

ACCENT ON COMPOSERS

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

An Alfred Reproducible Book

JAY ALTHOUSE ■ JUDITH O'REILLY

- | | |
|-------------|---------------|
| > Bach | > Ives |
| > Beethoven | > Joplin |
| > Brahms | > Mendelssohn |
| > Copland | > Mozart |
| > Debussy | > Schubert |
| > Dvořák | > Sousa |
| > Elgar | > Stravinsky |
| > Handel | > Tchaikovsky |
| > Haydn | > Verdi |
| > Hensel | > Vivaldi |
| > Hildegard | > Wagner |



Includes
Listening
Tracks and
Reproducible
PDFs

Fanny Mendelssohn Hensel

Fan'-ny Mehn'-del-sohn Hehn'-sul

A composer of the Romantic era.

Fanny Mendelssohn Hensel was the older sister, by four years, of **Felix Mendelssohn**. The Mendelssohn family was wealthy, well-educated, and active in cultural affairs. Fanny and Felix were born in Hamburg, Germany. In 1811, the Mendelssohn family moved to Berlin, Germany, because of a threat of war. Fanny first studied piano with her mother, and later studied with respected teachers in Berlin.

In 1813, the family briefly lived in Paris, France. Here Fanny continued her piano studies and her education. By the age of 13, she was a very talented pianist. As part of Fanny's education, her parents encouraged Fanny to attend lectures and studies in physics. She wrote her first song, in honor of her father's birthday, in 1819, at the age of 14. But it wasn't until 1827 that two of her songs were published. Later, several of her songs were published with her brother Felix listed as the composer. Composing was not considered respectable for a young lady.

In 1822, when Fanny was 17, the Mendelssohn family began a tradition of Sunday afternoon concerts in their home, sometimes featuring music written by Fanny or Felix. Family friends, poets, writers, and other creative people were invited as guests. Fanny continued the Sunday afternoon concert tradition for the rest of her life, taking over the role of hostess after her mother's death in 1842. Although she was an excellent pianist, Fanny rarely performed in public concerts, and limited her performances to the Mendelssohn Sunday concerts.

Fanny married Wilhelm Hensel, an artist, in 1829. Together they traveled throughout Europe, and eventually spent several years in Italy.

During the first half of the nineteenth century, women were not encouraged to write music; they were not assumed to have the appropriate artistic temperament. Indeed, both Fanny's father and her brother, Felix, discouraged her from writing music. But Fanny's mother and husband persuaded her to continue. Eventually her husband suggested she submit some of her compositions to a music publisher. She did, and several of her songs were published—this time under her own name.

Like other female composers of her era, Fanny composed piano music and songs—music designed to be performed at small, private gatherings, as opposed to the concert hall. At this time, concert hall music was composed almost exclusively by men.

Throughout her life, Fanny was an ardent supporter of her brother Felix's music, and Felix relied upon her musical advice. Although she wrote several **oratorios** and **cantatas**, as well as small instrumental works such as trios and quartets, Fanny Mendelssohn Hensel is best known for her songs and piano compositions. She died of a stroke at the age of 41 while rehearsing one of Felix's compositions for a family Sunday concert.

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born

November 14, 1805

Hamburg, Germany

died

May 14, 1847

Berlin, Germany

“

The piano is the most important of all musical instruments: its invention was to music what the invention of printing was to poetry. –

George Bernard Shaw
(1856-1950)

”

Fanny Mendelssohn Hensel

What I composed	Orchestra	Concerto	Chamber Music	Keyboard	Opera	Theater/Film	Ballet	Band	Choral	Vocal Solos
Fanny Mendelssohn Hensel			>	>					>	>

Fanny Mendelssohn Hensel Factoids:

- Fanny composed over 500 musical works. Few were ever published during her lifetime but most were performed at recitals and concerts.
- She was greatly influenced by the music of **Wolfgang Amadeus Mozart** and **Ludwig van Beethoven**.
- In style, Fanny's vocal works were similar to her brother's, but her piano accompaniments were more complex. In fact, she was a better piano player than Felix.
- Fanny never wrote a **symphony**. If she had, it probably would not have been performed because she was a woman. Instead, Fanny focused on the type of music which could be performed at recitals and at her Sunday concerts.

1805: Birth of Fanny Mendelssohn Hensel; **Ludwig von Beethoven** writes the opera *Fidelio* in Vienna, Austria.

1808: United States prohibits importation of slaves from Africa.

1817: James Monroe inaugurated as the fifth President of the United States

1823: Mexico becomes a republic.

1827: Sulfur friction matches introduced by John Walker.

1834: Spanish Inquisition, begun during the thirteenth century, is finally suppressed.

1841: The first university degrees granted to women in America.

1847: Death of Fanny Mendelssohn Hensel; Charlotte Brontë writes *Jane Eyre* and Emily Brontë writes *Wuthering Heights*.

What in the world is happening?

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Listen!

Fanny Mendelssohn Hensel (1805-1847) *Farewell to Rome*



Fanny Mendelssohn Hensel was a little known composer in her time. Women composers during the nineteenth century rarely submitted their compositions for publication. She wrote her compositions, mostly piano music and songs, to be played for the private Sunday afternoon concerts, first in her parents' home, then eventually her own home. She often played her own works during these afternoon concerts. Six early songs were published under her brother Felix's name.

During the last two years of her life, several of her songs, choral works, and piano pieces were published. Still others were published after her death. The rest, about 500 works, were never published in the nineteenth century, although many can be found in manuscript in the Mendelssohn Archives in Berlin, Germany.

Fanny met Wilhelm Hensel in his art studio, where she and her parents had come to view some of his works. Fanny and Wilhelm fell in love, but didn't see one another for five years while he studied art in Rome, Italy. Fanny's parents did not allow a formal engagement until Mr. Hensel returned to Berlin. Fanny's mother wouldn't even allow them to correspond with one another. Instead, Mr. Hensel sent delightful drawings to her. He made his art speak to Fanny. After they were married they had a son, Sebastian, and in 1839-40 traveled throughout Italy. Perhaps this is when Fanny wrote this lovely piano piece, *Farewell to Rome*.

- This piece has an introduction. Raise your hand when you think the main part of the piece begins.
- This piece is in ABA form. The two A sections have repeating notes under the melody. See if you can hear when the A section returns.
- Do you think Fanny feels happy or sad about leaving Rome?

TIMING

- :01** This piece is a piano solo. Imagine it being played at one of Fanny Mendelssohn Hensel's Sunday afternoon concerts.
- :10** The pianist plays the "A" melody in the right hand (higher notes) and plays chords in the left hand (lower notes). Feel the pulse of three beats per measure.
- :52** An entirely new section, with a new, more complex "B" melody.
- 1:25** A new "C" melody which contrasts with the two previous melodies.

“

**Were there no women
in the world, no
women singers,
I would never have
become a composer.
They have been
my inspiration.**

**–Alexander Dargomsky
(1813-1869)**

”

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Review!

Think of me
next Sunday
afternoon.



Fanny Mendelssohn Hensel

Name _____

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

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

1. Fanny Hensel was born in _____, _____
but later spent several years in _____.
A. Germany
B. Rome, Italy
2. True or False: Fanny Hensel composed many symphonies and operas.

3. Fanny Hensel is best known for her _____.
A. concertos
B. operas and ballets
C. songs and piano works
D. all of the above
4. True or False: Fanny Hensel wrote her first song while she was still a teenager.

5. True or False: Like many talented women of her era, Fanny Hensel was encouraged by her father to become a composer. _____
6. True or False: Fanny Hensel performed frequently at large concert halls throughout Europe. _____
7. Fanny Hensel was an excellent _____.
A. pianist
B. singer
C. ballet dancer
D. novelist
8. In the Listening Example, *Farewell to Rome*,
the right hand plays the _____, _____
and the left hand plays _____.
A. chords
B. melody
9. Some of Fanny Hensel's early songs were published listing _____ as the composer. Later, her songs were published listing _____ as the composer.
A. Fanny
B. her brother, Felix
10. Fanny Hensel was greatly influenced by the music of _____.
A. Wolfgang Amadeus Mozart
B. Ludwig van Beethoven
C. both A and B
D. neither A nor B

Bonus:

What was the occupation of Fanny's husband, Wilhelm Hensel?

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INSTRUMENT ZOO!

A Wild and Wacky Way to Learn about the Instruments!

by Sally K. Albrecht, Charles Grace, and Mitch Wyatt

A 100%
Reproducible
Coloring Book
with Sound
Samples!



TROMBONE

DESCRIPTION

- The trombone is a member of the brass family of instruments.
- The trombone is primarily a circular brass tube bent into the shape of an "S," with a mouthpiece at one end and a bell at the other end.
- The most visible and recognizable part of a trombone is its slide, which moves in and out to change the pitch.

HOW TO PLAY

- The trombone player holds the trombone in place with the left hand, which is placed near the mouthpiece. The right hand moves the slide back and forth.
- The trombone player places closed lips against the mouthpiece and blows, causing air to pass through the air column inside the trombone. As in most brass instruments, sound is produced by "buzzing" the lips against the mouthpiece.

SOUND

- In general, the trombone has a mellow tone, which blends well with other instruments. But it can also play forcefully.
- Trombones usually play lower notes, but good players can play very high notes as well.

FUN FACTS

- The trombone was developed in the 15th century and was first known as a sackbut.
- At first, trombones had valves used to change the pitch, like trumpets. There are still trombones with valves, but most of today's trombones have a slide.
- The most common instrumentation for a brass quintet includes two trumpets, one French horn, one trombone, and one tuba/bass trombone. A brass quartet may include two trumpets and two trombones, or two trumpets, one French horn, and one trombone.

SOUND SAMPLES

TRACK 17 - Slide that Trombone

TRACK 18 - Come Hear the Band!

TIGER ON THE TROMBONE



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GOTTA HAVE GAMES

25 Creative Competitions for the Music Classroom

By Greg Foreman & Valeaira Luppens

Reproducible Pages
Included!





Meter Madness

Musical Concept

Meter

Learning Target

I can identify meter and rhythm.

Resources Needed

- Two (or more) sets of time signature and solfège cards
- One long piece of tape for the “starting line”
- Dry erase board and marker for score keeping

Preparation

1. Determine how many sets of the time signature and solfège cards you need (one set for each team of students), then copy and trim them. You may also mount them on index cards and laminate them for durability, if you wish.
2. Create a “starting line” on the floor, using one long piece of tape.
3. Five to ten feet from the starting line, arrange the time signature cards so that they form three empty lines of music for the students to complete. Shuffle the solfège cards, and place them on the floor face down above the time signature cards. Each team will need their own work area and set of cards.
4. Divide your class into two or more teams, depending upon how many sets of cards you have created. (The more teams you create, the more individual responsibility each student will have.) Instruct the teams to arrange themselves in straight lines behind the starting line.

Game Instructions

1. When you say, “Ready, set, go!” the first member of each team should cross the starting line, take the top solfège card off the stack, and place it next to the correct time signature. When that player has returned to the starting line, the next player may take a turn. He or she may either reveal a new card and place it next to a time signature or correct a previous player’s incorrect answer.
2. When a team has completed all three lines, they should sit down to signal that they’re done. Quickly scan their answers. If they’re correct, they win that round and receive a point for their team. If they’re incorrect, the round continues. They will have to find their mistake and correct it.
3. Shuffle each set of cards, and repeat the game as many times as desired.
4. You may also choose to award bonus points to students and/or teams who sing their composition using the correct solfège syllables.

Time Signature and Solfège Cards



Sol Sol Mi La



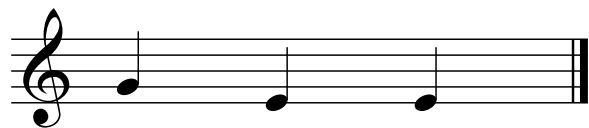
Sol La Sol Mi Sol Sol



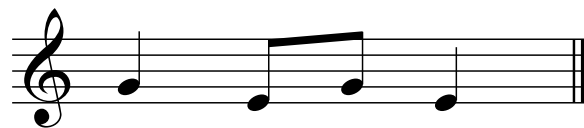
Mi Mi Sol La Sol



Mi Sol La Sol



Sol Mi Mi



Sol Mi Sol Mi

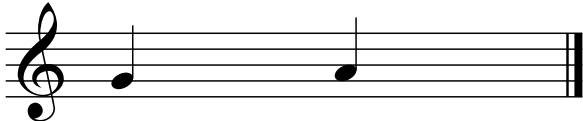


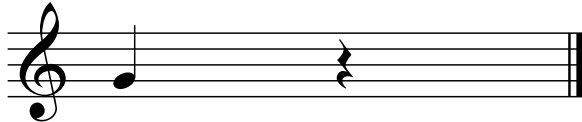


Sol La Sol Mi Sol



Mi Sol La Sol Sol

Time Signature and Solfège Cards

 <p>Sol La</p>	 <p>Sol Mi Mi</p>
 <p>Mi Mi Sol</p>	 <p>Sol</p>

4 4	3 4	2 4
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