



***Cliburn in the Classroom***<sup>®</sup>  
**presents**

**BUILDING MUSIC**

**PROGRAM**

Franz Schubert	Impromptu in B-flat Major, op. 142, no. 3
Claude Debussy	<i>Fireworks</i>
Edvard Grieg	<i>Papillon</i>
Frédéric Chopin	Prelude in C Minor, op. 28, no. 20
Modest Mussorgsky	"Ox Cart" from <i>Pictures at an Exhibition</i>
Camille Saint-Saëns	<i>Carnival of the Animals:</i> <i>Aquarium</i> <i>Turtles</i> <i>Wild Horses</i>
Béla Bartók	Piano Sonata, 2nd Movement
Claude Debussy	Arabesque No. 1

# TEKS CORRELATIONS

## Social Studies Strand

**3.1 History.** The student understands how individuals, events, and ideas have influenced the history of various communities.

**2.2, 3.3 History.** The student understands the concepts of time and chronology.

**2.3 History.** The student understands how various sources provide information about the past.

**2.5 Geography.** The student uses simple geographic tools such as maps and globes.

**3.5 Geography.** The student understands the concepts of location, distance, and direction on maps and globes.

**4.7 Geography.** The student uses geographic tools to collect, analyze, and interpret data.

**3.15 Culture.** The student understands the importance of writers and artists to the cultural heritage of communities.

**2.15 Culture.** The student understands the significance of works of art in the local community.

**2.18, 3.17, 4.21 Social Studies Skills.** The student applies critical thinking skills to organize and use information acquired from a variety of sources, including electronic technology.

**2.19, 3.18, 4.22 Social Studies Skills.** The student communicates effectively in written, oral, and visual forms.

**2.20, 3.19, 4.23 Social Studies Skills.** The student uses problem-solving and decision-making skills, working independently and with others, in a variety of settings.

## Language Arts Strand

**2.1 Reading/Beginning Reading Skills/Print Awareness.** Students understand how English is written and printed.

**2.3, 3.2 Reading/Beginning Reading/Strategies.** Students comprehend a variety of texts drawing on useful strategies as needed.

**4.3 Reading/Comprehension of Literary Text/Theme and Genre.** Students analyze, make inference, and draw conclusions about theme and genre in different cultural, historical, and contemporary context and provide evidence from the text to support their understanding.

**2.10, 3.9, 4.7 Reading/Comprehension of Literary Text/Literary Nonfiction.** Students understand, make inferences, and draw conclusions about varied structural patterns and features of literary non-fiction and respond by providing evidence from text to support their understanding.

**2.13, 3.12, 4.10 Reading/Comprehension of Informational Text/Culture and History.** Students analyze, make inferences, and draw conclusions about the author's purpose in cultural, historical, and contemporary contexts and provide evidence from text to support their understanding.

**2.16, 3.16, 4.14 Reading/Media Literacy.** Students use comprehension skills to analyze how words, images, graphics, and sounds work together in various forms to impact meaning.

**2.17, 3.17, 4.15 Writing/Writing Process.** Students use elements of the writing process (planning, drafting, revising, editing, and publishing) to compose text.

**2.18, 3.18, 4.16 Writing/Literary Texts.** Students write literary texts to express their ideas and feelings about real or imagined people, events, and ideas.

**2.27, 3.28, 4.26 Research/Organizing and Presenting Ideas.** Students organize and present their ideas and information according to the purpose of the research and their audience. Students (with adult assistance) are expected to create a visual display or dramatization to convey the results of the research.

**2.28, 3.29, 4.27 Listening and Speaking/Listening.** Students use comprehension skills to listen attentively to others in formal and informal settings.

**2.30, 3.31, 4.29 Listening and Speaking/Teamwork.** Students work productively with others in teams.

### **Mathematics Strand**

**2.6 Patterns/Relationships/Algebraic Thinking.** The student uses patterns to describe relationships and make predictions.

**3.6 Patterns/Relationships/Algebraic Thinking.** The student uses patterns to solve problems.

**3.7 Patterns/Relationships/Algebraic Thinking.** The student uses lists, tables, and charts to express patterns and relationships.

**4.7 Patterns/Relationships/Algebraic Thinking.** The student uses organizational structures to analyze and describe patterns and relationships.

**2.14, 3.15, 4.14 Underlying Processes and Mathematical Tools.** The student uses logical reasoning. The student is expected to justify his or her thinking using objects, words, pictures, numbers, and technology.

## **SUGGESTED LESSON PLANS**

**The Sound of Music** *pages 4–5*

**Curating an Exhibition** *pages 6–8*

**Mapping Musical Connections** *pages 9–17*

**What’s That Pattern?** *pages 18–19*

**Interviewing a Composer** *pages 20–22*

**Composer Biographies** *pages 23–29*

# The Sound of Music

## Instructional Goals:

- \* The student listens attentively and engages actively in various oral language experiences.
- \* The student listens and speaks to gain knowledge of his/her own culture, the culture of others, and the common elements of cultures.

## Anticipatory Set:

Play Mussorgsky's *Pictures at an Exhibition*; Play Emerson, Lake and Palmer's *Pictures at an Exhibition Promenade*.



## Listening Activities

### Activity 1

You are about to enter a gallery. Listen to the music that plays as you enter (Listen to the "Promenade from Mussorgsky's *Pictures at an Exhibition*"). As you listen, write down the answers to these questions, or listen and then discuss the questions as a group.

Questions:

1. How fast are you walking?
2. What kind of shoes do you think you are wearing?
3. Is the art gallery busy?
4. What kind of building do you think it is?
5. What color is the gallery?
6. Are you on your own or in a group?
7. Are you talking to friends or are you silent?

Now listen to another piece of music (Listen to Emerson, Lake and Palmer's *Promenade*). This is an arrangement of the walking piece by the 1970s rock group, Emerson, Lake and Palmer. Ask the same questions. Are your answers the same? If not discuss why not.

### Activity 2

Read descriptions of the art pictures from *Pictures at an Exhibition* (below) and discuss what qualities you expect the music for each piece to have. For each piece, try to answer the following questions:

Do you expect the music to be:

Fast or slow?

Loud or quiet?  
Light or heavy?  
Happy or sad?  
Grand or frivolous?  
Beautiful or ugly?  
Scary or friendly?

Remember, it might be a combination of these ideas. For example, part fast, part slow. Add other ideas of your own. Write your ideas in the column next to the description:

TITLE	DESCRIPTION OF PICTURE	YOUR MUSICAL IDEAS
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*The Market Place at Limoge:* A really busy and frantic market with customers and stall owners haggling and gossiping.

*The Great Gate of Kiev:* The enormous and grand gold gates leading into the city of Kiev.

*Tuileries:* Young children skip, dance, and play.

*Bydlo:* A huge wagon is being pulled in the searing heat by an enormous sweaty ox.

*Ballet of the Unhatched Chicks:* Children dressed as chicks in their shells dance a dainty little dance.

*Gnomus:* A weird little gnome dances crazily, darting behind rocks.

*The Rich Man and the Poor Man:* A fat and pompous city businessman in a very over-the-top suit meets a homeless man dressed in rags.

*The Old Castle:* A spooky castle. A sad, lonely, and desolate place.

*Catacombs:* A massive, dark, deep, and mournful underground cemetery packed with old skulls and bones.

*Baba Yaga:* The evil witch Baba Yaga's wild flight on a stormy night.

As you listen, try to work out the title of each piece based on the description and your ideas. When this is done, go through and check the answers. If any are wrong don't worry. Discuss why that answer was given. Remember, music is not an exact science, it is very open to interpretation!

### Activity 3

Listen through the selection now that you know the subtitles and have the descriptions. For each one, close your eyes and try to imagine the scene.

Either write down your ideas or draw a picture.

Try to answer the questions:

Is it light or dark?

Is there any action?

Are there any characters?

What do the characters look like?

Are there any buildings?

What does the sky look like?

Is it hot or cold, dry or wet? What is the weather like?

Are there any smells?

# Curating an Exhibition

## Instructional Goals:

Students curate an exhibition (using PowerPoint or photo-sharing websites) based on historical, geographical, or art historical themes. Use any online collection of artwork or photographs as a starting point.

**Assessment:** A student-curated exhibition exploring a history or theme.

## Activities:

1. Explain to your students that they will become museum curators for this lesson and will be designing their own exhibition. Depending on your curriculum framework, the student exhibitions may explore a topic, a theme, or a historical era. It may cover a single event or span centuries. The pretend museum may be a museum of natural history, art, history and industry, or a children's museum.
2. Pre-select an online exhibition from a museum or an online photo collection to use as a basis. Here are some collections to consider, but there are many more on the Internet:
  - Asia Society Museum: [asiasocietymuseum.com](http://asiasocietymuseum.com)
  - The Metropolitan Museum of Art: [metmuseum.org](http://metmuseum.org)
3. Distribute copies of the work plan and rubric to each student. The work plan will help students focus on an exhibition topic and purpose, write texts for museum visitors, and give their exhibition a title. The rubric will help students differentiate what makes an excellent, average, and mediocre project. Encourage students to revise their work plan as they gather images for their exhibition, asking them to work in pencil or with extra paper until it is finalized.
4. Ask students to visit the appropriate online exhibition(s), browse for images, and save those that catch their attention. Encourage them to go back and forth between work plan and images, adding or deleting images as they develop their exhibition's topic and purpose.
5. Once they have a collection of images, they should either arrange images on a PowerPoint presentation (one per slide), or arrange images (one per page) on MS Word.
6. Students should write a description for their audience, telling them why they included this image in their exhibition. In other words, how does this image support topical, thematic, or historical understanding?
7. Time permitting, ask students to present their online exhibition as a curator or docent would guide visitors through a museum exhibition. Other students may use the Exhibition Feedback form to critique the exhibition.



## Work Plan

Welcome, guest curator.

We are pleased that you will be organizing an exhibition for the Museum. To get started, please fill out the following work plan:

1. What is your topic for this exhibit?
2. Who is your primary audience for this exhibit? (Students, parents, the neighborhood community, young children, general public, other)
3. How are you arranging the exhibition? (Chronologically; thematically and by subtopics; contrasting and/or similar imagery; other)
4. Describe the purpose of your exhibition in two to five sentences.
5. Please prepare a few paragraphs exploring your chosen topic or theme and submit a short description on how the image in your exhibition relates to your theme. You may borrow images from other collections, but they must be credited properly.
6. What is the title of your exhibition?

The first review of the collection must be presented in PowerPoint or MS Word (with inserted images). Note the attached review criteria.

## Exhibition Feedback

1. What do you think is the topic for this exhibition?
2. What did you learn from this exhibition?
3. This exhibition has been created with images printed from a computer as opposed to actual objects. If the Art Exhibitor had to create this exhibition with actual objects instead of computer images, many considerations, such as finding and designing an exhibition space, the size of the objects, the lighting for the exhibition, and the placement of objects in the room would have been different. Which aspect do you think would change the exhibition the most?
4. What are the advantages and disadvantages of the “virtual exhibition”?

## Curating an Exhibition: Rubric

<b>CATEGORY</b>	<b>Ready to Showcase</b>	<b>More Production Needed</b>	<b>Developing Stages</b>
<b>Arrangement of Concepts</b>	Main topic, theme, or historical era is clear; subtopics support main idea.	Main topic, theme, or historical era is clear, but there are some images that aren't clearly explained.	The main concept behind the exhibition is not clear.
<b>Images</b>	Images are carefully selected to support the main topic, theme, or historical era. Images help others comprehend the main idea.	Images mostly support the main topic. Some images may be out of place or out of order.	Images don't seem to support the main idea or topic.
<b>Descriptions</b>	Explains why image is related to the main idea. It is well-written with no misspellings or grammatical errors.	Reflects general ideas, but may state the obvious or not clearly indicate why the image is connected to the theme. Some spelling or grammatical mistakes.	Contains too much or not enough information, or the flow of information is not logical. There are numerous spelling and grammatical errors.

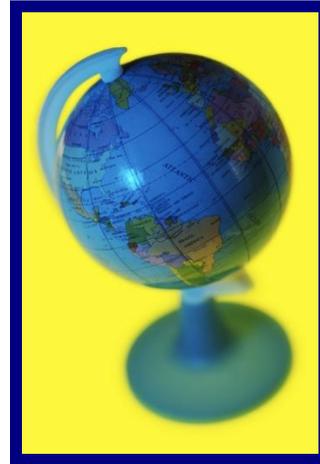
# Mapping Musical Connections

## Subject Areas:

Music, Social Studies, Language Arts

## Instructional Goals:

- \* Students will begin to understand how geography can influence musical creations.
- \* Students will work in pairs to use mapping skills, research historical events, and make connections to the musicians, composers, and the music.



## Materials:

- \*Atlas
- \*Black line copies of maps: Europe, France, Hungary, Poland, Norway, Russia, and Austria
- \*Colored pencils, markers, or crayons
- \*Paper
- \*Chart Paper

## Anticipatory Set:

1. The teacher will pre-teach map skills. Students will then record the important information from atlas-based maps and the composers' biographies onto the students' own maps.
2. The teacher will need to help students create a criteria chart on how to record meaningful information onto the maps, read texts for facts, and research geographical locations.
3. The teacher should display travel brochures to help students understand what is in a professional travel brochure.

## Activities:

1. The teacher will ask the students to pair themselves up with a partner. Then, the students will use atlases to locate the countries of France, Hungary, Poland, Norway, Austria, and Russia within the European continent. Label the countries in Europe and note the geographic relationships between them. Groups will stop and jot their thoughts. Students will share their ideas on the geographic relationship between the countries with the entire class, while the teacher records ideas for the class accountable talk.
2. Students will create travel brochures for each of the countries from the viewpoint of the composer who lived there, including points of interest based on information from the composers' biographies.

## Teacher's Role:

The teacher's role in this activity is to facilitate understanding of geographical influences in culture and the arts.

**Creative Question Suggestions:**

1. How might locations inspire songs that make you feel a certain way?
2. How might culture be reflected in musical compositions?
3. Was this activity easy or difficult? What made it so? Did you find it easy or frustrating to work with a partner on this project?

**Evaluation:**

1. Students will be evaluated on their cooperation with classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students incorporate their thoughts and discussion points into their written and illustrated travel brochures?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

## The European Continent

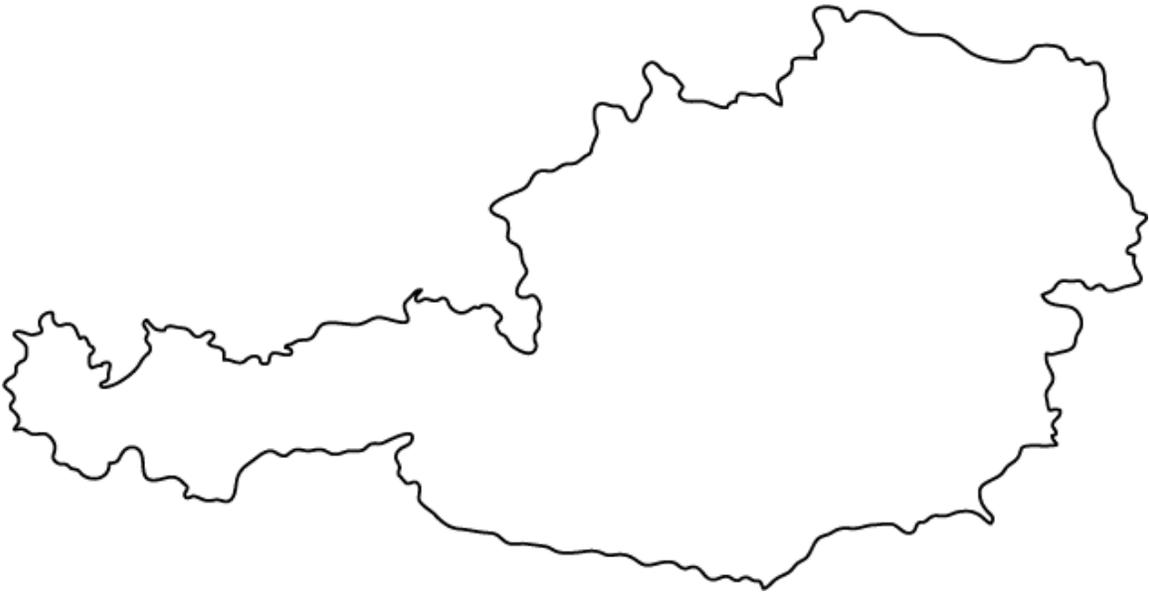
Directions: Label each country using an atlas as a guide. Add a compass rose to indicate the cardinal directions.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Austria: Home of Franz Schubert

**Directions:** Locate and label major cities of Austria on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## France: Home of Claude Debussy and Camille Saint-Saëns

Directions: Locate and label major cities of France on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Russia: Home of Modest Mussorgsky

Directions: Locate and label major cities of Russia on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Poland: Home of Frédéric Chopin

**Directions:** Locate and label major cities of Poland on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.

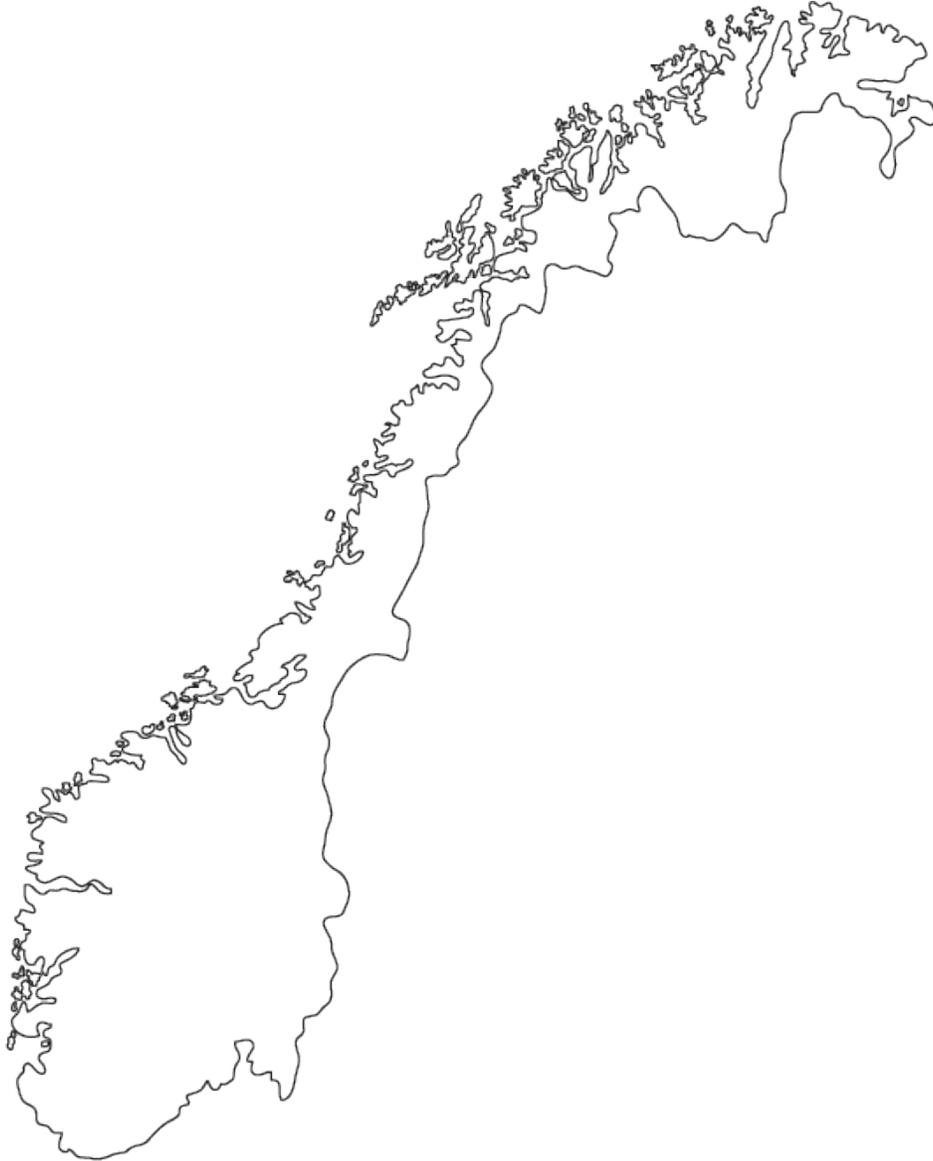


Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Norway: Home of Edvard Grieg

Directions: Locate and label major cities of Norway on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.

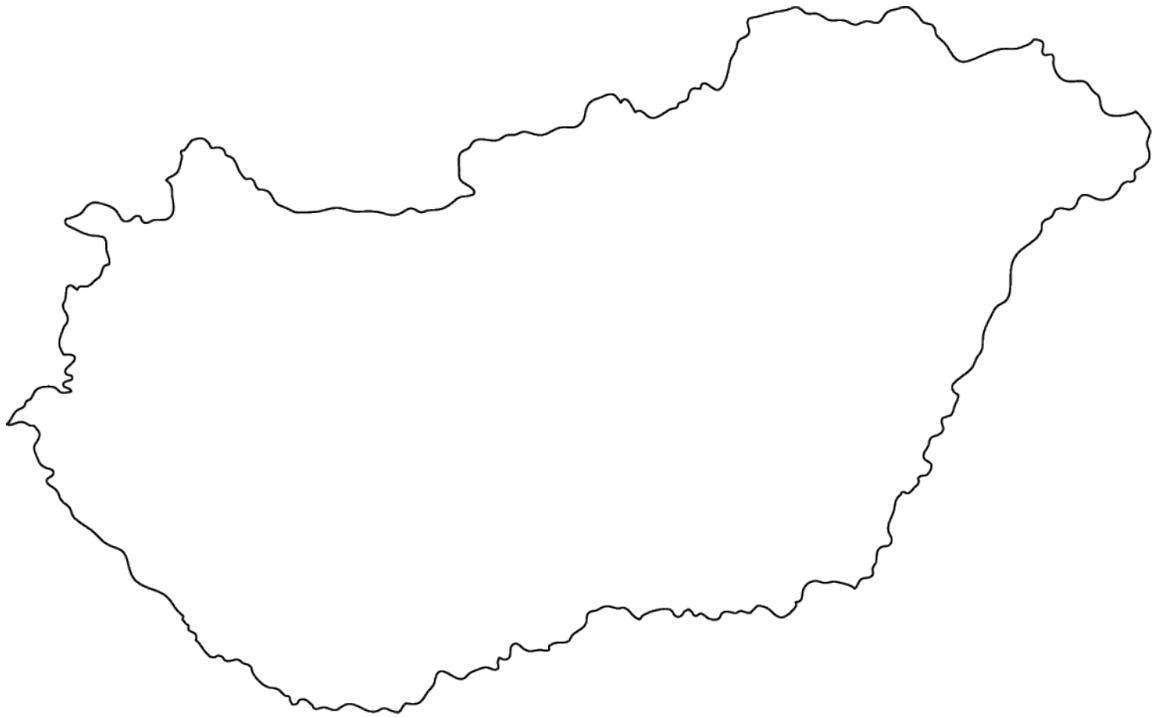


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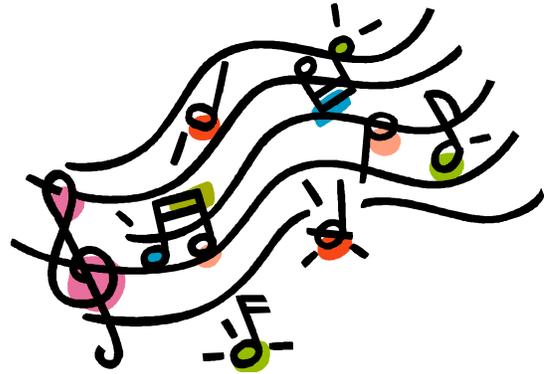
Date: \_\_\_\_\_

## Hungary: Home of Béla Bartók

**Directions:** Locate and label major cities of Hungary on the map using an atlas as a guide. Add a compass rose to indicate the cardinal directions.



## What's That Pattern?



### Subject Areas:

Music, Language Arts, Math

### Instructional Goals:

- \* Students will begin to understand how pieces of music are constructed and how the different parts make up a song.
- \* Students will work in pairs to construct unique songs.

### Materials:

- \* Paper
- \* Different instruments (drum, flute, recorder, organ, maracas, etc.)

### Anticipatory Set:

1. The teacher will play part of a popular song to the class. After the class has listened to the song once, the teacher will play it again. This time, the class will be instructed to listen carefully to find a pattern in the music.
2. After the students describe what they think the pattern(s) may be, the teacher will give the students some definitions of what a pattern is. The teacher will also explain to the children that music actually consists of many parts, the pattern being one of the most important. Then, the teacher will play some simple patterns on different instruments or may use a recorded CD. The teacher should give volunteers the chance to try, too.

### Activities:

1. The teacher will ask the students to pair themselves up with a partner. Then, the teacher will pass out different instruments to each pair of students.
2. Next, the students will be instructed to work together to produce a song. They will need to use the instrument to make up a pattern, and then they will need to make up words to a short song about school that will go along with the music.
3. Students should be given about half an hour to complete this project.
4. When all the students have finished their songs, each group will come up to the front of the room to perform their song. The rest of the class will try to imitate the performing group's pattern with their own instruments.
5. If other teachers will permit, the class may take their show to other classrooms to perform.
6. Students will brainstorm a list of patterns they have encountered in daily life—in music, daily schedules, life cycles, historic events, mathematics, etc. The list can be compiled into a class list.
7. Students will write what they understand about patterns in their learning log. Students can add their own questions to research later.

8. If time permits, the students can brainstorm different commercials that they know have patterns, and they can try to play them with the instruments.

**Teacher's Role:**

The teacher's role in this activity is to inform the students about patterns in music. Once the teacher has helped the children to recognize the parts and patterns of music, the children should use their own creativity to produce their own songs.

**Creative Question Suggestions:**

1. How do patterns work within songs to make you feel a certain way?
2. Can patterns be different lengths?
3. How many times must a sound or group of sounds repeat in order to be considered a pattern?
4. Was this activity easy or difficult? What made it so? Did you find it easy or frustrating to work with a partner on this project?

**Troubleshooting:**

Some students may choose to use the instruments for purposes other than the assigned project. If this occurs, tell the students that they have a fun twist to their assignment—one student needs to write the words and the other needs to compose the music, but they cannot put them together until their performance.

**Evaluation:**

1. Students will be evaluated on their cooperation with their classmates. Did they work well with another student? Did they work on the assignment?
2. Did the students produce a song with a pattern? Did they use what they learned to manipulate the instrument and words to make a patterned song?

# Interviewing a Composer



## Subject Areas:

Music, Social Studies, Language Arts

## Instructional Goals:

- \* Students will understand the research process.
- \* Students will work in pairs to simulate an actual television news interview.
- \* Students will understand that composers are important to the cultural heritage of communities.

## Materials:

- \* Composer biographies
- \* KWL chart
- \* Learning log
- \* Optional costumes for the reporter and the composer

## Anticipatory Set:

1. The teacher will lead students in a discussion of television interviews.
2. The students will create a criteria chart on what constitutes a good television interview.

## Activities:

1. Students will be allowed to select a partner.
2. The partner groups will select a composer to emulate in their television interview. The groups will begin a KWL chart on their composer.
3. The groups read the biography text for their self-selected composer and add to the KWL chart. (If time allows, student groups can continue their research into the composer with reference books, library resources, Internet resources, etc. and continue adding to their KWL charts.)
4. Students will write their own interview questions and the answers for their presentations. Use world and regional maps to locate where the composer lived and consider how the culture of his country would impact the composer's lifestyle, music, and personality. (Remember the answers are to be done in first person, as the student will be taking on the persona of the composer.)
5. Students will present their interviews to the class. Students can evaluate other groups using the previously class-created criteria chart.
6. If time permits, students can create a print advertisement to promote their interviews and attract "viewers." (Technology variations: students can use digital cameras to take photos for the print advertisement and use Word Publisher or PowerPoint applications to create the advertisement.)

7. The students will write in their learning logs to reveal the knowledge they gained while researching their self-selected composers and evaluating other groups' presentations.

**Teacher's Role:**

The teacher's role in this activity is to direct the class to create a strong criteria chart on conducting an interview. Once students understand what is expected they will be able to create an interview based on their research.

**Creative Question Suggestions:**

1. How will your group's portrayal of the composer reveal his personality, culture, and life?
2. Evaluate the history of the country the composer lived in. How might historical events have impacted the composer and his music?

**Evaluation:**

1. Students will be evaluated on their interview presentation. Did the team cooperate with each other to complete the assignment (KWL chart, well-thought-out interview questions and answers, and a creatively presented interview).
2. Did the students produce a believable interview that mirrors the factual information on their composers? Did they take on the personas of the television interviewer and the composer?

<b>K</b> What I know.	<b>W</b> What do I want or need to know?	<b>L</b> What I learned.	What else do I want or need to know?

## **THE STORY OF BÉLA BARTÓK (1881–1945)**



**Béla Bartók was born in Hungary in 1881. His parents, who were both musicians, recognized his gift of memory and rhythm and started piano lessons for him at the age of 5. His mother’s profession required travel around the countryside, so Bartók received most of his early training from a variety of teachers in different towns. As he traveled, he had the opportunity to hear authentic Hungarian folk music, which would later greatly influence his music.**

**Bartók began composing at the age of 10. He performed for the first time in public as a pianist and composer when he was 11. In 1899, he attended the Budapest Academy of Music, where he gained a reputation as a master pianist. His interest in Hungarian folk music expanded, and in 1904 Bartók and his good friend, Zoltán Kodály, began collecting, studying, and recording this music. Bartók’s interest continued throughout his life and he gathered and recorded thousands of native tunes. The authentic sounds and rhythms of the folk music from his native country influenced many of his compositions.**

**In 1907, Bartók became a professor of piano at the Budapest Academy of Music and later married one of his students. Bartók continued to compose and perform concert tours in both the United States and Russia. In 1940, Bartók fled Hungary and settled in the United States because he did not want to live under the rule of Nazi Germany. His great love of Hungary never lessened though, and he continued his folk song research at Columbia University in New York City. Bartók composed many different types of music, and much of it reflects the great influence of his folk song studies.**

## **THE STORY OF FRÉDÉRIC CHOPIN (1810–1849)**



**Frédéric Chopin was born in a small town near Warsaw, Poland, in 1810. His father, a teacher, was French, and his mother was Polish. They were both musical and well-educated. When Chopin was 6 years old, he began studying piano; he played a concerto in public at the age of 8. He entered the Warsaw Conservatory of Music at age 16.**

**By the time Chopin was 17, he was known as the best pianist and composer in Poland. He loved his native country passionately, and many of his compositions include Polish folk tunes and songs. In 1829, while he was performing concerts in Paris, the Russians invaded his home country of Poland. This made it difficult for Chopin to return to Poland, so he remained in Paris for the rest of his life.**

**Chopin has been called “the Poet of the Piano.” He helped make the piano a successful solo instrument. Most of his delicate, poetic compositions were written for solo piano.**

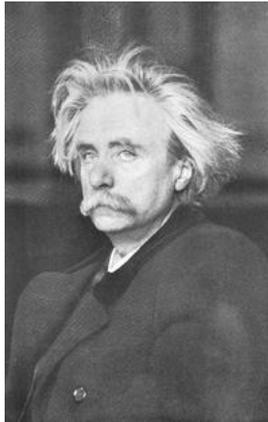
## **THE STORY OF CLAUDE DEBUSSY (1862–1918)**



**Claude Debussy was born in France in 1862. His parents ran a china shop in a small town outside of Paris. There was not much money and Debussy’s parents had to work many jobs to support the family. A family friend paid for his piano lessons. At first, Debussy thought he wanted to be a sailor because he loved the water so much. However, after taking a few piano lessons, he decided that he would much rather become a musician. Although his family was not musical, he excelled at the piano and entered the Paris Conservatory when he was 11 years old. For the next 10 years, he studied and wrote music at the famous music school.**

**Debussy won prizes for his piano playing. However, the teachers were not as impressed with his compositions. Debussy had a desire to make a new kind of music. Most of the teachers did not know what to do with him and his “strange” ideas. Debussy was very interested in a new style of painting that the artists of his time were experimenting with. These artists became known as Impressionists. The Impressionist artists did not try to make a clear, exact picture, but instead gave a hint or impression of a general shape. Debussy imitated Impressionist art with his music. Instead of using paint to create an Impressionist picture, he used a wide variety of sounds to create music that people had never heard before. Debussy used delicate colorings in his harmony, unusual scales, and different kinds of forms. He was able to express the same kind of musical scene through his music as the Impressionist artist did with a brush and paint.**

## **THE STORY OF EDVARD GRIEG (1843–1907)**

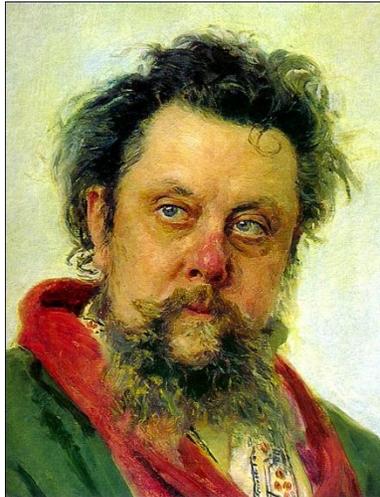


**In 1843, Edvard Grieg was born in Bergen, Norway. He was brought up in a musical home. At the age of 6, his mother became his first piano teacher. He began writing music at the age of 9. When he was a teenager, Grieg was sent to study at the best music conservatory in Europe, the Leipzig Conservatory. He graduated four years later as a talented pianist and composer. From there he continued his music studies in Copenhagen, Denmark. In 1866, Grieg returned to Norway and established himself as a music teacher and concert performer.**

**In 1867, Grieg married his cousin Nina Hagerup. He received a state stipend to study in Italy and spent a winter in Rome. There Grieg performed his music and had meetings with Franz Liszt and other European musicians. In 1872, he was made a member of the Royal Music Society in Stockholm, Sweden. In 1874, he received a state annual grant and quit teaching and returned to his hometown of Bergen. From 1878–1880 Grieg and his wife Nina, a professional singer, gave concerts performing throughout Europe. Grieg died on September 4, 1907, in his hometown of Bergen, Norway.**

**Living in Bergen, Grieg composed much of his music among the picturesque landscape of forest, mountains, and sea. His admiration with the serenity and beauty of the Norwegian landscapes was an essential part of his music. He came to be regarded as a hero to the people of Norway as many of his works include both Norwegian folksongs and painted a musical picture of the landscape of the beautiful countryside.**

## THE STORY OF MODEST MUSSORGSKY (1839–1881)



Modest Mussorgsky was born in Russia in 1839. He began studying the piano with his mother and later took lessons. He was a very talented pianist as a child and became interested in composing at an early age. Despite his music talent, Mussorgsky went to military school and joined the army.

Mussorgsky was what we might call a “part-time” composer. He did not always have a lot of time to write music because he was busy earning a living. He became an army general and later worked in the Russian civil service.

He is sometimes called a “nationalist” composer, because he tried very hard to make his music reflect the sights and sounds of his native land. Much of his music was based on Russian folk songs, history, and philosophy. One of his finest compositions is a Russian opera called *Boris Godunov*, which is based on the life of a great Russian king. Another famous work is *Pictures at an Exhibition*. This piece has 10 short movements that describe a series of pictures in an art gallery.

## THE STORY OF CAMILLE SAINT-SAËNS (1835–1921)



Camille Saint-Saëns is one of the most famous French composers. He was also an organist, pianist, and conductor. He was born in Paris, France, and began his piano studies when he was just 3 years old. He gave his first public piano performance at the age of 5. By the age of 7, he had already begun composing his own music. As a teenager, Saint-Saëns became an organ student at the Paris Conservatoire, and a few years later he wrote his first symphony. He remained an active composer throughout his long life, composing over 300 works, including 13 operas, and he was the first major composer to write music specifically for the cinema.

Saint-Saëns was very fond of animals and wrote a book about them. One year while he was on holiday, he composed a set of orchestral character pieces called *Carnival of the Animals*. It consists of 14 movements. Each movement in *Carnival of the Animals* describes a particular animal, usually by mimicking the sounds the animal makes or characterizing the way it moves or carries itself. Saint-Saëns only allowed the piece to be performed twice during his lifetime, likely because he was afraid the work would hurt his reputation as a serious composer. However, the piece was allowed to be published after his death, and it has since become one of his most popular works.

## **THE STORY OF FRANZ SCHUBERT (1797–1828)**



**Franz Schubert was born in Vienna, Austria in 1797. At the age of 5, his father began to teach him to play the violin. His older brother taught him the piano, and his parish organist taught him voice, theory, and organ. Schubert was an eager learner, and his musical talents were quickly recognized. At the age of 11, because Schubert was also an excellent singer, he was asked to join the Imperial Court Chapel Choir as a boy soprano. He sang in the choir until his voice changed in 1812, which ended his career in singing. Schubert then studied to be a teacher. In 1814, he was accepted as a teacher in his father’s school and he taught children in the primary level for three years. Although his time was limited during this period, he did not forget the music he loved, and he wrote many pieces.**

**Schubert did not enjoy spending his time teaching. He did enjoy spending his time with his many friends. Most of his friends were wealthy and convinced him to leave his teaching position and concentrate on his music. His wealthy friends looked after his needs, providing him money, food, and a place to stay. In the evenings they would gather in homes to hear Schubert’s music. These gatherings were called “Schubertiades.” Often famous singers would come to sing his songs while he accompanied them.**

**In his short lifespan of just 31 years, Schubert was a prolific composer. He wrote almost 1,000 works during his short career. The largest number of these are songs. He wrote 600 romantic songs, as well as many operas, symphonies, sonatas, and other works. Today, with his imaginative, lyrical, and melodic style, he is counted among the most gifted composers of the 19th century.**