

Great Musicians Series

Book
2

MUSIC APPRECIATION

for the Middle Grades



Music Appreciation: Book 2 for the Middle Grades

Written by Elisabeth Tanner and Judy Wilcox

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Introduction



Dear Parents and Teachers,

What would you do if you discovered a pirate's buried treasure? Would you hoard it all away? Share it with those you love? Martin Luther once said, "Next to the Word of God, the noble art of music is the greatest treasure in the world." We must share the treasure of music with the next generation of children, so they too can appreciate the great value found within the music around them.

Welcome to *Music Appreciation: Book 2 for the Middle Grades*—the second book of Zeezok's Music Appreciation program. We are excited to have you join us on another musical adventure. Throughout this study, your student will be introduced to seven more men who devoted their lives to composing and performing amazing pieces of music. They will hear multiple songs by each composer, and learn about their lives and the history of their homelands.

This series is structured to be a thorough music appreciation program, with an introduction to music theory. It has been written to meet all of the national benchmarks required for music appreciation, grades K-8. Book 1 is specifically written for grades K-6 and Book 2 is designed for grades 5-8. However, both Student Activity Books can easily be adapted for multiple grade levels through guided oral discussion and read aloud opportunities. Older children, who can read, write, and follow multi-step directions will be able to work through the majority of the material on their own. Children who are younger will need an adult to help them read the biographies, discuss the questions orally, and work through the hands-on activities. There are a few instances where activities are specifically designated for the older grades, but otherwise the student books are able to be easily understood by a wide range of ages.

In order to best meet the needs of each student, this program has been designed to be flexible and easily arranged. Each composer has been allotted four weeks, with the various activities being divided amongst those weeks. Please feel free to adjust this suggested layout any way that you see fit for your schedule and the student's needs. You may also omit some activities if time does not permit for them. (Please Note: The activities marked with an asterisk [*] are required in order to meet national music appreciation standards.)

Components of Music Appreciation: Book 2 for the Middle Grades

Student Activity Book

Written for a variety of learners—auditory, kinesthetic, visual, and just plain "active"—the Student Activity Book is an excellent supplement to your reading experience. Activities in this book include geography lessons, history lessons, recipes, instrument studies, music vocabulary, musical facts of the Classical period, timelines, character trait studies and so much more.

Journal Notebook

Throughout the Student Activity Book, students will have the option of creating a journaling notebook, which will allow them to connect with the music and the lives of these musicians through writing. Students can create a journaling notebook made with a regular notebook, a 3-ring binder or even an art sketchbook. Directions for each journal activity are provided throughout the Student Activity Book.

Lapbook (Sold separately)

Throughout the Student Activity Book, students will have the option of creating a lapbook, which will allow them to connect with the music and the lives of these musicians in a hands-on way. Students will create one lapbook for all seven composers. The easy-to-assemble pre-printed pages are available in the *Music Appreciation: Book 2 Lapbook* which is available separately.

The Great Musician Series

Available in print, audio book, and eBook editions, the following nine Great Musician Series biographies, by Opal Wheeler and Sybil Deucher, are the core of this course:

- *Frederick Chopin, The Early Years*
- *Frederick Chopin, The Later Years*
- *Robert Schumann and Mascot Ziff*
- *Adventures of Richard Wagner*
- *Stephen Foster and His Little Dog Tray*
- *The Young Brahms*
- *The Story of Peter Tchaikovsky*
- *Peter Tchaikovsky and the Nutcracker Ballet*
- *Edward MacDowell and His Cabin in the Pines*

Each composer's childhood and adult life are vividly described in these individual biographies. Every important incident is mentioned and every detail of the stories is true. Each book contains written music and delightful pictures throughout. It is more than the human side of these books that will make them live, for in it the great masters breathe.

Music Appreciation for the Middle Grades App

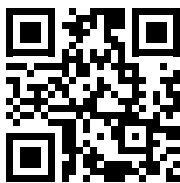
A new feature for Book 2 is our app site (app.zeezok.com) and QR codes which provides easy access to all the songs from the biographies, a variety of additional website links, and interactive quizzes to enhance the learning experience. Whenever you see an App Alert! symbol in the student book, you will know that additional information is available.

- Music: The QR codes and our app site provides all of the supplemental music that is included in the books (exactly as it is written).
- App Alerts: Along with the music, there are other app alerts noted throughout the Student Activity Book. These alerts indicate a web link to additional instruction or a demonstration of the material being studied.
- Quizzes: Interactive quizzes and answers are provided through the QR codes or on the website app, as well as in the Student Activity Book.

Music Appreciation Coloring Pages (Sold separately)

For artistic or younger students, we also offer coloring pages for each biography in the Great Musician Series. Sold separately, this package of coloring pages includes over 80 professionally drawn illustrations. The coloring pages are directly related to scenes from the chapter being read.

What is a QR Code?



QR stands for quick response. Quick Response Codes were invented in 1994 and are used all over Europe. The United States adoption of QR codes has been slowly growing every year. To read a QR code you need to download an app onto your mobile device or tablet. We have verified our codes with the following apps and recommend them for use with our text. These apps are available in iOS / Android / Windows operating systems: QR Code Reader by Kaywa, QuickMark Barcode Scanner by SimpleAct, Inc., and i-nigma QR Code Reader by 3GVision.

Scope and Sequence



Music Appreciation Standards:	Chopin	Schumann	Wagner	Foster	Brahms	Tchaikovsky	MacDowell
Creating:							
Identify musical forms used in vocal and instrumental genres from various historical periods.	*	*	*	*	*	*	*
Explore and identify music and musical instruments from different historical periods and world cultures.	*	*	*	*	*	*	*
Recognize historical and cultural contexts that have influenced music.	*	*	*	*	*	*	*
Identify the major periods, genres and composers in the development of Western and non-Western music.	*	*	*	*	*	*	*
Listen to, identify, and respond to music of different composers, historical periods and world cultures.	*	*	*	*	*	*	*
Identify the style and historical period of various music examples.	*	*	*	*	*	*	*
Identify longer musical works.					*		
Describe characteristics of music forms from various cultures, historical periods and popular music.				*	*		
Identify instruments used in Western and world music.				*			
Identify different functions and uses of music in American and other cultures.			*	*			
Describe roles and skills musicians assume in various cultures and settings, as well as non-performing careers.			*				
Examine contemporary music styles and their distinctive characteristics.							*

Music Appreciation Standards:	Chopin	Schumann	Wagner	Foster	Brahms	Tchaikovsky	MacDowell
Discuss how developments in music reflect society- both in the local community and the larger world.			*				
Discuss how music has developed from the social context of various cultures.			*				
Describe ways that technology and media arts are used to create, perform and listen to music.			*		*		
Performing:							
Discuss expression, posture and breath control in music.		*					
Discuss appropriate audience etiquette.							*
Learn about conductor cues and beat patterns.		*					
Demonstrate and use technology and media arts in relation to music creation and performance.						*	
Responding:							
Compare and contrast selected composers and their works.	*	*	*	*	*	*	*
Discuss the contributions of the musical elements as they are used to create meaning and expression .		*			*		*
Describe interpretations of music visual art.						*	
Articulate the influence of technology on music careers.			*				
Communicate the importance of music in everyday life.			*				
Explain how people use and respond to music.							*
Express how music performance and settings affect audience response.							*

Music Appreciation Standards:	Chopin	Schumann	Wagner	Foster	Brahms	Tchaikovsky	MacDowell
Reflect on a variety of recorded music performances.	*	*	*	*	*	*	*
Respond to a musical performance using evaluation criteria.					*		*
Justify personal preferences for certain musical pieces, composers and genres.				*			*
Develop criteria to support personal music preferences.							*
Describe ways that music relates to other art forms.						*	
Describe how the process of learning in music connects to other art and subject areas.						*	
Explain how skills developed in music applies to other disciplines.						*	
Examine how people from different backgrounds and cultures use and respond to music.				*			
Investigate the ethical and legal issues surrounding the access and use of musical works.						*	
Identify musical terms and symbols.	*	*					
Identify elements of music.	*	*			*		
Differentiate between melody and harmony.	*						
Identify key signatures of major scales.	*						
Discuss intervals and concert pitches.	*	*					
Define whole and half steps.	*						
Explain accurate rhythm and pitch in singing and instrument performance.		*					
Read written music using a variety of note values and rhythms.	*						

Music List



Chopin Music

Track 1:
p. 93 Mazurka



Track 2:
p. 98 Mazurka



Track 3:
p. 103 Waltz



Track 4:
p. 108 Mazurka



Track 5:
p. 117 Prelude



Track 6:
p. 120 Prelude



Track 7:
p. 130 Theme



Track 8:
p. 153 Grand Waltz



Track 9:
p. 35 Mazurka



Track 10:
p. 47 Revolutionary Etude



Track 11:
p. 70 Mazurka



Track 12:
p. 96 Prelude



Track 13:
p. 106 Prelude



Track 14:
p. 122 Etude



Track 15:
p. 130 Nocturne



Track 16:
p. 136 Trio



Track 17:
p. 148 Concerto



Track 18:
p. 150 Largo



Track 19:
p. 154 Nocturne



Schumann Music

<p>Track 1: p. 94 Soldiers' March</p> 	<p>Track 2: p. 96 Hunting Song</p> 	<p>Track 3: p. 99 The Reaper's Song</p> 	<p>Track 4: p. 107 The Merry Farmer's Return from Work</p> 
<p>Track 5: p. 112 Melody</p> 	<p>Track 6: p. 120 Curious Story</p> 	<p>Track 7: p. 128 Ditty</p> 	<p>Track 8: p. 132 The Wild Horseman</p> 
<p>Track 9: p. 142 Little Romance</p> 	<p>Track 10: p. 144 First Loss</p> 	<p>Track 11: p. 146 Sicilienne</p> 	<p>Track 12: p. 149 Sonata in G</p> 
<p>Track 13: p. 153 The Poor Orphan</p> 	<p>Track 14: p. 156 Harvest Song</p> 	<p>Track 15: p. 158 Cradle Song</p> 	<p>Track 16: p. 162 Knight Rupert</p> 
<p>Track 17: p. 164 Norse Song</p> 	<p>Track 18: p. 166 Bagatelle</p> 		

Wagner Music Foster Music

Track 1:
p. 150 Wedding March



Track 1:
p. 21 Git on Board,
Little Children



Track 2:
p. 27 Heaben



Track 3:
p. 39 Swing Low



Track 4:
p. 46 Go Down Moses



Track 5:
p. 49 We're Sailing
Down the River



Track 6:
p. 93 Uncle Ned



Track 7:
p. 97 Oh! Susanna



Track 8:
p. 104 The Glendy
Burke



Track 9:
p. 110 Nellie Bly



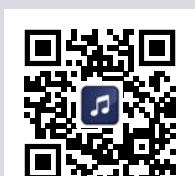
Track 10:
p. 116 Ring, Ring de Banjo



Track 11:
p. 121 Camptown
Races



Track 12:
p. 127 Some Folks



Track 13:
p. 139 Old Dog Tray



Track 14:
p. 143 Old Black Joe



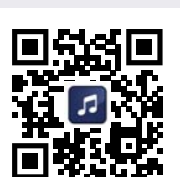
Track 15:
p. 148 Old Folks at
Home



Track 16:
p. 154 My Old Kentucky
Home



Track 17:
p. 159 Massa's in de
Cold Cold Ground



Track 18:
p. 169 Jeanie with the
Light Brown Hair



Brahms Music

<p>Track 1: p. 66 Waltz</p> 	<p>Track 2: p. 69 Waltz</p> 	<p>Track 3: p. 79 Sister Mine</p> 	<p>Track 4: p. 106 Intermezzo</p> 
<p>Track 5: p. 121 Poland</p> 	<p>Track 6: p. 124 The Smith</p> 	<p>Track 7: p. 135 Cradle Song</p> 	<p>Track 8: p. 146 The Nightingale</p> 
<p>Track 9: p. 148 The Little Sandman</p> 	<p>Track 10: p. 151 The Wild Rose</p> 		

Story of Peter Tchaikovsky

<p>Track 1: p. 96 Italian Song</p> 	<p>Track 2: p. 98 The Organ-Grinder</p> 	<p>Track 3: p. 101 French Song</p> 	<p>Track 4: p. 103 Mazurka</p> 
<p>Track 5: p. 107 Kamarinskaja</p> 	<p>Track 6: p. 110 Yodel Song</p> 	<p>Track 7: p. 113 At Church</p> 	

Peter Tchaikovsky and the Nutcracker Ballet

Track 8: p. 28 A Song of Sadness	Track 9: p. 39 Song Without Words	Track 10: p. 45 Waltz	Track 11: p. 52 Morning Prayer
			
Track 12: p. 64 Dreams	Track 13: p. 77 Song of the Lark		
			

MacDowell Music

Track 1: p. 104/105 Duet from “Hamlet” and “Ophelia” Secondo and Primo	Track 2: p. 112 A Little Piece after Heine	Track 3: p. 116/117 Visit of the Bears Secondo and Primo	Track 4: p. 123 Humoreske
			
Track 5: p. 124 Humoreske	Track 6: p. 128 Yodel	Track 7: p. 135 Bell Flower - Goethe	Track 8: p. 136 Horn Call
			
Track 9: p. 137 Delicate Flutes	Track 10: p. 138 Fast-moving Dance	Track 11: p. 139 Scotch Poem	
			



CHOPIN

Weekly Outline

(Activities marked with a ★ are required in order to meet national music appreciation standards.)

Week One:

Read Chapters 1 & 2 (Early Years)★
Answer Comprehension Questions
Character Qualities
Tidbits of Interest
Assemble Lapbook Folder
Vocabulary Words to Learn

Polska (Poland)
Family History
Christmas in Poland
Poppy Seed Cake
The Romantic Artist★
Note Values★

Week Two:

Read Chapter 3 (Early Years)★
Answer Comprehension Questions
Listen to music tracks 1–4 on the *Music Appreciation* app★
Character Qualities

Tidbits of Interest
A Fine Bowl of Creamy Turnip Soup
From the Heart of the People
What's In a Name?
Musical Notes on the Grand Staff★

Week Three:

Read Chapter 4 (Early Years)★
Answer Comprehension Questions
Listen to music tracks 5–8 on the *Music Appreciation* app★
Character Qualities

Tidbits of Interest
Metaphors in Writing
Vienna's Famous Musicians★
Music Symbols and Vocabulary★

Week Four:

Read Chapters 1 & 2 (Later Years)★
Answer Comprehension Questions
Listen to music tracks 9–10 on the *Music Appreciation* app★

Character Qualities
Tidbits of Interest
Special Gifts
An Introduction to Key Signatures★

Week Five:

Read Chapters 3–5 (Later Years)★

Answer Comprehension Questions

Listen to music tracks 11–19 on the *Music Appreciation* app★

Character Qualities

Tidbits of Interest

Frederic Chopin's Life★

Frederic's Circle of Famous Friends★

Musical Imagery

Practicing Music with Rhythm Instruments★

Additional activities required for national music standards:

- Describe a varied repertoire of music (active listening, rehearsed and performed) with appropriate music vocabulary. Distinguish between the use of dynamics, meter, tempo, tonality, etc.
- Read music that includes sixteenth through whole note values, including syncopated rhythms and dotted half notes in 2/4, 3/4 and 4/4 meter, and 6/8 meter.



Chopin Timeline

1810 Frederic Francois Chopin 1849

1810 Robert Alexander Schumann 1856

1813 Wilhelm Richard Wagner 1883

1826 Stephen Collins Foster 1864

1833 Johannes Brahms 1897

1840 Peter Ilyich Tchaikovsky 1893

1860 Edward Alexander MacDowell 1908

Week 1 Activity Pages



Chapter One (Early Years) Comprehension Questions

1. At his birth, Frederic Chopin's parents were struggling. Can you provide at least one proof that they were struggling? _____

2. What did Louise, Frederic's sister, do to help the Chopins? _____

3. What did Nicolas Chopin, Frederic's father, do for a living? _____

4. Early on, Frederic seemed to respond deeply to music. Can you provide two ways in which this emotion was evident? _____

5. What time of the year was the Chopins' favorite? _____

6. Adalbert Zwiny was a musician who taught Frederic. Can you describe his appearance or mannerisms? _____

Chapter Two (Early Years) Comprehension Questions

1. What did Frederic do for his father to celebrate his birthday? _____

2. How did his family and Zwiny encourage Frederic to rest? _____

3. What did the gruff Grand Duke Constantine want Frederic to write and why? _____
- _____
4. What did the female singer Catalani give Frederic after he accompanied her for an impromptu concert? _____
- _____
5. Who did Zwyny suggest as Frederic's new teacher when Zwyny had shared with the boy all his musical knowledge? _____
6. How did Frederic determine to stretch his fingers so he could reach larger chords? _____
- _____
7. Both Zwyny and Elsner exhorted Frederic to listen to a particular aspect of life in Poland because they claimed that it was from there that great music came. To what did they encourage him to listen? _____
- _____

Character Qualities

Proud of heritage (pp. 21, 23, 25) – Frederic listened carefully to the legends in song that his mother sang and picked out the keys for the waltz she played. He picked out the tune to a mazurka, a traditional Polish dance, so he could play for his mother if she tired. He chose to play a mazurka at the Christmas party.

Quick-witted (pp. 21–23) – Frederic could pick out tunes he heard. He could recall and play his songs over and over.

Hard-working (pp. 23, 32, 33) – Frederic played the keyboard late into the night. He worked hard on exercises and scales. He even became weak and ill because he worked so hard on music.

Independent (pp. 36–39, 47, 66, 67) – Frederic showed an independent nature early on, even delighting in the music of Poland's people as they struggled for freedom. He wandered off alone so he could hear more of the music of the real world, real Poland. Frederic also determined to learn piano his own way — even developing his own methods and playing new melodies that did not follow the rules of composition.

Unintimidated (pp. 47, 55, 58, 67) – Frederic was not intimidated by playing his first public concert in Warsaw at age eight or nine. He was not frightened by a fierce, cruel leader like the Grand Duke Constantine. Frederic was at ease at the keyboard when accompanying the famous singer Catalani. And he was not afraid of breaking away from traditional composition rules in order to play new melodies.

Loving (pp. 42–44, 47, 67, 68) – In this chapter, the prime example of Frederic's loving nature was the special effort he took to make his father's birthday memorable. He loved the music and hearts of his people in Poland, incorporating that music into his own works. Moreover, Frederic showed love to his piano teacher, Joseph Elsner, by giving him a new composition on the elder man's birthday.



Tidbits of Interest

Chapter 1 - Early Years



Adalbert Zwiny

Page 30: Adalbert Zwiny was an old friend of Nicolas Chopin's.¹ Zwiny (also spelled Zywny) was born in Bohemia in 1756, but he had been in a private Polish orchestra from the late 18th century on. He was primarily a violinist and would

have been sixty-one years old when Frederic (age seven) began lessons with him. Frederic received a basic musical education from Zwiny for five years; Zwiny instilled in the lad an appreciation for the music of Bach, Mozart, and Beethoven. Zwiny wore a lopsided, old-fashioned, yellowed wig and a thickly quilted frock coat, with a large red-checkered kerchief.² He loved Poland's glorious past, and while there were certainly better piano teachers in Warsaw at the time, Chopin adored Zwiny, who almost became a regular member of the household, even taking meals with the family.

Page 31: One student noted that "Zwiny always had about him a gigantic square pencil which he used for correcting printer's mistakes in the scores, or else for rapping his less diligent pupils over the head or knuckles with."³

Page 32: Frederic was only seven years old when he submitted an improvised composition, that is, a piece he composed while performing it, rather than a written or memorized work. Zwiny apparently helped Frederic put the compositions on paper.

Chapter 2 - Early Years

Page 42: Seven-year-old Frederic wrote a special birthday greeting for his father's birthday (December 6). One source quotes it as saying: "When the world declares the festivity of your nameday, My papa, it brings joy to me also, with those wishes that you may

live happily, may not know grievous care, that God may always favor you with the fate you desire—these wishes I express for your sake."⁴

Page 45: Frederic's thinness and weakness seems to be something he struggled with his entire life. He weighed less than a hundred pounds even as an adult.⁵

Pages 47, 48: Julian Niemcewicz (1758–1841) was a poet and the promoter of Polish literature at the time. Wojtech Gyrowetz (1763–1850) was a Bohemian (Czech) composer who wrote the first concerto Frederic played in public.

Page 50: "After his first major concert, on 24 February 1818 [making Frederic eight years old, not nine], when he played a Gyrowetz concerto in aid of charity, his only thoughts, it is said, were not for his talent but for his velvet jacket and collar and what the audience thought of them."⁶

Pages 52, 56: Belvedere was the residence of the Grand Duke Constantine Pavlovich, brother of Czar Alexander I, who was the Czar of Russia. Alexander I (1777–1825) became King of Poland in 1812 when Russia defeated Napoleon. He had led the wars against Napoleon, and the Grand Duke Constantine (1779–1831) became his viceroy in the Kingdom of Poland.⁷ The Grand Duke was known as an ogre whose moods quickly changed, but who maintained a love-hate relationship with Poland. Chopin's military march for the Grand Duke's parade grounds won over the ogre-like ruler of Poland.

Page 58: The Radziwills were a distinguished Polish family who took an interest in Frederic's talent. The Italian soprano, Angelica Catalani, was apparently in Warsaw in 1819 and sent Frederic an inscribed gold watch to thank him for accompanying her in a concert.

Page 60: Titus Woyciechowski, who was two years older than Frederic, was a close friend of the pianist's for many years. At one point, he actually was a boarder at the Chopin's home, and he was also known as a decent pianist.⁸

Page 65: In addition to teaching at the Lyceum, Joseph Elsner founded the Warsaw Conservatory of Music in 1821. Elsner did not approve of Frederic's style, but he saw the lad's genius and would not interfere with his creative process. In fact, Elsner desired to bring out the best in his students, claiming, "It is not enough for a student to equal or surpass his master; he should create an individuality of his own."⁹

Page 68: Frederic began school at the Lyceum in the fall of 1823. Dominik Dziewanowski was

a schoolmate of Frederic's; his family owned a castle in the country region of Szafarnia (also spelled Szafrania). It appears that Frederic and his sister Emily summered that year in Szafarnia, slightly to the midwest of Warsaw, for possible health reasons. Szafarnia was a traditional Moravian village (of the region of Mazuria) in which Frederic assumedly became acquainted with Moravian and Jewish folklore.

Vocabulary Words to Learn

(Words are found in *Frederic Chopin, Son of Poland, Early Years*)

blustery (p. 11)

to roar and be tumultuous

flourish (p. 25)

to make dramatic, sweeping gestures

rollicking (p. 29)

jolly, hearty, boisterous

plaintive (p. 37)

expressing sorrow or melancholy,
mournful

Cassock (p. 51)

an elite group of horsemen from czarist
Russia

conveyance (p. 71)

a means of transport

spry (p. 73)

energetic, brisk

kopek (p. 73)

a coin of Russia, the 100th part of a
ruble

ejaculated (p. 81)

to utter suddenly and briefly

grimace (p. 81)

a contorted facial expression that
indicates disapproval or pain

consternation (p. 82)

a sudden alarming amazement or dread
that results in utter confusion, dismay

sauntering (p. 100)

to walk with a leisurely gait, stroll

gravely (p. 101)

serious or solemn

rapt (p. 101)

deeply engrossed or absorbed

nimbly (p. 114)

quick and light in movement, moving
with ease

ruffian (p. 116)

tough, lawless person, roughneck, bully

comrades (p. 142)

a person who shares in one's activities,
companion, friend

warded (p. 143)

to avert, repel, to turn aside

flocked (p. 150)

to gather or go in a crowd

(All definitions taken from dictionary.com)

Polska (Poland)



On March 1, 1810, Frederic Chopin was born in the village of Zelazowa Wola, Poland. This small village is located less than forty miles west of Warsaw, Poland's capital city.

Interesting Facts about Poland:

- *Republic of Poland* is the official name of the country.
- Popular Polish sports: soccer (football), basketball, volleyball, weightlifting and ice hockey
- The Wisla River (also known as the Vistula River) is Poland's longest river, running some 675 miles. Its source is in the south of the country in the Beskid Mountains, and it flows north through Cracow, Warsaw, and Gdansk, and then empties into the Baltic Sea.
- Based on land area, Poland is the ninth largest country in Europe and forests cover almost thirty percent of the land.

Using print or internet sources, answer these questions about the country of Poland.

How many people live in Poland?

What is the Białowieża Forest?

Which famous female scientist was born in Poland in 1867?

When did Poland become an independent nation?

What is one of Poland's main exports?



Family History

Frederic was christened Frederic Francois Chopin in honor of his father (Francois) and his godfather, the young Count Frederic Skarbek.¹⁰ He was christened in the same fortified medieval church in Brochau (Brochów) where his parents were married in 1806.



Frederic's father, Nicolas Chopin, was from a French farming family, but Nicolas moved to Poland when he was sixteen and fought for Poland against the Russians.¹¹ Nicolas remained a loyal supporter of Poland throughout the years. His fluent command of French and Polish proved useful in job opportunities. In fact, he was hired by the aristocratic family of the Skarbeks in 1802.¹² This is where he met Justine, his wife. Justine was

known as a well-educated, quiet farmer's daughter who was a poor relation of the Skarbeks and served as the Countess's lady-in-waiting.¹³ She was also a good pianist and a very devout Catholic.¹⁴



Louise, Frederic's older sister by three years, appears to have been emotionally and temperamentally very much like Chopin.¹⁵

Shortly after Frederic's birth, the Chopin family moved to Warsaw (October of 1810). His father taught French to the young men at the Lyceum (the public educational institution equivalent to high school in most European countries). Nicolas did not want Frederic's general education to suffer, so Frederic studied at home under his father's supervision until he turned thirteen.¹⁶



App Alert!

For more about Chopin's birthplace, refer to app.Zeezok.com or scan the QR code.

Christmas in Poland

You could plan a Polish Christmas feast as you enjoy reading this chapter. (Be forewarned: It is a twelve-course feast!) There are many Polish traditions around the Christmas holiday that the Chopin family observed. For example, the Christmas feast usually begins after the candles (or lights) on the tree have been lit and the first star has appeared in the sky, representing the star of Bethlehem at the birth of Christ. The straw or wheat underneath the white tablecloth (and sometimes in the corners of the dining room) is to be added to the Christmas crèche or nativity scene the next day. The thin white wafer of bread is called *Oplatek*, and it is similar to a communion wafer. The host and hostess face each other with the *Oplatek* bread and share part of the other's bread, wish



each other fulfilled wishes, and then bid the guests to do the same. Then the twelve-course Christmas meal begins. It is typically a meatless feast, although fish is allowed. Traditional foods include dried fruit, poppy seed or honey cakes, strudel, rolls, bread, kielbasa, pierogies (stuffed dumplings), beet soup (borscht), wild mushrooms, honey and almonds, and coffee.

My Recipe for Poppy Seed Cake¹⁷

Ingredients

- | | |
|-----------------|-----------------------|
| 1 c. butter | 1 box butter cake mix |
| 1/2 c. sugar | 1 tsp. vanilla |
| 4 large eggs | 1/2 box poppy seeds |
| 1 c. sour cream | |

Directions

Cream together the butter and sugar. Add eggs, cake mix, sour cream and vanilla. Mix on medium high, approximately four minutes. Blend in poppy seed. Grease fluted cake pan, and coat with sugar. Bake at 350 degrees for 35-45 minutes (or until tester comes out clean). Cool 5-6 minutes before taking from pan.



A Brief History of Poland

The history of Poland began as early as the 10th century, and by the 18th century, it had become one of the strongest countries in Europe.

By the end of the 18th century, Poland was surrounded by three empires vying for its control: Prussia, Austria, and Russia. All three nations wanted to increase their power, so they divided Poland into three parts. Warsaw was partitioned off to Prussia until French Emperor Napoleon invaded Prussia in 1807 and turned Warsaw into a Grand Duchy (an independent royal state) with its own king (the Grand Duke of Warsaw). It was only one-fifth the size of the former Poland, but it was proudly Polish soil.¹⁸ This conflict in land ownership and political leadership became even more confusing in the passing years, but it certainly explains the patriotic atmosphere that surrounded the Chopin household when they moved to Warsaw. The legends in folk song that Nicolas and Justine would have taught their children and the boys of the Lyceum were strongly Polish.



App Alert!

To watch a visual description of Poland's history, refer to app.Zeezok.com or scan the QR code.

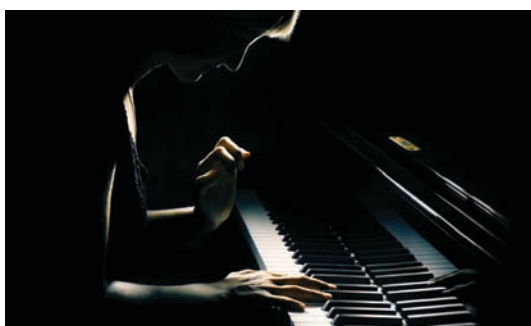
The downfall of Poland is described by one writer this way, "The once powerful state gradually lost competitiveness against the stronger neighbors in the 17th and 18th century, and was partitioned by the former Austria, Prussia and Russia. The idea of Polish independence was kept alive through the 19th century, resulting in an uprising against the Tsar."¹⁹

Following World War I, Poland was once again an independent nation. It maintained its freedom for twenty years, but was one of the first countries to fall to German attacks at the start of the Second World War. Sadly, millions of Poles were killed or transported to concentration camps during the war.

After World War II, Poland was under the communist rule of Russia. Several political uprisings eventually resulted in Poland becoming the first Russian state to break free of communism.²⁰



The Romantic Artist



Frederic "rebelled against the old-fashioned rules of composition, preferring to invent his own kind of music."²¹ The whole political climate in Poland was one of discontent with the current non-Polish leaders. Poles desired to have their own territory returned to them, and this rebellious period fostered the individual style of Frederic Chopin and other Romantics of the time. Romanticism was an artistic movement of the early half of the 19th century in which an emphasis was placed on individuals, expressing their freedoms, and art forms concentrated on the artist's own thoughts and feelings. The Romantic artist turned away from traditionally accepted ideas about religion, science, and morals. While this individualistic style was beautiful and surprising at times, it also morally weakened society and individuals in other ways.



Activity Alert!

Using the *Romanticism Facts* activity found in the lapbook, follow the directions to cut out and assemble the pieces. Adhere this activity to section #1 in your Composers lapbook.

Note Values



There are six main types of notes. When these notes are combined, they create the tune and rhythm of a song. (NOTE: These notes and rest values are for 4/4 time, or common time.)

Whole Note:



A whole note is white and has no stem.
A whole note is worth 4 beats.

Half Note:



A half note is white and has a stem.
A half note is worth 2 beats.

Quarter Note:



A quarter note is black and has a stem.
A quarter note is worth 1 beat.

Eighth Note:



An eighth note is black. It has a stem and one flag.
An eighth note is worth $\frac{1}{2}$ of a beat.

Sixteenth Note:



A sixteenth note is black. It has a stem and two flags.
A sixteenth note is worth $\frac{1}{4}$ of a beat.

Dotted Note:



Adding a dot to a note increases its beats by $\frac{1}{2}$ of the original value.
(A dotted half note = 3 beats, a dotted quarter note = $1\frac{1}{2}$ beats.)



Musical Rests

A rest is a pause between musical notes. Each rest has its own beat value. Whenever you see a rest in music, do not play or sing for that number of beats.

Whole Rest:



A whole rest looks like an upside-down hat. A whole rest is worth 4 beats of silence.

Half Rest:



A half rest looks like a right-side-up hat. A half rest is worth 2 beats of silence.

Quarter Rest:



A quarter rest looks like a fancy zigzag. A quarter rest is worth 1 beat of silence.

Eighth Rest:



An eighth rest looks like a fancy seven. An eighth rest is worth $\frac{1}{2}$ a beat of silence.

Sixteenth Rest:



A sixteenth rest looks like a fancy flag. A sixteenth rest is worth $\frac{1}{4}$ a beat of silence.

Dotted Rest:

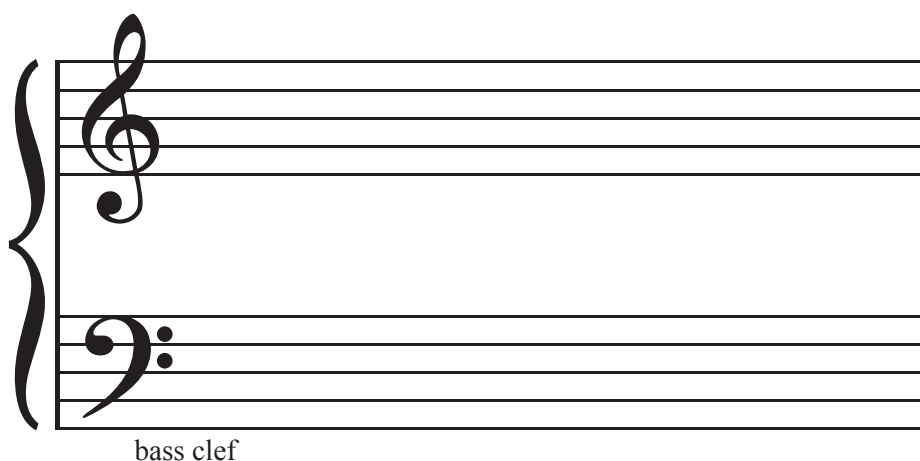


Adding a dot to a rest increases its beats by $\frac{1}{2}$ of the original value. (A dotted half rest = 3 beats, a dotted quarter rest = $1 \frac{1}{2}$ beats.)

Notes are written on the staff in a specific order. When the instrumentalist plays the notes in that order, he is playing a song.



Where the notes are placed on the staff determines how the music should be played. The notes written in the treble clef (or G clef) should be played above middle C with the right hand on keyboard instruments; it is also used for soprano and alto voices and high-pitched instruments. Notes written in the bass clef (or F clef) should be played below middle C with the left hand on keyboard instruments; it is used for tenor, baritone and bass voices and low-pitched instruments. When two staves are joined by a brace and contain a treble clef and a bass clef, this is called the grand staff. These notes are meant to be played at the same time, by an individual performer.



The time (or meter) signature helps us to know how fast or slow we should play the written notes. It also determines how long a measure is and the beat value of the notes. A measure is the divided section on the staff that organizes the music. Measures are indicated by bar lines, which are vertical lines on the staff. The top number of the time signature tells you how many beats should be in each measure. The bottom number tells you what kind of note gets one beat.

$\frac{4}{4}$ = Each measure gets four beats and each quarter note is worth one beat.

$\frac{3}{4}$ = Each measure gets three beats and each quarter note is worth one beat.

$\frac{2}{4}$ = Each measure gets two beats and each quarter note is worth one beat.

$\frac{6}{8}$ = Each measure gets six beats and each eighth note is worth one beat.
The dotted half note is worth six beats, half notes are worth three beats and the quarter note is worth two beats.

Using what you have studied in this chapter about note and rest values and time signatures, correctly count the notes of the treble clef in each of the following measures. Mark the counting sequence under each note. (The first two measures are done for you.)

Go Tell Aunty Rhody

Trad.

1-2 3 4 1-2 3-4

7 13 19

C G⁷ C F C F C G⁷ C

Bonus Questions: What kind of note is in each measure of the bass clef? _____

How many beats does it receive? _____

Week 2 Activity Pages



Chapter Three (Early Years)

Comprehension Questions

1. During his summer vacation at his friend Dominik's home in the country, how did Frederic keep himself occupied? (There are several options here.) _____

2. What position did Elsner appoint Frederic to at the Lyceum, and was it a complete success?

3. Besides music, what were some of Frederic's other gifts or talents? Can you name at least two?

4. What did Frederic receive from ruler Alexander I after impressing him at the introductory concert of a new instrument (half piano, half harmonium) in the area? _____

5. How did Frederic help two orphaned neighbor children in this chapter? _____

Character Qualities

Observant (pp. 75, 77, 79, 101, 108) – Frederic particularly observed the music and musicians of his native soil — listening to their melodies, learning how to play their instruments, and weaving the peasants' native music into his own compositions. Yet Frederic was also observant of those in need around him, and he sacrificed his own time and talent to play a benefit concert for needy orphans.

Creative (pp. 76, 82, 84–86, 87, 107, 108) – Frederic created a self-published newspaper

to share the events of the summer with his family.

His creativity sometimes appeared at inopportune times, such as his improvisations during a formal church Mass.

He wrote a special birthday comedy, a play for



his father, and even acted in its final production. Frederic displayed an artistic bent in his drawing ability, though a cartoon of his school's director was not the best choice in subject, perhaps. Frederic also demonstrated creativity in gathering village musicians to practice with him and play his music, interwoven with their own folk melodies.

Giving (pp. 79, 84, 102, 106) – Frederic practiced the flute so he could give Pavel a respite at the country dance. He gave a specially written and dramatized play to his father as a birthday gift. And Frederic gave the benefit concert in Reinerz to raise monies for needy orphans.



How observant are you? Without checking, answer these questions to help you evaluate your powers of observation.

1. What color are your favorite relative's eyes?
2. What is your best friend's favorite food?
3. How many windows are on the front of your house?
4. Who is the leader of your city?
5. Name one physical need a neighbor has.
6. What emotions is someone else in your family feeling today?

How did you do? Are you a very observant person? As you become more intentional about observing the people and places around you, you will gain more than just knowledge. You will develop a greater appreciation for the world of which you are a part and also acquire insight into the needs and feelings of others. Much like Chopin, you will then be able to see someone in need and be a blessing to them.

*“To acquire knowledge, one must study;
but to acquire wisdom, one must observe.”²²*
Marilyn vos Savant

Tidbits of Interest

Page 76: Frederic and his sister Emily, who was apparently suffering the effects of tuberculosis, compiled a “newspaper” called the *Szafarnia Courier* in which they related events and stories of their experiences around the Dziewanowski’s castle to the rest of their family.

Page 81: Chopin won a prize for “Good Conduct and Diligence” at the Lyceum.²³ He was not only musical, but he also had a knack for drawing cartoons and mimicking others.



Page 87: In 1825, Frederic was invited to play an aeolomelodikon, which was a cross between an organ and a piano. The Czar of Russia, Alexander I, commanded that the finest pianist in Warsaw demonstrate the instrument for him. Chopin was the

finest pianist in the area. The Czar gave Frederic a diamond ring in appreciation for the concert.

Page 100: After working hard to pass his exams at the Lyceum in 1826, a weakened Frederic and

a seriously ill Emily left with Mother Chopin and Louise for the Silesian mineral spa of Reinerz in southwestern Poland.

Silesia is a region right along the Polish Czech Republic border. Reinerz (now called Duszniki Zdrój) is known for its spa mineral waters, which smell worse than they taste. Apparently, the saline mist produced at these spas could be inhaled by respiratory patients or the waters drunk from a porcelain tankard to ease the irritation in the lungs.

Page 106: In September of 1826, Frederic enrolled as a student at Warsaw Conservatory (under Joseph Elsner’s direction) where he studied for the next three years. Jules (or Julian) Fontana was a friend and fellow student at the conservatory. He was a pianist, composer, and later a copyist for Frederic before going to America for a musical tour in 1841. A copyist, by the way, would carefully copy a musician’s compositions for printers before final publication.



A Fine Bowl of Creamy Turnip Soup

On page 75 of *Frederic Chopin, Son of Poland, Early Years*, Chopin enjoys “a fine dinner of turnip soup and wild duck and roast pork, topped with pancakes and sour cream.” Perhaps you would enjoy a bowl of turnip soup while you are reading this chapter and it will bring Chopin’s story to life for you!

My Recipe for Cream of Turnip Soup²⁴

Ingredients

2 tsp. butter	1/4 tsp. black pepper
16 oz. chicken broth	4 c. diced peeled turnips
3-1/2 c. chopped leeks	chopped fresh chives
3/4 c. whole milk	2 c. water
3/4 c. chopped shallots	

Directions

Melt butter in a large Dutch oven over medium-high heat. Add leeks and shallots; sauté 4 minutes. Add turnips; sauté 2 minutes. Stir in water and broth; bring to a boil. Reduce heat; simmer 30 minutes or until turnips are tender. Place one-third of turnip mixture in a blender; process until smooth. Pour pureed mixture into a large bowl; repeat procedure with remaining turnip mixture. Return turnip puree to pan; stir in milk and pepper. Cook until thoroughly heated. Ladle into soup bowls; garnish with fresh chives if desired.

From the Heart of the People



“Open your heart to the music of those who toil on the land, and store it well in your memory, for in it you will find the life of the people. All of their joys and sorrows they pour into their melodies. . . A peasant of Poland will go to the ends of the earth to hear his native songs.”

(Frederic Chopin, Son of Poland, Early Years, pp. 47, 75)

In nearly every chapter of *Frederic Chopin, Son of Poland, Early Years*, we find the same theme repeated. Both Frederic’s father and his teacher encouraged him to pay attention to the music of his homeland and listen for the hearts of the people in their music and find life in their songs (pp. 47, 75, 106, 152). As Chopin grew and shared his music with the world, he never forgot the music of his countrymen. Wheeler explains it this way, “...the whole wide world would come to know and love his music for the piano, telling in glorious melody of the beauty of his beloved homeland, Poland” (p. 152).

Music can be a powerful expression for the feelings of our heart. The people of Poland were very passionate about their country’s history and their desire for independence. Many of their songs demonstrated those deep emotions.

Journal Entry: Chose a patriotic song about the country where you were born. After reading the lyrics, write a paragraph detailing the emotions and sentiments described within the song. You may also want to discuss the historical time period when the song was written or personal information about the composer and how those factors play into the meaning of the song.

Example:



“America the Beautiful”



This song describes the vast expanse and beauty of the American landscape. It also reminds the listener of how this nation began and the brave heroes who sacrificed for the great freedoms we enjoy today. Katharine Lee Bates wrote the lyrics to this song in 1893, while she was on a cross-country trip where she viewed many of America’s natural and man-made wonders. She was overcome by the beautiful scenery and great promise of her country!



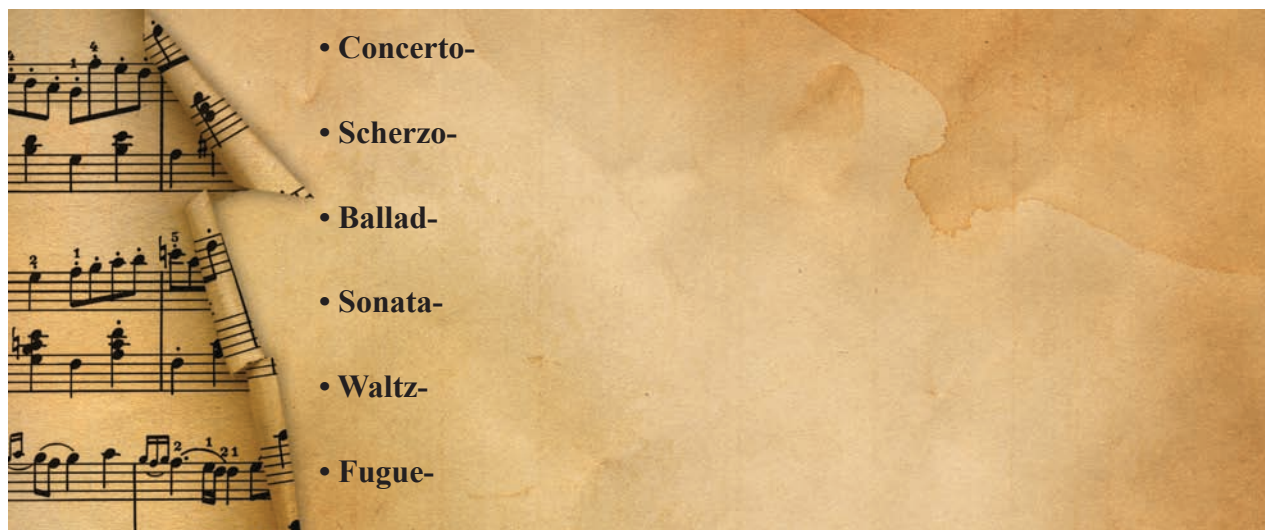
Chopin composed music in many different styles. Repeatedly we are reminded that Frederic's attention to the various instruments and musical styles of the Polish people impacted his compositions. Frederic's use of Polish folk songs in his compositions influenced a whole generation of nationalistic composers — such as the Norwegian Edvard Grieg and the Czech Antonín Dvořák.²⁵

The traditional dances of the stately **polonaise** and the haunting **mazurka** were key elements in his writings. A mazurka is a Polish country dance — originally a folk song sung by the Mazurs, the people group who lived in the Warsaw region. Early mazurkas were accompanied by an instrument called a *dudy* that had one- or two-note drones, or notes that sounded all the time (like Scottish bagpipes). Later mazurkas were dances in which the rhythm was accented on the second and third beat.²⁶



Frederic enjoyed playing **nocturnes**, which are slow pieces with a clear tune that is played in the right hand and which express the calm of the night.²⁷

Chopin also performed concertos, scherzos, ballads, sonatas, waltzes, and fugues. Using print or internet sources, describe each of these forms of music.



- Concerto-
- Scherzo-
- Ballad-
- Sonata-
- Waltz-
- Fugue-

What's In a Name?

Frederic Chopin was a man with many names. His friends and family gave him a variety of nicknames and Wheeler uses several of these names throughout her books.

- Names he was called by his family and friends — Freddie, Frycek, Fritz, and Frizchen
- Name he was often called by Princess Lowika Radziwill — Chopinek
- Felix Mendelssohn's nickname for him — Chopinetto²⁸

Frederic's friend, Ms. Dudevant, also had numerous nicknames for him, including Chop, Chip-Chop, Chopinet, "my dear corpse," and "my little complainer"²⁹

Nicknames are often endearments (Honey, Sweetheart), refer to a physical characteristic (Slim, Red), are based on a relationship with an individual (Sissy, Buddy) or are a derivative of someone's given name (Liz, Ike).

Journal Entry: Do you have a nickname? If so, what was its origin? Do you like it? Spend a few minutes journaling your thoughts and feelings about your nickname.



Chopin



Musical Notes on the Grand Staff

All of the lines and spaces on the grand staff indicate a specific musical pitch and have a letter name. When notes are placed on those lines and spaces, the performer can “read” the music by playing or singing those specific tones.

The names of the lines and spaces in both the treble and bass clefs are illustrated on this chart. It may be helpful to memorize the names of the lines and spaces using mnemonics. One way of doing this is by assigning certain words to each sequence of letters. Some of the most common sayings are demonstrated on the chart, but you can use any words that will best help you remember the names.

The Treble Clef

The diagram shows a treble clef on a five-line staff. To the left of the staff, the line numbers 1 through 5 are listed twice, corresponding to the lines and spaces. The notes are placed as follows: E on the first line, G on the first space, B on the second line, D on the second space, F on the third line, A on the third space, C on the fourth line, and E on the fourth space. The mnemonic "Every Good Boy Does Fine" is written below the staff, with the first letter of each word corresponding to the notes on the lines. The mnemonic "Face" is written below the staff, with the first letter of each word corresponding to the notes on the spaces.

5 4 3 2 1
4 3 2 1
3 2 1
2 1
1

E G B D F A C E

"Every Good Boy Does Fine"

"Face"

The Bass Clef

The diagram shows a bass clef on a five-line staff. To the left of the staff, the line numbers 1 through 5 are listed twice, corresponding to the lines and spaces. The notes are placed as follows: G on the first line, B on the first space, D on the second line, F on the second space, A on the third line, C on the third space, E on the fourth line, and G on the fourth space. The mnemonic "Good Boys Do Fine Always" is written below the staff, with the first letter of each word corresponding to the notes on the lines. The mnemonic "All Cows Eat Grass" is written below the staff, with the first letter of each word corresponding to the notes on the spaces.

5 4 3 2 1
4 3 2 1
3 2 1
2 1
1

G B D F A C E G

"Good Boys Do Fine Always"

"All Cows Eat Grass"



App Alert!

For a more detailed lesson about learning to read music, refer to app.Zeezok.com or scan the QR code.

Week 3 Activity Pages



Chapter Four (Early Years) Comprehension Questions

1. At the start of this chapter, what was unique about Frederic's musical entry into the final music program at Warsaw's Lyceum? (Several answers are possible.) _____

2. What sad event occurred in this chapter of Frederic's life? _____

3. In his short visit to Berlin, what did Frederic spend the majority of his time doing? _____

4. Louise and Isobel, Frederic's sisters, made a conservatory (music room) especially for Frederic out of what room in the house? _____

5. To what "city of music" did Frederic and some of his friends determine to go? Can you name two other musicians who had once lived there? _____

6. How did music publisher Haslinger suggest that Frederic make himself and his music known in Vienna? _____

7. What were some of the ways Frederic knew that his music was appreciated and accepted by the public after his concert? (Several answers are possible.) _____

Character Qualities



Leadership (pp. 113–116, 138, 149) – Frederic organized and directed a ragamuffin band of country musicians for his final musical program at the Lyceum. He also led a group of his friends to Vienna. He then asked them to spread themselves throughout the audience to hear the general public’s response to his music.

Emotional (pp. 119–121, 145–149) – Emotion can have positive and negative effects on a person. The distress and sorrow of losing his sister

Emily to tuberculosis caused Frederic to be emotionally exhausted, inconsolable, and heart-sick for weeks. Frederic’s nervousness before his concert in Vienna also showed his emotional state — and gave his friends reason to be concerned about his well-being. On the other hand, Frederic’s emotions expressed through his music rallied publisher Haslinger, Count Gallenberg, and a reluctant orchestra behind him and his music.

Self-motivated (pp. 113–116, 122, 125, 145) – Frederic organized his own country band to accompany his Lyceum presentation. He was motivated to visit Berlin so he could learn and hear more of other musicians. He demanded that the coach driver let him off so he could listen to a woodcutter’s song and make note of it. And he practiced diligently the works of Bach as his preparation for his Viennese concert.

Tidbits of Interest

Page 119: Emily died of consumption in 1827. Consumption is otherwise known as tuberculosis, and it is a bacterial disease of the lungs. It can, however, affect other parts of the body like the spine, the brain or the kidneys. A chronic cough, weight loss, and fever are common symptoms of consumption. Frederic went on to struggle with the same illness for the remainder of his life.



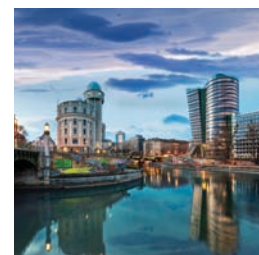
Page 132: The Radziwill family was a distinguished family in Poland. Prince Antoni Radzi-

will of Berlin was the governor of the Grand Duchy of Poznan, appointed by the king of Prussia, and a long-time admirer of Chopin’s talent. Frederic played at the prince’s estate near Poznan — at the center of western Poland, and the current capital of the greater Poland region — in the autumn of 1829. Frederic ultimately decided to go to Vienna to pursue his music.

Page 140: Cracow (also spelled Kraków) was

formerly the capital of Poland. After the Congress of Vienna (1814–1815), Cracow was a free city and capital of the so-called Crakow Republic from 1815 to 1846. It was, and continues to be, Poland’s cultural and intellectual capital. The Royal Castle (Wawel) rises on a limestone hill above the Wisla River and served as the royal residence from 1038 to 1596. The university in Cracow is the Jagiellonian University, established in 1364, and it is considered the “Oxbridge” of Poland.

Pages 139–148: It was in Vienna that Chopin encountered the music publisher Tobias Haslinger (a publisher of works by Beethoven and Schubert). Haslinger agreed to print Chopin’s Variations if Chopin would first give two concerts to see how his music was received by the public.³⁰ Frederic made his first appearance at Kärntnerthor Theater and the audiences considered his music brilliant, though his playing was softer than audiences were used to. Frederic wrote his family the day after the concert to say that one of his polonaise tunes “elec-



trified the public, as they are not used here to such songs.”³¹ Variations would become Chopin’s first composition printed outside of Warsaw.

Pages 149, 151: Frederic truly did ask his friends to spread themselves throughout the audience to hear the critiques of the listening public. He wrote his family, “My spies in the stalls assure me that people even jumped on their seats!”³²

Page 152: The tremendous success Frederic enjoyed with the public seemed to guarantee his future as a musician in Vienna. There was, however, a hint of political change in the wind, which affected the musical choices in the music capital.



SPECIAL NOTE:

On pages 149–150 of the *Early Years* book and pages 51–52 of the *Later Years* book, Wheeler describes a classical concert atmosphere that is much different than most classical concerts today. In the 19th century, it was not uncommon for the audience to cheer, stamp their feet, and swarm the stage after a performance. The ambience of classical concerts in the 21st century has changed greatly. A certain level of decorum is expected in traditional concerts in order to show respect to the performers and other concertgoers. (These rules of etiquette will be discussed more thoroughly when you study MacDowell.) Although the style of the concert has changed dramatically, the delight and emotion classical music generates in your heart and mind has not changed throughout the centuries.

Metaphors in Writing

There are many different ways to add interest to your writing and help readers relate to the story. One of these techniques is through the use of metaphors. According to the dictionary, a metaphor is “a figure of speech in which a term or phrase is applied to something to which it is not literally applicable in order to suggest a resemblance.”³³ Wheeler does a masterful job of using metaphors in her book, *Frederic Chopin, Son of Poland, Early Years*.

Journal Entry: Read the following phrases and explain how these metaphors create powerful word pictures by applying similar terms to describe different kinds of things.

1. “night was sweeping an icy cloak” (p. 11)
2. “night was...soon to wrap them in long chilling sleep” (p. 11)
3. “sending the stars off to bed” (p. 35)
4. “spring dancing over the countryside” (p. 35)
5. “fields of flax, so like a slice of heaven as the winds curved them into great waves of misty blue” (p. 41)
6. “singer’s voice rolled through the long room” (p. 57)
7. “the drowsy street” (p. 113)

Vienna's Famous Musicians

In 1829, Frederic traveled to Vienna with some of his friends. Vienna was (and is) the capital city of Austria, set along the Danube River. It was described as the musical center of the world and home of world-impacting musicians such as: W.A. Mozart (1756–1791), Franz Joseph Haydn (1732–1809), Ludwig van Beethoven (1770–1827), and Franz Schubert (1797–1828).



Wolfgang Amadeus Mozart was born in Austria on January 27, 1756, and died on December 5, 1791. He was a child prodigy and a musical genius.



Franz Joseph Haydn was born in Austria on March 31, 1732, and died on May 31, 1809. Haydn is often called the “Father of the Symphony.”



Franz Schubert was born in Vienna, Austria on January 31, 1797, and died on November 19, 1828. Schubert composed more than 600 songs.



Ludwig van Beethoven was born in Germany on December 16, 1770, and died on March 26, 1827. He lost his hearing around age 30, but did some of his best work after!



Music Symbols and Vocabulary

al Fine

al Fine

means the end: a note to the performer to continue to the end of a repeated section

Da Capo

D.C.

means repeat from the beginning (*D.C. al fine* = repeat from the beginning and end with the word *Fine*; *D.C. al coda* = repeat from the beginning and end with the coda symbol)

Dal segno



means repeat from the sign

Double Bar



indicates the end of a piece of music or the end of its principal sections

Repeat



a symbol that means to play a portion of music again; a recurring musical passage

Fermata (hold)



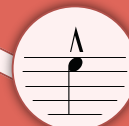
a symbol appearing above or below a note or rest signaling that it can be prolonged beyond its prescribed time

Coda



the final section of a musical piece: often adds dramatic energy to the work as a whole

Accent



a symbol meaning to stress specific notes in a piece of music

Staccato



a symbol that means to play the notes as rapid short detached notes: play quick separate notes

Sharp



a tone one half step higher than the true pitch

Flat



a tone one half step lower than the true pitch

Natural



a sign placed before a note to cancel the effect of a previous sharp or flat

Melody

a series of musical notes that form a recognizable phrase and usually have a distinctive rhythm; the melody of a song is what allows you to recognize a tune

Harmony

a combination of notes that are sung or played at the same time as the melody; harmony provides momentum and richness to the melody

Intervals

the number of spaces between two tones played simultaneously or in succession (i.e., CD = 2nd interval, CG = 5th interval)

Half Steps

the distance of two adjacent notes (i.e., D to D-sharp or E to F).
Half steps can go up or down³⁴

Whole Steps

the distance of two half steps (i.e., C to D or B-flat to A-flat).
Whole steps can go up or down³⁴

Chord

a combination of usually three or more musical tones sounded simultaneously³⁵

Arpeggios

the sounding of the notes of a chord in rapid succession instead of simultaneously³⁶

Scales

an ascending or descending series of notes; each key signature has a specific scale pattern

Diatonic melodies

relating to the tones, intervals, or harmonies of the major, minor, and certain modal scales;³⁷ tend to be tuneful and singable³⁸

Syncopated Rhythm

a shift of accent in a song, usually by stressing the normally unaccented beats³⁹

Meter

the pattern of beats that combine to form musical rhythm

Tonality

how the notes of a song create a central note or harmony as the main sound.

Improvise

to compose and perform without previous preparation⁴⁰

Tempo

the speed at which a musical composition or passage is performed

Dynamics

the different levels of loudness and softness in a piece of music

Week 4 Activity Pages



Chapter One (Later Years) Comprehension Questions

1. What had Elsner planned for Frederic to enjoy on his way to Vienna? And what gift did Elsner give to Frederic? (There are several possible answers.) _____

2. What did ladies at Dr. Kreyssing's house in Dresden do in between listening to Chopin's compositions? _____
3. Upon returning to Vienna, what did Frederic discover about his music and his people?

4. Why did Titus and Frederic plan to return to Warsaw? _____

5. When Frederic was left behind in Vienna during the war, who came to his aid? _____

6. What did Dr. Malfatti suggest that Frederic do? _____

Chapter Two (Later Years) Comprehension Questions

1. What did Dr. Malfatti give Frederic as he left for Paris that he thought would help Frederic? (Two possible answers.) _____

2. Why did Frederic decline three years of lessons with Kalkbrenner, a well-known piano teacher in Paris? _____

3. Whom did Chopin consistently help in spite of his own financial strain? How did he help them?

4. Can you name two other musicians of note that Chopin met in Paris? _____
5. Where did Frederic plan to go to make his living when he realized Paris had too many pianists? _____

Character Qualities

Friendly (*pp. 17, 18, 23, 32–38*) – Frederic had a number of friends; Elsner and all the townsfolk came out to honor Frederic; Titus — Frederic’s best friend — accompanied him to Vienna; his musical friends supported him; and Dr. Malfatti helped and encouraged him.

Patriotic (*pp. 17, 27–29*) – Frederic struggled with the notion of leaving his homeland and was moved to tears by the challenge to “love the land of [his] birth with a warm and devoted heart.” He was also ready to abandon his notion of becoming a musician in Vienna so he could fight for Poland, which was at war.

Helpful (*pp. 51, 53*) – Frederic never turned away a fellow Pole who needed assistance. Whether it was helping other Poles with clothing and food, or providing a place to sleep, or playing the songs of their homeland, Frederic was always ready to serve.

Concerned with appearances (*p. 54*) – This is not necessarily a positive quality in Frederic’s case, but he often was more concerned about his outward appearance and others’ perceptions of him than he was with his internal life or heart. He needed money from piano lessons to buy white gloves, hire carriages, and employ an errand boy. These were all external symbols of status.

What is more important — inner beauty or outer beauty? Television and movies definitely promote the idea that those who are physically beautiful can act any way they want, simply because they are the best looking. Do good looks really matter? Do your actions alter the way people view your physical appearance?

Journal Entry: Read this story and then answer the questions in your journal.

Alexis held the book carefully in her hands. “Beauty is, as beauty does,” she read again. What did that phrase mean? She set the book back on the shelf and grabbed her backpack off the floor. Beauty wasn’t something she really liked to think about ever since the accident. She had been pretty enough before, she supposed. But now? Who could ignore the scars on her hands and arm. The glass had left its mark— not just on her skin, but also on her heart. She mulled the words over and over in her mind as she walked down the stairs. How could actions be beautiful? As she turned the corner, she saw Mrs. Knightly struggling to carry a heavy load into her apartment. Alexis quickly ran over and steadied the bag, before it tipped. “Thank you, young lady!” Mrs. Knightly smiled as she put her groceries on the table. “I am sure thankful a pretty girl like you came along when you did!” Pretty? Alexis was startled! Hadn’t Mrs. Knightly noticed her arms when she reached for the bag? How could she call her “pretty”? Waving good-bye, Alexis slowly walked down the driveway, the words, “beauty is, as beauty does” echoing through her mind.

1. Why did Mrs. Knightly say Alexis was pretty?
2. Did the scars alone change her personality or character?
3. Why do people focus so much on the outward appearance of others? Is that what really matters?
4. What does “beauty is, as beauty does” mean?

Tidbits of Interest

Chapter 1 - Later Years

Pages 16, 17: Frederic's teacher, Joseph Elsner, conducted a special cantata for Chopin as he left for Vienna on November 2, 1830. This specially composed cantata was sung by a small, male choir and was accompanied by a guitar. "It exhorted Chopin to remember his land, and keep its harmonies in his soul wherever he might find himself."⁴¹

Page 23: Frederic and Titus rode in sedan chairs to Dr. Kreyssing's home. A sedan chair is an enclosed chair carried on poles by carriers, or porters. The city streets were often muddy and hard to navigate, so the chairs were a popular mode of transportation in the 17th and 18th centuries. Those who were rich could afford their own private sedan chair and personal carriers, whereas others were able to hire a sedan, much like we would hail a taxicab today.⁴²

Pages 26, 27: Although Frederic and his music had been well received by the people of Vienna when he first gave concerts there in August of 1829, his second reception was not so warm. The people of Vienna wanted new pianists and new musical wonders — following the style of Strauss's waltzes and fantasias and of other musicians that the royal Hapsburg family preferred. Frederic's sensitive soft touch no longer suited publisher Haslinger or the audience of the day, and money became a concern for the young composer. Unfortunately, 1830 was a year of political and personal upheaval. It was a year of rebellion in Europe, beginning with a French revolt in Paris in July, when workers and students overthrew King Charles X and crowned Louis Philippe in his place. In late November 1830, Poles rose up against the Russian czar, choosing to rebel when Russia was already distracted by war with the Ottoman Empire. Titus, Frederic's friend and traveling companion, returned to Warsaw to join the revolt as soon as he learned of it. To make matters more awkward for Frederic, who was left behind in Vienna, Austrians were alarmed at the long-suppressed hatred that had surfaced against occupying Russian governments in Poland. Russia was Austria's ally and could expect Austria's military support. As a

result, Polish people were not popular in Vienna at that time.⁴³

Page 29: Titus Woyciechowski returned to Warsaw to join the insurgent army. Frederic despaired for his family and country, and basically gave up planning his career because he was so discouraged about his nation's fate.

Pages 31–33: Dr. Malfatti was the imperial physician in Vienna and had been Ludwig van Beethoven's great friend, so Malfatti held an unusual place in the Viennese court and society. (Beethoven had died just three years before Chopin's coming to Vienna.) Moreover, Dr. Malfatti's wife was a Polish countess who considered Chopin "a member of the family."⁴⁴ The Malfattis looked after Frederic's health, fed him Polish dinners in an effort to fatten him up, and always had an open door for him at their home. At their encouragement, Frederic gave one more concert in Vienna.



Page 39: Frederic's final concert in Vienna was at the same theater in which he had performed his first Viennese concert for a raving audience the year before (Kärntnerthor Theater). His music was not as well received, but these eight months in Vienna — with their emotionally challenging experiences — inspired his creativity and increased his musical passion all the more.

Chapter 2 - Later Years

Pages 43–47: Nicholas I's Russian army besieged the city of Warsaw, and few other nations were willing to help Poland. Riots became rampant, cholera broke out, and the city panicked.⁴⁵

Pages 46, 47: In 1831, Poland declared itself a free state, but it was overcome completely by Russians, and the czar's response was cruel and harsh. In Warsaw, where Frederic's family lived, the czar sent in 200,000 of his army against 40,000 Polish nationalists.⁴⁶ The czar's army bombarded the city with 300 cannons.⁴⁷ By September of 1831, the Russian army had put down the Polish rebellion and the Russian Empire reclaimed Poland. Warsaw's downfall became Chopin's inspiration for his Revolutionary Etude.

Page 49: At the point that Chopin visited Paris, morality (especially in the art world) was notoriously low. An official guidebook of the time even warned visitors who did not feel strong in resisting temptations to escape Paris as soon as possible before they were swallowed up by such a "treacherous precipice of sin."⁴⁸

Page 50: Friedrich Kalkbrenner (1785–1849) was a German pianist, piano teacher, and composer whose technique required a rigid body, hands and wrists horizontal to the keyboard, and the fingers descending vertically on the keys.⁴⁹ This technique demanded flexibility and strength from the fingers. Frederic preferred to play with a sensitive, light touch, holding his hands away from the keyboard for more freedom. Frederic even used his thumb on the black keys, which was a revolutionary idea in his time.⁵⁰ Chopin gave his first Parisian concert in February of 1832 at the salon of Camille Pleyel, a man famous for his pianos. Pleyel remained a good friend of Frederic's until the composer's death.

Page 52: The hall was full of well-known musicians, artists, and authors, and the formation of friendships with many of them began at this first concert. The artistic crowd in France at the time included: Franz Liszt (1811–1886), the Hungarian composer and show pianist of the day; Honoré de Balzac and Victor Hugo, the French novelists; Eugene Delacroix, a leading Romantic painter who became a close friend of Frederic's; Hector Berlioz, a French composer who liked large-scale works; and Felix Mendelssohn (1809–1847), the German composer and conductor.

Page 53: The seventy-one-year-old master, Luigi Cherubini (1760–1842), was a composer and the director of the Paris Conservatory. For Frederic's compositions to be accepted by the head of the con-



servatory was quite an acclaim. Cherubini was a man who heard other compositions by such composers as Gioachino Rossini (composer and conductor), Vincenzo Bellini (composer newly arrived in Paris in 1837), and Giacomo Meyerbeer (also known as Jakob Liebmann Beer), a composer of grand works with stage machinery, hundreds in the cast, and pyrotechnics.

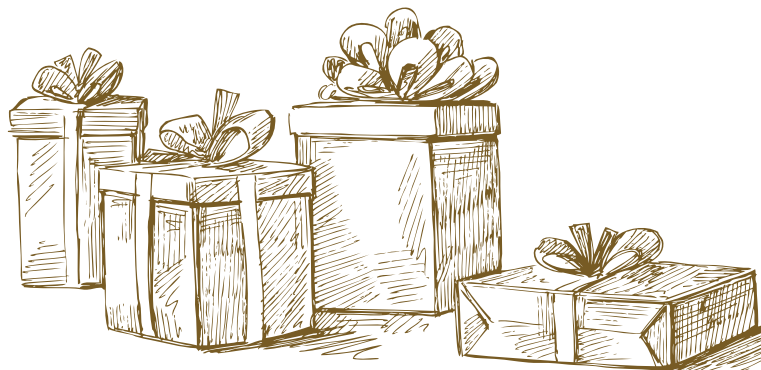
Page 54: Frederic behaved and dressed like a dandy, with white gloves, black velvet jackets, patent leather shoes, and fine linen.⁵¹ If he had five pupils a day, he was happy. He would demand that payment be left on the mantelpiece, believing that a gentleman should not touch money. Lessons cost 20 francs if given in his own salon, but he charged more if the lessons were in the pupil's home.⁵² Frederic believed pupils should practice no more than three hours a day, and he allowed unorthodox fingering to achieve a smoother (legato) sound.⁵³

Pages 58, 59: Paris suffered under a cholera epidemic in the mid-1830s, and Frederic's funds were at an end when he met Prince Valentin Radziwill in Paris. (Recall that the Radziwill family was a distinguished Polish family that had taken an interest in Frederic.) Radziwill introduced Frederic to Baron Jacob Rothschild, the youngest son of the most important banking family of 19th century Europe, and it was this friendship with Rothschild that helped Frederic emerge as a fashionable piano teacher in Paris.⁵⁴

Special Gifts

Throughout his short lifetime, Frederic received many symbolic and meaningful gifts from his admirers and friends. Fill in the blanks to discover the gifts that he received.

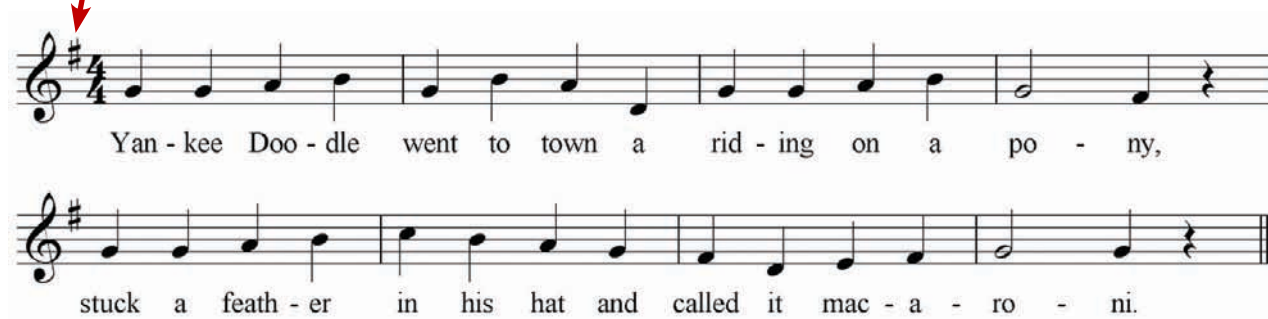
1. Madame Catalani gave Frederic an _____ when he was ten years old. Two weeks earlier, Frederic had played for and accompanied the singer, receiving much praise. (pp. 59–60, *Early Years*)
2. Czar Alexander the First, sent a _____ with a very valuable diamond. Alexander I was very impressed by Chopin’s playing of the new aeolomelodikon. (p. 90, *Early Years*)
3. Elsner gifted Frederic a _____ containing Polish soil at his going-away-to-Vienna party. The goblet and the soil within came with Elsner’s advice for Frederic to never forget his Polish homeland. Elsner also presented Frederic with a special _____ performed by a local men’s choir, accompanied by a guitar. Elsner’s gift was a second reminder to Chopin to remember Poland, this time “its harmonies.” (pp. 16–17, *Later Years*)
4. When Chopin left Paris, Dr. Malfatti gave him a red box with a gold case bearing a _____ of _____, as well as his autograph. The gift was meant to give Chopin hope, remembering that Beethoven was ill (deaf) and still created beautiful works. (pp. 40, 45, *Later Years*)
5. French King Louis Philippe awarded Frederic a _____ and title of “first” musician of Paris. Frederic won the king’s contest between himself and Moscheles by improvising a fugue for the king. (p. 118, *Later Years*)
6. Henry Broadwood discovered that Frederic was sleeping poorly and sent over a _____ and _____. Chopin was treated as a distinguished and honored guest in London, as evidenced by Broadwood’s gifts. (p. 127, *Later Years*)
7. The Queen of England presented Frederic with a _____ on which the royal crest was set in jewels. Queen Victoria’s gift shows how honored she was to hear Chopin play. (p. 127, *Later Years*)



An Introduction to Key Signatures

Written music is grouped into families called keys. Each key is referred to by a letter (A through G) and can include sharps or flats. A song can be written in a major key or a minor key. Music written in a major key has chords that sound bright and cheery. Minor scales and chords have a darker, sadder sound.⁵⁵ All major and minor keys have relative key signatures. (Example: The Key of C major is the same as the Key of A minor.)

Key signatures are located at the beginning of the staff. They help the performer identify the key in which a song is written and indicate the sharps and flats in the composition.



Activity Alert!

Using the *Key Signatures* activity found in the lapbook, follow the directions to cut out and assemble the pieces. Adhere this activity to section #19 in your Composers lapbook.



App Alert!

For more information about key signatures, refer to app.Zeezok.com or scan the QR code.



Week 5 Activity Pages



Chapter Three (Later Years)

Comprehension Questions

1. How did Frederic earn enough money to stay in France instead of moving to America?

2. Countess Plater devised a competition at her castle. Can you explain how Frederic was included and who won the competition? _____

3. What was Frederic's response, typically, to having to play in large public concerts? _____

4. Where did Frederic reunite with his family for a few weeks? _____

5. On his way back to Paris, Frederic visited with a few other famous musicians. Can you name two of them? _____

6. How was it suggested to Frederic that he treat his worsening cough? _____

Chapter Four (Later Years) Comprehension Questions

1. When Frederic finally got to the island of Majorca, in what unusual place did he live for a time? _____

2. For what did Frederic impatiently wait for two months to be delivered? _____

3. Why did Frederic need to return to France? _____

4. Frederic returned to Paris when he was better, but he would summer at Madame Dudevant's country home at Nohant. Why did he go to Nohant, and what did he do there? _____

5. At the end of the chapter, who had invited Frederic to give a concert? _____

Chapter Five (Later Years) Comprehension Questions

1. When Frederic got to the king's palace, what musical contest had been devised? Who won the contest? _____

2. What were some of the personal struggles Frederic faced in this chapter? (There are several possible answers here.) _____

3. What two countries did Frederic visit with the hopes of improving his health and making more money? _____

4. Who was Jane Sterling and why was she important to Frederic in this chapter? _____

5. For what purpose did Frederic consistently give concerts, in spite of his poor health? _____

6. In his last days, what were some of the final comforts Frederic requested during his illness? _____

Character Qualities

Good friend (pp. 61, 64, 74, 77, 82, 87) – Frederic gave back money that had been collected for his ship fare to America. He continued to use his finances and his concert abilities to aid his fellow countrymen. Frederic’s home became a meeting place and dinner location for other musicians. He deliberately went out of his way on his return to Paris to visit old chums. And he was more concerned about his pupils having to wait on lessons than about his own health.

Nature admirer (pp. 91, 92, 100) – Frederic noticed the variety of trees and flowers on the mountains of Majorca. He appeared to enjoy walks in the mountains, noting the sounds and writing songs in his notebook. He relished getting out in the sun and hearing the birds when the stormy season passed.

Perfectionist (pp. 101, 111) – Chopin spent six weeks on a single page of music. And he was so disturbed by one of his compositions being played incorrectly (by a teasing Liszt) that he came out of hiding to play it properly.

Improvisatory (pp. 117, 128) – It took a creative, open-minded, impromptu type of person

to be able to improvise, or compose new pieces on the spur of the moment — particularly in the presence of royalty (the king of France and the queen of England).

Persistent (pp. 119, 120, 125, 134) – Frederic’s persistence was most evident in the illnesses he battled in his final years. In spite of chest pains and horrible coughs, Chopin found ways to recline or sit while teaching his piano students so lessons could continue. Though his legs were swollen so badly he could hardly stand, he refused to abandon his concert plans. And when the doctor warned him that it would be dangerous to his health to give a concert in England, Chopin persisted because he could not desert his countrymen who were to benefit from the ticket sales.

Love of family (pp. 119, 145, 146) – The very manner in which Frederic treasured any small token or gift from home indicated his love of his family. His distressed reaction to the news of his father’s death also showed his strong family ties. As he neared the end of his life, the comfort he desired most was the care and attention of his sister Louise.



It is easy to get so busy with everything we are doing that we forget to stop and appreciate the beauty of nature around us. Frederic Chopin had a great love for the outdoors and was inspired by the sights and sounds around him. Not only does nature inspire, but it also helps us to better appreciate beauty and can bring peace to our souls. Plan to be outside fifteen minutes (at least) sometime this week. Stand still for a few moments and absorb the color, sounds, and smells around you. Lie down on your back and look up at the sky. Let the sunlight shine on you as you think about how immense the earth really is. Take a walk, watch a wild animal, pick a flower. **Journal Entry:** Describe your time outside. Write about the things you observed, what you heard, and where you went. Discuss how you felt before and after you went out.

Tidbits of Interest

Chapter 3 - Later Years

Page 62: Heinrich Heine (1797–1856) was a German poet who dubbed forty-five-year-old pianist Kalkbrenner “the mummy” after hearing Chopin’s improvisations.⁵⁶

Pages 63–67: The concert given at Baron Rothschild’s helped establish Frederic as a sound and fashionable piano teacher in Paris. At this time, more and more people — especially women — were learning to play the piano. It was probably through those Rothschild connections that Frederic met Countess Paulina Plater, who became a favorite pupil of Chopin’s. The Plater’s house was often the site of an evening of music and partying.⁵⁷

Page 76: Frederic gave two concerts in 1835, but they were not well received. Frederic’s playing was so soft and delicate, his music could not be heard in the larger halls. Moreover, he was shy of playing for public concerts and preferred smaller salon recitals.

Page 79: In August 1835, Frederic arranged to meet his parents in Karlsbad (or Carlsbad), a well-known Bohemian spa town. (Bohemia was a state of the Austrian empire that later became part of Czechoslovakia.) Because Frederic had never gotten an extension on his passport through the Russian embassy when he moved to Paris, Chopin was considered a political refugee and could not legally visit his homeland of Poland.

Page 83: The Wodzinska family had left Poland during the 1831 revolt.⁵⁸ They were family friends of the Chopins. Marja (or Maria) was a talented sixteen-year-old pianist with whom Frederic “fell in love.”



Marja Wodzinska

Page 86: The following year, in July of 1836, Chopin had a holiday with the Wodzinska family in Marienbad, another Bohemian spa near Karlsbad. At this point Frederic proposed to Marja, but her family inter-

vened and essentially placed Frederic on probation — informing him that he had to avoid late nights, stay healthy, and be on good behavior in order to marry Marja.⁵⁹ That winter Frederic became ill with the flu, and the proposed marriage was denied.

Page 87: Frederic then became involved in an adulterous relationship with Aurore Dupin Dudevant (1804–1876). (She was known by her pen name, George Sand.) This relationship was an example that the morality of many Romantic artists was rapidly waning. A friend suggested that Frederic winter in Majorca because Aurore Dudevant’s son, Maurice, recuperated there. She arrived in Paris the same year as Frederic (1831) and had a career as a playwright and novelist, penning over



Aurore Dudevant

80 novels. She was a friend of Liszt’s, and Frederic first met her in 1836. She repulsed Frederic with her manner of smoking cigars and wearing men’s clothing. Frederic actually questioned if she really was a woman,⁶⁰ but by 1838 the two had started an affair that would last for nine years. Dudevant’s son Maurice (age fifteen in 1838) suffered from rheumatism and other ailments, so Maurice would spend winters on the Mediterranean island of Majorca (or Mallorca) off the coast of Spain. Majorca was a remote island rarely visited by tourists back then, and its mild, fairly dry climate made it an ideal location for recuperating, composing, and writing in peace. (However, you will discover in Chapter Four that Frederic’s winter there was anything but peaceful!) His condition was worse by the time he arrived on Majorca. He and Dudevant originally rented a villa in Palma, but Spanish refugees of the war in Spain flooded into the village, so the lovers had a difficult time finding accommodations.⁶¹ Dudevant also brought her son, Maurice, and her eight-year-old daughter,

Solange, to the island. The Dudevants and Frederic enjoyed walks along the beach, but some violent storms caused Frederic to catch a chill that worsened to bronchitis. Rumors spread that Chopin was dying of tuberculosis, or consumption, so the landlord of the villa insisted that Frederic move. In consumption cases, Spanish law required that every piece of bedding must be removed and burned, and the entire house had to be repainted at renter's expense.⁶² By 1845, Chopin's health had further deteriorated, and tension was growing between him and Maurice Dudevant. He also began disagreeing philosophically with Madame Dudevant. The brazen novelist treated Frederic like a frail son, and they disagreed on politics. (Dudevant was a democrat who believed in the rights of the people, while Frederic believed in the power of the aristocrats, kings, and the Roman Catholic Church.⁶³) Chopin also became more troubled by Dudevant's disrespect for traditional Christianity and his own immoral behavior. Dudevant later wrote, "Our relationship... provoked in his soul a permanent fear of hell, since this relationship had not been blessed by the church."⁶⁴ By 1847, a quarrel ended the illicit relationship, although Frederic kept a lock of Dudevant's hair in the back of his diary. Frederic remained close to Solange, Dudevant's daughter, for the final two years of his life.

Chapter 4 - Later Years

Page 90: The four visitors moved to a 14th century palace that had been remodeled into a monastery; it was called Valldemossa. The winter mists, storms, and dank rooms of the monastery only intensified Frederic's cough, and the natives became somewhat hostile, distrusting the French visitors who never went to church.⁶⁵ Dudevant even struggled to buy food for Frederic's nourishment because of the islanders' distrust.

Page 94: Frederic's Pleyel piano did not arrive at the monastery until the middle of January 1839. He rapidly composed twenty-four preludes, one for each key signature.

Page 95: The storms even inspired some of Frederic's music. Frederic's D-flat major prelude was nicknamed the *Raindrop Prelude*

because the same persistent note is repeated to sound like drops of rain from the eaves of the roof.⁶⁶

Page 101: By February of 1839, Dudevant recognized that Frederic's life was in danger, so she arranged for Frederic's return to France onboard the *El Mallorquin*, a steamer headed for Barcelona with a load of live pigs. Pigs apparently get seasick if they remain still; thus, the pigs were periodically chased about the deck, which made rest and sleep aboard the *El Mallorquin* nearly impossible.⁶⁷ Furthermore, Frederic's lung hemorrhaged while he was en route to Barcelona, so Frederic and Dudevant stopped in the coastal town of Marseilles, where Frederic stayed for eleven weeks before returning to Paris.⁶⁸

Page 109: Nohant was Dudevant's 18th century country manor house along the river Indre about 180 miles south of Paris. Some biographies say she inherited the house from her grandmother,⁶⁹ while others say it was a country estate from her father, who had been a Napoleonic cavalry officer.⁷⁰ Regardless, the artistic duo spent the summers there from 1839–1846.



Page 111: Frederic would entertain friends by improvising long into the night. One of those close, famous friends was Eugene Delacroix (1798–1863), who was perhaps the most influential painter in France at the time and a leader in the Romantic movement.

Pages 112, 113: At the end of 1839, Frederic was invited to play at the royal palace of St. Cloud for Louis Philippe (1773–1850), the king of France. Louis Philippe had been made king in 1830, but he was later forced to escape to England after the 1848 revolution.

Chapter 5 - Later Years

Page 115: Ignaz Moscheles (1794–1870) was from Prague, Bohemia. He was one of the greatest pianists of all time and had been a pupil of Ludwig van Beethoven. He was especially fond of playing Bach’s works. Count de Perthuis was the king’s music director.

Page 118: After the musical competition Moscheles received an elegant traveling case from the royal couple “which, Chopin is supposed to have quipped, was a hint for [Moscheles] to go.”⁷¹ While the next three or four years were very productive musically for Chopin, his health did not improve much. It is possible that Frederic’s tuberculosis attacked his larynx more than his lungs, so it was not overly virulent, which made his consumption a slower process.

Page 119: In 1844, Chopin’s greatest triumph was accomplished in his Third Piano Sonata in B minor. It used the entire keyboard to produce a huge range of musical effects and proved that Frederic understood the piano perfectly. But May of 1844 also brought sorrow when Frederic’s father died.

Page 121: Adolf Gutmann was a close friend and a favorite pupil of Frederic’s, even though Gutmann never struck anyone else as a brilliant musician. He was nine years younger than Chopin.

Pages 125, 126: By February of 1848, Chopin gave his final concert in Paris. On February 22, 1848, thousands of revolutionary workers and students took to the streets of Paris, which was in crisis because of the corrupt government, lost jobs, collapsed businesses, and lack of food. The National Guard suddenly sided with the people; nevertheless, thousands of Parisians were killed, streets were ruined, and the civilized Paris Chopin loved was at an end.⁷² King Louis was forced to choose between civil war or abdication. He finally fled to England, and France declared itself a republic, which collapsed four years later when Louis Napoleon Bonaparte (then the country’s president) declared himself emperor (Napoleon III) in 1852. Frederic also escaped the turmoil in France by leaving for England in April of 1848. Jane

Sterling (or Stirling), one of Frederic’s students, invited him. She was originally from Scotland.

Pages 126, 127: Frederic was apparently rather superstitious. In addition to the superstitions Wheeler mentions in the book, Frederic would not step into a room with his left foot.⁷³ He settled in London in April of 1848 in a suite of rooms at 48 Dover Street. It had a drawing room large enough for three grand pianos provided by Pleyel, Broadwood, and Erard.⁷⁴ Henry Broadwood was a piano maker who added the sustaining pedal to his pianos in 1783, which allowed the strings to keep resonating even after the fingers had been lifted from the keys. Broadwood was a genuine friend of Frederic’s, utterly attentive to the Polish composer’s needs. For instance, he sent Chopin a fine new mattress and soft cushioned springs when he learned that Chopin was sleeping poorly. He also arranged for Chopin’s train journey to Scotland to include the seat opposite him so Frederic could stretch out and ease the swelling in his legs.⁷⁵ Queen Victoria (1819–1901) and Prince Albert ruled England at this time. They met Frederic at the Stafford House (now the London Museum), which was the home of the Duchess of Sutherland, whose daughter took lessons from Chopin.

Page 128: Rooms in London were expensive; Chopin needed to give almost any lesson he could (and private concerts) to make ends meet.⁷⁶ This exhausted the ill composer all the more.

Page 133: According to other biographies, Chopin first visited Scotland to recuperate and rest, and then gave his final concert at Guildhall in London to benefit Polish refugees. This final concert took place November 16, 1848. The concert lasted only one hour because Chopin was so weak and ill.



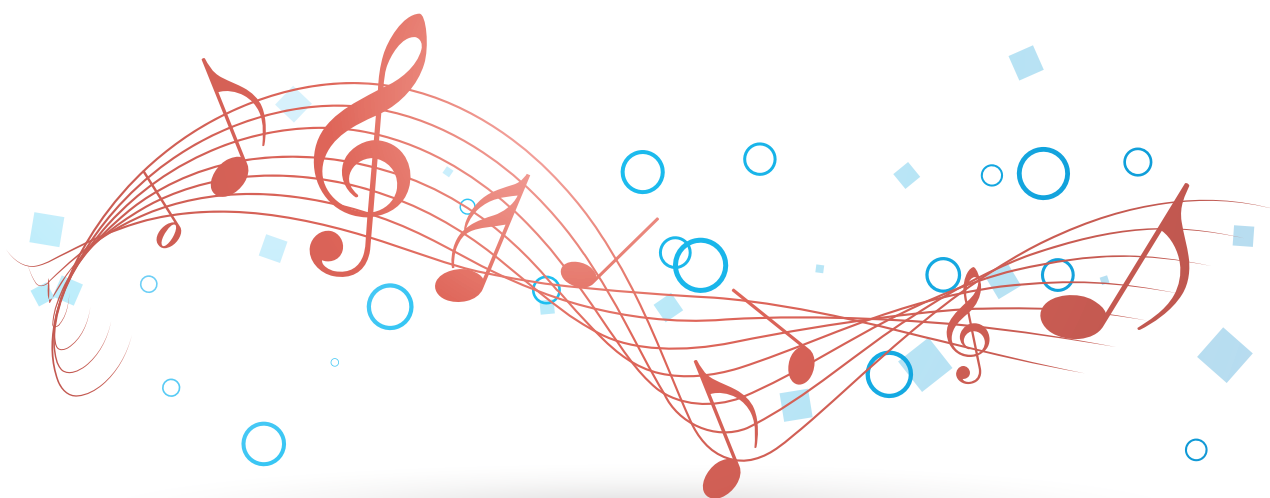


Page 140: London's smog made Chopin depressed, so he agreed to let Jane Sterling look after him in Scotland. He still gave concerts in Edinburgh and Glasgow, but he rested at Calder House, the home of Lord Torpichen, Sterling's brother-in-law. There are some discrepancies between Wheeler's account and other biographies. According to some biographers, Chopin described the Calder House as surrounded by an enormous park and built with eight-foot-thick walls and dark corridors. He described his host as excellent,⁷⁷ but Chopin was weakening, and a Polish doctor, Doctor Lyszczyński (or Lishinski

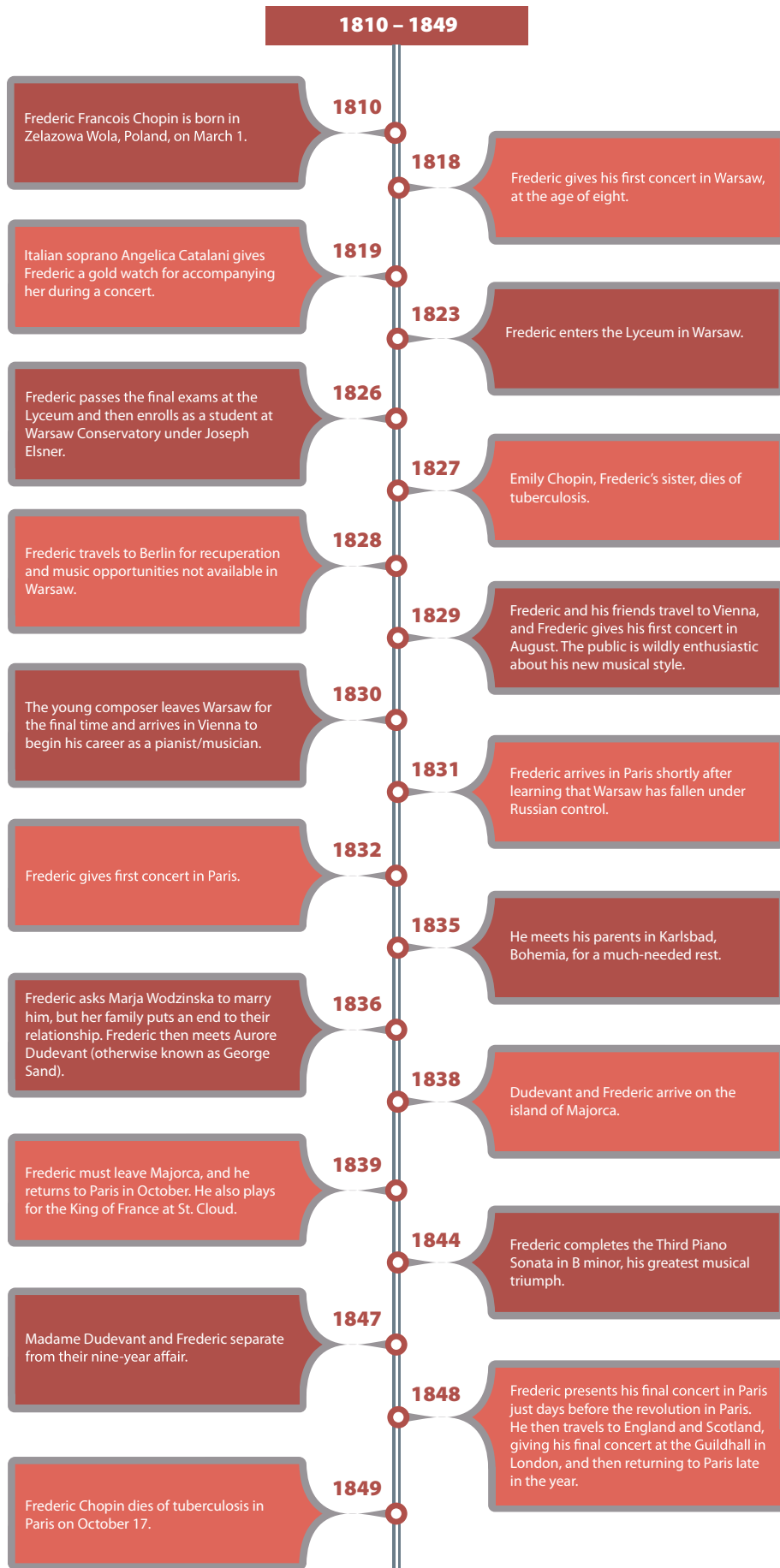
in Wheeler's book) put Chopin in a small room to rest, spending most of his day sitting with his feet almost in the fire to warm them.⁷⁸ The doctor finally agreed to let Frederic return to France.

Pages 143, 144: Frederic moved to a suite on the Place Vendôme, which is a square in Paris built in the late 17th and early 18th centuries. Apartments there were symbols of high luxury and looked out over the west entrance of the lovely Tuileries Gardens. Frederic loved vases of violets spread about his rooms, and piano maker Pleyel loaned a mahogany grand piano to Frederic when he moved to Place Vendôme. Frederic soon encountered another financial crisis from which the Rothschilds rescued him, and in March of 1849, Jane Sterling anonymously sent a gift of 20,000 francs, which the concierge hid in his room, but Frederic did not discover it until the end of July.⁷⁹

Pages 145–147: Chopin's health was getting worse, but he had many visitors to encourage him, including: his sister and his niece from Warsaw (both named Louise), his artist friend Delacroix, Solange Dudevant, Jenny Lind, Princess Marcelina Czartoryska (a Polish exile in Paris), and Delphine Potocka (a countess and a former pupil of Chopin's who came from Nice to sing for him). Potocka came to sing October 15, 1849.



Frederic Chopin's Life



On October 17, 1849, at 2:00 A.M., the terrible pain wracking Chopin's feeble body left him, and he drowsed gently into death. Louise, Solange, Gutmann, and Princess Czartoryska were by his bed. It is interesting to note that the same musician sang at Chopin's, Beethoven's, and Hadyn's funerals.⁸⁰

Chopin was laid to rest in the cemetery of Pere Lachaise, between Bellini and Cherubini, fellow musicians. His sister Louise, however, took an urn with Frederic's heart to Warsaw for burial at the Church of the Holy Cross. Since his death, so the story goes, every day someone puts fresh flowers on Chopin's grave.



Frederic Chopin was a small, weak man who understood the greatness of his musical heritage (in playing works by Bach and Mozart), but his music paraded Romantic experiences, emotions, and the turbulence of his age. Above all, Chopin's music represented the spirit and patriotism of Poland and her people.

Frederic's Circle of Famous Friends

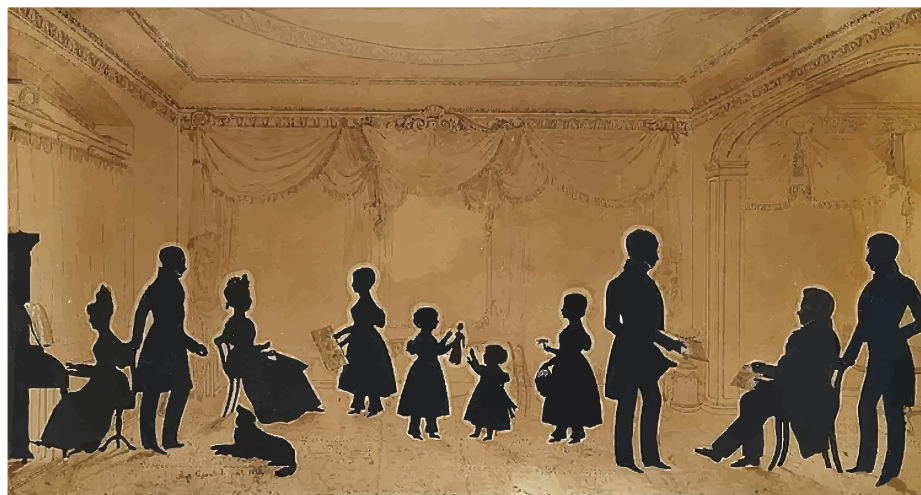
During his lifetime, Frederic Chopin became acquainted with, and even good friends with, many famous artists of his day. You have met several of these people through the *Tidbits of Interest* portions in this book. Here are a few more introductions Chopin may have made, if you visited him in the 1800s.

- In 1828, a friend of Nicolas Chopin, Feliks Pawel Jarocki (1790–1865), was a zoologist who had a conference to attend in Berlin. Jarocki invited Frederic to accompany him to Berlin, the capital of Prussia under their King William Frederick III. It was in Berlin that Frederic first encountered George F. Handel's (1685–1759) music, and he first met Felix Mendelssohn (1809–1847). Mendelssohn was only a year older than Frederic, but he was much “more a man of the world” than Frederic.⁸¹ Their acquaintance would continue throughout the years.
- *Variations on a Theme* was actually written shortly after Emily's death. It was a composition using the setting of Mozart's aria from the opera *Don Giovanni*, but changing the finale into a polonaise. It was about this work that a twenty-one-year-old composer named Robert Schumann exclaimed, “Hats off, gentlemen, a genius. I bend before Chopin's spontaneous genius, his lofty aim, his mastership.”⁸²
- Liszt was an extrovert and athletic pianist while Chopin was more reserved and delicate; still they became good friends, and Liszt admired Frederic's musical polish and individuality.⁸³ Frederic considered Liszt's works musically empty (just show pieces) and his playing style “flashy” rather than serious music.⁸⁴ Ironically, not one of Frederic's pupils went on to become professionals — unlike many of Liszt's students who became famous.
- Frederic met Felix Mendelssohn, Clara Wieck, and Robert Schumann at the home of Clara's father, Friedrich Wieck, in Leipzig. Clara Wieck was a renowned pianist, and her husband, Robert Schumann, was a composer, music critic, and publisher of a musical periodical.
- Johanna Maria (Jenny) Lind (1820–1887) was from Stockholm, Sweden, and was known as “The Swedish Nightingale.” She began as an opera singer and later became a recitalist — including popular songs in her repertoire — as she gave performances throughout Europe, England, and America. Chopin saw Lind in Bellini's *La Sonnambula* and observed in a letter dated May 11, 1848, that she was “a typical Swede, not in an ordinary light but in some Polar dawn.”⁸⁵ He thought that her music had a “very special spirit” just like that of Poland.⁸⁵



Activity Alert!

Using the *Frederic's Circle of Famous Friends* activity found in the lapbook, follow the directions to cut out and assemble the pieces. Adhere this activity to section #3 in your Composers lapbook.



Musical Imagery

Merriam-Webster's Word Central defines imagery as "language that suggests how someone or something looks, sounds, feels, smells, or tastes."⁸⁷ These kinds of descriptive words paint a picture for us of what something is like. Chopin's language was music and he was able to paint beautiful scenes for us with his compositions. Wheeler gives us some examples of how Chopin used imagery in his music.

Frederic lulled the boys at his father's school to sleep with a piano-illustrated story about a band of robbers. Then, as a joke, woke them with a banging of the keys. (pp. 61–63, *Early Years*)

Frederic was pitted against Liszt and Hiller in a competition to see who could best play Polish music. The lights were extinguished and Chopin brought out the struggles and emotions of his people through the music. (pp. 67–69, *Later Years*)

Frederic had just arrived back in Paris after his stay on the island of Majorca and his illness in Marseilles. After supper with his friends, his music told an amazing story of his travels. (pp. 104, 105, *Later Years*)



App Alert!

For another example of imagery in music, refer to ZeezokApps.com app site or scan the QR code to watch the *Carnival of the Animals* by Camille Saint-Saëns.

Practicing Music with Rhythm Instruments

Rhythm instruments can play a valuable role in your musical education. Common rhythm instruments include the triangle, finger cymbals, tambourine, drums, maracas, rhythm sticks, wood blocks, sandpaper blocks, jingle clog, and jingle stick bells. These instruments help you experience a variety of rhythm patterns, as well as practice the expressive qualities of music.⁸⁸

We often associate rhythm instruments with early childhood learning, but the truth is that these instruments can be used to play complex rhythms and beautiful melodies.



App Alert!

To view a more advanced song being played with classroom instruments, refer to ZeezokApps.com app site or scan the QR code.



Experiment with a variety of rhythm instruments.

- Can you follow the tempo of your favorite song?
- Try to add a syncopated rhythm to a recorded song.
- Use a rhythm instrument to accompany you while you sing a familiar tune. Now choose a faster, less familiar song. Can you still play along?

Frederic Chopin Quiz



App Alert!

Refer to *app.Zeezok.com* or scan the QR code for an online version of the quiz.



Chopin

Short Answer:

1. In what country was Frederic Chopin born?
2. Name one of the special gifts Chopin received throughout his lifetime.
3. What was the name of the artistic movement in which the emphasis was placed on individuals expressing their freedoms, and art forms concentrated on the artist's own thoughts and feelings?
4. What city, which had also been home to Mozart, Haydn, Beethoven, and Schubert, did Frederic and some of his friends visit?
5. Name two of the countries Chopin visited in his travels.
6. List two of Chopin's famous friends.

True or False:

- ___ 1. Frederic's father and his teacher encouraged him to pay attention to the music of his homeland.
- ___ 2. Chopin did not use imagery in his music.
- ___ 3. Music can be a powerful expression for the feelings of our heart.
- ___ 4. A song can only be written in a minor key.
- ___ 5. Chopin died of a brain aneurysm.
- ___ 6. There are six main types of notes and rests.

Matching:

- | | |
|-----------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| ____ 1. Grand staff | a. A series of musical notes that form a recognizable phrase and usually have a distinctive rhythm |
| ____ 2. Mazurka | b. When two staves are joined by a brace and contain a treble clef and a bass clef |
| ____ 3. Time (or meter) signature | c. The distance of two adjacent notes |
| ____ 4. Half step | d. The number of spaces between two tones played simultaneously or in succession |
| ____ 5. Melody | e. The different levels of loudness and softness in a piece of music |
| ____ 6. Improvise | f. A Polish country dance |
| ____ 7. Intervals | g. Helps us to know how fast or slow to play the written notes |
| ____ 8. Key signature | h. Located at the beginning of the staff; helps the performer identify the key in which a song is written and indicates the sharps and flats in the composition |
| | i. To compose and perform without previous preparation |

Answer Key

Week One: Chapter One (Early Years) Comprehension Questions

1. They struggled to: keep Frederic alive so he could be christened, p. 15; make ends meet, p.19; get permission to name Frederic after the Countess's son, p. 14.
2. Rocked the cradle near the fire and sang Polish songs to Frederic, p. 13
3. He was a tutor for the Count's family, p. 12; and later a schoolmaster and French teacher in Warsaw, p. 19.
4. Frederic loved listening to his parents play and sing songs of Poland, p. 20. Frederic wept at music, p. 21. He seemed compelled to play, p. 23. He memorized music quickly, p. 21.
5. Christmas, p. 24
6. He wore a brightly colored waistcoat, a yellow mantle, and a plaid handkerchief in a pocket. He used a stout pencil to rap the knuckles of lazy fingers, pp. 30, 31.

Week One: Chapter Two (Early Years) Comprehension Questions

1. He wrote a poem for his birthday, p. 44, and bought his father poppy seed cakes, p. 43.
2. They let him wander through the fields on their country holiday, pp. 36–39. Zwyny would close the piano lid and make Frederic take walks in the park, pp. 45, 46. Zwyny would let him nap outdoors, p. 47.
3. He wanted Frederic to copy a work he had played at the palace as music for regiment practice, pp. 55, 56.
4. An engraved gold watch, p. 60
5. Joseph Elsner, the music composition teacher at the Lyceum in Warsaw and the leader of the opera house orchestra, p. 65
6. He tied blocks of wood between his fingers to stretch them even more, pp. 66, 67.
7. To the hearts of the people, pp. 47, 68

Week One: Polska (Poland)

Approximately 38 million (as of 2015)

One of the last remaining portions of the ancient primeval forest that used to cover much of Europe

Marie Curie

1918

Machinery

Go Tell Aunty Rhody

Trad.

The musical score is for the song "Go Tell Aunty Rhody" in 4/4 time. It consists of four systems of piano accompaniment. Each system has a treble and bass staff. The bass staff contains whole notes in every measure. The treble staff contains eighth and quarter notes. Chord symbols (C, G7, F) are placed above the treble staff. Fingerings (1-2, 3, 4, 1-2-3-4) are written in red below the treble staff.

System 1 (Measures 1-6): Chords C, G7, C. Fingerings: 1-2 3 4, 1-2 3-4, 1-2 3-4, 1 2 3-4, 1-2 3 4, 1-2 3-4.

System 2 (Measures 7-12): Chords G7, C, F, C. Fingerings: 1 2 3 4, 1-2-3-4, 1-2 3 4, 1-2 3-4, 1-2 3-4, 1 2 3-4.

System 3 (Measures 13-18): Chords F, C. Fingerings: 1-2 3 4, 1-2 3-4, 1-2 3-4, 1-2-3-4, 1-2 3 4, 1-2 3-4.

System 4 (Measures 19-24): Chords G7, C, G7, C. Fingerings: 1-2 3-4, 1 2 3-4, 1-2 3 4, 1-2 3-4, 1 2 3 4, 1-2-3-4.

Bonus Questions: What kind of note is in each measure of the bass clef? whole note

How many beats does it receive? four

Week Two: Chapter Three (Early Years) Comprehension Questions

1. Frederic wrote his own newspaper instead of merely writing letters home, p. 76. He listened to the musicians and the music of the land, pp. 75, 77–79. He even learned to play an instrument well enough to play at the big country dance, p. 79.
2. He appointed Frederic to be the organist — a high honor that required him to play for church services, p. 81. It was not altogether a success because Frederic would begin improvising — losing the choir and congregation and causing his schoolmates to leave their seats in order to watch him, p. 82.
3. Writing poetry, stories, plays; acting; and drawing, p. 86
4. A gold ring, with a diamond of great value, pp. 90, 91
5. He played a benefit concert to raise funds for their care, pp. 101, 106.

Week Two: From the Heart of the People

Concerto - music written so that one or more instruments stand out from the orchestra or accompaniment in order to display the instrument's qualities or the performer's skill

Scherzo - a movement or passage of light or playful character, especially as the second or third movement of a sonata or a symphony⁸⁹

Ballad - a light, simple song with two or more stanzas all sung to the same melody; is often sentimental or romantic in character⁹⁰

Sonata - a lengthy piece of music written for one or two instruments

Waltz - a ballroom dance written in triple time with the accent on the first beat of each measure; usually performed by two people in circular, whirling motions

Fugue - a piece of music in which tunes are repeated in complex patterns⁹¹

Week Three: Chapter Four (Early Years) Comprehension Questions

1. He arrived late, p. 115. He came with a peasant band of musicians from country villages, whom he brought to the Lyceum in an oxcart, pp. 113–116. Frederic also wove his own compositions into the music of the country musicians, p. 116.
2. His best friend and sister, Emily, died, p. 119.
3. Attending every musical event possible, p. 122
4. The attic, p. 129
5. Vienna, p. 138. Other musicians who had lived there included: Mozart, Haydn, Beethoven, and Schubert, p. 139.
6. Perform a concert — on three days' notice, p. 145
7. Audience appreciation and applause, p. 149. Count Gallenberg suggests more concerts in the following weeks, p. 150. His friends share that people danced for joy on the benches when Frederic played, p. 151. Newspaper reviews were favorable, p. 152.

Week Three: Metaphors in Writing

1. Just as someone might throw a cloak around themselves, the darkness was covering the land in ice.
2. Sleep is usually used to refer to slumber, but in this metaphor the night was bringing the same stillness and rest that sleep brings to a creature.
3. Here the light of dawn was making the stars disappear much like young children being told to go off to bed by their caretakers when it is time to sleep.
4. The picture here is of the newness and color of spring bouncing and twirling across the countryside, as if it were dancing a spirited dance.
5. The blue fields of flowers resembled the sky or waves of water as the wind blew them back and forth.
6. Just as the ocean waves roll toward the shore, the sound waves of the singer's voice traveled to the back of the long room.
7. The street was quiet and still, like someone who was dozing off to sleep.

Week Four: Chapter One (Later Years) Comprehension Questions

1. Elsner gave a party with a special cantata performed by area musicians. He also presented Frederic with a silver goblet with Polish soil in it, and advice to never forget Poland, pp. 16, 17.
2. Knit furiously, p. 24
3. Frederic's music was no longer what the people of Vienna wanted; they wanted less serious works, p. 26. He also discovered that Polish people were not really welcome in Vienna any more, p. 27.
4. Poland was at war, and they wanted to fight for their country, pp. 27, 29.
5. Dr. Malfatti, Beethoven's former doctor, pp. 31, 32
6. He urged Frederic to go to Paris to play, since his music was not being well received in Vienna, p. 39.

Week Four: Chapter Two (Later Years) Comprehension Questions

1. Enough money for room and meals on the trip, p. 45; a red box with a gold case that had a hand-painted portrait of Beethoven along with his signature, p. 45
2. Financially, Frederic could not afford that many lessons, p. 51. Other musicians also thought Kalkbrenner would squelch Frederic's creative genius, p. 53.
3. Frederic helped his fellow countrymen living in Paris, p. 53. He gave them coats, a place to stay, and money for food.
4. Franz Liszt, p. 52; Cherubini, Rossini, Meyerbeer, and Bellini, p. 53; Hiller, p. 55; and Felix Mendelssohn, p. 56
5. America, to play concerts, pp. 57–59

Week Four: Character Qualities

1. Because she saw how helpful and kind Alexis was acting
2. No, our personality and character are negatively affected by circumstances only if we allow them to be.
3. Unfortunately, society places a great value on outer beauty and promotes that philosophy through commercials, movies, and music. This message is often absorbed by those exposed to this perspective and that becomes their emphasis as well. When physical appearance is the only focus, the true beauty of good character, kindness, strong work ethic, sense of humor, etc. is overlooked. Outer beauty will fade over time, but inner beauty only becomes better.
4. “Beauty is, as beauty does” means that true beauty is revealed through our actions. It is easier to be pretty on the outside than on the inside, and that beauty is only temporary. When ugly actions and attitudes like meanness, bitterness or manipulation are demonstrated, even by physically beautiful people, their reputation becomes quite unlovely.

Week Four: Special Gifts

- | | |
|---------------------------|-------------------------------------------------|
| 1. engraved gold watch | 5. gold cup |
| 2. gold ring | 6. fine new mattress and soft cushioned springs |
| 3. silver goblet, cantata | 7. gold ring |
| 4. portrait of Beethoven | |

Week Five: Chapter Three (Later Years) Comprehension Questions

1. He gave a concert at Baron Rothschild’s home after which many attendees asked Frederic to give them or their daughters lessons, p. 63. He never struggled for pupils after that, and he made a reasonable income from giving lessons, p. 64.
2. Countess Plater, a displaced Pole, had devised a competition or contest to see who could play Polish music best. The contest was between Liszt from Hungary, Hiller from Germany, and Chopin from Poland. Chopin handily won the contest, pp. 67–69.
3. He was scared, and filled with terror, p. 76; anxious, p. 83.
4. Karlsbad, a spa town, pp. 80–82
5. Felix Mendelssohn, p. 83; Clara Wieck and Robert Schumann, p. 84
6. Move to the island of Majorca in the Mediterranean Sea, p. 87

Week Five: Chapter Four (Later Years) Comprehension Questions

1. In a monastery on a mountain, p. 90
2. His piano, p. 94
3. The pain in his chest was growing worse, p. 93. He needed a doctor, p. 101.
4. He escaped Paris’s summer heat by going to Nohant. While there, he met many artists, poets, and musicians. He would improvise music for impromptu plays at the Nohant theater, p. 109. He also gave small intimate concerts for friends there, p. 111.
5. King Louis Philippe, at his royal palace in St. Cloud, p. 112

Week Five: Chapter Five (Later Years) Comprehension Questions

1. A contest between Moscheles and Chopin to determine who was the “first” musician of Paris, p. 116. Frederic won by improvising a fugue in honor of the king, and he received a gold cup for it, pp. 117, 118.
2. His father’s death, p. 119; his own health problems with the cough returning, p. 119; lack of finances, pp. 124, 144; concerns over uprisings in Poland, p. 125; swollen legs, p. 125; discomfort outside of life in Paris, p. 141; and missing his family, p. 145
3. England, p. 126; and Scotland, p. 140
4. She was a student of Frederic’s who coordinated his travels and visits in Scotland and England, p. 126. She also is believed to have given anonymously 20,000 francs to eliminate Frederic’s financial worries, p. 144.
5. Benefit concerts for the Polish refugees, pp. 133, 141
6. A piano and violets in his room, p. 143; money to take care of financial worries, p. 144; his family to visit him, p. 145; and music, p. 147

Frederic Chopin Quiz

Short Answer:

1. Zelazowa Wola, Poland
2. An engraved gold watch, a gold ring with a diamond, a silver goblet containing Polish soil, a special cantata, a portrait of Beethoven and his autograph, a composition, a gold cup, a fine new mattress and soft cushioned springs, a gold ring with the royal crest and jewels
3. Romanticism
4. Vienna, Austria
5. Austria, Bohemia, Germany, France, England, Scotland
6. Felix Mendelssohn, Eugene Delacroix, Victor Hugo, Honoré de Balzac, Franz Liszt, Aurore Dudevant (George Sand), Jenny Lind, Hector Berlioz, Luigi Cherubini, Robert Schumann, Vincenzo Bellini, Heinrich Heine, Gioachino Rossini

True or False:

- | | | |
|------|------|------|
| 1. T | 3. T | 5. F |
| 2. F | 4. F | 6. T |

Matching:

- | | | | |
|------|------|------|------|
| 1. b | 3. g | 5. a | 7. d |
| 2. f | 4. c | 6. i | 8. h |

Chopin Lapbook (suggested answers):

Frederic's Circle of Famous Friends Trading Cards

- Felix Mendelssohn: German composer and well-known conductor
- Eugene Delacroix: French artist (painter and lithographer)
- Victor Hugo: French poet, novelist, playwright, artist, etc.
- Honoré de Balzac: French novelist and playwright
- Franz Liszt: Hungarian virtuoso pianist, composer, and conductor
- Aurore Dudevant/aka George Sand: The first notable female French novelist
- Jenny Lind: Swedish opera singer — one of the most popular of her time
- Hector Berlioz: French composer — liked to use very large orchestras
- Luigi Cherubini: Italian composer of operas, Masses, and requiems
- Robert Schumann: German composer and music critic; married to Clara Wieck, a pianist
- Vincenzo Bellini: Italian opera composer — “master” of bel canto operas
- Heinrich Heine: German poet — many of his poems were later set to music by the day's composers
- Gioachino Rossini: Italian opera composer — the most popular of his time

Romanticism Facts Accordion Book

- When did this artistic movement occur? Romanticism was an artistic movement at the beginning of the 19th century.
- Who were popular composers of this period? Popular composers of this period included Chopin, Mendelssohn, Liszt, Schumann, and Schubert.
- What were the arts of this period focused on? The arts during this period were focused on the artist's own thoughts and feelings, expressed through his or her medium. You might say Romanticism was individualism.
- What did many Romantic artists reject during this time? Artists during this time period rejected traditional ideas about science, morals, and religion, and chose individual freedom instead.
- What were some characteristics of the Romantic period? Some characteristics of the Romantic period were nature, history of the past, human emotion, heroism, use of one's imagination, and the natural goodness of mankind.
- Virtuosos became very popular during this time. What is a virtuoso? List an example. Virtuosos were very showy and took their emotional and physical expression to the extreme during their performances. Franz Liszt is an example of a piano virtuoso.

Key Signatures

- F# major: Op. 28 Prelude No. 13 in F# major – Lento
- Eb minor: Op. 28 Prelude No. 14 in Eb minor – Allegro
- Db major: Op. 28 Prelude No. 15 in Db major – Sostenuto, aka Raindrop Prelude
- Bb minor: Op. 28 Prelude No. 16 in Bb minor – Presto con fuoco
- Ab major: Op. 28 Prelude No. 17 in Ab major – Allegretto
- F minor: Op. 28 Prelude No. 18 in F minor – Molto allegro
- Eb major: Op. 28 Prelude No. 19 in Eb major – Vivace
- C minor: Op. 28 Prelude No. 20 in C minor – Largo
- Bb major: Op. 28 Prelude No. 21 in Bb major – Cantabile
- G minor: Op. 28 Prelude No. 22 in G minor – Molto agitato
- F major: Op. 28 Prelude No. 23 in F major – Moderato
- D minor: Op. 28 Prelude No. 24 in D minor – Allegro appassionato
- C major: Op. 28 Prelude No. 1 in C major – Agitato
- A minor: Op. 28 Prelude No. 2 in A minor – Lento
- G major: Op. 28 Prelude No. 3 in G major – Vivace
- E minor: Op. 28 Prelude No. 4 in E minor – Largo
- D major: Op. 28 Prelude No. 5 in D major – Molto allegro
- B minor: Op. 28 Prelude No. 6 in B minor – Lento assai
- A major: Op. 28 Prelude No. 7 in A major – Andantino
- F# minor: Op. 28 Prelude No. 8 in F# minor – Molto agitato
- E major: Op. 28 Prelude No. 9 in E major – Largo
- C# minor: Op. 28 Prelude No. 10 in C# minor – Molto allegro
- B major: Op. 28 Prelude No. 11 in B major – Vivace
- G# minor: Op. 28 Prelude No. 12 in G# minor – Presto