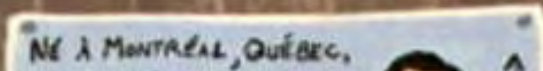


NAC ORCHESTRA
STUDENT MATINEE CONCERTS



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

2013-2014
season

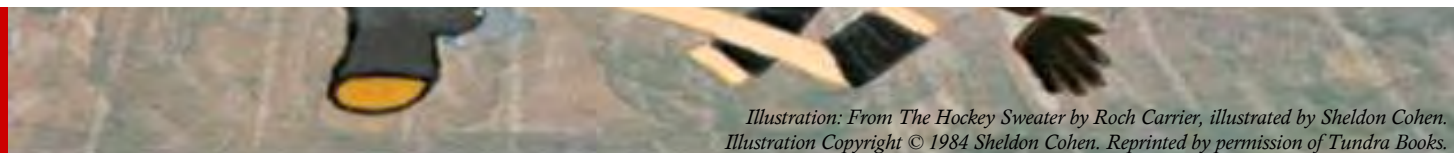


The Hockey Sweater



Teacher Study Guide

Kindergarten to Grade 8



*Illustration: From The Hockey Sweater by Roch Carrier, illustrated by Sheldon Cohen.
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MESSAGE FROM THE PRESIDENT AND CEO OF CANADA'S NATIONAL ARTS CENTRE

Youth and Education has been one of our key strategic priorities for over a decade. Like so many of our educational and artistic partners across Canada, we believe that sharing the performing arts is one of the most powerful and long-lasting gifts we can give to Canadian children and youth.

At the National Arts Centre, we deliver educational performances to over 70,000 students every year. Our high-quality programming, which includes student matinees, open rehearsals and workshops, also plants the seeds in the hopes that our youngest patrons will become the theatre, music and dance-loving audiences of the future.

The NAC also works to support educators and students across Canada. We create and provide free resource materials available through ArtsAlive.ca, our award-winning performing arts and education web site. We host skill-building and professional development workshops, and NAC artistic directors and producers are always delighted to engage with teachers about their performances for the year ahead, and what doors they could open in the imaginations of young people.

We very much look forward to welcoming you and your students to the NAC in 2013–2014.



Peter Herrndorf
President and CEO | National Arts Centre



Peter Herrndorf, president and CEO | National Arts Centre



Pinchas Zukerman, Music Director | NAC Orchestra

NATIONAL YOUTH AND EDUCATION TRUST

The National Youth and Education Trust is the primary resource for youth and education funding at the National Arts Centre. Supporters of the Trust help the National Arts Centre pursue priority initiatives through the performing arts that nurture and develop the creativity of young people in all regions across Canada and support the educators and artists who challenge and encourage them.



The National Youth and Education Trust is supported by Lead Partner CIBC, Astral Radio, Michael Potter, supporters and patrons of the annual NAC Gala and the donors of the NAC Foundation's Corporate Club and Donors' Circle. Contributions are welcome, please call the NAC Foundation at **613 947-7000, ext. 315** or visit nacfoundation.ca.

LEAD PARTNER



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Audience Participation

We invite you and your students to sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on **page 14** of this guide, is an arrangement of **O Canada**. The conductor will announce when it is time to sing.



The Music Education Office of Canada's National Arts Centre Orchestra is pleased to partner with the **Toronto Symphony Orchestra** in the development of this study guide.

Special thanks to the **Toronto Symphony Orchestra**, **Robert Markow** and **Pamela Jones** for the written text, **Jane Wamsley** for the curriculum expectations, **Jessica Roy** and the **Ottawa Public Library** for the bibliography, **Sheldon Cohen** and **Tundra Books** for the illustrations, and **Kelly Abercrombie** from the NAC Music Education Office for editorial direction.

About this Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- 🎵 **Program notes** about the music you will hear at the concert
- 🎵 **Biographical information** about the conductor, and the NAC Orchestra
- 🎵 **Classroom activities** for you to share with your students

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

See you at the performance!



Should you have any questions regarding
Music Education with Canada's National Arts Centre, please contact us:

Email: mused@nac-cna.ca

Telephone: 613 947-7000 x382 / 1 866 850-ARTS (2787) x382

Fax: 613 992-5225

nac-cna.ca

Curriculum Expectations

The Arts: Music

The “Full-Day Early Learning Kindergarten Program” and “The Arts” curriculum documents for Ontario outline the overall and specific expectations for each grade. As well, opportunities to listen and respond to recordings and live musical performances are supported:

- ★ **Kindergarten:** Art galleries, theatres, museums, and **concert venues** (where available) provide rich environments for field trips and for exploration of the local community and its resources.
- ★ **Grades 1-3:** In the primary grades, students **experience and explore the elements of music through singing, listening to, and moving to a variety of songs, rhymes, and chants.** Their experiences should include a **wide variety of recorded and live music....** [and] become familiar with **acceptable audience behaviour,**
- ★ **Grades 4-6:** Students in Grades 4 to 6 focus on developing the ability to read music notation and on **applying their knowledge of the elements of music through performing (singing, moving, playing instruments), creating, and listening...**[and to] **think critically about the music that they hear.**

The learning activities in this guide will develop students’ music knowledge of the Fundamental Concepts/Elements of Music and their skills as described by the expectations for each grade, depending upon how these activities are used to prepare for and to respond to the concert.

Grade 7-8 The Creative Process, *The Arts, Grades 1-8, Revised*

“Students are expected to learn and use the creative process to help them acquire and apply knowledge and skills in the arts. Use of the creative process is to be integrated with use of the critical analysis process in all facets of the (music) curriculum as students work to achieve the expectations.... ”

Grade 7-8 Critical Analysis Process, *The Arts, Grades 1-8, Revised*

“Students need to be guided through the stages of this process....they will become increasingly independent in their ability to develop and express an informed response to a work of...music. They will also become more sophisticated in their ability to critically analyse the works they are studying or responding to. ”

Grades 7 and 8: OVERALL Expectations

- C1. Creating and Performing:** apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;
- C2. Reflecting, Responding, and Analysing:** apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- C3. Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, and their socio-cultural and historical contexts.

Sing Along with the NAC Orchestra (page 14)

C1. Creating and Performing: Apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music;

C1.1 Sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods.

C1.4 Use the tools and techniques of musicianship in musical performances.

C1.5 Demonstrate an understanding of standard and other musical notation through performance and composition.

C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C2.3 Identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members.

Buzz, Moz and the Bees by Roch Carrier (Page 16)

C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

Cross-Curricular Connections: Language

Canadian Composers: Group Research Project (Page 17)

C2. Reflecting, Responding, and Analysing: apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C3. Exploring Forms and Cultural Contexts: demonstrate an understanding of a variety of musical genres and styles from past and present, and their socio-cultural and historical contexts.

Cross-Curricular Connections: Language, Social Studies (History/Geography)

Instruments of the NAC Orchestra (page 20) | What is the Orchestra Made Up of (page 33)

This activity is part of developing understanding of the **Grade 1-8 Fundamental Concept 'Timbre'**; orchestral instrument classification — the materials, construction and sound quality.

Grade 1 • **timbre:** vocal quality, body percussion, sound quality of instruments, environmental and found sounds.

Grade 2 • **timbre:** classification of instruments by listening to their sound.

Grade 3 • **timbre:** classification of instruments by means of sound production

Grade 4 • **timbre:** homogeneous sound of ensemble instruments

Grades 5-6 • **timbre:** tone colour for particular purposes

Grade 7 • tone colour of complex ensembles (e.g. jazz, gamelan, choral, orchestral).

Grade 8 • tone colours of world music ensembles and instruments.

Response to the Concert (page 20) | Elements of Music (page 20) | Listening Guide (page 20)

Kindergarten Overall and Specific Expectations:

M2. Demonstrate basic knowledge and skills gained through exposure to music and music activities;

M2.1 Explore different elements (*e.g., beat, sound quality, speed, volume*) of music.

M4. Express responses to a variety of forms of music, including those from other cultures;

M4.1 Express their responses to music by moving, by making connections to their own experiences, or by talking about the musical form.

Grades 1-8 Overall and Specific Expectations:

C2. Reflecting, Responding, and Analysing: apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

C2.1 Express detailed personal responses to musical performances in a variety of ways.

C2.2 Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used.

Know Before You Go (Concert Etiquette) (page 37)

Kindergarten Overall and Specific Expectations

M4. Express responses to a variety of forms of music, including those from other cultures;

M4.1 Express their responses to music by moving, by making connections to their own experiences, or by talking about the musical form.

Grades 1-6 Overall and Specific Expectations:

C2. Reflecting, Responding, and Analysing: Apply the critical analysis process (see pages 23–28) to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;

Grade 1,2,3,4,5: **C2.3** Identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members.

Grade 6: **C2.3** Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members.

Concert Program

(subject to change)

The Hockey Sweater

Canada's National Arts Centre Orchestra

Alain Trudel, Principal Youth and Family Conductor

FEATURING:

Roch Carrier, narrator

Ken Dryden, co-host

Propeller Dance

Renata Soutter & Shara Weaver, co-artistic directors/choreographers

Janet Irwin, script consultant

Tobi Hunt McCoy, stage manager

Concert dates:

Tuesday, January 14, 2014

10 a.m. (English)

12:30 p.m. (English)

Wednesday, January 15, 2014

10 a.m. (French)

Concert location:

Southam Hall, National Arts Centre

Running time for all concerts:

Approximately 55 minutes, without intermission

What's it like to have to wear a Toronto Maple Leafs sweater in a hockey-crazed Quebec town where everyone is a Montreal Canadiens fan? That's the story of Roch Carrier's *The Hockey Sweater*, narrated by the author and co-hosted by hockey legend Ken Dryden, with an original score by Canadian composer, Abigail Richardson*.

**Abigail Richardson's The Hockey Sweater is a co-commission of the Toronto Symphony Orchestra, the National Arts Centre Orchestra, and the Calgary Philharmonic Orchestra.*

In this concert, students will hear excerpts from:

WALDTEUFEL

Skater's Waltz, Op. 183

WILLIAMS

Olympic Fanfare

BIZET

"Intermezzo" from *Carmen Suite No. 1*

STRAVINSKY

"Infernal Dance" from *The Firebird* (1945 revision)

MASCAGNI

"Intermezzo" from *Cavalleria rusticana*

Propeller Dance

Renata Soutter & Shara Weaver,
co-artistic directors/choreographers

CLAMAN 🇨🇦
(Arr. Toth)

Hockey Night in Canada Theme

RICHARDSON 🇨🇦

The Hockey Sweater

Roch Carrier, narrator

LAVALLÉE 🇨🇦

O Canada*

***Sing along with the NAC Orchestra!**



From *THE HOCKEY SWEATER/LE CHANDAIL DE HOCKEY* by Roch Carrier, with illustrations by Sheldon Cohen © Tundra Books



Program Notes

INTRODUCTION

The NAC Orchestra celebrates winter sports, from skating on Ottawa's own Rideau Canal to the 2014 Winter Olympic Games and Paralympics in Sochi, Russia. The performance will culminate with the famous story by Roch Carrier of a passion that ties us together from coast to coast – HOCKEY!

The Hockey Sweater is a newly-commissioned work by composer Abigail Richardson and is based on Roch Carrier's beloved book of the same name. *The Hockey Sweater* tells the story of a young boy who wears out his Montreal Canadiens sweater and is forced to wear a Toronto Maple Leafs sweater when Eaton's mistakenly sends the wrong sweater. The work features narration by author Roch Carrier and projected images from the book.



ÉMILE WALDTEUFEL (1837-1915): *Skater's Waltz, Op. 183*

Although **hockey** is Canada's most prevalent sport, two other popular Canadian winter sports that also require the use of ice skates are figure skating and ice dancing.

Figure skating is a sport and activity in which individuals, duos, or groups perform on figure skates on ice with music accompaniment. **Ice dancing** is a discipline of figure skating which draws from the world of ballroom dancing; It joined the World Figure Skating Championships in 1952 and became a Winter Olympic Games medal sport in 1976. A distinction between ice dance and other disciplines of skating is the usage of music in the performances; in ice dancing, dancers must always skate to music that has a **definite beat or rhythm**.



Composed in 1882, Émile Waldteufel's "**Skater's Waltz**" was inspired by the Cercle des Patineurs or 'Rink of Skaters' at the Bois de Boulogne in Paris. Waldteufel's introduction to the waltz can be likened to the poise of a skater and the glissando notes invoke scenes of a wintry atmosphere. The other themes that follow are graceful and swirling, as if to depict a ring of skaters in their glory. Bells were also added for good measure to complete the winter scenery. It was published by Hopwood & Crew and was dedicated to Ernest Coquelin who was the younger brother of two celebrated actor brothers of the Comédie Française.

DID YOU KNOW?

In 1994, the game commonly known as **ice hockey** was recognized and declared to be the **national winter sport of Canada**.



JOHN WILLIAMS (1932-): *Olympic Fanfare*

John Towner Williams, Jr. (born February 8, 1932) is an American composer, conductor and pianist. He is considered to be one of the greatest film composers of all time. In a career spanning over six decades, he has composed some of the most popular and recognizable film scores in cinematic history, including *Jaws*, the *Star Wars* series, *Superman*, the *Indiana Jones* series, *E.T. the Extra-Terrestrial*, the first two *Home Alone* films, *Hook*, *Jurassic Park*, *Schindler's List*, *Saving Private Ryan*, the first three *Harry Potter* films, *Catch Me If You Can*, *Memoirs of a Geisha*, *War Horse*, and *Lincoln*. He has had a long association with director Steven Spielberg, composing the music for all but one (*The Color Purple*) of Spielberg's major feature films.



Other notable works by Williams include theme music for four Olympic Games, *NBC Sunday Night Football*, the *NBC Nightly News*, the Statue of Liberty's rededication, the television series *Lost in Space* and *Land of the Giants*, and the original, not as well known calypso-based theme song to *Gilligan's Island*. Williams has also composed numerous classical concerti, and he served as the Boston Pops Orchestra's principal conductor from 1980 to 1993; he is now the orchestra's conductor laureate.



A **fanfare** is normally a relatively short piece of music that is typically played by trumpets, cornet, French horns, or other brass instruments, often accompanied by percussion. It is usually intended for important social purposes, such as ceremonial events involving important people or animals, as exclamations of significant activities during an event (such as with introductions and closings), or to precede announcements with the purpose of gaining the attention of the audience.

John Williams composed “**Olympic Fanfare and Theme**” for the Los Angeles 1984 Summer Olympics. The theme was performed in the opening ceremonies by the United States Army Herald Trumpets conducted by then-Captain David Deitrick. The first recording, performed by an orchestra composed of Los Angeles-area musicians, was released in its entirety on the LP and cassette album *The Official Music of the XXIIIrd Olympiad Los Angeles 1984*, with a concurrent Japan-only CD release (for which Williams went on to win a Grammy for Best Instrumental Composition in 1985). This recording has been used as the theme for NBC's Olympic coverage ever since and has become one of the most well-known musical themes of the Summer *and* Winter Olympic Games.

Several other notable composers have contributed music for Olympic Games over the years, including Henry Mancini, Marvin Hamlisch, Philip Glass, David Foster, Vangelis, and Michael Kamen.

DID YOU KNOW?

Throughout his career, John Williams has won numerous awards for his musical compositions, including:

- ★ 5 Academy Awards,
- ★ 4 Golden Globe Awards,
- ★ 7 British Academy Film Awards, and
- ★ 21 Grammy Awards.

With 48 Academy Award nominations, Williams is the second most-nominated person, after Walt Disney!

Pinchas Zukerman



The NAC Orchestra will be performing “**The Music of John Williams**” on **June 19-21, 2014!**

Nothing beats hearing John Williams' iconic movie scores live, including *E.T. the Extra-Terrestrial*, *Superman*, the *Harry Potter* movies, and, of course, *Star Wars*. Plus a special appearance by Maestro Pinchas Zukerman playing the theme from *Schindler's List*. For more details, logon to the NAC website: <http://nac-cna.ca/en/orchestra/event/5190>

Bizet's intermezzo from *Carmen Suite No. 1* as well as Stravinsky's *Infernal Dance* from *The Firebird* are perfect examples of music that demand the best moves from musicians and athletes alike! Both are very popular orchestral works that have often been used as accompaniment in World Championship figure skating and ice-dancing routines.



Georges Bizet (1838-1875): "Intermezzo" from *Carmen Suite No. 1*

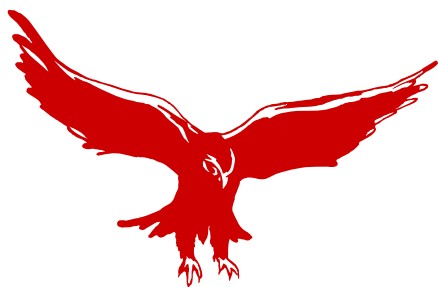
Georges Bizet composed his opera *Carmen* at the end of his all-too-brief life. The story comes from a novella by the French author Prosper Mérimée. It concerns Don José, a Spanish army officer stationed in Seville, who develops an obsessive love for Carmen, a seductive Gypsy who works in the cigarette factory. Because of his love for Carmen, he deserts his regiment to take up life as a smuggler. When Carmen transfers her favours to the handsome bullfighter Escamillo, Don José tracks her down and murders her in the plaza outside the bullring. This story called forth from Bizet some of the greatest dramatic music of all time. Although Bizet never visited Spain, he had heard Spanish music performed in the cafés and cabarets of Paris and imitates its sounds and rhythms in many places in his opera.

The orchestral **intermezzo** that precedes the third act features much dialoguing and intertwining between the woodwind instruments and is characterized by a lyrical grace that is reminiscent of a pastoral (a work portraying an idealized version of country life). It begins as a lovely solo for flute with harp accompaniment, followed by the strings and other instruments, which introduce countermelodies. The piece grows in intensity and then ends quietly with a slow *diminuendo* (gradually becoming softer).

Carmen was first performed in Paris in 1875. It was not a success. Although a small core recognized its greatness, audiences and critics for the most part found both the story and the music vulgar and immoral. Within three months Bizet was dead. Soon after his death the opera was performed in Vienna with enormous success. Within three years it had swept the world. Since then it has held its place as one of the most popular operas of all time.



IGOR STRAVINSKY (1882–1971): "Infernal Dance" from *The Firebird* (1945 revision)



In 1910, the founder of the Ballets Russes, Serge Diaghilev, commissioned Stravinsky to write the music for a ballet based on **The Firebird**, a Russian folktale. This ballet turned out to be a brilliant work of orchestral effects! The first performance took place in Paris on June 10, 1910. The audience included French composers Claude Debussy and Maurice Ravel. It was an overwhelming success, and as a result, Stravinsky's fame and that of the Ballets Russes was assured. For Stravinsky, it was the beginning of his relationship with western culture. Unfortunately, as is all too often the case, his success was both envied and resented by his colleagues in St. Petersburg. The rift between them became permanent.

The Firebird tells the story of a magnificent bird that hovers around a fairy tree hoping to gather the golden apples it has seen in the moonlight. The bird is pursued by Prince Ivan, the handsome hunter, but the bird always manages to elude him. However, Ivan does manage to catch a golden feather, which helps him to overcome his fear of Kashchi, an immortal giant with green claws who petrifies all who come within his grasp. Ivan takes Kashchi's soul, which is in the shape of an egg. He breaks the egg and finds trapped inside it, several captive princesses. He marries the most beautiful of the princesses and the ballet ends with a joyful celebration at an enchanted castle.

At the point where the **Infernal Dance** appears, Prince Ivan (the hero) has been trapped in the woods outside the castle by the evil demon Kastchei's subjects and the magical Firebird is leading these monsters in a wild dance. The whirling, nightmarish Infernal Dance performed by Kastchei and his monstrous subjects is a tour de force of orchestral brilliance.



Learn more about **Igor Stravinsky's** life, times and music on
[ArtsAlive.ca](https://www.ArtsAlive.ca) **Music** (see **Great Composers**)

The **Winter Paralympic Games** is an international multi-sport event where athletes with physical disabilities compete. This includes athletes with mobility disabilities, amputations, blindness, and cerebral palsy. The Winter Paralympic Games are held every four years directly following the Winter Olympic Games. The Winter Paralympics are also hosted by the city that hosted the Winter Olympics.

In honour of the upcoming 2014 Winter Paralympics, Propeller Dance [see artist biography on [page 32](#) of this guide] will choreograph and interpret **Mascagni's intermezzo from *Cavalleria rusticana***, another popular piece often used in choreographed sporting events.



Ice Sledge Hockey



Pietro Mascagni (1863-1945): “*Intermezzo*” from *Cavalleria rusticana*

Pietro Mascagni was an Italian composer most noted for his operas. His masterpiece *Cavalleria rusticana* caused one of the greatest sensations in opera history and single-handedly ushered in the *Verismo* (post-Romantic realism) movement in Italian dramatic music.



A **libretto** is the text used in, or intended for, an extended musical work such as an opera, operetta, oratorio, cantata or musical.

The word “libretto” is the diminutive of the Italian word “libro” (book).

Cavalleria rusticana (meaning “Rustic Chivalry” in Italian) is an opera in one act to an Italian libretto by Giovanni Targioni-Tozzetti and Guido Menasci, adapted from a play and short story written by Giovanni Verga. Although Mascagni had started writing two other operas earlier (*Pinotta*, premiered in 1932, and *Guglielmo Ratcliff*, premiered in 1895), *Cavalleria rusticana* was his first opera to be completed and performed. It remains the best known of his fifteen operas and one operetta (*Si*).

The very first performance of *Cavalleria rusticana* caused a sensation, with Mascagni taking 40 curtain calls! Its success has been phenomenal ever since its first performance in the Teatro Costanzi in Rome on 17 May 1890. At the time of Mascagni's death in 1945, the opera had been performed more than 14,000 times in Italy alone.

The story follows young Tiruddu who returns home to his Sicilian village after completing his military service to find his fiancée, Lola, married to a rich and possessive businessman. But Lola soon provokes her former beau and Tiruddu succumbs to her charms. Santuzza, a young woman in the village who is in love with Tiruddu, is quick to inform the husband of Lola's infidelity.

The opera's symphonic **Intermezzo**, which embodies Sicilian passion and warmth, has figured in the sound track of several films, most notably in the opening of *Raging Bull* (Martin Scorsese's 1980 film starring Robert De Niro) and in the finale of *The Godfather Part III* (Francis Ford Coppola's 1990 film starring Al Pacino and Diane Keaton), the latter of which featured a performance of the opera as a key part of the film's climax.



Dolores Claman (1927-): *Hockey Night in Canada*



Born in Vancouver, B.C., Dolores Claman had an early start in music, thanks to her mother, who was a singer. She began formal piano lessons at the age of six.

After receiving a graduate scholarship to the Julliard school of music in New York, Dolores Claman went on to enjoy a prolific career in composing for advertising, television, film and theatre. She also founded Quartet Productions, one of the more successful music production companies of its time. The company created jingles and advertisements for numerous companies in Canada and the United States of America, and continued to win numerous awards.

In 1967, the Ontario government commissioned Quartet Productions to cowrite a song and score for Expo 1967, which celebrated Canada's centennial. The result was "A Place to Stand (Ontari-ari-ario)." The film that this music was used for ("A Place to Stand") won an Oscar Award the following year.

Dolores Claman's **Hockey Night in Canada Theme** was written in 1968 and is sometimes referred to as "Canada's Second National Anthem."

When asked to write this piece of music, Claman had never seen a hockey game before, and pictured Roman gladiator's wearing skates. The music reflects the narrative arc of a hockey game; the arrival at the rink, the battle of the game and the trip home afterwards. The original recording was performed by a 20-piece band.

Although the theme was originally associated with CBC Television's *Hockey Night in Canada*, and Télévision de Radio-Canada's *La Soirée du hockey* from 1968 until 2008, the CBC was unable to renew their licence for the theme, and it was purchased by CTV for use in perpetuity instead and could be heard starting in 2008. Following this announcement, CBC ran a national contest to find a new theme song.



The Story That Almost Wasn't: **Roch Carrier's** *The Hockey Sweater*

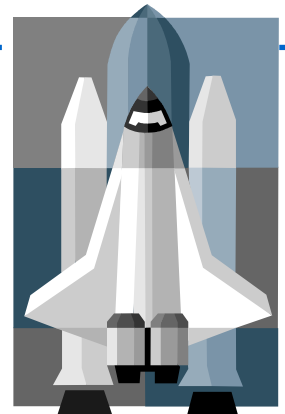


When the CBC originally asked Roch Carrier to answer the question "What does Quebec want?" he worked for several weeks to write an essay, which he felt was dull. Upon returning to CBC to discuss his answer to the question, he was encouraged to write about something he felt was important to him. After this discussion, he returned to his table and thought about what he felt. The response that came to him was about when he was young, little and would put on his skates, with Eaton catalogues strapped on his legs for padding. When he stood up like that, he felt taller than his mother, and with a hockey stick in his hands, he felt stronger than his brother. He began to write a response based on that – which ultimately became the story of *The Hockey Sweater*.

DID YOU KNOW?

Roch Carrier's story 'The Hockey Sweater' (originally written in French) was published in 1979 under the title 'Une abominable feuille d'érable sur la glace' ("An abominable maple leaf on the ice") in a collection of his works called 'Les Enfants du bonhomme dans la lune'. It was translated to English that same year by Sheila Fischman and published as part of an English collection of Carrier's works called 'The Hockey Sweater and other stories'.

A copy of Roch Carrier's 'The Hockey Sweater' was taken into space by Canadian astronaut Robert Thirsk when he served on a 2009 mission to the International Space Station. Like many Canadians, Thirsk found that Carrier's classic tale resonated deeply with him and his family, and taking it to space was an opportunity he couldn't pass up.





About the Author: Roch Carrier

Roch Carrier was Canada's National Librarian and is the beloved author of many Canadian classics for both adults and children. In 1968 he published his hugely successful novel, *La Guerre, Yes Sir!*. He has written many novels, short stories, plays, film and television scripts, essays, travel books, and poetry. Several of his works have become classics and are used in schools and universities around the world. His much-loved children's story, *The Hockey Sweater*, remains a timeless favorite. In 1991, Roch Carrier was awarded the Stephen Leacock Award for Humour for *Prayers of a Very Wise Child*. Among his many other awards and honors, Mr. Carrier is a Fellow of the Royal Society of Canada, an Officer of the Order of Canada, and the holder of many honorary doctorates. There are also two elementary schools in Ontario that bear his name. All this from the boy who grew up in a village with no library and no books. Now the village has a brand new library – the Roch Carrier Library.

About the Illustrator: Sheldon Cohen

We all know that pictures can speak louder than words and the career of Sheldon Cohen in illustration, animation, film directing, and painting is certainly a vivid testimony to this adage.

A native of Montreal, Mr. Cohen's most notable film is *The Sweater* (1981), based on Roch Carrier's classic childhood tale. It won the BAFTA (British Academy Award) and over a dozen other international prizes. In addition to his work in film, Sheldon Cohen is an accomplished painter. Perhaps best-loved for his illustrations in *The Hockey Sweater* published by Tundra Books, he has also received the Governor General's Award for Illustration (1991) and First Prize at the Chicago International Children's Film Festival for *I Want a Dog* (2003). This animated short, and a subsequent TV Special, *Snow Cat* (1998), are based on children's books by the late Dayal Kaur Khalsa, both of which were placed on the prestigious ALA list of notable videos. Interested in helping students develop their own film ideas, Mr. Cohen spent the 1998-1999 academic year teaching film animation at Harvard University. A compilation DVD containing 30 years of his work has been released by the National Film Board of Canada, entitled, *FROM BOOK TO FILM: Animated Classics by Sheldon Cohen*. His latest work is a memoir published by ECW Press, entitled *THIS SWEATER IS FOR YOU!* celebrating the creative process in film and art.



Abigail Richardson (1976-): The Hockey Sweater

The featured piece on the Student Matinee concert programme is *The Hockey Sweater* by Abigail Richardson, based on the story by Roch Carrier. This work was jointly commissioned by the Toronto Symphony Orchestra, the National Arts Centre Orchestra, and the Calgary Philharmonic Orchestra. The story is a tale of childhood, hockey and a disappointing mail-order mix-up in the small village of Sainte-Justine, Quebec, in 1946.

The story is based on the real experiences of the author, Roch Carrier, who, like many boys his age in Quebec, was a big fan of the Montreal Canadiens and their star player at the time, Maurice "The Rocket" Richard. When his Montreal Canadiens hockey sweater wore out, his mother wrote a note and sent money to the Eaton's Catalogue Service to order a new one. At the time, the company did not print French-language versions of their order form, and the boy's mother did not speak English, leading to a mix-up. A short time later, a package arrives by mail- it's a new hockey sweater. Unfortunately, it's a sweater for the rivals of the Canadiens - the Toronto Maple Leafs.

As a loyal fan of the Montreal Canadiens, Carrier refuses to wear the new sweater. But his mother will not let him wear his old-worn out one, and she insists that returning the sweater may offend Mr. Eaton, himself a Leafs fan. As a result, the boy has no choice but to wear the Toronto Maple Leafs Sweater to his hockey game, feeling humiliated in front of the other players on the ice who are all proudly wearing their Canadiens sweaters. Seeing his new sweater, the coach of the team refuses to let the young boy play, and he angrily breaks his hockey stick on the ice before being sent to church, where he prays for God to send moths to eat his new Maple Leafs sweater.

Audience Participation

Sing Along with the NAC Orchestra!

We invite you and your students to sing along with the NAC Orchestra during the concert. The piece we have selected for your participation is an arrangement of **O Canada**. The conductor will announce when it is time to sing.

O Canada

Music by **Calixa Lavallée**

French lyrics by **Sir Adolphe-Basile Routhier** | English lyrics by **Robert Stanley Weir**

O Canada!
Our home and native land!
True patriot love in all thy sons command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide,
O Canada, we stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

Ô Canada!
Terre de nos aïeux,
Ton front est ceint de fleurons glorieux!
Car ton bras sait porter l'épée,
Il sait porter la croix!
Ton histoire est une épopée
Des plus brillants exploits.
Et ta valeur, de foi trempée,
Protégera nos foyers et nos droits.
Protégera nos foyers et nos droits.

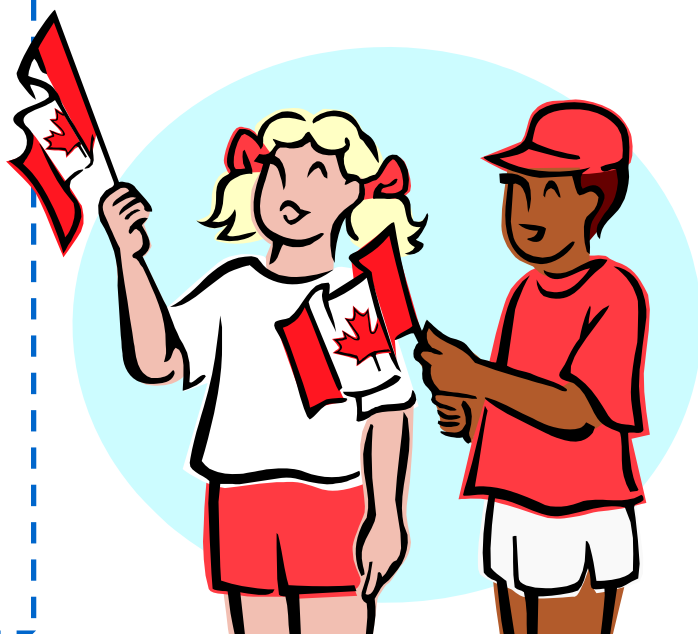
DID YOU KNOW?

"O Canada" was originally commissioned by Lieutenant Governor of Quebec Théodore Robitaille for the 1880 Saint-Jean-Baptiste Day ceremony;

Calixa Lavallée wrote the music as a setting of a French Canadian patriotic poem composed by poet and judge Sir Adolphe-Basile Routhier.

The lyrics were originally in French and translated into English in 1906. Robert Stanley Weir wrote in 1908 another English version, which is the official and most popular version, one that is not a literal translation of the French.

"O Canada" had served as a de facto national anthem since 1939, officially becoming Canada's national anthem in 1980 when the Act of Parliament making it so received Royal Assent and became effective on July 1st as part of that year's Dominion Day celebrations.



How to Purchase The Hockey Sweater

The Hockey Sweater

In the days of Roch's childhood, winters in the village of Ste. Justine were long. Life centered around school, church, and the hockey rink, and every boy's hero was Montreal Canadiens hockey legend Maurice Richard. Everyone wore Richard's number 9. They laced their skates like Richard. They even wore their hair like Richard.

When Roch outgrows his cherished Canadiens sweater, his mother writes away for a new one. Much to Roch's horror, he is sent the blue and white sweater of the rival Toronto Maple Leafs, dreaded and hated foes to his beloved team. How can Roch face the other kids at the rink?

Praise for *The Hockey Sweater*:

"...a classic."

— *The New York Times*

"....not only sweet and funny, but a wise parable about Quebec and English Canada."

— *The Toronto Star*

"... a fantastic way to illustrate pre-Quiet Revolution Quebec...."

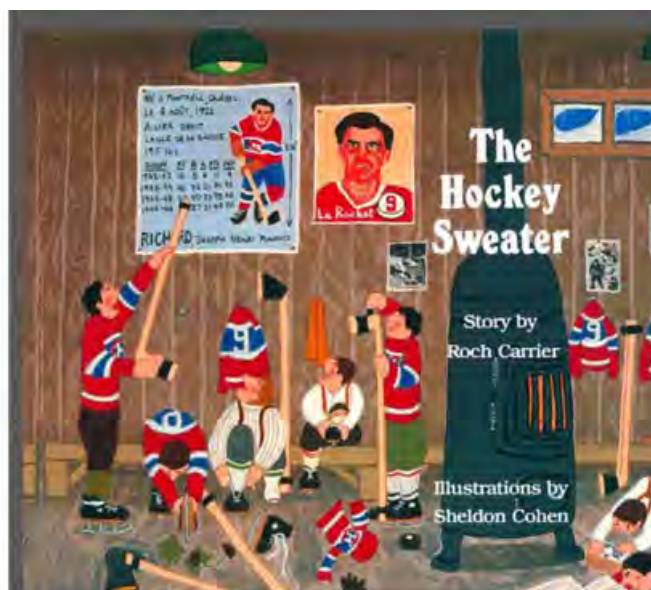
— *The Globe and Mail*

"It's a classic... you can't really be a Canadian and not read it. It's become part of our cultural lexicon."

— *Canadian Children's Book News*

"...Roch Carrier's timeless book about a boy's catalogue snafu resonated across this hockey-mad country – because who didn't understand the horror of receiving the enemy's hockey sweater in the mail?"

— *Faceoff.com*



The Hockey Sweater

Story by Roch Carrier

Illustrations by Sheldon Cohen

Translation by Sheila Fischman

HC: 978-0-88776-169-0

TR: 978-0-88776-174-4

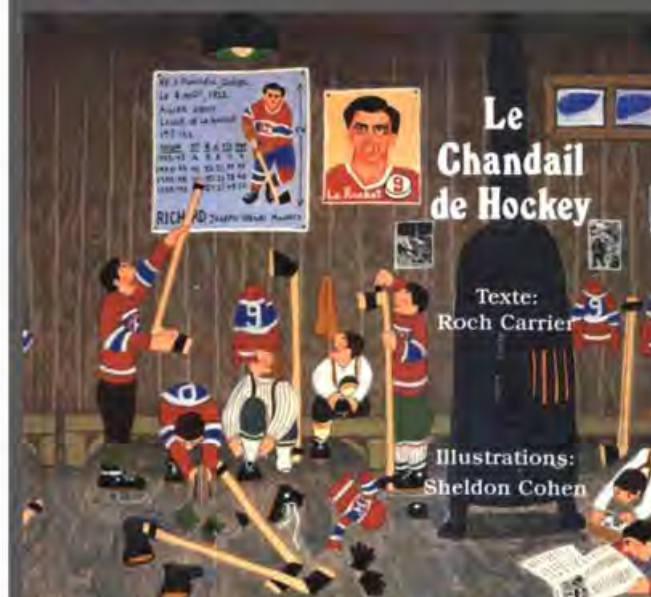
Le Chandail de Hockey

Texte: Roch Carrier

Illustrations: Sheldon Cohen

HC: 978-0-88776-171-3

TR: 978-0-88776-176-8



HOW TO ORDER:

The Hockey Sweater is available online or through your favourite bookstore.

Distributed by Random House of Canada Ltd. For customer service, please call 1-888-523-9292.

School and library customers, please order from your favourite wholesaler.



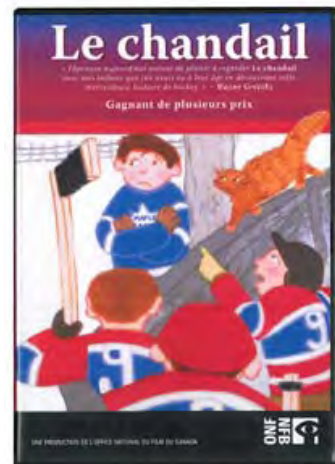
Tundra Books

www.tundrabooks.com

Classroom Activities

Watch the National Film Board Video of *The Sweater*

- ★ Visit your school library for a copy of Roch Carrier's beloved Canadian children's story, *The Hockey Sweater*.
- ★ Read the story to the class and discuss.
- ★ Watch the film, based on the story, by visiting this **National Film Board of Canada** website link: <http://www.nfb.ca/film/sweater>
- ★ Then, look forward to:
 - ★ Hearing Roch Carrier narrate his story at the concert!
 - ★ Hearing the newly-commissioned musical work, based on Monsieur Carrier's story, and composed by Ms. Abigail Richardson.*



*Abigail Richardson's "The Hockey Sweater" is a co-commission of the Toronto Symphony Orchestra, the National Arts Centre Orchestra and the Calgary Philharmonic Orchestra.



Virtual Museum of Canada's Online Archive: Roch Carrier

To help you get in the spirit of the NAC Orchestra's student matinee performances of *The Hockey Sweater*, check out the Virtual Museum of Canada's online archive about Roch Carrier and how he came to write the famous story:

<http://www.civilization.ca/cmc/exhibitions/cpm/catalog/cat2208e.shtml>

Buzz, Moz, and the Bees by Roch Carrier

If you enjoyed Roch Carrier's *The Hockey Sweater*, be sure to read his story of **Boz, Moz, and the Bees** that appears in the NAC's "Let's Go Mozart!" study guides that are available for free download from **ArtsAlive.ca** :

- ★ Teacher Resource Kit (see pages 21-24):
http://www.artsalive.ca/pdf/mus/mozart_en.pdf
- ★ Student Newspaper Guide (see pages 11-12):
http://www.artsalive.ca/pdf/mus/letsgomozart/10463621_AD_English.pdf

Read the story *Buzz, Moz, and the Bees* aloud to your students. Lead a discussion with the students using the following prompts:

- ★ How does Roch Carrier portray Mozart? (as a pop star)
- ★ Why were Buzz and the Bees so impressed with Mozart's music?

Make a "Role on the Wall" by drawing a large outline of a person on chart paper. *Inside* the figure write in any facts the students already know or think they know about Mozart. *Outside* the figure write questions the students have about Mozart. Post the chart for ongoing reference.



Canadian Composers: Group Research Project

Canada has come to be known as a “salad bowl” mixture of many cultures from across the globe and, as a result, we have been able to enjoy a wide variety of musical genres. In addition to the many well-loved folksongs from across this great land, as well as the classical repertoire we’ve come to know and love, we could move from the east coast to the west and also encounter the old sea shanties sung by our Newfoundlanders, the Celtic flavors of Nova Scotia and PEI, the traditional French songs of early settlers in Quebec, amazing jazz music in the clubs of Montreal and Toronto, Ukrainian accordion groups in Manitoba, the guitars and fiddles of the Prairie cowboys and the pop, rock and movie music that rises out of our beautiful British Columbia! Someone needs to compose all of this music, and Canada is rich in contemporary composers. They are yours to discover!

Working in assigned groups of three or four students, each group will be responsible for researching a minimum of three composers – one from the list of composers on our Programme, one from the Additional Contemporary Composers list, and one from the Pop Composers list. This should provide each group with a unique view of our Canadian musical landscape.

Each group will be assigned one of the following composers from our Programme:

- ★ **Delores Claman** – long-time theme from “Hockey Night in Canada” - nationwide
- ★ **Calixa Lavalée** – “O Canada”, our national anthem
- ★ **Abigail Richardson** – “The Hockey Sweater” – across Canada (esp. ON, QC)

Each group will be assigned one of the following additional contemporary composers:

- | | | |
|----------------------------|-----------------------|---------------------|
| ★ Denys Bouliane | ★ Laryssa Kuzmenko | ★ Jeffrey Ryan |
| ★ Claude Champagne | ★ Gary Kulesha | ★ R. Murray Schafer |
| ★ Stephen Chapman | ★ Alexina Louie | ★ Ava Sokolovic |
| ★ John Estacio | ★ Svetlana Maksimovic | ★ Gilles Tremblay |
| ★ Yvonne Gillespie | ★ John Metcalf | ★ Healey Willan |
| ★ Suzanne Herbert-Tremblay | ★ Elizabeth Raum | |

Each group will be assigned one of the following Pop/Rock composers:

- | | | |
|------------------|--------------------|------------------|
| ★ Bryan Adams | ★ Jim Cuddy | ★ Oscar Peterson |
| ★ Jann Arden | ★ Hagood Hardy | ★ Rankin Family |
| ★ Susan Aglukark | ★ Molly Johnson | ★ Shania Twain |
| ★ John Arpin | ★ Diana Krall | ★ Neil Young |
| ★ Tom Cochrane | ★ Gordon Lightfoot | |
| ★ Johnny Cowell | ★ Rita McNeil | |

In your research, please be sure to address the following :

1. Who did you research? (the name of your composer)
2. Was he/she born in Canada? If not, what is his/her heritage? What part of Canada is now his/her home? (Be sure to “pin” him/her on the map during your presentation.)
3. Cultural Background – does the composer’s cultural background influence his/her compositions? If so, how?
4. What other elements in his/her life may have influenced their compositions?
5. Where did he/she study music?
6. What is the musical focus of this composer? Does he/she compose in one genre or in multiple genres? Have the compositions been flavored by the places the composer has lived in Canada? Or perhaps by parts of Canada that the composer appreciates?
7. List one or two of each composer’s compositions; find sound bites, if possible, to share with the class during your presentation.

[Activity continued on next page]

8. Your group members will become the class “experts” on each your composers, and especially on your groups composer from our concert program –
- ★ Find out as much as you can about him/her so you can share it with the class;
 - ★ Listen to the piece of music he/she composed that has been chosen for performance at the live concert and answer the following questions:
 1. What can you tell the class about this piece of music?
 2. Can you identify the instruments being played?
 3. Are there any solo instrumental parts? What are they? Can you suggest why they may have been chosen? (timbre – tone colour for specific purposes)
 4. What is the form of the piece? (Can you hear several sections in the piece? Eg. ABAC, AABA, etc.)
 5. What is the tempo? How does it affect the mood? What is the overall mood of the piece? From your research, why might this be so?

Each group will be expected to present their findings to the class and, especially, in the case of the composer on the program, provide an opportunity for the class to listen to the composition chosen. Once the class has listened, discuss the piece of music, based on the questions you answered above. Then, allow the class to listen to the piece again, this time with their newly gained knowledge.

NACmusicbox.ca
Archival Recordings of the National Arts Centre Orchestra

Logon to **NACMusicBox.ca** **TIMELINE** and listen to orchestral works composed by Canadian composers like Alexina Louie, John Estacio, Claude Champagne, and more!

Canadian Composers in Your Community

There are many composer all across Canada. Some write music for orchestras, some for choirs, and some composer songs to sing at home. Who are the composers in your community? Ask your friends, family and teachers if they know of any. What kind of music do they compose? Who performs it?

NEW FOR 2013-14: *Listen Up, Canada!*

Learn more about **R. Murray Schafer** and other Canadian composers! Check out the new study guides available for free download on the ArtsAlive.ca website:

STUDENT NEWSPAPER GUIDE:

http://artsalive.ca/pdf/mus/map/schafer_listenup_en.pdf

TEACHER STUDY GUIDE:

http://artsalive.ca/pdf/mus/map/schafer_teacherguide_en.pdf



Something Unheard of!

Imagine a sport or activity that you know little about, or have maybe just heard of. Perhaps it's stilt-walking, or cricket, racquetball, orienteering or kite tag.

Based on name alone, try to draw a picture and write instructions on how someone could participate in this activity, and list the sounds or music that could be associated with it. Then, do some research so you can compare your version to the real thing. How do the instructions and sounds different? How are they the same? Which would you rather participate in?



Stravinsky's "Infernal Dance" from *The Firebird*

Listen to a recording of Stravinsky's "Infernal Dance" from *The Firebird*:

<http://www.youtube.com/watch?v=4wZFdbg7d9U>

- ★ How does Stravinsky use the orchestra to paint this scene?
- ★ Listen for some very unusual sounds. How would you dance to this music?

Concert Etiquette: Preparing students for their symphony experience

Teaching Objective

Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities

1. Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.
2. Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.



Teaching Sequence

1. Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they've learned.
2. Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.
3. Have each group discuss they reacted to the audience while performing. How did the audience's actions affect how they felt and how well they performed?
4. A symphony hall is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity

Talk to the students about the upcoming concert at the symphony. (Refer to "Know Before You Go" on **page 37** of this guide.) Discuss with them what they should expect to happen and how they can appropriately show their appreciation and respect for the symphony.

Evaluation

Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of a symphony orchestra?

Reflection and Response About the Concert

Students write a response and reflection about the concert, using a few of these guiding questions as starting points:

- ★ *What was your most favourite moment in the concert? Why?*
- ★ *What was your least favourite moment in the concert? Why?*
- ★ *What surprised you?*
- ★ *Which piece(s) would you choose to hear again? Why?*
- ★ *Describe your emotions during a specific piece. Why do you think you felt that way?...*



Share and discuss some of the student reflections. Have students seated in a circle so they can see and hear each other, and encourage a positive and safe classroom climate where they will feel comfortable sharing their thoughts, feelings and ideas (answers are all acceptable as long as the student can give supporting evidence from the concert).

Try to answer questions students might have about certain aspects of the performance, or together plan to complete further research and exploration.


ALTERNATIVE ACTIVITY:

Have your students complete the NAC Orchestra's **online questionnaire**, individually or as a group:

<http://surveys.measuredoutcome.org/s3/90cd9ccb7aa4>

There's also a questionnaire for teachers and adults that were in attendance:

<http://surveys.measuredoutcome.org/s3/2432d0e168ba>





Strings
Woodwinds
Brass
Trumpet
Horn
Trombone
Tuba
Percussions

The Brass Section

The Brass Section has the most resounding instruments in the orchestra. They are metallic loops of tubing, in different lengths, with a mouthpiece at one end and a bell shape at the other. The longer the length of tubing, the lower the sound.

Brass players' lips act as reeds. Sound is produced by buzzing with the lips while blowing in the mouthpiece. The lips buzz higher and air moves faster to play high notes and buzz lower and the air moves slower to play low notes.

To play louder, the air is moved faster and to play softer, the air is moved more slowly. Most have valves that are pressed and released to change and produce different tones. The trombone has a slide that when moved changes the length of tubing, and therefore the pitch. All brass instruments have mutes that are placed in the bell to soften the tone or change the tone colour.




Trumpet

- Has valves that change the length of tubing, in combination with air speed and lip buzzing, to produce different pitches.
- Sounds can be softened or changed by using a mute that is placed in the bell.

[View the "virtual trumpet"](#)

[Listen to the "virtual trumpet"](#)



The Instruments of the NAC Orchestra

See "All about the Orchestra" on **pages 33-35**. Use **ArtsAlive.ca Music — Instrument Lab** to explore the sounds, construction, and appearance of various instruments.

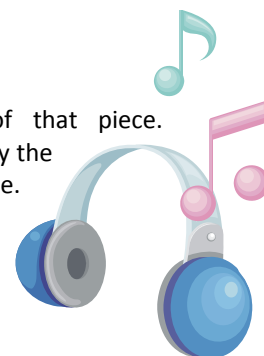
Access prior knowledge of students about the instruments and families of the orchestra. Further develop their knowledge by viewing live video clips on the NACMusicBox site: www.artsalive.ca/collections/nacmusicbox/en/index.php?pageid=mus-orchestra

Students who are studying band or string instruments may be particularly interested in viewing the interview of "their" NAC Orchestral player. Encourage students to watch for particular playing techniques when they see the concert. (Remember to have students report on their findings when they return from the concert!)

Listening Activities: Elements of Music

Choose a work that is outlined on **page 7** of this guide. Listen carefully to a recording of that piece. What elements (e.g. beat, metre, time signature, etc.) can you identify in that piece that make it special? Play the recording for your classmates, stopping at appropriate moments to point out these elements to your audience.

Hint: Use the *Listening Guide* on **page 26** as a guide.



Working with Rhythm



Have a class discussion about rhythm.

- ★ How would you define rhythm?
- ★ What are some of the rhythmic patterns in our lives (seasons, meal times, birthdays and holidays – all events that occur in regular, usually predictable, patterns)?

Other examples might be the rhythm of a heartbeat, bouncing ball, or phone ringing. A regular repeated rhythmic pattern can be called a “pulse.” Have students, individually or as a group, generate a list of activities or aspects of their lives that fall into regular recurring patterns.

Next look at the idea of rhythm in speech. In pairs or small groups, have students recite a poem or song lyrics in unison. Have students recite the poem a second time, clapping out each syllable. Have students repeat the poem one more time, this time saying the words silently in their heads as they clap the syllables, revealing the rhythm of the poem.

Dynamic Differences

Dynamics can have a huge effect on how a piece feels when you listen to it. Choose a very familiar song and perform it twice, use dynamics to create two uniquely expressive pieces. Discuss with the class or in small groups how the different choices make you feel.



Hockey: A People's History

From the simple block of wood that served as a puck at the first organized game of ice hockey, to the fascinating story of the pioneering women's professional league that sold out arenas during the Great War, to the gold-medal glory of the 2002 Olympic Games, **Hockey: A People's History** is an epic CBC production that brings alive the roots of a game that has shaped a nation.

Be sure to check out the book at the Ottawa Public Library:

- ★ **Hockey: A People's History** by Michael McKinley (Book - 2006) 796.96209 M158h
- ★ **Hockey: La fierté d'un peuple** par Michael McKinley (Livre - 2006) 796.96209 M158ho

(For other resources available at the Ottawa Public Library, see pages 24-25 of this study guide)

Produced in 2006, *Hockey: A People's History* traces the history of the game over ten episodes (on DVD):

<http://www.cbc.ca/hockeyhistory/>

(The program is available in its entirety in Canada's other official language as **Hockey : La fierté d'un peuple**. The *Hockey: A People's History* DVD set contains both English and French language versions of the series, so when schools purchase the DVD set from CBC Learning, they receive both language version of the series for the same price.)

INTERACTIVE TIMELINE (in English only): From hockey's humble beginnings in the mid-19th century, to its explosive growth around the turn of the 20th century, to the memorable events of the early 21st century, trace the story of the game using the animated, interactive *Hockey: A People's History* timeline: <http://www.cbc.ca/hockeyhistory/timeline/>

THE VIRTUAL HOT-STOVE (in English only): Drawing from the hours of interviews conducted for *Hockey: A People's History*, the CBC has selected the most intriguing insights from the brightest hockey minds of today and organized them under a variety of topics, including Hockey on Radio and Television, Hockey's Greatest Rivalry and Women in Hockey:

<http://www.cbc.ca/hockeyhistory/virtualhotstove/>

Wordsearch: Instruments of the NAC Orchestra

As you look for the hidden words, remember that they can be
horizontal, vertical or diagonal—forwards or backwards!

E	V	R	L	T	Q	L	P	Z	V	I	O	L	A	Z	H	S	Z	E	P
O	N	I	X	K	D	R	S	S	Q	K	B	C	A	K	F	N	K	J	F
F	O	O	N	E	J	F	U	D	P	R	O	D	Y	S	X	X	E	M	Q
N	H	Y	H	N	E	I	H	D	K	H	E	U	M	S	Y	N	Q	V	F
X	O	X	L	P	B	W	T	A	W	E	M	K	V	Q	O	F	C	K	Q
N	H	L	Q	G	O	L	K	W	R	P	O	R	I	B	Q	J	T	X	T
M	H	V	O	Y	U	L	C	V	Z	P	A	P	M	D	C	D	D	Z	F
W	W	B	H	Z	Y	B	Y	Z	W	H	C	O	W	R	Y	G	K	J	T
G	L	S	F	R	L	E	O	X	N	H	R	R	T	G	V	G	E	I	R
N	R	O	H	H	C	N	E	R	F	T	E	P	M	U	R	T	M	L	T
S	A	V	I	H	R	Q	R	I	D	Y	C	F	F	F	A	P	D	M	E
F	B	C	F	K	M	Z	G	O	K	N	D	Y	G	E	A	Y	E	A	N
N	U	O	W	A	T	K	U	V	O	A	N	E	M	N	Y	T	U	R	I
L	I	L	A	T	K	B	A	S	S	O	O	N	I	B	U	R	T	I	R
H	N	L	B	H	L	Z	X	M	P	N	B	Z	F	L	A	U	L	M	A
G	U	E	O	E	C	D	M	M	D	F	W	R	F	U	B	L	Q	B	L
R	H	C	B	I	B	R	C	O	T	K	A	S	H	A	B	R	S	A	C
W	D	A	Z	A	V	X	D	D	K	N	I	L	W	A	H	L	U	X	W
L	S	W	T	L	J	F	Q	J	J	C	I	K	B	P	E	W	T	Q	B
S	O	A	F	M	F	P	Z	B	H	K	Y	G	O	X	N	K	P	R	W

DOUBLE BASS
BASSOON
CELLO
CLARINET
CYMBALS
FLUTE

HARP
FRENCH HORN
MARIMBA
OBOE
TIMPANI
TROMBONE

TRUMPET
TUBA
VIOLA
VIOLIN
XYLOPHONE

Wordsearch Lesson and Answer Key

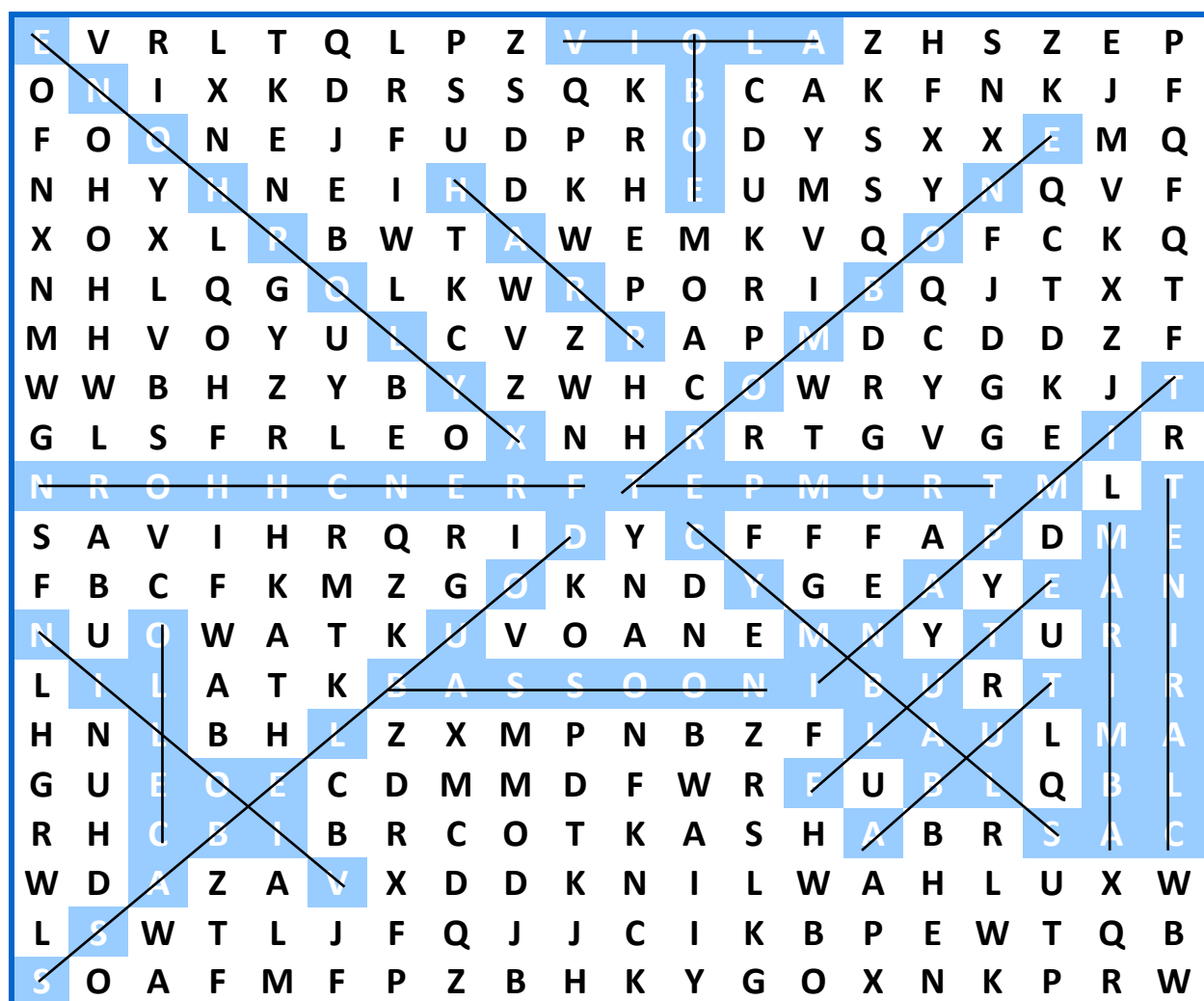
After you've completed the Wordsearch, have a conversation about the instruments listed.

- ★ Were any of these instruments familiar? Any you've never heard of?
- ★ How many of these instruments have you seen before? Can you describe what they look like?
- ★ How many of them have you actually heard played?
- ★ Where might they have originated?
- ★ What materials do you think they are made of? Why?

Go online to try to find an example of what each of the instruments sound like – this could be a mini research task for the class.

(HINT: Use the [ArtsAlive.ca Music — Instrument Lab](#))

In your journal, write a paragraph explaining which of these instruments you would choose to learn to play, if given the chance. Draw a picture of this instrument in your journal, underneath your paragraph.



Bibliography

à la
bibliothèque
publique
d'Ottawa

Hockey Hooray! Hourra le hockey !

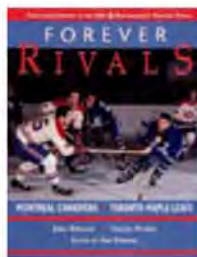
at the
Ottawa
Public
Library



Montreal Canadiens

by Don Cruickshank
Book – 2012
J 796.962 MONTR-C

Les **Canadiens** de **Montréal** by
Don Cruickshank
Livre - 2012



Forever Rivals

Montreal Canadiens,
Toronto Maple Leafs
by James Duplacey Book -
1996
Adult 796.962648 D935f



Toronto Maple Leafs

by Don Cruickshank Book
J 796.962 TORON-C 2012

Les Maple Leafs de Toronto

Livre par Don Cruickshank



Maurice "Rocket" Richard

Mike Leonetti
Livre et / and Book - 2009
J LEONE



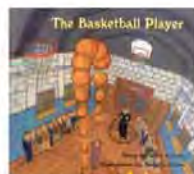
Canadiens Legends

Montreal's Hockey Heroes
by Mike Leonetti
(Book 2003)
J796.962640971428L583



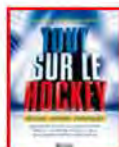
My Leafs Sweater

by Mike Leonetti
Book - 1998 LEONE



Spy with My Little Eye Hockey

by Matt Napier
Bk – 2008
J Picture Book NAPIE



records, histoire,
statistiques
Dan Diamond
J796.962 DIAMO
2012



Roch Carrier



Canada, je t'aime

by/par Miyuki
Tanobe
1991 –
Bilingual/Bilingue
J 759.11 T167c

On This Day in Hockey

J 796.962 ZWEIG
*Aujourd'hui,
dans le monde
du hockey*



Hockey

by Karen Durrie
Book 2012
J 796.962 DURRI



Hockey

by Blaine Wiseman
Book 2011
J 796.962 WISEM





The Winter Olympics:

Vancouver Ed. by
Ron Judd . Bk 2009
J 796.98 JUDD

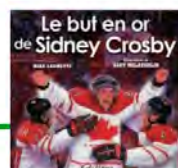


Paralympic Sports Events

by Robin Johnson
Bk 2010
J 796.045 JOHNS

Olympic Poem

100% Unofficial!
by Brian Moses J
821.92 MOSES



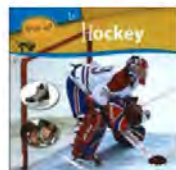
Crosby's Golden Goal

by Mike Leonetti
Bk 2012 LEONE

Le but en or de Sidney Crosby

Ice Hockey and Curling

by Robin Johnson
Bk 2010
J 796.962 JOHNS



Le hockey

par Katherine Mossalim

2009 J 796.962 MOSSA



par Jean Marzollo
Premières lectures
en fr. pour jeunes

That's Hockey Ça, c'est du hockey!

David Bouchard



The Screech Owls have come to Ottawa, the capital of Canada, to play in the world's biggest minor league hockey tournament -- more than 500 teams gathering from all over the world! Little does Nish realize ...



For Max, Marty and their Indian River team mates it's not a question of winning. It's whether they can survive. Adjusting to a new town and having to make new friends isn't easy.

Aujourd'hui, Nicolas et son équipe de hockeyeurs affrontent la meilleure équipe de la ligue!



The Very Best Of Erich Kunzel & The Cincinnati Pops

by Cincinnati Pops Orchestra Music CD D784.2 C452
Includes Williams Olympic Fanfare



Sounds of Vancouver 2010

Closing Ceremony Commemorative Album

Musique De Vancouver 2010

L'album Commémoratif De La Cérémonie

De Clôture Des Jeux Music CD POP / ROCK



Russian Fantasy

by Vladimir Ashkenazy
Music CD 786.2 A819
includes Night on Bald Mountain



The Young Person's Guide to the Orchestra

Benjamin Britten's Composition on CD Narrated by Ben Kingsley
by Anita Ganeri
Book 784.2 Gan

Petrouchka

1947 Version Scherzo À La Russe The Firebird Suite 1919 Version
by Igor Stravinsky
Music CD 784.2 S912p



Your Guide to the Orchestra through Sounds and Stories
by Genevieve Helsby Book
J 784.19 H484

The Stanley Cup

by Jonathan Bliss (Book - 1994)
J 796.962648 BLI 8818

Carmen Suite No.1 & Carmen Suite No.2

by Georges Bizet Music CD
784.21858 B625 and D784.21858 B5ca



For information call /
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Info Service 613-580-2940



Listening Guide



MELODY

This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.



METER

This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the meter while the music is playing.



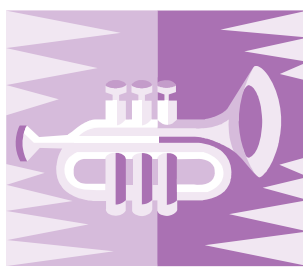
TEMPO

This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: *adagio*, for example, means very slow; *andante*, moderate; *allegro*, lively; and *presto*, very fast.



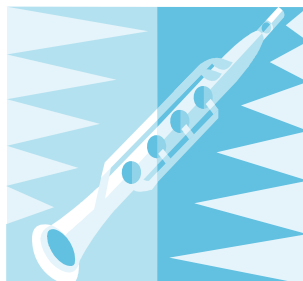
DYNAMICS

Dynamics refer to how loudly or softly the music should be played. In Baroque music the dynamics usually change abruptly rather than gradually.



TIMBRE

The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it's playing exactly the same note.



HARMONY

Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.

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NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer biography and contextual trivia. For teachers, there are ready-to-use lesson plans, learning activities, listening exercises and much more!



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radio 2

About the National Arts Centre and the Performers



Canada's National Arts Centre

Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the **National Arts Centre** is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the National Arts Centre was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre. **The National Arts Centre was designated a national historic site of Canada in 2013.**

Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC's French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as *Homage to RFK* (mural) by internationally acclaimed Canadian contemporary artist William Ronald, *The Three Graces* by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

Glenn Gould's beloved piano, Steinway CD 318 is now on permanent display at the NAC. Acquired from Library and Archives Canada in June 2012, this significant cultural artifact is accompanied with an exhibition about Gould's life including an award-winning film produced by Canadian filmmaker Peter Raymont entitled "Genius Within: The Inner Life of Glenn Gould".

The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.



Canada's National Arts Centre Orchestra

This vibrant orchestra has an acclaimed history of touring, recording, and commissioning Canadian works. **Canada's NAC Orchestra**, under the direction of renowned conductor/violinist/violist Pinchas Zukerman, draws accolades both abroad and at home in Ottawa, where the Orchestra gives over 100 performances each year.



Pinchas Zukerman

Photo by Paul Labelle

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beaudet as Director of Music and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982-1987), Gabriel Chmura (1987-1990), and Trevor Pinnock (1991-1997). In 1998, Pinchas Zukerman was named Music Director.

In addition to concerts at the NAC, tours are undertaken across Canada and around the world. Education is a vital element, ranging from masterclasses and student matinees to sectional rehearsals with youth and community orchestras. Popular Teacher Resource Kits have been developed, and the public can follow each tour through interactive websites, now archived at ArtsAlive.ca.

In 1999, Pinchas Zukerman initiated the NAC Young Artists Program, part of the NAC Summer Music Institute (SMI), which includes the Conductors Program (2001) and the Composers Program (2003). In 2007, Zukerman launched the Institute for Orchestral Studies, a unique program which helps talented young musicians prepare for orchestral careers. Other Orchestra education activities include Musical Adventures in My School, student matinees, open rehearsals, masterclasses, and long-distance broadband video-conferencing.

The NAC Orchestra has 40 recordings to its name and has commissioned more than 90 original Canadian works.

Alain Trudel ★ Principal Youth and Family Conductor

Principal Youth and Family Conductor of the National Arts Centre Orchestra, Music Director of Orchestra London Canada, l'Orchestre Symphonique de Laval, the National Broadcast Orchestra, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, Alain Trudel is one of the most sought after conductor on the Canadian Scene.

A frequent guest of the major orchestras in Canada, Trudel also appeared at the helm of orchestras in the UK, the USA, Sweden, Russia, Japan, Hong-Kong, Kuala Lumpur and in Latin America. Highly appreciated for his collaborative spirit, he has worked with many world-famous artists including Ben Heppner, Anton Kuerti, Measha Brueggergosman, Herbie Hancock, Alain Lefèvre and Pinchas Zukerman.

Trudel made his Opera de Montréal debut in 2009, Conducting Mozart's *Die Zauberflöte*, as well as the 30th anniversary gala, which was released as a live CD and nominated at L'ADISQ. In 2010 he also made his debut at l'Opéra de Québec conducting their Gala and the production of *Die Fledermaus*.

Recently appointed as Principal Youth and Family Conductor at the National Arts Centre Orchestra in Ottawa, Trudel has always been highly committed to the new generation of musicians. He was for eight seasons (2004-2012) Conductor of the Toronto Symphony Youth Orchestra, and has been regularly invited to conduct the National Youth Orchestra of Canada since 2006. Their recording of Mahler's *6th Symphony* and *Le sacre du printemps* was nominated as "Best Orchestral Album of the Year" at the 2010 Juno Awards. Since September 2012, he has been appointed conductor of the orchestra and Opera at the University of Western Ontario.

First known to the public as a trombone soloist, Alain Trudel made his solo debut at the age of 18, with Charles Dutoit with l'Orchestre Symphonique de Montreal. He has been guest soloist with leading orchestras on five continents, and was the first Canadian to be a Yamaha international artist. Alain was very happy to come back to his roots as Hannaford Street Silver Band's principal guest conductor at the start of the 2010-2011 season.

As a composer Trudel has been commissioned by the CBC, the National Art Center, the Toronto Symphony Orchestra, Bellows and Brass, among others. His works have been performed by orchestras in Atlanta, Québec, Toronto, Ottawa, Montréal, Kuala Lumpur, Buffalo.

Alain Trudel is the recipient of numerous Awards, among them the Virginia Parker, Le grand prix du disque Président de la République de l'Académie Charles Cros (France), and more recently the Heinz Unger Prize for conducting. He has also been named an Ambassador of Canadian Music by the CMC.



Alain Trudel

Photo: Pierre Racine, Yamada



Maestro Alain Trudel conducting Canada's National Arts Centre Orchestra

Abigail Richardson ★ composer

Composer Abigail Richardson's music has been broadcast in 35 countries. She has had pieces commissioned by Radio France, the Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, the Victoria Symphony, Tapestry New Opera, New Music Concerts, Theatre Direct, Talisker Players, the Southern Ontario Chamber Music Institute, and The Festival Winds. Her music has been played at the Festival Présences of Paris, Winnipeg New Music Festival, Newfoundland Sound Symposium, Ottawa Chamber Music Festival, Festival of the Sound, and Niagara Chamber Music Festival. She and her music have often been featured on CBC National Radio. She won the first Karen Kieser Prize for Canadian music, the Canadian Music Centre Prairie Region award, and—most significantly—one of her works won the top prize in the under-30 category at the prestigious International Rostrum of Composers in Paris. She is currently Affiliate Composer with the Toronto Symphony Orchestra.



Richardson was born in England and moved to Canada as a six-year-old child. At that time she was profoundly deaf. Although English doctors had pronounced her deafness incurable, the dry climate of Calgary restored her hearing within months. She went on to earn a Bachelor of Music from the University of Calgary and a Masters and Doctorate of Music from the University of Toronto.

Ken Dryden ★ co-host



From classroom to boardroom to the House of Commons, Ken Dryden has been a success at whatever he undertook. In the 1970s, he turned his hand to NHL hockey and quickly became the best in the game. In the eyes of many, he was the best of all time.

Selected by the Boston Bruins in the 1964 Amateur Draft, Dryden was traded to the Montreal Canadiens shortly thereafter, making his debut with the Habs in the final days of the 1970-71 season. After seven full years as the last line of defense on one of the greatest hockey dynasties, Ken Dryden retired following the 1978-79 season. He left the ice with a Calder Trophy, a Conn Smythe Trophy, five Vézinas and six Stanley Cup Championships to his credit.

Dryden stands third among Habs goaltenders for games played, wins, shutouts and career goals-against average. His 112 playoff games place him second among his Canadiens peers. No other Montreal goaltender has more playoff wins or shutouts than Ken Dryden.

In 1983, the retired net-minder became a best-selling author with the publication of *The Game*, regarded by many as the best book ever written about hockey. He was enshrined in the Hockey Hall of Fame that same year.

Returning to hockey in 1997, Dryden took over as President of the Toronto Maple Leafs, a position he held until 2004. Leaving the hockey rink for the political arena, Dryden was elected to the Canadian Parliament in 2004. Re-elected in 2006, he represents the Toronto area riding of York Centre.

On January 29, 2007, Dryden's on-ice success was recognized by the Canadiens organization, when his No. 29 joined the rest of the legends in the Bell Centre rafters.

Propeller Dance ★

Breaking down barriers since 2007, Propeller Dance believes that dance is for all. Propeller promotes artistic diversity by creating powerful, innovative, professional dance works where artistic expression soars. Ontario's only integrated dance company of six professional dancers of all abilities based in Ottawa, performs in theatres, schools and venues across the region and province. Our core activities include the professional company as well as extensive dance training programs for people of all ages and abilities, outreach and school programs as well. Propeller Dance is co-artistically directed by Renata Soutter & Shara Weaver.

For more information about Propeller Dance, please visit their website: propellerdance.com



Janet Irwin ★ script consultant



Janet Irwin has over thirty years experience in the theatre, working as director, playwright/librettist, producer, dramaturge, consultant and teacher. She has great affection for the classics, political theatre, large casts, plays for family audiences, spectacle, outdoor theatre, stories about Ottawa, new work, opera and other theatre forms wherein music is integral. Her work has been described variously as “an audacious triumph” (Blue Window), “advocacy theatre of intelligence, imagination, precision and stunning effectiveness” (Side Effects), “le courage et la grace” (Dialogues des Carmélites), “many parts great theatre” and “a production that soars” (Medea). She has directed for Great Canadian Theatre Company, National Arts Centre’s English Theatre and Orchestra, Upper Canada Playhouse, Easy Street Productions, Opera Lyra Ottawa, Deluxe Hot Sauce, and Third Wall Theatre.



What is the NAC Orchestra made up of?



First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (**string**, **woodwind**, **brass** and **percussion**) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”

The NAC Orchestra is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NAC Orchestra **STRING SECTION** contains:

20 violins

6 violas

(somewhat larger than a violin)

7 cellos

(definitely larger than the viola)

5 double basses

(twice the size of a cello!)

1 harp

- ★ All these instruments, except the harp, have four strings.
- ★ Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate.
- ★ Plucking the strings is called *pizzicato* (meaning “plucked” in Italian).
- ★ Bigger instruments have lower sounds; for example, the sound of the violin is higher than the double bass.
- ★ Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.



Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NAC Orchestra WOODWIND SECTION contains:



2 flutes
2 oboes
2 clarinets
2 bassoons

Did you know that reeds are made of cane, more commonly called “bamboo”?

- ★ These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.
- ★ Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.
- ★ Of the four woodwind instruments of the orchestra, only the flute doesn't require a reed.
- ★ Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.
- ★ Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.
- ★ Flutes create the highest notes, bassoons create the lowest.

The NAC Orchestra BRASS SECTION contains:

2 trumpets
5 French horns
3 trombones
1 tuba

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?



- ★ Brass instruments are definitely the loudest in the orchestra; it explains why there are fewer brass players than string players.
- ★ They are made of long metal tubes formed into loops of various lengths with a bell shape at the end. The longer the length of tube, the lower the sound of the instrument will be.
- ★ The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.
- ★ Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player. However, the trombone has a slide that moves to change notes.

The NAC Orchestra PERCUSSION SECTION contains:

1 set of Timpani

2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and many other interesting instruments.

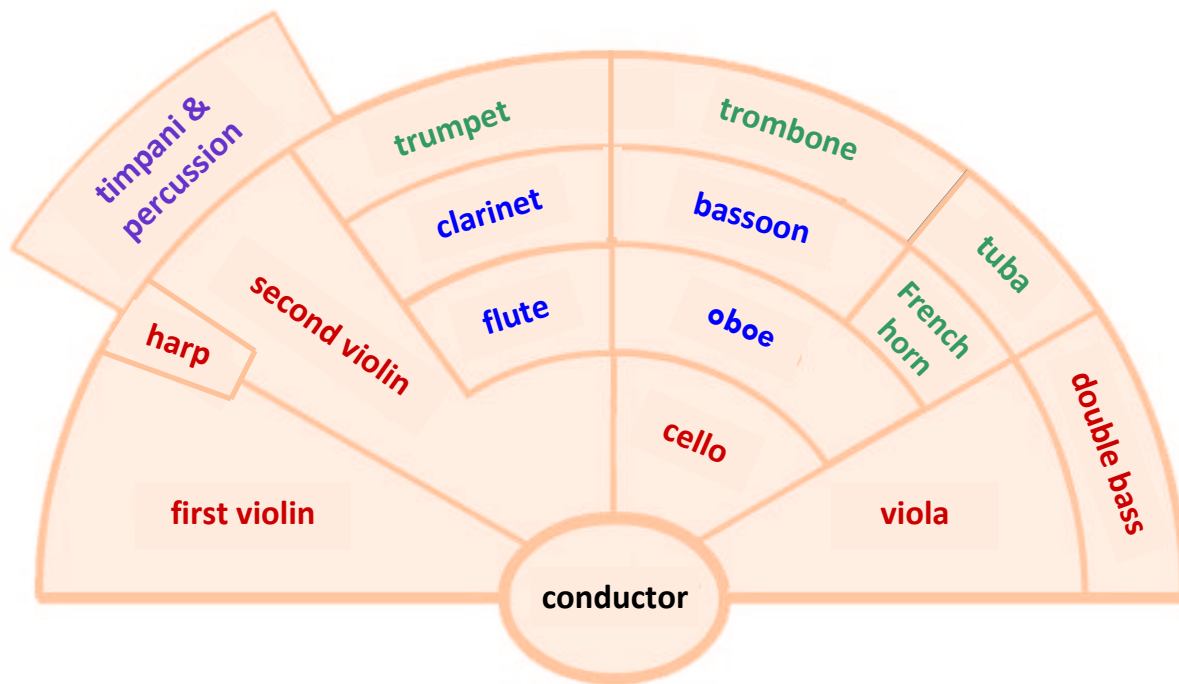
Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!

- ★ Percussion instruments help provide rhythm for the orchestra.
- ★ Within this family of instruments, there are 3 types: metal, wood and skin.
- ★ These instruments are either “pitched”(they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- ★ Percussion sounds are generally produced by hitting something with a stick or with the hands.
- ★ Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Visit the
Instrument Lab
on **ArtsAlive.ca**
Music to tweak,
tinker and listen to
all your favourite
instruments of the
orchestra!



Map of the NAC Orchestra sections



Know Before You Go...



Etiquette

We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to **review these guidelines** with them to ensure a positive event for all.

Arrive Early

For NAC Orchestra performances, please arrive **at least 30 minutes** prior to the performance.

Be Respectful!

- ★ **Dress code:** whatever your school requires you to wear is appropriate for a performance.
- ★ **Food or drinks are not permitted** in the performance hall.
- ★ Please **do not leave/return during the performance** – it disrupts the performance or audience and performers and ruins the magic!
- ★ **Please don't talk** – save your thoughts to share after the performance.
- ★ Definitely **no cell phones, cameras or iPods** – no texting, music or recording of any kind is allowed in the performance hall.

Show Appreciation

In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You'll know when the piece is over when the conductor turns and faces the audience.

Enjoy!

Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.

- ★ We ask that Teachers and/or supervisors remain with students at all times.
- ★ Please also note: some school matinees will be shared with an adult audience.
- ★ For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.