



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS
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NAC ORCHESTRA
STUDENT MATINEE CONCERTS
2014-2015 season



*Presented in
association with*



Latin Beats, Heroic Feats!



Teacher
Study Guide

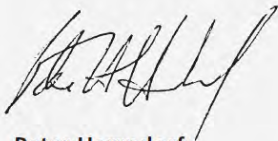
MESSAGE FROM THE PRESIDENT AND CEO OF CANADA'S NATIONAL ARTS CENTRE

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:



mused@nac-cna.ca



613 947-7000 x382 | 1 866 850-ARTS (2787) x382



613 992-5225



nac-cna.ca

Curriculum Expectations

The Arts: Music

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

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

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

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

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

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

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

Grades 7 and 8: OVERALL Expectations

C1. Creating and Performing: apply the creative process (see pages 19–22) to create and perform music for a variety of purposes, using the elements and techniques of music;

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

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

Instruments of the NAC Orchestra (page 19) | What is the Orchestra Made Up of (page 14)

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 23) | Dedicated Listening Questions (page 19)

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) (pages 20 & 32)

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.

(subject to change)

Latin Beats, Heroic Feats!

Canada's National Arts Centre Orchestra

Alain Trudel, conductor

Platypus Theatre

Peter Duschenes, artistic director/actor

Emmanuelle Zeesman, actor

Wendy Rockburn, stage manager

Written and directed by Peter Duschenes

Musical direction by Alain Trudel

Artistic advisors: Lisa Griffiths and H  l  ne Ducharme

Puppets and masks by Claude Rodrigue, Sandra Turgeon and

Colin St-Cyr Duhamel

Max and his dog Presto discover a magical scroll that send them to a tumultuous South American country where the evil wizard Adalberto has spread discord. The intrepid duo, with the help of the NAC Orchestra and the audience, tries to reunite the people through music with a Latin beat. In this dynamic performance, the audience will enjoy the vibrant and energetic music of Piazzolla, Villa-Lobos, and Ginastera that will have you dancing in your seats!

Latin Beats, Heroic Feats! is a co-commission of the National Arts Centre Orchestra, Toronto Symphony Orchestra, the Vancouver Symphony Orchestra, and the Edmonton Symphony Orchestra.

In this concert, students will hear excerpts from:

GUITIÉRREZ	Alma Llanera Pajarillo
DE ABREU	Tico Tico no Fubá
SOUSA	Liberty Bell March
BÉLANGER 	Potpourri Lavalois
PIAZZOLLA	Oblivion
TRUDEL 	Drum Magic
TRAD. (arr. Wagler)	La Mariposa
REVUELTAS	Duelo from "Homenaje a Federico García Lorca"
TRAD. (arr. Wagler)	La Bruja
SHELDON	Danzas Cubanas, Op. 141
MORRICONE	Gabriel's Oboe from "The Mission"
DE FALLA (arr. Chapelier)	Spanish Dance No.1 from "La Vida Breve"
BERNSTEIN (arr. Peress)	"Mambo" from West Side Story



Program Notes

Introduction: Why Latin?



Latin was the language spoken by the ancient Romans. As their empire spread through much of Europe, North Africa, and the Middle East, they took their language with them. Many modern European languages – among them Italian, French, Spanish, Portuguese –are descended from Latin. After Christopher Columbus's first voyage to the Americas in 1492, there was a period of rapid expansion of European power in the New World. The parts of the Americas colonized by the Spanish and Portuguese were given the name "Latin America" because languages of Latin origin were spoken there.

The music of Latin America has a particular excitement reflecting the mingling of cultures in the region: the European, the African, and the Native American. The Spanish and Portuguese colonists brought their highly colourful musical styles with them. They also imported West African slaves who brought along their traditions of singing and drumming, of soulful melodies and haunting rhythm, that their owners could not suppress. And the indigenous native people of the Caribbean and South America added still other musical spices to the mix. In the classic Latin American styles, these various elements are fused into unique new forms.



A "Latin sound" is often characterized by the use of Latin percussion instruments and a syncopated rhythm. Latin percussion instruments include Conga drums, Bongo drums, Cowbells, Claves, Timbales, Maracas and Guiro. The syncopated rhythms in Latin music is often combined with "straight" rhythms to create a "tension and release" feel throughout the music.

Alma Llanera Pajarillo

PEDRO ELÍAS GUTIÉRREZ (1870–1954)

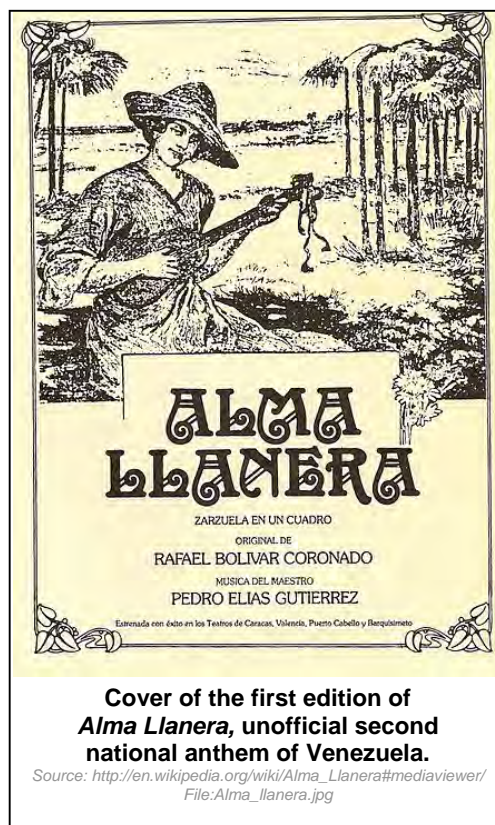


Alma Llanera ("Soul Of The Plains") is a *Joropo* (a musical style resembling the waltz, having African and European influences originated in Colombia and Venezuela) created by Venezuelan musicians Pedro Elías Gutiérrez (composer) and Rafael Bolívar Coronado (lyricist). This traditional Venezuelan song was originally part of a *zarzuela* (Spanish lyric-dramatic genre that alternates between spoken and sung scenes, the latter incorporating operatic and popular song as well as dance) whose premiere was on September 19, 1914, at the Teatro Municipal in Caracas. The title refers to the Llaneros, the herders of Venezuela and Colombia whose culture is part of these countries' popular imagery. The llanero culture is at the root of the joropo, firstly as a dance and then as a musical genre.

Alma Llanera is considered as Venezuela's unofficial second national anthem. It is a tradition in Venezuela to end any social reunion or party with the intonation of *Alma Llanera*. It has been performed by many famous singers all over the world such as the Spanish tenor, Plácido Domingo.

DID YOU KNOW?

In 1882 "**Jaropo**" became Venezuela's national dance. Formerly, the Spanish word *joropo* meant "a party", but now it has come to mean a type of music and dance that identifies Venezuelans.



Tico-Tico no fubá

ZEQUINHA DE ABREU (1880–1934)



Just about everyone in the western world has heard *Tico-Tico no fubá*, perhaps without even being aware of its title. It is one of those iconic pieces that has “Latin” stamped all over it – its quirky rhythms, its bouncy melodic line, its infectious joy and sunny disposition. *Tico-Tico no fubá* was written in 1917 by the Brazilian composer Zequinha de Abreu. The original title was *Tico-Tico no farelo*, but a piece by another composer had the same title, so Abreu changed his to *Tico-Tico no fubá* in 1931, when the first recording was made. Since then it has been heard in countless versions, recorded by hundreds of artists, used in films (including *Copacabana*, 1947, starring Groucho Marx and Carmen Miranda; and Woody Allen’s *Radio Days*, 1987), used in commercials (Sico paint in Quebec), and arranged for just about everything from solo guitar to full symphony orchestra. Marc-André Hamelin, among others, has arranged it for piano.



If you don’t know Portuguese, an explanation of the title is useful. A *tico-tico* is a bird – the rufous-collared sparrow to be specific. *Fubá* is roughly similar to cornmeal. So, a translation might be “Sparrow in the Cornmeal.” It’s not hard to visualize a bird hopping around and pecking at the grain, is it?

Listen to an **audio recording** of de Abreu’s *Tico-Tico no fubá*:
<http://y2u.be/AOHH1EkMWP4>

Watch a **video** of *The Muppet Show*
in which the pigs perform an adaptation of de Abreu’s *Tico-Tico*:
<http://y2u.be/9RK75UCj4gM>

The Liberty Bell March

JOHN PHILIP SOUSA (1854–1932)



John Philip Sousa was born, appropriately enough, in the capital city of the nation whose spirit he so patriotically represents. In fact, he remains the only major composer to have been born in Washington, D.C. There, and around the United States, his marches are regularly played by bands, one of which Sousa himself led from the age of 26, the U.S. Marine Band. This he turned into one of the finest in the world. In 1892 Sousa formed his own band, and over the next four decades, they logged over a million miles together in an era before plane travel. Sousa may have been the most famous musician in the world during that time.

Sousa composed much besides marches, but this is the repertory for which he is universally known. He was dubbed “The March King,” much like Johann Strauss II in Vienna, who was “The Waltz King.” Of his hundred-plus marches, *Stars and Stripes Forever* is hands down the most famous, but of the remaining marches, *The Liberty Bell* is deservedly popular as well. Its origin is found in the theater world. This march was composed for an unfinished operetta, *The Devil’s Deputy*, but its title came about from entirely unrelated events. While

watching a show called *America* at an exposition in Chicago, Sousa and a companion observed a backdrop depicting the famous bell. Sousa’s companion suggested this as a title of the recently composed march. About the same time, Sousa learned that his son back home had marched in a parade in honor of the bell.

The United States Marine Corps Band has played *The Liberty Bell* march at three presidential inaugurations: in 1993 for Bill Clinton, in 2005 for George W. Bush, and in 2009 for Barack Obama. The fame of this march has further been spread through its use in the British television comedy *Monty Python’s Flying Circus*.





Marc Bélanger

Photo: Orchestre symphonique de Drummondville

Marc Bélanger is a violinist, violist, arranger, composer, and teacher. He began violin lessons with his father, Edwin Bélanger, at six, and studied 1948-61 at the Conservatoire de Musique du Québec (CMQ) with Claude Létoir and Calvin Sieb. He also studied conducting with his father and, in the summer of 1965, with Hermann Scherchen at the Accademia Chigiana in Siena. He was a conductor and arranger for the CBC in Quebec City, and played in CBC orchestras 1956-71 in Quebec and 1972-6 in Montreal, and in the Quebec Symphony Orchestra 1958-72, the last three years as principal viola. He taught viola and chamber music 1973-9 at the University of Montreal and at the CMQ, at the Conservatoire de Chicoutimi, and at the CMQ à Montréal where he gave courses in viola, violin, arranging and jazz ensemble 1971-7. He composed a number of instrumental works including a *Divertissement* (1969) for string quartet.

The Groupe Marc Bélanger, which he founded in 1976, recorded several of his compositions for the LP *Les Cordes en liberté* (Kébec-Disc KD931). The 10-musician ensemble performs on electrified instruments, in particular the violin (vi-tar), which can be made to achieve effects akin to those produced by percussion instruments. Bélanger orchestrated André Gagnon's music for the ballet *Mad Shadows* (1977) and made several arrangements for Gilles Vigneault, also playing 1966-79 in the ensemble that accompanied the author-composer. During the summer of 1979 Bélanger conducted a 50-piece orchestra in performances of his works at Montreal's Expo

Theatre, and taught at the Domaine Forget in St-Irène, Que, where he introduced a jazz class for strings (1978-81). He participated in the founding of the Orchestre métropolitain in 1981 and was its musical 1981-6 and artistic 1986-87 director. He was invited to take part, with the Vancouver Symphony Orchestra, in the inauguration gala of the Canadian Pavillion at Expo 86. In 1991 he began teaching violin and alto and is in charge of the string orchestra at Cégep Drummondville. He also is the principal violin of the Sherbrooke Symphony Orchestra and of the Orchestre de chambre de l'Estrie.

Source: <http://www.thecanadianencyclopedia.ca/en/article/marc-belanger-emc/>

Oblivion

ASTOR PIAZZOLLA (1921–1992)



Astor Piazzolla is a name well known to most connoisseurs of the guitar and especially to tango enthusiasts. More than any other figure, he has dominated the tango scene during the last few decades. The majority of his compositions are tangos (over three hundred), and many of them have become classics in their field, with *Adiós Nonino* – a lament for the composer's father who died in 1959 – being his greatest hit. Piazzolla's most significant contribution to the tango has been the synthesis he achieved between the traditional dance form and mainstream classical music.



What the waltz is to Austria, the polonaise to Poland and the trepak to Russia, the tango is to Argentina. It is more than just another dance form; it embodies a national soul and symbolizes a culture. The tango was born in the late nineteenth century in the sprawling slums of Buenos Aires, where hundreds of thousands of poor immigrants lived – people from Spain, Italy, Eastern Europe, Africa, and many other places. Small instrumental ensembles, usually consisting of violin, flute and guitar, accompanied dancers with a characteristic rhythm pattern and a music deeply imbued with sadness, melancholy, loss and bitterness. Perhaps Pierre Monette's evocative description will serve better than a technical one: "One, two, three ... and four! The last beat lags behind before catching up; the rhythm slides off the metronome for a moment – the emotions find themselves in disarray. The tango can't be timed

according to the measured rhythm of the pulse; its tempo is defined by the spaces in which the heart has its say." The enduring popularity of the tango today can be seen in compositions by non-Argentinian composers like the English Andrew Lloyd Webber, whose "Don't Cry for Me Argentina" was the biggest hit from the show *Evita*.

Oblivion, one of Piazzolla's greatest hits, originated in a film score. *Oblivion* is the theme song from *Enrico IV* (1984), based on the play by Luigi Pirandello, directed by Marco Bellochio and starring Marcello Mastroianni. In their book *Le Grand Tango* (2000), authors María Susana Azzi and Simon Collier write that *Oblivion* has an "almost unbearably nostalgic tune – one of Piazzolla's gems, though one that is perilously close to schmalz."

Listen to an audio recording of
Piazzolla's *Oblivion*:
<http://y2u.be/zt9pgyDHAQo>

Duelo from “Homenaje a Federico Garcia Lorca”

SILVESTRE REVUELTAS (1899-1940)



Silvestre Revueltas
in 1930

Poverty, alcoholism, violence and sickness surrounded the life of Silvestre Revueltas, who, with the possible exception of Carlos Chávez, was Mexico's most important composer of classical music. In his 41 years, he produced, aside from his film scores, barely one-and-a-half hours of music, all written during the final decade of his brief life. Many of these works are short orchestral compositions whose titles bear names of Mexican locations, historical events or cultural references. It should come as no surprise, then, that Revueltas' music derives from the heart and soul of Mexico and its people; rhythms, melodies, the very ethos of Mexico is bound up in his music.

Revueltas composed *Homenaje a Federico Garcia Lorca* in 1936 as a tribute to the Spanish poet who was murdered by the Fascists during the Spanish Civil War. Scored for chamber orchestra, it avoids use of the lower woodwind and string instruments (aside from double bass), which results in a sound suggestive of a local Mexican band. “Duelo” is the second of the work's three movements. The word looks like it should mean “duel,” but in the context of Revueltas' score it means mourning, grief, or sorrow. Against a hypnotic background of a repeated rhythmic pattern set up by piano and xylophone, the trumpet sings a mournful song.

The music rises to an anguished climax, then subsides. It is, in the words of Andrew Malone, writing in *All Music Guide*, “a stunningly beautiful meditation, the most directly emotional music Revueltas ever wrote.”

Listen to an **audio recording** of Revueltas' *Homenaje a Federico Garcia Lorca*:
<http://y2u.be/oXOALSKDMSk>

Danzas Cubanas, Op. 141

ROBERT SHELDON (1954–)



Robert Sheldon has taught instrumental music in the Florida and Illinois public schools, and has served on the faculty at Florida State University where he taught conducting and instrumental music education classes, and directed the university bands. As Concert Band Editor for Alfred Music Publishing, he maintains an active composition and conducting schedule, and regularly accepts commissions for new works. Sheldon received the Bachelor of Music in Music Education from the University of Miami and the Master of Fine Arts in Instrumental Conducting from the University of Florida.

An internationally recognized clinician, Sheldon has conducted numerous Regional and All-State Honor Bands throughout the United States and abroad. His teaching career included 28 years in the Florida and Illinois public schools as well as at the University of Florida, Florida State University, Illinois Central College and Bradley University. He also held positions as conductor of the Alachua County Youth Orchestra in Gainesville, Florida and the Prairie Wind Ensemble in East Peoria, Illinois. He maintains membership in several organizations that promote music and music education. He is lead author for the SOUND INNOVATIONS FOR BAND method books, and is a co-author for the MEASURES OF SUCCESS Volume 1 method book and the SOUND INNOVATIONS FOR STRINGS method books.

The American School Band Directors Association has honored him with the Volkwein Award for composition and the Stanbury Award for teaching, and the International Assembly of Phi Beta Mu honored him with the International Outstanding Bandmaster Award. He has also been a twenty-eight-time recipient of the American Society of Composers, Authors and Publisher's Standard Award for his compositions in the concert band and orchestral repertoire. His compositions have been recorded and released on compact discs including, *Images: The Music of Robert Sheldon*, and *Infinite Horizons: The Music of Robert Sheldon*, as well as numerous other recordings. Mr. Sheldon has been the topic of articles published in *The Instrumentalist*, *Teaching Music* and *School Band and Orchestra Magazine*, and is one of eleven American wind band composers featured in Volume I of *Composers on Composing Music for Band*.

Composed in 2010, *Danzas Cubanas* celebrates the joy and energy of Afro-Cuban music. Feel the beat, beginning with the opening conga, followed by a gentle and alluring son-salsa, and closing with a fast-paced mambo. The work is an intense experience for musicians and audience featuring solos for piano, trombone, flute, and trumpet.

Listen to an **audio recording** of Sheldon's *Danzas Cubanas, Op. 141*: <http://y2u.be/2czVsC7PoAg>

Gabriel's Oboe from "The Mission"

ENNIO MORRICONE (1928–)



Roman-born composer, conductor, orchestrator, producer and former trumpet player Ennio Morricone is a name known to millions around the world for his one hundred-plus film scores. (He has composed over one hundred classical works as well.) Between 1960 and 1975 he gained worldwide fame for his scores for films directed by Italians, especially those of Sergio Leone: the so-called Dollars Trilogy – *A Fistful of Dollars* (1964), *For a Few Dollars More* (1965), and *The Good, the Bad and the Ugly* (1966) – as well as for *Once Upon a Time in the West*, and *My Name is Nobody* – a genre that became known as the Spaghetti Western. During the 1970s he began composing for Hollywood, films that included *Exorcist II*, *Days of Heaven* and *The Untouchables*.

In 1986 came his biggest success of all, music for *The Mission*. This was a British film, directed by Roland Joffé and starring Jeremy Irons as a Jesuit missionary in eighteenth-century South America. In addition to the staggeringly impressive cinematography, for which the film won an Academy Award, *The Mission's* music too won awards, including a Golden Globe. In one scene, Gabriel is sitting on a rock beside the magnificent Iguazu Falls that straddle the border of Brazil and Argentina, playing his oboe. Guarani Indians have crept up on him, listening in fascination. The tune, "Gabriel's Oboe," took on a life of its own when vocalist Sarah Brightman added words to it (after months of begging Morricone for the rights).

"Nella Fantasia," sung in Italian, was released on Brightman's album *Eden* in 1998. It has since been performed by dozens of other singers, instrumentalists, and groups, classical and crossover, including Sumi Jo, Yo-Yo Ma, The Celtic Tenors, and the Mormon Tabernacle Choir.



Listen to an **audio recording** of Morricone's
Gabriel's Oboe from "The Mission": <http://y2u.be/zL7CDcVQjbM>

Spanish Dance No. 1 from "La vida brève"

MANUEL DE FALLA (1876–1946)



The Spanish composer Manuel de Falla's first major score, written when he was 29, "La vida breve" (Spanish for *Life is Short* or *The Short Life*) is the only traditional opera Falla completed. His only previous compositions had been songs, chamber pieces, and a handful of zarzuelas, the Spanish brand of operetta.

The opera is set in Granada at the turn of the twentieth century. The story depicts the timeless themes of unrequited love and class inequality, and yet the hour-long work is rarely performed today in its entirety. Composed in 1904 with a libretto by Carlos Fernandez Shaw, de Falla's opera centers on a gypsy named Salud, who is strung along and jilted by lover Paco, a wealthy man secretly betrothed to another woman of his class. In a vengeful rage, Salud crashes Paco's wedding festivities with tragic consequences.

The atmosphere is heavy with Spanish fatalism, heightened by the influence of Andalusian folk song, lightened by Spanish dance rhythms, and the action is ferociously intense. Falla's music blended Spanish folk roots with the impressionism of Debussy and Ravel, whom he came to know during the years he spent in Paris. Their encouragement helped him to lead Spanish music away from providing simple illustration, and more toward the mainstream of international composition.

Listen to an **audio recording** of
De Falla's *Spanish Dance No. 1*:
<http://y2u.be/kwhKFSNaqUI>

Learn more about **Maurice Ravel's** Life, Times and Music on ArtsAlive.ca (see Music, Great Composers)



“Mambo” from West Side Story

LEONARD BERNSTEIN (1918-1990)



Throughout his life, Leonard Bernstein was troubled, at times even angry, that the world accorded higher praise to his “popular” works than to his “serious” compositions. His Broadway musicals *Candide* and *West Side Story*, his film score *On the Waterfront*, and his ballets *Fancy Free* and *Facsimile* have captured the public fancy to a far greater degree than have his symphonies, chamber music and liturgical works, stirring though some of these may be.

Right from its opening night on Broadway on September 26, 1957, *West Side Story* became one of the biggest success stories in the history of American music. The stunning fusion of Arthur Laurents’ book, Stephen Sondheim’s lyrics, Jerome Robbins’ choreography and Bernstein’s music brought new meaning to the universal Romeo and Juliet story, which was transported into a modern urban setting with street gangs replacing ancient Veronese families. At the heart of the work is ballet. *West Side Story* made headlines for its daringly advanced, sophisticated and pervasive use of dance within a musical play, and much of Bernstein’s music accompanies a dance of some kind. In the wildly energetic “Mambo,” rival gangs compete in violent dancing. Don’t forget that this music was composed at the height of the mambo craze (see the Pérez Prado note).

Listen to an **audio recording** of Bernstein’s
“Mambo” from West Side Story:
<http://y2u.be/zCXLi8pclvg>



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.

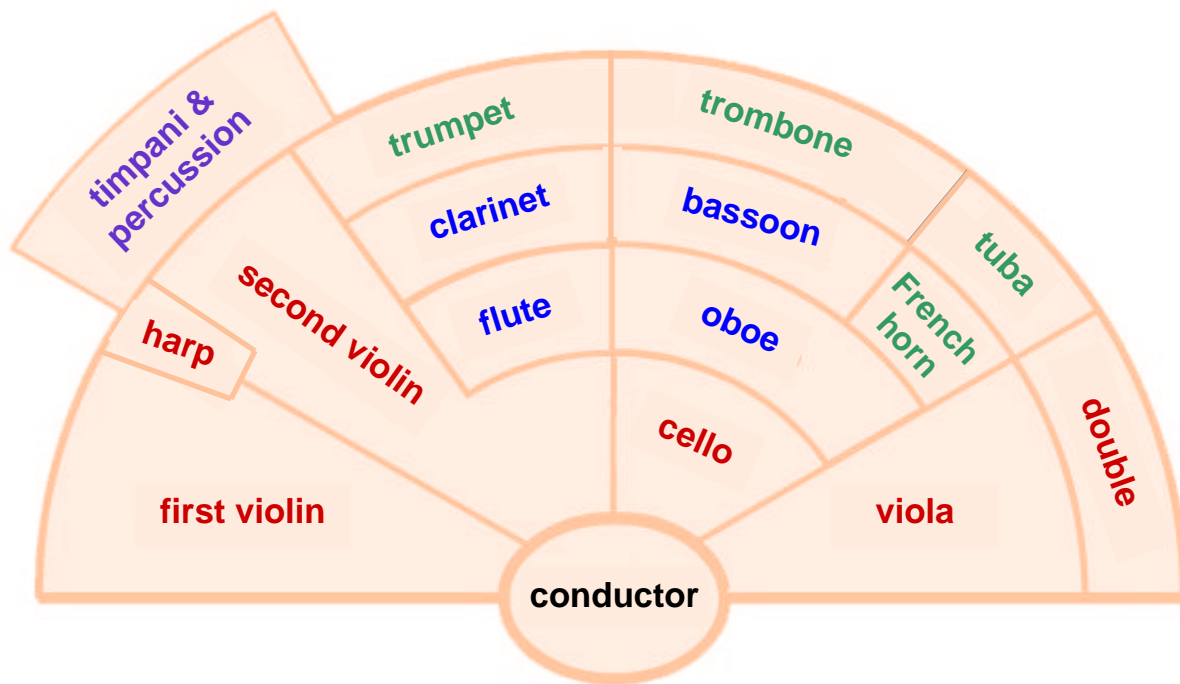
*Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!*

- ★ 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](https://www.artsalive.ca)
Music to tweak,
tinker and listen to
all your favourite
instruments of the
orchestra!



Map of the NAC Orchestra Sections



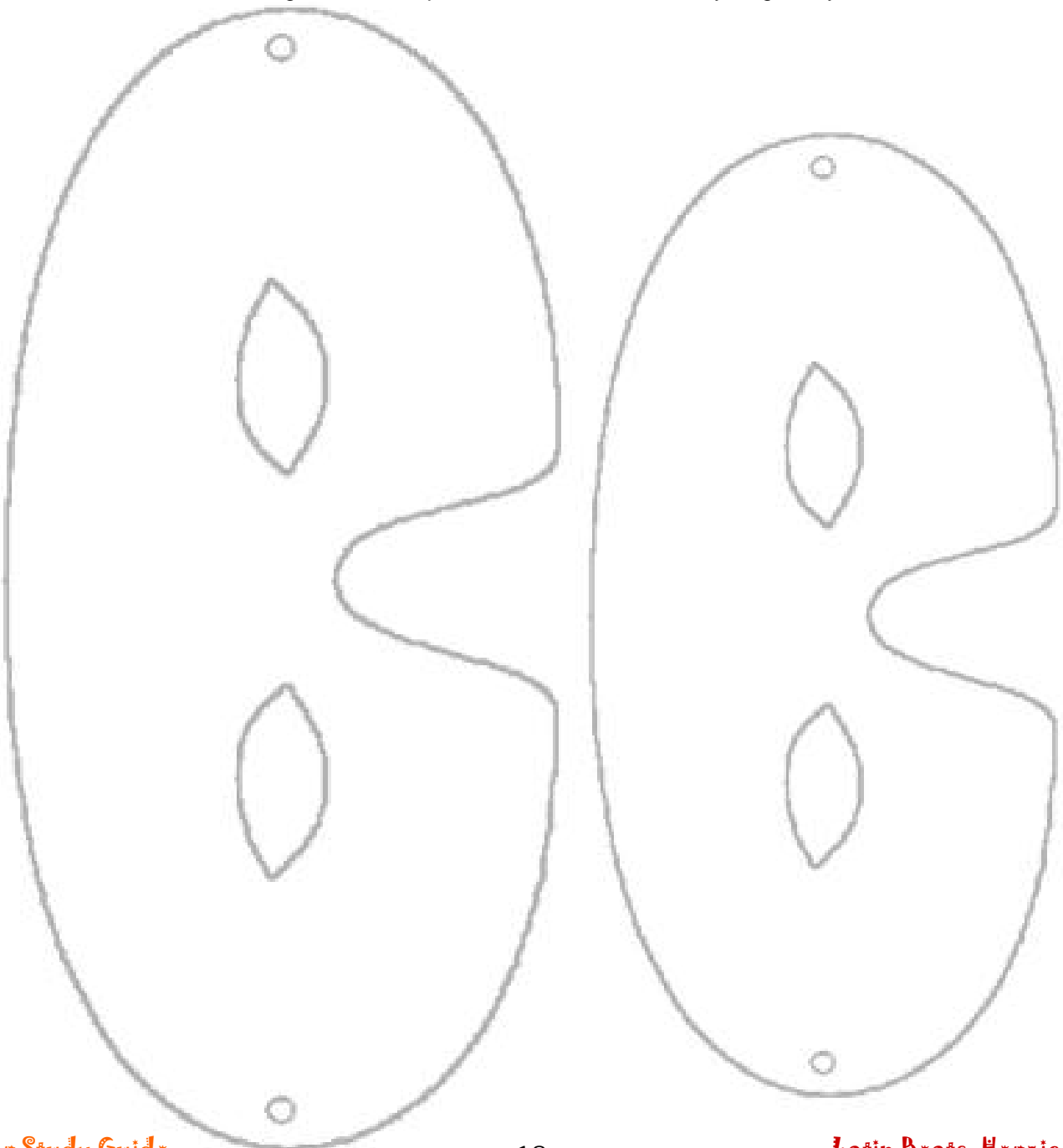
Classroom Activities

Create your own Carnival Mask

During the performance of *Latin Beats, Heroic Feats*, Max will travel to the Carnival in Rio de Janeiro.

DID YOU KNOW? The Carnival in Rio de Janeiro is a world famous festival held before Lent every year and considered the biggest carnival in the world with two million people per day on the streets. The first festivals of Rio date back to 1723. The typical Rio carnival parade is filled with revelers, floats and adornments from numerous samba schools which are located in Rio. Festivities begin at the beginning of February, leading up to Mardi Gras day, and consist of parades, dancing in the street, costumes and masked balls.

Carnival is all about masks, beads and noisy carnival fun. Create your own Carnival mask by using the template below. Be sure to colour and decorate it using feathers, sequins, beads, stickers, and anything else you can think of!



Directed Listening Questions: Latin Sounds

1. Listen to an audio recording of one of the pieces listed on the concert program. How would you describe the style/sound of this piece of music?
2. From what country do you think it came from? Why?
3. What makes the music sound "Latin" vs. "Classical" or "Jazz"?
4. What instruments did the composer use in the music that are unique?
5. Does this music sound like something composed for dancing or for listening in a concert hall? Explain your answer.
6. Discuss how certain instruments can create an immediate association with a specific style of music. This is usually in relation to the instrument's country of origin or traditional use. For example: conga drums and clave in Latin American music, castanets in Spanish music, the accordion in Tangos, Steel drums in calypso, etc.



"Mambo" from *West Side Story*

Play a video clip of the "Mambo" scene from the 1961 movie version of *West Side Story*.



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

- It 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 14-17**. Use **ArtsAlive.ca Music — Instrument Lab** to explore the sounds, construction, and appearance of various instruments.

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

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

Reflection and Response About the Concert

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

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



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

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

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 the last page 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?



Listening Activities: Elements of Music

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

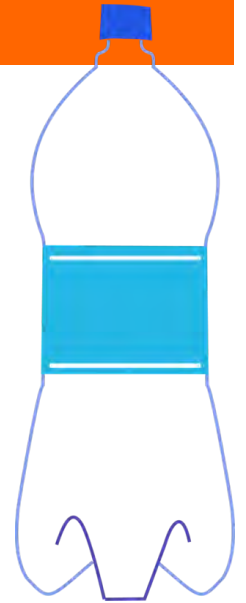
Hint: Use the Listening Guide on **page 23** as a guide.

The Amazing World of Sound

1. You can create different musical pitches by placing your lower lip on the rim of a glass bottle and blowing across the top of the bottle. Try filling several bottles with different amounts of water. Can you play a scale on the bottles? Can you write a piece that someone else could play? Try knocking on the bottles with a pencil or a stick.

2. Create a list of sounds you think would go well together. Consider dynamics (loudness or softness), timbre, colour, and sound quality – as a composer would when choosing instruments. E.g. bees buzzing, steam, cat meowing, birds singing, wind chimes, airplanes flying, pots clanking together, doorbell, someone knocking, vacuum cleaner, children jumping into water.

3. Have a group of students sit quietly in a circle with their backs toward the centre. Choose a “conductor” to stand in the centre and touch one person at a time; the person touched must speak, in any voice from whisper to loud talking voice. Any one of the students with their backs turned to the centre must try to identify the speaker. Can they identify their friends by the timbre and quality of their voices? Is this the same skill that helps identify different instrument voices? Do we hear the same thing when our eyes are open as when they are shut?



Musical Colours

Provide students with pencil crayons or crayons and paper and invite students to sit by themselves. While listening to the music, students draw a pattern or picture using the pencil crayons or crayons. Discuss what the colours mean to them and why they chose those colours.

Make a String Instrument

- ★ String two or three elastics of varying thicknesses and lengths around an empty tissue box or other cardboard box with a hole cut out of one side (ideally, have students bring in their own box or provide them each with a box). Compare the pitch of the thin and thick, and loose (longer) and tight (shorter) elastics. Is there any way to make the pitch higher or lower on the same elastic? Have the students record their observations.
- ★ Discuss similarities between their box with elastics and stringed Instruments.
- ★ Show pictures of the violin, viola, cello, and bass and have the class put them in order from highest pitch to lowest pitch. Ask students to write out their conclusions about stringed instruments from their experiment and discussion.
- ★ Post pictures of each instrument in a string quintet (two violins, viola, cello and bass) in your classroom.
- ★ Have students listen to excerpts of each individual instrument to distinguish what each instrument sounds like. As a review, play the excerpts again and ask students which instrument is playing.



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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.



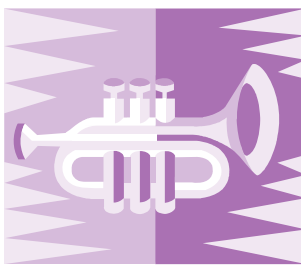
TEMPO

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.



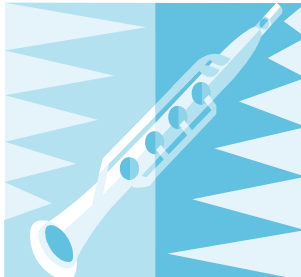
DYNAMICS

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 21st century, and resources for teachers, students and music fans.

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



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Presto Mambo!



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FOLK

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Not-for-parents South America Everything You Ever Wanted to Know

By Margaret Hynes
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Ses parents veulent le détruire
[2], Super-héros incognito
par Lee Bacon



Eyewitness Explorer

Rupert Matthews
(Bk2012) J 910.9 MATTH

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Emily Gravett



Charles Darwin and the Beagle Adventure

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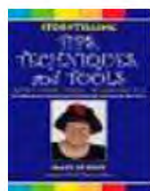
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Traditional Latin American tales = Habia una vez : cuentos tradicionales

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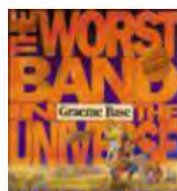
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About the National Arts Centre and the Performers



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 Beaudet as Director of Music and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982-1987), Gabriel Chmura (1987-1990), and Trevor Pinnock (1991-1997). In 1998, Pinchas Zukerman was named Music Director.

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

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

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

Alain Trudel ★ Principal Youth and Family Conductor

Praised by *La Presse* for his “immense talent as conductor, musician and performer”, Canadian conductor Alain Trudel is Principal Youth and Family Conductor of the National Arts Centre Orchestra and Music Director of l'Orchestre symphonique de Laval.

Trudel has previously been Music Director of Orchestra London, Principal Guest Conductor of the Victoria Symphony Orchestra, and guest musical advisor for the Manitoba Chamber Orchestra. Trudel was the CBC Radio Orchestra conductor 2006–08, taking the orchestra to new heights of artistic quality, as well as public and critical acclaim.

He has conducted every major orchestra in Canada as well as orchestras in the UK, USA, Sweden, Russia, Japan, Hong-Kong, Malaysia and Latin America. Trudel made his Opera de Montréal debut in 2009 and conducted the live recording of their 30th anniversary gala. In 2010 he also made his debut at l'Opéra de Québec conducting their Gala and *Die Fledermaus* in 2011.

Always committed to upcoming generations of musicians, Trudel was Conductor of the Toronto Symphony Youth Orchestra and has regularly been invited to conduct the National Youth Orchestra of Canada.

First known to the public as “the Jascha Heifetz of the trombone” (*Le monde de la musique*), Alain Trudel has been a guest soloist with orchestras worldwide including Philharmonique de Radio-France, Hong-Kong Philharmonic, Austrian Radio Orchestra, Festival Musica Strasbourg (France), Klangbogen Festival (Vienna), Akiyoshidai and Hamamatsu festival (Japan). Alain is also a respected composer, and the NAC Orchestra played his work during its 2012 Northern Canada Tour.

Alain Trudel was the first Canadian to be a Yamaha international artist, and is the recipient of numerous awards including the Virginia Parker, Charles Cros (France), and Heinz Unger prizes. He has been named an Ambassador of Canadian Music by the Canadian Music Centre and received a Queen's Jubilee Medal in 2012.



Alain Trudel

Photo: Pierre Racine, Yamada



Platypus Theatre

Since 1989, almost one million young audience members have been introduced to classical music through Platypus Theatre. After more than 500 performances with more than 60 orchestras worldwide, Platypus has established itself as one of North America's premiere music education theatre companies. Original and engaging storylines are presented in an intelligent and interactive way, with music always taking the lead role. Children laugh, sing and empathize with the characters while learning musical concepts, styles, and much more. In 2006, one of Platypus' most cherished productions *How the Gimquat Found her Song* was produced for TV and went on to win several awards including Best Children's Program at the prestigious Banff World Television Festival. In 1991, Platypus was the subject of a nationally broadcast documentary on CTV, followed by a PBS full-performance broadcast in 2000. During its 25th anniversary year, Platypus will premiere its eighth original production, *Latin Beats, Heroic Feats*, in partnership with four orchestras across Canada. Other Platypus Productions include *Emily Saves the Orchestra*, *Rhythm in your Rubbish*, *Bach to the Future*, *Charlotte and the Music-Maker*, *Flicker of Light on a Winter's Night*, and *Peter and the Wolf*.



Peter Duschenes ★ artistic director / actor



Thousands of young classical music fans have Peter to thank for introducing them to symphonic music. He co-founded the Platypus Theatre touring company in 1989 to make orchestral music accessible for youth, and more than half a million concert-goers have benefitted from his creativity. As an award-winning playwright, Peter's writing credits include - among others - all eight Platypus productions, the television adaptation of *How the Gimquat Found Her Song* which won Best Children's Program at the prestigious Banff World Television Festival in 2008. In addition to his roles in Platypus shows, he has also acted and directed with companies across Canada and the United States. When Peter isn't busy helping the Gimquat find her song, he and his wife Sarah are helping their children, Magda and Theo, find their socks.

Emmanuelle Zeesman ★ actor



In addition to playing the role of the Gimquat in Platypus Theatre's *How the Gimquat Found her Song* and Corky in *Back to the Future*, Emmanuelle has led audiences on many thrilling missions to defeat the horrible monster Cacopholous as Emily in *Emily Saves the Orchestra*. Her list of other theatrical acting credits is longer than she is, including her role in *Blood Brothers* for which she won the Capital Critics Circle Award for Best Actor, and her roles in off-Broadway productions of *A Christmas Carol* and *The Little Mermaid*. She is also a dynamite singer and performed across France as lead vocalist for the New Rochelle Festival touring company. Emmanuelle will never forget when the Gimquat's foot accidentally got caught in the conductor's podium and she ended the Can Can in the splits before falling to the ground.

Wendy Rockburn ★ stage manager



Want to know who and what goes where and when and how? Wendy's the one who has it well under control. Since 2005, Wendy has expertly juggled all of the details for Platypus Theatre productions, from monster's heads to lighting cues. Not only does she manage the Platypus touring company's stage, but she also works with theatres all over Eastern and Central Canada. And as often as possible, she jets off to far places to photograph the world, and has been known to skydive over the desert in Namibia or outrace a gaucho in Argentina. Her favorite part about Platypus shows is watching the kids follow every turn in the story in rapt attention. And the climax of the Gimquat still makes her cry, even after all of these years. No wonder we're wild about Wendy!



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.