

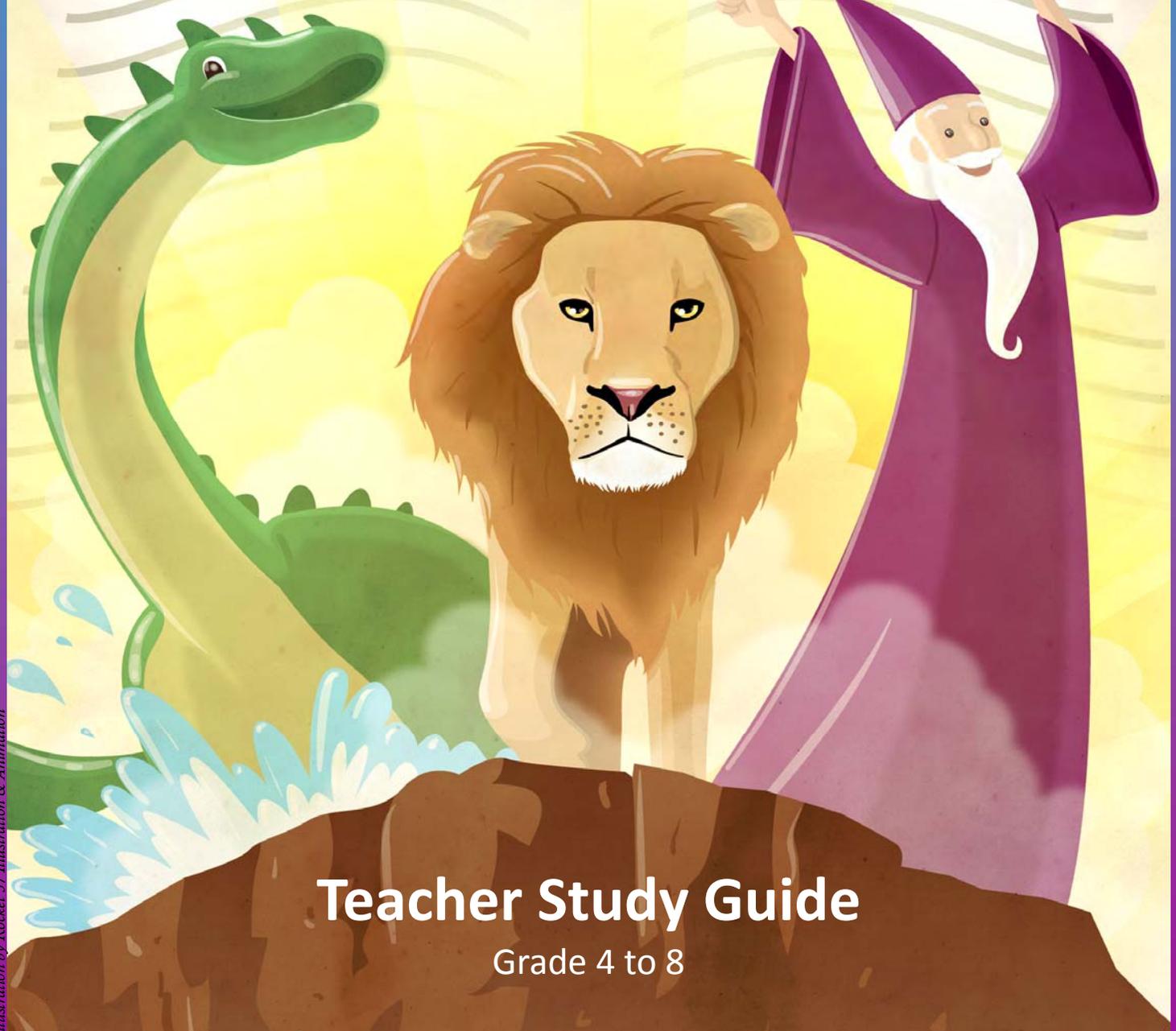
NAC ORCHESTRA
STUDENT MATINEE CONCERTS



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

2013-2014
season

Symphony of Stories



Teacher Study Guide

Grade 4 to 8

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

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

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

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

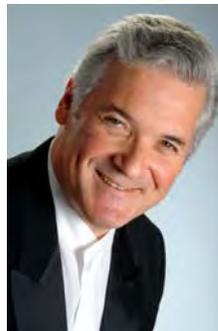
We very much look forward to welcoming you and your students to the NAC in 2013–2014.



Peter Herrndorf
President and CEO | National Arts Centre



Peter Herrndorf, president and CEO | National Arts Centre



Pinchas Zukerman,
Music Director | NAC Orchestra



Cathy Levy,
Executive Producer | Dance



Jillian Keiley,
Managing Director | English Theatre

NATIONAL YOUTH AND EDUCATION TRUST

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

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



LEAD PARTNER



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Audience Participation

We invite you and your students to play the recorder or sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on **page 14** of this guide, is an arrangement for soprano recorder of J.S. Bach's **Chorale from *Keinen hat Gott verlassen***. Don't forget to bring your recorders to the concert! The conductor will announce when it is time to play and sing.

*Special thanks to **Lucas Waldin, Angela Derwing, and Robert Markow** for the written text, **Jane Wamsley** for the curriculum expectations, **Jessica Roy** and the **Ottawa Public Library** for the bibliography, **Rocket 57, Vincent Parizeau and Bill Slavin** for the illustrations, and **Kelly Abercrombie** from the NAC Music Education Office for editorial direction.*

About this Guide

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

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

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

See you at the performance!



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

Email: mused@nac-cna.ca
Telephone: 1 866 850-ARTS (2787) x382
Fax: 613 992-5225

nac-cna.ca

Curriculum Expectations

The following grade 4 to 8 curriculum expectations can be addressed while completing the activities contained in this teacher study guide. Some grade-specific examples and Teacher prompts from *The Arts 2009 Ontario Curriculum* have been identified when applicable.

It is important that when planning teachers also:

- ◆ *Apply the grade-specific Fundamental Concepts identified in the curriculum to these expectations!*
- ◆ *Apply the Critical Analysis and Creative Processes throughout these activities!*

Play or Sing J.S. Bach’s Music (page 14)

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;

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.

- ◆ **Grade 4 Teacher prompts:** “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”

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

- ◆ **Grade 5** (e.g., play recorder using proper hand position and posture; sing and/or play pitches and rhythms accurately; observe markings for dynamics and articulation; interpret accidentals and key signatures through playing and/or singing; sing and/or play songs in major and minor keys)

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 (see pages 23–28) 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.

- ◆ **Grade 5** (e.g., *balancing the volume of their own singing part in relation to the volume of another singing part; using expressive controls while playing recorder; providing peer feedback in preparation for a musical performance; writing a reflection on a live or recorded musical performance.*)
- ◆ **Grades 7 and 8** (e.g., *set a goal to improve their performance skills, reflect on how successful they were in attaining their goal, keep a practice journal, record and analyse their performances throughout the term.*)

Response to the Concert (page 15)

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

- ◆ **Grade 6 -** (e.g., *write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song*)

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

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

Listening Guide (page 21)

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

All ‘Fundamental Concepts’ could be referred to through the listening activities.

Themes as Contrasting Characters (page 19)

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;

Grades 4, 5, and 6: C2.1 Express detailed personal responses to musical performances in a variety of ways.

◆ **Grade 4** (e.g., *respond by drawing, moving, using visual organizers, telling a story, making a collage*).

Grades 7 and 8: C2.1 Express analytical, personal responses to musical performances in a variety of ways.

◆ **Grade 7** (e.g., *represent musical scenes in Pictures at an Exhibition through art work or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used*).

Grades 4, 5, and 6: C2.2 Identify the elements used in the music [repertoire] they perform, listen to, and create, and describe how they are used (e.g., *identify the mood of a piece and describe how the elements of music are used to create the mood*).

Grade 7: C2.2 Analyse, using musical terminology, ways in which the elements are used in the music that they perform, listen to, and create.

Grade 8: C2.2 Analyse, using musical terminology, ways in which the elements of music are used in various styles and genres they perform, listen to, and create.

VISUAL ARTS: D1. Creating and Presenting: apply the creative process (see pages 19–22) to produce a variety of two- and three-dimensional art works, using elements, principles, and techniques of visual arts to communicate feelings, ideas, and understandings;

D1.1 Create two- and three-dimensional works of art that express feelings and ideas inspired by their interests and experiences.

Definitions: Symphony, Movement, Concerto, Sonata (page 11)

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)

Symphony of Stories

Canada's National Arts Centre Orchestra

Lucas Waldin, conductor

FEATURING:

Allan Gilliland, composer

Avery Vine, piano (10 a.m. concert only)

Melanie Hebert, piano (12:30 p.m. concert only)

The School of Dance

Merrilee Hodgins, artistic director/choreographer

Tobi Hunt McCoy, stage manager

Concert dates:

Tuesday, November 5, 2013

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

What do the music of J.S. Bach and the text of C.S. Lewis' *The Lion, The Witch, and The Wardrobe* have in common? What interesting techniques do composers and writers both use to tell a story? The NAC Orchestra will capture your imagination in this enchanting concert that explores how epic tales and mysterious legends come to life on paper as well as in music. With references to punctuation, character development, and the structure of a story, this fun and interactive concert empowers students to delve further into the form and structure of music by utilizing their knowledge of creative writing. Other memorable tunes to be featured include Dukas' *Sorcerer's Apprentice*, Mozart's "Rondo alla Turca" from *Piano Sonata K.331*, and Disney's "Zip-A-Dee-Do-Dah".

In this concert, students will hear excerpts from:

- DUKAS** The Sorcerer's Apprentice
- J.S. BACH** Chorale: Keinen hat Gott verlassen, BWV369*
(Arr. WALDIN) *Play your recorder or sing with the NAC Orchestra!
- MOZART** Turkish March (Rondo alla Turca)
(Arr. PASCAL) from Piano Sonata K. 331
The School of Dance
Merrilee Hodgins, artistic director/choreographer
- BEETHOVEN** Piano Concerto No. 4 in G major, Op. 58
II. Andante con moto
III. Rondo: Vivace
Avery Vine, piano (10 a.m. concert only)
Melanie Hebert, piano (12:30 p.m. concert only)
- HAYDN** Symphony No. 100 in G major,
Hob.I/100, "Military"
I. Adagio — Allegro
- GILLILAND** 🇨🇦 Loch na Beiste
- Arr. SAYRE** A Disney Adventure
(Medley: Zip-A-Dee-Doo-Dah /
Once Upon A Dream /
A Dream is a Wish Your Heart Makes /
It's a Small World / Mickey Mouse March)
The School of Dance
Merrilee Hodgins, artistic director/choreographer



Program Notes

Stories and Music: Dukas' The Sorcerer's Apprentice

We remember the French composer Paul Dukas (1865-1935) mostly for an orchestral work called *The Sorcerer's Apprentice*. Many children - and adults as well - know the music as part of the film score for Walt Disney's *Fantasia* (the *first* one; not the re-make!), in which Mickey Mouse played the role of the apprentice.

*What is a **sorcerer** and what is an **apprentice**?*

A sorcerer is another word for a magician, especially one who does evil things. An apprentice is someone who is learning a trade or profession and at the same time is helping his teacher.



The Sorcerer's Apprentice was written in 1897, a little more than a century ago. A century before that, the famous German author **Johann Wolfgang von Goethe** wrote a poem called "The Sorcerer's Apprentice," which Dukas used as the basis of his musical tale. You may know the story already - about the apprentice who figures out how to make a broom do the work of carrying buckets of water for him, but who forgets how to make it stop. Even chopping it to pieces with an axe doesn't work; in fact, that only makes things worse, for each little piece of the broom magically turns into another full-sized broom, each carrying water until a flood threatens to cover everything. Just in the nick of time, the sorcerer turns up to put a stop to the situation.

There are three main musical ideas: 1) the eerie, quivering, "once upon a time" atmosphere of magic and mystery that opens the piece; 2) a fanfare that recurs periodically when the magic spell is spoken (it first appears in the introduction, quite lively, played by trumpets); and 3) the jolly theme heard first in the bassoons, accompanied by what sounds like "grunts" in the orchestra. This theme easily conjures up the image of the awkward but unstoppable broom(s).

Punctuation in Music: J.S. Bach's Chorale from *Keinen hat Gott verlassen*

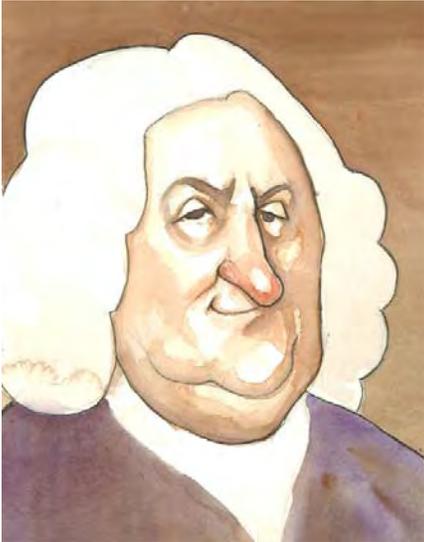


A novel contains thousands of words that are organized into sentences by punctuation. Similarly, a piece of music has hundreds of notes that are separated into musical phrases by **cadences** — or musical punctuation. Using the music of Johann Sebastian Bach and sentences found in C.S. Lewis' *The Lion, the Witch and the Wardrobe*, we illustrate how music contains many of the same punctuation marks as writing, including commas, periods, question marks and exclamation marks.

*In Western musical theory, a **cadence** is a melodic or harmonic configuration that creates a sense of repose or resolution (finality or pause).*

Cadences and punctuation

An analogy may be made with punctuation; Weaker cadences act as "commas" that indicate a pause or momentary rest, while a stronger cadence acts as a "period" that signals the end of the phrase or sentence. A cadence is labeled more or less "weak" or "strong" depending on its sense of finality. While cadences are usually classified by specific chord or melodic progressions, the use of such progressions does not necessarily constitute a cadence — there must be a sense of closure, as at the end of a phrase.



Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach's effect on the course of music history was nothing less than phenomenal. Virtually every composer who came after learned from him. Essentially Bach summed up an age, bringing its styles and musical forms to their peak of perfection. That said, he was never rich and did not invent new musical forms. Nor did he enjoy an international reputation, at least not until long after his death.

But today, Bach stands at the top of the list of great composers, and some people claim him to be the greatest ever. That's a matter of opinion, of course, but his music continues to affect us deeply and puts us in close touch with our emotions. One could say it is difficult not to like Bach's music.

Bach's Countless Compositions

Bach wrote a tremendous amount of music - well over a thousand compositions. They range in length from a couple of minutes to over two hours. There are more than 300 cantatas, each lasting between 15 and 25 minutes. Then there are sonatas, partitas, concertos and suites for solo violin, for solo cello, for harpsichord and for small combinations of instruments. There are hundreds of preludes, fugues, toccatas, fantasias, passacaglias and more for organ and other keyboard instruments. There are six wonderful Brandenburg Concertos for orchestra. And the monumental choral works lasting 2 or 3 hours each: the *B-minor Mass*, the *Christmas Oratorio*, the *St. John Passion* and the *St. Matthew Passion*.

What is a chorale?

A **chorale** is a melody to which a hymn or a sacred melody is sung by a Christian congregation. The typical four-part setting of a chorale, in which the sopranos (and the congregation) sing the melody along with three lower voices (alto, tenor, and bass), is known as a chorale harmonization. Chorales tend to be simple and singable tunes. The words are often sung to a rhyming scheme and are in a **strophic form** (the same melody used for different verses). Within a verse, many chorales follow the AAB pattern of melody that is known as the German bar form.

By J.S. Bach's time a considerable repertoire had been established with some tunes associated with particular events. The chorale was, for Bach and for other composers, an important stimulus and starting point for a wide range of forms.

The Baroque Period

When we talk about the Baroque period, we mean a period of time lasting from about 1600 to 1750. These dates are not exact, but they represent an era when painting, sculpture, music, dance and architecture all had certain similarities of style. Big dramatic effects, wildly expressive gestures, intricate patterns, strong colours, enormous contrasts of light and dark, and lots of ornate, curly lines were features of baroque art and architecture. The word "**baroque**" comes from the Portuguese term *barrôco*, meaning a pearl of irregular shape; in other words, something poorly made, coarse, vulgar or even grotesque. We have a very different viewpoint of baroque art and architecture today. Many of the greatest painters who ever lived were from the Baroque period: Rubens, Rembrandt, Velásquez, Canaletto and Jacob van Ruisdael to name but a few.

The Beauty of Baroque Music

In baroque music we find a sense of splendour and dramatic effects, dynamic movement, great rhythmic energy, and continuously unfolding musical lines that go on and on, rarely pausing for breath. Even clothes, hairdos, furniture and gardens reflected these qualities. The famous gardens at the Palace of Versailles, outside Paris, are a good example. It was an era of extravagance, splendour and deliberate intent to impress. That overused word we use today to describe practically everything - "awesome!" - truly applied to many artistic creations of the Baroque.

CHORAL vs. CHORALE?

Choral (with the accent on the first syllable) is an adjective meaning of or relating to a chorus or choir, as in "a choral group."

Chorale (with the accent on the second syllable) is a noun denoting a hymn tune or a sacred melody or a harmonization of a chorale melody, as in "a Bach chorale."



DID YOU KNOW? *Women were not allowed to sing in church choirs in Germany during Bach's day. So soprano and alto parts were sung by boys or by men with special training.*

Turn to **page 14** and learn to play the theme of *J.S. Bach's Chorale on your recorder*.
Be sure to **bring your recorder to the concert** for your chance to play along with the NAC Orchestra!

Influence of Foreign Cultures: W.A. Mozart's Turkish March (Rondo alla Turca) from Piano Sonata No. 11 in A Major, K.331

Languages contain many words adapted from other cultures. Whether you're eating a gummy bear or hamburger, if you like chemistry or karate, these are all words taken from foreign languages. Music is also influenced by other cultures, but instead of borrowing words and expressions, music takes scales and melodies from foreign cultures to add an exotic flavor.



Wolfgang Amadeus Mozart (1756-1791)

Mozart was a child prodigy. At the age of six he was already playing concerts for fatuous aristocrats who adored the little boy who could do so many "tricks" at the piano. As an adult, however, he failed to obtain the type of court job he deserved. This was due both to his undiplomatic personality – he would often say anything that came into his head – and to the depression in European finances at the time. Mozart moved to Vienna, the artistic centre of Austria, to work as a free-lance musician. At first he succeeded beyond his wildest dreams: his concerts were sold out every season. By 1787, however, the fickle Viennese public were no longer interested in him. He had to cancel his concert season. Mozart borrowed money at exorbitant rates of interest and sank more and more into debt.

Mozart's Music

Mozart wrote a tremendous amount of music in his short lifetime - more than many composers who lived to be twice his age.

His compositions number well over six hundred, amounting to about two hundred hours of music. Some pieces last less than a minute, others can take more than three hours to perform. Mozart wrote just about every kind of music there was in his time: symphonies, operas, concertos, sonatas, serenades, divertimentos, masses, and much more. Perhaps you have heard of *The Magic Flute*, *Don Giovanni* or *The Marriage of Figaro*, some of his greatest operas, or of the serenade *Eine kleine Nachtmusik*, or the incredibly beautiful Clarinet Concerto.



Mozart is often referred to as the most universal composer. This means that people everywhere, of all ages, can enjoy his music. It has that magical combination of lightness, joy, elegance and rhythmic motion. Mozart seems to be in touch with each one of us, making our hearts and minds feel things in ways words or pictures cannot. The magical effect that Mozart's music has on us, more than two centuries after his death, has not diminished.

Piano Sonata No. 11 in A major, K. 331 is without doubt one of Mozart's best-known works of any type. It is easy enough for many students to learn, and beautiful enough for everyone to love. Mozart probably composed it in 1783 as a teaching piece for his students while living in Vienna and making a living as a famous piano teacher.

The "K" which appears in the titles of Mozart's compositions refers to Ludwig Ritter von Köchel, a 19th-century Austrian musicologist who compiled the most complete chronological catalog of Mozart's works.

It is best known for its third movement, written "in the Turkish style," which is often heard in transcriptions for instruments other than the piano. In the final movement, "Alla Turca - Allegretto," Mozart provided music in the Turkish style, a popular trend in Vienna. The sound imitated was that of the percussive **Janissary music** of the Turkish military bands.

A **Janissary** is a member of an elite corps in the standing army of the Ottoman Empire from the late 14th century to 1826.

Characteristic of Janissary music is its use of a great variety of drums and bells and the combination of bass drum, triangle, and **cymbals**. In the late 18th and early 19th centuries, compositions in naive imitation of the Turkish military style enjoyed a certain short-lived vogue. Well-known examples of the "alla turca" genre are the final movement of Joseph Haydn's "Military" Symphony No. 100 in G Major (1794) and the final movement of Mozart's Piano Sonata in A Major, K 331. So great was the popularity of the Turkish style that many pianos and harpsichords of the time were provided with a Janissary stop, which produced a percussive accompaniment of indefinite pitch.

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.

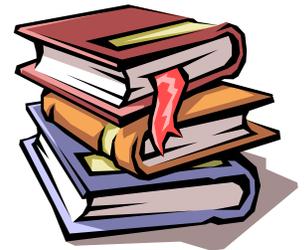
Themes as Contrasting Characters:

Beethoven's Piano Concerto No. 4 in G major, Opus 58

Every piece of music has a number of melodies, or themes, which re-occur throughout the piece. These themes, often of contrasting style and character, engage in dialogue and conflict throughout the piece. By matching the themes in Beethoven's fourth piano concerto with the characters in Sid Fleischman's well-known story "The Whipping Boy," we come to see how musical themes can interact just like characters in a story.

Sid Fleischman's *The Whipping Boy*

The Whipping Boy is a Newbery medal-winning children's book by Sid Fleischman, published in 1987. The story follows a character named Jemmy, once a poor boy living on the streets, who now lives in a castle. As the whipping boy, he bears the punishment when spoiled Prince Horace misbehaves, for it is forbidden to spank, thrash, or whack the heir to the throne. The two boys have nothing in common and even less reason to like one another. But when they find themselves taken hostage after running away, they are left with no choice but to trust each other.



Beethoven's Piano Concerto No. 4 in G Major, Opus 58

There are many bold, innovative and radical touches to this concerto.

In just a little over five minutes, the **second movement** (one of the shortest slow movements of any well-known concerto) there unfolds one of the most striking musical dialogues ever written. Initially we hear two totally different musical expressions: the orchestra (strings only) in unison octaves – imperious, assertive, angry, loud, angular; and the solo piano fully harmonized – meek, quiet, legato. Over the span of the movement the orchestra by stages relents and assumes more and more the character of the soloist. Tamed, seduced, won over, taught, assuaged and conquered are some of the terms used to give dramatic or literary interpretation to this remarkable musical phenomenon.

The two musical themes from the 2nd movement of Beethoven's Fourth Piano Concerto can be compared to the two contrasting characters of Fleischman's 'The Whipping Boy'; the first musical expression played by the strings brings to mind the loud and arrogant Prince Horace, whereas the solo piano melody brings to mind the meek Jemmy the whipping boy. The two melodies start off in an intense argument. As the piece goes on, however, the two melodies make up their differences and learn to work together, just like the prince and his servant in the story, and before you know it they team up to play one of the most beautiful themes ever written.

The **third movement** (rondo finale) steals in quietly, without pause, bringing much-needed wit, charm and lightness after the tense, dark drama of the slow second movement. Trumpets and timpani are heard for the first time in the work. The movement is full of interesting touches, including a rhythmic motto and a sonorous solo passage for the divided viola section. A brilliantly spirited coda brings the concerto to its conclusion.



Ludwig van Beethoven (1770-1827)

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.

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 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 humor, 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.

Structure of a Story: Haydn's Symphony No. 100 in G Major, "Military"



Students learn early the importance of understanding the form of a story. Techniques such as story maps and timelines are used to show main events of a story, from introduction and character development to climax and resolution. We use similar techniques to understand the structure of a piece of music.

Symphony No. 100 in G major is the eighth of the twelve so-called London Symphonies written by Franz Joseph Haydn (1732-1809) and completed in 1793 or 1794. It is popularly known as the Military Symphony; this nickname is derived from the second movement which features prominent fanfares written for C-trumpets and percussion effects.

The Symphony's first movement is in **sonata form** and opens with an imposing slow introduction; the spirited Allegro that follows (beginning with a solo flute and the oboes) is tautly constructed in Haydn's usual manner. Rather than introducing two sharply contrasted themes in the typical manner of the symphonies of his age, Haydn instead offers a selection of brief, tightly interconnected motives that form the basis of the movement.

A story contains many different events, which is why we learn in school to organize stories into timelines and storyboards. A piece of music can actually be organized into the same kind of sections, as demonstrated in the first movement of Haydn's Symphony No. 100 in G major. Sections include:

- ★ **Introduction** (*Introduction*) – "Once upon a time"
- ★ **Presentation of Characters** (*Exposition*)
- ★ **Conflict** (*Development*)
- ★ **Resolution** (*Recapitulation*) – How are the themes different because of their interaction?
- ★ **Conclusion** (*Coda*)

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



Mozart

Haydn Liked Variety in His Friends

Mozart and Haydn were close friends although they were very different. Mozart died at the age of 36. At 36, Haydn hadn't written any of the compositions he is best known for. Mozart was moody. Haydn was even-tempered. Mozart loved giving solo performances. Haydn much preferred to conduct. Mozart was quite disorganised with everything, including money. He died penniless. Haydn loved order and neatness and managed his income very well.



Beethoven

Beethoven came to Vienna to study music under Haydn. They found they couldn't work together. Haydn thought Beethoven was too stubborn and suspicious of everything. They were opposites politically. Beethoven admired Napoleon and the French Revolution. Haydn supported royalty and opposed Napoleon. Even with their differences, they admired each other's abilities.

Exploring Other Cultures through Stories and Music: Gilliland's *Loch na Beiste*

There are few tales that have captured the imaginations of young and old like the legend of the Loch Ness Monster. Canadian composer Allan Gilliland (1965-) was inspired to write the piece *Loch na Beiste* by the famous Scottish myth. He cleverly uses the instruments of the orchestra to depict the mysterious beast.



Loch na Beiste was premiered by the Edmonton Symphony Orchestra on Thursday, November 1st, 2002 at Winspear Centre.

Allan Gilliland speaks about *Loch na Beiste*:

"Around the time I began thinking about this piece my wife had returned from a trip to Great Britain. While there she had bought a cute little book for our children about the Loch Ness Monster. It was in this book that I found the Gaelic name *Loch na Beiste*, which means Lake of the Monster. *Loch na Beiste* is loosely based on the story found in that children's book.

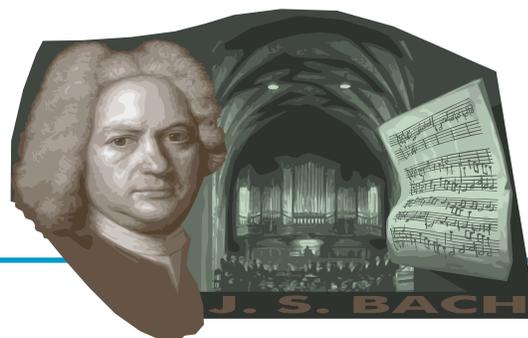
The book begins by explaining how, at one time, there had been two land masses that came together to form Scotland. At the point where the two pieces of land met there was a gap which created the loch (lake) and also trapped a monster. The book then goes on to describe the various times in history that "Nessie" had been seen and chased. Since the first documented sightings in AD 565 "Nessie" has been pursued with greater and greater vigilance."

Loch na Beiste is divided into two sections: The first represents the coming together of Scotland and the trapping of the monster; The second represents the life of "Nessie" beginning peacefully and then becoming more and more frantic as people try, in vain, to catch her.

Audience Participation

Play or Sing Along with the NAC Orchestra!

Please learn Johann Sebastian Bach's Chorale from *Keinen hat Gott verlassen* for soprano recorder or voice. We will perform it with the NAC Orchestra at the concert. N.B. To be sung without words on "La-la-la..."



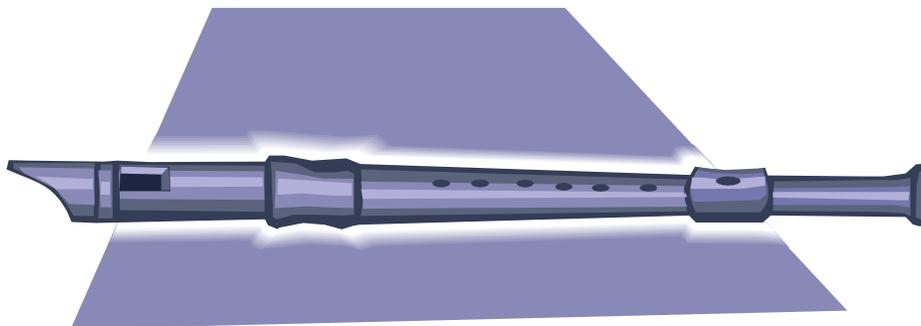
Chorale

Keinen hat Gott verlassen

Soprano Recorder

Johann Sebastian Bach

$\text{♩} = 55$



Classroom Activities

Enrich Your Learning Experience!



Invite NAC Orchestra musicians along with professionals from the community into your classroom or auditorium for an exciting and entertaining instrumental concert that is sure to create a buzz among your students! Learn about the string, wind, brass, and percussion sections of the NAC Orchestra and ask the musician about their experience of being part of a professional orchestra. For more information, logon to: nac-cna.ca, see *Education, Musical Adventures in my School with NAC Orchestra Ensembles*.

Plan an entire morning or afternoon of music fun for your concert band students! Have a National Arts Centre Orchestra musician visit your classroom for an instrumental workshop! Get hands-on performance and coaching tips from some of the finest musicians in the NAC Orchestra, who are equally renowned for their performances skills and expertise as teachers! For more information, logon to: nac-cna.ca, see *Education, Concert Band Workshops / Music Festival Preparation*.

Response to the Concert

What aspects of the student matinee concert did your students enjoy most? Did they have a favourite instrument or a strong feeling towards a piece of music that they heard? What aspects of the performance did they dislike? Have your students complete the NAC Orchestra's online questionnaire, individually or as a group: <http://surveys.measuredoutcome.org/s3/90cd9ccb7aa4>

There's also a questionnaire for teachers and adults that were in attendance: <http://surveys.measuredoutcome.org/s3/2432d0e168ba>

The National Arts Centre Orchestra is always very interested in hearing your comments about your concert experience. Your feedback is greatly appreciated and will assist in planning/programming the NAC Orchestra's upcoming student matinee seasons.



Paul Dukas' *The Sorcerer's Apprentice*

- A. Listen to this orchestral work to hear the 3 main musical ideas:
- 1) the eerie, quivering opening
 - 2) the fanfare that is heard each time the magic spell is spoken
 - 3) the happy theme first heard from the *bassoons** and the "grunting" orchestra sounds

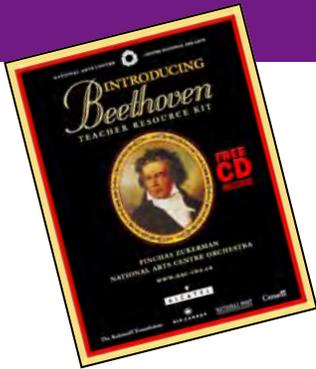
Have the students use hand signals when they hear each idea.

- 1) Quivering hands for the opening.
- 2) Fist in the air when the fanfare is heard.
- 3) Thumbs up when the happy theme and "grunts" are played.

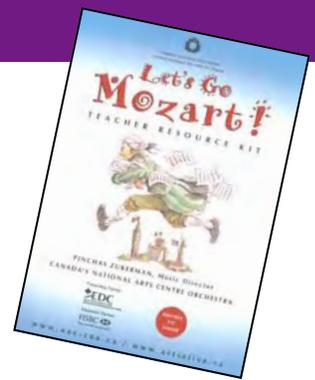
- B. Watch the original Walt Disney's *Fantasia* starring Mickey Mouse.



Learn More about Beethoven and Mozart



For additional information and activities on **Ludwig van Beethoven** and **Wolfgang Amadeus Mozart**, visit ArtsAlive.ca (see *Music, Music Resources, Resources for Teachers*) and download the **NAC Teacher Resource Kits** entitled “Introducing Beethoven” and “Let’s Go Mozart” free of charge!



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 33** 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?

Punctuation in Music: Word Cloud and Ostinato for J.S. Bach's Chorale

Teaching Objectives

1. Through active listening students will compose a list of descriptive words to represent different dynamics, expression, timbre, and tempo. (Use the **Listening Guide** on **page 21**)
2. Students will make a visual representation of the piece in the form of a word cloud, placing emphasis on words that best describe the piece.
3. Students will compose a four beat *ostinato* utilizing words from the word cloud, emphasis will be on the rhythmic syllables generated from the word *ostinato*.

(In music, an **ostinato** is a motif or phrase that persistently repeats in the same musical voice, usually at the same pitch.)

Specific Learner Outcomes from Program of Study

1. Music:

- a. Identify differences in tempo, timbre (tone color), and dynamics.
- b. Identify repetition and contrast.
- c. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion
- d. Notate and perform original compositions/Create compositions by experimenting with sounds to find a variety of tonal qualities which may be combined.

Materials

- ★ Chart Paper and felts
- ★ Paper
- ★ Website: wordle.com
- ★ Computer time during music class



Listening Resource: J.S. Bach's Chorale: *Keinen hat Gott verlassen*

Teaching Sequence

1. Have students work in groups of four to five, using the large chart paper and felts. While the music is playing, have students generate a list of words that best describes the piece they are listening to. Encourage them to describe tempo, timbre, dynamics, and expression. i.e.: slow, fast, strings, brass, loud, soft, happy, sad, peaceful, etc.
2. Encourage the students to write down as many words as they can, and tell them there is no wrong answer. The more words they generate the bigger the word cloud will be.
3. Once they have completed their brainstorming, play the selection again and this time have them go through their list and cross off any they feel are not a good representation of the music. As well, have them number their top three favorite words that best describe the music.
4. Working in the computer lab, have students Google "wordle". Click on "create". Click cursor in the box headed by 'Paste in a bunch of text'. Have students start typing in their brainstorming words. For their top three choices, have them type their #1 word 7 times, their #2 word 5 times, and their #3 word 3 times. These three words will appear larger than the others. Once they have finished typing in their words, click on "Go". They can click on "Randomize" until they have a style/font/color that they like. Then click 'print'.
5. Once the word cloud has been printed, have the students listen to the selection one last time. As they are listening to the selection have them go through their word cloud.
6. Ask students if they preferred their words on the chart paper or in the word cloud. Explain to students that words are similar to notes in that they need to be organized with punctuation, ideas, and form just as notes need to be organized into phrases by cadences. By organizing all these individual words into a cloud, we see a (more organized) better picture of the whole. The same happens in music.

Active Music Listening Rubric: Word Cloud (see activity on page 19)

Skills	Criteria			
	4	3	2	1
Listener focuses attention on the music.	All of the time.	Most of the time.	Some of the time.	None of the time.
Listener responds appropriately to the music by participating in discussions and brainstorming activities.	All of the time.	Most of the time.	Some of the time.	None of the time.
At the conclusion of the selection the listener is able to generate words that appropriately describe the timbre, tone, dynamics, expression, etc. of the musical selection.	Has generated 35 or more words to appropriately describe the musical selection in the allotted time.	Has generated between 25 and 34 words to appropriately describe the musical selection in the allotted time.	Has generated between 15 and 24 words to appropriately describe the musical selection in the allotted time.	Has generated less than 15 words to appropriately describe the musical selection in the allotted time.
Students will work cooperatively in their respective groups.	The student has worked cooperatively in their group and has contributed to the process in a positive manner.	The student has worked somewhat cooperatively in their group and has contributed to the process in a somewhat positive manner.	The student has been infrequently cooperative in their group and has not always contributed to the process in a positive manner.	The student has not worked cooperatively in their group and has not contributed to the process in a positive manner.
TOTAL				/16

Comic Strip Rubric (see activity on page 20)

Skills	Criteria			
	4	3	2	1
The student will choose words to describe the timbre, dynamics, expression, etc. that they hear depicted in the music	The student has used several words for each cartoon panel to describe what they hear depicted in the music.	The student has used some words for each cartoon panel to describe what they hear depicted in the music.	The student has used few words for each cartoon panel to describe what they hear depicted in the music.	The student has used less than two words for each cartoon panel to describe what they hear depicted in the music.
The student will compose a detailed illustration depicting the two differing characters / themes in the musical selection.	The student has composed a picture of the characters / themes with a strong attention to detail.	The student has composed a picture of the characters / themes with attention to detail.	The student has composed a picture of the characters / themes with a little attention to detail.	The student has composed a picture of the characters / themes with no attention to detail.
Students will differentiate between the two differing characters / themes by using warm, cool, or neutral colours.	The student has accurately differentiated between the two characters by using two different colour groups.	The student has somewhat differentiated between the two characters by using two different colour groups.	The student has difficulty differentiating between the two characters by using two different colour groups.	The student does not differentiate between the two characters by using two different colour groups.
TOTAL				/12

Themes as Contrasting Characters: Character Development in Beethoven's Piano Concerto No. 4

Teaching Objectives

1. Students will be able to differentiate between two different musical themes in the selection by use of both color and illustrations within the confines of a three panel comic strip.
2. Students will utilize both pictures and words to represent how they feel the themes are developed and how dialogue/conflict is portrayed.

Specific Learner Outcomes from Program of Study

1. Music:
 - a. Identify differences in tempo, timbre (tone color), and dynamics.
 - b. Identify repetition and contrast.
 - c. Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion
2. Visual Arts: Expression / Students will create an original composition, object or space based on supplied motivation / Outside stimulation from sources such as music can be interpreted visually

Materials

- ★ Sheets of paper
- ★ Pencils, erasers, pencil crayons

Listening Resource: Beethoven's Piano Concerto No. 4, 2nd movement: <http://www.youtube.com/watch?v=9cPTURzDAyY>

Teaching Sequence

1. Before beginning the lesson, have the students separate their pencil crayons into three different piles. Warm colors (yellows, reds, oranges), Cool colors (blues, greens, purples), and Neutral colors (browns, blacks, whites, grey).
2. Discuss what comic strips are and what they are composed of. (i.e. problem, funny outcome, storylines, etc.)
3. Tell the students that they are going to draw a comic strip based on a selection of music that they are going to hear. Tell them that there are only two characters in this comic strip.
4. Tell them that you are going to play music that is going to portray these two characters. If possible do not have the YouTube video showing as they are listening to the music. Have the students listen to the excerpt from 0:00 to 2:20.
5. Have the students describe how these two characters are contrasting. Tell them that the images we have in our minds are contrasting characters, in music they are called contrasting themes. Ask the students what instruments are depicting each of the characters: piano and strings. Have them fill the speech balloons with as many words as they can think of to describe how each of the character sounds. Utilize tempo, timbre, dynamics, etc. as the basis for their describing words. Play the excerpt as many times as needed.
6. Have the students share some of the words they have written down.
7. Listening to the excerpt again, have students create a cartoon character of the instruments. i.e. Draw a piano and draw a string instrument. The piano and string instruments can have legs, eyes, expression, etc. Play the excerpt as many times as needed.
8. Have students look at their piles of pencil crayons and have them choose one pile to represent one character and another pile to represent the other character. Have them color each of the characters, speech balloons, and entire panel, using only colors from the designated pile designated for each of the characters. For example, the piano panel has all warm colors and the strings has cool colors, or vice versa or neutral colors.
9. Explain to them that even though these characters are contrasting and different they can always come together in harmony, just like in music. Have students listen to the remainder of the musical selection. Have students pay special attention to how the two characters or themes have a conversation and eventually come together.
10. In their last panel, have the students draw the two characters conversing/interacting somehow. Have them draw in the speech balloon what the music sounds like. As well, have them combine the colors from both piles to complete the comic strip.
11. Explain to them that themes interact and come together in harmony, just like characters can talk to each other and have a wonderful conversation.

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Listening Guide



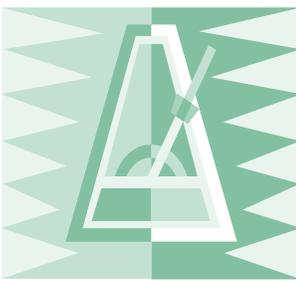
MELODY

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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Symphony of Stories

About the National Arts Centre



Canada's National Arts Centre

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

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

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

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

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

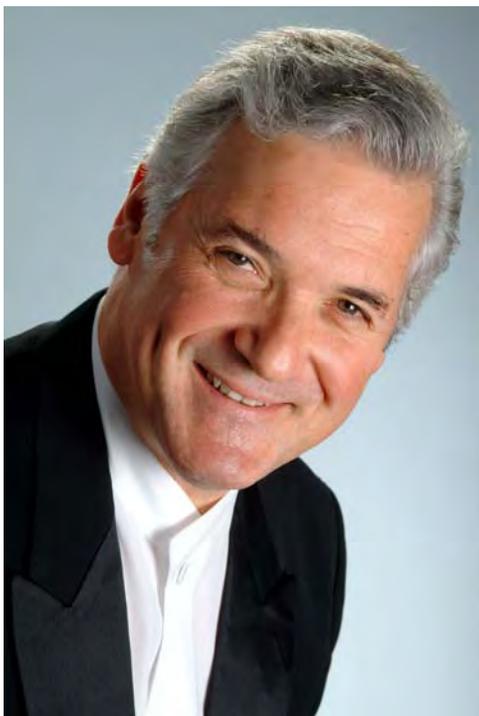
The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

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



Canada's National Arts Centre Orchestra

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



Pinchas Zukerman

Photo by Paul Labelle

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

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

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

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

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.



Allan Gilliland ★ composer



One of Canada's busiest composers, Allan Gilliland was born in Darvel, Scotland in 1965 and immigrated to Canada in 1972. Based in Edmonton (Alberta), he has written music for solo instruments, orchestra, choir, brass quintet, wind ensemble, big band, film, television and theatre. His music has been performed by many ensembles around the world including: the Edmonton Symphony Orchestra, Vancouver Symphony Orchestra, St. Lawrence String Quartet, Canadian Brass, Winnipeg Symphony Orchestra, Alberta Baroque Ensemble, Pro Coro Canada, Kitchener-Waterloo Symphony Orchestra, Boston Pops and the brass section of the New York Philharmonic.

For five years (1999-2004) he was Composer-in-Residence with the Edmonton Symphony Orchestra, writing 11 works for the ESO. In 2002 his orchestral work *On the Shoulders of Giants* took First Prize at the prestigious Winnipeg Symphony Orchestra's Centara New Music Festival Composers Competition.

He holds a diploma in Jazz Studies (trumpet) from Humber College, a Bachelor of Music degree in performance and a Master of Music degree in composition from the University of Alberta and is currently pursuing a PhD in Composition from the University of Edinburgh.

Learn more about Allan Gilliland and other Canadian composers by logging onto the Canadian Music Centre's website: musiccentre.ca

Avery Vine ★ piano



Born in Winnipeg, Manitoba, 16-year-old Avery Vine has been playing the piano since 2002 and currently studies with Dina Namer in Ottawa. He has completed his Grade 10 Royal Conservatory of Music exam and was awarded First Class Honours with Distinction. Avery is a multiple award winner at the Kiwanis Music Festival, where his honours this year included the trophy for best musicianship in piano (16 and under) for the third consecutive year. He has advanced to the Provincial Round of the Canadian Music Competition each year he has participated. Avery has also performed at the Ottawa International Chamber Music Festival, the Music & Beyond Festival, and the Ottawa Jazz Festival.



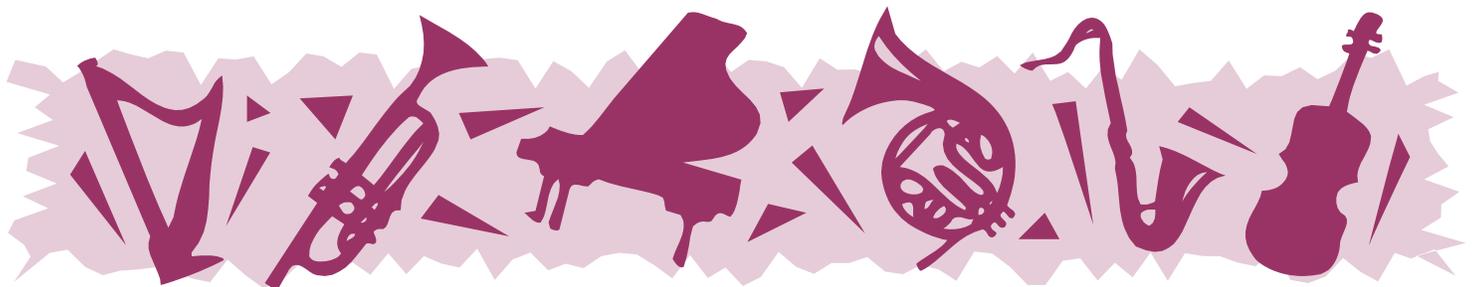
Mélanie Hébert ★ piano



Fifteen-year-old Mélanie Hébert began piano studies at the age of five. Mélanie has since won many first place awards, trophies and scholarships from regional to international competitions.

Mélanie has enjoyed performing in the Kiwanis Music Festival of the National Capital Region, where she has received top honours over the years. In 2013, Mélanie was awarded the Best Musicianship in Senior Piano, the Margaret Jenkins and the Ottawa Music Club Trophies as well as the Margaret Broad, the Millicent Kavanagh Memorial and the Laurentian Junior Music Club Scholarships. Also in 2013, Mélanie was a laureate of the Minnesota International Piano-E-Competition, while in 2011, Mélanie won 1st Prize and a Special Judge's Award at the American Protégé International Piano Competition in New York. Mélanie was also a 1st Place winner at the National Finals of the Canadian Music Competition for each year she entered (2010 and 2011).

Mélanie has obtained her ARCT Diploma in Piano Performance with Distinction from the Royal Conservatory of Music in 2011; she was awarded the ORMTA scholarship for achieving the highest mark in the Ottawa region, as well as being the top 1% in Canada. Mélanie has performed in various concert halls and musical festivals including Carnegie Hall in New York, and the Ottawa International Chamber Music Festival.



The School of Dance ★



Located at 200 Crichton Street in Ottawa, The School of Dance has an international reputation as a centre for excellence in arts education. Founded in 1978 by Merrilee Hodgins and Joyce Shietze, The School offers professional training programs in ballet, contemporary dance and teacher training, as well as leisure and recreational programs for adults and children. Graduates of The School of Dance are performing with companies worldwide. Each year The School touches the lives of over 70,000 Ontarians with special programs for persons with disabilities, boys-only classes and school visits designed to inspire interest in the arts. The School is a Canadian not for profit charitable institution.

Merrilee Hodgins ★ Choreographer, A.R.A.D., Artistic Director, The School of Dance



Merrilee Hodgins studied classical ballet and contemporary dance in Canada, England, Denmark and the United States. Miss Hodgins was awarded the prestigious Solo Seal of the Royal Academy of Dancing in 1971. In 1973 she became a Principal with the Alberta Ballet Company, later working in Denmark, Germany and the U.S. as a freelance artist. Miss Hodgins, a recipient of the YM-YWCA's 1997 Women of Distinction Award, was the 1997 Chair of the City of Ottawa's Cultural Leadership Committee. She was a member of the board of directors for Dance Ontario and has been awarded Canada Council for the Arts grants to research and develop projects to introduce children to dance. Recent projects include a main-stage commission by the National Arts Centre and a choreographic collaboration with Canadian poet Susan McMaster.

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.

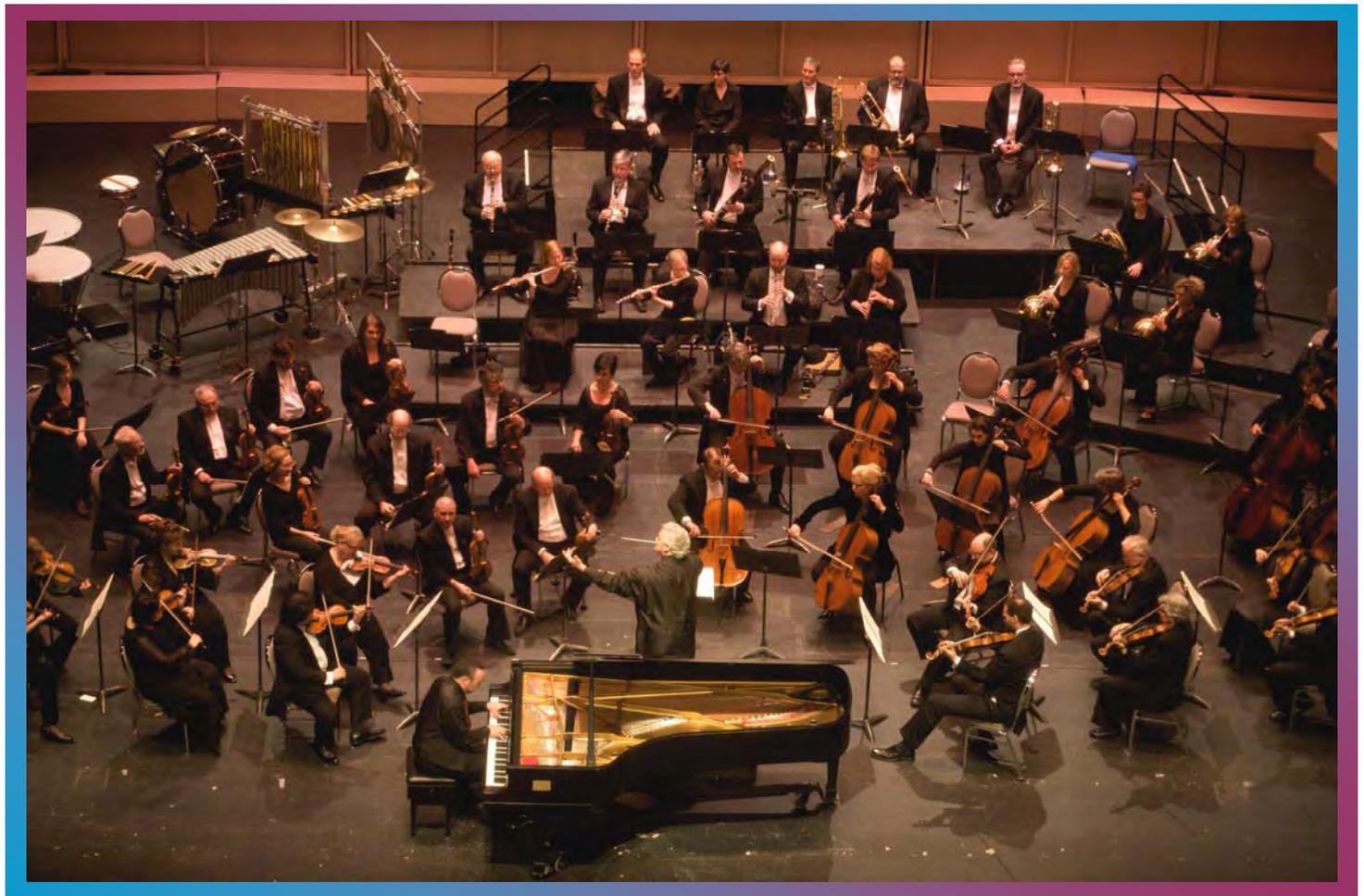
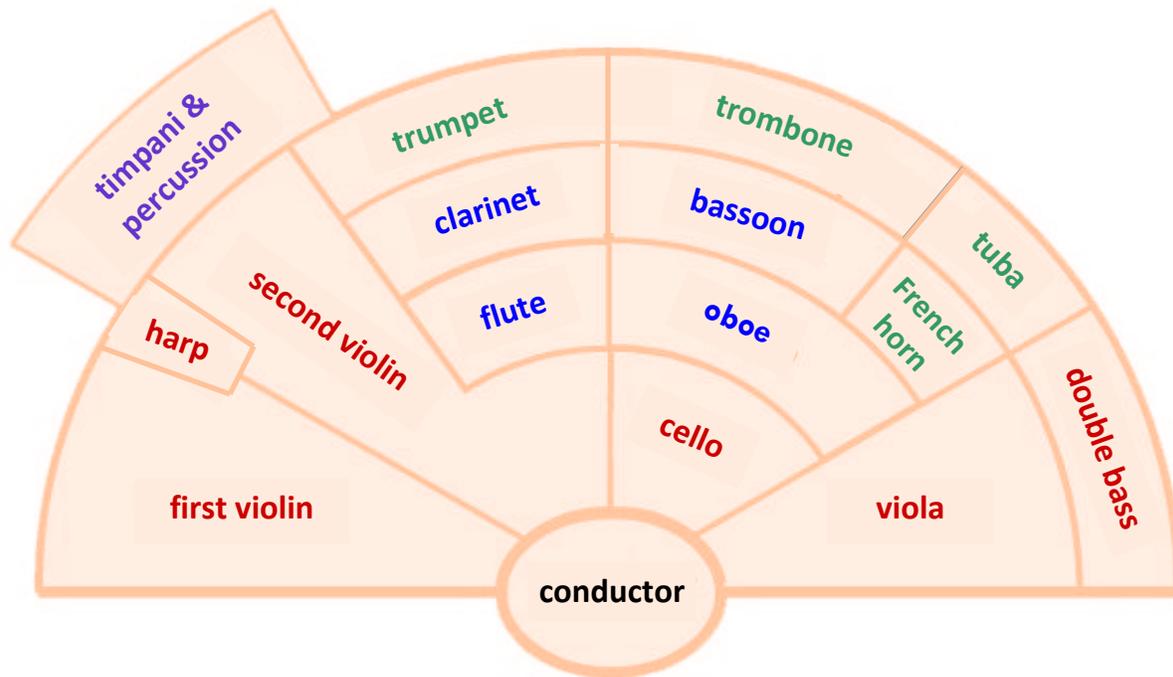
Did you know that a timpani looks like a big cauldron?
But don't try making soup in it!

- ★ 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



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.