

Spotlights



Illuminating Great Artists & Musicians

Mozart, Bizet, Beethoven, Schumann & More

Music Appreciation
Sample



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Teaching Notes

Mozart Biography Selections

The first biography selection of Wolfgang A. Mozart, from *Famous Composers for Young People*, would be suitable for elementary children. The second biography selection, from *The World of Great Composers*, is more condensed and less story-like, making it more suitable for older elementary children and upper level students. Choose the selection which works best for your students. There are also numerous book selections listed under “Resources” from which you could also choose.

Opera Stories

Included are two selections from *Stories of Famous Operas* by Clyde Robert Bulla –a retelling of *The Marriage of Figaro* and of *The Magic Flute*. Overtures to both operas are studied this term. Please note that these stories are probably better suited for children in Form II and above in that they do contain adult themes. They should be approached in the same way that Shakespeare is approached – with an awareness of multiple characters, switching of identities and love interests. If possible, it is always delightful to share a live production with students, but movie versions are great substitutes.

Selections for Study

- Serenade No. 13 for strings in G major, K525, “Eine Kleine Nachtmusik”
- Symphony No. 41 in C major, K551, “Jupiter”
- Clarinet Concerto in A major, K622: II –Adagio & Overture from *The Magic Flute*, K620
- Requiem Mass in D minor, K626: Lacrimosa & Overture from *The Marriage of Figaro*, K492
- Piano Sonata No. 11 in A, K331/K300I

See the website for a link with audio files, purchase or borrow CD collections of Mozart’s work or consider using Spotify. Look under the tab “Resources” and then scroll down to “The Arts”.

Additional Selections

Listen to the remainder of the selections from *The Very Best of Mozart* or *Essential Mozart*, if you have purchased either of these audio CDs, or choose other selections from the audio files linked at the website. Also, listen to the movements of pieces listed above that were excluded from this study.

Consider these:

- Quintet in A for Clarinet and Strings, K581
- Piano Concerto No. 21 in C major, K467
- Piano Concerto No. 9 in E-flat major “Jeunehomme”, K271

Resources

- *Mozart (Getting to Know the World's Greatest Composers)* by Mike Venezia
- *The Magic Flute: An Opera by Mozart* by Kyra Teis
- *Mozart: The Wonder Child : A Puppet Play in Three Acts* by Diane Stanley
- *I Am Mozart, Too: The Lost Genius of Maria Anna Mozart* by Audrey Ades
- *Musical Genius: A Story about Wolfgang Amadeus Mozart* (Creative Minds Biographies) by Barbara Allman
- *The Other Mozart: The Life of the Chevalier Saint-George* by Hugh Brewster (OOP)
- *Mozart's Magnificent Voyage* (Audio) (Classical Kids)
- *The Very Best of Mozart* (Audio CD, Naxos Best of..., 2 discs)
- *Essential Mozart: 32 of His Greatest Masterpieces* (Audio CD, Decca, 2 discs)

Coloring Page

Look for the link to a printable coloring page at the website.

Optional Upper Level Suggestions

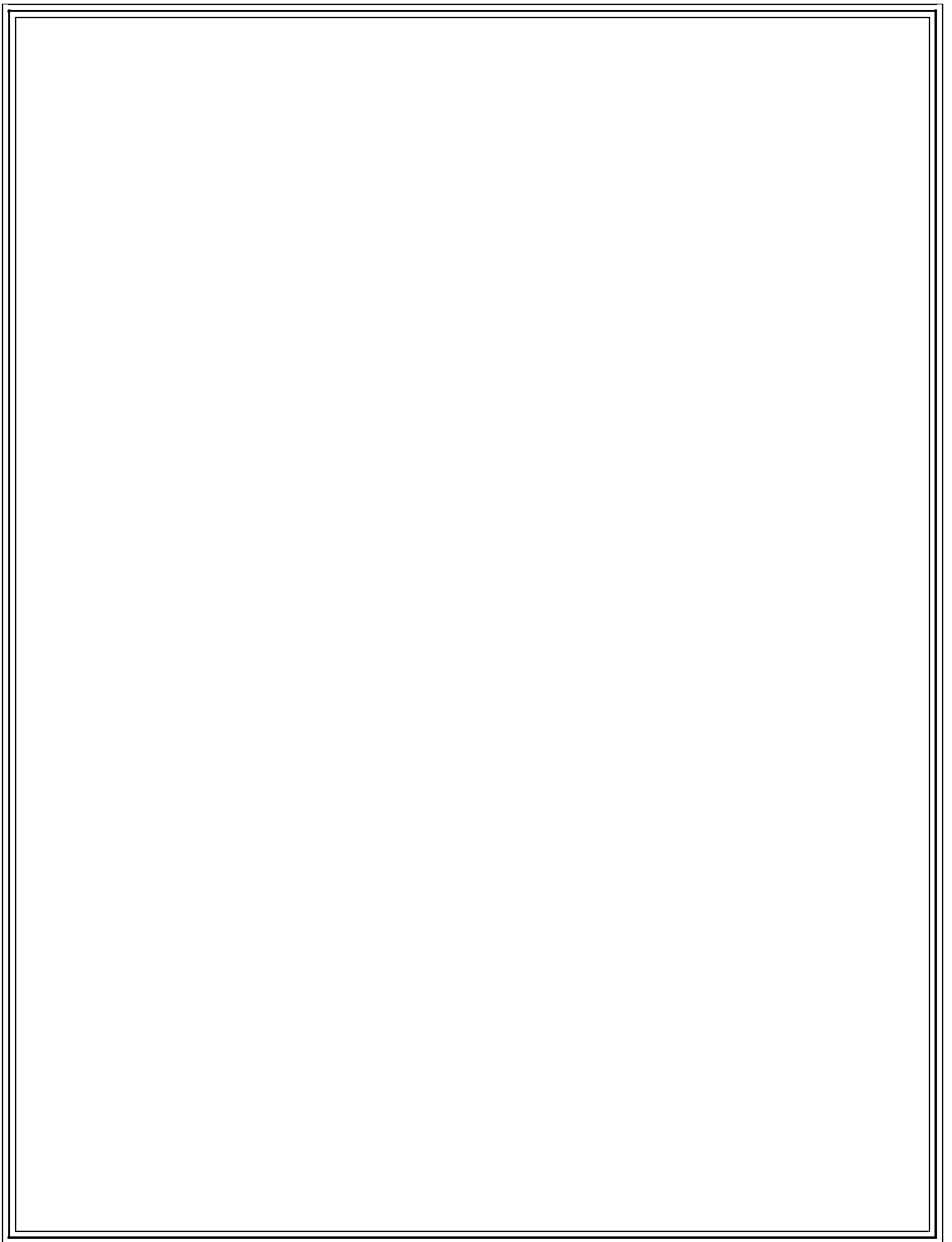
- *Letters of Wolfgang Amadeus Mozart* compiled by Hans Mersmann, Dover or translated by Lady Wallace at Internet Archive (2 volumes)
- *Mozart: A Life* by Paul Johnson
- Great Courses (The Teaching Company) has several lecture style audio CDs and DVDs on Mozart.

General Approach to Composer Study Using This Guide

1. Find the listed music selections from either a CD, online source or other electronic device and have them organized for easy play retrieval. There are suggestions for these resources on the previous page.
2. Post the picture of your composer and read the included biography.
3. Listen to the music selections carefully and quietly.
4. Some children find it helpful to keep their hands busy while listening. These activities should be relatively noiseless, such as knitting, drawing, building with blocks, etc.
5. Keep the time length of the selections appropriate for the ages of the children. Always follow the needs of your students. If the lessons are too long as they are, then feel free to break them up into smaller, but more numerous lessons.
6. Let children discuss the selections after listening and ask questions, as needed.
7. Continue to play the selections throughout the term during Quiet Time and Extracurriculars for pure listening enjoyment.

Suggestions for Expanding on Selections

1. Have your student listen to the music selection on another day and find something they may have missed from the first time it was played.
2. Attend a symphony, opera or ballet or watch one on television.
3. Listen to an additional piece by the composer that is not already included in the guide.
4. Listen to a previous piece that was especially liked by your student just for the enjoyment of it.



Ludwig van Beethoven



Painting by Joseph Karl Stieler, 1820



Biographies
&
Opera Stories



~For Young Listeners and Readers~

Ludwig van Beethoven

The Giant Musician; Classical Period

BORN 1770— DIED 1827

Ludwig van Beethoven, regarded by many as the Master Musician, was born at Bonn, on the river Rhine, in Germany, on December 16, 1770. He came into a world filled with strife and struggle. Napoleon had been born a year earlier, and across the ocean the American War of Independence began five years later. Beethoven was destined to revolutionize the form and spirit of music, while others were fighting to open new paths of liberty to the people.

His father, Johann van Beethoven, was a court musician and a man with very little strength of character. His mother was a good and noble woman, rich in spirit, although lowly in the matter of birth and education. His grandfather, Louis van Beethoven, who died when Ludwig was three, was the child's spiritual father. He was a fine musician and a great man. Some of his spirit entered the young boy and helped to carry him through the difficult years of his miserable childhood.

When Ludwig was about five years old, his father began to give him music lessons. Johann soon realized that the boy had talent.

"I shall make him another Mozart!" he declared.

From then on, the boy never had a moment's freedom from practicing scales. His father was determined that his son should be a concert performer.

"He will soon support us all," said Johann.

Ludwig progressed very rapidly. When he was nine, Tobias Pfeiffer became his teacher. He was a musician friend of his father's who lived in the same house. Herr Pfeiffer was also determined that Ludwig should become a great pianist, so instead of one task master, the boy had two. Many a night after Johann van Beethoven and Herr Pfeiffer had come home from spending the evening in an ale house, they would awaken little Ludwig.

The wonder remains that Beethoven didn't learn to hate music for ever and ever! There were moments when he did rebel against this tyrannical discipline. But in spite of everything, music was his language and through it he had to express himself.

When eleven years old, Beethoven began to study with a fine musician by the name of Neefe. Not long after this, Neefe was called away, and Ludwig was very happy indeed when his teacher asked him to take his place as organist at the Electoral Chapel.

At about this time Beethoven began to study the *Forty-eight Preludes and Fugues* of Johann Sebastian Bach. These preludes and fugues, written by Bach in the various keys to show his new system of tuning, proved a great inspiration to Beethoven. When he was fourteen, he became second court organist with a salary.

He was now composing, and his first published music was called *Variations on a March by Dressler*.

In Germany at that time, every musician hoped to go to Vienna, and when Beethoven was seventeen, through a fortunate circumstance, he visited that famous city. While there he played for many important persons, including Mozart.

Mozart was well pleased with his playing but he saw nothing unusual in such an accomplishment. He then asked young Beethoven to improvise for him, in other words, to make up the music as he played. Beethoven was happy to do this and he threw his whole self into the music. Mozart listened intently, then slipped quietly out of the room and remarked to some friends:

“Keep your eyes on him; some day he will give the world something to talk about.”

This is a sample of this biography.

The Magic Flute

One of the most successful theater managers of his day was Emmanuel Schikaneder. In 1789, he became director of a theater in Vienna, and he called on Mozart for an opera. Popular taste at the time was for fantasy, comedy, and Oriental mysteries. The libretto Schikaneder provided was along these lines.

In the spring of 1791 Mozart was settled in a comfortable summerhouse on the theater grounds. There he worked on the opera, *The Magic Flute*. On September 30 of the same year it was first performed, with the composer conducting and Schikaneder singing the role of Papageno.

The opera quickly became popular. It was the last success Mozart was to know. In November, he became ill. He died on December 5, 1791.

The Magic Flute takes place in ancient Egypt. The first scene shows a rocky landscape. Tamino, a young prince, appears. He cries out for help from the serpent which is pursuing him, and falls unconscious.

Three ladies rush in with silver spears. They kill the serpent, then turn their attention to the young man. Never before have they seen anyone so handsome. Their queen must be told, they say. Perhaps this stranger can bring peace to her troubled heart.

They decide that one should stay to guard the young man. The other two will go to the queen. But they cannot agree on which one is to stay. They argue, and at last all three leave together.

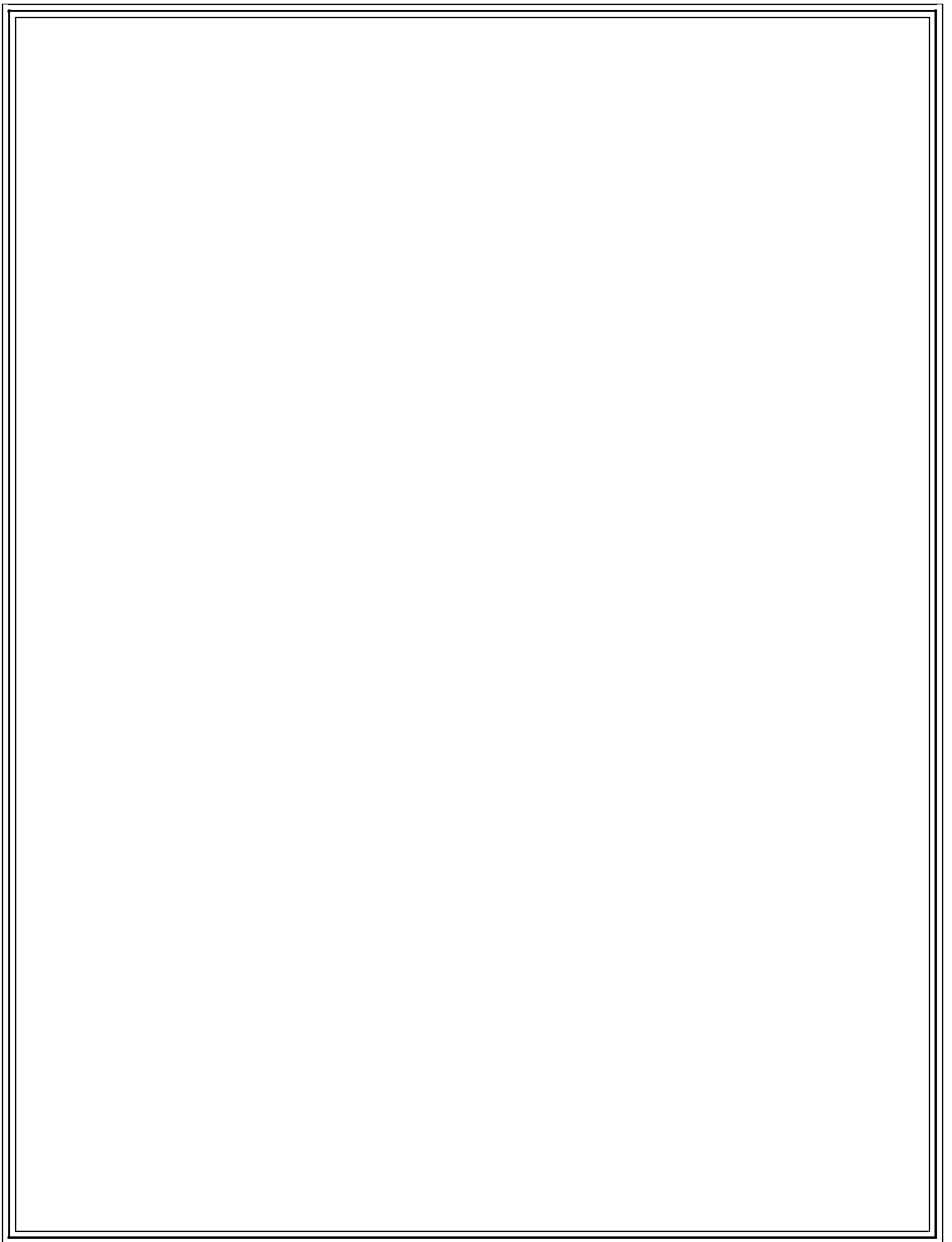
Tamino regains consciousness and gazes at the dead serpent.

Someone is coming toward him. Half in alarm, he hides himself.

A strange figure enters –a man dressed in feathers. He is carrying a bird cage and playing a Panpipe. His name is Papageno, and he catches birds for the queen and her ladies. In return they give him wine, bread, and figs. He is a cheerful fellow, although there are times when he is lonely and wishes for a pretty wife.

This is a sample of this opera story.





Lesson Plans



Robert Schumann –Lesson Six

Listen – *Symphony No. 1 Op. 38 (Spring)* [approximately 30 min.]

Notes- A **symphony** is a long musical composition for a full orchestra.

Review –Tell what you know of the orchestra. What groups of instruments are there? Name some of the instruments for each group.

Note: If your student has not already been introduced to the concept of an orchestra, then you may wish to add a lesson time slot for this. Consider reading *Meet the Orchestra* by Ann Hayes. You may also wish to review the instruments of the orchestra by downloading and printing the PDF file at the website titled “Printable Musical Instruments”. These can be found under the tab “The Arts”.

Form

Schumann’s *Symphony No. 1* has 4 movements. This piece is known as the “Spring” symphony, because Schumann intends to convey the mood of springtime.

Listen & Discuss

The opening trumpet and horn fanfare is meant to sound as if it is to awaken the listener. What other events might a fanfare such as this introduce? Do you hear the trumpets and horns again in other sections?

Is “Spring” a good title for this piece? Tell in what ways the music makes you think of the season of spring or activities related to this season.

If you were a movie producer, what type of story would this music fit? Which sections would fit the exciting parts of the story? Which sections would fit the serious parts of the story?

Does this piece remind you of another of Schumann’s pieces? Tell about this.

Narration

Have students draw or paint a picture which illustrates the mood of this piece. Play your student’s selection over again as they begin their sketch or painting.

There are six lessons in each guide.

Music End of Term Exam

Choose (1) of the following narration prompts:

1. Choose your favorite piece of music from Bizet studied this term and have your teacher replay it. Describe how the **dynamics** (how loudly and how softly the music is played) affect how the music makes you feel? Describe how the **tempo** (how quickly or how slowly the music is played) affects how the music makes you feel? Lastly, tell why you like this piece.
2. Tell briefly about the composer Bizet and name some of his musical pieces studied this term. Choose your favorite piece and tell what was memorable about it.

For Upper Level Students

3. Write several lines on any three of the following: “Habanera” or “Les Toreadors” from *Carmen*; *L’Arlesienne*, Suite No. 2 “Pastorale” (I) or *L’Arlesienne*, Suite No. 2 “Farandole” (IV); *Symphony No. 1* in C Major or *Juex d’enfants* (in general or focus on any one piece).