

Contents

UNIT 1	François Couperin3	UNIT 9	Antonin Dvořák35
	The Story of François Couperin		The Story of Antonin Dvořák
	(1668–1733)4		(1841–1904)36
	Keyboard Instruments of the		Dvořák in America37
	Baroque Period (1600–1750)5		Dvořák Crossword38
	Couperin Crossword6	UNIT 10	Edvard Grieg39
UNIT 2	Friedrich Kuhlau7		The Story of Edvard Grieg
	The Story of Friedrich Kuhlau		(1843–1907)40
	(1786–1832)8		The Peer Gynt Suite41
	Kuhlau’s Sonatinas9		Grieg Word Search42
	Kuhlau Word Search10	UNIT 11	Edward MacDowell43
UNIT 3	Franz Schubert11		The Story of Edward MacDowell
	The Story of Franz Schubert		(1860–1908)44
	(1797–1828)12		American Classical Music45
	The Art Song13		MacDowell Puzzler46
	Schubert Puzzler14	UNIT 12	Amy Marcy Beach47
UNIT 4	Fanny Mendelssohn Hensel . .15		The Story of Amy Marcy Beach
	The Story of Fanny Mendelssohn		(1867–1944)48
	Hensel (1805–1847)16		The Music of Amy Marcy Beach .49
	Women Composers17		Beach Scrambler50
	Fanny Mendelssohn Hensel	UNIT 13	Enrique Granados51
	Scrambler18		The Story of Enrique Granados
UNIT 5	Felix Mendelssohn19		(1867–1916)52
	The Story of Felix Mendelssohn		Other Important Spanish
	(1809–1847)20		Composers53
	Songs Without Words21		Granados Crossword54
	Felix Mendelssohn Crossword . .22	UNIT 14	Igor Stravinsky55
UNIT 6	Clara Wieck Schumann23		The Story of Igor Stravinsky
	The Story of Clara Wieck		(1882–1971)56
	Schumann (1819–1896)24		The Music of Stravinsky57
	The Music of Clara Wieck		Stravinsky Word Search58
	Schumann25	UNIT 15	Sergei Prokofiev59
	Clara Wieck Schumann Word		The Story of Sergei Prokofiev
	Search26		(1891–1953)60
UNIT 7	Stephen Foster27		Peter and the Wolf, Op. 67. . . .61
	The Story of Stephen Foster		Prokofiev Puzzler62
	(1826–1864)28	UNIT 16	George Gershwin63
	America’s Popular Songs29		The Story of George Gershwin
	Foster Puzzler30		(1898–1937)64
UNIT 8	Peter Ilyich Tchaikovsky . . .31		American Classical Jazz65
	The Story of Peter Ilyich		Gershwin Scrambler66
	Tchaikovsky (1840–1893)32	UNIT 17	Samuel Barber67
	The Nutcracker Ballet33		The Story of Samuel Barber
	Tchaikovsky Scrambler34		(1910–1981)68
			Styles in Contemporary Music . .69
			Barber Crossword70
			Time Line of the Great Composers71

The Story of François Couperin

(1668–1733)

François Couperin was born in Paris, France in 1668. François came from a family of musicians that date back to 1569 and became the best-known member of this family dynasty of musicians.

His father, Charles, was organist at St. Gervais, the famous church in Paris. The family lived in the organist's house, which was attached to the church. François probably studied organ with his father until his father's death in 1679 when François was ten years old. The church fathers agreed to let François become organist when he was eighteen. He remained organist of St. Gervais until he died in 1733.



GUSTAVE LOISEAU

St. Gervais, where Couperin was organist.

François married Marie-Anne Ansault in 1689. They had four children who also became musicians. When Couperin was 22 years old he began to print and sell his own music and he proved to be a shrewd businessman in addition to being a great teacher and composer! In 1693, he was selected by King Louis XIV to play services in the Chapelle Royale ("Royal Chapel") in Versailles, just outside of Paris. This royal appointment opened up many opportunities for Couperin. After arriving at court, he was engaged to teach some of the royal family, and soon became their favorite teacher. He also began composing chamber and sacred

music for court ceremonies.

Couperin's favorite instrument was the harpsichord. His greatest contributions to music were the harpsichord compositions that he wrote for himself, his friends and his students. His four books of pieces for the harpsichord contain dances such as the allemande, courante, sarabande and gigue. There were also musical pictures of his friends. He wrote, for example, "La superbe ou La Forqueray" for the talented viol player and composer Antoine Forqueray. He wrote "La Princesse Marie" for the Polish princess Maria Leczinska. These books also contain character pieces (pieces that express a particular mood or feeling, or describe ordinary things about life). Examples of these character pieces include *Les Abeilles* ("The Bees"), *Le Réveille-matin* ("The Alarm Clock") and *Les Agréments* ("The Ornaments"). In each composition he presented an idea or feeling that he hoped the listener would understand.

Another valuable contribution was Couperin's book *L'Art de toucher le clavecin* ("The Art of Playing the Harpsichord"). In this book are suggestions on how to perform the pieces in his harpsichord books, including the use of special techniques, fingering and ornamentation.

Couperin was known as one of the most outstanding

French composers in his time as well as the most popular teacher of organ and harpsichord. Many young composers who greatly admired him dedicated their compositions to Couperin. He was known as "Couperin, the Grand" because of his amazing virtuoso keyboard technique.



KÖNIG VON FRANKREICH

King Louis XIV.

The Music of Clara Wieck Schumann

Clara Wieck's first compositions, *Four Polonaises*, Op. 1, written in 1830 when she was eleven years old, were a showcase for her technical facility. The next year, Clara composed *Caprices in the Form of a Waltz*, Op. 2. These waltzes were influenced by Robert's *Papillons* ("Butterflies"), which he had just finished.

During the years 1833–1835 Clara composed *Romance Variations*, Op. 3; *Romantic Waltzes*, Op. 4; and *Four Characteristic Pieces*, Op. 5. In 1836 she wrote *Musical Evenings*, Op. 6, which includes a toccatina, ballade, nocturne, polonaise and two mazurkas. Robert reviewed these pieces very enthusiastically and used some of the music in his *Davidsbündlertanze* ("Dances of the League of David"). During these years she



Clara Schumann in her later years.

was also working on a *Concerto for Piano and Orchestra*, Op. 7. In 1838, Clara wrote a set of variations on Haydn's *Emperor's Hymn*. She had just been named Royal and Imperial Virtuoso to the Austrian court in Vienna.

After Clara and Robert were married, Clara, along with her duties as wife, housekeeper and mother, still composed important works. Among these were *Three Preludes and Fugues*, Op. 16, written while she and Robert were studying the fugues of J. S.

Bach, and *Variations on a Theme of Robert Schumann*, Op. 20, her largest solo piano work. Brahms used this same theme for his *Variations on a Theme by Schumann*, Op. 9.

The following is an excerpt from *Mazurka*, Op. 6, No. 5.

Con moto (♩ = c. 104)