Canada’s National Arts Centre Orchestra presents

A-BACH-cadabra!

Alain Trudel, conductor

Teacher Study Guide
Grades 4 to 8
Welcome Educators!  
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**Audience Participation (Play along at the concert)**  
We invite you and your students to play the recorder and sing along with the NAC Orchestra during the concert. The piece we have selected for your participation, found on page 18 of this guide, is an arrangement for soprano recorder of J.S. Bach’s *Minuet in G Major*. Don’t forget to bring your recorders to the concert! The conductor will announce when it is time to play and sing.
To my Education Colleagues,

In order to ensure Canada’s future as an innovative, creative society, the role of Music Education in our schools has never been more important than it is today.

Your National Arts Centre Orchestra boasts many of Canada’s most talented musicians, all of whom enthusiastically share my belief in enriching the lives of young people through music. I invite you and your students to come to the National Arts Centre’s Southam Hall to experience performances by one of the world’s finest orchestras, conducted by our Principal Pops Conductor Jack Everly, and conductors Boris Brott and Alain Trudel.

This season, we again offer three concerts – for all grade levels – that connect directly to the Ontario and Quebec curriculum for music. Primary students will be introduced to the instruments of the orchestra in Platypus Theatre’s Emily Saves the Orchestra while a brand-new Halloween-themed NAC production called A-BACH-cadabra! will introduce the life, times, and music of the great composer Johann Sebastian Bach to students at the junior-intermediate level. At the high school level, students will discover the connection between orchestral music and Hollywood’s silver screen in Rodgers and Hammerstein at the Movies. We are also pleased to offer comprehensive study guides before the concerts.

I hope you will enjoy the programs we’ve created for you and your students this season and thank you for making music a part of your teaching curriculum.

Sincerely,

Pinchas Zukerman
Music Director, National Arts Centre Orchestra
As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

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

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach. If you have any comments about the study guide or the performance please write to us at mused@nac-cna.ca.

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

It is important that when planning teachers also:

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

**Play or Sing J.S. Bach's Music** (pages 18-19)

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

- **C1.1** Sing and/or play, in tune, from musical notation, unison and two-part music with simple accompaniments from a wide variety of cultures, styles, and historical periods.
  - **Grade 4 Teacher prompts:** “What process can you use to sing or play an unfamiliar song from notation?” “What are the differences between the two parts?” “What is the rhythmic relationship between the melody and the accompaniment?”
- **C1.4** Use the tools and techniques of musicianship in musical performances.
  - **Grade 5** (e.g., play recorder using proper hand position and posture; sing and/or play pitches and rhythms accurately; observe markings for dynamics and articulation; interpret accidentals and key signatures through playing and/or singing; sing and/or play songs in major and minor keys)
  - **C1.5** Demonstrate an understanding of standard and other musical notation through performance and composition.

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

- **C2.3** Identify and give examples of their strengths and areas for growth as musical performers, creators, interpreters, and audience members.
  - **Grade 5** (e.g., balancing the volume of their own singing part in relation to the volume of another singing part; using expressive controls while playing recorder; providing peer feedback in preparation for a musical performance; writing a reflection on a live or recorded musical performance.)
  - **Grades 7 and 8** (e.g., set a goal to improve their performance skills, reflect on how successful they were in attaining their goal, keep a practice journal, record and analyse their performances throughout the term.)

**Artwork Inspired by Music** (page 20)

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

- **Grades 4, 5, and 6:** **C2.1** Express detailed personal responses to musical performances in a variety of ways.
  - **Grade 4** (e.g., respond by drawing, moving, using visual organizers, telling a story, making a collage).
- **Grades 7 and 8:** **C2.1** Express analytical, personal responses to musical performances in a variety of ways.
  - **Grade 7** (e.g., represent musical scenes in Pictures at an Exhibition through artwork or dramatization; record detailed analyses of music they have listened to in a log or reflection journal to explain why they enjoy it and how the elements of music are used).
**Grades 4, 5, and 6:** C2.2 Identify the elements used in the music [repertoire] they perform, listen to, and create, and describe how they are used (e.g., identify the mood of a piece and describe how the elements of music are used to create the mood).

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

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

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

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

**Recognizing Vocal and Instrumental Timbre** (page 20);

**Instruments of the Orchestra** (page 21); and

**Create Your Own Instrument** (page 21)

**Fundamental Concepts: Timbre:**
- (Gr. 4) homogeneous sound of ensemble instruments (e.g., individual instruments of the orchestra...)
- (Gr. 5) tone colour for particular purposes

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

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

If students play the instruments they make:

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

- C1.2 Apply the elements of music when singing and/or playing, composing, and arranging music to create a specific effect

**Interview with J.S. Bach** (page 20); **Bach in Germany** (page 21); and

**German Composers** (page 21)

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

- C3.1 Identify the role of music in a community today and compare it to its role in a community of the past (Grade 4)

The following expectations **might** be addressed, depending upon how these activities are structured:

- C3.1 Identify and describe some of the key influences of music within contemporary culture (e.g., describe the use of music in film and advertising; Grade 5)
- C3.2 Compare some aspects of the music of one culture and/or historical period with aspects of the music of another culture and/or historical period (Grade 6)
- C3.2 Analyse some historical, cultural, and technological influences on style, genre, and innovation in music (Grade 7)
- C3.2 Compare and contrast music from the past and present (Grade 8)
Response to the Concert (page 22)

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

C2.1 Express detailed personal responses to musical performances in a variety of ways
  ♦ Grade 6 - (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation of their initial reaction to a song)
C2.2 Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used
C2.3 Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members

Word Wall and Discussion (page 22)

Use the Critical Analysis Process (The Arts Grades 1-8, 2009; p. 24) to have students express their opinions:

♦ initial reaction
♦ description
♦ analysis and interpretation
♦ expression of an informed point of view
♦ consideration of cultural context

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

C2.1 Express detailed personal responses to musical performances in a variety of ways.
  ♦ Grade 6 (e.g., write a critical review of a live or recorded performance; write analyses of works they have listened to in a log or journal; create a drawing or graphic representation)
C2.2 Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used
C2.3 Identify and give examples of their strengths and areas for improvement as composers, musical performers, interpreters, and audience members
  ♦ Grade 5 (e.g., writing a reflection on a live or recorded musical performance; Teacher Prompt: “How are the ways we respond to a performance at a symphony concert different from the ways we respond to a rock concert or sporting event?”)

Listening Guide (page 25)

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

C2.1 Express detailed personal responses to musical performances in a variety of ways
C2.2 Identify the elements of music in the repertoire they perform, listen to, and create, and describe how they are used

All ‘Fundamental Concepts’ could be referred to through the listening activities.
Conductor Alain Trudel, Samara the witch, and the NAC Orchestra set off on a “spooktacular” Halloween adventure to discover the great musical magician, Johann Sebastian Bach. The audience will be spellbound as it journeys “Bach” in time through the Organ Time Machine, uncovering his Toccata and Fugue in D Minor. This magical ride will then spin forward to the hauntingly rich works Bach inspired from Mendelssohn’s Fingal’s Cave Overture to the eternally creepy sounds of Andrew Lloyd Webber’s Phantom of the Opera. Dress up with the NAC Orchestra for this Halloween adventure.

Teacher Study Guide
Today, Johann Sebastian Bach is considered to be one of the greatest composers who has ever lived. So it is difficult for us to imagine that in his own time he was often thought to be only a mediocre composer. He was famous, however, as a performer. Bach was recognized as the greatest organist in Germany. He had a brilliant technique and was able to improvise very complicated pieces on the spot.

In 1707 the composer married his cousin Maria Barbara Bach and their first child was on the way when he accepted a position as court organist in Weimar. Bach was to father over twenty children in all! Therefore, he was always on the lookout for ways to supplement his income. One of the ways he did this was to give many organ concerts throughout Germany. The Toccata and Fugue in D Minor is one of a number of works he composed to show off his brilliance at the organ.

The audience will recognize this piece immediately. You have heard it in horror movies where its maniacal intensity is a fitting accompaniment to the vampire rising from the grave or the dangerous intruder climbing the stairs to the heroine’s bedroom.

The Toccata (from the Latin toccare, “to touch”) has an improvisatory character. The Fugue, on the other hand, is a strict composition in which a theme is heard and then repeated in a number of keys in complicated formal counterpoint. Thus the piece is a study in contrast between flowing rhapsody and strict control. The arrangement for the orchestra translates Bach’s organ virtuosity into a spectacular display of the possibilities of different instruments.

J.S. Bach’s Fantasia and Fugue in G minor, BWV 542 (“The Great”)

Few composers touch us as deeply and directly as Bach. Leonard Bernstein referred to him as “a colossal syllable, one which makes composers tremble [and] brings performers to their knees.” To Richard Wagner, a composer not known for praising anyone’s music but his own, Bach was “the most stupendous miracle in all music.”

These sentiments are readily apparent in the Fantasia and Fugue in G minor, sometimes called “The Great.” And “great” this music certainly is – in size, in grandeur, in emotional impact. Originally written for organ, one can only imagine what it must sound like when played in a giant cathedral, reaching for the skies like the spires of the edifice itself. When transcribed for orchestra, the music is equally thrilling.

A fantasia is an instrumental piece in free form often incorporating a feeling of improvisation and virtuosity. A fugue, on the other hand, is a highly organized piece in which musical lines or, “voices,” enter in succession playing the same idea, or “subject.” The subject is thereupon combined with countersubjects and undergoes development by fragmentation, inversion, expansion, contraction and other procedures in a continuous display of counterpoint. Fugues were most commonly written in the Baroque period, and Bach remains the most famous composer of this type of music.
J.S. Bach’s “Jesu, Joy of Man’s Desiring” from Cantata BWV 542

This serene, wonderfully consoling little piece is derived from the chorale tune of Cantata No. 147 (Herz und Mund und Tat und Leben - Heart and Mouth and Deed and Life), first performed in Leipzig on July 2, 1723 for the Feast of the Visitation. This is one of Bach’s longer cantatas and is in two parts, each ending with the same chorale tune but to different texts. The praise of Christ is the main theme of the cantata, so the words “Jesu, joy of man's desiring” do indeed reflect this sentiment even if they do not actually appear in the cantata text in German. Against a nearly continuous background of gently flowing triplets the chorale melody appears in eight short, evenly spaced segments. This music has been transcribed for choir, orchestra, band, violin and piano duet, piano alone, organ and almost everything else as well.

Boccherini’s Symphony in D minor, Op. 12, No. 4 (La casa del diavolo), 3rd movement

Luigi Boccherini severed ties to his native Italy while in his twenties and spent most of the remainder of his life in Spain. The Symphony in D minor was written in 1771, shortly after he took up residence at the court of the Infante Don Luis in Aranjuez. It is the fourth of six symphonies that constitute the Op. 12 group, which was published by the Parisian firm of Vernier. This Symphony in D minor is the best known of all Boccherini’s symphonies, and the only one to retain a toehold in the standard repertory.

The symphony’s portentous opening, pregnant with menace and doom, also serves to introduce the third and final movement, the one that inspired the symphony’s catchy subtitle, La Casa del Diavolo (The House of the Devil). Ghostly rustlings, downward rushes of almost diabolical intensity and an energy level far in excess of contemporary norms contribute to the music’s excitement.

Mendelssohn’s Hebrides Overture, Op.26 “Fingal’s Cave”

In 1829, the twenty-year-old Felix Mendelssohn embarked on a long Grand Tour of Europe. Scotland especially appealed to his romantic sensibility and penchant for picturesque landscapes as musical stimuli. In early August, he reached the western coast and took a boat to the Hebrides, a group of about five hundred rugged, picturesque islands where Gaelic is widely spoken and the people still live much as they have for hundreds of years, tending cattle and sheep, weaving Harris tweed, and raising crops such as barley, oats and potatoes. On the island of Staffa, Mendelssohn discovered a vast cave, open to the sea and rising to a height of twenty meters. His traveling companion described the scene as resembling “the interior of an immense organ. It lies there alone, black, echoing, and entirely purposeless - the grey waste of the sea in and around it.” Mendelssohn put his own impression into tone instead. He jotted down a 21-measure passage that became the opening of his composition. It perfectly captures the air of hushed mystery, dark mists and the restless sea. Two main musical ideas are presented and developed - the “lapping wave” subject that opens the overture, and a long-breathed, rising melody for the lower strings and woodwinds.
In Der fliegende Holländer (The Flying Dutchman), completed in 1841 and first produced in Dresden in 1843, Richard Wagner turned for the first time to the world of myths and legends, a world to which he would return in all successive operas save one. In the legend's form that Wagner used, we find a Dutchman condemned to roam the seas forever as a result of having blasphemously sworn to sail around the Cape of Good Hope even if it took all eternity. Just one possibility for salvation exists - once every seven years he may come ashore, and if he can find a woman who will love him truly, the curse will be broken.

The overture graphically sets the scene not only for the Dutchman's troubled soul but also for the stormy waters across which he must sail. The whistle of the wind, the splash of the waves and the heaving of a great sea have never been more forcefully rendered in music. The motifs of Redemption (sung sweetly by woodwinds), Fate (a two-note figure repeated many times by the horns), Longing for Death (a passionate sweeping line for strings), Norwegian Sailors (a perky rhythmic tune) and others combine in Wagner's great sea picture.

The sixteenth-century musician Tielman Susato has earned himself a place in music history in three professions: as performer (trumpeter), as publisher, and as composer. He worked mostly in Antwerp, Belgium, publishing many of his own compositions in a series of Musyck boexken (music books) - collections of music by various Flemish composers. One of the books, his own Danserye published in 1551, became enormously popular and occasioned 27 editions over the course of a century. Most of the pieces therein, including the Basse danse bergeret, were dance tunes with no indications as to instrumentation. One simply chose a part that fit the range of the instrument at hand - crumhorn, sackbut, recorders of various sizes, rackett, regal, or whatever. That we have these dances at all is somewhat unusual, for the little town bands played mostly from memory and were expected to improvise as well; little music was published. The arrangements for modern instruments we hear nowadays were made by the British trumpeter Elgar Howarth for the Philip Jones Brass Ensemble.

In 1725, Johann Sebastian Bach presented his second wife, Anna Magdalena, with a handsome volume bound in green vellum. Into this handsome “Notebook” Johann Sebastian and Anna Magdalena copied 42 pieces of music by various composers, including some by J.S. himself. Surely the best-known of these today is the Minuet in G. Alas, though, it is not by Bach. About forty years ago, it was discovered that it was really composed by the Dresden court organist Christian Petzold. No matter. It remains a most enjoyable little piece that every beginning piano student learns to play.

Many of the entries in Anna Magdalena’s Notebook are suitable for adaptation to whatever musicians happen to be around at the moment, which, in Bach’s large, bustling household, was considerable. Albert Fuller gives us this evocation of what might have transpired one evening chez Bach: “Not much imagination is needed to envision one of the Bach children, frustrated by being able only to hum along over Mummy’s shoulder, running for a violin, crying out: ‘Let me play the top line!’; and the mother, saying: ‘All right, [and] Friedemann, you play the bass on your gamba. And whose turn is it to fill in the harpsichord part?’” You too can become part of Bach’s musical household when you join in playing the Minuet in G.
When Gaston Leroux (1868-1927) published his novel *Le Fantôme de l’Opéra* in 1909-1910 as a serialization in *Le Gaulois*, it made little impression. In book form it sold poorly, and throughout the twentieth century it was at times even out of print. Little could Leroux have imagined the astounding success his *Phantom* would enjoy as a musical many years later.

The statistics defy belief. *Phantom* opened at Her Majesty’s Theatre in London on October 9, 1986 – a quarter of a century ago – and is still running strong, having chalked up more than 10,000 performances. On Broadway it has done equally well. It opened there in January of 1988 and now ranks as Broadway’s longest-running musical in history, outstripping *Cats* by a large margin. It is still playing at the Majestic Theatre and will soon mark its 10,000th performance in New York. The show requires 22 scene changes, 230 costumes, 281 candles and 250 kilograms of dry ice. It has been seen by over 100 million people in 150 cities in 27 countries on six continents. Productions are currently running in such widespread locales as Budapest, Las Vegas, Kyoto and South Africa. Here in Canada, the Toronto production ran for over ten years. Between 1991 and 1995 the Canadian International Touring Company visited Hawaii, Alaska, Hong Kong and Singapore in addition to numerous Canadian cities.

Needless to say, the *Phantom* has won a host of awards both as a show and as a film (released in 2004) for its sensational scenery, its lavish costumes, and of course its memorable music by Andrew Lloyd Webber. Intrigue, murder, mystery, terror, seduction, and above all romance (a love triangle with a twist) inform this timeless tale that takes place in the famous Paris Opera House. Among the most famous of the musical’s many songs are “Think of Me,” “All I Ask of You,” “Masquerade,” “The Music of the Night,” “The Phantom of the Opera” and “Learn to Be Lonely.”

J.S. Bach’s music has an amazing degree of expression and power, making it almost impossible not to like his music. But expressive power need not be loud and fast. Take Bach's "Air on the G String," for instance. This is music that speaks of gentleness and peace. An "air" is another name for aria, a piece of music for a solo singer with accompaniment. But where is the "singer" here? The "singer" is actually the whole violin section, which plays a song we can easily imagine a person singing instead. Why "on the G string?" A violin has four strings, each tuned to a different pitch. The lowest of these is the G string, which has a particularly rich and full sound. That is one reason Bach wanted the whole theme played on this string. The music is so simple, yet it affects us so deeply. We almost feel as if the music were taking us into another world. You might want to close your eyes while you listen to this piece and try to imagine something very beautiful and far away. Small wonder that of more than a thousand compositions, the "Air on the G String" may be the most famous piece Bach ever wrote.
Johann Sebastian Bach (1685-1750)

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

But today, Bach stands at the top of the list of great composers, and some people claim him to be the greatest ever. That’s a matter of opinion, of course, but his music continues to affect us deeply and puts us in close touch with our emotions. One could say it is difficult not to like Bach’s music. Let’s find out more about this remarkable man and the exciting times he lived in.

Bach’s Life

Johann Sebastian was born the youngest of eight children in 1685 in the small, central German city of Eisenach. Families were certainly large in those days! His mother died when he was just nine, his father a year later. So J.S. went to live with his older brother Johann Christoph, an organist who gave him musical instruction. But most of what Bach learned he taught himself. By the age of eighteen he was already working as an organist, and from then until the end of his life (at the age of 65) he never stopped.

Bach had a very normal and ordinary life. He came from the middle class, worked hard, provided good service to his employers, enjoyed family life, got into arguments, even landed in jail once. He was also a deeply religious man (he was Lutheran), and firmly believed that all music should be written for the glory of God and the development of the spirit. He fathered seven children by his first wife, Maria Barbara, and, after she died, thirteen more little Bachs by his second, Anna Magdelena.

Wow! J.S. Bach had 20 children in total!

The Large Musical Family of Bach

Johann Sebastian came from the largest musical tree that ever grew. Since the birth of J.S. Bach’s great-great-great-grandfather (Veit Bach) in the sixteenth century, there have been ten generations in which about 80 Bachs were involved in music!

Bach’s own father was a court trumpeter. Several of his older brothers were musicians. And some of the most famous Bachs were sons of J.S.: there was Johann Christian, known as the “London” Bach since that’s where he spent most of his career; another excellent composer was Carl Philipp Emanuel, who achieved great fame in Hamburg; then there was Wilhelm Friedemann, who settled in Berlin; Johann Christoph in Bückeburg; and so on. The Bachs certainly got around!
Bach’s Struggling Times

Life in Bach’s time was not all pleasure and joy. There were no modern conveniences like ovens or dishwashers. No indoor plumbing or central heating. No radios, televisions, or cell phones. Only a few people lived well – the aristocracy. Most worked much harder and longer hours than people do today. Medical care was primitive, to say the least. Many suffered under the rule of kings, queens, and emperors. Democracy such as we enjoy today was still far in the future.

The job market for musicians in Bach’s time was very different from what it is today. There were basically only two kinds of employment: working for the church or for royalty. Among other things, once you had a position, you were not permitted to leave unless your employer agreed. Bach got into serious trouble over this. When he attempted to leave the service of Duke Wilhelm Ernst at the court of Weimar for a better job in Cöthen, he got into such an argument with the Duke that he was sent to jail for a month. But this was not wasted time; Bach went right on composing while in confinement!

DID YOU KNOW?

A litre of milk in Bach’s day cost about what it does today: around $1.40.
A bottle of ordinary wine was around $10 in today’s dollars.

The Baroque Period

When we talk about the Baroque period, we mean a period of time lasting from about 1600 to 1750. These dates are not exact, but they represent an era when painting, sculpture, music, dance and architecture all had certain similarities of style. Big dramatic effects, wildly expressive gestures, intricate patterns, strong colours, enormous contrasts of light and dark, and lots of ornate, curly lines were features of baroque art and architecture.

The word “baroque” comes from the Portuguese term barroco, meaning a pearl of irregular shape; in other words, something poorly made, coarse, vulgar or even grotesque. We have a very different viewpoint of baroque art and architecture today. Many of the greatest painters who ever lived were from the Baroque period: Rubens, Rembrandt, Velásquez, Canaletto and Jacob van Ruisdael to name but a few.

A Happening Time: Baroque Discoveries

The Baroque period was an exciting time. The spirit of adventure and discovery filled the air. Astronomers like Copernicus and Galileo looked high into the heavens and learned that the Earth revolves around the sun. Anton van Leeuwenhoek found a whole new world under the microscope - bacteria, blood cells and much more. William Harvey discovered the circulation of blood and Sir Isaac Newton discovered gravity. James Cook sailed off to the unexplored seas of the South Pacific. Is the 21st century anything like the Baroque period? What do you think?
J.S. Bach, Handel and Domenico Scarlatti — three of the Baroque period’s greatest composers — are all born in the same year.

Sir Isaac Newton explains the gravitational pull of the sun, moon and earth on the tides.

Antonio Stradivari makes his first cello. His instruments are worth millions today.

French explorer Robert de La Salle explores the Great Lakes Region of Canada.

J.S. Bach, Handel and Domenico Scarlatti — three of the Baroque period’s greatest composers — are all born in the same year.

Antonio Canaletto, one of the Baroque’s greatest painters, is born.

The British land in Acadia, eastern Canada.

Italian harpsichord maker Bartolomeo Cristofori invents the pianoforte (ancestor of the modern piano).

George Frideric Handel’s Watermusic is first performed on the Thames River in London. Inoculation against smallpox is introduced in England.

Mozart’s father Leopold is born.

Franz Joseph Haydn, one of the most important composers of the eighteenth century, is born.

Johann Christian Bach, Johann Sebastian’s youngest son, is born.

Handel’s Messiah is first performed in Dublin.

Johann Sebastian Bach dies.

Population of Europe stands at 140 million.

Domenico Scarlatti dies.

George Frideric Handel dies.
BACH THE ORGANIST
Bach never set foot outside his native Germany. But within Germany he lived and worked in many places. When he was fifteen, he left his brother’s home in Ohrdruf, where he had been living since his parents died, and walked 300 kilometres to become a chorister (a singer in a choir) in St. Michael’s Church in Lüneburg. Bach also walked to Hamburg, Lübeck and Celle to hear famous organists play. In 1703, he accepted a post as organist in Arnstadt, where there was a brand new organ for him to play at St. Boniface’s Church.

BACH THE COMPOSER
His next post as organist was in Mühlhausen but he stayed there for only a year before moving on to Weimar. It was beginning to look like Bach just couldn’t stay put anywhere, but he remained in Weimar for nine years. Here Bach wrote many of his finest compositions for organ. Yet he was not happy in Weimar, and in 1717 he moved on to Cöthen, where he had an employer, Prince Leopold, who loved music, especially instrumental music. The prince had a good-sized orchestra, for which Bach wrote many outstanding works. But this happy relationship soured when the prince married a woman who preferred fireworks to art and music. Bach was soon looking for another job. This would be his sixth and last.

THIRD CHOICE MUSICIAN?
In June 1722, the position of cantor (musician/choir director) at St. Thomas’s Church in Leipzig became vacant. This was one of the top musical jobs in Germany, and the city councillors wanted the very best man for the job. Bach got it, but he was only their third choice after two other candidates turned down the offer. It seems almost incredible that a musician of Bach’s calibre wasn’t the first choice.

BACH THE BUSINESSMAN
Bach stayed in Leipzig for the last 27 years of his life. In addition to composing a phenomenal amount of music there, he also rehearsed and conducted several choirs and ensembles, taught at several schools and churches, and played the organ and harpsichord. He also developed a profitable business as consultant on organ building and maintenance in neighbouring cities. Essentially, Bach was a one-man music factory. One has to wonder if he ever found time to sleep!

DID YOU KNOW?
Leipzig (pronounced Lype-zig), the city where Bach spent most of his life, is a city of business and commerce. It is almost a thousand years old. The Leipzig Trade Fair is the oldest trade fair in the world, having begun back in the Middle Ages.
Bach’s Music

MOSTLY UNPUBLISHED WORKS
Even though Bach was highly regarded throughout his career, very little of his music was published during his lifetime. However, this was no sign of disrespect. In Bach’s day, music was written for immediate use, with little or no thought of the future. Music was looked upon as a service provided to an employer, a product for consumption, not as a series of masterpieces to be adored two or three centuries later.

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

FRANCOPHONE BACH?
When Bach sent his six Brandenburg Concertos to the Margrave of Brandenburg as a gift, he attached a long, beautifully written letter in French. Why French? Because many German aristocrats, impressed by the magnificence of the Palace of Versailles, had adopted French for formal occasions.

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

DID YOU KNOW?
Women were not allowed to sing in church choirs in Germany during Bach’s day. So soprano and alto parts were sung by boys or by men with special training.
Play or Sing J.S. Bach’s Music!

Please learn J.S. Bach’s *Minuet in G Major* for soprano recorder. We will perform it with the NAC Orchestra at the concert.

N.B. Two versions of Bach’s *Minuet in G Major* have been included in this guide: The version below for two recorders as well as a simplified version of the *Recorder I* part on page 19.

**Minuet in G Major, BWV Ahn. 114**
for Recorder and Orchestra

Teacher Study Guide
Soprano Recorder

Moderato

J.S. Bach

Teacher Study Guide

A-BACH-cadabra!
Artwork Inspired by Music

Listen to Bach’s *Toccata and Fugue in D minor, BWV 565: Toccata*. Draw or paint a picture or line patterns inspired by the music. Choose colours that match the feeling of the piece. Another day, repeat the exercise with the triumphant *Jesu, Joy of Man’s Desiring* from Cantata BWV 147.

Student volunteers may show their two pieces of art to the class, and students then try to guess which piece of art was inspired by the *Toccata* or *Jesu, Joy of Man’s Desiring*. Post these on a display along with the name of the music which inspired the artwork.

Try this activity with other music selections, especially music that conveys a particular mood, or music composed with a story, place or theme in mind, known as "program music".

**Discussion:** 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. Besides the lyrics, what is it that makes us feel a certain way when listening to music?

Recognizing Vocal and Instrumental Timbre

**Guess Who?**

Every instrument has a unique sound. The musical term for this is "timbre". Every performer has his or her particular sound as well! Have you ever recognized your favourite performers or band when their latest song is played on the radio?

**Directions:** Check your ability to recognize a particular timbre. One student stands in front of the class, facing away from the class. The teacher silently indicates which student will say, "Hello, _ (student at front of class)_ ". The student at the front answers, "Hello, (guess the name of student who spoke)." After a few students have had a turn listening to "normal" speaking voices, speakers should try disguising their voices.

Interview with J.S. Bach

1. If you had an opportunity to interview Bach, list five questions you would ask.

2. Imagine you and two other classmates are making a movie about J.S. Bach’s life. Pick an incident and write a scene that you will perform for your class.
Bach in Germany

Bach lived and worked in many places within Germany. Plot on a map the location of all cities listed on page 16 of this guide in which Bach traveled to.

Instruments of the Orchestra

Select an instrument and find out as much as you can about it. Refer to page 34 of this guide, the Instrument Lab on the ArtsAlive.ca website, or find outside resources. Did this instrument exist during J.S. Bach's time? Has it changed, and if so, how? Use diagrams to inform your classmates.

Create Your Own Instrument

Invent a musical instrument using materials found in the classroom or home. In which category would your instrument belong: strings, woodwinds, brass or percussion? Why? Does your instrument sound similar to any instrument you are familiar with? If so, in what ways is it constructed the same (i.e. shape, materials used, method of playing)? How is it different? Refer to the ArtsAlive.ca Instrument Lab to make comparisons.

Listening Guide

Choose a work by J.S. Bach that is outlined on page 8 of this guide. Listen carefully to a recording of that piece. What elements can you identify in that piece that make it special? Play the recording for your classmates, stopping at appropriate moments to point out these elements to your audience.

Hint: Use the Listening Guide on page 25.

German Composers

Germany has produced several excellent composers besides J.S. Bach. These include among others: Ludwig van Beethoven, Johannes Brahms, Felix Mendelssohn, and Richard Wagner. Select one of these and do a little research to learn more about him. Make a speech or presentation to your classmates, telling them what you have learned.

Bonus: Play a recording of some music your composer has written.

For additional information and activities on Ludwig van Beethoven, visit ArtsAlive.ca (see Music, Music Resources, Resources for Teachers) and download the NAC Teacher Resource Kit entitled “Introducing Beethoven” free of charge!
Response to the Concert

Have the students write a letter to the NAC Orchestra, create a report for the school newsletter, or draw a picture in response to the program. 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?

(The NAC Orchestra is always happy to receive feedback from students and teachers. Students can send their responses to the email address listed on page 4.)

Word Wall and Discussion

Which piece did you like best? (Music is like food... each of us has different favourites, or "tastes"). When the music is loud, how did you feel? (soft, fast, slow, one instrument, orchestra) Make a word wall of actions (flying, hopping, twirling, jumping, clapping, crying, dancing, laughing, sleeping, etc.)

Make a word wall of describing words. (smooth, calm, fast, happy, exciting, rhythmic, strong, soft, loud, quiet, adventurous, ...).

Use the word wall to answer oral questions. Example: How did the composer feel when he wrote this piece? Use the word wall to help write a sentence, or short paragraph:

I like __________________ (name piece) by __________________.

It was __________________.

It made me feel like __________________.
Word Search

As you look for the hidden words, remember that they can be horizontal, vertical or diagonal – forwards or backwards!

BACH
BAROQUE
BRANDENBURG
CHOIR
CHURCH
CONCERTO
FUGUE
GERMANY
HANDEL
HARPSICHORD
JOHANN
LEIPZIG
ORCHESTRA
ORGAN
PRELUDE
SCARLATTI
SEBASTIAN
SONATA

Teacher Study Guide
Criss Cross Puzzle

DOWN
2. Bach wrote more than 300 ________.
3. In 1680, Antonio ________ made his first cello.
4. The word “Baroque” comes from the term meaning ________ of irregular shape.

ACROSS
1. The language in which letters were written in during Bach’s time.
2. The number of Brandenburg Concertos Bach composed for orchestra.
3. The period of time lasting from about 1600 and 1750.
4. The Duke in Weimar who sent Bach to jail for a month.
5. Bach’s first names.
6. Italian harpsichord maker Bartolomeo ________ invented the pianoforte in 1709.

SOLUTIONS
1. French
2. Stradivarius
3. (Down) Seven
4. Pearl
5. Baroque
6. Wilhelm Ernst
7. Johann Sebastian
8. Cristofori
MELODY
This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.

METER
This is the part of the music you can tap your foot to. You will usually find that the main pulses fit into groups of twos, threes, or fours. Try to follow the meter while the music is playing.

TEMPO
This is the speed of the music. The speed may vary from very slow to very fast. Most composers use Italian words to describe the tempo: adagio, for example, means very slow; andante, moderate; allegro, lively; and presto, very fast.

DYNAMICS
Dynamics refer to how loudly or softly the music should be played. In Baroque music the dynamics usually change abruptly rather than gradually.

TIMBRE
The specific kind of sound each instrument makes is its timbre. The bright violin sounds different from a darker-toned viola or from the deep, low cello, even if it’s playing exactly the same note.

HARMONY
Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant, some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.
This list of materials is also available on the Ottawa Public Library website:
http://ottawa.bibliocommons.com/list/show/70018572_middle_years_ottawa/92024419_a-bach-cadabra

Want to know more about the life and times of Johann Sebastian Bach?
Check out these resources at your local library…

**JOHANN SEBASTIAN BACH**

**Introducing Bach** By Vernon, Roland (Book - 2001)

**Bach and Baroque Music** By Catucci, Stefano

**Bach** By Cencetti, Greta (Book - 2002)

**Bach’s Fight for Freedom** (DVD - 2002)

**Great Composers** By Kallen, Stuart A. (Book - 2000)

**Bach et le baroque musical** By Catucci, Stefano (Book - 1998 - French) 780.92 B118cat

**CDs**

**Essential Bach** By Bach, Johann Sebastian (Music CD - 2009) 784 B118ess

**Baroque Organ Music** (Music CD - 1996) D786.5 B37

**Toccata & Fugue** Famous Organ Works By Bach, Johann Sebastian (Music CD - 1990) D786.5 B3tri

**Toccata And Fugue "Dorian"** Trio Sonate Nr. 4 By Bach, Johann Sebastian (Music CD - 1992) D786.5 B3t

**Toccata Et Fugue En Ré Mineur BWV 565** Fugue En Sol Mineur BWV 578 ; Concerto En La Mineur BWV 593 ; Fantaisie Et Fugue En Sol Mineur BWV 542 ; Passacaille Et Thème Fugue En Ut Mineur BWV 582 By Bach, Johann Sebastian (Music CD - 1983) 786.5 B3Ta

**Great Organ Works** By Bach, Johann Sebastian (Music CD) 786.5 B118gh

Please contact your local Ottawa Public Library branch for further information: www.biblioottawalibrary.ca
THE PIPE ORGAN / OTHER KEYBOARD INSTRUMENTS

Music By Ardley, Neil (Book - 2004)

Les instruments de musique By Ardley, Neil (Book - 2005 – French)

Keyboards By Knight, M. J. (Book - 2006)

Those Amazing Musical Instruments! Your Guide to the Orchestra through Sounds and Stories By Helsby, Genevieve (Book - 2007)

Les instruments à clavier By Shipton, Alyn (Book - 1995 - French)
786.19 S557

THE HISTORY OF MUSIC

The Kingfisher Young People's Book of Music (Book - 1996) 780.9 K54

Great Musicians By Ziegler, Robert (Book - 2008) 780.922 ZIEGL

Histoire de la musique, la musique dans l'histoire By Benardeau, Thierry (Book - 1994 - French) 780.9 BEN

Mendelssohn raconté aux enfants By Adès, Lucien (Book – on-CD 2003 - French)

DVDs

Masterpiece Andrew Lloyd Webber (DVD - 2002) 782.14 W371

Phantom of The Opera (DVD - 2003) PHANT

The Phantom of the Opera (DVD - 2005) 792.642 P535s

Fantasia (DVD - 2000) FANTA

Please contact your local Ottawa Public Library branch for further information: www.bibliottawalibrary.ca

Teacher Study Guide 27 A-BACH-cadabra!
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NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

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

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.

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.
Consistent praise has followed this vibrant orchestra throughout its history of touring both nationally and internationally, recording, and commissioning Canadian works. Canada’s National Arts Centre Orchestra, under the direction of renowned conductor/violinist/violist Pinchas Zukerman, continues to draw accolades both abroad and at its home in Ottawa, where it gives over 100 performances a year.

The National Arts Centre Orchestra

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

In addition to a full series of subscription concerts at the National Arts Centre each season, tours are undertaken to regions throughout Canada and around the world. Since the arrival of Pinchas Zukerman, education has been an extremely important component of these tours. Teacher Resource Kits have been developed for distribution to elementary schools in the regions toured and across Canada, and the public has been able to follow each tour through fully interactive websites which are now archived on the NAC's Performing Arts Education Website at www.ArtsAlive.ca Music.

Pinchas Zukerman has led the Orchestra on tours within Canada in 1999, 2002, 2004, 2005, 2006 and 2008, to Europe and Israel in 2000, and the United States and Mexico in 2003, with educational activities ranging from masterclasses and question-and-answer sessions to sectional rehearsals with youth and community orchestras and student matinees. The Orchestra’s tour of Western Canada in 2008 included over 140 education events. The Orchestra’s Atlantic Canada Tour in November 2011 will include 79 education events.

The NAC Orchestra has 40 recordings to its name, six with Pinchas Zukerman: Haydn, Vivaldi, Beethoven, Schubert and two of Mozart (a CD of flute quartets, and a CD of orchestral music and string quintets). The commissioning of original Canadian works has always been an important part of the National Arts Centre’s mandate, with over 90 works commissioned to date.

The NAC Orchestra offers a number of programs dedicated to fostering a knowledge and appreciation of music among young people. In addition to a highly popular subscription series of TD Family Adventures with the NAC Orchestra, the Orchestra presents a variety of opportunities for schools to learn about classical music: Student Matinees and Open Rehearsals both allow students to hear the Orchestra perform in its home at the NAC. In addition, Musicians in the Schools programs, including ensemble performances and instrument sectionals, take the music to the students in their schools.
Music director of Orchestra London Canada, l’Orchestre Symphonique de Laval, the National Broadcast Orchestra, as well as Principal Guest Conductor of the Victoria Symphony Orchestra, Alain Trudel is one of the most sought after conductor on the Canadian Scene.

A frequent guest with the National Arts Centre Orchestra and the Toronto Symphony Orchestra Trudel made his debut with l’Orchestre Symphonique de Montréal, the Gävle Symphony Orchestra (Sweden), and with the Saint-Petersburg Cappella Symphony Orchestra during the 2010-2011 season.

Trudel made his Opera de Montréal debut in 2009, conducting Mozart’s Die Zauberflöte, as well as the 30th anniversary gala, which was released as a live CD and nominated at L’ADISQ. In 2010 he also made his debut at l’Opéra de Québec conducting their Gala and the production of Die Fledermaus.

Highly committed to the new generation of musicians, Trudel is very proud to be the conductor of the Toronto Symphony Youth Orchestra, and has been regularly invited to conduct the National Youth Orchestra of Canada. Their recording of Mahler’s 6th Symphony and Le sacre du printemps was nominated as “Best Orchestral Album of the Year” at the 2010 Juno Awards.

Beyond the borders of Canada, Trudel has conducted orchestras in the UK, the USA, Sweden, Russia, Japan, Hong-Kong and in Latin America. Highly appreciated for his collaborative spirit, he has worked with many world famous artists, among them Ben Heppner, Anton Kuerti, Measha Brueggergosman, Pinchas Zukerman and Isabel Bayrakdarian.

First known to the public as a trombone soloist, Alain Trudel made his solo debut at the age of 18, with Charles Dutoit with l’Orchestre Symphonique de Montreal. He has been guest soloist with leading orchestras on five continents, and was the first Canadian to be a Yamaha international artist. Alain was very happy to come back to his roots as Hannaford Street Silver Band’s principal guest conductor at the start of the 2010-2011 season.

Alain Trudel is the recipient of numerous Awards, among them the Virginia Parker, Le grand prix du disque Président de la République de l’Académie Charles Cros (France), and more recently the Heinz Unger Prize for conducting. He has also been named an Ambassador of Canadian Music by the CMC.
Actor Jean Marchand has performed extensively in theatre, film, television and radio. Leading roles include Joseph Mashkan in Old wicked songs and Salieri in Amadeus (Segal Center), Hamlet, Oberon in A Midsummer Night’s Dream, the seer Tiresias in Sophocles’s Antigone (Théâtre du Nouveau Monde), actor Louis Jouvet in Elvire/Jouvet/40 (Théâtre de Quat’Sous), Philinte in Molière’s The Misanthrop, Valentin in Kiss of the spiderwoman (National Arts Centre), Two pianos four hands (American Conservatory Theatre, San Francisco) as well premiering many Canadian works. He will be Martin Dysart, the psychiatrist in the upcoming production of Equus at the Segal Center.

He has appeared in numerous films, including Next floor (winner of the Cannes Film Festival best short feature in 2008), “The Phantom”, Mars/April, Jésus de Montréal, Blind Rage and A gift for Kate (opposite Martha Henry).

Television credits include both Trudeau miniseries (nominated for Best supporting actor, “Gemini Awards”), The orphans of Duplessis (nominated for Best supporting actor, “Prix Gémeaux”), Mauvais karma, Paparazzi, Réseaux, Le Clan Beaulieu, and many teleplays for the Canadian Broadcasting Corporation.

Jean has worked extensively in radio for both French and English networks of the CBC and hosts “Le Conservatoire en ondes” on CJPX Radio-Classique and Radio Ville-Marie.

He has been invited to narrate several works for the Québec Symphony Orchestra, the National Arts Orchestra and various chamber music festivals.

Jean also pursues a career as concert pianist. He has performed in Canada, the USA and Europe as soloist, accompanist and chamber music player and is regularly invited to participate in international music Festivals concerts. He has been teaching at L’Académie internationale du Domaine Forget for the past 10 years. He is presently on the teaching staff of the Schulich School of music of McGill University.
Annie Lefebvre is a wonderfully versatile stage and screen actress working in both French and English. Annie has graced the stage in Ottawa at the National Arts Centre, the Great Canadian Theatre Company, Le Théâtre de la Catapulte, Le Théâtre du Trillium, but to name a few. Annie can be seen in the television series Météo +, Francoeur and the upcoming Motel Monstre. Not only a talented actress, she is also a very creative writer and makeup artist for both stage and screen.

Annie is thrilled to be working with the NAC Orchestra, under the direction of Alain Trudel, performing the part of Samara the witch in A-BACH-cadabra!

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Organist Thomas Annand studied in Paris with the great French organist Marie-Claire Alain. In 1987 he was the First Prize winner in the National Competition of the Royal Canadian College of Organists. Since 1992 he has been Director of Music at St. Andrew's Church, Ottawa, where he gives a weekly organ recital every Tuesday noon-hour. He has appeared with the National Arts Centre as organist and harpsichordist, and has given recitals in Canada and the United States.
What is an orchestra?

An orchestra is a group of musicians playing different musical instruments under the direction of a conductor. It can be large or small, depending on the pieces that are performed.

Orchestras are comprised of instruments from four different families (also known as sections):

- **Strings**
- **Woodwinds**
- **Brass**
- **Percussion**

**Strings**

Violin, viola, cello, double bass and harp

All string instruments of the orchestra 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**

Flute, oboe, clarinet, and bassoon

Woodwind instruments are simply tubes pierced with holes. The musician blows through or across 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 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.

**Brass**

Trumpet, French horn, trombone, and tuba

The Brass Section has the most resounding instruments in the orchestra. They are metallic loops of tubing of different lengths, with a mouthpiece at one end and a bell shape at the other. The longer the length of tube, the lower the sound of the instrument will be. The vibration of the musician’s lips produces the sound as air is blown in the mouthpiece. Most brass instruments have valves that the players press and release in order to change and produce different notes. The trombone has a slide that moves to change notes.

**Percussion**

Timpani, bass drum, cymbals, triangle, xylophone, and many others

Percussion instruments are made of naturally resonant materials like skin, wood, and metal. The 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.

Visit the Instrument Lab on ArtsAlive.ca Music to tweak, tinker and listen to all your favourite instruments of the orchestra!
Know before you go...

Etiquette
We recognize that there will be a diverse range of experience amongst your students (from those attending their first live performance to those who have attended many times) and so we encourage you to review these guidelines with them to ensure a positive event for all.

Arrive Early
For NAC Orchestra performances, please arrive at least 30 minutes prior to the performance.

Be Respectful!
- **Dress code**: whatever your school requires you to wear is appropriate for a performance.
- **Food or drinks are not permitted** in the performance hall.
- Please **do not leave/return during the performance** – it disrupts the performance or audience and performers and ruins the magic!
- **Please don’t talk** – save your thoughts to share after the performance.
- Definitely **no cell phones, cameras or iPods** – no texting, music or recording of any kind is allowed in the performance hall.

Show Appreciation
In a music performance, if you get confused about when a piece of music is finished, watch the performers on stage. You’ll know when the piece is over when the conductor turns and faces the audience.

Enjoy!
Performers on stage rely on the audience for the energy to perform – so have fun, enjoy the experience and where it takes you! Through the performing arts we can explore other points of view, learn new and varied things about ourselves and about others. Everyone who views a performance will experience it in a different way. It is important to respect this process of exploration in yourselves and those around you.
- We ask that Teachers and/or supervisors remain with students at all times.
- Please also note: some school matinees will be shared with an adult audience.
- For information on specific show content, please contact the appropriate NAC department Education and Outreach Coordinator.
Be sure to check out all of this season’s NAC Orchestra Student Matinee Teacher Study Guides available for free download on the ArtsAlive.ca Music website!
(see Music Resources, Resources for Teachers)

Kindergarten to Grade 6
Emily Saves the Orchestra
Tuesday, May 8, 2012  10 a.m. to 11 a.m. (English)
Tuesday, May 8, 2012  12:30 p.m. to 1:30 p.m. (English)
Wednesday, May 9, 2012  10 a.m. to 11 a.m. (French)

Grade 4 to 8
A-BACH-cadabra
Monday, October 31, 2011  10 a.m. to 11 a.m. (English)
Monday, October 31, 2011  12:30 p.m. to 1:30 p.m. (English)
Tuesday, November 1, 2011  10 a.m. to 11 a.m. (French)

Grade 7 to 12
Rodgers and Hammerstein at the Movies
Thursday, October 20, 2011  11 a.m. to 12 p.m. (Bilingual)
Friday, October 21, 2011  11 a.m. to 12 p.m. (Bilingual)