

# SANTA FE PRO MUSICA

————— 36TH SEASON | 2017-18 —————

**Santa Fe Pro Musica Education Programs  
Youth Concert Study Materials**

**Beethoven Piano Concertos  
Friday, November 3, 2017 at 10am  
Lentic Performing Arts Center**



## **YOUTH CONCERT STUDY MATERIALS**

Here you will find useful information and activities that can be helpful in preparing your students for the music they will hear on the Santa Fe Pro Musica Youth Concert, Friday, November 3 at 10am in the Lentic Performing Arts Center. Please use these resources as best fits your needs.

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## AUDIENCE ETIQUETTE

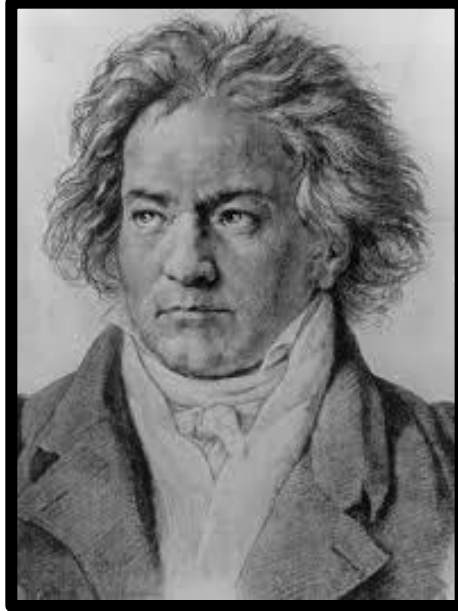
- **Teaching Objective:** Students will demonstrate an understanding of appropriate audience behavior in a variety of settings.
- **Pre-Assessment:** Ask students how they would behave at an orchestra concert.
- **Teaching Sequence**
  1. Ask students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. List the answers on the chalkboard.
  2. Discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a golf tournament be different from a football game? How would the audience behave at a rock concert compared with a classical music concert?
  3. Choose students to act as performers in at least three of the settings listed above. For example, they may pretend to be playing a sport like golf or tennis; or they could pretend to be playing instruments in an orchestra or a rock band. Allow the students to perform while the rest of the class pretends to be in the audience.
  4. Before and after each performance, review with the class where they are pretending to be and help the class evaluate the appropriate audience behavior for each location. Point out that some behaviors that are fine in one setting are considered inappropriate in another. Ask performers if they felt that the audience's behavior was appropriate for their performance and why.
- **Culminating Activity:** Tell students that they will soon be going to a concert where they will hear an orchestra. Help students create a guide for correct behavior at an orchestra concert. Have students use their guide to evaluate their behavior after the concert.
- **Evaluation:** Did student responses indicate an understanding of the appropriate

## WHAT'S A CONCERTO?

A concerto is a musical composition for a solo instrument accompanied by an orchestra. The word "concerto" comes from two parts:

- The Latin word "con" (to join together)
- And the Latin word "certare" (to compete or fight)

The idea here is that the two forces in a concerto (the soloist and the orchestra) alternate episodes of opposition, cooperation and independence. So, it is like a musical argument, conversation and discussion.



### **MEET the COMPOSER**

Beethoven (1770-1827) was born in Germany and lived most of his life in Vienna, Austria. As was typical at that time for boys, he went to school only until the age of 11. Then he left school and trained for work. Since Beethoven's father and grandfather were both musicians, that is what Beethoven did – he became a musician. He was good at it too, and was able to spend his life writing music and playing concerts.

Though Beethoven was a genius, he also worked very hard. He woke up at 5am every day and worked until 3pm. Then he took a hike in the country where he continued to think about his music, mumbling, humming, singing out loud, and making wild gestures with his arms. The pages of his sketchbooks are filled with hundreds of bits and pieces of melodies. He was always scratching out and correcting. Someone said his music looked like battlefields where musical ideas are crossed out, or others are scribbled in, sometimes erasing to the point of making holes in the paper.

During the 18<sup>th</sup> century, Beethoven was regarded as Europe's greatest pianist. He had amazingly skillful hands and fingers, but otherwise he was very clumsy. He often spilled food, broke dishes, and dropped glasses. He was also easily confused. Sometimes he would go to a restaurant and forget to pay; other times he would call for his bill without having ordered anything to eat. And he was restless – during his 35 years in Vienna, he lived in 33 different places.

In 1798, when Beethoven was 28 years old, he started losing his hearing and by 1802 he was deaf. He couldn't play the piano anymore, but he could still write music as he heard it all in his head. When he died in 1827, thousands of people (the newspaper reported 15,000 to 20,000) attended his funeral as he was mourned as the greatest composer of his age.



### **MEET the SOLOIST: ANNE-MARIE McDERMOTT**

- Anne-Marie McDermott was born in New York where she and her sisters were partly home-schooled by their mother, a professional Irish dancer.
- She went to her first piano concert when she was 5-years-old. She loved how the piano was huge, shiny black and powerful.
- At age 9, she became serious about music (“what I wanted to do was play the piano. I spent all day practicing!”).
- The family didn’t have much money, so it was up to her to get scholarships to continue her music studies. She also earned money by playing piano accompaniments for just about everyone, her sisters, neighbors, and school friends.
- Her talents were soon recognized and her piano playing career was launched at the age of 18.
- She is now considered one of the finest pianists in the world.

### **WATCH and LISTEN**

Beethoven, Piano Concerto No. 1, movement 3 (8:30)

<https://youtu.be/nvcUb2at7os>

London Philharmonic Orchestra

Bernard Haitink, conductor

Vladimir Ashkenazy, piano

Interview with Anne-Marie McDermott (6:10)

[https://youtu.be/ctkk\\_xZMCUk](https://youtu.be/ctkk_xZMCUk)