

Introducing BEEETHHOVEN

THE STORY OF A COMPOSER

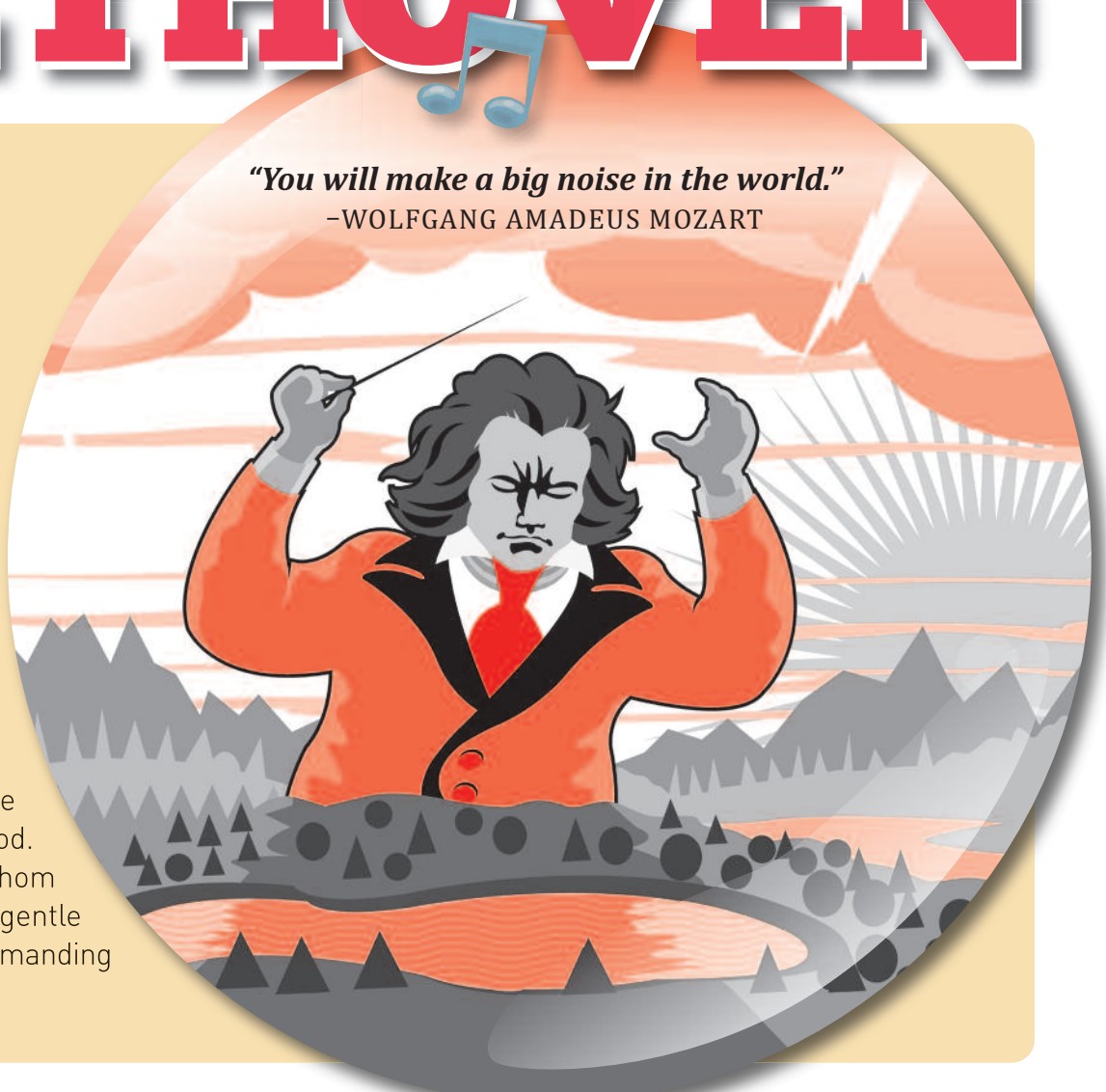
Ludwig van Beethoven: A Composer Made of Fire

Ludwig van Beethoven was a complex, difficult man consumed by a towering genius – all the more remarkable for the deafness with which he struggled – who lived a life driven by an unquenchable need to make music. His legacy is music that still delights, challenges, and moves us.

Born in Bonn, Germany on December 17, 1770 (or perhaps a day earlier according to some records), Beethoven had a miserable childhood. He was one of seven children, only three of whom survived to adulthood. Although he loved his gentle mother Maria, he feared his hard-drinking, demanding father, Johann. *(continued on page 2)*

"You will make a big noise in the world."

–WOLFGANG AMADEUS MOZART



Student Readers

Welcome to Beethoven's stormy world of music and discovery! This student newspaper guide—created just for you!—features lots of interesting information and fun activities. We hope you will enjoy learning about Beethoven's life and times and about the great music he wrote.

We want to hear from you! At the National Arts Centre, we love hearing from students from across Canada. Please share your comments and drawings with us by sending them to: Music Education Programs, National Arts Centre, 53 Elgin Street, P.O. Box 1534, Station B, Ottawa, Ontario, K1P 5W1. Or visit our website at ArtsAlive.ca where you can post your comments and discover more about what we do at the NAC.



Learn to play or sing a piece of music by Ludwig van Beethoven.

If you play the recorder or like to sing, **turn to page 7.**

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INTRODUCING BEETHOVEN

“Composers do not cry. Composers are made of fire.”



(continued from page 1) His father had no great talent, but he gave music lessons to the children of the nobility. From the time Ludwig was a small boy, turning the iron handle of window shutters to hear the musical noise, the child had been absorbed by music. His father recognized the boy's ability and nurtured it, possibly because he saw it as a source of income.

In 1787, when he was seventeen, Beethoven made his first trip to Vienna, the city that would become his home. There, he was quickly immersed in the life of Europe's cultural capital, even playing the piano for Mozart. Mozart's prediction was: "You will make a big noise in the world."

Difficult Times

Beethoven's stay was cut short by a series of family tragedies. He returned to Bonn to his dying mother. Shortly after, his infant sister died. When his father lost his job, Beethoven had to take responsibility for the family.

After his father's death in 1792, Beethoven returned to Vienna for good. The serious boy had grown into a man who was by turns rude and violent, kind and generous. He helped raise money for the only surviving child of Johann Sebastian Bach, who was living in poverty, and he donated new compositions for a benefit concert in aid of Ursuline nuns.

Despite his temper, Beethoven attracted friends easily. He studied piano with composer Franz Joseph Haydn, and even though the student-teacher relationship failed, the two remained friends. In Vienna, Beethoven also met

Mozart's rival, Antonio Salieri – the man rumoured to have poisoned Mozart. Salieri was kind to Beethoven and, in return, Beethoven dedicated three violin sonatas to him.

Beethoven's struggle to hear

At the age of twenty-eight, just before writing his first symphony, Beethoven began to lose his hearing. He tried every available treatment and, at first, there were periods when he could hear. But in the last decade of his life he lost his hearing completely. Nevertheless, he continued to lead rehearsals and play the piano as late as 1814. Possibly he "heard" music by feeling its vibrations.

As time passed, Beethoven became more and more absorbed in his music. He began to ignore his

grooming, pouring water over his head instead of washing

in a basin. On one of his beloved country

walks, Beethoven

was arrested by a local policeman

who assumed he was a tramp. His

rooms were piled high with manu-

scripts that nobody was allowed to touch.

He had four pianos without legs so that he could

feel their vibrations. He often

worked in his underwear, or even naked, ignoring the friends who

came to visit him if they interrupted his composing.

What about the women in his life?

With his talent and his larger-than-life personality, Beethoven was popular among women. Although he never married, he dedicated such pieces as the *Moonlight Sonata* and *Für Elise* to the women in his life.



Watch out for that temper!

The stories about Beethoven's temper became legendary: he threw hot food at a waiter; he swept candles off a piano during a bad performance; he may even have hit a choirboy. His intensity spilled over into his family life. He became embroiled in a bitter custody battle for a nephew who attempted suicide to escape the family acrimony.

Perhaps Beethoven was terrified and furious about losing the world of sound. Perhaps he was completely preoccupied by the need to create. Despite his behaviour, he was admired and respected for the music that poured from him. He knew that it moved his listeners to tears, but he responded, "Composers do not cry. Composers are made of fire."

Life in Bonn

The Beethoven family's apartment on Bonngasse in Bonn, with its kitchen and three rooms, has been preserved. Visitors can see Beethoven's piano, ear trumpet, manuscripts to some of his music, and the little room in which he was born.





INTRODUCING BEETHOVEN

Beethoven, Thunder and Death...

In November 1826 Beethoven returned from his brother's estate to Vienna in an open wagon. By the time he got home he was ill with pneumonia, from which he never fully recovered. Late in the afternoon of March 26, 1827, the sky became dark. Suddenly Beethoven's room was lit by a flash of lightning. A great clap of thunder followed. Beethoven opened his eyes, raised his fist, and fell back dead. He was fifty-seven years old. Ludwig van Beethoven's funeral was the final demonstration of the esteem in which he was held. On March 29, 1827, twenty thousand people lined the streets, while soldiers controlled the grieving crowd. Nine priests blessed the composer's body. He was buried in a grave marked by a simple pyramid on which was written one word: "Beethoven." Today his remains lie beside those of the Austrian composer Franz Schubert, in Vienna's Central Cemetery.



"I shall hear in Heaven"

- Beethoven's last words

Artists Who Have Also Faced Challenges

We are haunted by the idea of Beethoven, the composer of some of the most beautiful music the world has known, losing the one sense that must have mattered the most to him - his hearing. But he was not the only artist to have confronted, and risen to, such a challenge.

- **Francisco José de Goya** (1746-1828), one of the great Spanish masters, became deaf in 1792 as the result of an illness. He continued to paint, but his work reflected his sadness.
- French Impressionist painter **Claude Monet** (1840-1926) found his eyesight failing him late in his life. He continued to paint, studying his subjects so closely that the paintings appeared fragmented like abstract art.
- **Edgar Degas** (1834-1917), another French artist, began to lose his eyesight when he was in his fifties. He began working in sculpture and in pastels, choosing subjects that did not require careful attention to detail.
- One of the finest artists to come out of Mexico was **Frida Kahlo** (1907-1954). She began painting in 1925 while recovering from a streetcar accident. Many of her paintings reflect the physical pain she suffered.
- The Dutch painter **Vincent van Gogh** (1853-1890) suffered from seizures and depression. After quarrelling with fellow artist **Paul Gauguin** (1848-1903), he sliced off a piece of his ear lobe. Van Gogh committed suicide in 1890.
- Israeli violinist **Itzhak Perlman** (1945-) became ill with polio at the age of four. As a result he performs and conducts from a seated position.

A Beethoven Autobiography

What is the difference between a biography and an autobiography?



Biography:

.....

Autobiography:

.....

List five important events in Beethoven's life:

1.

2.

3.

4.

5.

Now write Beethoven's autobiography, imagining that you're Beethoven himself. Use more paper if you need more space.

.....

.....

.....

.....



INTRODUCING BEETHOVEN

**“For such pigs
I do not play!”**



Beethoven's Turbulent Times

Beethoven lived in a period of great turmoil. The French Revolution, which began on July 14, 1789, rocked Europe. The ideals of the French Revolution included equality and free speech for all. Within four years those fine ideals devolved into the Reign of Terror that overtook France and affected the rest of Europe. In 1798, Napoleon conquered Egypt, beginning his rise to power. Against the political upheaval, every aspect of human life seemed to shift. It was an age of change in ideas, the arts, science, and the structure of society itself.

An age of the musician

Earlier in the 18th century, the Church dominated the world of music. As time went on, the nobility began to enjoy music and even learned to play musical instruments. Composers and musicians were their servants. With his fiercely independent spirit, Beethoven challenged this notion. “It is good to move among the aristocracy,” he said, “but it is first necessary to make them respect.” When a nobleman talked while he was performing, Beethoven stopped playing to declare, “For such pigs I do not play!”

Literature and art also flourished during Beethoven’s lifetime. The first edition of the *Encyclopedia Britannica* appeared in three volumes.

An age of exploration

In 1770 Captain James Cook circumnavigated the globe, charting the coast of New Zealand and eastern Australia as well as the Bering Strait. James Bruce

traced the Blue Nile to its confluence with the White Nile in 1771.

An age of invention

John Kay patented the fly shuttle in 1733, making it possible to weave wide cloth. James Hargreaves invented the spinning jenny in 1765, which spun many threads at the same time. James Watt invented the steam engine, patented in 1769, and Robert Fulton initiated steamship travel. The first railroad in England began operation early in the eighteenth century.

Beethoven became friends with Johann Nepomuk Malzel, the “Court Mechanician.” He invented the musical chronometer, which in time was refined to the metronome, a device that can be set to a specific pace to guide the musician. Beethoven loved the chronometer and even composed a little canon to the words “*Ta-ta-ta* (suggesting the beat of the chronometer) *lieber lieber Malzel.*”

An age of science and mathematics

Joseph Louis Lagrange formulated the metric system and explained the satellites of Jupiter and the phases of the moon. Benjamin Franklin conducted his famous experiments with electricity. Joseph Priestley discovered oxygen. Edward Jenner developed the smallpox vaccine. And musician and astronomer William Herschel discovered Uranus.

An age of new pastimes: Coffee drinking - which Beethoven loved - became a part of social life. Gambling, lotteries, card-playing, chess, checkers, dominoes, and billiards all entertained people.



A new way of keeping time: the metronome.



THE AGE OF DISCOVERIES

The time period when Beethoven was born was one of many new discoveries and developments. For each of the names listed, fill in who the person was and why the discovery or invention is important.

1. Joseph Louis Lagrange - Metric system
2. James Watt - Steam engine
3. Edward Jenner - Smallpox vaccine
4. Captain James Cook - Bering Strait/Hawaiian Islands
5. Benjamin Franklin - Electricity
6. James Hargreaves - Spinning Jenny
7. William Herschel - Uranus



INTRODUCING BEETHOVEN

THE BRIDGE AT NARNI,
CAMILLE COROT,
NATIONAL GALLERY
OF CANADA, OTTAWA,
PURCHASED 1939



Beethoven's Famous Peers

Musicians

Beethoven was not the only composer writing music in this period. Richard Wagner's (1813-1883) early instrumental works were influenced by Beethoven. Franz Liszt (1811-1886) "invented" the solo piano recital. Giuseppe Verdi (1813-1901) composed great operas. Frédéric Chopin (1810-1849) and Robert Schumann (1810-1856) also belonged to this era.

Other artists of Beethoven's time were caught up in the new creativity and contributed to the opening up of whole new artistic movements:

Artists

The shift from the Classic to the Romantic tradition was also reflected in the work of painters and sculptors such as the Spanish master Francisco José de Goya and Swiss-born Angelica Kauffmann, who produced more than five hundred paintings in her lifetime. The painter who most closely paralleled Beethoven's move to Romanticism was Camille Corot (1796-1875).

Early in his career he painted structured landscapes, but as he matured in works like *Ville d'Avray* and *Memory of Mortefontaine*, he employed a more imaginative style, creating a filmy aura.

Poets

British poet William Wordsworth (1770-1850), along with Samuel Taylor Coleridge (1772-1834), began the English Romantic movement in literature. Like Beethoven in music and Corot in painting, Wordsworth used nature as a theme in much of his writing. Here is an example of one of his best known poems:

I Wandered Lonely As A Cloud

BY WILLIAM WORDSWORTH, 1804

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed - and gazed - but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Beethoven's Life and Times Crossword Puzzle

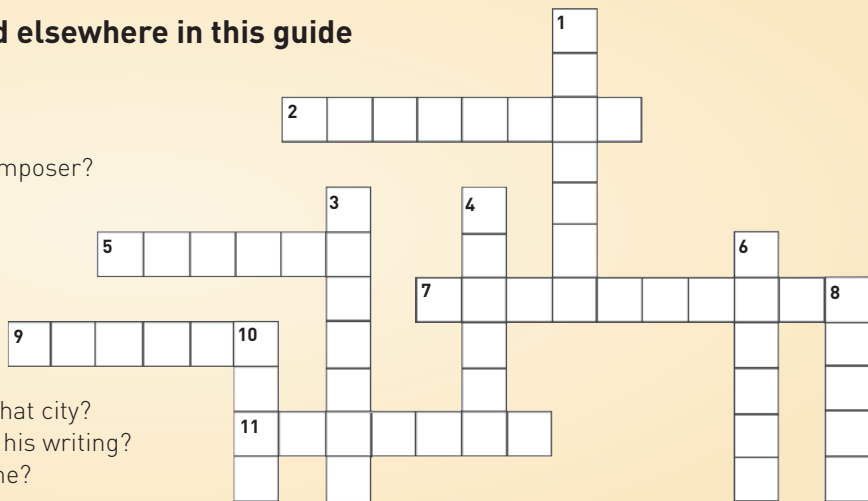
Complete the puzzle - answers can be found elsewhere in this guide

DOWN

1. What symbol marked Beethoven's grave?
3. Beethoven dedicated three violin sonatas to which composer?
4. What instrument does Itzhak Perlman play?
6. What revolution took place during Beethoven's life?
8. Beethoven studied piano with...?
10. What part of the piano did Beethoven cut off?

ACROSS

2. Which composer is buried next to Beethoven?
5. Beethoven developed as a professional musician in what city?
7. What British poet used nature as a theme in much of his writing?
9. Who invented the musical chronometer, or metronome?
11. Beethoven was born in what country?





INTRODUCING BEETHOVEN

Beethoven The Musician



A pock-marked, unkempt, awkward, brash, yet supremely self-confident young Beethoven easily took his place as both performer and composer in Vienna – the heart of musical Europe. He lived for a time in the home of Prince Lichnowsky, an accomplished musician who studied and played Beethoven’s new piano sonatas and paid the cost of publishing his Opus 1.

Beethoven’s initial purpose in coming to Vienna was to study with Haydn and to learn from the great master the style of Viennese classicism – a structured world view where the form of things was more important than their content. Poetry, literature, painting and music of this Classic period were restrained and rational.

This formal, disciplined study, however, had little appeal to Beethoven’s unruly, irrepressible, revolutionary spirit. He absorbed just what suited him, and proceeded on his own course. Thus, we find, even in his first published compositions, a bold new voice in music. Formally, these early works still hark back to traditional classical forms. But the emotional intensity, rough humour, burning energy and bold modulations reveal a creator who has struck out on a new path.

By the 1800s, Classicism was giving way to Romanticism and this shift was evident in Beethoven’s music.

Beethoven and Romanticism

Romanticism valued imagination and emotion over intellect and reason. It was based on a belief that people are naturally good, that physical passion is splendid, and that political authority and rigid conventions should be overthrown.

Beethoven’s Romanticism transformed every kind of music he composed. One of his most popular compositions is the *Moonlight Sonata*, the second of two sonatas making up Opus 27. It became known as the *Moonlight Sonata* well after Beethoven’s death, when poet Ludwig Rellstab said that it reminded him of moonlight rippling on the waves

of Lake Lucerne in Switzerland. Like all Romantic art, it appeals to the senses more than the mind.

Beethoven’s *Romance No. 1 for Violin in G, Opus 40* and his *Romance No. 2 for Violin in F, Opus 50*, written between 1798 and 1802, were called romances for their light, sweet tone, almost like a song. This is typical of the Romantic period in music: many pieces lend themselves to being sung as well as played.

His movement away from Classicism and toward Romanticism is clearest in his symphonies. Before Beethoven, symphonies, originating in courtly dances like the minuet, had conformed to the ideals of Classicism with rigid structure and rational form. Beethoven’s Romantic symphonies broke out of those confines and became large, sometimes epic structures that told a story and plumbed emotional depths.

Beethoven the Artist

Beethoven was more than a great composer. He was a force of nature, the first important musician to break free successfully from the mentality of servant.

He was an Artist, and he wrote for posterity, not just for mere mortals who happened to live at the same time as he. When confronted with rules of harmony he had supposedly broken, Beethoven brusquely retorted, “I admit them.” He was markedly lacking in social graces, but proud to the point where he could say to a prince and benefactor, straight to his face, “What you

“What you are, is by accident of birth; what I am, I created myself. There are, and have been, thousands of princes; there is only one Beethoven.”

are, is by accident of birth; what I am, I created myself. There are, and have been, thousands, of princes; there is only one Beethoven.”



WHAT IS A CONCERTO? A concerto is a musical composition, usually in three movements, in which a solo instrument performs a solo part accompanied by a full orchestra.

WHAT IS A MOVEMENT? A movement is the largest, unified division of a musical composition, separated by pauses.

WHAT IS A SONATA? A sonata is a piece of music, in three or four movements, for a solo instrument or a solo instrument accompanied by a piano – for example, a flute and piano.

Creating Romanticism

The Romantic style has many characteristics, including the expression of one’s emotions and a love of nature. Can you think of others? Create a collage on the theme of Romanticism. Present and explain your collage to your classmates.



Beethoven’s Piano
COURTESY OF BEETHOVEN-HAUS BONN

DID YOU KNOW that Beethoven was often stressed out?

Beethoven’s first public appearance as a piano virtuoso took place when he was twenty-five years old. He was to play his Second Piano Concerto, but two days before the performance it was still not finished and Beethoven was suffering from an upset stomach. He continued to write while a friend fed him remedies and, just outside his chamber, copyists sat waiting for the music as the composer finished writing each sheet. His career would be full of such last-minute scrambles. On the morning of the concert to present an oratorio, *Christ on the Mount of Olives*, a friend found Beethoven sitting in bed, composing the part for the trombones. The piece had its first rehearsal at 8:00 a.m., with the trombone players reading from the original sheets of music.



INTRODUCING BEETHOVEN

Performing Beethoven



By the time the *Ninth Symphony* premiered in Vienna in 1824, Beethoven was almost completely deaf. Nevertheless, he insisted on conducting the orchestra himself. He continued conducting even when the piece had ended because he could not hear that the orchestra had stopped playing. One of the sopranos tugged at his sleeve so that he would turn around to face the audience – an audience that was wild with applause.

Play or Sing Beethoven! Sing, or play on a recorder, flute, or another instrument the words and music to the familiar melody found in the finale of Beethoven's *Ninth Symphony*.

Symphony No. 9 Op. 125 - Finale "Ode to Joy"

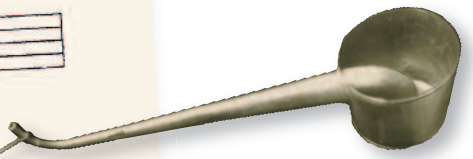
LUDWIG VAN BEETHOVEN (1770-1827)

Allegro assai

Praise and joy, im - mor - tal glad - ness
 Gift to all e - ter - na - lly.
 We give thanks for joy un - boun - ding,
 Ce - le - brate life's har - mo - ny.
 Mu - sic's ma - gic bol - dly soun - ding,
 Bring to - ge - ther friend and foe.
 All u - nite as sis - ters, bro - thers.
 Sing with joy in lu - strous glow.

A Joyful Sound

Beethoven's *Ninth Symphony* continues to move the hearts of people everywhere. It was played during the Beijing student protests in China in 1989 and at the dismantling of Germany's Berlin Wall in 1990. It has become a symbol of unity, of love, and of the overwhelming power of music to change those who hear it forever.

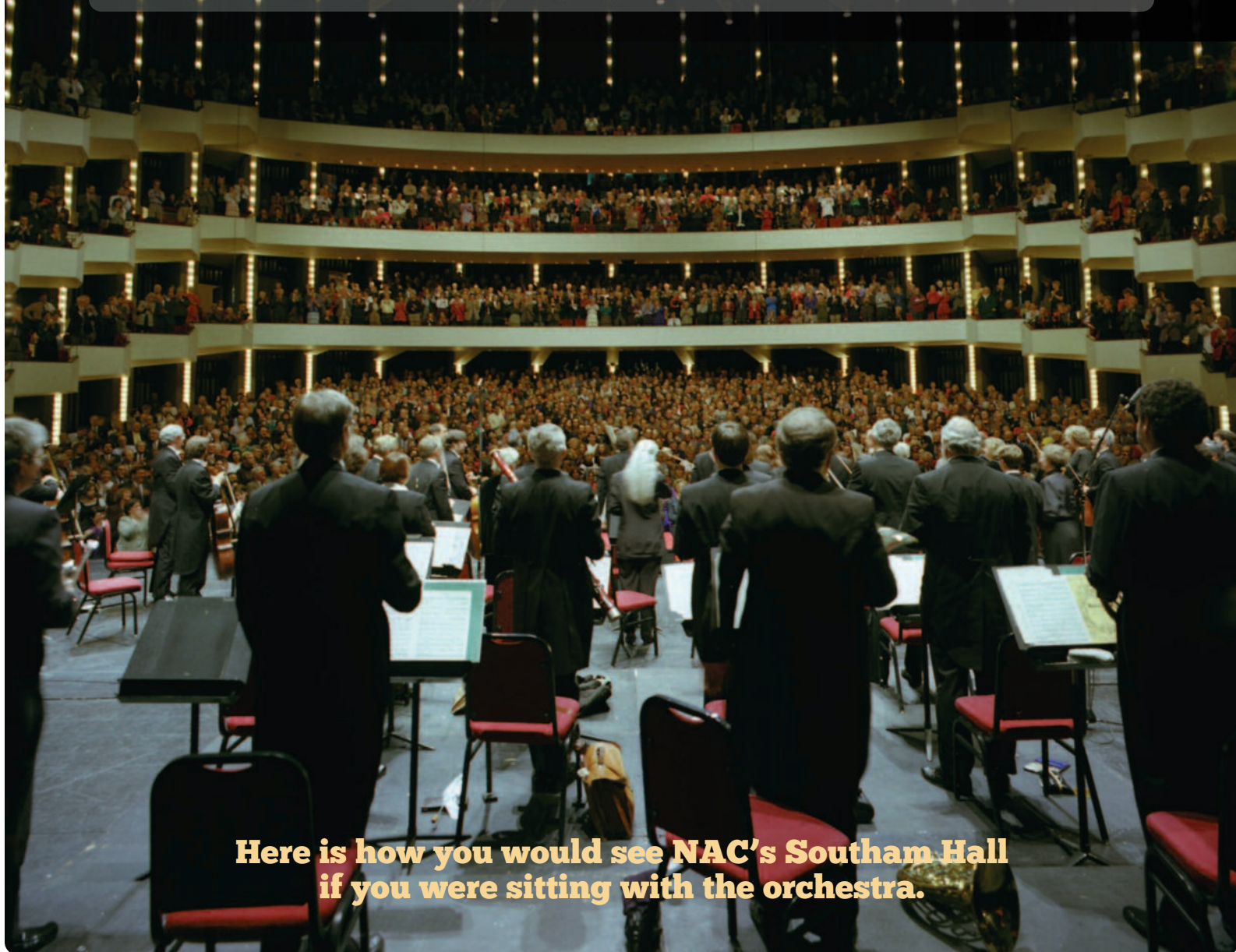


Silent Symphonies

Three years before his death, Beethoven's loss of hearing was almost complete. Even his ear trumpet (above) would no longer allow him to hear his own compositions.

10 Fun Facts About the NAC Orchestra ...

1. A string player changes strings and bow hair 2-3 times per year.
2. An orchestral musician plays between 10,000 and 20,000 notes during a typical concert.
3. Starting with a raw piece of cane, an oboe player spends 10 to 20 hours a week hand-crafting reeds to produce an average of one reed per day.
4. The most common injury to musicians is repetitive stress injuries to the arms, as well as neck and back pain.
5. NAC Orchestra musicians practice at least three hours a day on their own time. As well, for every classical concert, they have three to five rehearsals of two hours each.
6. Some of the NACO musicians' stringed instruments are up to 300 years old.
7. A clarinet player goes through about 500 reeds per year.
8. Most orchestra concerts are about two hours long and have one intermission.
9. String players have blocks of rosin for their bows, and wind and brass players have weighted cloths to clean the water out of their instruments.
10. The ultimate reward for a musician is to be invited to perform at "Carnegie Hall" in New York City. The NAC Orchestra has played there eleven times!



**Here is how you would see NAC's Southam Hall
if you were sitting with the orchestra.**



The Instruments of the National Arts Centre Orchestra

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 (NACO) is a Symphony Orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NACO 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 by 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 that of the double bass.

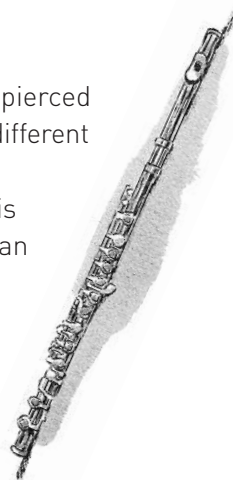


Did you know that the bows that are used to play some stringed instruments are made of wood and horsehair?

The NACO WOODWIND SECTION contains:

2 Flutes, 2 Oboes, 2 Clarinets, 2 Bassoons

- 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.



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



The NACO BRASS SECTION contains:

2 Trumpets, 5 French horns, 3 Trombones, 1 Tuba

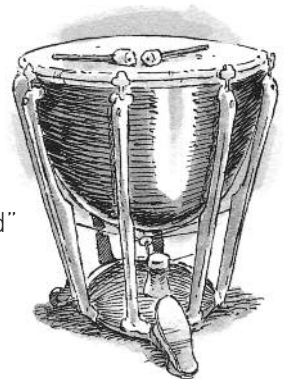
- Brass instruments are definitely the loudest in the orchestra; this explains why there are fewer brass players than string players.
- They are made of long metal tubes formed into loops of various lengths with a bell shape at the end.
- The sound is created by the vibrations of lips as the musician 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.

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?

The NACO PERCUSSION SECTION contains:

Timpani, Xylophone, Marimba, Snare Drum, Wood Block, Cymbals and tons of other interesting-sounding instruments.

- Percussion instruments help provide rhythm for the orchestra.
- Within this family of instruments, there are three 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.



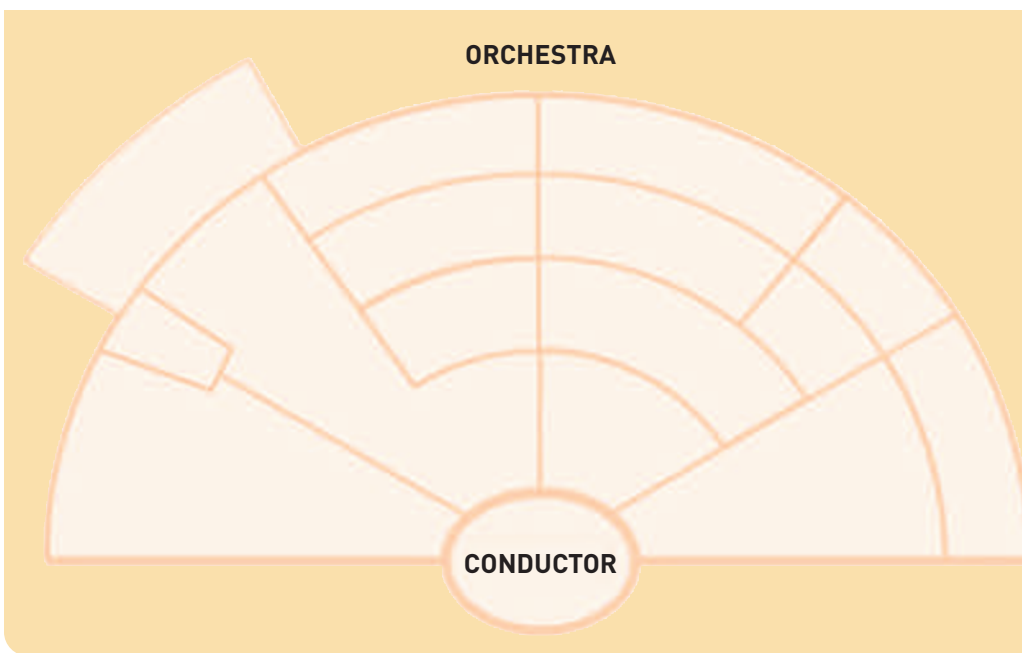
Did you know that a timpani looks like a big cauldron? But don’t try making soup in it!



INTRODUCING BEETHOVEN

The Orchestra Family

For each live performance, each of the instruments is placed in a specific location, according to a generally accepted format. This format has been accepted to help balance and blend the sounds of the instruments so that the audience will get the full effect of the composer's intent. For example, the stringed instruments are seated in front of the percussion and brass sections, because they are softer sounding and could be overpowered by the beating of the drums, the clashing of cymbals, and the blaring of the trumpets. The woodwinds are grouped together so that their sound will blend as one.



Activity:



Locate information and illustrations showing the arrangement of musicians in an orchestra. Use the materials you obtained and the diagram below to indicate the placement of the four main families of instruments in an orchestra. (You may draw a picture of the instrument or write its name in the appropriate section.) Compare your findings with those of other students.

ArtsAlive.ca

ArtsAlive.ca Music and ArtsAlive.ca English Theatre

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English Theatre



Dream Machine © Blake Brooker One Yellow Rabbit

French Theatre



Robert Lepage © Angelo Barsetti NAC French Theatre

Music



Pinchas Zukerman © Fred Cattroll National Arts Centre



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The Activity Page

BEETHOVEN'S MUSICAL WORD SEARCH

As you look for the hidden words, remember that they can be horizontal, diagonal, or vertical – forward or backward!

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

Find these words in the wordsearch puzzle above:

- | | | | |
|---------------|-------------|-------------|-----------|
| BENEFACTOR | REHEARSAL | MASTERPIECE | VIRTUOSO |
| PIANO | CONCERTO | SCORE | OPERA |
| CLASSICISM | RHYTHM | METRONOME | ORATORIO |
| PIECE | CONDUCTOR | SOLOIST | ORCHESTRA |
| COMPOSITION | ROMANTICISM | MINUET | |
| POSTERITY | INSTRUMENT | SYMPHONY | |
| CONCERTMASTER | RONDO | MODULATION | |

An Acrostic Poem

Create an acrostic poem about Beethoven. Here's how it's done: You will see that Beethoven's name has been written vertically. Next to each letter of his name is a space. In each space, write a word that you think describes Beethoven and starts with that letter of the alphabet. The first one has been done for you. When you are finished, post your acrostic poem on the classroom bulletin board.

B R A V E

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A Beethoven Cinquain

A cinquain is your own five-line poem. Write a cinquain about Beethoven by following the format given.

- FIRST LINE:** subject's name (Beethoven)
- SECOND LINE:** two adjectives or descriptive words
- THIRD LINE:** three verbs
- FOURTH LINE:** a simile (*like a ... or, as a ...*)
- FIFTH LINE:** a synonym (or the first line)

BEETHOVEN

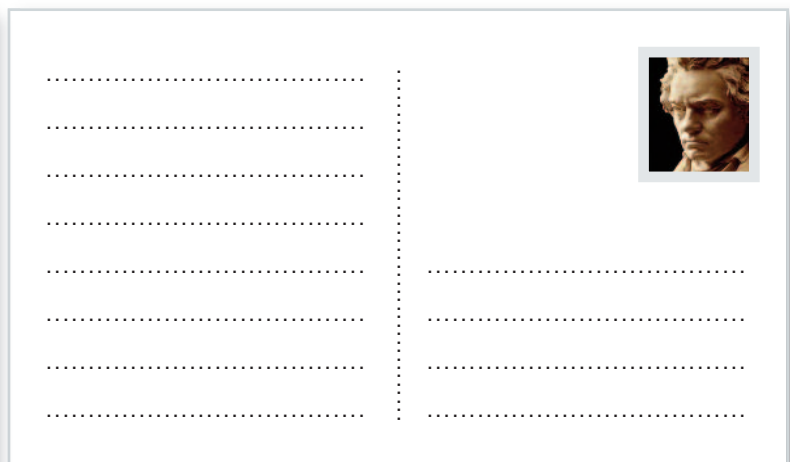
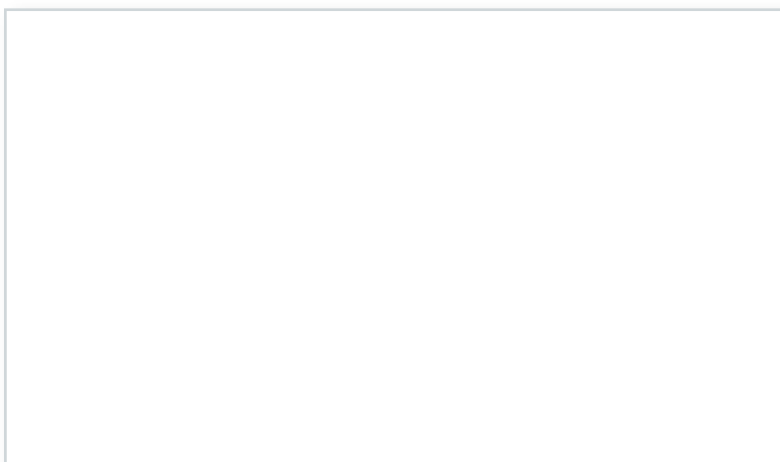
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Draw the picture that would appear on the front of the postcard. Write the note that Beethoven would have written on the back.

A POSTCARD FROM BEETHOVEN

In 1787, Beethoven made his first visit to Vienna. He didn't stay long, but it's said he met Mozart. Create a postcard that Beethoven might have sent to his family from Vienna. You may want to read a little about Vienna to learn about the attractions there before you start.

Explore unlimited music connections and discover Canada's contribution to orchestral history using the multimedia

NACMUSICBOX TIMELINE

The National Arts Centre in partnership with the Virtual Museum of Canada is proud to present the NACmusicbox.ca TIMELINE, a free online music collection and interactive learning resource for students, teachers and music lovers.



TIMELINE, offered through the NAC's wildly popular ArtsAlive.ca website, maps 80 Canadian works and 134 international works on an interactive timeline, from the Baroque period to the 21st Century. It features over 200 audio recordings, 200 concert programs, 95 composer biographies and over 300 pages of historic events. Each musical work is highlighted on the timeline within its social, political and cultural context.

TIMELINE is a graphic tool designed to explore music connections through a variety of themes and filters. The site also offers a look at Canada's contribution to orchestral history with two three-part podcast series about Canadian Contemporary Music Making in Canada, Post WW2. Renowned writer-broadcaster and classical music specialist Eric Friesen hosts the English podcast while Jean-Jacques Van Vlasselaer, musicologist and longtime music critic for *LeDroit* newspaper, hosts the French version.



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