



NATIONAL ARTS CENTRE
CENTRE NATIONAL DES ARTS

NAC ORCHESTRA
STUDENT MATINEE
2019-2020 season



Teacher
Study Guide
Gr. 1 to 6

aBACHcadabra

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Concert Overview

aBACHcadabra

Tuesday, October 22, 2019

11:00 A.M. (French)

Wednesday, October 23, 2019

10:00 A.M. (English)

12:30 P.M. (English)

Meridian Theatres @ CentrepoinTE
101 CentrepoinTE Drive, Nepean



NAC Orchestra

Daniel Bartholomew-Poyser conductor

Platypus Theatre:

Peter Duschenes writer, artistic director and actor

Danielle Desormeaux actor

Wendy Rockburn stage manager



Corky needs help with her school project on classical music, and her eccentric Uncle Siegfried is the obvious person to help. But as she's poking around his peculiar workshop, she accidentally combines the ingredients of a mysterious musical spell that sends her tumbling through a time she's only read about in books. Whirling through the ages of Bach, Mozart, Beethoven, Dvořák, and Shostakovich, Corky must find the secret musical formula that will bring her home. Will she make it back and finish her school work on time? Don't miss this magical musical adventure!

Presented in association with Family Adventures with the NAC Orchestra

Students will hear excerpts from (subject to change):

GODFREY RIDOUT	Fall Fair
J.-S. BACH	Suite No. 3: "Air" and "Gigue"
W.A. MOZART	Symphony No. 40 in G minor, K. 550 (1 st and 2 nd movements)
BEETHOVEN	Leonore Overture No. 3
BEETHOVEN	Symphony No. 5 in C minor, Op. 67 (3 rd and 4 th movements)
DVOŘÁK	Slavonic Dance No. 8, Op. 46
DVOŘÁK	Symphony <i>From the New World</i> , Largo (audience sing-along; please refer to page 22 of this guide for lyrics)
SHOSTAKOVICH	Symphony No. 5 (4 th movement)

Program Notes

About the program

aBACHcadabra uses a story to focus attention on symphonic music and to explore specific musical and social themes. This program introduces students to the music of the Baroque, Classical, Romantic and Modern eras and explores the questions “*Where does creativity comes from?*” and “*Who creates music?*”

The program also encourages the students to explore and value their own ability to create.

The Story

(N.B. We do not recommend reading this synopsis to the students as they will discover the story at the concert. It is included here to give an understanding of how the material in the study guide relates to the actual concert.)

"A school project about classical music?!" wails Corky, "What do I know about classical music?" Uncle Siegfried to the rescue! But when Corky accidentally combines the ingredients of a recipe for a musical spell the magical-musical professor is working on, she finds herself in a time she has only read about in books. Through meetings with some of the world's greatest composers, Corky discovers the beauty of great music as she attempts to recreate the musical formula that will take her home.

Program Notes

The Baroque Era

The **Baroque period** was the time between the years 1600 and 1750. The word “Baroque” comes from a French word that means “bizarre”. Before the Baroque time, architects had been designing buildings that were very simple with straight lines and many rectangular shapes. But in the 1600’s, the architects became much more dramatic and they decided they could make buildings with more complicated shapes. They started using curves, fancy ornaments and intricate patterns. The famous gardens at the palace of Versailles are a good example of the Baroque design. On the picture below, there are many different shapes that work together to make a beautiful design.

Baroque music

During the Renaissance Period, which came before the Baroque Period, music was much simpler; usually just a melody with simple accompaniment by a drum or a few other primitive instruments.

Contrarily, the Baroque composers wanted to create more complicated music and, like the architects, to make it more dramatic and expressive. The music would still sound good but would have more complicated melodies and many different “shapes” of sound and ornaments.



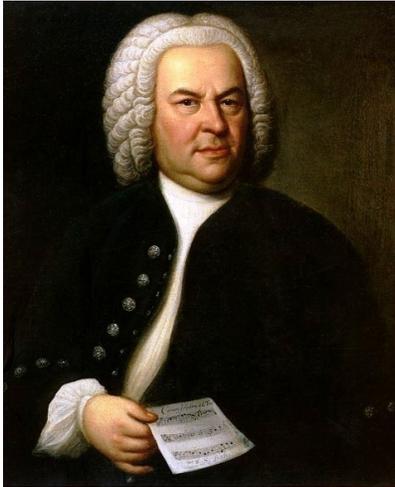
The Gardens at Versailles, France

One of the most important things that happened in Baroque music was the invention of counterpoint. **Counterpoint** means: “Two or more independent melodies performed at the same time.” It is as if a student sings a song and a classmate sings a different song at the same time and it still sounds good. Or if they both sing the same song but start at different times, like in the songs “Frère Jacques”, “Row, row, row your boat” or “Three blind mice”. Those are called rounds and they are examples of counterpoint.

The greatest composer of the Baroque era was **Johann Sebastian Bach**.

Program Notes

Johann Sebastian Bach (1685 — 1750)



Johann Sebastian Bach was born in Germany into a musical family. His father was a well-known musician and two of his children became famous musicians.

Bach learned music very fast and by the time he was 18, he was already a church organist. Bach composed a lot of music and fast (if someone today was going to write out all the music Bach wrote, it would take 70 years to do it!)

Bach was a master of counterpoint. His music has several melodies going at the same time. They weave in and out and all around each other but they always sound good together.

Bach wrote music for kings, princes, dukes and emperors. Sometimes he could be in a good mood and write music that was full of life, but at other times his music was sad. Bach's mother died when he was only nine years old and then a year later, his father passed away too.

Suite No. 3 (« Air » and « Gigue »)

[Watch & Listen](#) (« Air »)

[Watch & Listen](#) (« Gigue »)

Did you know?

After being orphaned at age 10, Johann Sebastian lived for five years with his eldest brother Johann Christoph Bach to continue his musical development.

Program Notes

The Classical Era

The **Classical period** was an era of classical music between approximately 1730 and 1820. The Classical period falls between the Baroque and the Romantic periods.

Classical music has a lighter, clearer texture than Baroque music and is less complex. It is mainly homophonic, using a clear melody line over a subordinate chordal accompaniment. It also makes use of *style galant* which emphasized light elegance in place of the Baroque's seriousness and grandeur. Variety and contrast within a piece became more pronounced than before and the orchestra increased in size, range, and power.

Two of the best composers of all time lived in the classical era:
Wolfgang Amadeus Mozart and **Ludwig van Beethoven**.



Teacher Resource Kits from [Artsalive.ca](http://artsalive.ca) :

Mozart: http://artsalive.ca/pdf/mus/mozart_en.pdf

Beethoven: http://artsalive.ca/pdf/mus/map/beethoven_e_MAP.pdf

Program Notes

Wolfgang Amadeus Mozart (1756 — 1791)



Wolfgang Amadeus Mozart was a musical genius. By the time he was six, he was performing in the palaces of kings and queens all over Europe. His father took him around to royal palaces and he played the piano with a blindfold on or listened to a piece of music and then said exactly what each note was. At an early age, he was already composing whole symphonies and operas. Yet, at the height of his career, he had to beg money from his friends just to pay his bills. In his early thirties

he started to get sick. One day, a strange man knocked on his door and told Mozart he would pay him a lot of money if he would write a “requiem” — a mass for the dead. Although sick and weak, Mozart started writing the requiem but he never finished it. He died young at 35 and so poor that he was buried in a “paupers” grave without even a tombstone.

Symphony No. 40 in G minor (Movements 1 and 2)

Symphony No. 40 in G minor, KV. 550 was written in 1788. It is sometimes referred to as the “Great G minor symphony”, to distinguish it from the “Little G minor symphony”, No. 25. The symphony is in four movements, in the usual arrangement for a classical-style symphony (fast movement, slow movement, minuet, fast movement). Students will hear only movements 1 and 2 during the concert. This symphony is unquestionably one of Mozart's most greatly admired works, and it is frequently performed and recorded.

[Watch & Listen](#)
I. Molto Allegro

[Watch & Listen](#)
II. Andante

Did you know?

The music for the famous *Miserere* of Gregorio Allegri (1582–1652) was never meant to be shared outside of the Sistine Choir, but Mozart copied it out from memory after hearing it once.

Program Notes

Ludwig van Beethoven (1770 — 1827)



Beethoven's father recognized his son's great talent, and tried to showcase him as a child prodigy, but it wasn't until his teenage years that Beethoven caught people's attention, including that of Mozart who is reportedly said to have been highly impressed by Beethoven's improvisatory skills, and told others that, "this young man will make a great name for himself in the world." Beethoven would prove to be a great musical innovator, creating some of the most iconic and ubiquitous pieces of music

we hear today, such as his Symphony No. 5 which is arguably the most well-known piece of music. Beethoven was the predominant musical figure of his time, and is considered by many to be the greatest composer who ever lived.

Leonore Overture No. 3

Fidelio (originally titled in English *Leonore, or The Triumph of Marital Love*) is Ludwig van Beethoven's only opera. It tells how Leonore, disguised as a prison guard named "Fidelio", rescues her husband Florestan from death in a political prison.

[Watch & Listen](#)

Symphony No. 5 in C minor, Op. 67 (3rd & 4th mvts)

This symphony is one of the best-known and most frequently played symphonies. It begins with a distinctive four-note "short-short-short-long" motif appearing frequently in popular culture, from disco versions to rock and roll covers, to uses in film and television.

[Watch & Listen](#)

Did you know? Beethoven struggled against encroaching deafness. Some of his most memorable work, like Symphony No. 9, was written when he was virtually unable to hear.

Program Notes

The Romantic Era

The **Romantic period of music** is from 1830 to 1900. When Beethoven died in 1827, the Classical Era was over and then began the **Romantic era**.

It was a time where composers, artists and authors moved away from the formal restraint of the Classical period. Composers started getting more interested in emotions and feelings and were inspired by the people they saw around them, the people in their own country.

And no one did that more than the Bohemian composer **Antonín Dvořák**.

There are various **“fingerprints”** of Romantic music, which you should listen out for:

- **Emotional expression** – this became more important than formal structural considerations as composers rebelled against the formal restraint of the classical period.
- **Big expansion in size of orchestra** and in types of instrument
- **New structures/forms** – *rhapsody, nocturne, song cycle*
- **Increasingly elaborate harmonic progressions**
- **Longer melodies** than classical period
- **Bigger range of dynamics**
- **Larger range in pitch** (*could be very easily expressed on the piano*)
- **Nationalism in music** – some composers sought to use their compositions to celebrate their countries (e.g. Sibelius' *Finlandia*)

Program Notes

Antonín Dvořák (1841 — 1904)



Antonín Dvořák was a Czech composer, one of the first to achieve worldwide recognition. Dvořák frequently employed rhythms and other aspects of the folk music of Moravia and his native Bohemia. In 1891 Dvořák was appointed as a professor at the Prague Conservatory.

In 1892, Dvořák moved to the United States and became the director of the National Conservatory of Music of America in New York City. There he wrote his two most successful orchestral works: the Symphony *From the New World*, which spread his reputation worldwide and his *Cello Concerto*, one of the most highly regarded of all cello concerti. But shortfalls in payment of his salary, along with increasing recognition in Europe and homesickness, led him to leave the United States and return to Bohemia in 1895.

Slavonic Dance No. 8, Op. 46

[Watch & Listen](#)

The *Slavonic Dances* were inspired by Johannes Brahms's *Hungarian Dances*. The pieces, lively and full of national character, were well received at the time and today are considered among the composer's most memorable works, occasionally making appearances in popular culture.

Symphony No. 9, *From The New World*, Largo

This symphony is named *From The New World* because Dvořák wrote it while in the United States in the 1890s. His experiences in America, including his discovery of African-American and Native-American melodies and his longing for home, colour his music with mixed emotions.

[Watch & Listen](#)

Did you know?

Astronaut Neil Armstrong took a tape recording of the *New World Symphony* along during the Apollo 11 mission, the first Moon landing

Program Notes

Dmitri Shostakovich (1906 — 1975) and the Modern Era



Dmitri Shostakovich was born in Russia after Dvořák died at the start of what is called the **Modern era**. A pianist, Shostakovich is regarded as one of the major composers of the 20th century.

Like many composers of the modern era, Shostakovich listened to the sounds around him and started mixing notes together (e.g. the new machines that were being invented, the sounds of guns in the war, the noise of traffic and banging doors) — and their music sounded like the world they lived in.

At first people didn't like this new type of music, in fact it sometimes made the audience very upset.

For instance, when a ballet called "The Rite of Spring" by Igor Stravinsky was played for the first time in Paris in 1913, a riot erupted in the audience! But eventually everyone started to like this modern music and now that ballet is considered one of the most important pieces of the Modern era.

Symphony No. 5, 4th movement

This movement, in A-B-A structure, comes out of nowhere. The music builds up, as the new accompaniment passes from timpani to woodwinds and then to strings, until we get to a point where the piece changes from a minor key into a major key starting from the coda. This would symbolize good defeating evil, victory, celebration.

[Watch & Listen](#)

Did you know?

Shostakovich was in many ways an obsessive man: according to his daughter he was "obsessed with cleanliness". He synchronised the clocks in his apartment and regularly sent cards to himself to test how well the postal service was working.

Learn more about different composers' lives
and music on [ArtsAlive.ca](https://www.ArtsAlive.ca)



Program Notes

Godfrey Ridout (1918 — 1984)



Godfrey Ridout's interest in music was kindled early by being taken to concerts of the Toronto Symphony Orchestra. He received his musical education in Toronto under Ettore Mazzoleni, Charles Peaker and Healey Willan. He was appointed to the staff of the Toronto Conservatory of Music (now the Royal Conservatory) in 1939 and to the Faculty of Music, University of Toronto, in 1948 where he was an Associate Professor. He retired from the University's Faculty of Music in 1982.

Often described as old-fashioned in his musical tastes, Ridout achieved his first musical success in 1938 with *Ballade for Viola and String Orchestra*. He enjoyed popular music, and composed many drama scores for the CBC Radio and film scores for the National Film Board early in his career.

Counterbalancing his adherence to traditional values were, in his teaching, a liberalist's tolerance for ideas presented in open discussion, and, in his personality and his creative work, often an irrepressible boyishness and sense of fun. To Godfrey there was room for deep sentiment and mysticism in his music but also for the sheer fun of tootling on four piccolo.

Fall Fair

[Watch & Listen](#)

In 1961, Ridout composes one of his notable works, *Fall Fair* and in 1974 he travels to London to perform with the Royal Philharmonic Society at Royal Festival Hall, which was his first visit to England.

Did you know?

In his piece, *'From the Caboose'*, Ridout asked trombonists to remove their mouth piece, reversing it, holding the cup against the tube opening and blowing through the shank. The final sounds of this movement are like the release of air-brake pressure at the end of the ride.

Concert Preparation

Let's Get Ready!

Your class is coming to the concert hall to see and hear the National Arts Centre Orchestra! Here are some suggestions of what to do before, during, and after the performance. Whether it is your first symphony concert or you are a seasoned audience member, there is always something new to learn and experience!

Before Listen and Read

Listen to the pieces of music

- Have you heard any of these pieces before?
- Which one is your favourite and why?
- Do you hear anything new or interesting?
- Try out our listening journal on page 6 and record your observations.

Read the biographies and program notes of this guide

- Were there any composers you had never heard of before?
- Did you learn anything new or interesting about one of the pieces, composers, instruments or NAC Orchestra musicians?

During Look and Listen

Look around the orchestra and the hall

- Have you been to a concert hall before?
- Are there any instruments you haven't seen before?
- Do you notice anything interesting about the orchestra?

Listen to the orchestra and conductor

- Is it different listening to the live orchestra versus a recording?
- Think about how the different pieces make you feel.
- Is there a particular instrument or part of the piece that you like listening to the most?
- What instruments are used to create different sound effects?

Concert Preparation

After Discuss and Reflect with your students

- Was there anything that surprised you during the concert?
- What was your favourite/least favourite piece and why?
- Was your experience different from your classmates?
- Describe your emotions during a specific piece. Why do you think you felt that way?

Review Rules and Reminders with your students

- Please arrive **at least 30 minutes** prior to the performance.
- No food or drink allowed inside the concert hall.
- No flash photography, recordings or texting.
- Please visit the bathroom before the concert. Audience members walking in and out during the concert can be distracting.
- We encourage you to applaud and show appreciation. The orchestra relies on your energy to perform!
- If you are unsure when the piece of music is over, look to the conductor and performers. The conductor will turn and face the audience once the piece of music is over.
- Please don't talk, save your thoughts to share after the concert.
- Teachers and/or supervisors remain with students at all times.

Have fun and enjoy your experience!



Concert Preparation

Listening Journal

Name: _____ Date: _____

Name of the piece _____

Composer _____

1) What kind of instruments do you hear? What type of group or ensemble is playing? *Review NAC Orchestra notes on page 30.*

2) What different dynamics do you hear? Do the dynamics stay the same or change? (pp, p, mp, mf, f, ff, crescendo, diminuendo, etc.). *See Musical Glossary on page 34.*

3) How would you describe the mood of the piece? Why?

4) What tempo marking would you give this piece? (ex. Adagio, Allegro, Presto)

5) What type of key is this piece in? Major, Minor, both?

6) How does the music make you feel? Why do you think the composer wrote this piece?

7) What two words would you use to describe this piece of music?

Classroom Activities

Part One: Music in Everyone

As the students will find out at the concert, it is not only famous composers who can create music. Students can create music in many different ways. For instance, with the **Music Machine** game below, students connect multiple simple, repetitive body motions and sounds in a sequence to represent an idea, theme, or process. In **Machine**, students explore vocal and body theatre/music skills – like projection, articulation, level and shape in space, quality of motion, and tempo – as they consider how an individual action is part of a larger connected system.

Exercise 1: The Music Machine

One student stands at the front of the class and begins a machine-like gesture accompanied by a sound. (e.g. bending and straightening the knees accompanied by the vocal sounds “Ha!... Peep!... Ha!... Peep!...etc.”). The student repeats the gesture and sound over and over. Another student joins the first and adds to the machine, creating a gesture of their own with an accompanying sound. (It adds to the fun and to the understanding of how different components of music work together if the gestures are related — like a conveyor belt. For example, if the first student creates a gesture that looks like a machine passing objects from one side of their body to the other, the second student could create a gesture with which they receive the passed object and throw it up in the air, the third student could catch it and flatten it, etc.).

Reflection

- *How would you describe our machine?*
- *How did each student add to it?*
- *What does this machine say about our larger topic of exploration?*

Possible Side-Coaching

- *Keep doing your sound and motion so others can join in!*
- *Think about how your sound and action relates to our theme. What do you see missing that we need to add?*

Classroom Activities

Possible Variations/Applications

- Try taking out a piece of a machine and observe what happens. This becomes a strong metaphor for interdependence.
- Reading/Writing: Create a machine that relates to an event, theme. For example, students might create a machine for the Bad Wolf machine for *The Three Little Pigs*.
- Science: Create a machine that relates to an environment/setting or cycle. For example, students might create a rainforest machine or a water cycle machine.

Part Two: The Baroque Era

In the Baroque era, we will focus on the music of Johann Sebastian Bach. One of the characteristics of Bach's writing was the elegant continuous flow of his melodies. As opposed to later composers such as Mozart who created short themes and then played with them endlessly, repeating and developing the same phrase over and over in different ways, Bach's melodies sounded like an endless flowing stream; sometimes winding back on itself or intertwining with parallel streams but continuously moving forward.

Bach had a dramatic life with many triumphs and tragedies. This drama is reflected in his music. Once the students have learned about the "Baroque Era" from the section in the guide, you could try the exercises below.

Exercise 2: Stories in Music

- 1) Listen to the slow **Air movement of Bach's Orchestral Suite No. 3**. Ask the students to write a story or draw a picture based on the music. What story is the music telling? What might have been going on in Bach's life when he wrote this piece?
- 2) Repeat the exercise with the triumphant **Gigue** from the same suite.
- 3) Open a discussion about the mood of a piece of music. What is it that makes a piece of music sound sad or happy, frightening or triumphant? Do certain instruments create certain moods? Is it the tempo? The dynamics? The use of major or minor chords? Ask the students to think about music that they know, any kind of music. What is it, besides the words, that makes us feel a certain way when listening to music? How does the music tell its story? Ask the students to think about the soundtracks to their favorite movies? How does that music help tell the story? What does the composer do to make the music fit with the action?

Classroom Activities

Exercise 3: Dancing Rhythms (Counterpoint)

- 1) Create a simple 4-beat rhythmic phrase that can be repeated over and over using clapping, finger-flicking, thigh-slapping, etc.

Example: [Thigh-thigh], [flick-flick],[thigh-flick], [clap]

1 2 3 4

Play your phrase to the students one after the other and ask them to answer with a phrase of their own.

Example: You play: [Thigh-thigh], [flick-flick],[thigh-flick], [clap]

1 2 3 4

Answer: [Clap-clap-clap], [thigh-thigh], [flick-clap], [thigh]

1 2 3 4

- 2) Repeat the exercise adding the rhythms one on top of the other to create a symphony of dancing rhythms.

- 3) Break the class up into small groups (4 per per group or so). Have the students develop their own pieces layering their repeated phrases one on top of the other. Have the groups present their creations to the rest of the class.

Part Three: The Classical Era

In this era we will focus on the music of Mozart and Beethoven. As mentioned earlier, one of the great differences between the Baroque and Classical eras was the development of theme and variation.

A defining characteristic of Mozart's music was the way he used short themes which recurred in different forms throughout a piece of music. Gone were the long elegant phrases of Bach's music to be replaced by the playful use of variation on a simple phrase.

After the students have learned about the "Classical Era", you may try one or more of the following exercises with them.

Classroom Activities

Exercise 4: Endless Variations

Play or sing a short phrase. Have each student in turn play the same phrase but in their own way. Have them explore the possibilities of varying the tempo, the dynamics, the rhythm, the mood.

Exercise 5: Listening (Mozart, Symphony No. 40)

Have the students listen to any of the three movements of the 40th symphony that they will hear at the concert (movements 1, 2 — refer to page 8 of this guide).

Listen for the themes and how they come back again and again throughout the piece.

Exercise 6: Art and Poverty

Artists throughout history and two featured in this program (Mozart and Dvořák) have had to struggle to earn a living while producing great works of art.

Open a discussion with your students about art and poverty.

- Who are the artists they know?
- Are they able to earn a living from their work?
- Are there poor artists today? Who are they?
- How do the musicians they know of today compare to the poor musicians featured in the program?
- Are there great artists today who can't earn a living?

Exercise 7: Listening (Beethoven, Symphony No. 5, 3rd movement, page 9 of this guide)

Ludwig van Beethoven's life was marked by the struggle against despair. Beethoven grew up in abject poverty and struggled all his life to maintain hope. This struggle was accentuated by the gradual loss of his hearing beginning at the age of 28.

Beethoven however believed in the idea of universal brotherhood and his music often focuses on the triumph of light over darkness.

Have the students listen to the 3rd movement of the fifth symphony, paying particular attention to the moments of darkness and those of triumph; *Listening Guide*, see page 16 of this guide). Ask them to imagine what it must have been like to write such music and not be able to hear it.

Classroom Activities

Part Four: The Romantic Era

Antonin Dvořák's music is characterized by its beautiful folk-like melodies. Some scholars believe that his music is based on actual folk songs but it is not clear whether that is the case or if he simply created melodies that could easily have been folk songs. The two pieces we will play at the concert are both good examples of folk-based music.

Exercise 8: Listening (Slavonic Dance No. 8)

Slavonic dance No. 8 was composed on the request of Dvořák's friend, the composer Johannes Brahms, who asked him to write a piece typical of his country. Dvořák allowed himself to be inspired by the gypsy peasants who lived in the countryside of Bohemia.

Have the students listen to the dance paying attention to the way the music creates the festive atmosphere of a campfire party (see page 16 of this guide for the Listening Guide).

Exercise 9: Singing, Audience participation **

The Largo from Dvořák's 9th Symphony, the "New World Symphony", has a stunning melody which some people believe was based on the folk song "Swing Low Sweet Chariot" from the composer's adoptive home, the United States. Dvořák denied that he based the melody on the song but in any case the result is a beautifully singable melody.

We will sing it altogether at the concert.

**** Please learn the song with your students! Music and lyrics on page 22.**

Classroom Activities: Audience participation Dvořák: *Symphony No. 9, Largo*

Symphony No. 9

From *The New World* - du nouveau monde

Antonin Dvořák

Largo

16



Day is done, night is come, Stars are shi - ning bright;
La nuit tombe, comme une ombre, Comme un grand ve - lours,

21



Come sweet sleep, my soul to keep, Take a - way my fright. All the cares of the day
Les é - toiles — brillent et voilent Les sou - cis du jours. Viens som - meil, fée pro - digue,

27



Melt a - way with sleep. Toil and fear di - sa - pear; Soothed in slum - ber deep.
Prends - moi dans tes bras, Cau - che - mars et fa - tigue, Tout dis - pa - raî - tra.

33



With the morn, hopes re - born, Wor - ries have all past. Day will break, I'll a - wake,
Au ré - veil, au so - leil, L'es - poir nous re - vient Plus de pleurs, dans mon coeur,

39

2



Night - mares can - not last. I'll be home at last.
Je re - trouve ma joie, J'avais ren - trer chez moi.

Classroom Activities

Part Five: The Modern Era

Dmitri Shostakovich lived in Russia from 1906-1975. The piece we will hear in the concert is his Symphony No. 5, one of his great triumphs, but when Shostakovich first began writing, his music was not liked as musicians, audience and critics found it too jarring, dissonant and chaotic. People were used to hearing the beautiful melodies of the music of the romantic era and weren't ready for the powerful chaos of Shostakovich's music. But he was living in a chaotic world full of modern sounds and social and political unrest. The sounds of his time are reflected in his music as you will hear at the concert.

Exercise 10: Music from Life

- 1) Ask the students to bring to school an object from their daily life that makes an interesting sound. This could be two pieces of wood that resonate nicely when banged together; a tin can with ripples on the sides that can be scraped with a pencil; dried peas in a paper bag.
- 2) Have the students listen to each others' sounds.
- 3) Repeat the "Dancing Rhythms" exercise from Part One (see page 19 of this guide), only this time using the students "found" instruments.
 - a) Create a simple 4-beat rhythm on your "found" instrument, then one after another ask the students to answer your 4-beat phrase with a phrase on their instrument.
 - b) Repeat the exercise adding the phrases one on top of each other to create a symphony (and perhaps a cacophony) of strange sounds.
 - c) Divide the class into small groups (4 per group or so) and have the students develop a short piece using their found instruments.
 - d) Present the compositions to the rest of the group.
 - e) Open a discussion about how the sounds fit together. Which sounds work well together and which ones sound strange? Do contrasting sounds work well together or similar sounds? Can students combine very different sounds to create interesting effects? Have them try repeating their compositions but altering the dynamics or the tempo.

Classroom Activities

Epilogue: Post-concert follow-up

Exercise 11: Response to the Concert

- Have the students write a letter or draw a picture in response to the concert.
- What did they like or dislike about the concert?
- What music did they like best?
- What differences did they notice about the music from the various eras?
- What questions do they have about the music or the production?

An interesting twist on this exercise is to have the students write a story or draw a picture about something that *didn't* happen on stage. What happened to the characters before or after the scenes in the story?

Exercise 12: Soundscapes

Divide the class into small groups and using the “found” instruments from exercise 10 (see page 23), ask them to tell a story using sound. This can be either a story they invent or a story from a book. One student reads the story while the others create the sound effects or “soundscape” to enhance the mood of the story. Have them present their stories to the rest of the class.

An interesting alternative to the exercise above is to have the class create the story of “aBACHcadabra” to be presented to the younger students in the school — the Kindergarten or Grade 1 class. This can be done as a story-book with pictures or presented as a story-telling with sound effects.

Platypus Theatre is always happy to receive feedback from students whether written or drawn. Students can send their responses to the address below or respond to the shows directly through the “Contact Us” page on the Platypus’ website at www.platypustheatre.com

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, cellist and pianist **Alexander Shelley**, draws accolades both abroad and at home in Ottawa, where the Orchestra gives over 100 performances each year.



Alexander Shelley
Music Director,
NAC Orchestra

The NAC Orchestra was founded in 1969 as the resident orchestra of the newly opened National Arts Centre, with Jean-Marie Beudet as Director of Music and Mario Bernardi as founding conductor and (from 1971) Music Director until 1982. He was succeeded by Franco Mannino (1982-1987), Gabriel Chmura (1987-1990), Trevor Pinnock (1991-1997) and Pinchas Zukerman (1998-2015). In September 2015 **Alexander Shelley** took up the mantle as Music Director, leading a new era for the National Arts Centre's Orchestra.

Inspiring future generations of musicians and audiences has always been central to Shelley's work. In 2014, he conducted an extended tour of Germany with the Bundesjugendorchester and Bundesjugendballett (German youth orchestras). In 2001, Shelley created "440Hz", an innovative concert series involving prominent German television, stage and musical personalities, which was a major initiative to attract young adults to the concert hall.

Born in the UK in 1979, Shelley first gained widespread attention when he was unanimously awarded first prize at the 2005 Leeds Conductors Competition and was described as "the most exciting and gifted young conductor to have taken this highly prestigious award. His conducting technique is immaculate, everything crystal clear and a tool to his inborn musicality." Since then he has been in demand from orchestras around the world.

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

What is the NAC Orchestra made up of?

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**) and they have one common goal: **making music together**. Orchestras are not always the same size. Smaller orchestras, 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”



The NAC Orchestra **STRING SECTION**

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: the sound of the violin is higher than the double bass.



- Every string instrument is made of pieces of wood carefully glued together and covered with several coats of varnish. No nails or screws are used.



Did you know?

The bows used to play stringed instruments are made of wood and horsehair!

The NAC Orchestra WOODWIND SECTION



2 flutes
2 oboes
2 clarinets
2 bassoons

Did you know?

Reeds are made of cane, 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

2 trumpets
5 French horns
3 trombones
1 tuba

Did you know?

Most brass instruments have a 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

1 set of Timpani

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

- 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.

Did you know?

A timpani looks like a big cauldron ... but don't try making soup in it!

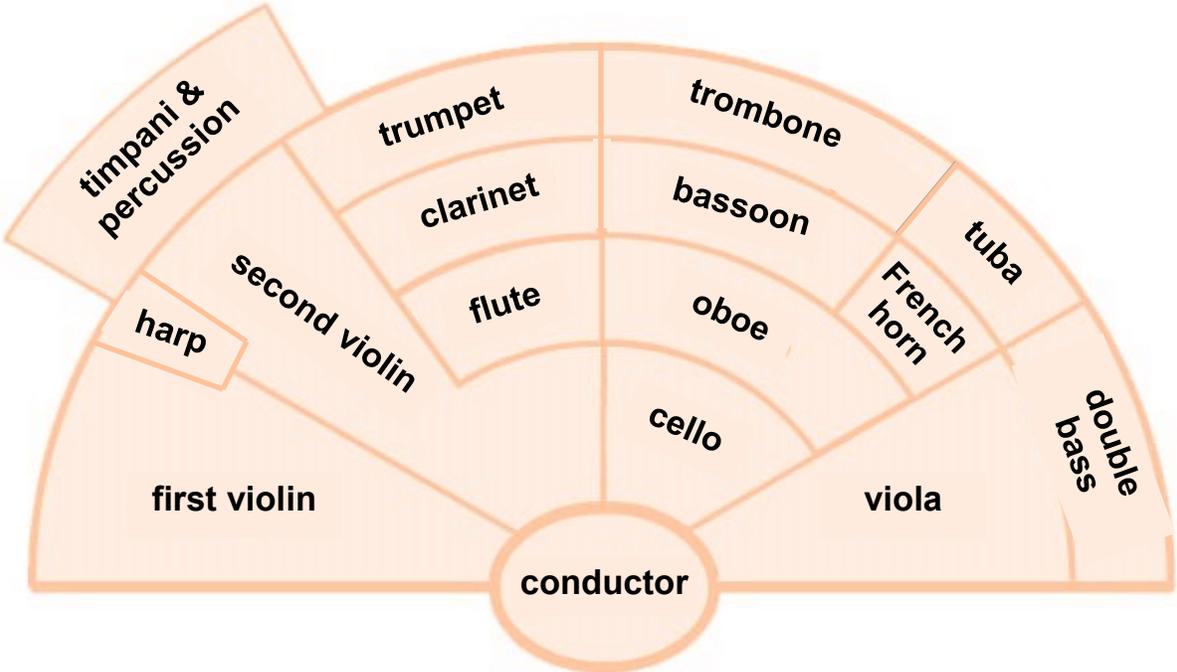


Visit the **Instrument Lab**
on ArtsAlive.ca

Music to tweak, tinker and listen to
all your favourite instruments of the
orchestra!



Map of the NAC Orchestra Sections



Artist Biographies

DANIEL BARTHOLOMEW-POYSER Conductor



From a young age, Daniel Bartholomew-Poyser turned to orchestral music to bring light, beauty, and healing to his personal and professional life. He isn't your typical conductor — Daniel has the vision and process to disrupt the traditional ways orchestral music is experienced.

The CBC/Iron Bay Media documentary *Disruptor Conductor* captures what has been the biggest year of Daniel's life, resulting in four concerts that include playing in a women's prison; conducting an Afro-fusion concert with an artist from the blockbuster film *Black Panther*; putting on the first orchestral drag show with "RuPaul's Drag Race" celebrity contestant, Thorgy Thor; and creating a concert for people on the autism spectrum.

Daniel earned his Bachelors in Music Performance and Education from the University of Calgary, and received his Master of Philosophy in Performance from the Royal Northern College of Music in Manchester, England. He's been awarded the Canada Council for the Arts Jean-Marie Beaudet Prize for Orchestral Conducting and has served as Assistant Conductor of the Kitchener-Waterloo Symphony and Associate Conductor of the Thunder Bay Symphony Orchestra.

Daniel has performed with the San Francisco Symphony, the Toronto Symphony, Vancouver Symphony, Calgary Philharmonic, Hamilton Philharmonic, Edmonton Symphony Orchestra, and Eastern Sierra Symphony. The 2019/2020 season is an exciting one for Daniel; he will debut with the National Arts Centre Orchestra and will serve with the Washington National Opera at the Kennedy Centre as Cover Conductor.

Currently holding a coveted position as the Artist in Residence and Community Ambassador at Symphony Nova Scotia, Daniel has recently been appointed to the Board of Orchestras Canada and is the chair of the Inclusion, Diversity, Equity and Accessibility committee.

Facebook: [daniel bartholomew-poyser](https://www.facebook.com/danielbartholomewpoyser)

Instagram: [@danielbartholomewpoyser](https://www.instagram.com/danielbartholomewpoyser)

Artist Biographies

PLATYPUS THEATRE

Engaging Young Audiences in Classical Music

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 beloved 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*.

www.platypustheatre.com



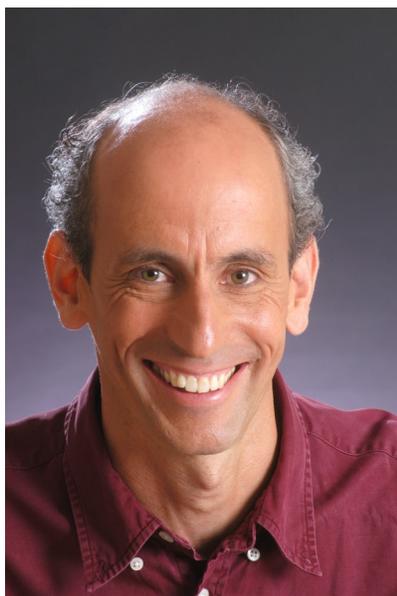
Artist Biographies

MEET THE PUDDLE

A DELIGHTFULLY TALENTED CREATIVE TEAM

Did you know that a group of Platypuses (or platypodes) is called a puddle? Some discredit this saying there is no such thing because platypuses are solitary creatures and don't live in groups. While we feel bad for those wild, lonely platypuses, at Platypus Theatre we're going to hang out together in our puddle. Hop in!

PETER DUSCHENES Artistic Director, Writer and Actor



Peter is the poppa of this platypus puddle. 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.

Artist Biographies

DANIELLE DESORMEAUX Actor



Danielle is one of the more adaptable creatures in the Platypus Theatre touring company. You can see her as the Gimquat in *How the Gimquat Found Her Song*, as Corky in *aBACHcadabra*, as Emily in *Emily Saves the Orchestra* and as a hobo in *Rhythm in Your Rubbish*, a production she helped create.

She is a highly-accomplished actor who has worked extensively in theatre, in film, and also as several animated characters on TV. She is also an experienced improviser and clown, and has written and created a number of critically-acclaimed works.

Danielle has been a part of the Platypus touring company for 17 years but will never forget "the first time I heard a live orchestra playing on stage with me it literally took my breath away. I couldn't believe how powerful the sound was. Then I thought: Wow! Best job ever!"

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, most recently in the far reaches of Mongolia. Wendy has also 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!

Musical Glossary



BEAT/TEMPO/RHYTHM

Is there a strong pulse (like walking), or little sense of a beat, (like floating)? Is there a steady beat or no beat? Is the speed (tempo): *allegro* (quickly and in a lively way), *vivace* (briskly, quickly, brightly), *moderato* (at a moderate speed), *andante* (somewhat slowly at a walking pace), *adagio* (slowly and gracefully), *largo* (slowly) or *accelerando/ritardando* (changing speed, ie. accelerating/slowing down)? Are there long/short, even/uneven notes or repeated rhythm patterns (*ostinato*, ie. Ravel's Bolero)?



METER/TIME SIGNATURE

2/4, 3/4, 4/4 (duple), 3/8, 6/8, 9/8, 12/8 (triple) are most common. Find the grouping of beats in 2s, 3s 4s. Try conducting in 2 (down/up) or 3 (triangle) to feel duple or triple time.



MELODY

Is the tune memorable? Is it in a minor or major tonality? Does the tune leap from high to low (disjunct) or do notes move in close steps (conjunct)? Is the movement ascending/upward or descending/downward? Are notes repeated (*melodic ostinato*) or played in a flat/wavy/jagged contour? Does the music sound consonant/dissonant? Articulation: Is the playing smooth (*legato*) or detached playing, like hot potato (*staccato*)?



HARMONY AND TEXTURE

Is more than one pitch sounding at the same time (example do + mi + sol, or the "C chord")? One person singing alone creates unison, not harmony! Are there more than one melody together (polyphonic), one melody with accompaniment (homophonic), or one melody alone (monophonic)? Are the combined sounds modern, jazzy, more traditional? Are there few or many resting places or silence?



DYNAMICS AND MOOD

Are there loud and soft sections? The most common music terms and symbols are:

- *pianissimo* (*pp*) – very soft
- *piano* (*p*) – soft
- *mezzo piano/mezzo forte* (*mp, mf*) – moderately soft/moderately loud
- *forte* (*f*) – loud
- *fortissimo* (*ff*) – very loud
- *crescendo/decrescendo* (*cresc./decresc.*) – gradual increase/decrease in loudness

How dramatic is the music? What is its mood: lively, happy, frantic, sad, joyful, carefree, relaxed, gentle, agitated, angry ...?



TIMBRE AND TONE COLOUR

Can you identify what is making the music? Voice (male/female, adult/child), instruments of the orchestra (woodwinds, brass, strings, percussion), electronic instruments, body percussion or found percussion (keys, rulers, etc), nature sounds (birds singing, wind in trees, etc.), non-pitched percussion (woodblocks, triangles, etc.), pitched percussion (barred instruments, ie. xylophone).

Resources at the Ottawa Public Library



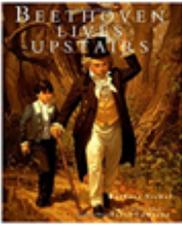
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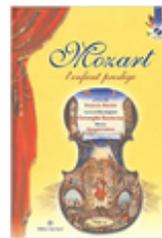
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Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer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



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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 returned to permanent display at the NAC in September 2017. 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.

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.

Lead partner



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