

NATIONAL ARTS CENTRE



CENTRE NATIONAL DES ARTS

INTRODUCING
Beethoven
TEACHER RESOURCE KIT



**FREE
CD
INCLUDED**

PINCHAS ZUKERMAN
NATIONAL ARTS CENTRE ORCHESTRA

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Introducing Beethoven:



TEACHER RESOURCE KIT

Welcome to the National Arts Centre's Teacher Resource Kit on Ludwig van Beethoven. We hope that the information in this kit, and the related activities, will assist you in introducing young people to one of the world's greatest composers.

The kit has been distributed to elementary schools across Canada and is available to download free of charge from the NAC web site at www.nac-cna.ca.

Included in the Beethoven Teacher Resource Kit are the following materials:

- ⌘ **A teacher's guide** containing information on the life, times, and music of composer Ludwig van Beethoven; his contemporaries in music, art, and literature; artists and the challenges they face and overcome; the link between artists and human rights; the instruments of the orchestra; Pinchas Zukerman and the National Arts Centre; and educational outreach programmes of Canadian orchestras
- ⌘ **Student activity sheets** that complement the teacher's guide and have been developed with an eye towards integrating music and the arts into the classroom study of history, social studies, and language arts
- ⌘ **A complimentary CD** recording of Pinchas Zukerman performing Beethoven's Romance for Violin no. 2, and conducting Symphonies nos. 1 and 2, performed by the National Arts Centre Orchestra.

The National Arts Centre would like to thank the following partners:

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A MESSAGE FROM . . .

Peter Herrndorf *Pinchas Zukerman*

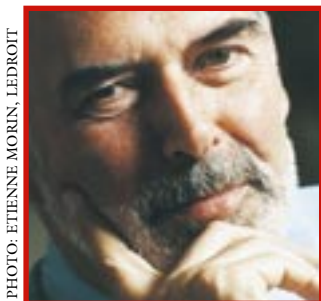


PHOTO: ETIENNE MORIN, LEDROIT

Peter Herrndorf



PHOTO: FRED CATTROLL

Pinchas Zukerman

The National Arts Centre is proud to partner with Tundra Books in producing this *Introducing Beethoven* Teacher Resource Kit. We hope it will demonstrate to you, the reader, our commitment to the development of young minds through the teaching of the arts.

This is the second of what we hope will be a series of study guides on the lives of the great composers. A resource kit on Antonio Vivaldi and the *Four Seasons* was produced in 1999, with an accompanying CD recording of the *Four Seasons*, performed by Pinchas Zukerman and the NAC Orchestra. This kit was distributed, free of charge, to four thousand elementary schools across Canada. We have expanded our distribution of the Beethoven Kit to reach every elementary school in Canada – over twelve thousand schools.

The National Arts Centre belongs to all Canadians. Through our educational outreach efforts, we hope to make a difference in the lives of young people across the country.

Sincerely,

Peter Herrndorf
Director & CEO
National Arts Centre

I am very excited to be sharing with all of you the music, life, and times of one of the greatest musical masters, and one of my heroes, Ludwig van Beethoven.

As a teacher myself, I am wholeheartedly committed to furthering the musical experience for all young people. It is my hope that this Beethoven Resource Kit and CD recording will allow you to help your young students discover some of the beauty of Beethoven's music that so many of us have come to enjoy as performers and as listeners.

Sincerely,

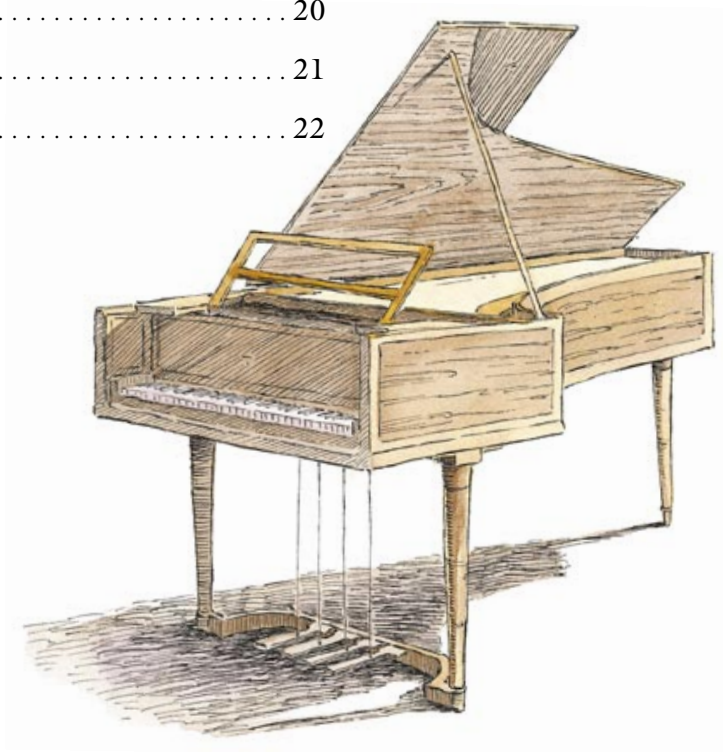
Pinchas Zukerman
Music Director
National Arts Centre Orchestra



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Ludwig van Beethoven:

A COMPOSER MADE OF FIRE

Beethoven's Life

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

Born in Bonn, Germany on December 17, 1770 (or perhaps a day earlier according to some records), Beethoven had a miserable childhood. He was one of seven children, only three of whom survived to adulthood. Although he loved his gentle mother, Maria, he feared his hard-drinking, demanding father, Johann. Johann had no great talent, but he gave music lessons to the children of the nobility. From the time Ludwig was a small boy, turning the iron handle of window shutters to hear the musical noise, the child had been absorbed by music. His father recognized the boy's ability and nurtured it, possibly because he saw it as a source of income.

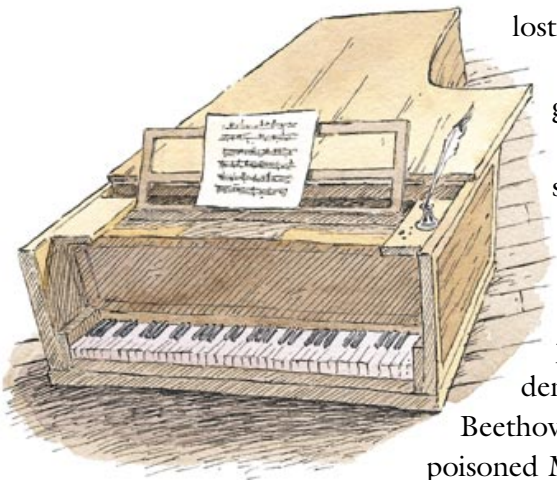
In 1787, when he was seventeen, Beethoven made his first trip to Vienna, the city that would become his home. There, he was quickly immersed in the life of Europe's cultural capital, even playing the piano for Mozart. Mozart's prediction was: "You will make a big noise in the world."

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

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

Despite his temper, Beethoven attracted friends easily. He studied piano with composer Franz Joseph Haydn. And even though the student-teacher relationship failed, the two remained friends. In Vienna, Beethoven also met Mozart's rival, Antonio Salieri – the man rumoured to have poisoned Mozart. Salieri was kind to Beethoven and, in return, Beethoven dedicated three violin sonatas to him.

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





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

As time passed, Beethoven became more and more absorbed in his music. He began to ignore his grooming, pouring water over his head instead of washing in a basin. On one of his beloved country walks, he was arrested by a local policeman who assumed he was a tramp. His rooms were piled high with manuscripts that nobody was allowed to touch. He had four pianos without legs so that he could feel their vibrations. He often worked in his underwear, or even naked, ignoring the friends who came to visit him if they interrupted his composing.

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

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

In November 1826, Beethoven returned from his brother’s estate to Vienna in an open wagon. By the time he got home he was ill with pneumonia, from which he never fully recovered. Late in the afternoon of March 26, 1827, the sky became dark. Suddenly Beethoven’s room was lit by a flash of lightning. A great clap of thunder followed. Beethoven opened his eyes, raised his fist, and fell back dead. He was fifty-seven years old.

Ludwig van Beethoven’s funeral was the final demonstration of the esteem in which he was held. On March 29, 1827, twenty thousand people lined the streets, while soldiers controlled the grieving crowd. Nine priests blessed the composer’s body.

He was buried in a grave marked by a simple pyramid on which was written one word: “Beethoven.” Today his remains lie beside those of the Austrian composer Franz Schubert, in Vienna’s Central Cemetery.



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

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



Beethoven the Musician

What is . . .

A CONCERTO?

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

What is . . .

A MOVEMENT?

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

Vienna was the heart of musical Europe, and Beethoven easily took his place as both performer and composer. 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 first public appearance as a piano virtuoso took place when he was twenty-five years old. He was to play his Second Piano Concerto, but two days before the performance it was still not finished and Beethoven was suffering from an upset stomach. He continued to write while a friend fed him remedies and, just outside his chamber, copyists sat waiting for the music as the composer finished writing each sheet.

His career would be full of such last-minute scrambles. On the morning of the concert to present an oratorio, *Christ on the Mount of Olives*, a friend found Beethoven sitting in bed, composing the part for the trombones. The piece had its first rehearsal at 8:00 a.m., with the trombone players reading from the original sheets of music.



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



Although Beethoven was primarily a pianist, he also composed for strings. In 1797, he worked on Three Piano Sonatas, Opus 10. One year later, he composed the Piano Concerto no. 1; Three String Trios, Opus 9; and Three Violin Sonatas, Opus 12. By the time he was thirty years old in 1800, he had completed Six String Quartets, Opus 18 and the popular Septet, Opus 20. In 1806, he composed three pieces, Opus 59, for string quartet. They sounded so new and different that one man remarked, “Surely you do not consider these works to be music?” Beethoven replied, “Oh, they are not for you, but for a later age.” He was right.

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.



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

What is . . .

A SYMPHONY?

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



Beethoven and Romanticism

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

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

Beethoven's Romanticism transformed every kind of music he composed. One of his most popular compositions is the *Moonlight Sonata*, the second of two sonatas making up Opus 27. It became known as the *Moonlight Sonata* well after Beethoven's death, when poet Ludwig Rellstab said that it reminded him of moonlight rippling on the waves of Lake Lucerne in Switzerland. Like all Romantic art, it appeals to the senses first.

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

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

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

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

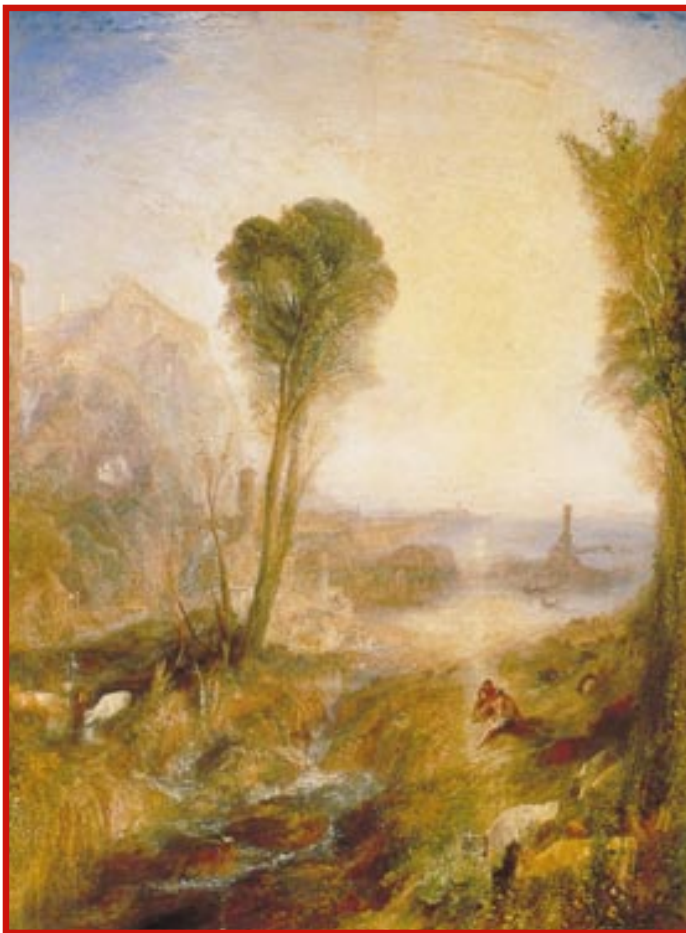
In 1804, Beethoven composed his only opera, *Fidelio*. It is interesting to listen for the musical ideas that appear in the Third, the Fifth, and the Ninth Symphonies.



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

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

All these innovations paved the way for such Romantics as Schubert, Schumann, Mendelssohn, Brahms, Mahler, Wagner, and Strauss.



Mercury and Argus, J.M.W. Turner, National Art Gallery of Canada, Ottawa, Purchased 1939



Beethoven's Times

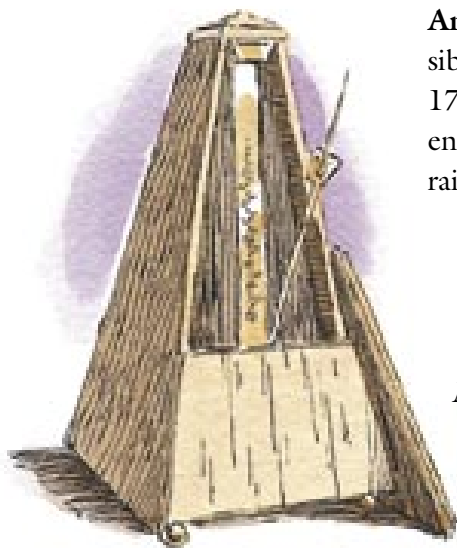
Beethoven lived in a period of great turmoil. The French Revolution, which began on July 14, 1789, rocked Europe. The ideals of the French Revolution included equality and free speech for all. Within four years those fine ideals devolved into the Reign of Terror that overtook France and affected the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

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

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

An age of exploration: In 1770, Captain James Cook circumnavigated the globe, charting the coast of New Zealand and eastern Australia as well as the Bering Strait. James Bruce traced the Blue Nile to its confluence with the White Nile in 1771.

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



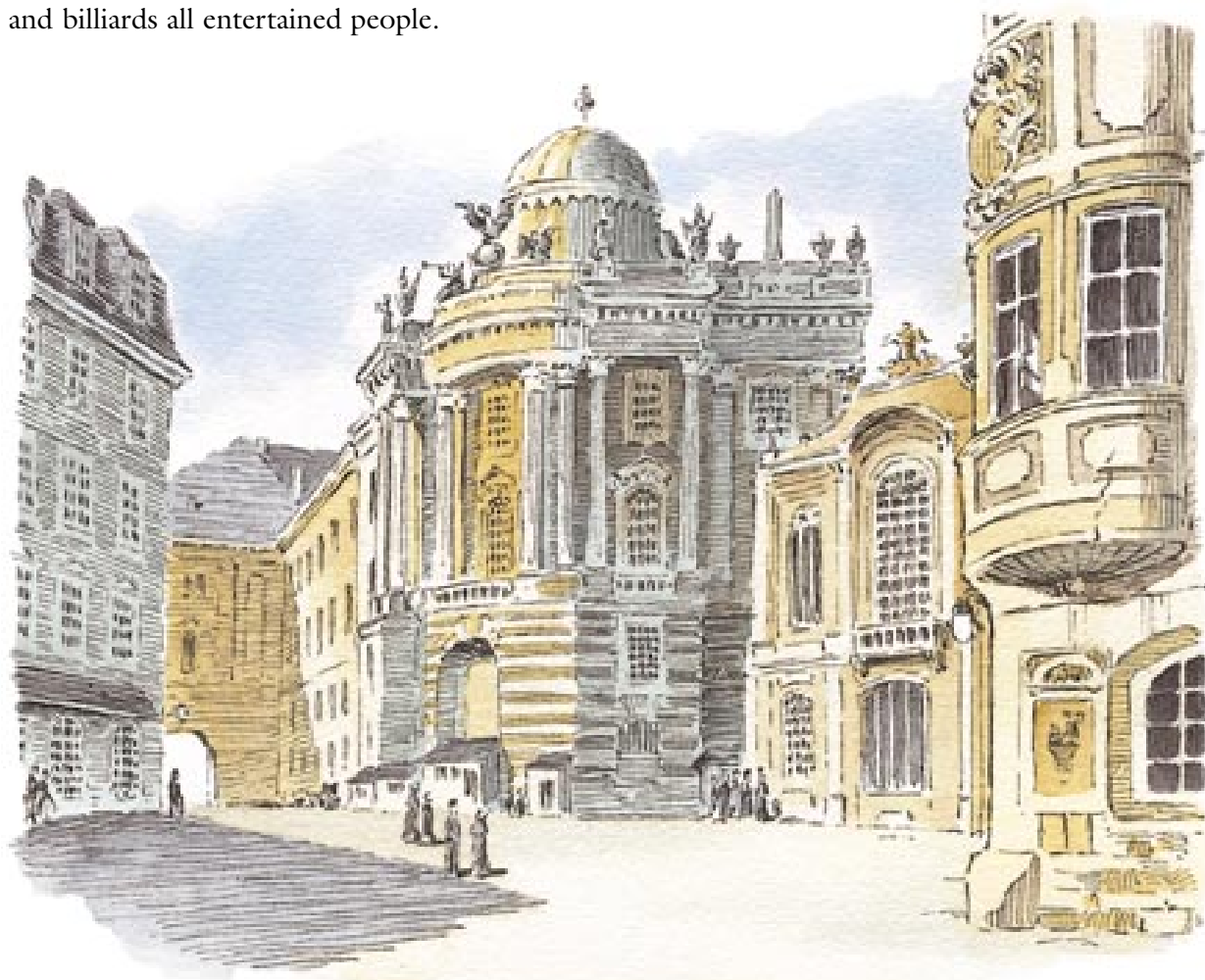
Metronome



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

An age of science and mathematics: Joseph-Louis Lagrange formulated the metric system and explained the satellites of Jupiter and the phases of the moon. Benjamin Franklin conducted his experiments with electricity. Joseph Priestley discovered oxygen. Edward Jenner developed the smallpox vaccine. Musician and astronomer William Herschel discovered Uranus.

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





Beethoven's Contemporaries

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

British poet William Wordsworth (1770–1850), along with Samuel Taylor Coleridge (1772–1834), began the English Romantic movement in literature. Like Beethoven in music and Turner in painting, Wordsworth used nature as a theme in much of his writing.

I Wandered Lonely as a Cloud

by William Wordsworth

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay;
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Outdid the sparkling waves in glee;
A poet could not but be gay,
In such a jocund company;
I gazed – and gazed – but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

1804

The shift from the Classic to the Romantic tradition was also reflected in the work of painters and sculptors such as the Spanish master Francisco José de Goya and Swiss-born Angelica Kauffmann, who produced more than five hundred paintings in her lifetime.

The painter who most closely paralleled Beethoven's move to Romanticism was Jean-Baptiste Camille Corot (1796–1875). Early in his career he painted structured landscapes, but as he matured in works like *Ville d'Avray* and *Memory of Mortefontaine*, he showed a more imaginative style, creating a filmy aura.



The Bridge at Narni, Camille Corot, National Art Gallery of Canada, Ottawa, Purchased 1939



Artists Who Have Faced Challenges

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

Francisco José de Goya (1746–1828), one of the great Spanish masters, became deaf in 1792 as the result of an illness. He continued to paint, but his work reflected his sadness.

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

Edgar Degas (1834–1917), another French artist, began to lose his eyesight when he was in his fifties. He began working in sculpture and in pastels, choosing subjects that did not require careful attention to detail.

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

The Dutch painter Vincent van Gogh (1853–1890) suffered from seizures and depression. After quarrelling with fellow artist Paul Gauguin (1848–1903), he sliced off a piece of his ear lobe. Van Gogh committed suicide in 1890.

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



Ear trumpet



Human Rights and the Arts

What is . . .

THE UNITED NATIONS?

The United Nations was established on October 24, 1945 by 51 countries committed to preserving peace through international cooperation and collective security. Today, membership totals 188 countries.

(Source: www.un.org)

What is . . .

UNESCO?

The United Nations Educational, Scientific, and Cultural Organization (UNESCO) was established to contribute to peace and security in the world by promoting collaboration among nations through education, science, culture, and communication in order to further universal respect for justice, for the rule of law, and for the human rights and fundamental freedoms, which are affirmed for the peoples of the world, without distinction of race, sex, language, or religion, by the Charter of the United Nations.

(Source: www.unesco.org)

Throughout history, artists have used their talents to comment on social issues. Beethoven – who lived through the French Revolution and the Napoleonic Wars, a time of immense social and political change in Europe and the world – responded through his music. His only opera, *Fidelio*, is set in Spain and is based on the story of a nobleman who is unjustly imprisoned for threatening to reveal the crimes of a politician.

Beethoven's third symphony, the *Eroica*, was originally dedicated to Napoleon Bonaparte. The finale of his magnificent Ninth Symphony is based on a poem written by the German poet Friedrich von Schiller, with words and music that yearn for peace, joy, and the brotherhood of man.

Like Beethoven, we have lived through enormous social and political upheaval: world conflicts, the rise and collapse of nations, and devastating political oppression around the world. We have also seen hopeful changes, such as the creation of the United Nations as the principal international organization committed to building peace and global security.

In Beethoven's time, as in ours, the arts have been a voice to rail against political oppression and to make us aware of the plight of those in the greatest need.

All the world over, ordinary men, women, and children have been moved to action through music. "We Shall Overcome" and "Nkosi sikelel' iAfrika" (God Bless Africa) are two songs that carried a tremendous amount of influence for Blacks in the US and in South Africa in their struggle against racism, inequality, and injustice in the last half of the 20th century. And Beethoven's Ninth Symphony rang out at the Tiananmen Square protest in 1989 and at the collapse of the Berlin Wall in 1990.

Did you know?

In 1997, the National Arts Centre held an art contest to commemorate the 50th anniversary of the *Universal Declaration of Human Rights*. Young people were asked to draw an image based on the contest's theme, "Human Rights through the Eyes of our Youth," illustrating what they would do to help protect the rights of people around the world. Canada's Department of Foreign Affairs and International Trade (DFAIT) will have toured an exhibition of 50 drawings out of the 700 submitted to more than eighteen countries around the world by the time the artwork returns to Ottawa in 2001! (You can view the gallery of drawings at: www.dfait-maeci.gc.ca.)



Did you know?

Jazz sensation, pianist Oscar Peterson, won the 2000 International Music Council/UNESCO Music Prize. This prize rewards musicians and musical institutions whose work or activities have contributed to the enrichment of music and have served peace and understanding between peoples. He is the first Canadian to receive this prestigious international prize.

What is . . .

WAR CHILD?

War Child is an international nongovernmental organization (NGO) that continues to use the enormous support it receives from the media and the music and entertainment industries to raise much-needed funds and public awareness of the daily struggle facing children in war zones. Luciano Pavarotti regularly raises money for War Child through benefit concerts that bring together many of today's best-known musicians

Who is . . .

LESTER B. PEARSON?

Lester Bowles Pearson was a prime minister of Canada. He received the Nobel Peace Prize in 1957, when he was Minister of External Affairs, for putting into place an international peacekeeping force led by Canadian troops to calm the hostilities surrounding the Suez Crisis between Britain, France, and Egypt.

What is . . .

THE INTERNATIONAL LANDMINES TREATY?

Canada took a lead in 1997 in the creation of an international treaty that would ban the production, trade, stockpiling, and use of antipersonnel landmines. The treaty was signed in 1997 by 122 countries. Since then, another 15 countries have signed on. (Source: www.icbl.org)



The Instruments of the Orchestra

Orchestras are made up of a variety of instruments in four different categories: strings, woodwinds, brass, and percussion. Here are some important characteristics of the instruments in each category:

Strings

violins, violas, cellos, and double basses

- ⌘ All string instruments have four strings;
- ⌘ The vibration of the strings produces the sound;
- ⌘ A string player either draws a bow made of horsehair across the strings, or plucks the strings with his or her fingers to produce sound;
- ⌘ The larger the instrument, the lower the sound – violins make the highest sounds and double basses the lowest;
- ⌘ 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.



Woodwinds

flutes, oboes, clarinets, and bassoons



- ⌘ Woodwind instruments are basically just tubes pierced with holes. The musician blows through the tube while covering some holes to produce different notes;
- ⌘ Many wind instruments are played with reeds. A reed is a thin piece of cane that is set in motion as the musician blows across it. The oboe and bassoon use a double reed while the clarinet uses a single reed;
- ⌘ Most of the 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 the lowest.



Brass

**trumpets, French horns,
trombones, and tubas**



- § Brass instruments produce the most resounding tones of all the instruments in the orchestra;
- § They are constructed from metallic loops of tubing in different lengths, with a mouthpiece at one end and a bell shape at the other;
- § The vibration of the musician's lips produces the sound as air is blown in the mouthpiece;
- § Brass instruments have valves that the players press and release in order to change and produce different notes;
- § Trumpet, trombone, and tuba players use a mute that is held over the bell to soften the tone – French horn players can do the same thing using their hand.

Percussion

timpani

- § Percussion instruments are made of naturally resonant materials like skin, wood, and metal;
- § Sound is produced when the instrument is struck;
- § The percussion provides rhythm and character to the orchestra;
- § 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.



Pinchas Zukerman

AND THE NATIONAL ARTS CENTRE ORCHESTRA

Pinchas Zukerman is one of today's most famous and well-respected musicians. He is a virtuoso of the violin and the viola, and is a conductor as well as a teacher.

Maestro Zukerman: Vital Statistics

- § born in Tel Aviv, Israel, in 1948
- § began learning music with his father, first playing the recorder, then the clarinet and later, the violin
- § left his home and family in Tel Aviv when he was fourteen and moved to New York City to attend one of the most prestigious music schools in North America, the Juilliard School
- § had a number of legendary mentors, including Isaac Stern, Pablo Casals, and Ivan Galamian
- § conducted some of the world's finest orchestras, including those of Chicago, Israel, Berlin, and Montreal
- § debuted with the National Arts Centre Orchestra as a soloist and conductor in 1976
- § toured with the National Arts Centre Orchestra to Europe in 1990
- § made his debut as the National Arts Centre Orchestra's music director in July 1999
- § founded, in July 1999, the NAC Young Artists Programme, which doubled its enrollment in 2000
- § is a pioneer in the use of videoconferencing technology, allowing him to teach music to students around the world without their having to leave home and family as he did
- § introduced a new acoustic system for the NAC concert hall, which greatly enhances the quality of sound without amplification.



Photo: National Arts Centre

The NAC Orchestra is classical sized, which makes it about half the size of orchestras in Vancouver, Toronto, and Montreal. The Orchestra specializes in the music of the Classical period, in particular the music of Haydn, Mozart, and Beethoven.

NAC Orchestra: Vital Statistics

- § 46 musicians
- § over 100 performances per year
- § 39 recordings made
- § over 50 pieces commissioned from Canadian composers
- § 32 Canadian cities visited on their 1991–92 cross-country tour to celebrate Canada's 125th anniversary
- § 10 cities visited on their 1999 Canadian tour
- § 4 tours of Europe since 1973
- § 11 appearances at the legendary Carnegie Hall in New York City
- § 32 years in existence.

National Arts Centre:

A WORLD-CLASS PERFORMING ARTS CENTRE

A Brief History

In the early 1960s, Prime Minister Lester B. Pearson recognized the need and desire for Canadians from all walks of life to be able to showcase excellence in Canadian performance arts – music, English and French theatre, dance, and variety. This recognition led to the passing of the National Arts Centre Act 1966–67, which in turn created the place we now call the National Arts Centre. The NAC opened its doors on June 2, 1969, and was a gift to all Canadians in celebration of the country's 100th birthday. It is located in Ottawa, along with other cultural institutions such as the National Gallery of Canada, the National Library, the National Archives, and the National Museums.



Photo: Malak

The NAC: Vital Statistics

- ⌘ presents more than 600 performances annually to almost half a million people
- ⌘ has three performing halls: Southam Hall (2,326 seats), Theatre (967 seats), and Studio (300 seats)
- ⌘ emphasizes programming for young people with the Family Theatre Series in English Theatre, the Young People's Concert Series and Student Matinee Concert Series in Music, the Petits-Trots and Grands-Galops Series in French Theatre, and matinee performances of ballets including *The Nutcracker* in Dance
- ⌘ features the NACOTron at every Young People's Concert, which uses four television cameras strategically placed on stage to project images of the musicians onto a giant screen at the back of the stage
- ⌘ houses a unique permanent collection of Canadian and international art.



Photo: Fred Cattroll



Canadian Orchestras

AND EDUCATION

Many orchestras in Canada offer programmes for young listeners and young performers. Is there an orchestra, in your area? Ask about its programmes. For a listing of Canadian orchestras, and web links to orchestra web sites, check out the Orchestras Canada web site at www.oc.ca.

Below is a sampling of the types of programmes offered by Canadian orchestras for young audiences:

1. Programmes and events:

- ☞ student concerts
- ☞ family concerts
- ☞ open rehearsals
- ☞ student ticket price for regular orchestra concerts

2. School and orchestra partnered programmes:

- ☞ composition projects
- ☞ sectional rehearsals with student players
- ☞ dispersal of information about the work of orchestra musicians and composers
- ☞ discussion of relationship of music to other subject areas.

3. Opportunities for advanced players:

- ☞ apprenticeships
- ☞ master classes
- ☞ scholarships

4. Special opportunities for student musicians, school and community choirs, and ensembles to play with the orchestra as part of an orchestral concert.



Photo: National Arts Centre



Photo: National Arts Centre

Resource Materials



For Teachers

- Blume, Friedrich. *Classic and Romantic Music: A Comprehensive Survey*. Trans. M. D. Herter Norton, New York: W. W. Norton & Company, 1970.
- Carlin, Richard. *The World of Music: European Classical Music: 1600–1825*. New York: Facts on File, 1988.
- Grout, Donald Jay. *A History of Western Music*. New York: W. W. Norton & Company, 1973.
- Hays, William, ed., *Twentieth Century Views of Music History*. New York: Charles Scribner & Sons, 1972.
- Fleming, William. *Arts & Ideas*. New York: Holt, Rinehart and Winston, 1986.
- Machlis, Joseph. *The Enjoyment of Music: An Introduction to Perceptive Listening*. New York: W. W. Norton & Company, 1955.
- Marek, George R. *Beethoven: Biography of a Genius*. New York: Funk & Wagnalls, 1969.
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*. New York: W. W. Norton & Company, 1972.

For Students

- Barber, David W., illustrations by Dave Donald. *Bach, Beethoven and the Boys: Music History as it Ought to be Taught*. Toronto: Sound and Vision Ltd., 1996.
- Bergamini, Andrea. *Masters of Music: Beethoven and the Classical Age*. Hauppauge: Barron's, 1999.
- Krull, Kathleen, illustrations by Kathryn Hewitt. *Lives of the Musicians: Good Times, Bad Times (And What the Neighbors Thought)*. New York: Harcourt Brace & Company, 1993.
- Nichol, Barbara, illustrations by Scott Cameron. *Beethoven Lives Upstairs*. Toronto: Lester Books, 1993. (also on compact disc or audiotape)
- Rachlin, Ann, illustrations by Susan Hellard. *Beethoven (Famous Children Series)*. Hauppauge: Barron's, 1994.

Learn More on the Web

www.nac-cna.ca
www.gprep.org/classical/
www.ffaie.com/beethoven/beethinstr.html
www.encarta.msn.com
home.swipnet.se/zabonk/cultur/ludwig/index.htm
austria-tourism.at/famouspeople
www.hearts-ease.org/conservatory/classical/beethoven/index.html
www.issay.com/bonn-beethoven-house

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An Acrostic Poem

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

B rave
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A Beethoven Cinquain

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

- First line – subject's name (Beethoven)
- Second line – two adjectives or descriptive words
- Third line – three verbs
- Fourth line – a simile (like a . . . or, as a . . .)
- Fifth Line – a synonym for the first line

Beethoven



A Postcard from Beethoven

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

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



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The Age of Discoveries



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

1. Joseph-Louis Lagrange
The metric system

2. James Watt
The steam engine

3. Edward Jenner
Smallpox vaccine

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

5. Benjamin Franklin
Electricity

6. James Hargreaves
The spinning jenny

7. William Herschel
Uranus



A Romantic Collage

Beethoven's work represents a transition from the Classical tradition in music to the Romantic. The Romantic style has many characteristics, including the expression of one's emotions and a love of nature. Can you think of others?

Using the space provided (or you may wish to use a larger separate backing), create a collage on the theme of Romanticism. Be prepared to present and explain your collage to your classmates.

A Beethoven Museum



The Beethoven House, on Bonngasse in Bonn, is also the house in which Beethoven was born. In the museum are a number of artifacts. In a museum, there is usually a little card telling the visitor what each item is and giving some information about it. For each of the artifacts listed below, write what you think should be on the card in the space provided. You may add an artifact that you think should be in the museum.

‣ *Beethoven's piano* ‣

‣ *Beethoven's ear trumpet* ‣

‣ *Pastoral Symphony manuscript* ‣



NAC Orchestra

The NAC Orchestra, led by Pinchas Zukerman, is going on tour! Design a brochure to promote the Orchestra and its concerts. Use this page to help plan your brochure, then create it and display it in the classroom.

COVER PAGE

Text

Illustration

INSIDE

The concert programme

Some notes about Beethoven

Some notes about the NAC

Illustration

Things to Do



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

Beethoven's Ninth Symphony

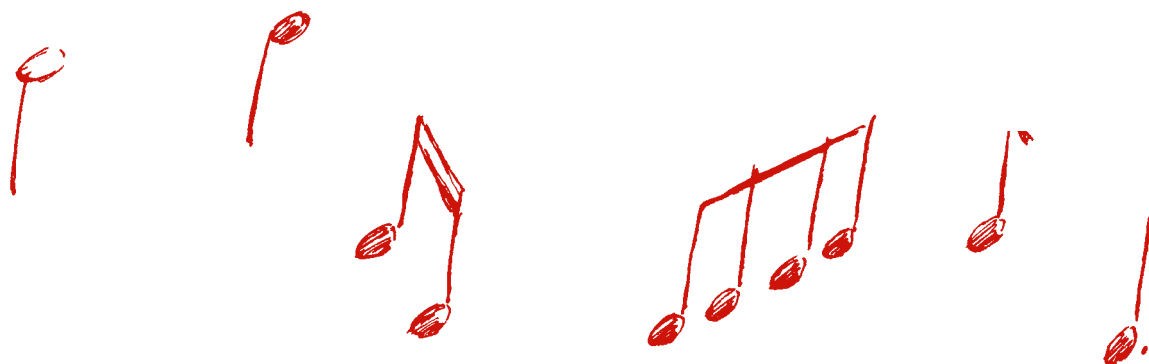
Beethoven's final symphony, the Ninth, is one of the most glorious pieces of music ever written. He began work on the Ninth Symphony in 1818 and developed it over a six-year period. The Symphony sets the German poet Friedrich von Schiller's beautiful *Ode to Joy* to music. The Symphony swells to a magnificent finale with orchestra, soloists, and chorus celebrating together in a delirious rapture.

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

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

Play or Sing Beethoven!

On the following pages you will find the words and music to the familiar melody found in the finale of Beethoven's Ninth Symphony. Sing, or play along on a recorder, flute, or any other instrument.





In 1907, Henry Jackson van Dyke wrote the words to *Joyful, Joyful We Adore Thee* to the familiar tune found in Beethoven's Ninth Symphony. It was first published in the *Presbyterian Hymnal* in 1911.

Joyful, Joyful, We Adore Thee

Joyful, joyful, we adore Thee, God of glory, Lord of love
Hearts unfold like flowers before Thee, opening to the sun above.
Melt the clouds of sin and sadness; drive the dark of doubt away;
Giver of immortal gladness, fill us with the light of day!

All Thy works with joy surround Thee, earth and heaven reflect Thy rays,
Stars and angels sing around Thee, center of unbroken praise.
Field and forest, vale and mountain, flowery meadow, flashing sea,
Singing bird and flowing fountain call us to rejoice in Thee.

Thou art giving and forgiving, ever blessing, ever blessed,
Wellspring of the joy of living, ocean depth of happy rest!
Thou our Father, Christ our Brother, all who live in love are Thine;
Teach us how to love each other, lift us to the joy divine.

Mortals, join the happy chorus, which the morning stars began;
Father love is reigning o'er us, brother love binds man to man.
Ever singing, march we onward, victors in the midst of strife,
Joyful music leads us Sunward in the triumph song of life.

Symphony No. 9 Op. 125

Finale "Ode to Joy"

Allegro assai

The image shows the first staff of the musical score for the 'Ode to Joy' movement. It consists of eight measures of music on a single five-line staff. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written in a treble clef and consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4. The notes are placed on the staff as follows: G4 on the first space, A4 on the second space, B4 on the third space, C5 on the fourth space, B4 on the third space, A4 on the second space, G4 on the first space, and F#4 on the first line. The first measure contains the first four notes, and the second measure contains the last four notes. The staff ends with a double bar line.



INTRODUCING
Beethoven
TEACHER RESOURCE KIT

- the music, life, and times of Beethoven
- activity sheets
- music to sing or play
- links to social studies and language arts

WHAT TEACHERS ARE SAYING ABOUT THE NAC'S FIRST
TEACHER RESOURCE KIT, *VIVALDI FOUR SEASONS*:

Thank you for this beautiful resource kit. I work as a music teacher in an inner city school. Many of my students never listen to classical music. They "love" Vivaldi . . . we dance to the music. They ask for more.
– Teacher, Dartmouth, Nova Scotia

Visit us on line at www.nac-cna.ca

- news and information about the National Arts Centre
- downloadable copies of the *Vivaldi Four Seasons* and *Introducing Beethoven Teacher Resource Kits*
- and more

Cover illustration: *Ludwig van Beethoven*, oil painting by Ferdinand Schimon (1818/19), Beethoven-Haus, Bonn



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