening Example starts _____ and ends _____.
A. softly
B. loudly

Bonus:

Which French composer borrowed Offenbach's theme from "Infernal Galop" to use in his music? _____

Camille Saint-Saëns

Kuh-meel' Sehn-sawn'
(Nasalize both Ns)

A composer of the Romantic Era



born

October 9, 1835
Paris, France

died

December 16, 1921
Algiers, Algeria

“

The artist who does not feel completely satisfied by elegant lines, by harmonious colors, and by a beautiful succession of chords does not understand the art of music.

”

—Camille Saint-Saëns

Camille Saint-Saëns' father died three months after Camille was born. He was raised by his mother and a great-aunt, who encouraged his interest in the piano, which he began playing at age two. Camille was a true child **prodigy**, and not only in music; he could read and write by the time he was three. At five he gave his first performances on the piano. After a concert at age 10, he astounded the audience by offering to play any of Beethoven's piano **sonatas** from memory.

Camille studied music at the Paris **Conservatory**, concentrating on organ and composition. By age 18 he had written two **symphonies** and left the conservatory. But he needed experience as a musician, so for several years he worked as an organist at various churches in Paris where he was considered an organ **virtuoso**. For four years, Camille was a professor at a music school.

During the 1860s, Saint-Saëns expanded his interests outside of music. He wrote books and articles on such subjects as acoustics, theater, philosophy, and astronomy. He also wrote poetry and was the author of a successful play. And he continued to compose and perform on the organ and piano.

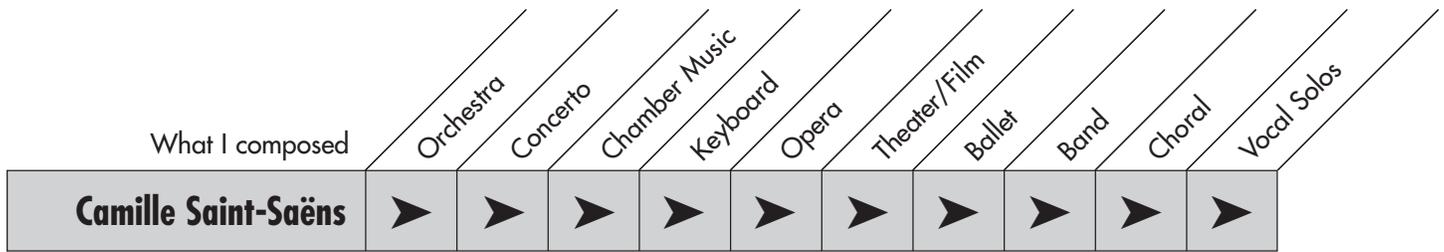
When the brief Franco-Prussian War broke out in 1870, Saint-Saëns moved to London for several months. Upon his return to Paris, he co-founded the Société Nationale de Musique, an organization devoted to promoting and encouraging music by French composers. In 1875, (age 40), Saint-Saëns married 19 year old Marie Truffot. Within three years they had two sons, but both died in 1878. This greatly affected Saint-Saëns, and it strained his relationship with Marie. In 1881 they separated, but never divorced.

Between 1875 and 1900, Saint-Saëns composed at a rapid pace. During this period he wrote five **operas**, two symphonies, four **concertos**, nine other large orchestral works, thirteen extended **chamber music** works, and dozens of choral, piano, and organ works. He also composed music for the theater and in 1908 became one of the first serious composers to write music for a motion picture. In his later years, Saint-Saëns traveled extensively around the world, visiting North Africa, Southeast Asia, and South America.

Saint-Saëns toured the United States in 1906, at the age of 71, giving concerts on the East Coast and as far west as Chicago. Ten years later he conducted the premiere of one of his orchestral compositions at an exposition in Panama. He gave a concert tour of Algeria and Greece at age 85. He died in Algiers, Algeria, at the age of 86.

During his long life, Camille Saint-Saëns got to know many of the most important European composers. He befriended some, such as Richard Wagner, Gabriel Fauré, and **Hector Berlioz**, and helped to promote their music. He feuded with others, including César Franck and Claude Debussy, whose music he disliked intensely.

Camille Saint-Saëns



Saint-Saëns Factoids:

- At the age of five Saint-Saëns played the piano in a performance of a Beethoven sonata for violin and piano.
- Because Camille was a child prodigy, his mother and great aunt were tempted to take him on tour as a child performer. But they wisely decided to send him to the Paris Conservatory.
- Camille Saint-Saëns' career as a performer spanned a period of 75 years.
- A friend described him as "strangely resembling a parrot. He strutted like a bird and talked rapidly, with a curiously affected lisp."
- In his later years when he traveled around the world, Camille would sometimes use a fictitious name to protect his privacy.

Famous Works:

The Carnival of the Animals
for two pianos and
small orchestra
Symphony No. 3 in C minor
for orchestra
Danse Macabre for orchestra
Concerto No. 2 in G minor
for piano and orchestra
Samson and Delilah – an opera

- 1835:** Birth of Camille Saint-Saëns. Hans Christian Andersen's *Fairy Tales Told for Children* is published.
- 1839:** The world's first dental school is established in Baltimore, Maryland.
- 1846:** The planet Neptune is observed for the first time by two German astronomers.
- 1855:** The Panama Railway, which runs from the Atlantic to the Pacific Oceans, opens.
- 1872:** Yellowstone National Park becomes the first United States national park.
- 1886:** Josephine Cochrane, a housewife from Shelbyville, Illinois, invents and builds the first dishwasher.
- 1896:** Nicholas II is crowned Tsar of Russia.
- 1911:** The painting *Mona Lisa* is stolen from the Louvre museum in Paris. It is recovered two years later.
- 1921:** Death of Camille Saint-Saëns. The Communist Party of China is founded.

What in the world is happening?

Camille Saint-Saëns (1835–1921)

“The Elephant” (L’Eléphant) and “The Swan” (Le Cygne) from *The Carnival of the Animals* (*Le carnaval des animaux*)

Camille Saint-Saëns’ charming 25-minute musical **suite** *The Carnival of the Animals* contains 14 short works. All are associated with animals except two (“Pianists” and the “Finale”). Composed in Austria in 1886, only private audiences heard it in his lifetime. At one private performance, his friend and fellow composer Franz Liszt was in the audience.

The Carnival of the Animals was written for a small orchestra of 11 instruments without brass, oboes, or bassoons, but featuring two pianos. Saint-Saëns wrote this work just for fun, and initially insisted that it not be published in his lifetime, as he didn’t want to ruin his image as a serious composer. However, he allowed “The Swan” to be published separately in 1887.

The entire work was published in Paris after his death in April, 1922. The first public performance occurred on February 25, 1922, by Concerts Colonne, a French symphony orchestra founded in Paris by violinist/conductor Édouard Colonne.

- In 1949 American poet Ogden Nash wrote a set of clever and humorous rhymes to accompany each movement. Noël Coward recited them on the original recording, produced by Columbia Masterworks. These verses are often included at current concert performances.
- Also listen/look for Disney’s *Fantasia* to see entertaining flamingos dancing with yo-yos to the music of *The Carnival of the Animals* movement 14, “Finale.”

*Hector Berlioz
described
Saint-Saëns as*

“

one of the greatest
musicians of our
epoch,

”

*and Anton Rubenstein
called him*

“

the greatest organist
in the world.

”

TIMING

“The Elephant”: in $\frac{3}{8}$ time. Listen to the humorous low dancing melody played by the low-pitched and heavy-sounding double bass (who rarely gets to play a melody) and one piano (2nd pianist). It is marked as “allegretto pomposo”—moving and pompous! Some of the thematic material is borrowed from composers Mendelssohn and Berlioz.

:01 The two pianos set up the “um-pa-pa” tempo.

:07 Double basses play main theme A

:35 They play a contrasting B melody, a bit more flowing. Notice the piano chords.

1:04 Theme A returns. Notice the variety of background on the piano, including some broken arpeggios. A succinct close, with two short chords.

“The Swan”: in $\frac{6}{8}$ time for solo cello and two pianos. Listen as the elegant, graceful, long phrases glide along on the cello while Piano 1 plays almost constant sixteenth notes till the end.

:01 Opens with two pianos playing a flowing accompaniment.

:06 A solo cello plays the opening theme A, with piano accompaniment.

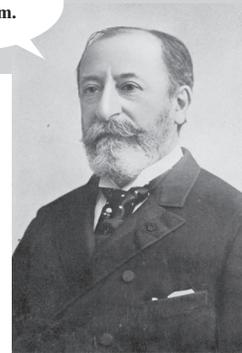
:58 A contrasting middle section, also played by solo cello. Notice the change in dynamics.

1:44 Theme A returns, very dramatic. Notice the ritards.

2:40 Fades away with cello holding high note and piano notes delicately falling.

Review!

I'm kind of a bookworm.



Camille Saint-Saëns

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: Saint-Saëns was a child prodigy. _____
2. While studying at the Paris Conservatory, Saint-Saëns concentrated on these two subjects: _____ and _____ .
A. composition
B. flute
C. organ
D. cello
3. True or False: Saint-Saëns wrote books and articles on other subjects, such as philosophy and astronomy. _____
4. Saint-Saëns co-founded the Société Nationale de Musique, which promoted music written by _____ composers.
A. Russian
B. Austrian
C. English
D. French
5. True or False: Saint-Saëns was one of the first serious composers to write music for a motion picture. _____
6. True or False: Saint-Saëns got along with all of the other important European composers. _____
7. *The Carnival of the Animals* features _____ movements.
A. 10
B. 12
C. 14
D. 16
8. The instrument featured in “The Elephant” is _____ .
A. cello
B. double bass
C. bassoon
D. tuba
9. The instrument featured in “The Swan” is _____ .
A. double bass
B. clarinet
C. violin
D. cello
10. True or False: Saint-Saëns wanted to get *The Carnival of the Animals* published before his death. _____

Bonus:

This American poet wrote humorous verses to introduce each movement of *The Carnival of the Animals*. _____

Modest Mussorgsky



born
March 21, 1839
Karevo, Russia

died
March 28, 1881
St. Petersburg, Russia

“

**What I project is
the melody of life.**

”

—*Modest Mussorgsky*

Moh-dehst' Muhss-ohrg'-skee
(Sometimes his last name is spelled **Musorgsky**)

A composer of the Romantic Era

Modest Mussorgsky took piano lessons from his mother when he was a child. His father was a wealthy landowner. At age ten, the family moved to St. Petersburg, Russia, and Modest continued his piano studies with a more advanced teacher. Modest's family wanted him to become an army officer and enrolled him in a military school. After graduation, Modest enlisted in the Russian army.

During his two years in the army, Mussorgsky met many musicians. At this time there was great interest in Russian music, and Russians were justifiably proud of the fine composers that their country had produced. Mussorgsky, too, was interested in music, especially composing, but he did not consider himself trained to be a composer. At this point, his only experience in music was several years of piano lessons. Nevertheless, his musician friends encouraged him.

While Mussorgsky was in the army, a composer named Mily Balakirev agreed to give Mussorgsky lessons in composition. Mussorgsky also studied musical scores by Classical Era composers such as Mozart and Beethoven. He left the military in 1858 (age 19), and traveled to Moscow, where he had a nervous breakdown. He recovered, and by 1860 began composing music. Mussorgsky had little money, however, and within a year he took a job as a government clerk in the Russian Ministry of Transport.

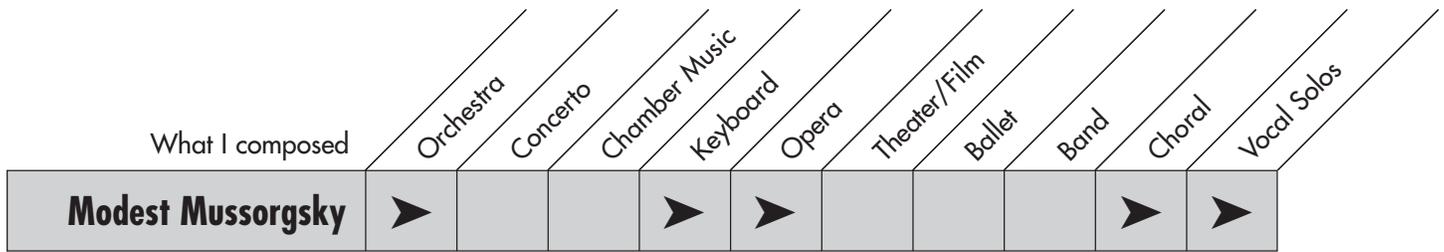
During the 1860s, Mussorgsky completed several songs and short orchestral works but seemed unable to complete large works. He began to have health problems, and his mental state was fragile. Drinking, which had always been a problem for him, even in the army, overtook his life. Though his skill as a composer grew, Mussorgsky sank deeper and deeper into alcoholism.

In 1868 (age 29), he began work on an **opera** that he never completed. Two years later, however, he succeeded in completing his opera masterpiece, *Boris Godunov*. Twice Mussorgsky submitted it for performance at the St. Petersburg Opera, and it was turned down both times. Eventually it was performed in 1874. The audience enjoyed it, but the critics did not. Even some of Mussorgsky's musician friends were puzzled by the opera.

By 1873 (age 34), Mussorgsky was totally consumed by his alcoholism. Although he still held his government job, he had little money and lived in poverty. He continued to compose during the 1870s, but in 1880 his health forced him to leave his government position. He died a year later at the age of 42.

Modest Mussorgsky always considered himself an untrained composer. His musical education was limited. Nevertheless, and in spite of his psychological problems and his alcoholism, he composed very imaginative music, which is still enjoyed by audiences today. He was one of a group of Russian composers known as “The Russian Five,” (Mily Balakirev, César Cui, Modest Mussorgsky, Alexander Borodin, and **Nikolai Rimsky-Korsakov**) who brought Russian music to the forefront of the music world in the 19th century.

Modest Mussorgsky



Mussorgsky Factoids:

- One of Mussorgsky's most famous works is *Night on Bare Mountain* which he wrote at age 28. It was not performed until after his death.
- For most of his adult life Mussorgsky was employed in various jobs as a civil servant for the Russian government. For a time he worked for the forestry department. He had to squeeze time from this schedule to devote to composing.
- The total of Mussorgsky's musical education was a few years of piano lessons and the study of music theory with Mily Balakirev. He had no training in counterpoint, harmony, or orchestration.
- After Mussorgsky died, his friend, Nikolai Rimsky-Korsakov, edited and improved many of Mussorgsky's compositions. Some musicologists feel that Rimsky-Korsakov put too many of his own ideas into the scores and disregarded Mussorgsky's musical intent.

Famous Works:

Boris Godunov – an opera
Khovanshchina – an opera
Pictures at an Exhibition
for piano (later scored for
orchestra by others)
Night on Bare Mountain
for orchestra
Songs and Dances of Death
for voice and piano

- 1839:** Birth of Modest Mussorgsky. The first recorded use of the term “OK,” which stands for “oll korrekt.”
- 1841:** Upper Canada and Lower Canada merge to form the United Province of Canada.
- 1843:** Beethoven's Third **Symphony** is given its first performance in the United States by the New York Philharmonic.
- 1851:** Harriet Beecher Stowe's novel *Uncle Tom's Cabin* is published in serial form in a magazine.
- 1859:** Charles Darwin publishes his theory of evolution in *The Origin of Species*.
- 1861:** Abraham Lincoln takes office as United States President, South Carolina secedes from the Union, and the American Civil War begins.
- 1867:** The United States purchases Alaska from Russia.
- 1879:** Thomas Edison successfully tests the first incandescent light bulb.
- 1881:** Death of Modest Mussorgsky. The American Red Cross is established by Clara Barton.

What in the world is happening?

Modest Mussorgsky (1839–1881)

Night on Bare Mountain

One of Modest Mussorgsky’s most popular works is this orchestral piece *Night on Bare Mountain*, also known as *Night on Bald Mountain* (in Russian *Noch na lysoy gore*). This composition was inspired by a Russian legend. It takes place on St. John’s Eve, when witches gather at midnight on Mount Triglav near Kiev to gossip, play tricks, and wait for the evil god Chernobog to arrive. Mussorgsky actually completed his composition on the eve of St. John’s Day, June 23, 1867, writing furiously for about 12 days to finish it. Mussorgsky’s mentor, Mily Balakirev, disliked the work and refused to let it be played. Mussorgsky set the manuscript aside, but kept coming back to it. He pulled sections of it out to use in other compositions, but those never worked out either. Like several of Mussorgsky’s compositions, *Night on Bare Mountain* was not performed in public until after his death.

After Mussorgsky died, his friend Nikolai Rimsky-Korsakov worked for several years to revise and edit the piece, changing the previous clashing ending into a much softer image of the sun rising with church bells pealing. Rimsky-Korsakov actually conducted this revised 13-minute version in 1887 at the Paris Exhibition.

The piece certainly found a much wider audience when conductor Leopold Stokowski’s recording was featured in the Walt Disney movie *Fantasia* in 1940. His version was based on the Rimsky-Korsakov edition, though it used more of Mussorgsky’s original orchestration. The original Mussorgsky composition wasn’t even published until 1968, when it was premiered in Moscow.

This haunting piece of music is often heard during Halloween celebrations, played by orchestras around the world. It includes crazy, strident sounds, shattering dissonances, and wild cries—unlike anything that had been played in a concert hall before.

- Close your eyes and imagine hearing this in a concert hall with the lights out!
- Notice how the layering of the instruments adds to the suspense.
- Listen to the music from the movie *Jaws*. The “shark theme” seems very similar to these opening string notes!

“

Art is not an end in itself, but a means of addressing humanity.

”

—*Modest Mussorgsky*

TIMING

- :01** Opening triplets are played by the violins. Low strings join on quarter notes while woodwinds and brass join in on quick moving five-note scales.
- :15** The low brass, low strings, and bassoons play a slower-moving melody against the eight note suspense-filled woodwinds and violins. Timpani crashes and thick chords end this section, followed by a fermata.
- :41** We begin again, similar to the opening with some different pitches played.
- 1:17** A majestic theme is heard on trumpets, clarinets, and oboes. Strings sometimes join in. Listen for the swirling reactions in other woodwinds and strings.
- 1:34** That theme is developed at a slower tempo.
- 1:54** Back to the allegro tempo as we build again.
- 2:20** Frantic violins, oboes, and clarinets play while the majestic brass play chords.

Review!

Get the picture?



Modest Mussorgsky

Name _____

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

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

- Mussorgsky was born and died in _____.
A. Germany
B. Czechoslovakia
C. Sweden
D. Russia
- True or False: Mussorgsky spent five years in the army. _____
- Mussorgsky spent lots of time studying musical scores by composers from the _____ Era.
A. Renaissance
B. Baroque
C. Classical
D. Medieval
- True or False: Mussorgsky always had a lot of money. _____
- True or False: Mussorgsky always finished the compositions he started.

- Mussorgsky's most famous opera masterpiece was _____.
A. *Don Giovanni*
B. *Boris Godunov*
C. *The Rake's Progress*
D. *Romeo and Juliet*
- True or False: Much of Mussorgsky's music was published after his death.

- True or False: Mussorgsky was one of the Russian Five. _____
- Mussorgsky's *Night on Bare Mountain* was revised and edited by his friend, _____.
A. Nikolai Rimsky-Korsakov
B. César Cui
C. Alexander Borodin
D. Boris Gudunov
- True or False: The Listening Example was inspired by a Russian folk tale about a storm at sea. _____

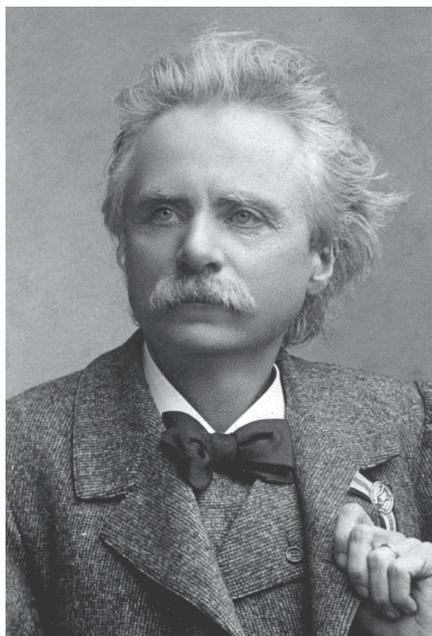
Bonus:

What was the name of Mussorgsky's music teacher and mentor? _____

Edvard Grieg

Ehd'-vahrd Greeg

A composer of the Romantic Era



born

June 15, 1843
Bergen, Norway

died

September 4, 1907
Bergen, Norway

“
I am sure my music
has a taste of codfish
in it.

”

—Edvard Grieg

Edvard Grieg took piano lessons from his mother, an amateur pianist, when he was a child, studying the traditional keyboard music of composers such as Mozart and Bach. When Edvard was 15, he entered the Leipzig (Germany) **Conservatory** of music, where he continued to study piano and music theory. At the conservatory, he was very much influenced by the music of the German composers of the early Romantic Era, such as Felix Mendelssohn and Robert Schumann.

In 1863 (age 20), he moved to Copenhagen, Denmark. There Grieg met his future wife, Nina Hagerup. Nina was a singer, and Grieg composed many songs that she performed in recitals. He also began to compose music for piano. In 1867, Grieg married Nina, moved to Norway, and founded the Norwegian Academy of Music. He taught at the school and conducted the orchestra. He discovered, in 1868, a collection of Norwegian folk songs that greatly interested him. Folk melodies became the basis for many of Grieg’s compositions, including his *Piano Concerto in A minor*, which he wrote at the age of 25.

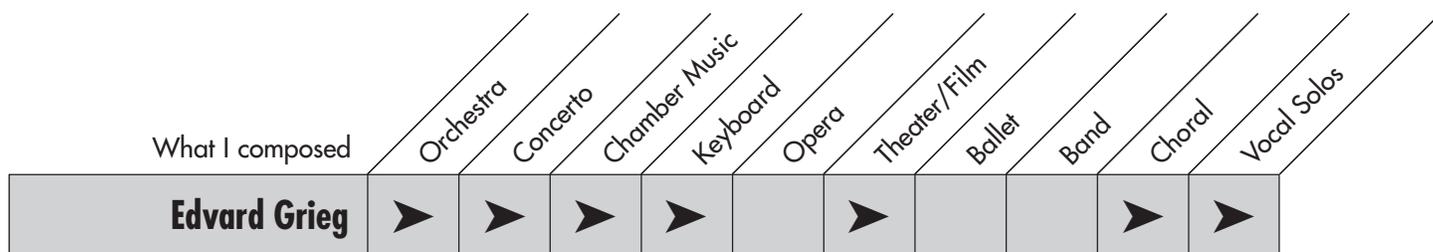
Grieg traveled to Italy in 1869 where he met the composer and pianist Franz Liszt. Liszt played Grieg’s *Piano Concerto in A minor* and pronounced it a masterpiece. He encouraged Grieg to devote more time to composing. When Grieg returned to Norway, he was determined to become a successful composer. His compositions of the early 1870s became very popular with Norwegian audiences. The government of Norway recognized his work by giving him an annual salary. This enabled him to devote all of his time to composing.

In 1876 (age 33), Grieg met Norwegian playwright Henrik Ibsen. Nine years earlier, Ibsen had written a “play in verse,” entitled *Peer Gynt*, which was intended to be read rather than performed. Ibsen planned to present a stage production of the play and asked Grieg to write **incidental music** for the production. Both the play and the music were a great success. Grieg combined the music into a **suite** for orchestra, and it has become his most popular work.

After his success with *Peer Gynt Suite*, Grieg toured Europe as a pianist and conductor. He also spent time in the mountains of Norway, first at his cabin in the Hardanger region of the country and later in the town of Trolldhaugen. Here he continued to compose and collect folk songs throughout the 1880s and 1890s.

Edvard Grieg is considered a nationalistic composer because his music was representative of his native country. He was much loved by Norwegians and is considered Norway’s greatest composer. His music, like that of Béla Bartók, was influenced by folk songs. His compositions are, for the most part, smaller works; Grieg wrote no **operas**, and, although he wrote works for orchestra, he composed no **symphonies**. His music was traditional in style.

Edvard Grieg



Grieg Factoids:

- As a boy, Grieg was a lazy student. Other than his music lessons, he disliked school.
- Grieg's wife's parents did not want their daughter to marry him. "He is nothing. He has nothing. And he makes music no one wants to hear," said his mother-in-law.
- He was a modest man and preferred to live a solitary life. He did not enjoy being in the spotlight. Although he received many awards and honors, he rarely showed up to accept them. "Orders and medals are most useful to me in the top layer of my trunk," he once told a friend.
- Grieg did much of his composing in a small, rural cottage that overlooked the fjords and mountains of Norway.

Famous Works:

Peer Gynt – a suite for orchestra
Piano Concerto in A minor
for orchestra and piano
His songs (there are more than 120)
Four Norwegian Dances
for orchestra
Wedding Day at Troldhaugen
for piano

- 1843:** Birth of Edvard Grieg. The first major wagon train headed for the American Northwest sets out from Elm Grove, Missouri.
- 1845:** Edgar Allen Poe's poem *The Raven* is published.
- 1853:** Heinrich Steinway moves his piano manufacturing company from Germany to New York City and Steinway Piano Company is born.
- 1869:** The Suez Canal is opened in Egypt. It connects the Mediterranean Sea and the Red Sea.
- 1877:** Thomas Edison invents the phonograph, a device for recording and replaying sound.
- 1883:** The Orient-Express, a railway running between Paris, France and Constantinople, Turkey opens.
- 1892:** Arthur Conan Doyle publishes *The Adventures of Sherlock Holmes*.
- 1900:** New York City breaks ground on its first subway.
- 1907:** Death of Edvard Grieg. An automobile road race from Peking, China to Paris, France is held. The distance of 9,317 miles takes two months to complete.

What in the world is happening?

Edvard Grieg (1843–1907)

“In the Hall of the Mountain King” from *Peer Gynt Suite*

Edvard Grieg was invited to write **incidental music** for a performance of the great Norwegian dramatist Henrik Ibsen’s 1867 verse drama entitled *Peer Gynt*. It premiered in Christiania (now Oslo), Norway on February 24, 1876. The drama follows the tale of Peer, a young peasant lad who dreams up adventures. Peer is basically a worthless and conceited liar, swindler, and womanizer, but somehow, Ibsen made us care for him anyway.

In this section of the **suite**, a woman takes Peer to the home of her father, a mountain king. Here, Peer is surrounded by a mythical crowd of trolls with three heads, who decide that Peer should be sacrificed. But the King, sitting grandly on his throne, has other ideas, wishing to fix Peer up with his ugly princess daughter. This appeals to greedy Peer until he learns he will have to give up his human identity. The trolls dance around Peer, tormenting him and trying to catch him while he tries to run. Eventually, the bells in the mountain cause the King’s hall to collapse, but Peer is safe. The entire piece begins slowly, building to its frenetic ending.

The original 1876 score (Opus 23) contained 26 movements (in 5 acts). “In the Hall of the Mountain King” (in Norwegian: *I Dovregubbens hall*) was featured in the sixth scene of Act II.

In later years, Grieg selected a variety of eight movements and combined them into two four-movement suites. “In the Hall of the Mountain King” appears as the last movement in Suite No. 1, Opus 46:

1. Morning
2. Ase’s Death
3. Anitra’s Dance
4. In the Hall of the Mountain King

- Imagine writing a piece of music for a novel or poem you’ve recently read. Think about how many movements it would need and how long it would be.
- As you watch TV or a movie, close your eyes and listen only to the incidental music playing in the background. Does it set the right mood to match what is happening on the screen?

“ The Chopin of the North. ”

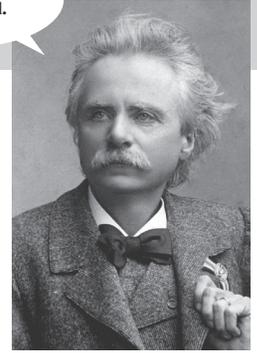
–*Hans von Bülow,*
describing Edvard Grieg

TIMING

- :04** Long tone played by muted French horns. Then the cellos and double basses pluck the main theme (pizzicato). Theme is repeated by bassoons.
- :23** Low strings and bassoons take turns playing the melody, listen for the accents.
- :40** Again, low strings and bassoons alternate.
- :57** Violins play the melody, also pizzicato, at a higher pitch (up a perfect fifth) while the woodwinds play chords behind them. Then oboes and clarinets take over.
- 1:12** Again we hear violins trading with oboes and clarinets on the melody, building in excitement as the strings play busy counterlines near the end. We’re getting faster, too!
- 1:41** Violins play, but with the bow. Music gets louder and faster (accelerando) as percussion is heard (timpani and cymbals). The brass joins in on occasion.
- 2:13** We hear musical blasts (representing people throwing punches), and a timpani roll leads to the final chord.

Review!

Meet me
in the hall.



Edvard Grieg

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: Grieg took piano lessons from his father when he was a child.

2. While studying at the Leipzig Conservatory in Germany, Grieg was influenced by the music of _____.
A. George Frideric Handel
B. Felix Mendelssohn
C. Johann Sebastian Bach
D. Franz Joseph Haydn
3. Grieg lived most of his life in _____.
A. Sweden
B. Denmark
C. Italy
D. Norway
4. True or False: Grieg's music was greatly influenced by folk melodies.

5. True or False: During a trip to Italy, Grieg met the composer Giuseppe Verdi.

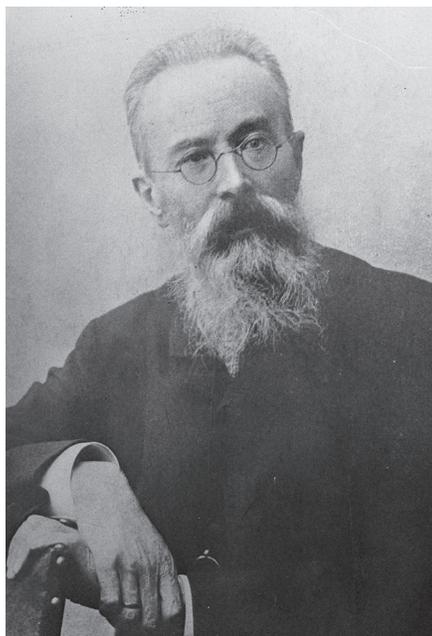
6. The government of Norway gave Grieg _____.
A. a medal
B. an annual salary
C. a house
D. a piano
7. True or False: Grieg's *Peer Gynt* original score contained 26 movements.

8. In the Listening Example, the main theme is first heard played by _____.
A. xylophone and marimba
B. clarinets and oboes
C. low strings and bassoons
D. French horns and trombones
9. True or False: Peer Gynt marries the princess. _____
10. Towards the end of the Listening Example, the music gets _____.
A. softer and faster
B. softer and slower
C. louder and slower
D. louder and faster

Bonus:

Grieg's *Peer Gynt* is incidental music for a drama by the same name written by this Norwegian playwright. _____

Nikolai Rimsky-Korsakov



born
March 18, 1844
Tikhvin, Russia

died
June 21, 1908
St. Petersburg, Russia

“
One can learn
by oneself, but
sometimes one
needs advice.
”

–*Nikolai*
Rimsky-Korsakov

Nee'-koh-lie Reem'-skee Kohr'-sah-kawf

A composer of the Romantic Era

Nikolai Rimsky-Korsakov was born into a wealthy family. As a child, Nikolai enjoyed music, but his real interest was the sea. At age 12 he enrolled at the School for Mathematical and Navigational Sciences in St. Petersburg. In addition to his naval studies, Nikolai took piano and music lessons, but music was simply a hobby.

At school, Nikolai was introduced to Mily Balakirev, a young Russian composer. Mily encouraged Nikolai to attempt composing, and, with little training, Nikolai began writing a **symphony**.

Nikolai graduated from the naval academy at age 18 and began his naval service. During his two and a half years on a Russian ship, Nikolai occasionally worked on his symphony. When he returned to St. Petersburg, Nikolai completed the symphony with guidance from Mily Balakirev. It was performed in 1865, and the Russian musical world took note of its 21-year-old composer. Other compositions also met with success, but Nikolai still considered himself a naval officer.

At age 27, Rimsky-Korsakov was invited to become a professor of Composition and Instrumentation at the St. Petersburg **Conservatory**, despite the fact that he had little formal training in either area. Nevertheless, he took the job. To improve his musical knowledge, he enrolled in music courses at the conservatory while teaching as a professor. He was also fulfilling his naval duties by working at a clerical job a few hours each day.

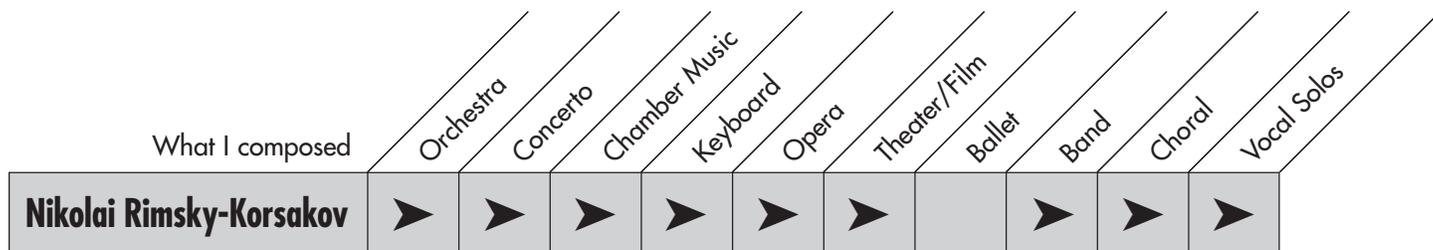
In 1872, Rimsky-Korsakov married Nadezhda Purgold, a pianist and composer who became his greatest supporter and advisor. When he was 29, the navy appointed him Inspector of Naval Bands, a position he held for 11 years. It was only at this point in his life that Rimsky-Korsakov began to think of himself as a musician instead of a naval officer.

After the naval band job ended, Rimsky-Korsakov continued to conduct, compose, and teach at the St. Petersburg Conservatory. He became especially interested in writing **operas** and compiled a book of Russian folk songs. He eventually became known as one of the greatest orchestrators of his time. At age 48, he began suffering from depression and wrote little for two years, but by 1894 he had returned to composing and in the next 13 years he completed seven operas and several orchestral works.

In 1905, Russian students demanded governmental reforms. Because Rimsky-Korsakov sided with his students, he was fired from the Conservatory. Fortunately, the Russian musical community came to his defense, and he was quickly rehired.

Nikolai Rimsky-Korsakov is remembered as a great supporter of Russian music and Russian composers. He was a member of the group of composers known as “The Russian Five,” (Mily Balakirev, César Cui, **Modest Mussorgsky**, Alexander Borodin, and Nikolai Rimsky-Korsakov) who brought Russian music to the forefront of the music world.

Nikolai Rimsky-Korsakov



Rimsky-Korsakov Factoids:

- Perhaps Rimsky-Korsakov's most famous work is "Flight of the Bumblebee."
- The musical relationship between Rimsky-Korsakov and his wife, Nadezhda, is similar to the relationship between Robert Schumann and his wife, Clara.
- Rimsky-Korsakov became very interested in the music of Richard Wagner after hearing a performance of one of Wagner's operas in St. Petersburg, Russia.
- Rimsky-Korsakov's relationship with Peter Ilyich Tchaikovsky was complicated. After Tchaikovsky heard Rimsky-Korsakov's music, they became friends. But Rimsky-Korsakov always felt intimidated by Tchaikovsky.

Famous Works:

Scheherazade – a **suite**
for orchestra

Concerto for Piano for piano
and orchestra

The Snow Maiden – an opera
His symphonies No. 1 and
No. 3 for orchestra

1844: Birth of Nikolai Rimsky-Korsakov. The Young Men's Christian Association (YMCA) is founded in London, England.

1851: Elisha Otis creates the first safety elevator, which uses a spring operated brake system.

1862: French novelist Victor Hugo publishes *Les Misérables*.

1878: Henry Sherwin and Edward Williams become the first to sell premixed paints in cans.

1884: First publication of the Oxford English Dictionary by the London Philological Society.

1888: Joseph Eastman introduces his first Kodak camera.

1895: Italian inventor Guglielmo Marconi invents a machine which uses radio waves to transmit signals without wires. It becomes known as the wireless radio.

1902: Cuba is granted independence from the United States.

1908: Death of Nikolai Rimsky-Korsakov. The first animated film, *Fantasmagorie*, is made by Emile Cohl, a French cartoonist.

What in the world is happening?

Nikolai Rimsky-Korsakov (1844–1908)

“Flight of the Bumblebee” from *The Tale of Tsar Saltan*

Nikolai Rimsky-Korsakov’s famous work “Flight of the Bumblebee” was designed as an orchestral interlude for his opera *The Tale of Tsar Saltan*, written in 1899–1900. The opera’s **libretto** was written by Vladimir Belsky, based on a poem by Aleksandr Pushkin. It was premiered on October 21, 1900, at the Solodovnikov Theatre in Moscow, Russia. Additional performances occurred throughout Russia. The London premiere was in 1933, while the United States premiere (called *The Bumble-Bee Prince*) didn’t occur until 1937.

The opera’s plot follows the fairy-tale poem written by Pushkin. In the palace of Tmutarakan, the Tsar Saltan (a bass) visits three sisters and selects Militrisa (a soprano), the youngest, to be his bride. After the Tsar has gone off to war, his new bride gives birth to a son. She sends news to her husband, but there is no reply, as her two jealous sisters and the old woman Babarikha have replaced Militrisa’s message with one saying that the baby is a beast! Thinking this is true, the Tsar replies to his scribes that his bride and new baby (beast) must be placed in a barrel to be thrown into the ocean.

Act II opens on the island of Buyan, where Militrisa and her son, Gvidon, have broken out of the barrel. Gvidon, now a young man, saves a Swan from death. At the end of Act III, the Swan repays Gvidon by changing him into a bumblebee so that he can stow away on a ship to visit his long lost father. During the final act, we learn that the Swan is actually a Princess (who will eventually marry Gvidon). The Tsar visits the mysterious island of Buyan and, after expressing regret for the terrible treatment of his wife, is reunited with her. Of course, there’s lots of forgiveness and a wonderful celebration to close the opera.

“Flight of the Bumblebee” features a frantic pace. Challenging chromatic scale patterns provide the “buzzing” sound and the swooping contour of the melody suggest the flight. The melody is played on violins and flutes. It is always circling, swooping, diving, darting, and turning quickly—just like the insect!

- Listen for the active yet simple staccato accompaniment, which adds movement and harmonies.
- Note the special effect of the sforzandos, making it sound as if the bee is zooming by.

“
A work should be
written for the size
of the orchestra
that is to perform
it, not for some
imaginary body.”

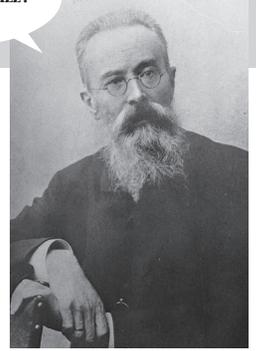
”
–*Nikolai
Rimsky-Korsakov*

TIMING

- :01 Violins start on the melody with other instruments intermittently hitting chords.
- :09 The flute plays the melody.
- :14 Strings play tremolos (steady wavering of the pitch) with fast crescendos four times.
- :25 The flute once again takes flight.
- :38 Strings and woodwinds frantically play the melody.
- :50 The flute plays, joined soon after by strings and woodwinds. The music fades away in the distance.

Review!

What's the buzz?



Nikolai Rimsky-Korsakov 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: Music began as a hobby for Rimsky-Korsakov. _____
2. True or False: Rimsky-Korsakov began writing his first symphony while he was on a Russian ship. _____
3. When he was 27 years old, Rimsky-Korsakov became a professor of these two subjects at St. Petersburg Conservatory: _____ and _____ .
A. instrumentation
B. instrumental Music
C. organ
D. composition
4. True or False: For 11 years, Rimsky-Korsakov was Inspector of Naval Bands.

5. Rimsky-Korsakov compiled a book of _____ .
A. German folk songs
B. Russian folk songs
C. Russian carols
D. Italian arias
6. True or False: Rimsky-Korsakov worked as an orchestrator and editor of other Russian composers, including Mussorgsky. _____
7. True or False: Rimsky-Korsakov and Peter Ilyich Tchaikovsky were both members of "The Russian Five." _____
8. Rimsky-Korsakov's opera *The Tale of Tsar Saltan* was based on a _____ written by Aleksandr Pushkin.
A. novel
B. poem
C. sonnet
D. short story
9. In the Listening Example, the opening melody is first heard on _____ .
A. the flute
B. cellos
C. violins
D. the clarinet
10. True or False: "Flight of the Bumblebee" gets louder and louder to the end.

Bonus:

The music in "Flight of the Bumblebee" features this kind of scale.

Giacomo Puccini

Jah'-coh-moh Poo-chee'-nee

A composer of the Romantic Era



born
December 22, 1858
Lucca, Italy

died
November 29, 1924
Brussels, Belgium

“
**Almighty God
touched me with
his little finger and
said, ‘Write for the
theater—only for
the theater.’ And
I have obeyed his
supreme command.**
”
—*Giacomo Puccini*

Giacomo Puccini’s father was a composer who died when Giacomo was five. Giacomo then began taking music lessons from his uncle but showed little interest or talent. His mother, however, was determined to develop Giacomo’s musical skills, so she sent him to a local institute of music. Here Giacomo became a fine student. By the time he was 14 he was a talented pianist and organist, good enough to serve as a church organist.

When he was 18, Giacomo saw a performance of the **opera** *Aida* by Giuseppe Verdi. He was so impressed by the performance that he decided to become an opera composer. However, Giacomo knew he would have to continue his musical studies in order to develop his skills. In 1880 (age 22), he applied for and received a scholarship to study composition at the Milan **Conservatory** of music. By the time he completed his studies at the conservatory three years later, he was writing music that was praised by his teachers as well as concert audiences in Milan.

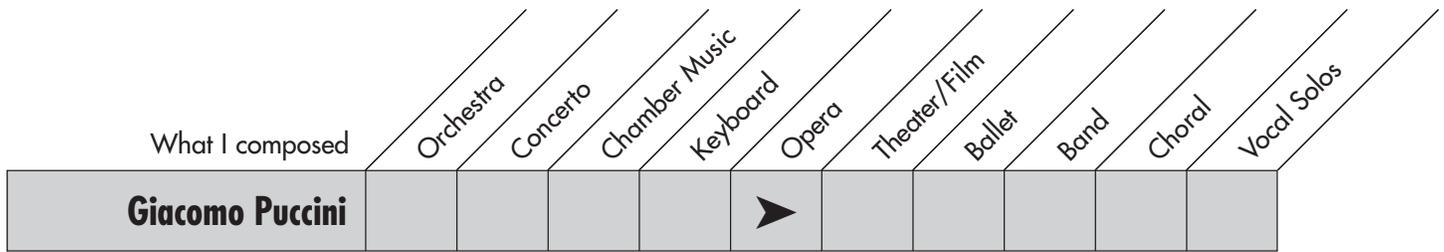
Puccini’s first opera was not a success, but it came to the attention of a music publisher, who **commissioned** Puccini to write another. This opera, entitled *Edgar*, was a failure (Puccini called it “a mistake”), but the publisher continued to support and encourage him. Finally, in 1893 (age 35), Puccini completed his first successful opera, *Manon Lescaut*. His next opera, *La Bohème*, produced in 1896, has since become one of the most popular and beloved operas ever written.

La Bohème was followed by another opera, *Tosca*, which was a huge success. By 1900 (age 42), Puccini had become a famous and wealthy man. He built a huge villa in the town of Torre del Lago in the Italian province of Tuscany. His 1904 opera, *Madama Butterfly*, was unsuccessful when it was first produced, but Puccini revised the opera and produced it again, this time to great success. Today both *Tosca* and *Madama Butterfly* are among the most widely performed operas in the world. Puccini traveled to the United States in 1907 (age 49) for the first American performance of *Madama Butterfly*.

By this time, Puccini was recognized as the greatest living opera composer. When he wasn’t composing, he spent his days at his Tuscan villa. He was always on the lookout for a good **libretto** (the dialog of an opera) to set to music. Many of his operas had female heroines whose flawed character resulted in an early death.

In his later life, Puccini enjoyed riding in fast cars and motorboats. His operas made him wealthy; when he died in 1924, his estate was worth four million dollars. Puccini’s music was rather conservative for its time, and he did not embrace the musical changes of the early twentieth century. His operas, however, are widely performed and remain popular.

Giacomo Puccini



Puccini Factoids:

- As a young man, Puccini spent a great deal of his own money to present his operas. At one point he had so much debt that he considered moving to South America.
- He was never confident as a composer and constantly had doubts about his operas. The only exception was *Madama Butterfly*, which he revised after its unsuccessful premiere. Puccini was certain that this was the finest opera he had ever written and would be a success.
- Puccini enjoyed duck hunting at his Tuscan villa.
- Puccini's 1907 visit to the United States inspired him to write an opera set in America. The result, *The Girl of the Golden West*, premiered at the Metropolitan Opera House in New York City in 1910, with Puccini in attendance.

1858: Birth of Giacomo Puccini. Macy's Department Store is founded by R.H. Macy in New York City.

1869: Russian chemist Dmitri Mendeleev develops the periodic table of chemical elements.

1879: Thomas Edison successfully tests the first incandescent light bulb.

1888: John Boyd Dunlop, a Scottish inventor, patents the first inflatable tire. Prior to that, tires were made of solid rubber.

1896: The first modern Olympic Games are held in Athens, Greece.

1908: Thomas Selfridge is the first person to die in an airplane crash. The plane is piloted by Orville Wright, who is injured, but recovers.

1914: The Panama Canal opens.

1918: The first Pulitzer Prizes, for Fiction, Drama, and Poetry, are awarded.

1924: Death of Giacomo Puccini. The IBM Company is founded in New York.

Famous Works:

Manon Lescaut – an opera

La Bohème – an opera

Tosca – an opera

Madama Butterfly – an opera

Turandot – an opera

What in the world is happening?

Giacomo Puccini (1858–1924)

“Quando m’en vo” from *La Bohème*

Giacomo Puccini’s fourth **opera**, *La Bohème*, was written in four acts with an Italian **libretto** by Luigi Illica and Giuseppe Giacosa. It was based on a collection of stories by Henri Murger published in 1851. These vignettes, which romanticized the bohemian lifestyle, were set in the Latin Quarter of Paris in the 1830 and 1840s.

The Puccini opera premiered on February 1, 1896, in the Teatro Regio (Royal Theatre) in Turin, Italy. It was conducted by the phenomenal Italian musician Arturo Toscanini (relatively unknown at this point), who became the principal conductor at La Scala opera house (Milan, Italy) and later of the NBC **Symphony** Orchestra, which was created for him in 1937. *La Bohème* was a moderate success, and productions quickly spread throughout Italy in 1897–1899. It also made its way to Argentina, Germany, France, England, the United States, and Czechoslovakia before the end of the century. It even inspired a more recent musical called *Rent*.

La Bohème focuses on the main characters of poet Rodolfo and his new-found love, the seamstress Mimì. In the second act, a group of friends dines at a local café. The coquettish singer Musetta (a soprano), arrives with her older, wealthy admirer, the pompous government administrator Alcindoro. “Quando m’en vo” also known as “Musetta’s Waltz” is an aria set in $\frac{3}{4}$ time. Musetta is surrounded by her bohemian friends as she is trying to attract the attention of her ex, Marcello, in order to make him jealous of her relationship with Alcindoro (of whom she has now grown tired). Musetta complains of a tight shoe during the aria, so Alcindoro rushes off to the shoemaker to get it fixed. Now that he’s gone, Marcello and Musetta jump into each others’ arms. Mimì recognizes their true love for each other. The scene ends with the group of friends having to pay their bill, but no one has enough money so the group departs, leaving the bill for Alcindoro to pay when he returns.

Translation:

When walking alone in the street, people stop and stare at me.

And everyone examines my beauty, from head to toe.

And then I taste the hidden longing in their eyes.

And from my charms they perceive my hidden beauties.

So the scent of desire is all around me, and it makes me happy!

And you who know, who remembers and yearns, you shrink from me?

I understand, Marcello, you don’t want to express your anguish, but you feel like your heart is breaking.

- The tempo marking for this aria is quarter note = 104, Lento. Does the tempo stay steady, or does it alter during the performance? Would it be easy to waltz during this aria?
- Listen for the occasional grace notes and how they are performed.

“

Art is a kind
of illness.

”

—*Giacomo Puccini*

TIMING

- :01** Musetta sings the main theme.
- :37** Marcello and Alcindoro comment, then Musetta continues her flirtatious ways.
- 1:06** The string accompaniment gets richer and fuller, echoing her melody.
- 1:31** As Musetta sings the main theme again, Alcindoro is feeling anger, as Musetta’s singing is upsetting him. Mimì sings to Rodolfo—she believes Musetta and Marcello really do love each other.
- 2:10** Other friends join in with comments about the situation in a quick tempo.
- 2:24** Musetta expressively calls out for Marcello. The others join in, six voices singing at once on different lyrics. Musetta complains about the pain her shoes are giving her, and sends Alcindoro to the nearby shop.

Review!

Don't forget your opera glasses.



Giacomo Puccini

Name _____

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

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

- Puccini was born in _____ and died in _____ .
A. Belgium
B. Italy
- When he was 18 years old, Puccini was impressed by an opera written by _____ .
A. Prokofiev
B. Mozart
C. Verdi
D. Rossini
- True or False: Puccini received a scholarship to study composition at the Milan Conservatory. _____
- True or False: After the failure of the opera *Edgar*, Puccini's first publisher dropped him. _____
- True or False: Puccini's opera *La Bohème* was based on stories written by Henri Murger. _____
- Which of these operas was not written by Puccini? _____
A. *The Barber of Seville*
B. *Manon Lescaut*
C. *Tosca*
D. *Turandot*
- True or False: In the early 1900s, Puccini was recognized as the greatest living opera composer. _____
- True or False: Puccini himself revised his most popular opera, *Madama Butterfly*. _____
- In the Listening Example, the main theme is sung by _____ .
A. Mimi
B. Musetta
C. Rodolfo
D. Marcello
- The opera *La Bohème* is set in _____ .
A. London
B. Milan
C. Lyon
D. Paris

Bonus:

What relatively unknown conductor led *La Bohème*'s premiere? _____

Gustav Mahler

Goos'-tahf Mahl'-uhr

A composer of the Romantic Era



born
July 7, 1860
Kalischt, Bohemia
(then Austria, now the
Czech Republic)

died
May 18, 1911
Vienna, Austria

“
Only when I
experience do I
compose—only
when I compose do
I experience.
”

—*Gustav Mahler*

As a child, Gustav Mahler took piano lessons and showed a great interest in music. His parents took him to the Vienna **Conservatory** of music, where he was accepted for study at age 15. He also studied history and philosophy at the University of Vienna. While at the conservatory from 1875 through 1878, Gustav wrote his first musical compositions.

Mahler then began a career as a conductor. Throughout the early 1880s, he took a variety of jobs as orchestra conductor in towns and small cities in Austria, Slovenia, Bohemia, and Germany. In 1885 (age 25) Mahler was named assistant conductor of the Prague (formerly Czechoslovakia, now Czech Republic) **Opera**, and in 1886 became assistant conductor of the Leipzig (Germany) **Opera Company**. He later held the position of music director of the Budapest Royal Opera (1888) and conductor of the Hamburg Opera (1891).

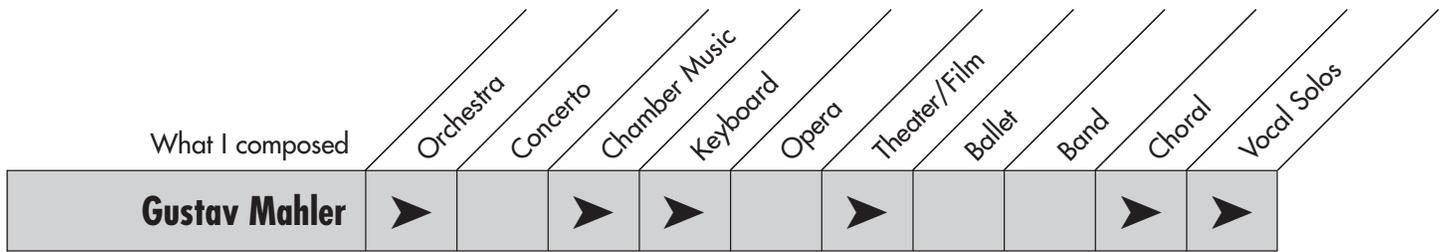
By this time, Mahler had established himself as one of the premier orchestral and opera conductors in central Europe. He did most of his composing in the summers when his orchestras and operas were not performing. In 1897, Mahler became music director of the Vienna State Opera, a very important position. A year later he also took on the position of conductor of the Vienna Philharmonic. Undoubtedly, Mahler had become the most important musical figure in Austria.

In 1901 (age 40), Mahler purchased a summer home near a lake in the Austrian countryside. He used this home as a retreat where he worked on his music, writing four **symphonies** here between 1901 and 1907. Mahler was now composing orchestral music almost exclusively, although some of his symphonies called for singers in addition to a full orchestra. He married Alma Schindler in 1902 and settled into a productive professional life as a composer and conductor; however, after several years with the Vienna Philharmonic and the Vienna State Opera, disagreements with both organizations caused him to resign.

Mahler moved to the United States in 1907 and was named conductor of the Metropolitan Opera. In 1909 (age 49), he added the position of conductor of the New York Philharmonic. Mahler held these positions until 1911, although he continued to spend his summers in Europe. Once again, disagreements and conflicts with his employers caused him to resign. In 1911 he returned to Vienna, where he died of a heart attack in May.

As a conductor, Gustav Mahler was always well-received by audiences and music critics. The same cannot be said of his music. During his lifetime, Mahler's symphonies were often considered to be too long, too loud, and too complex. His music fell into disfavor after his death, but was revived later in the twentieth century. Although some of his symphonies were written in the early twentieth century, Mahler is considered the last great composer of the Romantic era.

Gustav Mahler



Mahler Factoids:

- During his lifetime, Mahler was better known as an orchestral conductor than as a composer.
- Mahler wrote ten symphonies. Symphonies No. 5 through 10 are very difficult, and are performed less frequently than No. 1 through 4.
- The performance of Mahler's First Symphony, which he conducted, was a disaster. The musicians disliked the piece and attempted to sabotage the performance. And the audience hated it.
- Mahler was the conductor of the Vienna Opera for many years and had great success in this position, but he never composed an opera.
- Mahler's First and Fourth Symphonies are more than 45 minutes long. The rest of his symphonies last anywhere from an hour to 90 minutes.

Famous Works:

His ten symphonies

1860: Birth of Gustav Mahler. Charles Dickens' novel *Great Expectations* is published in England.

1870: Construction of the Brooklyn Bridge begins in New York City.

1874: The first exhibition of Impressionist paintings in Paris includes works by French artists Renoir, Monet, Cézanne, and Degas.

1880: The Cologne Cathedral, in Germany, is completed, 632 years after construction began in 1248.

1886: John Pemberton invents Coca-Cola and begins selling it in Atlanta, Georgia.

1895: Volleyball is invented by William G. Morgan in Holyoke, Massachusetts.

1900: 25% of all cars sold in the United States are electric vehicles.

1906: A strong earthquake severely damages the city of San Francisco, California, and kills an estimated 3,000 people.

1911: Death of Gustav Mahler. The first Indianapolis 500 auto race is run.

What in the world is happening?

Gustav Mahler (1860–1911)

Symphony No. 1, *Titan*, Third Movement

Gustav Mahler’s **Symphony** No. 1 in D Major is also known as the *Titan* symphony. Though he started writing it earlier, it was primarily composed in 1888 while he was living in Leipzig, Germany. The symphony incorporated musical themes and ideas from several of his earlier compositions.

Mahler conducted the premiere in 1889 at the Vigadó Concert Hall in Budapest. At that time, it had five movements and was titled *A Symphonic Poem in Two Sections*. Sadly, the Budapest audience did not like the piece, so Mahler made major revisions to the work over the next several years until the score was eventually published in 1899. The revised symphony is in four movements, lasts approximately 55 minutes, and is scored for an large orchestra of approximately 100 musicians.

This third movement is based on the familiar children’s tune “Bruder Marin” (“Brother John, Are You Sleeping?”), also known as “Frère Jacques.” Instruments enter in the style of a round. Mahler treated this melody in a slower fashion and in a minor key (D minor). He was envisioning an Austrian children’s folk tale entitled “The Hunter’s Funeral Procession,” in which wild forest animals escort a hunter’s coffin to its grave. Mahler’s tempo marking is *Feierlich und gemessen, ohne zu schleppen*—meaning “solemnly and measured, without dragging.” The next section of this third movement moves along more quickly like a folk tune, sometimes in a major tonality, with dotted rhythms and the sound of a small Klezmer band. The round returns again, followed by a more contemplative section. Then Mahler combines all three elements before he closes this movement.

- Listen as the different instruments take turns playing the main theme: bass, bassoon, cellos, tuba, clarinet, and so on.
- Try singing this round (in a major key, then in a minor key) in two or three parts in your class. Can you sing it in French?

“
If a composer could
say what he had
to say in words he
would not bother
trying to say it
in music.
”

—*Gustav Mahler*

TIMING

- :01 The timpani softly beats two notes (D-A).
- :07 We hear the main melodic theme on a solo double bass.
- :30 The first bassoon starts the round.
- :38 Muted cellos begin.
- :53 The bass tuba plays along.
- 1:01 The first bassoon repeats the round as the first clarinet joins in.
- 1:07 We hear the oboe play its counter melody on top. This will reappear several times. Muted violas start the round at the same time, playing along with the cellos.
- 1:14 The first French horn starts the round.
- 1:22 Flutes enter on the melody.
- 1:29 As it builds, additional woodwinds start the round: English horn, two clarinets, plus bass clarinet.
- 1:37 The violas and cellos repeat the melody, now in octaves.
- 1:43 The oboes repeat the counterline as muted horns and harp begin the round. Then they fade into the distance before a new section begins at 2:20.

Review!

Don't shake
a stick at me!



Gustav Mahler

Name _____

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

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

- Mahler is considered the last great composer of the _____ Era.
A. Classical
B. Baroque
C. Romantic
D. Renaissance
- Mahler did not study this subject while he was a teenager in Vienna: _____ .
A. music
B. medicine
C. philosophy
D. history
- True or False: Mahler was a conductor at the Prague Opera, Leipzig Opera, Budapest Royal Opera, Hamburg Opera, and Vienna State Opera. _____
- True or False: Mahler did most of his composing during the winter. _____
- Mahler became the most important musical figure in _____ during the late 1890s.
A. Austria
B. Germany
C. the United States
D. Germany
- When Mahler moved to the United States, he conducted _____ .
A. the Metropolitan Opera
B. the New York Philharmonic
C. both the Metropolitan Opera and the New York Philharmonic
- Mahler composed a total of _____ symphonies.
A. 10
B. 15
C. 12
D. 4
- True or False: The Listening Example is based on a familiar musical round.

- In the Listening Example, a counter melody is played by this instrument? _____
A. cello
B. oboe
C. viola
D. bassoon
- True or False: In the Listening Example, the timpani plays one pitch over and over again on a quarter note. _____

Bonus:

Though Mahler's First Symphony is in D Major, the third movement begins in this key. _____

Richard Strauss



born
June 11, 1864
Munich, Germany

died
September 8, 1949
*Garmisch-Partenkirchen,
Germany*

“

There is no such thing as abstract music; there is good music and bad music. If it is good, it means something.

”

—Richard Strauss

Reek'-ahrt Strous

**(Pronounce his first name in the German manner,
last name rhymes with “house”)**

Strauss is considered a composer of the Romantic Era even though he lived well into the twentieth century

Richard Strauss's father was perhaps the most famous horn player in Germany. Young Richard took lessons on piano and violin. While still a boy, he began composing and improvising at the piano. Richard wrote his first **symphony** at the age of 17, and it was premiered in Munich. A second symphony followed three years later.

When Richard graduated from high school, he entered the University of Munich, where he took some courses but never worked toward a degree. After a year, he left school and moved to Berlin, where he persuaded a few orchestras to perform his music. A famous conductor, Hans von Bülow of the Meiningen Orchestra, was impressed with Strauss's music and **commissioned** him to write orchestral works. Within a few years, von Bülow named Strauss as associate conductor of the Meiningen Orchestra. Eventually Strauss became principal conductor. He also performed frequently as a pianist with the orchestra.

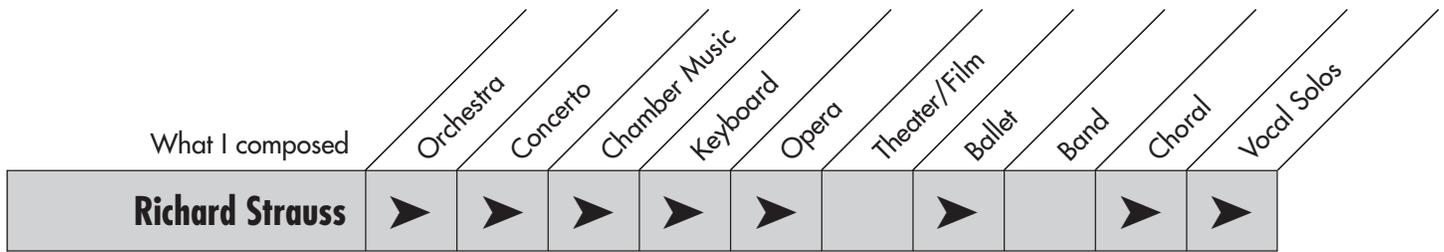
Strauss now had three careers: composer, conductor, and concert pianist. The Meiningen Orchestra would perform anything he wrote, so Strauss concentrated on large symphonic works. As a conductor, he often performed the music of composers such as Hector Berlioz and Richard Wagner, whose very progressive music came to be known as the “Music of the Future.” Though he was considerably younger than Berlioz and Wagner, Strauss's music was definitely not “of the future”—it was more melodic and rooted in the forms of the Classical Era. But he listened to the music of other composers with an open mind, and ever so slightly began moving his music in a more contemporary direction. Never, however, would Strauss's music be called modern.

In 1886 Strauss became conductor of the Munich **Opera**. He was still only 22 years old. Here he met his future wife, Pauline de Ahna, an opera singer; they married in 1894 (age 30). Throughout the 1890s, he wrote several orchestral **tone poems**, a new musical form in which music develops or expresses an idea from another medium, such as a poem, a story, or a painting. In 1898 he became conductor of the Berlin Royal Opera, and in the early 1900s he focused on composing operas.

Strauss remained at the Berlin Opera until 1918 (age 54) when he was appointed joint director of the Vienna Opera in Italy. Throughout this period he was in constant demand as a conductor throughout Europe. After 1920 Strauss began to concentrate on smaller works such as songs, though he completed a short opera in 1938.

Richard Strauss was a composer who outlived his era. He was influenced by the modern music of Berlioz and Wagner, but he never pushed tonality and harmony as much as they did. And although he lived nearly 50 years into the twentieth century, it certainly cannot be said that his music incorporated many of the traits of modern, twentieth-century music.

Richard Strauss



Strauss Factoids:

- Strauss composed the Olympic hymn for the 1936 Olympics in Berlin. It was later used by the German Nazi government without Strauss's permission. During World War II, he was placed under house arrest before moving to Switzerland.
- Strauss's career was similar to that of **Leonard Bernstein**. He excelled at composing, conducting, and performing as a pianist.
- As a conductor, he traveled throughout the world and often wrote articles about his experiences as a traveler.
- Strauss was very cultured. He spent much time reading and kept up with developments in science and philosophy. He also enjoyed playing cards, which he considered to be a "relaxation sport."

Famous Works:

Also Sprach Zarathustra – a tone poem for orchestra
Don Juan – an opera
Salome – an opera
Symphony in F minor – a tone poem for orchestra
Till Eulenspiegel – a tone poem for orchestra

1864: Birth of Richard Strauss. Thanksgiving is established as a national holiday in the United States.

1876: Alexander Graham Bell is awarded a patent for the telephone.

1889: The Eiffel Tower, designed by Gustave Eiffel, opens in Paris, France.

1894: New York state enacts the nation's first dog licensing law.

1901: The first Nobel Prizes are awarded in Stockholm, Sweden.

1912: The steamship Titanic sinks after hitting an iceberg on its maiden voyage from Southampton, England, to New York City.

1920: The 19th Amendment to the United States Constitution, which gives women the right to vote, is ratified.

1937: The Golden Gate Bridge is completed in San Francisco, California.

1949: Death of Richard Strauss. 12 nations sign the North Atlantic Treaty Organization, establishing NATO.

What in the world is happening?

Richard Strauss (1864–1949)***Till Eulenspiegels lustige Streiche, Op. 28***

Richard Strauss' **tone poem** *Till Eulenspiegel* follows the fun and mischievous adventures of a notorious German peasant folk hero of the same name. Till was quite a rascal who enjoyed playing tricks and merry pranks on people. Eventually, he was called into court, tried by stern judges, and hanged. But at the end of the story, his spirit lives on!

The piece was premiered in Cologne, Germany, on November 4, 1895, conducted by Franz Wüllner. The Chicago **Symphony** introduced the work in the United States ten days later. The actual Till Eulenspiegel lived in the fourteenth century. Around 1350 he died in bed—not on the gallows! Many stories about his roguish jokes and pranks were written down. Most of his activities had to do with challenging the establishment: the stuffy upper class and clergy of the day. Writers tried to chronicle some of these events in the years that followed.

Strauss first tried to compose an opera based on the stories, but could never finish that project. Eventually, he began his tone poem. Strauss did offer a rather detailed scenario of the events in the composition including:

- A “Once Upon a Time” theme is introduced.
- We hear Till’s two themes.
- Till charges his horse through the market, upsetting women.
- Till disguises himself as a monk to deliver a sermon.
- Till flirts with pretty girls and is rejected.
- Till debates with pompous professors.
- Till is dragged into court, where he argues with the stern judges.
- Till is sentenced to death.
- Till’s spirit lives on.

Strauss used two different themes to represent Till. The French horn introduces his first energetic theme, a staccato melody that rises then falls. The clarinet plays his second, roguish theme. These two themes appear throughout the approximately 15-minute work, played in different tempos and styles.

- Become familiar with the main themes. As you listen, raise your hand when you hear them appear. Can you identify which instrument is playing the theme each time?
- Strauss enjoyed using a kind of “rondo” effect, with different instruments playing the theme one right after another.
- Note that the opening violin theme and the second Till theme played on clarinet open with the same six notes, but in different rhythms.

“

The human voice is the most beautiful instrument of all, but it is the most difficult to play.

”

–*Richard Strauss*

TIMING

- :01** The opening “Once Upon a Time” theme played on violins.
- :17** The first Till theme is heard on French horn, over tremolo strings. Other instruments follow as it builds.
- 1:10** Listen to the clarinet play the second Till theme. This is followed by lots of merry music, sometimes incorporating those two themes.
- 1:56** Repeated sequences moving higher.
- 2:18** Call and response triplets among many instruments.
- 2:40** String tremolos, lower and higher ominous musical lines are played.
- 3:12** Hear the giant cymbal crash as Till upsets everything in the market.

Review!

I'm a triple-threat performer!



Richard Strauss

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: Strauss' father was a famous violin player in Germany.

2. True or False: By the age of 20, Strauss had written two symphonies.

3. Strauss worked with the Meiningen Orchestra as _____.
A. composer
B. pianist
C. associate conductor
D. all of the above
4. Strauss was the conductor of the _____.
A. Munich Opera
B. Berlin Opera
C. Vienna Opera
D. all of the above
5. True or False: Strauss composed a hymn for the 1936 Olympic Games in Berlin.

6. True or False: Strauss wrote several orchestral tone poems, a new musical form.

7. True or False: Strauss' compositional style reflected the traits of modern, twentieth-century music. _____
8. In the Listening Example, Till's first theme is played by _____.
A. clarinet
B. violin
C. oboe
D. French horn
9. In the Listening Example, Till's second theme is played by _____.
A. clarinet
B. violin
C. oboe
D. French horn
10. True or False: *Till Eulenspiegel* was based on an actual fourteenth-century folk hero. _____

Bonus:

Richard Strauss was influenced by the music of two other composers, whose music he often conducted. Name at least one of those composers.

Sergei Rachmaninoff



born

April 1, 1873

Semyonovo, Russia

died

March 28, 1943

Beverly Hills, California, USA

“

I cannot cast out the old way of writing and I cannot acquire the new.

”

—Sergei Rachmaninoff

Sehr'-jhee Rahk-mahn'-ihn-awf

(Sometimes his last name is spelled Rachmaninov or Rakhmaninov)

A composer of the twentieth century, though his music is sometimes considered a part of the Romantic Era

Sergei Rachmaninoff came from a family of amateur musicians, and as a child he took piano lessons from his mother. In 1882, the Rachmaninoff family moved to St. Petersburg, Russia, where Sergei enrolled at the St. Petersburg **Conservatory** at just nine years old. A few years later his parents separated. Sergei began studying at the Moscow Conservatory with outstanding teachers who schooled him in piano and composition. He graduated from the conservatory in 1891 at the age of 18.

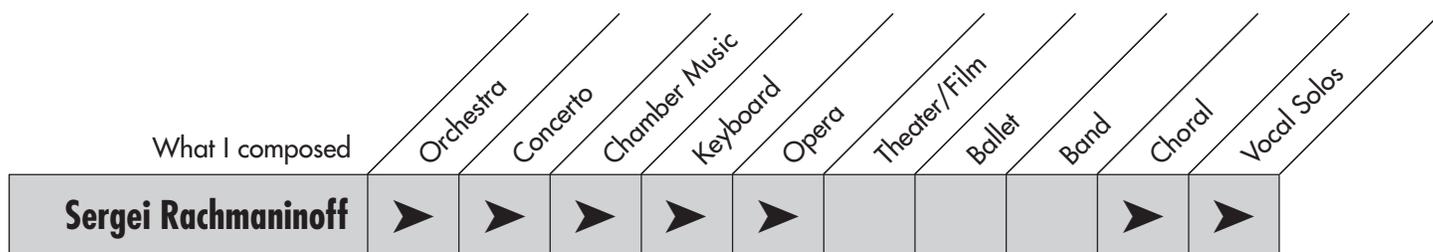
The same year he graduated from the conservatory, Rachmaninoff completed his first piano **concerto**, and a year later he finished an **opera**. Also in 1892, he published a **prelude** for piano, which quickly became one of the most popular piano works in Europe. Rachmaninoff began performing as a pianist and conductor. In 1897, he completed his first **symphony**, but the premiere was a disaster. This so disappointed Rachmaninoff that he underwent hypnosis to treat his depression.

His second piano concerto was premiered with much more success in 1901, with the 28-year-old Rachmaninoff at the piano. The next year he married Natalya Satina. After spending a few more years conducting Russian orchestras, Rachmaninoff moved to Dresden, Germany. Here he completed several major works including a symphony and another piano concerto. For several years he composed in the summer and toured as a performer/conductor in the winter. Rachmaninoff toured the United States in 1909 (age 36) conducting his music. The tour was so successful that he was offered the position of conductor of the Boston Symphony Orchestra. He declined and returned to Russia.

Rachmaninoff and his family fled to the United States after the Russian Revolution of 1917. They eventually settled in California, where Rachmaninoff lived for the rest of his life. He wrote less after his move to the United States, and relatively few pieces after 1926 (age 53), when his *Fourth Piano Concerto* was premiered with little success. His 1934 orchestral composition, *Rhapsody on a Theme of Paganini*, was one of his finest works, however. Rachmaninoff seemed to realize that twentieth century music had somehow passed him by—that he was writing music of the Romantic Era in an age of more modern and progressive music.

Sergei Rachmaninoff wrote a great variety of music, though not all of it was successful. He wrote three operas that are rarely performed today, but his orchestral works and especially his piano music remain quite popular. He was a physically large and tall man, with huge hands, which obviously was advantageous as a pianist. Rachmaninoff was one of the most outstanding performers of the first half of the twentieth century, a time when the world was blessed with many fine pianists.

Sergei Rachmaninoff



Rachmaninoff Factoids:

- At the Moscow Conservatory, Rachmaninoff was a lazy and indifferent student; he relied upon his natural talent rather than hard work.
- Rachmaninoff spent two years as conductor of the famed Bolshoi Ballet, but never composed any **ballet** music.
- Although Rachmaninoff spent the last 25 years of his life in the United States, he frequently returned to Paris and Switzerland where he spent his summers during the 1930s.
- Shortly before his death he became a United States citizen.
- In the early 1940s Rachmaninoff turned down an offer to compose music for a motion picture.

Famous Works:

His three symphonies for orchestra
His preludes for piano
Piano Concerto No. 4 for piano and orchestra
Rhapsody on a Theme of Paganini for piano and orchestra
The Isle of the Dead for orchestra

1873: Birth of Sergei Rachmaninoff. Canada establishes the North-West Mounted Police, which today is known as the Royal Canadian Mounted Police.

1884: Mark Twain's novel *The Adventures of Huckleberry Finn* is published.

1897: The Boston Marathon is run for the first time.

1901: Queen Victoria of England dies at the age of 81, after reigning for nearly 64 years.

1914: Archduke Franz Ferdinand of Austria is assassinated, leading to the start of World War I.

1920: The 19th Amendment to the United States Constitution, which gives women the right to vote, is ratified.

1931: The Empire State Building is completed in New York City. It remains the tallest building in the world for the next 35 years.

1939: John Steinbeck's novel *The Grapes of Wrath* is published.

1943: Death of Sergei Rachmaninoff. The Broadway show *Oklahoma!* by Richard Rodgers and Oscar Hammerstein II opens.

What in the world is happening?

Sergei Rachmaninoff (1873–1943)

Prelude in C-sharp minor, Op. 3, No. 2 from *Morceaux de fantaisie*

Sergei Rachmaninoff was well-known both as a composer and as one of the finest pianists of his time. As a composer, he was certainly influenced by other famous Russian composers, such as Tchaikovsky and **Rimsky-Korsakov**. His compositions featured the qualities of Romantic music, while starting to explore the harmonies of the twentieth century.

Rachmaninoff had extremely large and powerful hands. As a result, he wrote and played complex piano compositions that required clean and virtuosic technique. He also had an incredible musical memory and was able to play back anything he had heard. Rachmaninoff wrote many **preludes** for piano, including an early Prelude in F Major; followed by 10 Preludes, Op. 23; and 13 Preludes, Op. 32.

This Listening Example is from a set of five pieces entitled *Morceaux de fantaisie* (French for “Fantasy Pieces”) written in 1892. The sections are:

1. Elegie in E-flat minor
2. Prelude in C-sharp minor
3. Melodie in E Major (revised in 1940)
4. Polichinelle
5. Serenade

Rachmaninoff dedicated this set to his harmony teacher at the **Conservatory**, Anton Arensky. This second piece, the prelude in ABA form, is certainly the most famous of the set. It was first performed by Rachmaninoff himself at the Moscow Electrical Exhibition on September 20, 1892. Only 19 years old at the time, he considered this his debut as a pianist. The set was printed the following year, but sadly Russian publishers did not pay royalties at the time. Rachmaninoff made only the publishing fee of 40 rubles on the piece.

- Play these three opening notes on a keyboard or other instrument: A, G#, C#. What are the intervals? How many times do you hear these three notes before the pattern changes?
- Note how effective the dynamics are in this performance, and how the tempo fluctuations create such suspense and anticipation.

“

**Music is enough
for a lifetime, but a
lifetime is not enough
for music.**

”

—*Sergei Rachmaninoff*

TIMING

- :01** This three note pattern occurs time and time again. It is first introduced fortissimo, then rich chords are struck above as softly as possible. This section is Lento (slow). The pattern continues, developing with rich harmonies.
- 1:55** This Agitato section features triplets in the right hand with chromatic quarter note movement in both hands. The challenge for the pianist is to bring out the main melody.
- 2:16** Similar, played an octave higher.
- 2:29** The section continues to build as chords are played in interlocking hands in a downward spiral, ending with huge chords.
- 2:41** Recapitulation in the original tempo, with both hands playing the original pattern and complex chords in octaves (four staves of music were used to write out this section). Diminuendo at the end.
- 3:45** A final statement of the three-note pattern, then a **coda**, as we hear many final lush, long-held chords until the final soft chord is held with a fermata.

Review!

Give me a hand,
will you?



Sergei Rachmaninoff

Name _____

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

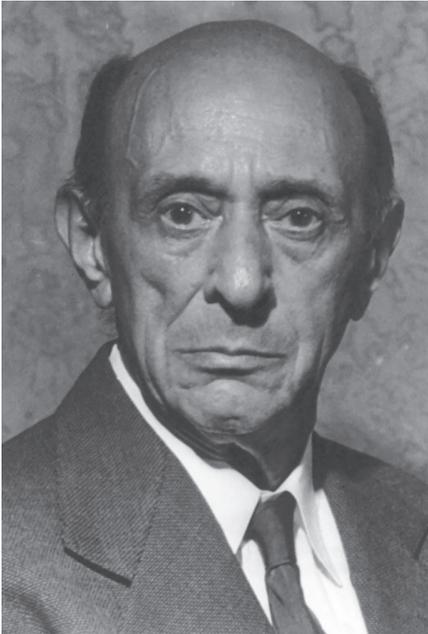
For True/False questions, print True or False in the space provided.

1. True or False: Rachmaninoff studied at both the St. Petersburg Conservatory and the Moscow Conservatory. _____
2. Rachmaninoff was successful as _____.
A. a pianist
B. a composer
C. a conductor
D. all of the above
3. True or False: Rachmaninoff had small hands, so he had trouble playing the music he wrote. _____
4. True or False: After touring the United States, Rachmaninoff accepted the position as conductor of the Boston Symphony. _____
5. After the Russian Revolution of 1917, Rachmaninoff and his family settled in _____.
A. Germany
B. California
C. Massachusetts
D. New York
6. Though he is considered a composer of the twentieth century, Rachmaninoff's compositions reflect musical traits of the _____ Era.
A. Classical
B. Medieval
C. Baroque
D. Romantic
7. One of Rachmaninoff's most famous works was *Rhapsody on a Theme of* _____.
A. Paganini
B. Purcell
C. Prokofiev
D. Puccini
8. True or False: The Listening Example is from a set of five pieces. _____
9. True or False: The Listening Example is in ABAB form. _____
10. True or False: Rachmaninoff made a fortune off the royalties he received for this famous prelude. _____

Bonus:

Rachmaninoff dedicated this piece to his harmony teacher, named _____.

Arnold Schoenberg



born
September 13, 1874
Vienna, Austria

died
July 13, 1951
Los Angeles, California, USA

“
**If it is art it is not for
all, and if it is for all
it is not art.**
”
—*Arnold Schoenberg*

**His last name is pronounced Shone¹-berg
(First syllable rhymes with “own”)**

A composer of the twentieth century

Arnold Schoenberg’s parents encouraged their son’s interest in music, and Arnold began taking violin lessons at age eight. When Arnold was 15, his father died. Arnold left school and took a job as a bank clerk. He studied music in the evenings and, in addition to the violin, learned to play the cello.

In 1901, Arnold married Mathilde Zemlinsky. Mathilde’s brother, Alexander, was a musician, and Arnold began to take composition lessons from his brother-in-law. Arnold had already composed several works, including a string quartet. He was, however, unsatisfied with these early works. They were, he felt, too much influenced by composers of the late Romantic Era. Arnold wanted to push the limits of harmony, and felt limited by the style and harmonies of Romantic music.

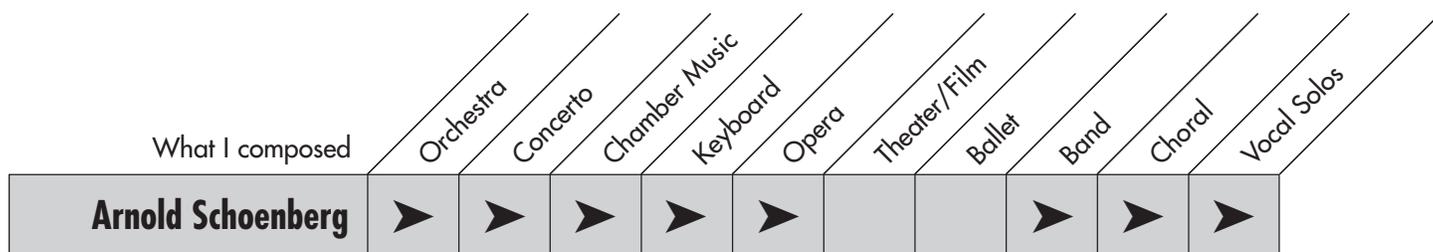
Arnold and Mathilde soon moved to Berlin where he supported his family by arranging popular music for cabaret singers, and by teaching at a music school. Eventually Schoenberg developed a compositional style in which he used the musical forms and structure of the Classical Era, but pushed his musical tonalities well beyond that of either the Classical or Romantic Eras. In fact, by 1907 he began to abandon traditional musical tonalities entirely. These compositions were known as atonal, and were not well received by concert audiences. One example of Schoenberg’s innovations was a style of speech singing known as *Sprechstimme*.

Schoenberg returned to Vienna in 1915 (age 41). He enlisted in the German army, and served briefly, but was discharged because of poor health. After World War I, he founded the Society for Private Musical Performances in Vienna. For several years, the society presented performances of new music by Schoenberg, his colleagues, and students. By the early 1920s, Schoenberg had abandoned traditional harmony altogether in favor of what he called 12-note, or 12-tone, style. This style of composition utilized all 12 notes within a musical octave equally, as opposed to focusing only on certain notes within a specific key. His first important 12-tone piece was his *Five Piano Pieces*.

His wife, Mathilde, died in 1923, and a year later he married Gertrude Kolisch. From 1925 until 1933, Schoenberg taught at an arts academy in Berlin. Here he composed many of his most important works. In 1933 (age 59), with the rise of Nazi Germany, Schoenberg moved to France and, ultimately, to the United States. He settled in California where he befriended composer **George Gershwin** and taught at the University of California, Los Angeles, as well as the University of Southern California. In 1947 (age 73), he was elected to membership in the American Academy of Arts and Letters.

Arnold Schoenberg’s music was revolutionary, and not always appreciated by audiences during his lifetime. Today, however, he is recognized as an important musical innovator of the twentieth century.

Arnold Schoenberg



Schoenberg Factoids:

- Schoenberg enjoyed painting as a hobby. He painted many self-portraits.
- His daughter Dorothea was born when Schoenberg was 58, son Ronald was born when he was 63, and son Lawrence was born when he was 67.
- For most of his life, Schoenberg believed he was a misunderstood musical genius.
- Schoenberg's music was so unusual and different that at one performance in Berlin, in 1912, there were fights in the audience, and one woman fainted.
- He became an American citizen in 1941 at the age of 67.

Famous Works:

Piano Concerto for piano and orchestra
Chamber Symphony No. 1 for orchestra
Five Piano Pieces
Moses and Aron – an opera
Theme and Variations for Orchestra

1874: Birth of Arnold Schoenberg. Levi Strauss and Jacob Davis receive a patent for blue jeans with copper rivets.

1883: American inventor Charles Fritts creates the first working solar cell.

1898: The USS Maine explodes and sinks in the harbor at Havana, Cuba, leading to the beginning of the Spanish-American War.

1906: A report entitled "Census of the British Empire" shows that England rules one-fifth of the world.

1912: Hsian-T'ung, the last emperor of China, is overthrown, ending 2,000 years of imperial rule.

1927: Charles Lindberg becomes the first person to fly nonstop and solo across the Atlantic Ocean, from New York City to Paris, France.

1937: J.R.R. Tolkien's fantasy novel *The Hobbit* is published.

1949: The communist People's Republic of China is formally proclaimed by Chairman Mao.

1951: Death of Arnold Schoenberg. The term "rock 'n' roll" is coined by Cleveland disc jockey Alan Freed.

What in the world is happening?

Arnold Schoenberg (1874–1951)

“Peripetie” from *Five Pieces for Orchestra*, Op. 16 (Introduction/Theme 1)

The music that Arnold Schoenberg wrote during 1900–1910 was usually received with hostility or blank stares. No one had ever heard of writing music in a 12-tone system (using all or most of the 12 tones within an octave equally) or “dodecaphony,” as Schoenberg called it. Schoenberg enjoyed breaking all the previous rules of tonality, using cacophonous harmonies, chromatic melodies, and wild rhythms. He composed these pieces reflecting the tensions of this time in his life, as he was experiencing both personal (his wife left him for several months) and artistic crises.

Schoenberg related each of the *Five Pieces for Orchestra* to a particular mood. Written in 1909, they were quite modern at the time. They were first heard in public in London on September 3, 1912, conducted by Sir Henry Wood. According to a British review by Ernest Newman, a third of the people hissed, another third laughed, and “the remaining third seemed too puzzled either to laugh or to hiss.” But he also did suggest that what seemed chaos at the time may actually make sense to us all someday. In 1914, Schoenberg made his British conducting debut (with composer Gustav Holst present in the audience), conducting this work at the Queen’s Hall in London.

Schoenberg himself noted in a letter to **Richard Strauss** that his scores for these pieces were quite difficult to read. He calls them “completely unsymphonic, devoid of architecture or construction, just an uninterrupted changing of colors, rhythms, and moods.”

The fourth of the *Five Pieces for Orchestra*, called “Peripetie” (“Wandering About”), is taken from the Greek word indicating a sudden crisis. Obviously, Schoenberg created tension in this music. It is marked at a very quick tempo with a thick structure and many overlapping lines, building to a frenzy.

- Schoenberg’s music often created new scales using all, or most, of the 12 tones within an octave. Use a keyboard or other instrument to play all 12 tones. See if you can sing them.
- Imagine conducting this piece. Is it easy to find “the beat?”

““

My music is
not lovely.

””

–*Arnold Schoenberg*

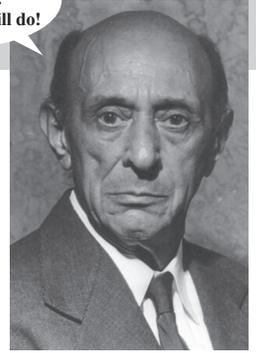
TIMING

Introduction/Theme 1

- :01** A dynamic and wild introduction, with fast-moving clusters and ideas.
- :14** A solo clarinet plays the main theme: mostly quarter notes with lots of large skips. It uses nine pitches, only one of which is repeated. It also uses a range of over two octaves.
- :29** The tempo changes, as cellos lead us into several frantic episodes and blasts of musical ideas.
- :57** The violins play parts of the main theme. This begins a slower section. Several instruments have short solos.
- 1:21** Tempos change back and forth.
- 1:36** Listen for the solo flute line, echoed by a solo viola then bass clarinet.
- 1:43** Fast and frantic moments start softly (clarinets and strings), then crescendo, adding instruments and building into a final blast, then ending with a soft chord in the horns and double basses.

Review!

No baker's dozen
for me . . .
twelve notes will do!



Arnold Schoenberg

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: Schoenberg took composition lessons from his brother-in-law.

2. True or False: Schoenberg was quite satisfied with his early compositions.

3. Schoenberg's music was described as _____.
A. atonal
B. 12-tone
C. dodecaphony
D. all of the above
4. True or False: For a while, Schoenberg supported his family by arranging popular music for cabaret singers. _____
5. Schoenberg's first important 12-tone piece was _____.
A. *Moses and Aron*
B. *Five Piano Pieces*
C. *Five Pieces for Orchestra*
D. *Piano Concerto*
6. True or False: Audiences always appreciated the music of Schoenberg.

7. Schoenberg was born in _____ and died in _____.
A. Vienna
B. Berlin
C. Los Angeles
D. Paris
8. True or False: Schoenberg became friends with composer George Gershwin.

9. True or False: Schoenberg's scores were easy to read. _____
10. True or False: In the Listening Example, the very last thing you hear in this movement is a soft chord. _____

Bonus:

Schoenberg invented a style of speech singing known as _____.

Sergei Prokofiev



born
April 27, 1891
Sontsovka, Russia

died
March 5, 1953
Moscow, Russia

“
**I care nothing
for politics. I’m
a composer first
and last.**
”
—*Sergei Prokofiev*

Sehr'-jhee Proh-kohf'-ee-ehf
(His last name is sometimes spelled Prokofieff)

A composer of the twentieth century

Sergei Prokofiev was born into a wealthy family. His mother gave him piano lessons and arranged for him to study music composition while he was still a child. At age nine, Sergei composed an **opera** for children. He enrolled at the St. Petersburg (Russia) **Conservatory** of music at age 13, and by the time he was 16, Sergei had written three more operas and a work for orchestra.

When Sergei was 19, his father died, and he needed to earn a living. He promptly wrote a piano **concerto**, which was immediately published and premiered in Moscow. In 1914 (age 23), he graduated from the conservatory, winning a prize for his performance of his piano concerto that he performed at a graduation concert.

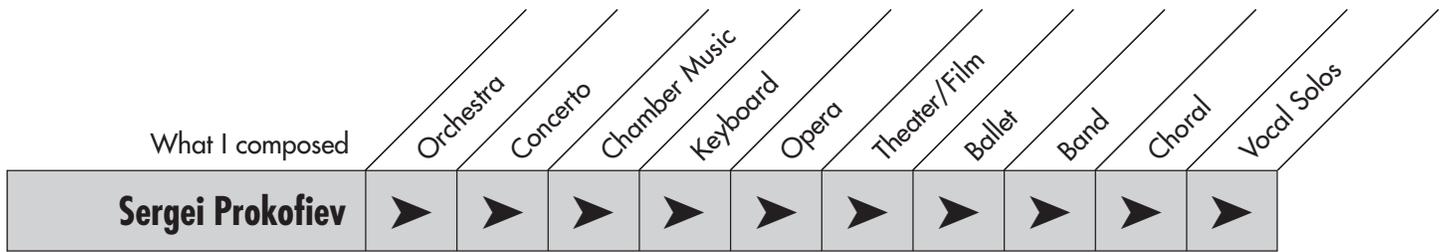
Compositionally, Prokofiev was already quite advanced. Even as a young man, he wrote music that was dissonant, rhythmic, and powerful—sometimes too dissonant for audiences and critics. Shortly after graduating from the conservatory, Prokofiev wrote a **ballet** for the famous Russian **ballet company**, Ballets Russes. He completed his first **symphony** in 1917, the year of the Russian Revolution. Three years later (age 29) he moved to Paris.

In Paris, Prokofiev re-established his relationship with Ballets Russes, which had also moved to Paris after the Revolution, wrote several more ballets, and married Carolina Codina, a Spanish singer. He continued to live in Paris until the mid-1930s. In 1921, Prokofiev toured the United States to attend the premiere of his opera *The Love for Three Oranges*, which was commissioned by the Chicago **Opera Company**. As one biographer put it: “Prokofiev did not care for America and America did not care for him.” He also spent a little over a year in the Bavarian region of Germany, where he completed several major works.

Throughout the early 1930s, Prokofiev scheduled more and more of his premieres and performances in Russia. In 1936 (age 45), he returned there to live. It was not a good time to be a composer in Russia, however. The government was not receptive to the modern style of music that Prokofiev wrote. For the next decade, Prokofiev composed in a more traditional style, which was acceptable to the government. Nevertheless, in 1948, five years before his death, the Russian government condemned Prokofiev for his music.

Sergei Prokofiev began his career as a forward-thinking, progressive composer, very much a part of the new breed of twentieth century composers. As he aged, his music became somewhat more melodic, and at the end, he censored his music to satisfy his critics within the Russian government. He created a large body of work, including music for virtually every genre, including choral music, opera, ballets, piano music, band music, and symphonic works.

Sergei Prokofiev



Prokofiev Factoids:

- Prokofiev wrote three marches for concert band.
- Prokofiev and Russian leader Joseph Stalin died on the same day. Prokofiev lived near Red Square in Moscow, and the huge crowds that came to mourn Stalin made it impossible to move Prokofiev's body to the scheduled funeral service.
- In the late 1920s, Prokofiev toured Russia several times as a pianist, performing his own music.
- He did most of his composing between the hours of 10:00 a.m. and noon.
- Prokofiev wrote an opera entitled *War and Peace* based on the novel by Leo Tolstoy. The opera was so large in scope that it took two evenings to perform.

Famous Works:

Cinderella – a ballet
Peter and the Wolf for narrator and orchestra
The Love for Three Oranges – an opera
Romeo and Juliet – a ballet
His seven symphonies for orchestra

- 1891:** Birth of Sergei Prokofiev. Thomas Edison exhibits a kinetoscope, a device to show motion pictures.
- 1898:** The world's first escalator is installed at Harrods Department Store in London, England.
- 1903:** Prussia, in what is now Germany, becomes the first country to issue licenses to drive automobiles.
- 1918:** The first Pulitzer Prizes, for Fiction, Drama, and Poetry, are awarded.
- 1923:** The ancient tomb of King Tutankhamun is discovered in Egypt.
- 1930:** Warner Brothers releases the first all-talking, all-color motion picture, *Song of the Flame*.
- 1939:** World War II begins.
- 1945:** World War II ends.
- 1953:** Death of Sergei Prokofiev. American researcher Jonas Salk announces that he has created a vaccine for polio.

What in the world is happening?

Sergei Prokofiev (1891–1953)

“Waltz-Coda” and “Midnight” from *Cinderella*

Sergei Prokofiev composed his **ballet** *Cinderella*, based on a scenario by Nikolai Volkov, between 1940 and 1944. It is definitely one of his most popular works and has been staged by a multitude of choreographers. Prokofiev actually put this project on hold during World War II in order to write his opera *War and Peace*.

Cinderella premiered on November 21, 1945, at the Bolshoi Theatre in Moscow, Russia, directed by Yuri Fayer (chief ballet conductor at the Bolshoi from 1923–1963) and choreographed by Rostislav Zakharov (professor at the Russian Academy of the Arts).

The ballet is in three acts, with a total of fifty musical numbers. It is known for its jubilant music and the raucous treatment of the stepsisters (which are often played by men). Before the opera’s premiere, Prokofiev made several piano **suites** of the music available. He also assembled three orchestral suites featuring favorite portions of the score.

Our Listening Example actually features two musical numbers: 37. “Waltz-Coda” and 38. “Midnight.” In the beginning of the waltz section, imagine Cinderella and the Prince dancing. As the arpeggios are heard, the melodies climb higher and tension builds as midnight approaches. During the final section at the end of Act II, we hear the “tick tock” of the clock, dissonant harmonies, low pitches, the striking of the hour (gong), and the final majestic melody as the Prince discovers Cinderella’s hastily discarded glass slipper.

The story of *Cinderella* is based on a European folk tale. The popular version was published by the Brothers Grimm in their collection entitled *Grimms’ Fairy Tales*. The story has been adapted in many forms, including **opera**, ballet, musical theatre, film, and television.

- During the opening section of the Listening Example, you’ll hear the waltz. Practice walking 1-2-3. Now try it with a partner. The tempo is brisk!
- Prokofiev’s music reflected the music of the twentieth century. Can you hear it in his melodies and chords? What do you hear? What musical qualities add to the tension of the story, right up until the final chord?

““

Prokofiev’s creative work is among the most original and valuable which the Russian art of this century has produced.

””

–Leonid Sabaneyev

TIMING

“Waltz-Coda”

- :01 The main waltz theme is played on violins while woodwinds accompany.
- :20 The melody repeats louder with clarinets doubling the theme.
- :35 A transitional section is heard, melody moving by steps and half steps, then changing to giant leaps.
- :51 Joyous waltz section.
- 1:07 A bit faster now, with some dissonances, slowing at the end.
- 1:22 The main theme reappears and is developed.
- 1:58 A return to the opening melody with changes and solo trumpet.
- 2:09 The tempo accelerates as arpeggios (broken chords) are heard in eighth-note patterns.
- 2:29 “Presto!” The music gets faster and faster, building.

“Midnight”

- :01 Oh, no! The clock starts ticking as time is running out. Listen as the tension builds. Harp glissandos. Cluster chords.
- :23 A lower melody line is heard in the brass. Listen to the screeching piccolo above.
- :45 The chiming of the clock (gong) starts. Count to 12. Listen for the falling chromatic reaction after each strike.
- 1:19 A glorious final melody is introduced, now in $\frac{4}{4}$ with strong brass counterlines.

Review!

At times,
Russians rushed
to hear my music.



Sergei Prokofiev

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: Prokofiev was a composer of the Romantic Era. _____
2. In order to earn a living when he was only nineteen, Prokofiev wrote a _____.
A. symphony
B. string quartet
C. piano concerto
D. woodwind trio
3. True or False: Prokofiev wrote dissonant music that was appealing to all audiences and critics. _____
4. When he was 29, Prokofiev moved to _____.
A. Paris
B. Berlin
C. Moscow
D. London
5. The Chicago Opera Company commissioned Prokofiev to write an opera for them. It was called _____.
A. *Romeo and Juliet*
B. *Cinderella*
C. *Peter and the Wolf*
D. *The Love for Three Oranges*
6. True or False: Prokofiev did most of his composing between the hours of 10:00 a.m. and noon each day. _____
7. True or False: During World War II, Prokofiev wrote an opera entitled *War and Peace*. _____
8. Prokofiev's ballet *Cinderella* features _____ musical numbers.
A. 25
B. 50
C. 55
D. 16
9. True or False: The Russian government was receptive to Prokofiev's modern style of music. _____
10. True or False: *Cinderella* was premiered by the Bolshoi Ballet in Moscow.

Bonus:

Prokofiev died on the same day as this Russian leader. _____

George Gershwin



born
September 26, 1898
Brooklyn, New York

died
July 11, 1937
Los Angeles, California

“
True music must
repeat the thought
and inspirations of
the people and the
time. My people are
Americans and my
time is today.

”
—George Gershwin

His last name is pronounced Guhr'-shwihn

A composer of the twentieth century

George Gershwin's parents were born in Russia, moved to the United States, and settled in New York City. The family moved frequently when George was a child; George and his brother Ira once counted 25 apartments in which the family lived. When George was about 12, his mother bought a second-hand piano. To everyone's surprise, George immediately sat down and played several popular songs. In fact, George had been practicing the piano at a friend's house.

Eventually, George took piano lessons and learned to read music. He quit high school at 15, and took a job as a pianist for a popular music publisher. By the time he was 19, George was writing his own popular songs with lyrics by others, including his brother Ira. Little by little, George's popular songs began to achieve some success. By 1919, he was writing songs for Broadway musicals.

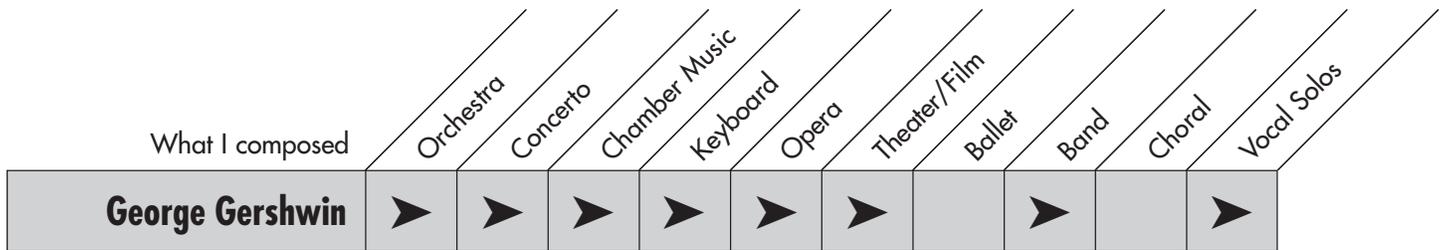
Beginning in 1924 (age 26), George and Ira wrote a string of very successful Broadway musicals including *Oh, Kay!*, *Strike Up the Band*, and *Of Thee I Sing*, which, in 1932 became the first musical to win a Pulitzer Prize for Drama. In addition to his Broadway shows, Gershwin also composed music for the concert stage. His first concert work, *Rhapsody in Blue*, was originally written for jazz band and piano, but was later scored for orchestra and piano. It was premiered in 1924, with great success, in a concert promoted as "An Experiment in Modern Music." *Rhapsody in Blue* is often cited as the first serious concert work that incorporated jazz.

Several more successful concert works followed, including *Piano Concerto in F*, and an orchestral work, *An American in Paris*. Throughout the 1920s, Gershwin traveled to Europe five times. While in Paris, he hoped to study with the legendary composition teacher Nadia Boulanger, but she turned him down, saying she didn't want to alter his unique jazz-influenced style.

Gershwin's most famous concert work was the opera *Porgy and Bess*, which was based on a novel set in Charleston, South Carolina. It premiered in Boston in September 1935, played in New York for 16 weeks, then toured the country for three months. *Porgy and Bess* is one of the first operas to have an entirely African-American cast and is considered one of the most important American operas of the twentieth century. Gershwin also toured as a pianist and conductor, performing and presenting his own music. He moved to California in 1936 to work on film scores for Hollywood. Gershwin was working on his third score when he died of a brain tumor in Los Angeles at the age of 38.

George Gershwin is considered one of the true geniuses of American music. No other composer was so successful in the worlds of both concert and popular music. His popular songs, mostly from his Broadway shows of the 1920s, remain favorites of singers and jazz artists.

George Gershwin



Gershwin Factoids:

- Although George Gershwin never wrote music specifically for a **ballet**, his music is often choreographed for ballet and dance companies.
- Gershwin wrote several essays stating his belief that jazz should be considered a serious musical form.
- While working on the opera *Porgy and Bess*, Gershwin spent the summer of 1934 at Folly Island, near Charleston, South Carolina, the setting of the opera. Late in the summer, he served as a judge for the Miss Folly Island contest.
- Gershwin was the first composer to utilize jazz in his concert music. His *Rhapsody in Blue* greatly influenced many American composers including Aaron Copland.

Famous Works:

Rhapsody in Blue for orchestra and piano
Concerto in F for orchestra and piano
An American in Paris for orchestra
Porgy and Bess – an opera
Preludes for Piano

- 1898:** Birth of George Gershwin. In London, the first recorded death of a person in an automobile accident.
- 1900:** At the Olympics in Paris, France, women are allowed to compete for the first time.
- 1903:** Brothers Wilbur and Orville Wright make the first successful flight of an airplane at Kitty Hawk, North Carolina.
- 1913:** Ford Motor Company introduces the moving assembly line.
- 1919:** The United States Congress approves Daylight Savings Time.
- 1928:** Scottish biologist Alexander Flemming discovers penicillin.
- 1929:** The American stock market crashes, causing the start of a great economic depression.
- 1930:** British air force officer Frank Whittle patents a jet engine.
- 1937:** Death of George Gershwin. Aviator Howard Hughes establishes a speed record by flying from Los Angeles to New York City in 7 hours, 28 minutes.

What in the world is happening?

George Gershwin (1898–1937)

An American in Paris

An American in Paris was premiered in Carnegie Hall on December 13, 1928. It was **commissioned** by the Philharmonic-Symphony Society of New York, under the baton of Walter Damrosch. This symphonic **tone poem** by American composer George Gershwin was inspired by his trip to the French capital city. Imagine being a traveler there in the 1920s, walking briskly down bustling streets on a sunny morning, surrounded by street sounds and taxi horns. Gershwin creates an atmosphere and paints a picture for us of the energy and grand sights one might experience in Paris.

Gershwin scored the composition for a standard orchestra, but featured instruments usually heard in jazz music: saxophones, clarinets, trombones, trumpets. He also added celesta (a keyboard instrument with steel bars struck by hammers) and car horns. Gershwin actually purchased several Parisian taxi horns, which he brought back for the New York premiere.

Gershwin called this approximately-16-minute piece a “rhapsodic **ballet**,” as it was more through-composed than many of his previous compositions. It is roughly in an ABA format:

A: Opening walking themes, incorporating repeated notes, rhythmic (Listening Example).

B: Introduces American blues, the feelings of melancholy, homesickness.

A: Returns to the first section A themes. Eventually, the blues from section B is heard over the top.

In 1951, MGM released a film musical *An American in Paris* starring dancers Gene Kelly and Leslie Caron. It was directed by Vincente Minnelli and won the Oscar for Best Picture. Many Gershwin tunes were included in the film, which concluded with the symphonic tone poem played during an elegant and elaborate dance sequence.

- Raise your hand any time you hear the opening melodic walking theme: down a minor seventh (C down to D), then up a full step (to E). You’ll also hear a grace note (B-natural) played before each C. Notice which notes are played staccato.
- Four actual “taxi horns” are scored in this piece, augmented by other instruments to give the full effect of the cars honking. Gershwin did assign suggested pitches.

“
Life is a lot like
jazz. It’s best when
you improvise.
”
—George Gershwin

TIMING

- :01 Opening walking theme: skips down a minor seventh, then up a major second.
- :29 The taxi horns make several appearances. Listen for the busy xylophone runs.
- 1:33 Trombones play, as if we are passing by the open door of a French café.
- 1:58 Second walking theme, introduced by the clarinet. Both themes intertwine.
- 2:29 Woodwinds and strings play the second theme.
- 2:43 Flutes softly play the opening theme.
- 3:20 The English horn is heard, as our walker passes perhaps a church or palace.

Review!

Blue is my favorite color.



George Gershwin

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: George Gershwin was born in Russia. _____
2. True or False: George wrote music while his brother, Ira, wrote lyrics.

3. Gershwin wrote _____.
A. popular songs
B. operas and musicals
C. orchestral pieces
D. all of the above
4. Gershwin did not compose this musical: _____.
A. *Strike Up the Band*
B. *Annie Get Your Gun*
C. *Of Thee I Sing*
D. *Oh, Kay!*
5. True or False: Gershwin's *Rhapsody in Blue* incorporates jazz influences.

6. Gershwin's opera *Porgy and Bess* was one of the first operas to have _____.
A. scenery
B. the orchestra in a pit
C. an African-American cast
D. a solo soprano
7. Gershwin died of a brain tumor at the age of _____.
A. 38
B. 35
C. 48
D. 40
8. True or False: In the Listening Example, *An American in Paris*, the music portrays a person walking the busy streets of Paris. _____
9. *An American in Paris* has a score which includes a part for _____.
A. dogs barking
B. a woman screaming
C. taxi horns
D. a French chef
10. True or False: *An American in Paris* was also used in a movie of the same name.

Bonus:

George Gershwin's opera *Porgy and Bess* is set in this southern American city, state.

Duke Ellington



born
April 29, 1899
Washington, D.C.

died
May 24, 1974
New York, New York

“

**A problem is
a chance to do
your best.**

”

—Duke Ellington

Dook Ehl'-ing-tuhn

(His real name was Edward Kennedy Ellington)

A composer of the twentieth century

Edward Kennedy Ellington was given the nickname Duke as a child, and he was known by that name for the rest of his life. He grew up in Washington, D.C. where his parents encouraged his interests in art, music, and sports. Duke took piano lessons as a boy, and as a teenager he began writing songs and improvising at the keyboard. After high school, he received a scholarship to study art at Pratt Institute in Brooklyn, New York. Duke, however, was more interested in music, so he stayed in Washington and picked up jobs as a pianist with jazz bands. At age 19 he married Edna Thompson.

In 1923 Duke formed his own band and took it to New York City. During the next few years, he composed music for the band, which had grown in size to become what is known as a jazz big band. Ellington played piano in the band. He was known as a strong leader and hired only the best musicians. For the rest of his life, Ellington led his band, using it as his instrument for his compositions of both jazz and concert music.

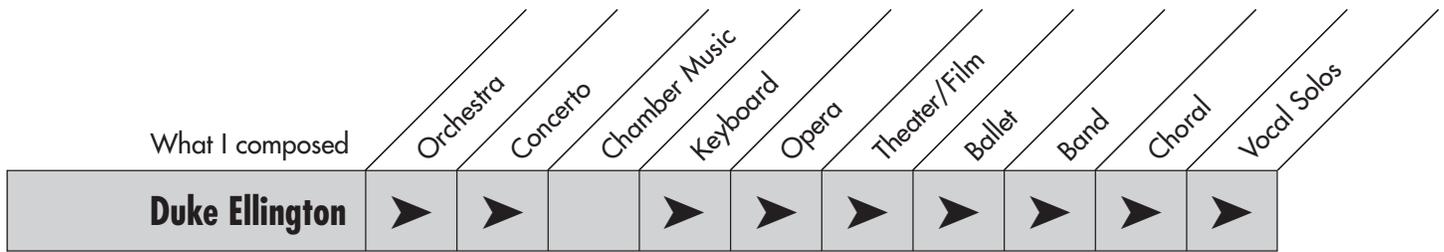
Ellington embraced the new technologies, such as recordings and radio, which developed during the 1920s. His first recording was released in 1927, and he signed with a major music publisher to print sheet music of his jazz songs. Both the recordings and sheet music sold extremely well. He composed his first film score in 1929 (age 30), just a few years after sound was added to motion pictures.

The Ellington band worked steadily through the 1930s, playing popular night clubs such as the Cotton Club in Harlem, New York. By 1940 (age 41), however, Duke had turned his attention to serious composing for instrumental ensembles. Royalties on the sales of sheet music and recordings gave him the freedom to compose music that was more serious in nature. In the 1940s, the band began to play concert venues such as Carnegie Hall in New York City, performing orchestral **suites** composed by Ellington.

The big band era declined after World War II, but Ellington kept his band on the road. A performance at the Newport (Rhode Island) Jazz Festival in 1956 rejuvenated his career and added new, younger fans. In the 1960s Ellington and his longtime arranger, Billy Strayhorn, transcribed music by composers such as Peter Tchaikovsky (*Nutcracker*) and **Edvard Grieg** (*Peer Gynt*) for the Ellington band.

Duke Ellington pushed jazz and American music into new musical territory. Like composer **George Gershwin** (they were born seven months apart), Ellington began in the jazz world and moved into the concert world. He composed thousands of songs and short jazz works for his band, as well as large orchestral works. He has been described as a national musical treasure and was the recipient of the Presidential Medal of Freedom, the highest civilian award given by the United States.

Duke Ellington



Ellington Factoids:

- It is very possible that, in terms of the number of compositions he wrote, Duke Ellington was the most prolific composer of the twentieth century.
- During the last decade of his life, Ellington performed three sacred concerts with his band, performing music that he had composed. He called these concerts “The most important thing I have ever done.”
- Ellington wrote one **opera**, *Queenie Pie*, which was inspired by the life of Madam C.J. Walker, who developed a line of hair and beauty products and became the first female African-American self-made millionaire.
- Ellington is shown on the District of Columbia quarter, issued by the United States Mint in 2009. He is the first African-American to appear by himself on a United States coin.

Famous Works:

Black, Brown and Beige –
a suite for orchestra
Anatomy of a Murder –
motion picture score
The Far East Suite for jazz band
His popular songs
His music for jazz band

1899: Birth of Duke Ellington. Felix Hoffmann obtains a patent for aspirin.

1908: Over 50,000 automobiles are sold in the United States.

1916: Albert Einstein published his paper on the general theory of relativity.

1924: The first Macy’s Thanksgiving Day Parade is held in New York City.

1938: Radar is patented by British inventor Robert Watson-Watt.

1949: The play *Death of a Salesman* by Arthur Miller premieres on Broadway and wins the Pulitzer Prize.

1953: Edmund Hillary and Tenzing Norgay become the first people to climb Mount Everest, the tallest mountain in the world.

1969: Apollo 11 spacecraft lands on the moon and Neil Armstrong becomes the first person to walk on the lunar surface.

1974: Death of Duke Ellington. United States President Richard Nixon resigns.

What in the world is happening?

Duke Ellington (1899–1974)

“Harlem Air Shaft”

Edward Kennedy “Duke” Ellington liked to call his music “American Music.” His compositions reflected the sound and spirit of twentieth-century America. He received the President’s Gold Medal from Lyndon Johnson, the Medal of Freedom from Richard Nixon, 13 Grammy Awards, the Pulitzer Prize, the French Legion of Honor, and the Grammy Lifetime Achievement Award. There is even a United States Commemorative stamp featuring his image.

Ellington composed literally thousands of songs during his lifetime, writing with some of the greatest lyricists of his time, such as Irving Mills, Bob Russell, Mitchell Parish, and Johnny Mercer. Among his most popular songs are “It Don’t Mean a Thing if It Ain’t Got That Swing,” “Sophisticated Lady,” “Mood Indigo,” “Satin Doll,” “Do Nothin’ Till You Hear from Me,” “Don’t Get Around Much Anymore,” and “Solitude.”

Ellington’s orchestra toured the world, made memorable recordings, and appeared in several films and musicals. They toured throughout the segregated South in private train cars in the 1930s.

Ellington’s 15-piece orchestra recorded “Harlem Air Shaft” for RCA Victor in New York on July 22, 1940, with Duke on piano. The piece was inspired by the variety of different sounds one might hear coming through an air shaft in an apartment building in Harlem. It is considered a landmark piece of jazz writing. The composition features swinging soloists from his exceptional band. It is divided into a series of 32-bar sections.

Ellington himself described his composition in a *New Yorker* interview as follows: “So much goes on in a Harlem air shaft ... You hear fights, you smell dinner ... You hear intimate gossip floating down. You hear the radio. An air shaft is one great loudspeaker ... You hear people praying, fighting, and snoring.”

- Enjoy listening to the tight jazz chord clusters in this recording. Jazz chords add additional notes to the normal triads, usually sevenths and ninths.
- Ellington’s orchestra consisted of 15 players: piano (played by Duke), bass, drums, guitar, three trumpets, three trombones, clarinet, two alto saxophones, tenor saxophone, and baritone saxophone.

“
The wise musicians
are those who play
what they can master.
”

–Duke Ellington

TIMING

- :01** 12-bar introduction divided into three 4-bar segments.
- :18** Here’s the main theme played on unison saxophones. Listen to the jazzy counterline (and chords) behind them played on trumpets (with cup mutes).
- :39** Lush saxophone chords in the B section, with solo trombone comments (playing with a plunger).
- :50** Back to the main theme on saxophones. No mutes for the trumpets this time.
- 1:00** Rich trombones lead us into a trumpet solo.
- 1:35** Watch out! The entire band lets loose, trumpet solo above.

Review!

On the road again.



Duke Ellington

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: Ellington received a scholarship to study art. _____
2. Ellington formed his band in _____ and released his first recording in _____.
A. 1917
B. 1923
C. 1925
D. 1927
3. Ellington composed _____ of songs in his lifetime.
A. dozens
B. hundreds
C. thousands
4. True or False: Ellington wrote musical scores for motion pictures. _____
5. Ellington had the freedom to compose once he received royalties from _____ and _____.
A. sale of sheet music
B. touring
C. sale of recordings
D. solo piano playing gigs
6. The jazz/big band era _____ after World War II.
A. got stronger
B. declined
7. True or False: Ellington began in the concert world, then moved into the jazz world. _____
8. The Newport Jazz Festival takes place in this state? _____
A. Massachusetts
B. Rhode Island
C. New York
D. New Jersey
9. True or False: Ellington was the first African-American to appear by himself on a United States coin. _____
10. The recording of "Harlem Air Shaft" features Ellington's _____ orchestra.
A. 10-piece
B. 12-piece
C. 15-piece
D. 17-piece

Bonus:

Name the popular location in Harlem, New York, where the Ellington band worked steadily though the 1930s. _____

Benjamin Britten

His last name rhymes with “mitten”

A composer of the twentieth century



born
November 22, 1913
Lowestoft, England

died
December 4, 1976
Aldeburgh, England

“

**If wind and water
could write music,
it would sound
like Ben’s.**

”

*—Yehudi Menuhin,
describing Benjamin
Britten’s music*

Benjamin Britten grew up in an affluent family; his father was a dentist and his mother an amateur singer. He took piano and viola lessons as a child, and at age 13 began to study composition with a local teacher. After attending a boarding school, Benjamin entered the Royal College of Music in London where he focused on piano and composition. His early music showed a very mature style for such a young man; several of his student compositions were later published. He also wrote music for films and became interested in **opera**.

Britten moved to the United States and lived in Amityville, New York, for a few years during World War II. While in the United States he wrote several important works, including an opera, *Paul Bunyan*. He returned to England in 1942 (age 29). Britten applied for and was granted an exemption from military service as a conscientious objector. He did, however, volunteer for service in hospitals and bomb shelters during World War II. Perhaps his most famous work, the opera *Peter Grimes*, was premiered in June 1945 in a London theatre, which was re-opening after five years of war. *Peter Grimes* was well-received by audiences and music critics and established Britten as a major international composer.

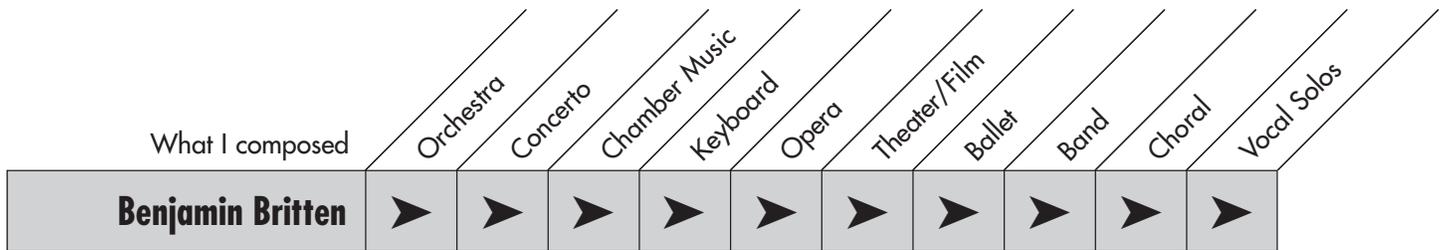
After the war, Britten founded the Aldeburgh Festival, an annual event held each June that featured performances of new operas. Eventually it grew to include other types of music, poetry, literature, drama, and art. Many of Britten’s operas were first performed at Aldeburgh, often conducted by Britten himself.

In the early 1950s, Britten devoted himself to composing and conducting his own music. Operas were his main interest; he composed 13 during his lifetime. Often, however, he wrote music specifically for an individual performer. For example, he wrote several cello works for the **virtuoso** cellist Mstislav Rostropovich. A 1957 tour of Japan and the far East developed his interest in Eastern music, and several of his compositions after that date had Eastern influences.

Britten continued to be involved with the Aldeburgh Festival throughout his life, often presenting performances of operas by other composers which he felt had been overlooked by the public. He also composed educational music intended to be performed for children, such as *Let’s Make an Opera* and *The Young Person’s Guide to the Orchestra*. Many of his operas were performed on television in England.

Although Benjamin Britten is best known for his operas, he composed a large volume of works of various styles. He was also a fine pianist, occasionally accompanying vocal soloists in recitals. Britten was a friend of many of the major conductors and composers of the mid-twentieth century. His music, particularly his operas, was well-loved by audiences of his time, and remains popular today.

Benjamin Britten



Britten Facts:

- Britten's *Ceremony of Carols* is a very popular work with choirs during the Christmas season.
- His opera *Billy Budd* was performed live on television in the United States in 1953.
- The house where Benjamin Britten was born is now a hotel, the Britten House.
- After graduating from the Royal College of Music, Britten wrote music for documentary films produced by the British government.
- Britten was born on St. Cecilia's Day. St. Cecilia is the patron saint of music.

Famous Works:

Billy Budd – an opera
Peter Grimes – an opera
The Turn of the Screw – an opera
War Requiem for chorus and orchestra
The Young Person's Guide to the Orchestra for orchestra

1913: Birth of Benjamin Britten. The Seventeenth Amendment to the United States Constitution is passed, allowing the direct election of senators.

1918: The famous Russian dance company, Ballet Russe, makes its American debut.

1922: Communist Russia becomes the Union of Soviet Socialist Republics.

1930: Author Sinclair Lewis becomes the first American to win the Nobel Prize for literature.

1947: Pilot Chuck Yeager becomes the first person to break the sound barrier in an airplane.

1954: The world's first atomic power station opens near Moscow, Russia.

1960: *The Fantasticks* opens in New York City. It will run for 42 years and become the world's longest running musical.

1968: American civil rights leader Martin Luther King, Jr., is assassinated.

1976: Death of Benjamin Britten. Apple Computer is founded.

What in the world is happening?

Benjamin Britten (1913–1976)

The Young Person's Guide to the Orchestra

Benjamin Britten's *The Young Person's Guide to the Orchestra* was written in 1946. Its subtitle is *Variations and Fugue on a Theme of Purcell*. The main theme was originally composed by **Henry Purcell**, a great English composer who lived in the seventeenth century. Britten's piece was a **commission** for a documentary film entitled *Instruments of the Orchestra*. The film featured the London **Symphony** Orchestra playing Britten's composition.

The piece and the film were both presented as a way to show off the different tone colors, expressive qualities, and special musical effects of various sections of the orchestra. Sometimes, the narration originally written for the film is used during performance.

The full orchestra plays the theme as an introduction, then 13 variations are played in a variety of styles and tempos in this order:

- | | |
|-----------------------|------------------------|
| 1. Flutes and Piccolo | 8. Double Basses |
| 2. Oboes | 9. Harp |
| 3. Clarinets | 10. Horns |
| 4. Bassoons | 11. Trumpets |
| 5. Violins | 12. Trombones and Tuba |
| 6. Violas | 13. Percussion |
| 7. Cellos | |

A brisk two-minute fugue section follows the fugue section. The instrumental families enter playing a new original theme one by one, starting with the piccolo, followed by woodwinds, strings, brass, and percussion. Finally, the original Purcell melody is heard one last time slowly on the brass as the other instruments continue their fugue-like patterns. The entire piece is scored for a large orchestra and lasts approximately 18 minutes.

- Listen to the opening theme several times. See if you can clap the rhythm of the main melody along with the orchestra. How many times do you clap the same rhythm?
- Which prominently-heard percussion instrument doubles part of the melody line in this opening introduction?

“

The idea of a composer suddenly having a terrific idea and sitting up all night to write it is nonsense. Night-time is for sleeping.

”

–*Benjamin Britten*

TIMING

- :01** Opening theme played by the full orchestra.
- :23** The orchestra fades as each instrumental family is introduced, starting with the woodwind family.
- :56** The brass family is introduced.
- 1:20** The strings take their turn.
- 1:43** And finally, the percussion family shows what they have to offer.
- 2:00** A restatement of the opening theme.
- 2:23** Piccolo and flute play the first variation.
- 3:00** Oboes take over for the second variation.
- 3:56** Clarinets take their turn at a faster tempo.

Review!

Britten vs. Britain!



Benjamin Britten

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. Britten was born in _____, but spent several years in _____.
A. England
B. Amityville, New York
2. True or False: Britten studied at the Royal College of Music in Paris.

3. During World War II, Benjamin Britten was _____.
A. a soldier
B. a hospital volunteer
C. a captain
D. a pilot
4. True or False: Britten wrote his opera *Paul Bunyan* while living in London.

5. Britten did not compose _____.
A. *Peter Grimes*
B. *Let's Make an Opera*
C. *The Young Person's Guide to the Orchestra*
D. *The Carnival of the Animals*
6. True or False: Britten founded the Aldeburgh Festival, an annual event held each June which featured performances of new operas. _____
7. Britten wrote _____ operas.
A. 12
B. 13
C. 10
D. 15
8. In the Listening Example, the opening theme is first heard played by _____.
A. piccolo and flute
B. strings
C. percussion
D. full orchestra
9. True or False: In the Listening Example, we hear 11 variations on the theme.

10. True or False: After a tour of Japan, several of Britten's compositions featured Eastern influences. _____

Bonus:

The theme of the Listening Example is based on a piece of music written by this famous English composer: _____.

Leonard Bernstein

Lehn'-uhrd Buhrn'-styne

A composer of the twentieth century



born

August 25, 1918

Lawrence, Massachusetts

died

October 14, 1990

New York, New York

“

**When I am with
composers, I say
I am a conductor.
When I am with
conductors, I say I
am a composer.**

”

—Leonard Bernstein

As a child, Leonard Bernstein took piano lessons and frequently attended concerts in Boston with his parents. After high school, he entered Harvard University, where he majored in music and graduated with honors in 1939. Leonard then enrolled at the Curtis Institute of Music in Philadelphia, where he studied piano, conducting, and orchestration for two years.

In 1940, Bernstein attended the very first Tanglewood Music Festival, a summer music academy in Massachusetts. The Boston Symphony spent the summers at Tanglewood, and its conductor, Serge Koussevitzky, became Bernstein's mentor. He studied with Koussevitzky for four years at Tanglewood.

By the early 1940s, Bernstein had settled in New York City where he lived for the rest of his life. At the age of 25, he was named assistant conductor of the New York Philharmonic. In November of 1943, he was called upon, at the last minute, to substitute for the scheduled conductor of the Philharmonic in a particularly difficult concert. The music critics praised his performance with the orchestra, and his career as a conductor took off.

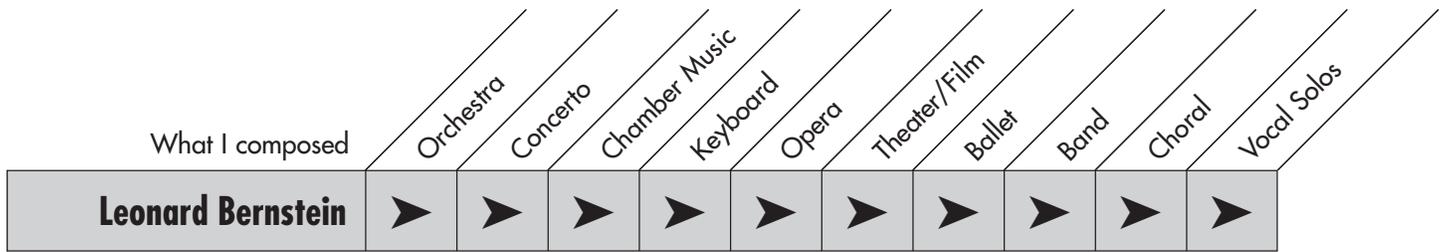
Bernstein's first **symphony**, *Jeremiah*, was premiered in 1944. For the next decade he worked tirelessly as a conductor. During this period, he also wrote a great variety of music, including orchestral works, **operettas**, film scores, **ballets**, **chamber music**, choral music, Broadway musicals, and songs. In 1951, he married Felicia Montealegre, a Chilean actress.

In 1957 (age 39), Bernstein wrote the music for a groundbreaking and successful musical entitled *West Side Story*. A year later, he became the first American-born conductor to be named music director of the New York Philharmonic. With the Philharmonic, he hosted a series of televised “Young People's Concerts,” which ran from 1958 until 1972. He held the Philharmonic position until 1969 (age 51). When he left, the Philharmonic honored him as “laureate conductor for life.”

Throughout the 1970s and 1980s, Bernstein continued composing and maintained a busy conducting schedule around the world. In 1973 he delivered a series of six lectures on music at Harvard University, which was published as a book under the title *The Unanswered Question*. Bernstein conducted his final concert, at the Tanglewood Music Festival, a few months before his death.

There have been many composers who were also fine conductors, but few excelled at both as well as Leonard Bernstein. His music spanned all genres, from popular to orchestral, and he was influenced by everything from Beethoven to jazz. Bernstein was a great music educator; his “Young People's Concerts” were some of the most successful educational television shows ever produced, and they introduced millions of young people to the joy of music. He was also an excellent pianist, but that skill was overshadowed by his other talents. Today, Leonard Bernstein is recognized as one of the America's greatest musicians and, almost certainly, its greatest conductor.

Leonard Bernstein



Bernstein Factoids:

- As a conductor Bernstein was a great supporter of American composers, and of Aaron Copland in particular.
- During his early years as a conductor, Bernstein occasionally guest conducted The Goldman Band, a famous concert band.
- Bernstein often conducted **Gustav Mahler**'s symphonies and helped to bring about renewed interest in Mahler's music in the twentieth century.
- In 1985 he received the Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences. He also won 11 Emmy Awards.
- When the Berlin wall was being demolished in December of 1989, Bernstein conducted "Berlin Celebration Concerts" on both sides of the wall with musicians from both East and West Germany.

1918: Birth of Leonard Bernstein. A flu epidemic sweeps the world, killing an estimated three to five percent of the world's population.

1925: Scottish scientist John Logie Baird invents the first television system.

1936: King Edward VII of England marries Wallis Simpson, a divorced American woman, and abdicates his throne.

1945: Composer Aaron Copland is awarded the Pulitzer Prize for his ballet *Appalachian Spring*.

1945: The United Nations is founded.

1957: The Soviet Union launches Sputnik 1, the first artificial satellite to orbit the earth.

1963: American President John F. Kennedy is assassinated.

1973: The World Trade Center towers are completed in New York City. They are the tallest buildings in the world at the time.

1984: The first Macintosh computer goes on sale.

1990: Death of Leonard Bernstein. In South Africa, Nelson Mandela is released from prison after serving 27 years.

Famous Works:

West Side Story – a musical
Chichester Psalms for chorus and orchestra
Jeremiah – a symphony, for orchestra
Overture to Candide for orchestra, from an operetta
Fancy Free – a ballet

What in the world is happening?

Leonard Bernstein (1918–1990)

“America” from *West Side Story*

Lyrics by Stephen Sondheim

The musical *West Side Story* was inspired by Shakespeare’s play *Romeo and Juliet*, with the theme of two lovers involved in difficult circumstances. Choreographer Jerome Robbins came up with the concept for the musical and pitched the idea to Leonard Bernstein (composer) and Arthur Laurents (playwright). It is set in an Upper West Side neighborhood of New York City, featuring two opposing street gangs (the Jets and the Sharks) in the mid-1950s.

Bernstein wanted to concentrate on the music (and was also busy composing his musical *Candide* for a 1956 opening), so he approached Stephen Sondheim to write the lyrics. At first, Sondheim turned him down, as he wanted to work on a score for another project, but Sondheim’s mentor, Oscar Hammerstein, convinced him this would be a worthwhile project.

The Broadway production of *West Side Story* opened in the Winter Garden Theatre on September 26, 1957. Jerome Robbins directed and choreographed it, winning a Tony Award for Best Choreography. It has been revived on Broadway several times, most recently in 2009 incorporating some Spanish lyrics and dialogue for authenticity.

“America” is sung in Act I and features Anita and the Shark Girls discussing the differences between living in America and Puerto Rico.

- Does the opening solo singer like living in America? How about the second solo singer?
- As the tempo begins at 1:06, try clapping on the stressed beats: 1 2 3 4 5 6 (two beats per measure) changes to 1 2 3 4 5 6 (three beats per measure). The bass line and timpani will help you hear this.

“

“I’m not interested in having an orchestra sound like itself. I want it to sound like the composer.

”

–*Leonard Bernstein*

TIMING

- :01** Claves and guiro are heard, setting up the rhythm for us in this musical introduction. Male solo singer followed by female solo singer. Chorus members react to their lyrics.
- 1:05** The faster tempo A section/chorus is introduced with six eighth notes per measure. Notice how the stress accents change from 1 2 3 4 5 6 (two beats per measure) to 1 2 3 4 5 6 (three beats per measure).
- 1:25** The B section features soloists making statements, then others reacting to it.
- 1:37** The A section reappears, but with new lyrics.
- 1:52** The B section reappears, but with new lyrics.
- 2:05** The A section reappears, again with new lyrics.
- 2:18** Dance music.
- 2:45** The A melody is heard in the orchestra.

Review!

I got young people to watch TV!



Leonard Bernstein

Name _____

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

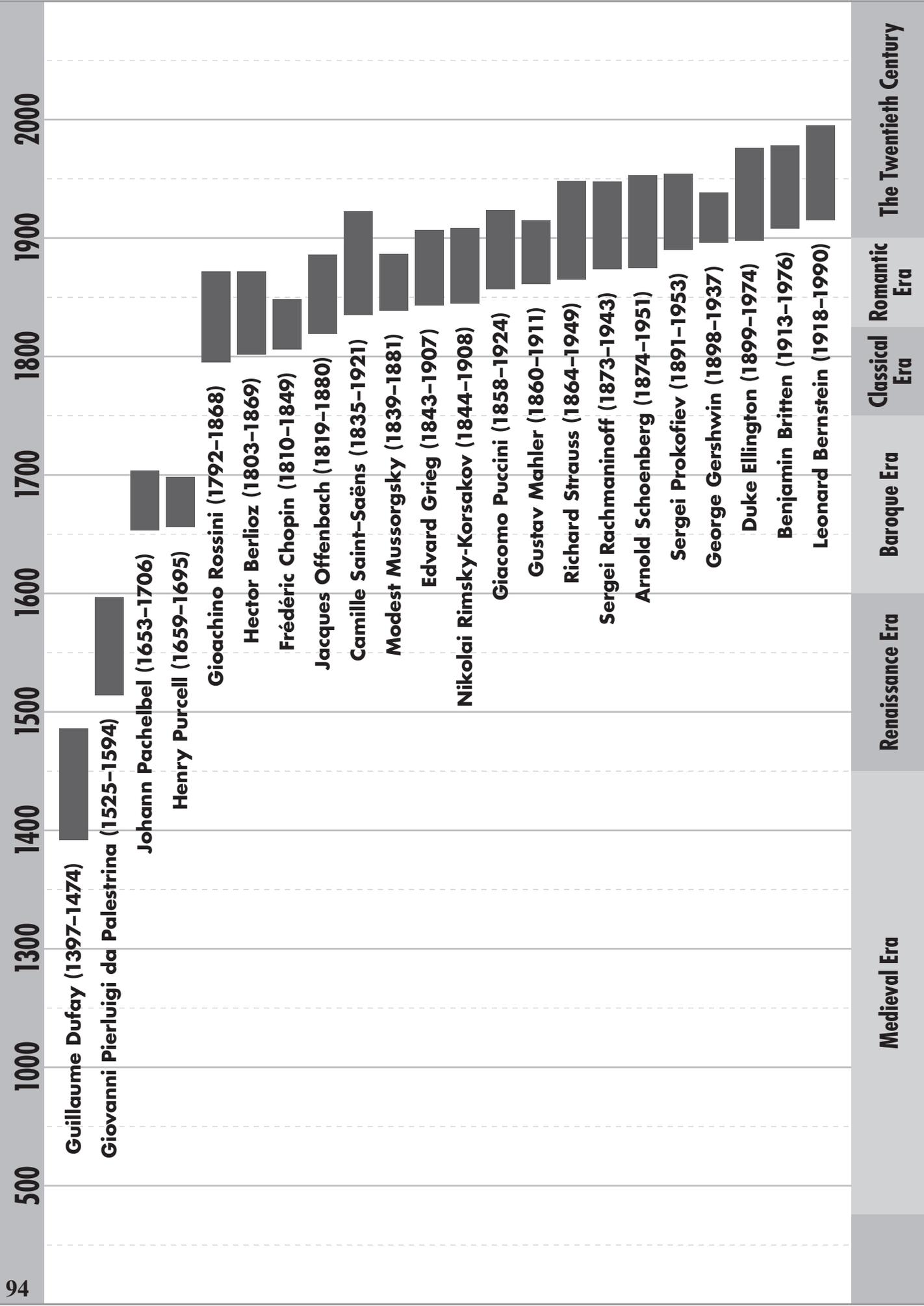
For True/False questions, print True or False in the space provided.

- Bernstein majored in music and graduated with honors from this university: _____ .
A. Yale University
B. Harvard University
C. Duke University
D. Princeton University
- Tanglewood Music Festival is a summer music academy located in _____ .
A. Massachusetts
B. Connecticut
C. New York
D. Virginia
- Bernstein's conducting mentor was _____ .
A. Sergei Prokofiev
B. Sergei Rachmaninov
C. Serge Koussevitzky
D. Aaron Copland
- True or False: The first time Bernstein conducted the New York Philharmonic, he had plenty of time to prepare. _____
- Bernstein's first symphony was called _____ .
A. *Joshua*
B. *Jonah*
C. *Moses*
D. *Jeremiah*
- True or False: Bernstein hosted "Young People's Concerts" on television with the New York Philharmonic. _____
- Bernstein was talented as _____ .
A. a pianist
B. a conductor
C. a composer
D. all of the above
- True or False: In the Listening Example, "America," all of the singers express that they enjoy living in America. _____
- In the up-tempo section of the Listening Example, how many eighth notes are there per measure? _____
A. eight
B. six
C. four
D. nine
- True or False: Bernstein wrote both the words and the music to *West Side Story*.

Bonus:

West Side Story is an updated version of which Shakespeare play?

Supplemental Pages





Glossary

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 often telling a story.

Ballet company – The group that performs the dance.

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.

Chanson – The French word for song.

Choirmaster – A person who conducts a choir.

Coda – A passage added to the closing section of a piece of music.

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, 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.

Incidental music – Music written to be performed as part of a play.

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

Madrigal – An unaccompanied choral composition with a secular (non-sacred) text.

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

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.

Motet – An unaccompanied choral composition, usually based on a Latin text.

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 less serious in subject and style, and may contain spoken dialogue.

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

Polyphonic music – Music with more than one voice part sounding at the same time. It is the opposite of unison music, in which all voices sing the same notes at the same time.

Prelude – Originally, a piece of music to be played as an introduction. However, Frédéric Chopin used the term to simply mean a relatively brief piece of keyboard music, and other composers adopted that usage.

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.

Program music – Music that tells a story.

Sonata – A composition for solo instrument 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.

Suite – A set or series of pieces. Originally, a suite was a succession of dance forms in one key.

Symphony –

1. An extended composition in three or more movements for orchestra.
2. A large group of musicians who play together on various instruments.

Tone poem – A type of program music, generally in one fairly long movement. Also known as a symphonic poem.

Virtuoso – A performer who is extremely skilled in his or her technical skills. A composition written specifically for a virtuoso is called a virtuoso work.

Medieval Era 450–1450

The period from approximately 450 through 1450 is known as the Middle Ages or the Medieval (meh-dee'-vuhl) 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 string 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 von Bingen was 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 (pronounced “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 fourth or fifth. 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 fourth or fifth 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. Remember, virtually all the serious music written in the Medieval Era was sacred vocal music.

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** 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 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.

Renaissance Era 1450–1600

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 Pierluigi da Palestrina (1525–1594)

William Byrd (1543–1623)

Giulio Caccini (1546–1618)

Luca Marenzio (1553–1599)

Giovanni Gabrielli (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 word “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 also 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 instrumental compositions as well.

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 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 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.

Baroque Era 1600–1750

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)

Johann Pachelbel (1653–1706)

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 Era form that evolved from the sonata is the **concerto**. A concerto is a sonata for a solo instrument, accompanied by an orchestra.

The Classical Era 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 string instruments were identical to today’s violins, violas, cellos, and string basses. The string section was the most important part of the Classical Era 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 Era composers.

Classical Era 1750–1825

Many composers of the Classical Era were employed or supported by aristocrats. 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)
Gioachino Rossini (1792–1868)
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
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

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 freer musically; they were also freer as individuals. Many, though certainly not all, were celebrities like today's rock stars. Some were quite wealthy. A composer might earn income from 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 that 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 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 grandiose opera using an enormous cast and a large orchestra. The operas

Romantic Era 1825–1900

of Richard Wagner, **Giacomo Puccini**, and Giuseppe Verdi were the best examples of music drama. They 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

Hector Berlioz (1803–1869)

Fanny Mendelssohn Hensel (1805–1847)

Felix Mendelssohn (1809–1847)

Frédéric Chopin (1810–1849)

Franz Liszt (1811–1886)

Richard Wagner (1813–1883)

Giuseppe Verdi (1813–1901)

Jacques Offenbach (1819–1880)

Johannes Brahms (1833–1897)

Camille Saint-Saëns (1835–1921)

Modest Mussorgsky (1839–1881)

Peter Ilyich Tchaikovsky (1840–1893)

Antonin Dvořák (1841–1904)

Edvard Grieg (1843–1907)

Nikolai Rimsky-Korsakov (1844–1908)

John Philip Sousa (1854–1932)

Edward Elgar (1857–1934)

Giacomo Puccini (1858–1924)

Gustav Mahler (1860–1911)

Claude Debussy (1862–1918)

Richard Strauss (1864–1949)

Some 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 the 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) (1835–1950), 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 that was more complex and less rooted in traditional harmonies and melodies. The first style of twentieth-century music that 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 Era composers, and much counterpoint, like Baroque Era composers. Many composers, such as **Sergei Prokofiev** and **Benjamin Britten**, 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 that 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.
- 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.

The Twentieth Century 1900–2000

- 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)

Sergei Rachmaninoff (1873–1943)

Arnold Schoenberg (1874–1951)

Charles Ives (1874–1954)

Bela Bartók (1881–1945)

Igor Stravinsky (1882–1971)

Paul Hindemith (1895–1963)

Sergei Prokofiev (1891–1953)

George Gershwin (1898–1937)

Edward “Duke” Ellington (1899–1974)

Aaron Copland (1900–1990)

Dmitri Shostakovich (1906–1975)

Benjamin Britten (1913–1976)

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

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 _____

_____ My big band was my “instrument” for my compositions.

_____ I was the composer for the British royal family in the 1600s. If they needed music for a celebration, they called for me.

_____ My “dream orchestra” would have 150 members.

_____ Although I used compositional forms from the Classical and Romantic Eras, I pushed the musical tonalities in my compositions far beyond that of either era. In fact, I eventually abandoned traditional musical tonalities entirely.

_____ I wrote operas as well as music for children’s concerts, and I am one of the most famous British composers of the twentieth century.

_____ I wrote sacred choral music during the Medieval and Renaissance eras.

_____ I served the church as a composer and as a priest. I wrote only choral music.

_____ I had three careers: composer, conductor, and concert pianist. My music was a little bit old fashioned, and definitely not “of the future.” At least that’s what they said in my home country of Germany.

_____ I am considered to be Norway’s greatest composer.

_____ I was an untrained composer and had to earn a living as a government clerk.

_____ I wrote many operettas but died before I could complete my one and only serious opera, *The Tales of Hoffman*.

Who Am I?

2

Name _____

_____ Although I was a successful composer, I am probably better known as the greatest conductor America has ever produced.

_____ During my lifetime, I was best known as a conductor, and my symphonies were considered to be too long and complex.

_____ I was a good friend of the Bach family. My most famous piece, *Canon in D*, is still widely performed, more than 300 years after I wrote it.

_____ I was Russian, but I lived much of my life in the United States. And although I lived much of my life in the twentieth century, my music is considered a part of the Romantic Era.

_____ I wrote a great variety of music, performed on stage for 75 years, and enjoyed traveling. But I always returned home to France.

_____ I never considered myself to be a musician until I was 29 years old. Until then, I was a naval officer.

_____ My most famous compositions are *Rhapsody in Blue* and an opera entitled *Porgy and Bess*.

_____ Operas, operas, operas! That's all I wrote. And some of them, such as *La Bohème* and *Madama Butterfly* are among the most popular ever written.

_____ I am best known for my operas, but I stopped writing them when I was 37 and didn't write another for the last 42 years of my life.

_____ I lived in France and am most famous for my piano music.

_____ I wrote almost every type of music but was probably best known for my ballets that I wrote for Ballets Russes.

Review Answer Key

Review!

Who such instruments? I'll use the voice!



Guillaume Dufay 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: Dufay spent his entire life in service to the Catholic church.
TRUE
- Dufay was born near B and died in A.
A. Cambrai, France
B. Brussels, Belgium
- Dufay was also a C.
A. doctor
B. architect
C. lawyer
D. mayor
- True or False: Dufay was generally regarded as the greatest composer of his era.
TRUE
- True or False: Hardly any of the music Dufay wrote still survives today.
FALSE
- Dufay did not write this type of music C.
A. motets
B. chansons
C. organ pieces
D. masses
- True or False: Dufay traveled extensively throughout Europe. TRUE
- "L'homme armé" is a secular Renaissance song from A.
A. France
B. Belgium
C. Spain
D. Italy
- True or False: More than 40 settings of this melody were used in masses that survive from this era. TRUE
- A Kyrie is typically written in D form.
A. AB
B. ABAB
C. ABBA
D. ABA

Bonus:

When voices perform without accompaniment, they are said to be singing A CAPPELLA.

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7

Review!

Guess where I was born?



Giovanni Pierluigi da Palestrina 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: Palestrina took his name from the town in which he was born.
TRUE
- Palestrina was a composer of the B Era.
A. Romantic
B. Renaissance
C. Medieval
D. Baroque
- True or False: Two times in his life, Palestrina was choirmaster at Cappella Giulia in Rome. TRUE
- True or False: The church was able to perform all of Palestrina's masses.
FALSE
- Before Palestrina died, he published C collections of his compositions.
A. 12
B. 14
C. 16
D. 20
- Palestrina wrote music primarily for the B church.
A. Lutheran
B. Catholic
C. Protestant
D. Methodist
- True or False: Palestrina wrote only choral works. TRUE
- The mass consists of D main sections.
A. four
B. six
C. seven
D. five
- True or False: The "Christe" text always uses the same music as the "Kyrie" text.
FALSE
- True or False: In the Listening Example, each voice begins on the very same note.
FALSE

Bonus:

The Cappella Giulia was a training school for choir members who sang at this famous location in Rome. SISTINE CHAPEL

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11

Review!

I'm not just a one-bit wonder!



Johann Pachelbel Name _____

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

- Pachelbel spent most of his life in A.
A. Germany
B. Austria
C. United States
D. Hungary
- True or False: In the late 1600s, Vienna, Austria, was the musical center of Europe. TRUE
- Pachelbel was D.
A. a premier organist
B. a composer
C. responsible for organ maintenance
D. all of the above
- True or False: A plague killed Pachelbel's second wife and daughter.
FALSE
- True or False: Pachelbel was close friends with the Bach family. TRUE
- In 1965, Pachelbel was hired as an organist/composer by city officials in B.
A. Vienna, Austria
B. Nuremberg, Germany
C. Stuttgart, Germany
D. Gotha, Germany
- True or False: Pachelbel is perhaps best known for the influence he had on younger composers. TRUE
- Pachelbel's *Canon* was originally written for C.
A. woodwind quartet
B. harpsichord and three flutes
C. three violins and bass
D. full orchestra
- True or False: The Listening Example is written in the key of D Major.
TRUE
- In Pachelbel's *Canon*, the same pattern of A chords are used over and over again, and the bass line is repeated C times.
A. 8
B. 4
C. 28
D. 18

Bonus:

The repeating bass line in the Listening Example is known as a ground bass or OSTINATO.

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15

Review!

I composed and decomposed in the same place!



Henry Purcell Name _____

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

- Purcell was a composer of the B Era.
A. Classical
B. Baroque
C. Renaissance
D. Medieval
- True or False: Purcell's father was a church musician who died when Henry was five years old. TRUE
- Purcell was one of the busiest and most important composers of his time in D.
A. America
B. France
C. Italy
D. England
- When just a teenager, Purcell worked at Westminster Abbey as B.
A. an organist
B. a music copyist
C. a conductor
D. a composer
- True or False: Purcell only wrote sacred music. FALSE
- Purcell's first opera, written for a girls' boarding school, was entitled D.
A. *King Arthur*
B. *Rigoletto*
C. *Cinderella*
D. *Dido and Aeneas*
- True or False: Purcell enjoyed writing for stage and theater productions.
TRUE
- True or False: The royal family often asked Purcell to compose music for their special occasions. TRUE
- The Listening Example is in the key of A.
A. C Major
B. D Major
C. C Minor
D. D Minor
- True or False: Purcell died at the young age of 36. TRUE

Bonus:

Henry Purcell was buried next to the organ at this famous location. WESTMINSTER ABBEY

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19

Review Answer Key

Review!

I could not let this quiz go to music.



Gioachino Rossini 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: Rossini is a composer of the Romantic Era. FALSE
- Rossini was born in A and died in B.
A. Italy C. Switzerland
B. France D. Austria
- Famous for his many operas, Rossini did not write B.
A. *William Tell* C. *The Barber of Seville*
B. *Aida* D. *Otello*
- True or False: Rossini wrote both serious opera and comic opera. TRUE
- When he was 32 years old, Rossini entered into a contract to compose five operas in ten years in this city: D.
A. London C. Milan
B. Vienna D. Paris
- True or False: After writing *William Tell*, Rossini only composed a few pieces of sacred music. TRUE
- True or False: Beethoven advised Rossini to stop composing operas. FALSE
- In the Listening Example, the opening fanfare is played by C.
A. trombones C. trumpets
B. french horns D. violins
- True or False: The Listening Example is the third movement of the Overture. FALSE
- True or False: Russian composer Dmitri Shostakovich quoted the music featured in the Listening Example in one of his symphonies. TRUE

Bonus:

What was Rossini's most famous choral work? STABAT MATER

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23

Review!

The bigger, the better!



Hector Berlioz 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: Berlioz was born and died in the same country. TRUE
- Berlioz did not compose C.
A. *Symphonie Fantastique* C. *Chichester Psalms*
B. *La damnation de Faust* D. *Roméo et Juliette*
- Berlioz wrote his first piece of music at the age of A.
A. sixteen C. twelve
B. eighteen D. twenty
- True or False: Berlioz received a degree in science. TRUE
- True or False: Berlioz didn't want to conduct his own music, as he felt he could not do it justice. FALSE
- In the Listening Example "Hungarian March," the first instrument heard is D.
A. French horn C. cello
B. trombone D. trumpet
- True or False: In the Listening Example the main theme is first heard fortissimo. FALSE
- Berlioz dreamed of an orchestra which would consist of C instrumentalists and 360 singers.
A. 250 C. 467
B. 189 D. 376
- True or False: Berlioz wrote one of the first examples of program music—music that tells a story. TRUE
- The "Hungarian March" is one of A instrumental pieces in *La damnation de Faust*.
A. three C. two
B. four D. five

Bonus:

What was the name of the Hungarian national theme on which "Hungarian March" is based? RÁKÓCZY

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27

Review!

Ehony and Irvy: my favorites!



Frédéric Chopin Name _____

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

- Chopin performed in concert with orchestras beginning at the age of B.
A. four C. ten
B. eight D. twelve
- Chopin was born in C, moved to B, then settled and died in A.
A. France C. Poland
B. Austria
- True or False: When Chopin gave his first concert in Paris, the French audiences appreciated his refined style of playing. FALSE
- True or False: Chopin always had plenty of piano students. TRUE
- Chopin fell in love with a woman named Aurore Dudevant who was D.
A. a pianist C. a ballet dancer
B. a singer D. an author
- True or False: Chopin primarily composed music for solo piano. TRUE
- True or False: Since Chopin spent much of his life in Paris, he became known as a great French composer. FALSE
- The Listening Example is one of B preludes in this set, Opus 28.
A. 27 C. 20
B. 24 D. 28
- True or False: The Listening Example opens with the interval of a major seventh. FALSE
- True or False: These preludes should always be played as a set, as they don't stand alone. FALSE

Bonus:

By what name was Aurore Dudevant also known? GEORGE SAND

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31

Review!

Can you can?



Jacques Offenbach 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: Offenbach was born and died in France. FALSE
- Jacques' father gave him lessons on D.
A. violin C. guitar
B. flute D. all of the above
- True or False: Offenbach did European concert tours in order to make enough money to get married. TRUE
- Offenbach enjoyed writing B for the theatre.
A. medleys C. overtures
B. operettas D. ballets
- True or False: The Bouffes-Parisiens performed mostly heavy, serious operas. FALSE
- True or False: When Napoleon was ousted as president of France, Offenbach's music fell out of favor. TRUE
- Offenbach was working to complete C, his final opera, before he died.
A. *Orpheus in the Underworld* C. *The Tales of Hoffmann*
B. *Daphnis and Chloé* D. *Robinson Crusoe*
- True or False: The Listening Example is in $\frac{3}{4}$ time. FALSE
- True or False: *Orpheus in the Underworld* is a fanciful and humorous take on characters from Greek mythology. TRUE
- The Listening Example starts A and ends B.
A. softly B. loudly

Bonus:

Which French composer borrowed Offenbach's theme from "Infernal Galop" to use in his music? CAMILLE SAINT-SAËNS

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Review Answer Key

Review!

I'm kind of a bookworm.



Camille Saint-Saëns 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: Saint-Saëns was a child prodigy. TRUE
- While studying at the Paris Conservatory, Saint-Saëns concentrated on these two subjects: A and C.
A. composition C. organ
B. flute D. cello
- True or False: Saint-Saëns wrote books and articles on other subjects, such as philosophy and astronomy. TRUE
- Saint-Saëns co-founded the Société Nationale de Musique, which promoted music written by D composers.
A. Russian C. English
B. Austrian D. French
- True or False: Saint-Saëns was one of the first serious composers to write music for a motion picture. TRUE
- True or False: Saint-Saëns got along with all of the other important European composers. FALSE
- The Carnival of the Animals* features C movements.
A. 10 C. 14
B. 12 D. 16
- The instrument featured in "The Elephant" is B.
A. cello C. bassoon
B. double bass D. tuba
- The instrument featured in "The Swan" is D.
A. double bass C. violin
B. clarinet D. cello
- True or False: Saint-Saëns wanted to get *The Carnival of the Animals* published before his death. FALSE

Bonus:

This American poet wrote humorous verses to introduce each movement of *The Carnival of the Animals*. OGDEN NASH

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39

Review!

Get the picture?



Modest Mussorgsky Name _____

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

- Mussorgsky was born and died in D.
A. Germany C. Sweden
B. Czechoslovakia D. Russia
- True or False: Mussorgsky spent five years in the army. FALSE
- Mussorgsky spent lots of time studying musical scores by composers from the C Era.
A. Renaissance C. Classical
B. Baroque D. Medieval
- True or False: Mussorgsky always had a lot of money. FALSE
- True or False: Mussorgsky always finished the compositions he started. FALSE
- Mussorgsky's most famous opera masterpiece was B.
A. *Don Giovanni* C. *The Rake's Progress*
B. *Boris Godunov* D. *Romeo and Juliet*
- True or False: Much of Mussorgsky's music was published after his death. TRUE
- True or False: Mussorgsky was one of the Russian Five. TRUE
- Mussorgsky's *Night on Bare Mountain* was revised and edited by his friend, A.
A. Nikolai Rimsky-Korsakov C. Alexander Borodin
B. César Cui D. Boris Gudunov
- True or False: The Listening Example was inspired by a Russian folk tale about a storm at sea. FALSE

Bonus:

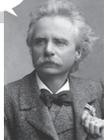
What was the name of Mussorgsky's music teacher and mentor? MILY BALAKIREV

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43

Review!

Meet me in the hall.



Edvard Grieg 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: Grieg took piano lessons from his father when he was a child. FALSE
- While studying at the Leipzig Conservatory in Germany, Grieg was influenced by the music of B.
A. George Frideric Handel C. Johann Sebastian Bach
B. Felix Mendelssohn D. Franz Joseph Haydn
- Grieg lived most of his life in D.
A. Sweden C. Italy
B. Denmark D. Norway
- True or False: Grieg's music was greatly influenced by folk melodies. TRUE
- True or False: During a trip to Italy, Grieg met the composer Giuseppe Verdi. FALSE
- The government of Norway gave Grieg B.
A. a medal C. a house
B. an annual salary D. a piano
- True or False: Grieg's *Peer Gynt* original score contained 26 movements. TRUE
- In the Listening Example, the main theme is first heard played by C.
A. xylophone and marimba C. low strings and bassoons
B. clarinets and oboes D. French horns and trombones
- True or False: *Peer Gynt* marries the princess. FALSE
- Towards the end of the Listening Example, the music gets D.
A. softer and faster C. louder and slower
B. softer and slower D. louder and faster

Bonus:

Grieg's *Peer Gynt* is incidental music for a drama by the same name written by this Norwegian playwright. HENRIK IBSEN

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Review!

What's the buzz?



Nikolai Rimsky-Korsakov 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: Music began as a hobby for Rimsky-Korsakov. TRUE
- True or False: Rimsky-Korsakov began writing his first symphony while he was on a Russian ship. TRUE
- When he was 27 years old, Rimsky-Korsakov became a professor of these two subjects at St. Petersburg Conservatory: A and D.
A. instrumentation C. organ
B. instrumental Music D. composition
- True or False: For 11 years, Rimsky-Korsakov was Inspector of Naval Bands. TRUE
- Rimsky-Korsakov compiled a book of B.
A. German folk songs C. Russian carols
B. Russian folk songs D. Italian arias
- True or False: Rimsky-Korsakov worked as an orchestrator and editor of other Russian composers, including Mussorgsky. TRUE
- True or False: Rimsky-Korsakov and Peter Ilyich Tchaikovsky were both members of "The Russian Five." FALSE
- Rimsky-Korsakov's opera *The Tale of Tsar Saltan* was based on a B written by Aleksandr Pushkin.
A. novel C. sonnet
B. poem D. short story
- In the Listening Example, the opening melody is first heard on C.
A. the flute C. violins
B. cellos D. the clarinet
- True or False: "Flight of the Bumblebee" gets louder and louder to the end. FALSE

Bonus:

The music in "Flight of the Bumblebee" features this kind of scale. CHROMATIC

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Review Answer Key

Review!

Don't forget your opera glasses.



Giacomo Puccini Name _____

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

- Puccini was born in B and died in A.
A. Belgium
B. Italy
- When he was 18 years old, Puccini was impressed by an opera written by C.
A. Prokofiev
B. Mozart
C. Verdi
D. Rossini
- True or False: Puccini received a scholarship to study composition at the Milan Conservatory. TRUE
- True or False: After the failure of the opera *Edgar*, Puccini's first publisher dropped him. FALSE
- True or False: Puccini's opera *La Bohème* was based on stories written by Henri Murger. TRUE
- Which of these operas was not written by Puccini? A
A. *The Barber of Seville*
B. *Manon Lescaut*
C. *Tosca*
D. *Turandot*
- True or False: In the early 1900s, Puccini was recognized as the greatest living opera composer. TRUE
- True or False: Puccini himself revised his most popular opera, *Madama Butterfly*. TRUE
- In the Listening Example, the main theme is sung by B.
A. Mimi
B. Musetta
C. Rodolfo
D. Marcello
- The opera *La Bohème* is set in D.
A. London
B. Milan
C. Lyon
D. Paris

Bonus:

What relatively unknown conductor led *La Bohème*'s premiere? ARTURO TOSCANINI

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Review!

Don't shake a stick at me!



Gustav Mahler Name _____

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

- Mahler is considered the last great composer of the C Era.
A. Classical
B. Baroque
C. Romantic
D. Renaissance
- Mahler did not study this subject while he was a teenager in Vienna: B.
A. music
B. medicine
C. philosophy
D. history
- True or False: Mahler was a conductor at the Prague Opera, Leipzig Opera, Budapest Royal Opera, Hamburg Opera, and Vienna State Opera. TRUE
- True or False: Mahler did most of his composing during the winter. FALSE
- Mahler became the most important musical figure in A during the late 1890s.
A. Austria
B. Germany
C. the United States
D. Italy
- When Mahler moved to the United States, he conducted C.
A. the Metropolitan Opera
B. the New York Philharmonic
C. both the Metropolitan Opera and the New York Philharmonic
- Mahler composed a total of A symphonies.
A. 10
B. 15
C. 12
D. 4
- True or False: The Listening Example is based on a familiar musical round. TRUE
- In the Listening Example, a counter melody is played by this instrument? B
A. cello
B. oboe
C. viola
D. bassoon
- True or False: In the Listening Example, the timpani plays one pitch over and over again on a quarter note. FALSE

Bonus:

Though Mahler's First Symphony is in D Major, the third movement begins in this key. D MINOR

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Review!

I'm a triple-threat performer!



Richard Strauss 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: Strauss' father was a famous violin player in Germany. FALSE
- True or False: By the age of 20, Strauss had written two symphonies. TRUE
- Strauss worked with the Meiningen Orchestra as D.
A. composer
B. pianist
C. associate conductor
D. all of the above
- Strauss was the conductor of the D.
A. Munich Opera
B. Berlin Opera
C. Vienna Opera
D. all of the above
- True or False: Strauss composed a hymn for the 1936 Olympic Games in Berlin. TRUE
- True or False: Strauss wrote several orchestral tone poems, a new musical form. TRUE
- True or False: Strauss' compositional style reflected the traits of modern, twentieth-century music. FALSE
- In the Listening Example, Till's first theme is played by D.
A. clarinet
B. violin
C. oboe
D. French horn
- In the Listening Example, Till's second theme is played by A.
A. clarinet
B. violin
C. oboe
D. French horn
- True or False: *Till Eulenspiegel* was based on an actual fourteenth-century folk hero. TRUE

Bonus:

Richard Strauss was influenced by the music of two other composers, whose music he often conducted. Name at least one of those composers.
HECTOR BERLIOZ or RICHARD WAGNER

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Review!

Give me a hand, will you?



Sergei Rachmaninoff 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: Rachmaninoff studied at both the St. Petersburg Conservatory and the Moscow Conservatory. TRUE
- Rachmaninoff was successful as D.
A. a pianist
B. a composer
C. a conductor
D. all of the above
- True or False: Rachmaninoff had small hands, so he had trouble playing the music he wrote. FALSE
- True or False: After touring the United States, Rachmaninoff accepted the position as conductor of the Boston Symphony. FALSE
- After the Russian Revolution of 1917, Rachmaninoff and his family settled in B.
A. Germany
B. California
C. Massachusetts
D. New York
- Though he is considered a composer of the twentieth century, Rachmaninoff's compositions reflect musical traits of the D Era.
A. Classical
B. Medieval
C. Baroque
D. Romantic
- One of Rachmaninoff's most famous works was *Rhapsody on a Theme of A*.
A. *Paganini*
B. *Purcell*
C. *Prokofiev*
D. *Puccini*
- True or False: The Listening Example is from a set of five pieces. TRUE
- True or False: The Listening Example is in ABAB form. FALSE
- True or False: Rachmaninoff made a fortune off the royalties he received for this famous prelude. FALSE

Bonus:

Rachmaninoff dedicated this piece to his harmony teacher, named ANTON ARENSKY.

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Review Answer Key

Review!

No baker's dozen for me... twelve notes will do!



Arnold Schoenberg 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: Schoenberg took composition lessons from his brother-in-law. **TRUE**
- True or False: Schoenberg was quite satisfied with his early compositions. **FALSE**
- Schoenberg's music was described as **D**.
A. atonal C. dodecaphony
B. 12-tone D. all of the above
- True or False: For a while, Schoenberg supported his family by arranging popular music for cabaret singers. **TRUE**
- Schoenberg's first important 12-tone piece was **B**.
A. *Moses and Aron* C. *Five Pieces for Orchestra*
B. *Five Piano Pieces* D. *Piano Concerto*
- True or False: Audiences always appreciated the music of Schoenberg. **FALSE**
- Schoenberg was born in **A** and died in **C**.
A. Vienna C. Los Angeles
B. Berlin D. Paris
- True or False: Schoenberg became friends with composer George Gershwin. **TRUE**
- True or False: Schoenberg's scores were easy to read. **FALSE**
- True or False: In the Listening Example, the very last thing you hear in this movement is a soft chord. **TRUE**

Bonus:

Schoenberg invented a style of speech singing known as **SPRECHSTIMME**.

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Review!

At times, Russians rushed to hear my music!



Sergei Prokofiev 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: Prokofiev was a composer of the Romantic Era. **FALSE**
- In order to earn a living when he was only nineteen, Prokofiev wrote a **C**.
A. symphony C. piano concerto
B. string quartet D. woodwind trio
- True or False: Prokofiev wrote dissonant music that was appealing to all audiences and critics. **FALSE**
- When he was 29, Prokofiev moved to **A**.
A. Paris C. Moscow
B. Berlin D. London
- The Chicago Opera Company commissioned Prokofiev to write an opera for them. It was called **D**.
A. *Romeo and Juliet* C. *Peter and the Wolf*
B. *Cinderella* D. *The Love for Three Oranges*
- True or False: Prokofiev did most of his composing between the hours of 10:00 a.m. and noon each day. **TRUE**
- True or False: During World War II, Prokofiev wrote an opera entitled *War and Peace*. **TRUE**
- Prokofiev's ballet *Cinderella* features **B** musical numbers.
A. 25 C. 55
B. 50 D. 16
- True or False: The Russian government was receptive to Prokofiev's modern style of music. **FALSE**
- True or False: *Cinderella* was premiered by the Bolshoi Ballet in Moscow. **TRUE**

Bonus:

Prokofiev died on the same day as this Russian leader. **JOSEPH STALIN**

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Review!

This is my favorite color.



George Gershwin 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: George Gershwin was born in Russia. **FALSE**
- True or False: George wrote music while his brother, Ira, wrote lyrics. **TRUE**
- Gershwin wrote **D**.
A. popular songs C. orchestral pieces
B. operas and musicals D. all of the above
- Gershwin did not compose this musical: **B**.
A. *Strike Up the Band* C. *Of Thee I Sing*
B. *Annie Get Your Gun* D. *Oh, Kay!*
- True or False: Gershwin's *Rhapsody in Blue* incorporates jazz influences. **TRUE**
- Gershwin's opera *Porgy and Bess* was one of the first operas to have **C**.
A. scenery C. an African-American cast
B. the orchestra in a pit D. a solo soprano
- Gershwin died of a brain tumor at the age of **A**.
A. 38 C. 48
B. 35 D. 40
- True or False: In the Listening Example, *An American in Paris*, the music portrays a person walking the busy streets of Paris. **TRUE**
- An American in Paris* has a score which includes a part for **C**.
A. dogs barking C. taxi horns
B. a woman screaming D. a French chef
- True or False: *An American in Paris* was also used in a movie of the same name. **TRUE**

Bonus:

George Gershwin's opera *Porgy and Bess* is set in this southern American city, state. **CHARLESTON, SOUTH CAROLINA**

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Review!

On the road again.



Duke Ellington 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: Ellington received a scholarship to study art. **TRUE**
- Ellington formed his band in **B** and released his first recording in **D**.
A. 1917 C. 1925
B. 1923 D. 1927
- Ellington composed **C** of songs in his lifetime.
A. dozens C. thousands
B. hundreds
- True or False: Ellington wrote musical scores for motion pictures. **TRUE**
- Ellington had the freedom to compose once he received royalties from **A** and **C**.
A. sale of sheet music C. sale of recordings
B. touring D. solo piano playing gigs
- The jazz/big band era **B** after World War II.
A. got stronger
B. declined
- True or False: Ellington began in the concert world, then moved into the jazz world. **FALSE**
- The Newport Jazz Festival takes place in this state? **B**
A. Massachusetts C. New York
B. Rhode Island D. New Jersey
- True or False: Ellington was the first African-American to appear by himself on a United States coin. **TRUE**
- The recording of "Harlem Air Shaft" features Ellington's **C** orchestra.
A. 10-piece C. 15-piece
B. 12-piece D. 17-piece

Bonus:

Name the popular location in Harlem, New York, where the Ellington band worked steadily though the 1930s. **COTTON CLUB**

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Review Answer Key

Review!

Britten vs. Britain!



Benjamin Britten Name _____

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

- Britten was born in A, but spent several years in B.
A. England B. Amityville, New York
- True or False: Britten studied at the Royal College of Music in Paris.
FALSE
- During World War II, Benjamin Britten was B.
A. a soldier C. a captain
B. a hospital volunteer D. a pilot
- True or False: Britten wrote his opera *Paul Bunyan* while living in London.
FALSE
- Britten did not compose D.
A. *Peter Grimes* C. *The Young Person's Guide to the Orchestra*
B. *Let's Make an Opera* D. *The Carnival of the Animals*
- True or False: Britten founded the Aldeburgh Festival, an annual event held each June which featured performances of new operas. TRUE
- Britten wrote B operas.
A. 12 C. 10
B. 13 D. 15
- In the Listening Example, the opening theme is first heard played by D.
A. piccolo and flute C. percussion
B. strings D. full orchestra
- True or False: In the Listening Example, we hear 11 variations on the theme.
FALSE
- True or False: After a tour of Japan, several of Britten's compositions featured Eastern influences. TRUE

Bonus:

The theme of the Listening Example is based on a piece of music written by this famous English composer: HENRY PURCELL.

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Review!

I get young people to watch TV!



Leonard Bernstein Name _____

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

- Bernstein majored in music and graduated with honors from this university: B.
A. Yale University C. Duke University
B. Harvard University D. Princeton University
- Tanglewood Music Festival is a summer music academy located in A.
A. Massachusetts C. New York
B. Connecticut D. Virginia
- Bernstein's conducting mentor was C.
A. Sergei Prokofiev C. Serge Koussevitzky
B. Sergei Rachmaninov D. Aaron Copland
- True or False: The first time Bernstein conducted the New York Philharmonic, he had plenty of time to prepare. FALSE
- Bernstein's first symphony was called D.
A. *Joshua* C. *Moses*
B. *Jonah* D. *Jeremiah*
- True or False: Bernstein hosted "Young People's Concerts" on television with the New York Philharmonic. TRUE
- Bernstein was talented as D.
A. a pianist C. a composer
B. a conductor D. all of the above
- True or False: In the Listening Example, "America," all of the singers express that they enjoy living in America. FALSE
- In the up-tempo section of the Listening Example, how many eighth notes are there per measure? B
A. eight C. four
B. six D. nine
- True or False: Bernstein wrote both the words and the music to *West Side Story*.
FALSE

Bonus:

West Side Story is an updated version of which Shakespeare play?
ROMEO AND JULIET

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Who Am I? 1

Name _____

- ELLINGTON My big band was my "instrument" for my compositions.
- PURCELL I was the composer for the British royal family in the 1600s. If they needed music for a celebration, they called for me.
- BERLIOZ My "dream orchestra" would have 150 members.
- SCHOENBERG Although I used compositional forms from the Classical and Romantic Eras, I pushed the musical tonalities in my compositions far beyond that of either era. In fact, I eventually abandoned traditional musical tonalities entirely.
- BRITTEN I wrote operas as well as music for children's concerts, and I am one of the most famous British composers of the twentieth century.
- DUFAY I wrote sacred choral music during the Medieval and Renaissance eras.
- PALESTRINA I served the church as a composer and as a priest. I wrote only choral music.
- STRAUSS I had three careers: composer, conductor, and concert pianist. My music was a little bit old fashioned, and definitely not "of the future." At least that's what they said in my home country of Germany.
- GRIEG I am considered to be Norway's greatest composer.
- MUSSORGSKY I was an untrained composer and had to earn a living as a government clerk.
- OFFENBACH I wrote many operettas but died before I could complete my one and only serious opera, *The Tales of Hoffman*.

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Who Am I? 2

Name _____

- BERNSTEIN Although I was a successful composer, I am probably better known as the greatest conductor America has ever produced.
- MAHLER During my lifetime, I was best known as a conductor, and my symphonies were considered to be too long and complex.
- PACHELBEL I was a good friend of the Bach family. My most famous piece, *Canon in D*, is still widely performed, more than 300 years after I wrote it.
- RACHMANINOFF I was Russian, but I lived much of my life in the United States. And although I lived much of my life in the twentieth century, my music is considered a part of the Romantic Era.
- SAINT-SAËNS I wrote a great variety of music, performed on stage for 75 years, and enjoyed traveling. But I always returned home to France.
- RIMSKY-KORSAKOV I never considered myself to be a musician until I was 29 years old. Until then, I was a naval officer.
- GERSHWIN My most famous compositions are *Rhapsody in Blue* and an opera entitled *Porgy and Bess*.
- PUCCINI Operas, operas, operas! That's all I wrote. And some of them, such as *La Bohème* and *Madama Butterfly* are among the most popular ever written.
- ROSSINI I am best known for my operas, but I stopped writing them when I was 37 and didn't write another for the last 42 years of my life.
- CHOPIN I lived in France and am most famous for my piano music.
- PROKOFIEV I wrote almost every type of music but was probably best known for my ballets that I wrote for Ballets Russes.

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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 Guillaume Dufay, the ONE thing I will always remember is

2. When I think of Giovanni Pierluigi da Palestrina, the ONE thing I will always remember is

3. When I think of Johann Pachelbel, the ONE thing I will always remember is

4. When I think of Henry Purcell, the ONE thing I will always remember is

5. When I think of Gioachino Rossini, the ONE thing I will always remember is

6. When I think of Hector Berlioz, the ONE thing I will always remember is

7. When I think of Frédéric Chopin, the ONE thing I will always remember is

8. When I think of Jacques Offenbach, the ONE thing I will always remember is

9. When I think of Camille Saint-Saëns, the ONE thing I will always remember is

10. When I think of Modest Mussorgsky, the ONE thing I will always remember is

11. When I think of Edvard Grieg, the ONE thing I will always remember is

One True Thing!

Name _____

12. When I think of Nikolai Rimsky-Korsakov, the ONE thing I will always remember is

13. When I think of Giacomo Puccini, the ONE thing I will always remember is

14. When I think of Gustav Mahler, the ONE thing I will always remember is

15. When I think of Richard Strauss, the ONE thing I will always remember is

16. When I think of Sergei Rachmaninoff, the ONE thing I will always remember is

17. When I think of Arnold Schoenberg, the ONE thing I will always remember is

18. When I think of Sergei Prokofiev, the ONE thing I will always remember is

19. When I think of George Gershwin, the ONE thing I will always remember is

20. When I think of Duke Ellington, the ONE thing I will always remember is

21. When I think of Benjamin Britten, the ONE thing I will always remember is

22. When I think of Leonard Bernstein, 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, Jay has more than 700 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.

Jay has also co-written several children's musicals with his wife, Sally K. Albrecht, compiled and arranged a number of highly regarded vocal solo collections, and is the co-writer of the best-selling books *The Complete Choral Warm-Up Book* and *Accent on Composers*. His most recent reproducible books are *60 Music Quizzes*, a supplemental book of music quizzes, and *One-Page Composer Bios*, featuring biographies of 50 famous composers.

Jay has served on the board of the North Carolina Master Chorale and presently serves on the National Advisory Board of the Folk Art Society of America.

Sally K. Albrecht



Sally K. Albrecht is a popular choral composer, conductor, and clinician, especially known for her work with choral movement. An annual recipient of the ASCAP Special Music Award since 1987, Sally has written more than 350 popular choral publications, over 50 larger elementary songbooks and musicals, plus over 15 choral movement instructional DVDs. Sally has directed and staged the half-time show singers performing during two Florida Citrus Bowls, and has conducted hundreds of honor choir events, including festivals at Lincoln Center, Carnegie Hall, and The Kennedy Center. For over three decades, she was the Director of School Choral Publications for two major educational music publishing companies.

A native of Cleveland, Ohio, Sally received a B.A. degree from Rollins College in Orlando, FL, with a double major in Music and Theater. From there she moved to the University of Miami, where she received both an M.A. in Drama and an M.M. in Accompanying. She was an accompanist for Fred Waring and taught in the music departments at Oakland University (MI) and Jersey City State College (NJ). Sally has worked with literally thousands of teachers, presenting sessions at music conventions and workshops in over 40 states, Canada, Singapore, and Australia.

Sally and Jay currently enjoy living in Raleigh, North Carolina. They were thrilled and honored to have their composition "I Hear America Singing!" performed during the 2009 Presidential Inauguration Ceremonies.