



NATIONAL ARTS CENTRE  
CENTRE NATIONAL DES ARTS

Canada is our stage. Le Canada en scène.

NAC ORCHESTRA  
STUDENT MATINEE CONCERTS

2014-2015 season



# Beethoven Lives Upstairs



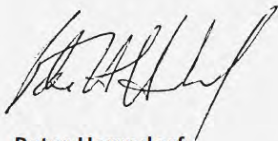
## MESSAGE FROM THE PRESIDENT AND CEO OF CANADA'S NATIONAL ARTS CENTRE

The National Arts Centre strives to be a catalyst for arts education in every part of the country. In the Nation's Capital alone, more than 70,000 students attend performances every year, and we delight in the enthusiasm, intelligence, imagination and laughter they bring to their experiences here.

We believe that the performing arts can be powerful and transformative for young people, and it is our hope that the experiences we offer, whether through matinees, workshops or open rehearsals, will inspire young minds and open new worlds.

As Canada's home for the performing arts, the NAC is committed to supporting educators across Canada. We create and provide free resource materials available through artsalive.ca, our award-winning arts and education web site.

We welcome every opportunity to engage with teachers about our concerts, plays and performances for the year ahead, and we look forward to seeing you and your students at the NAC in 2014–2015.



**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. Through the Trust, individual and corporate donors from all across the country help the NAC nurture and develop the creativity of young people in all regions across Canada and support the educators and artists who challenge and encourage them.

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# 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; and
- ★ **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:



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# 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 or Play Beethoven! (page 17)

**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.

## Instruments of the NAC Orchestra (page 18) | What is the Orchestra Made Up of (page 36)

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.

## Listening Guide (page 27)

### 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 40)

### 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.

## Definitions: Symphony, Movement, Concerto, Sonata (page 14)

These terms describe forms in the music students will hear at the concert. While “symphony, movement, concerto and sonata” are not specifically identified as “Fundamental Concepts” in grades 4-6 music, students are asked to describe the music they hear using the Critical Analysis Process (Overall Expectation C2: *Reflecting, Responding, and Analysing*). The continuum of the element “Form” is listed below, and students would then identify and describe how phrases, sections or movements are the same, similar or different, according to their corresponding grade. Students would also describe the music using the other elements of music listed under “Fundamental Concepts” for each grade.

### Fundamental Concept “FORM”:

**Grade 4 • form:** verse and chorus; piece with an introduction and/or a coda; simple repeats

**Grade 5 • form:** compositions in four or more sections (e.g., AABA, ABAC [alternation between a chorus, A, and improvisations, B and C], rondo [e.g., ABACADA])

**Grade 6 • form:** theme and variations; repeats (e.g., first and second endings)

Exploration of the terms “symphony, movement, concerto and sonata” would be developed through Expectations C3 and C3.2 with grades 4-6 students as they compare aspects of the music compositions, the composers and their historical context using the Study Guide’s “Program Notes.”

**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.

**Grade 4: C3.2** Demonstrate an awareness, through listening, of the characteristics of musical forms and traditions of diverse times, places, and communities

**Grade 5: C3.2** Compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (*e.g., compare selected characteristics of music from the baroque and classical periods, using a Venn diagram; write a review of music from another society, comparing the music of that society with the music with which they are familiar*)

**Grade 6: C3.2** Compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (*e.g., compare selected characteristics of music from the baroque and classical periods, using a Venn diagram; write a review of music from another society, comparing the music of that society with the music with which they are familiar*).





# Concert Program



(subject to change)

## Beethoven Lives Upstairs

Canada's National Arts Centre Orchestra

Lucas Waldin, conductor

Classical Kids LIVE!

Paul Rainville, actor

Mathieu-Philippe Perras, actor

Paul Pement, director

### Concert dates:

Tuesday, January 13, 2015

10 a.m. (English)

12:30 p.m. (French)

### Concert location:

Southam Hall, National Arts Centre

### Running time for all concerts:

Approximately 55 minutes without intermission

Classical Kids Series Creator: **Susan Hammond** | Author: **Barbara Nichol**

An exchange of letters between young Christoph and his uncle reveals that a "madman" has moved into the upstairs apartment of the boy's Vienna home, and it's Beethoven! This amazing story is told through excerpts from more than 25 of his best-loved musical works including the *Moonlight Sonata*, *Für Elise*, and the great Fifth and Ninth symphonies. Based upon the world-famous and highly-acclaimed recording, *Beethoven Lives Upstairs* is a fun and imaginative way to introduce young students to the beauty of Ludwig van Beethoven's music and the torment of his deafness.

Presented by permission of Classical Kids Music Education based on the award-winning Classical Kids audio story *Beethoven Lives Upstairs*©. All rights reserved. Classical Kids® is a trademark of Classical Productions for Children, Ltd., issued under exclusive license to Classical Kids Music Education, NFP.



### In this concert, students will hear excerpts from:

- BEETHOVEN Symphony No. 7, Mvt II
- BEETHOVEN Symphony No. 5, Mvt I
- BEETHOVEN Piano Sonata in E Major: Mvt II
- BEETHOVEN Symphony No. 1, Mvt IV
- BEETHOVEN Romance for Violin and Orchestra in G Major
- BEETHOVEN Pathétique Sonata, Op. 13: Mvt II
- BEETHOVEN Symphony No. 9 ("Choral"): Mvt II
- BEETHOVEN Sonata, Op. 14, No. 2: Mvt II
- BEETHOVEN Symphony No. 4, Mvt II
- BEETHOVEN Minuet in G Major
- BEETHOVEN Violin Sonata ("Spring"): Mvt I
- BEETHOVEN Symphony No. 8, Mvt II
- BEETHOVEN Leonore Overture No. 3
- BEETHOVEN Für Elise
- BEETHOVEN Orchestral Polonaise
- BEETHOVEN Moonlight Sonata, Op. 27, No. 2: Mvt I
- BEETHOVEN Mozart Variations
- BEETHOVEN Symphony No. 6 ("Pastoral"): Mvt I, Birds, Storm
- BEETHOVEN Piano Concerto No. 1: Mvt I
- BEETHOVEN Piano Concerto No. 5: Mvt II
- BEETHOVEN *Nel Cor Più* Variations
- BEETHOVEN Bass excerpts from Symphony No. 9
- BEETHOVEN *Rage Over a Lost Penny*
- BEETHOVEN Symphony No. 6 ("Pastoral"): Tremolo
- BEETHOVEN Symphony No. 9 ("Choral"): Ode to Joy, Finale
- BEETHOVEN Piano Sonata, Op. 49, No. 2: Mvt II
- BEETHOVEN Symphony No. 6 ("Pastoral"): Shepherd's Song





# Program Notes

## Ludwig van Beethoven: A Composer Made of Fire

### Beethoven's Life

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.

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

-Wolfgang Amadeus Mozart

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. Johann 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



**Franz Joseph Haydn**  
(1732 – 1809)

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.

Learn more about **Franz Joseph Haydn's Life, Times and Music** on [ArtsAlive.ca](http://ArtsAlive.ca) (see *Music, Great Composers*)



### **The Beethoven-Haus (Beethoven House)**

*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 of some of his music, and the little room in which he was born.*



### **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, he was arrested by a local policeman who assumed he was a tramp. His rooms were piled high with manuscripts 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.

### **Watch out for that temper!**

The stories about his temper became legend: 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.

*"Composers do not cry. Composers are made of fire."*

Perhaps he 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."

### **What about the women in Beethoven's 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.

### **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, 20,000 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.

## 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 sense that must have mattered the most to him—his hearing. 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 painters, became deaf in 1792 as the result of an illness. He continued to paint, but his work reflected his sadness.

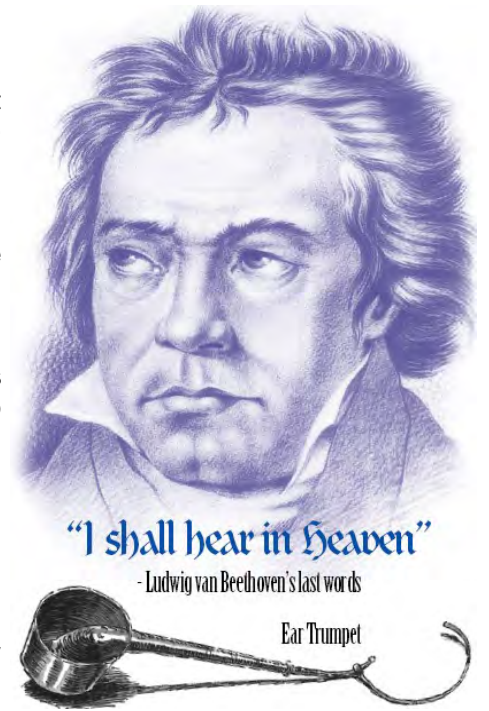
The great French Impressionist painter Claude Monet (1840–1926) found his eyesight failing him late in his life. He continued to paint, studying his subjects so closely that the paintings appeared fragmented like abstract art.

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.

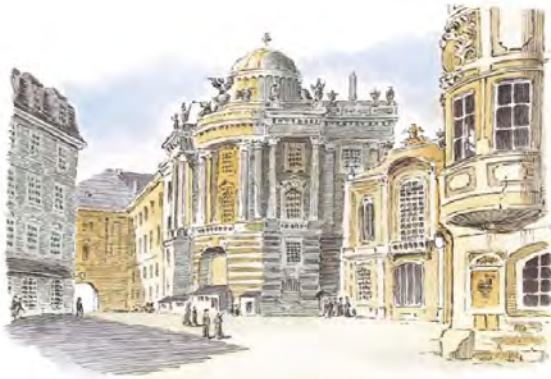
One of the finest artists to come out of Mexico was Frida Kahlo (1907–1954). She began painting in 1925 while recovering from a streetcar accident. Many of her paintings reflect the physical pain she suffered.

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.

Itzhak Perlman (1945–), the wonderful Israeli violinist, became ill with polio at the age of four. As a result of the disease, Perlman performs and conducts from a seated position.



## 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 us.” 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.



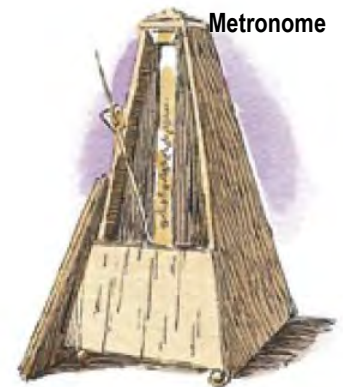
## An age of exploration

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 Mälzel, 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 Mälzel.*”



## 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 experiments with electricity. Joseph Priestley discovered oxygen. Edward Jenner developed the smallpox vaccine. 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.



## 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.

### 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 Jean-Baptiste 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 showed 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 Turner 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 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 worldview 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.

Ludwig van Beethoven, miniature painted on ivory by Christian Horneman (1802)  
Beethoven-Haus Bonn, Collection H.C. Bodmer

## What is a symphony?

A symphony is a long, highly organized composition for full orchestra, usually in four movements.

## What is a movement?

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

## 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 sonata?

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

# Beethoven and Romanticism

When Beethoven was born in 1770, the ideal in society was Classicism. It was a disciplined and structured worldview, according to which the form of things was important. Value was given to poetry, literature, painting, and music that was restrained and rational. By the 1800s, Classicism was giving way to Romanticism, and Beethoven’s music led the change in Classical music.

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 first.



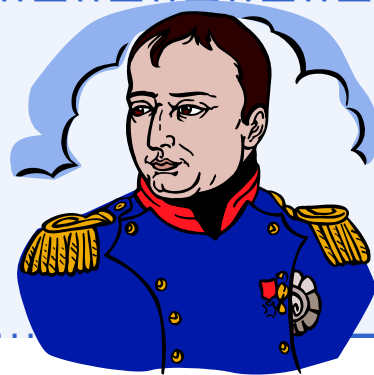
Photo of Beethoven's Piano  
Beethoven-Haus Bonn, Collection H.C. Bodmer

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.

Beethoven's movement away from Classicism and toward Romanticism is clearest in his symphonies. Before Beethoven, symphonies had conformed to the ideals of Classicism with clear structure and rational form. Beethoven's Romantic symphonies broke out of those confines and became large, sometimes epic structures that plumbed emotional depths.

Beethoven's first symphony was presented in 1800. Although the orchestra members were not sufficiently skilled to play the music, and the critics were unforgiving, it became widely known if not always liked. In 1802, Beethoven completed his Second Symphony, which has been described as "full of summer air and summer flowers."

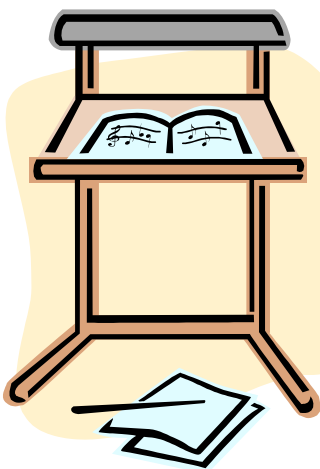
*Beethoven had intended to dedicate the Eroica, his third and possibly favourite symphony, to Napoleon because he thought that Napoleon would free Europe from the iron-fisted control of royalty. In 1804, Napoleon proclaimed himself Emperor. Beethoven raged: "So, he is just like the rest, after all. He will become a greater tyrant than the others." He grabbed the title page and scratched out the dedication so violently that he tore the paper.*



In 1804, Beethoven composed his only opera, *Fidelio*.

It is interesting to listen for the musical ideas that appear in the Third, the Fifth, and the Ninth Symphonies.

The Fifth Symphony, with its "da-da-da-daaa" beginning, is one of the world's most famous pieces of music. Beethoven took these simple tones and rhythms and built the whole first movement around them. It has been suggested that these four notes represent the sound of Fate knocking at the door.



The Sixth Symphony, the *Pastoral*, draws on Beethoven's love of nature, which he depicts in a series of musical scenes. Very different from Classical structure, the *Pastoral* is longer and more complex. By the Ninth Symphony, Beethoven had incorporated poetry, vocal soloists, and choir, as well as starkly contrasting moods.

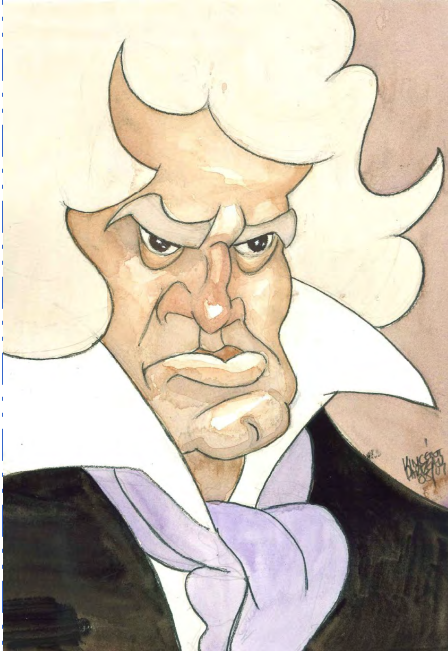
By the time the *Ninth Symphony* premiered in Vienna in 1824, Beethoven was almost completely deaf. Nevertheless, he insisted on conducting the orchestra himself. He continued conducting even when the piece had ended because he could not hear that the orchestra had stopped playing. One of the singers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

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 forever those who hear it.



## 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 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."



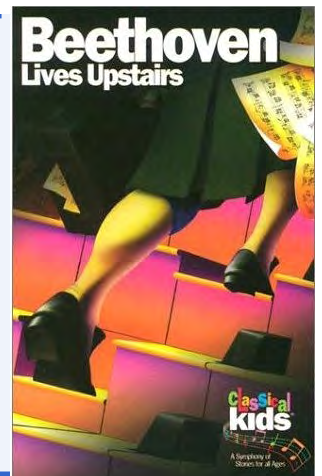
### Did you know that Beethoven was often stressed out?

*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.*

**DID YOU KNOW?** *The original audio recording of Beethoven Lives Upstairs claims dozens of top music and educational, awards. It has gone multi-platinum, been translated and distributed around the world, and made into an Emmy award-winning film.*

*Based on this highly acclaimed recording, the Beethoven Lives Upstairs theatrical symphony concert is an imaginative way to introduce young audiences to the life and music of Ludwig Van Beethoven in a live performance venue.*







# Play or Sing Beethoven!



Sing, 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*.

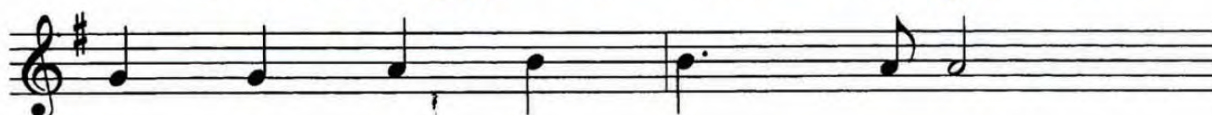
## Symphony No. 9, Op. 125 — Finale: "Ode to Joy"

Ludwig van Beethoven

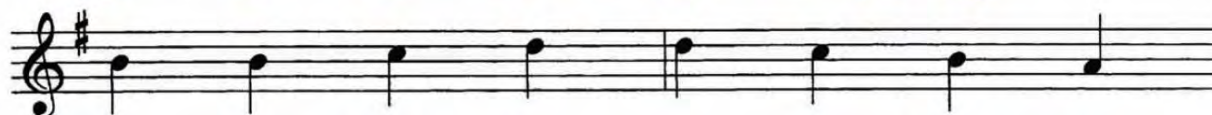
Allegro assai



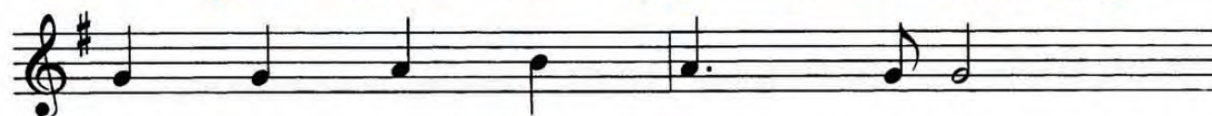
Praise and joy, im— mor— tal glad—ness



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.

Repeat at **A**

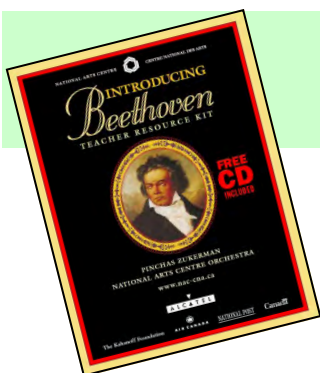


# Classroom Activities



Logon to [NACMusicBox.ca](http://NACMusicBox.ca) **TIMELINE** and listen to orchestral works composed by **Ludwig van Beethoven** performed by the NAC Orchestra!

## Learn more about Beethoven and other composers!



For additional information and activities on **Ludwig van Beethoven**, **Wolfgang Amadeus Mozart**, **Antonio Vivaldi** and other composers, visit [ArtsAlive.ca](http://ArtsAlive.ca) (see *Music*, *Music Resources*, *Resources for Teachers*) and download the **NAC Teacher Resource Kits** free of charge!



## The Instruments of the Orchestra

**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"](#)

See "What is the NAC Orchestra Made Up Of" on **pages 36-38**. Use [ArtsAlive.ca](http://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](http://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!)

## How to Purchase "Beethoven Lives Upstairs"

Audio CDs, DVDs and a Teacher's Notes for *Beethoven Lives Upstairs* are available for purchase through:

- ★ Classical Kids LIVE!'s website: <http://www.classicalkidsnfp.org/shop/>
- ★ The Children's Group: <http://www.childrensgroup.com/>





# 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 40 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?



Log on to [NACPODCASTS.CA](http://NACPODCASTS.CA) and join host Nicholas Atkinson (principal tuba, NAC Orchestra) and Christopher Millard (principal bassoon, NAC Orchestra) as they explore the world of orchestral music and its great composers. In this series of 30 minute audio programmes you can look forward to hearing insightful commentary about upcoming NAC Orchestra programmes as well as musical excerpts and interviews with NACO musicians and guest artists.

**Robert Harris on "Beethoven The Revolutionary"** (October 9, 2012) Guest host Robert Harris, author and CBC host, speaks on "Beethoven The Revolutionary".

**Paul Kennedy: "What was Beethoven thinking?"** (October 01, 2012) "Two Fifths": Paul Kennedy, host of CBC's Ideas, looks at Beethoven's Fifth Piano Concerto and Fifth Symphony and asks, "What was Beethoven thinking?"

**"A Prophetic Conversation"** (June 09, 2008) Beethoven's Pastoral Symphony is one of the great works of programmatic music in the orchestral repertoire. Christopher examines the thoughtful insights of musicologist Owen Jander in a study of the second movement, Scene by the Brook.

**Beethoven's "Emperor" Concerto with Jon Kimura Parker** (December 14, 2007) Christopher's guest is the ebullient Canadian pianist Jon Kimura Parker, a virtuoso star who is also known for his outgoing personality and cheerful sense of humour. Jackie and Christopher discuss Beethoven's "Emperor" Piano Concerto No. 5.

**NACOcast Live with Pinchas Zukerman and Measha Bruegggosman** (October 18, 2007) Beethoven's Symphony no. 9 is the subject, and Pinchas Zukerman and Measha Bruegggosman are Christopher's guests on this live edition of the NACOcast.





# 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**  
**The metric system**

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2. **James Watt**  
**The steam engine**

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3. **Edward Jenner**  
**Smallpox vaccine**

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4. **Captain James Cook**  
**The Bering Strait or The Hawaiian Islands**

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5. **Benjamin Franklin**  
**Electricity**

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6. **James Hargreaves**  
**The spinning jenny**

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7. **William Herschel**  
**Uranus**

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**Beethoven Lives Upstairs**

## 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** rave \_\_\_\_\_  
**E** \_\_\_\_\_  
**E** \_\_\_\_\_  
**T** \_\_\_\_\_  
**H** \_\_\_\_\_  
**O** \_\_\_\_\_  
**V** \_\_\_\_\_  
**E** \_\_\_\_\_  
**N** \_\_\_\_\_

## A Beethoven Cinquain

A cinquain is a five-line poem. Write your own 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 for the first line



**Beethoven**

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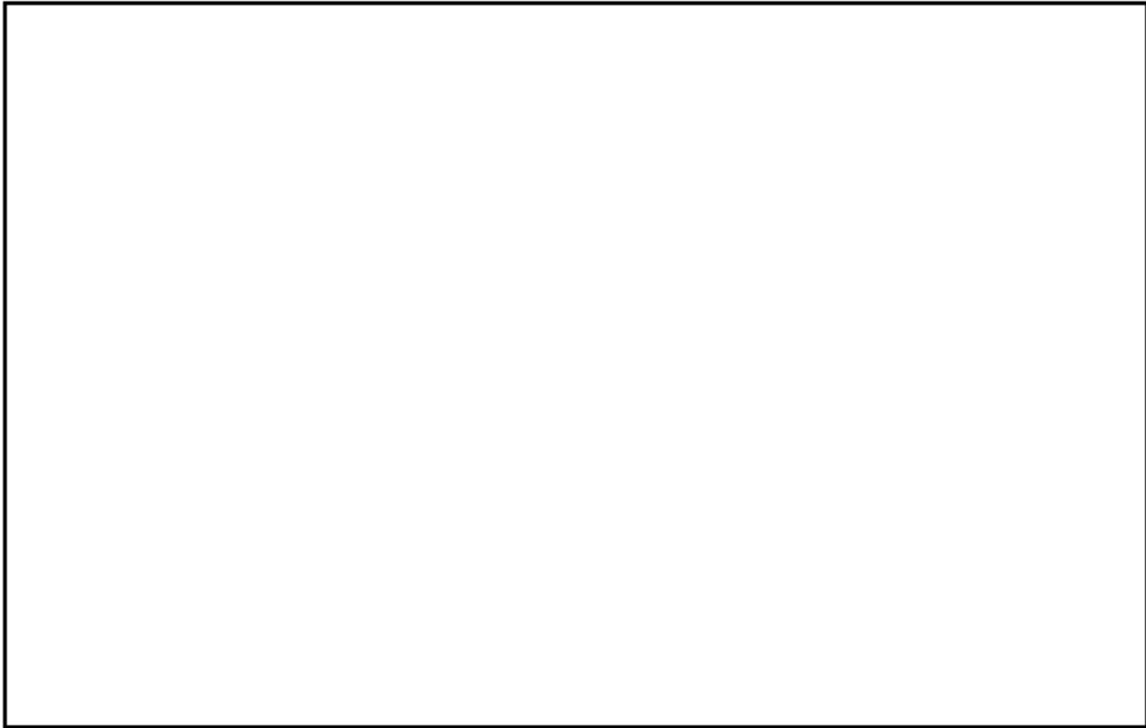
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## A Postcard from Beethoven

In 1787, Beethoven made his first visit to Vienna. He didn't stay very long, but it is said that he met Mozart on that occasion. 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.

In the top square, draw the picture that would appear on one side of the postcard. In the second square, compose the note that Beethoven would have written.



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# Beethoven's Musical Word Search



*Beethoven*

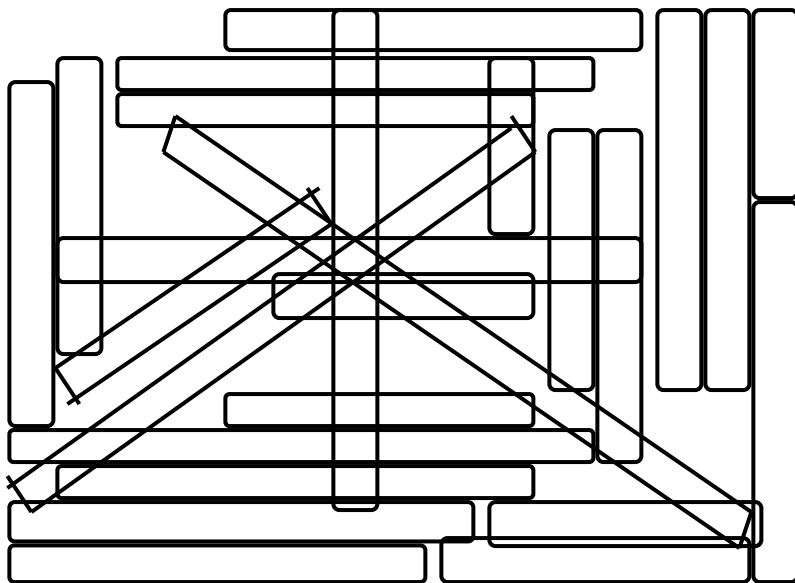
F	I	D	E	V	I	R	T	U	O	S	O	M	I	P
L	Y	A	R	T	S	E	H	C	R	O	I	S	N	I
Y	N	O	I	R	O	T	A	R	O	O	T	I	S	A
T	O	X	M	V	N	S	X	H	N	T	M	C	T	N
I	H	N	X	A	K	A	Y	O	D	S	E	I	R	O
R	P	E	M	K	S	M	I	Z	O	I	T	S	U	B
E	M	S	I	C	I	T	N	A	M	O	R	S	M	E
T	Y	J	O	R	A	R	E	P	O	L	O	A	E	N
S	S	R	E	L	Z	E	D	R	K	O	N	L	N	E
O	E	K	U	H	N	C	R	T	P	S	O	C	T	F
P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

- BENEFACTOR
- CLASSICISM
- COMPOSITION
- CONCERTMASTER
- CONCERTO
- CONDUCTOR
- INSTRUMENT
- MASTERPIECE
- METRONOME

- MINUET
- MODULATION
- OPERA
- ORATORIO
- ORCHESTRA
- PIANO
- PIECE
- POSTERITY
- REHEARSAL

- RHYTHM
- ROMANTICISM
- RONDO
- SCORE
- SOLOIST
- SYMPHONY
- VIRTUOSO

**Answers**





## Additional Activities

1. Create a timeline of the important events in Beethoven's life.
2. Research the career of Napoleon and, on a map of Europe, show the various countries he conquered, or tried to conquer.
3. Listen to a recording of Beethoven's music and explain to your classmates what is typically "Beethoven" about it.
4. Write an obituary for Beethoven.
5. If you had an opportunity to interview Beethoven, list five questions you would ask.
6. Listen to a piece of music from the Romantic era (not necessarily by Beethoven) and paint an abstract picture in water-colours while listening to the music. How has the music influenced your painting?
7. Choose an event in Beethoven's life and create a journal entry for it. Try to understand how Beethoven might have felt.
8. Choose an event from Beethoven's life and, with a small group of your classmates, create a tableau to illustrate it. Explain your tableau to the rest of the class.
9. Imagine you and two other classmates are making a movie about Beethoven's life. Pick an incident and write a scene that you will perform for your class.
10. Using a tape recorder and any sound effects you like, create a commercial to promote the NAC Orchestra. Play your commercial for your classmates.
11. Design a poster to promote the NAC Orchestra concerts. Display your poster in the classroom.
12. Design a poster to promote the Beethoven House in Bonn.
13. Listen to the audiotape or CD of *Beethoven Lives Upstairs* and write a review of it.
14. Read one of the books in the Resource Materials section of this publication. Explain to one of your classmates why he or she should also read it – or not.
15. Create an advertisement to sell one of Beethoven's pianos. Remember that they often did not have legs, that he pounded hard on the keys, and often spilled ink inside.
16. Choose another artist (visual artist, composer, author) who was a contemporary of Beethoven's. Research his or her life and give a report to your class.
17. Write about some aspect of Beethoven's life from the point of view of his piano.
18. Create a poster advertising a concert featuring Mälzel's musical chronometer.
19. Working with a small group of your classmates, compose a piece of music using only the most primitive of instruments: noises created by your voice, your hands, or your feet. Perform the piece for your class.



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# 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 21<sup>st</sup> 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 from 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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Public  
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by Takayuki Kanda  
(Graphic Novel - 2006)  
780.92 B415k



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par Yann Walcker  
(Livre - 1998) 921 B4152w



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Beethoven un livre musical  
par Lene Mayer-Skumanz  
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Ludwig  
Van  
Beethoven



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BEETH-M

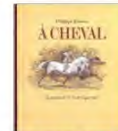


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by Richard Perlmutter  
(Book - 2012) 780 PERLM

Beethoven's Wig Sing Along Piano Classics  
by Richard Perlmutter  
(Book - 2012) 780 PERLM



Learn to Play Beethoven  
by Michael Durnin  
(Book - 1993) 786.2193 DUR



À cheval la passion de l'art équestre  
par Phillippe Dumas  
(Livre - 2002) 798.2 D886



Vienna  
Vienne



Play to the Angel  
by Maurine F. Dahlberg  
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Ottawa Public Library resources

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(Music CD - 2008) 780 P451b4



Music  
musique



The Best Of Beethoven  
by Ludwig van Beethoven  
(Music CD - 2004 Multiple  
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Le grand orchestre Von Bémol  
by Mathilde Barat  
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Meet the Orchestra  
By Ann Hayes  
(Book - 1991) 784.19 H417



L'orchestre, des instruments  
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Le professeur de musique  
par Yael Hassan  
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What in the World Is A Piano?  
by Mary Elizabeth Salzmann  
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by Mary Elizabeth Salzmann  
(Book - 2012) 787.219 SALZM



Orchestra  
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Those Amazing Musical Instruments!  
Your Guide to the Orchestra Through  
Sounds and Stories  
by Genevieve Helsby  
(Book - 2007) 784.19 H484



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(Book - 2014) 786.2 RIGGS  
Violin by Kate Riggs  
(Book - 2014) 787.2 RIGGS



Moxy Maxwell Does Not  
Love Practicing the Piano  
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in Recitals)  
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(Book - 2009) GIFFO



The Man with the Violin by Kathy Stinson  
(Book - 2013) STINS  
(DVD - 2014)



Pousse Piano, ou,  
La symphonie des  
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par Gilles Baum  
(Livre - 2014) BAUM



Roi fatigué cherche royaume  
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La leçon de piano  
par Jacky Viallon  
(Livre - 2002) 842.914 V612



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[an Introduction to the World's Most  
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My first orchestra album  
(Music CD - 2013) 784.2 M9950



Piano &  
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par Alison Hunka  
(Livre - 1994) 787.219 H937



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Le violon dingue  
par Gilles Côtés  
(Livre - 2003) COTES



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and the Piano Lesson  
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Beethoven  
habite à l'étage /  
Lives Upstairs



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by Chieri Uegaki  
(Book - 2014) UEGAK



Pierre traqué par le trac  
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par Susan Hammond  
(Music CD - 2008) 784.2 B415h



The 5,000 Fingers of Dr. T  
(DVD - 2001) FIVE

Arthur's Music Jamboree  
(DVD - 2011) ARTHU  
Zin! Zin! Zin! A Violin  
(DVD - 2003) ZIN



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## 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 Cheryl Mazak*

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beudet 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](http://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 videoconferencing.

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

## Lucas Waldin ★ conductor

Lucas Waldin is a dynamic and versatile conductor with a blossoming international career. Combining a command of the standard repertoire, a flare for pops and a passion for education and outreach, he has appeared to great acclaim across Europe and North America.

Currently Artist-in-Residence and Community Ambassador with the Edmonton Symphony Orchestra, Lucas was named to the newly created position after three seasons as the orchestra's Resident Conductor. The tailor-made post will see a focus on establishing strong ties with the community through inventive outreach initiatives in addition to programming and presenting the ESO's education and family concerts. With frequent appearances as well on the main subscription series, Lucas led the ESO in more than 20 concerts during the 2012/13 season.

During his tenure as Resident Conductor of the ESO, Lucas collaborated with some of North America's finest musicians including Jens Lindemann, Angela Cheng and Sergei Babayan, and conducted in Carnegie Hall during the ESO's participation in the 2012 Spring for Music festival. An experienced conductor of pops and crossover, he has worked with a range of artists such as Ben Folds, Barenaked Ladies, Chantal Kreviazuk and the Canadian Tenors. In recognition of his accomplishments, Lucas was awarded the 2012 Jean-Marie Beaudet Award in Orchestra Conducting by the Canada Council for the Arts.

Lucas studied conducting and flute at the Cleveland Institute of Music, and has conducted in master classes with Helmuth Rilling, Michael Tilson-Thomas, Colin Metters, and Bernard Haitink. In 2012, he was invited to conduct the National Arts Centre Orchestra (Ottawa) in a conductor workshop led by Kenneth Kiesler. As a participant of the St. Magnus Festival, Orkney, Lucas conducted both the Scottish Chamber Orchestra and the BBC Scottish Symphony.

Prior to his appointments with the Edmonton Symphony, Lucas was twice a Discovery Series Conductor at the Oregon Bach Festival and Assistant Conductor of Cleveland's contemporary orchestra. He has performed with a number of orchestras across Europe, including the Staatstheater Cottbus, Bachakademie Stuttgart, and the Jugendsinfonieorchester Kassel. The 2012/13 season included debuts with the Kitchener-Waterloo Symphony, the Modesto Symphony, and Orchestra London Canada.



## Classical Kids LIVE!

Classical Kids *Live!* is produced by Classical Kids Music Education, a not-for-profit organization dedicated to furthering classical music education.

In combination with the Classical Kids Teaching Edition, Classical Kids *Live!* serves as one of the world's best educational outreach and community engagement programs contributing to the long-term health of classical music.

Having received more awards and honors than any other entity of its kind, Classical Kids is proud to say, "We're making a difference!"

For more information about Classical Kids *Live!*:  
[classicalkidslive.com](http://classicalkidslive.com)





## Paul Rainville ★ actor



In *To Kill A Mockingbird* Atticus Finch says: “You never really understand a person until you consider things from his point of view - until you climb into his skin and walk around in it.”

This past year Paul has been lucky enough to climb into these skins: for GCTC he played a psychiatrist named Stan who slithers down the slippery slope; at Halifax’s Shakespeare by the Sea he was a merchant money-lender, Shylock, who loses everything for a pound of flesh; at Queens University Drama he portrayed the astronomer, Galileo, who reaches for the stars but can’t see his own family; in Montreal at Imago he was a microbiologist, Dr. David Kelly, who pays the ultimate price for revealing the fiction of Weapons of Mass Destruction; for Ottawa’s Theatre de la Vieille 17 he played an old man named simply Le Vieux, in a western - en francais - set in the desert, it played motels in Eastern Ontario; for Theatre Columbus in Toronto he played a crusty character named Sampson who roams the Don Valley quoting Lear and searching for a lost dog. Very soon, in *Stuff Happens* here at the NAC English Theatre, he plays Dick Cheney the former U.S. Vice-President who said: “I never met a weapons system I didn’t vote for.”

## Mathieu-Philippe Perras ★ actor



Upon discovering his passion for the arts and the stage in Embrun, Mathieu-Philippe moved to Ottawa to pursue his studies in theatre at both De La Salle High School and the University of Ottawa. He then went on to star in local TV shows (*Motel Monstre*, *Moitié Moitié*, *J’ai Mon Voyage!*), as well as various stage productions with the National Arts Centre (*Beethoven Lives Upstairs*), Orpheus (Monty Python’s *SPAMALOT*, *Footloose*), the University of Ottawa (*Sainte-Carmen de la Main*, *Woyzeck*, *L’Ourse*) and De La Salle (*Les Misérables*, *Into The Woods*). He also loves to sing, participated in the semi-finals of Granby’s Music Festival in 2013 and has been a member of Embrun’s church Christmas choir since 1997. On top of acting and singing, he developed a passion for dance as well. Mathieu-Philippe had training in jazz, hip hop, contemporary, tap dance, latin ballroom and more. His interests expand from cinema, photography, the environment and improvisation.

## Susan Hammond ★ series creator



Susan has created a whole new generation of classical music fans through her innovative and award-winning Classical Kids recordings. She is the executive producer of a 16 title series of children's classical music recordings known collectively as Classical Kids, selling to date nearly five million CDs, DVDs and books worldwide, and earning over 100 prestigious awards and honors. Each story entails its own adventure featuring a unique combination of music, history, and theatricality to engage the imaginations of children. An accomplished concert pianist and music teacher, Hammond searched for recordings about classical music to share with her young daughters. Susan is the recipient of Billboard Magazine's International Achievement Award and resides with her husband in Toronto where she is a member of the Order of Canada for her contribution to the arts.

## Paul Pement ★ director



Paul holds an exclusive international licensing agreement with the award-winning Classical Kids organization to direct and produce the highly-acclaimed symphony concert series that includes *Beethoven Lives Upstairs*, *Tchaikovsky Discovers America*, *Vivaldi's Ring of Mystery*, *Mozart's Magnificent Voyage* and *Hallelujah Handel*. As executive and artistic director of Classical Kids Music Education, NFP, Mr. Pement oversees all business and artistic aspects of the Classical Kids *Live!* theatrical concert productions around the world. Paul received a BFA in Acting from the University of Illinois and, as a long-time member of Actors' Equity Association, has extensive theatrical experience performing in over 50 productions throughout Chicago and abroad. He has appeared in such long-running commercial hits as *Peter Pan* (Peter), *Joseph and the Amazing Technicolor Dreamcoat* (Benjamin) and *Forever Plaid* (Sparky), the latter of which he has also directed and choreographed at theatres across the country.



## 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!*

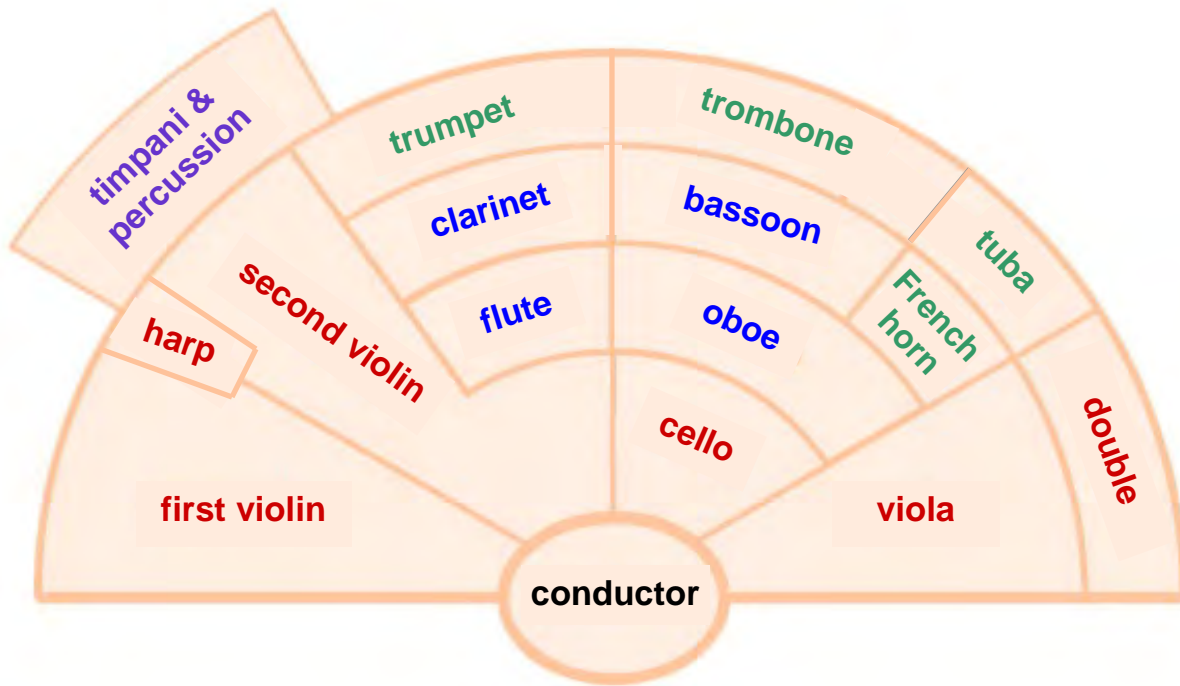
- ★ Percussion instruments help provide rhythm for the orchestra.
- ★ Within this family of instruments, there are 3 types: metal, wood and skin.
- ★ These instruments are either “pitched”(they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, 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](http://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.