

Study Guide  
2018-2019 Elementary School Concerts



# VSO's Greatest Hits

with Assistant Conductor William Rowson  
and the Vancouver Symphony Orchestra



November 14, 15 & 16, 2018  
Intermediate Concert  
Grades 4-7

PREMIER EDUCATION PARTNER



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## Vancouver Symphony Orchestra

Founded in 1919, the Vancouver Symphony Orchestra is the third largest symphony orchestra in Canada. The VSO performs to an annual audience of more than 200,000 people and performs over 150 concerts annually in the historic Orpheum Theatre, as well as in venues throughout the Lower Mainland. As a cultural staple of the Lower Mainland, VSO Education Programs are experienced by over 50,000 students annually.

The VSO's mission is to enhance the quality of life in our city and region by presenting high-quality performances of classical and popular music to a wide variety of audiences, and offering educational and community programs.

## The Orpheum Theatre

### Home of the Vancouver Symphony

Designed in 1927 by architect Benjamin Marcus Priteca, the Orpheum Theatre is Canada's last great entertainment palace, and one of Vancouver's most spectacular heritage buildings. Since its opening, the Orpheum has hosted vaudeville, cinema, musical theatre, concerts, ballet, opera, and children's shows.

The building is a masterpiece of theatre design, with a magnificently painted dome soaring above ornate plaster carvings, gold leaf, and crystal chandeliers. Great care was taken with the acoustics of the building: the sound is so clear that musicians can hear a whisper in the very last row of the highest balcony, and the audience can hear every note played on stage. In 1973, Famous Players slated the Orpheum for demolition, but thousands of Vancouverites wanted to save it. The City of Vancouver responded, rescuing and renovating the theatre.

In the fall of 2013, the VSO became the first organization to be inducted into the BC Entertainment Hall of Fame. Stars for both the VSO and Music Director Emeritus Bramwell Tovey will soon appear on Granville street's star walk!

## Music Director

### Maestro Otto Tausk

Dutch conductor Otto Tausk, the Vancouver Symphony Orchestra's Music Director, has been Music Director of the Symphony Orchestra and Opera Theatre St. Gallen since 2012. He is a widely respected musical personality in his native Holland, working with all its major orchestras and composers, and has established himself on international platforms across the globe.

Born in Utrecht, the Netherlands, Maestro Tausk studied violin with Viktor Liberman and Istvan Parkanyi, as well as orchestral conducting with Jurjen Hempel and Kenneth Montgomery. He continued his studies with Lithuanian conductor and professor Jonas Aleksa at the Vilnius Conservatoire. Between 2004 and 2006, Maestro Tausk was assistant conductor to Valery Gergiev with the Rotterdam Philharmonic, a period of study that had a profound impact on him.

Maestro Tausk has opened the 'Green Umbrella' Series of the Los Angeles Philharmonic, and conducted the Concertgebouw Orchestra, Rotterdam Philharmonic, Danish National Symphony Orchestra, Orchestra Sinfonica di Milano Giuseppe Verdi, the Kirov Orchestra of the Mariinsky Theatre, Orchestre Philharmonique de Strasbourg, the orchestras of Perth, Tasmania, and Auckland, and the radio orchestras of the BBC in the UK.

The 2016/17 season in St. Gallen saw Maestro Tausk in the opera pit conducting Lohengrin, and in Spring of 2017 he conducted a world premiere title, Annas Maske, by Swiss composer David Philip Hefti. Highlights in recent seasons have also included the Swiss premiere of George Benjamin's Written on Skin, Korngold's Die Tote Stadt and further titles including Don Giovanni, Die Entführung aus dem Serail, Eugene Onegin, Westside Story, and Ariadne auf Naxos.



# Members of the Vancouver Symphony Orchestra

## first violins

Nicholas Wright, *Concertmaster*  
David Lakirovich, *Assistant Concertmaster*  
Jenny Press, *Second Assistant Concertmaster*  
Jae-Won Bang  
Mary Sokol Brown  
Jenny Essers  
Akira Nagai, *Associate Concertmaster Emeritus*  
Timothy Steeves  
Xue Feng Wei  
Rebecca Whitling  
Yi Zhou

## second violins

Jason Ho, *Principal*  
Karen Gerbrecht, *Associate Principal*  
Jeanette Bernal-Singh, *Assistant Principal*  
Cassandra Bequary  
Adrian Shu-On Chui  
Daniel Norton  
Ann Okagaito  
Ashley Plaut

## violas

Victor de Almeida, *Principal*  
Andrew Brown, *Associate Principal*  
Stephen Wilkes, *Assistant Principal*  
Tegen Davidge  
Matthew Davies  
Emilie Grimes  
Angela Schneider

## cellos

Janet Steinberg, *Acting Principal*  
Zoltan Rozsnyai, *Assistant Principal*  
Olivia Blander  
Natasha Boyko  
Charles Inkman  
Luke Kim  
Cristian Markos

## basses

Dylan Palmer, *Principal*  
Evan Hulbert, *Associate Principal*  
Noah Reitman, *Assistant Principal*  
David Brown  
J. Warren Long  
Frederick Schipizky

+on leave

## flutes

Christie Reside, *Principal*  
Chris James, *Assistant Principal*  
Rosanne Wieringa

## piccolo

Chris James

## oboes

Roger Cole, *Principal*  
Beth Orson, *Assistant Principal*  
Karin Walsh

## English horn

Beth Orson

## clarinets

Jeanette Jonquil, *Principal*  
+Alexander Morris, *Assistant Principal*  
Michelle Goddard

## e-flat clarinet

Michelle Goddard

## bass clarinet

+Alexander Morris

## bassoons

Julia Lockhart, *Principal*  
Sophie Dansereau, *Assistant Principal*  
Gwen Seaton

## contrabassoon

Sophie Dansereau

## french horns

Oliver de Clercq, *Principal*  
Russell Rybicki  
David Haskins, *Associate Principal*  
Andrew Mee  
Richard Mingus, *Assistant Principal*

## trumpets

Larry Knopp, *Principal*  
Marcus Goddard, *Associate Principal*  
Vincent Vohradsky

## trombones

Brian Wendel, *Principal*

## bass trombone

Ilan Morgenstern

## tuba

Peder MacLellan, *Principal*

## timpani

Aaron McDonald, *Principal*

## percussion

Vern Griffiths, *Principal*  
Michael Jarrett  
Tony Phillipps

## piano, celeste

Linda Lee Thomas, *Principal*

Otto Tausk  
*Music Director*

Bramwell Tovey  
*Music Director Emeritus*

Kazuyoshi Akiyama  
*Conductor Laureate*

William Rowson  
*Assistant Conductor*

Jocelyn Morlock  
*Composer-in-Residence*

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more available online at  
[www.vancouversymphony.ca](http://www.vancouversymphony.ca)

Orchestral **conductors** stand on a podium with a baton (which looks a bit like a wand) in front of the orchestra, constantly communicating directions to the whole orchestra during a performance. The primary responsibilities of the conductor are to set tempo, indicate beats (particularly first or “down” beats) and to listen carefully and critically to the ensemble. Communicating changes that need to be made within the ensemble (such as showing the violins you want them to play louder to balance the sound) requires highly trained listening skills. There are no strict rules for conducting, and you will notice that different conductors have very different styles. However, the very basics of beat indication do follow a set pattern.

**Otto Tausk** is the new Music Director of the Vancouver Symphony. He comes from the Netherlands, and is very passionate about music education and new music.

A) 4/4 Time  
Most common  
Track: 12

B) 2/4 Time  
Fast music  
Track: 4

Don't forget to  
conduct in 3/4 the  
next time you sing  
happy birthday for a  
classmate! It's a bit  
tricky so here's the  
first four bars to help  
- make sure to count  
1,2 before you start!

Happy Birthday!

Hap - py birth - day to you! Hap - py birth - day to you!

1 2 3      1 2 3      1 2 3      1 2 3      1 2 3

## Meet Assistant Conductor: William Rowson



A musician of wide-ranging musical interests, conductor William Rowson is proving to be one of the most able and versatile young conductors in Canada. Currently in his third season as the assistant conductor of the Vancouver Symphony Orchestra, Rowson has led the orchestra in over 100 performances and has performed for over 70,000 elementary school students. He has collaborated with such artists as Jann Arden, Chris Botti, Chris Hadfield, Fred Penner and the Hot Sardines. In addition to his work with the VSO, Rowson has acted as the Principal conductor of the Stratford Symphony Orchestra since 2015.

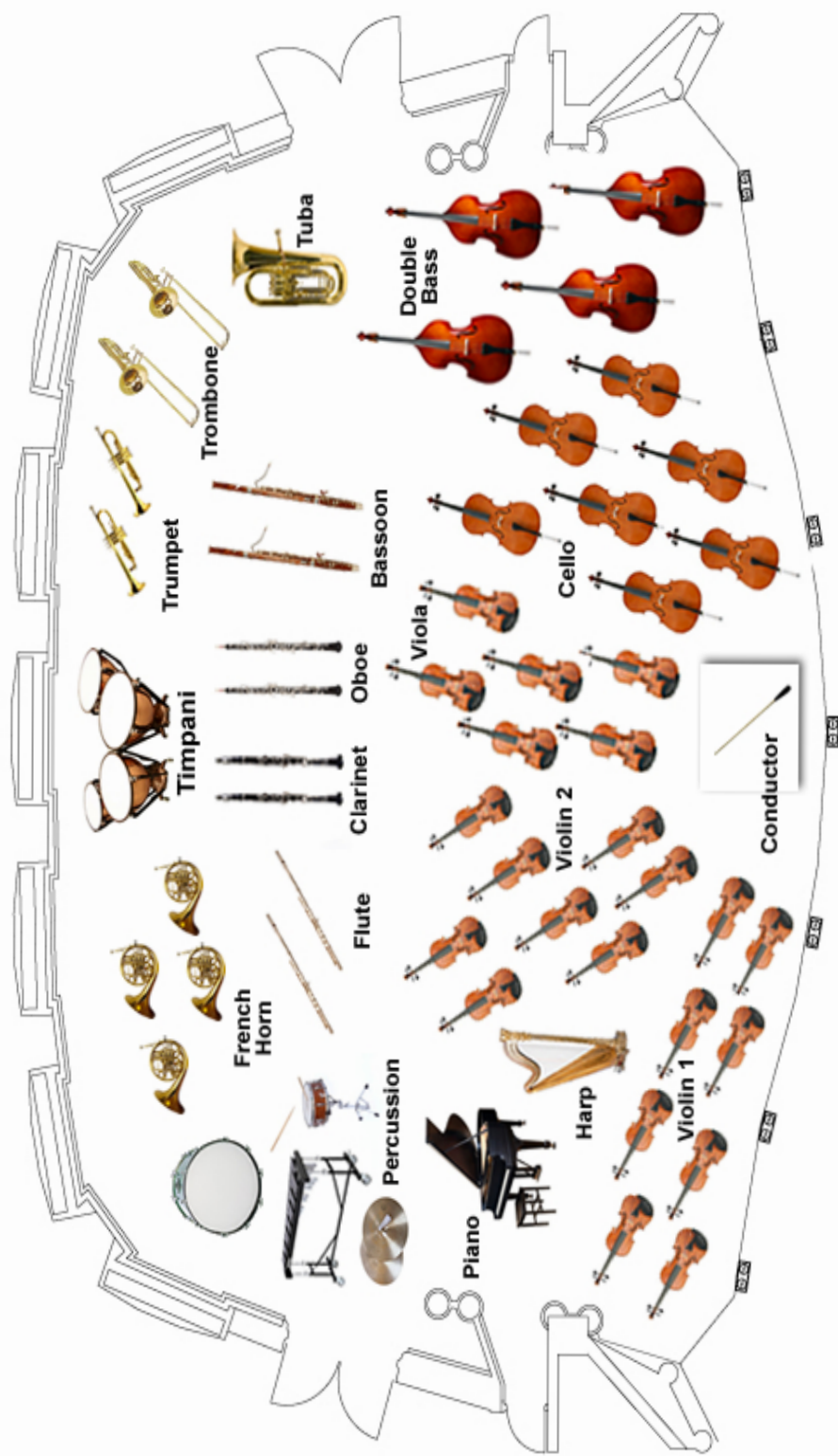
Mr. Rowson is a strong advocate for music by Canadian composers and has conducted the premieres over 60 new works. An active composer as well as conductor, 2017/18 saw performances of Rowson's works by the Toronto Symphony, Vancouver Symphony, KWSO, Sudbury Symphony. In August 2018, his *Short Variations on Waves* was given its premiere by the Ensemble Made in Canada at the Festival of the Sound in Parry Sound Ontario and will be performed in every province in Canada in the 2018/19 season. In July 2018 Rowson composed the music for the upcoming feature length film *Brotherhood*.

Bill grew up in musical family, starting the violin at age 3 in his hometown of Saskatoon. He began conducting while a student at the Curtis Institute of Music.



# Instruments of the Orchestra

This is a typical layout for the Vancouver Symphony Orchestra in the Orpheum Theatre and most likely the layout you will see at your school concert.



Orpheum Theatre, Vancouver BC  
Stage Plan

## The String Family

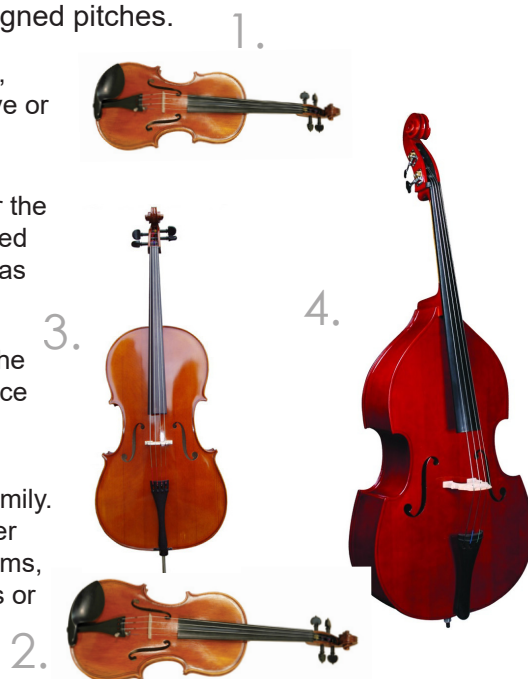
The four major instruments in the string family, the violin, the viola, the cello and the double bass, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

1. The **violin** is the soprano voice in the string family. It is held under the chin, resting on the shoulder. The violin has a lovely tone that can be soft and expressive or exciting and brilliant.

2. The **viola** is the alto voice in the string family. Like the violin, it is held under the chin, resting on the shoulder. Unlike the violin, the viola is slightly larger and is tuned five notes lower. It has a darker and warmer tone quality than the violin, but is not as brilliant.

3. The **cello** is the tenor voice in the string family. While shaped like a violin, the cello is much larger and is held between the player's knees. Because it can produce beautiful sounds from its lowest to its highest notes, it is a popular instrument.

4. The **double bass** is the largest and lowest instrument of the string family. The double bass has sloping shoulders, instead of rounded shoulders like the other string instruments. This allows the player to have more room to move his or her arms, hands, and fingers in front of the instrument. Because of its size, the player stands or sits on a high stool to play the double bass.



## The Woodwind Family

1. Originally made of wood, the **flute** is now made from silver or gold and is about 2 feet in length. It looks like a narrow tube with a row of holes covered by keys along one side. The player blows air across the small hole in the mouthpiece to produce a sound that can be either soft and mellow or high and piercing.

2. The **oboe** is similar to the clarinet in many ways. Both are made from wood and have metal keys that can produce many notes rapidly. Unlike the clarinet, the oboe does not have a mouthpiece, but has two reeds tied together. By placing them between one's lips and blowing air through them, the reeds vibrate and produce a sound.

3. Made from wood, the **clarinet** produces a fluid sound when air is blown between a single reed and the mouthpiece. By pressing metal keys with the fingers of both hands, the player has the ability to play many different notes very quickly.

4. The **bassoon** is a large double reed instrument with a lower sound than the other woodwind instruments. Its double reed is attached to a small curved tube called a bocal which fits into the bassoon. When the player blows air between the reeds, the vibrating column of air inside the instrument travels over nine feet to the bottom of the instrument, then up to the top where the sound comes out.

The three branches of the woodwind family have different sources of sound. Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds. Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.



1. The **French horn** consists of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn with a clear mellow sound by pressing valves with the left hand and by moving the right hand inside of the bell.

2. The **trumpet** is the highest sounding member of the brass family. The brilliant tone of the trumpet travels through about 6½ feet of tubing bent into an oblong shape. The player presses the three valves in various combinations with the fingers of the right hand to obtain various pitches.

3. The mouthpiece of the **trombone** is larger than that of the trumpet, and gives the instrument a more mellow sound. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.

4. Made of about 16 feet of tubing, the **tuba** is the lowest sounding member of the brass family. The tuba has three to five valves and is held upright in the player's lap.

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; and the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the trumpet, horn, trombone, and tuba.



Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: definite-pitch instruments make pitches just like the other instruments of the orchestra, while indefinite-pitch instruments make neutral rhythmic sounds.



## The Percussion Family

1. The **timpani** are the most visible instruments in the percussion family, because they are placed on a platform at the back of the stage, in the centre. Timpani are usually played in sets of four, with each drum a different size and pitch. The player uses a pedal to tighten or loosen the skin on the top of the drum to change the pitch.

2. The **bass drum**, snare drum, and triangle are indefinite-pitch instruments that are hit with a drumstick or a beater.

3. The **marimba** and xylophone are definite-pitch instruments that are played with yarn-covered or rubber mallets.

4. The tambourine and **cymbals** are also indefinite-pitch instruments, but they do not require a beater to play. The tambourine is struck with the player's right hand, while the cymbals are crashed together.



# What is a Symphony Orchestra?

When you come to see the Vancouver Symphony Orchestra, Maestro Otto Tausk or Assistant Conductor William Rowson will introduce you to the many diverse instruments found in a contemporary orchestra. Just like the people that make up your community (the students, teachers, staff, volunteers and parents in your school) the instruments of the orchestra are all part of their own families.

The word *symphony* means “sounding together”. An orchestra is made up of a group of musicians - usually seventy to one hundred - playing instruments from four main families: string, woodwind, brass and percussion. A symphony orchestra consists of these different instruments “sounding together”.

The louder instruments are at the back of the orchestra, and the quieter ones are in front so that the audience hears a balanced sound. The size of the instrument does not always match the size of the sound it can produce. When you are at a symphony concert, you will notice that large instruments can make soft or muted sounds while small instruments, like the triangle or the piccolo, can ring out above the whole combination of other instruments.

A composer produces the sounds he wants by choosing combinations of instruments from each family and writing the sounds that they will play together. Because a symphony orchestra is made up of so many different instruments, and because the musicians are so well trained to produce a variety of sounds, the composer has a palette of instrumental colour combinations and sound possibilities at their disposal.

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SYMPHONY  
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Ludwig van Beethoven



Wolfgang Amadeus Mozart



Pyotr Ilyich Tchaikovsky

# VSO's Greatest Hits

## Concert Programme

**Young Person's Guide to the Orchestra**  
Benjamin Britten

**Symphony No. 5: 1. Allegro**  
Ludwig van Beethoven

**Eine Kleine Nactmusik: 1. Allegro**  
Wolfgang Amadeus Mozart

**Carmen: Habanera**  
Georges Bizet

**Star Wars: Main Theme**  
John Williams

**Rodeo: Hoe-Down**  
Aaron Copland

**Nutcracker: Waltz of the Flowers**  
Pyotr Illyich Tchaikovsky

**William Tell Overture**  
Gioachino Rossini

**Ride of the Valkyries**  
Richard Wagner

Sing-Along  
**Symphony No. 9: Ode to Joy**  
Ludwig van Beethoven

When you come to visit the Vancouver Symphony Orchestra in downtown Vancouver, take a few extra minutes to pay homage to some of the greatest personalities in BC entertainment. Along the Granville Street sidewalk, you'll find the stars in the cement, featuring locals such as VSO pianist Linda Lee Thomas, Bard on the Beach's Christopher Gaze and many more! Once you're inside the Orpheum, you can visit the "BC Star Wall" on the 2nd floor where the VSO's first concertmaster, Allard de Ridder, is featured alongside popstar heavyweights such as Sarah McLachlan and Michael Bublé.

If you're approaching the Orpheum via Seymour Street, visit the "Beethoven Wall" between the Orpheum and the School of Music, just north of stage door. The panels here showcase Beethoven's 9th Symphony, in the composer's own handwriting.



*Richard Wagner*  
1813 -1883



*WA Mozart*  
1756-1791

## COMPOSER ALL-STARS

**L**udwig van Beethoven was born in Bonn, Germany. His early musical training came from his father, who was a singer and a very strict teacher.

Beethoven is considered one of the most notable composers of all time, and he learned from some very prominent composers. In 1787, at the age of 17, Beethoven studied briefly in Vienna with Wolfgang Amadeus Mozart – easily another of the most renowned composers of all time. Study with Mozart was cut short when Beethoven's mother passed away, but he returned to Vienna to study, with Franz Joseph Haydn, then Johann Georg Albrechtsberger, and finally with Antonio Salieri.

In his late twenties, Beethoven began to suffer hearing loss, and, eventually over time, went completely deaf. While his deafness put an end to his playing career (he was a virtuoso pianist), his skill at composition did not suffer. He wrote a large number of works, perhaps some of his best, after losing his hearing.

While many composers do not become famous until after their death, Beethoven was recognized in his lifetime for his musical genius – even more so than Mozart was during his lifetime.

*Ludwig van Beethoven*



*Ludwig van Beethoven*  
1770-1827

What Beethoven did for the symphony, **Richard Wagner** did for the opera. At the time, his operas were longer than any other – sometimes 4 or 5 hours long – and demanding on the singers, the orchestra, and the audience. He even went so far as to have a new opera house – the Bayreuth Festival Theatre – built specifically for the purpose of staging his operas.

Between 1851 and 1874, Wagner wrote a collection of four operas called *The Ring of the Nibelung*, more commonly called the 'Ring Cycle'. Together, these operas contain an astounding 15 hours of music. Wagner also wrote the libretti for all four operas (which helped inspire J.R.R. Tolkien to write *The Lord of the Rings* trilogy). The second of these operas – *The Valkyrie* – is the most famous, as it contains the well-known *Ride of the Valkyries*, which depicts the entrance of the valkyries – half-horse-half-woman warriors of Norse mythology – into Valhalla, the Norse equivalent of Heaven.

**Wolfgang Amadeus Mozart** is probably the most famous music prodigy in music history. He achieved great fame at a very early age. By the age of three he played the clavier, at four the violin and at five he started composing and performing before European royalty. For most of his early life, Mozart toured, performed in courts with his violinist father and keyboardist sister. While on tour he met other top musicians and composers of the time such as famous composer Joseph Haydn.

Mozart usually completed every piece of music in his mind before he wrote it on paper. He was married to Constanze Weber and the couple moved to Vienna and had two sons. Life in Vienna was difficult for Mozart. During one of the toughest times, he accepted a job to write a requiem mass (mass for the dead) for an anonymous patron. As he worked on this he became very depressed and convinced himself that it was for his own funeral. His health got worse and he had to hire a student to help him write the work. No one knows if he finished the work before he died or if his student completed the work. Mozart, one of the greatest composers in the world, was buried in a pauper's grave (poor man's grave) just before his 36th birthday.

In his short life he wrote over 600 works, including over 50 symphonies, 21 stage and opera works, 15 masses, 25 piano concertos, 5 violin concertos, 17 piano sonatas, 26 string quartets and many other pieces.

*Pyotr Il'yich  
Tchaikovsky*  
1840-1893



Russian composer **Pyotr Il'yich Tchaikovsky** was born on May 7, 1840, and began piano lessons at the age of five. When his father was appointed director of the St. Petersburg Technical Institute in 1850, Tchaikovsky was able to receive a great general education through the school, as well as further his musical education through study with the director of the school's music library. His father supported his musical studies, later paying for lessons with a well-known piano teacher from Nuremberg, and then supporting Tchaikovsky while he attended the St. Petersburg Conservatory.

In his years immediately following graduation, Tchaikovsky acted as professor of harmony, composition, and music history for ten years. Finding teaching quite tiring, Tchaikovsky left his position and began conducting. In order to conduct, he had to overcome a strong case of stage-fright. He eventually increased his confidence so much that he began to regularly conduct his own works. Tchaikovsky's works include some of the most renowned music of the romantic period. His music is recognized for its distinct Russian flavour, as well as its lush harmonies and exciting melodies.



# VSO's Greatest Hits: musical tracks

## 1. Eine kleine Nachtmusik Wolfgang Amadeus Mozart

Eine Kleine Nachtmusik was not originally meant to be played by an entire symphony orchestra. It was published for a string quartet, and not until 40 years after it was composed and long after Mozart had died was it arranged for full string orchestra. Now it is often performed by orchestras and could possibly be the most popular piece that Mozart ever composed.

## 2. Symphony No. 5 Ludwig van Beethoven

Beethoven's Fifth Symphony could very well be the most famous piece of music ever written. It is certainly among the most often performed symphonic works, and it was the first piece that the Vancouver Symphony ever performed! It is so famous that most people will recognize it after hearing only the first four notes. But it is not fame that makes this piece so special, it is the way that it touches people universally and conveys deep and powerful emotions. There are moments of fury, of tragic despair, and of extreme beauty within this single movement. Music is the one language we all understand, and Beethoven was the first composer to write with such passionate and epic style.

## 3. William Tell: Overture Gioachino Rossini

The William Tell Overture was composed by Rossini for the beginning of an opera. It recounts the story of William Tell, a famed Swiss hero that is said to have sparked rebellion after being forced to shoot an apple off the top of his sons head with a bow and arrow. This overture sets the scene for William Tell's adventures by evoking imagery of the Swiss Alps where they take place. You are about to hear the thrilling conclusion to this overture. Also known as the "March of the Swiss Soldiers", the finale has become extremely well-known since its composition. You may recognize the theme from The Lone Ranger or Bugs Bunny cartoons, and it has been used in many movies and T.V. shows to portray galloping horses or heroic victories.

## 4. Carmen: L'amour est un oiseau rebelle (Habanera) Georges Bizet

Carmen, an opera by Georges Bizet, is a Spanish gypsy. This French composer used the Habanera, originally a popular Cuban dance which uses African rhythms, to portray a Spanish gypsy! It is astonishing how musical ideas from all over the world and from hundreds of years ago have all come together so that we can enjoy this music here and now. Enjoy the distinctive rhythm of this Habanera as it tells the story of the mischievous gypsy Carmen!

## 5. Die Walküre: Ride of the Valkyries Richard Wagner

When Richard Wagner wrote Ride of the Valkyries, he only intended it to be performed as part of his complete opera Die Walküre. He was very offended when he kept getting requests to have Ride of the Valkyries performed on its own! Eventually though, he gave in and even conducted Ride of the Valkyries himself. Since then, it has appeared in many concerts, films and television shows.

## 6. Nutcracker: Waltz of the Flowers Pyotr Illyich Tchaikovsky

Tchaikovsky's ballet, The Nutcracker, is the last of Tchaikovsky's three ballets. In The Nutcracker, a little girl comes to the aid of her Christmas gift (a magical nutcracker in the costume of a soldier) in his battle with an army of mice. Her assistance is rewarded when her toy transforms into a prince and takes her into his kingdom of sweets and other colorful delights. The subjects of that kingdom each dance for their guest in a series of amazing set-pieces that comprise some of the most gorgeously evocative music Tchaikovsky ever wrote. The "Waltz of the

Flowers” occurs late in the second act and serves as the final movement of the suite Tchaikovsky extracted for concert performance in March of 1892.

## 7. Rodeo: Hoe-Down Aaron Copland

Aaron Copland was a trailblazer, much like the American spirit he emulates. He wanted to create a uniquely “American” style of classical music, and Hoe-Down from his ballet Rodeo is a great example of this. Rodeo is a simple, relatable love story against the backdrop of American ranch life. The story centers around a cowgirl who was raised at Burnt Ranch, and who strives to step out of her “just one of the guys” persona. In a tale as old as time, the Cowgirl puts on a beautiful dress for the Hoe-Down and attracts the attention of the Head Wrangler. The ballet culminates with the Cowgirl and Head Wrangler locked in a Hollywood kiss in the middle of the dance.

## 8. Symphony No. 9: Ode to Joy Ludwig van Beethoven

After writing eight incredible symphonies, Beethoven must have sought to create something truly spectacular for his ninth and final symphony! His resulting Choral Symphony was the first orchestral work to include a choir, and also asked for the largest number of performers out of any of his previous symphonies. The words sung by the choir come from the German poem “Ode to Joy”, which describe the beautiful way that joy and happiness bring people together. Today you can join in and be part of this magnificent music too, as we sing our own words to this music together.

## 9. Sing-a-Long for Ode to Joy Ludwig van Beethoven

## Star Wars: Main Theme (not on CD) John Williams

John Williams has composed fantastic music for many film scores, including Indiana Jones, Jaws, Jurassic Park, Harry Potter, and of course Star Wars. John Williams is the only composer on our program today who is still alive, and he is still writing music now that he is in his eighties! Music changes the way we experience movies; I’m sure you can’t imagine what Star Wars would be like without the iconic music that John Williams created.

Russell Rybicki, VSO French Horn player, introduces students to his instrument at a VSO Connects session.



Listen to our VSO’s Greatest Hits Playlist

Our VSO’s Greatest Hits Playlist is available on Spotify! Please visit <https://spoti.fi/2Lnyk83> to access the playlist. To listen, you’ll need to sign up for a free a Spotify account.

Please visit our website at [www.vancouversymphony.ca/esc](http://www.vancouversymphony.ca/esc) to download the Ode to Joy sing-a-long track.

Maestros Tausk & Rowson and the Vancouver Symphony would like YOU to be a part of the Fall Concert Programme! We would like you to learn Beethoven's Ode to Joy, with special lyrics by former VSO Assistant Conductor Evan Mitchell. The music and words are below.

To help you learn the song we've included a recording on our website.

Visit our Elementary School Concert pages at: [www.vancouversymphony.ca/esc](http://www.vancouversymphony.ca/esc)

## Sing-Along Lyrics

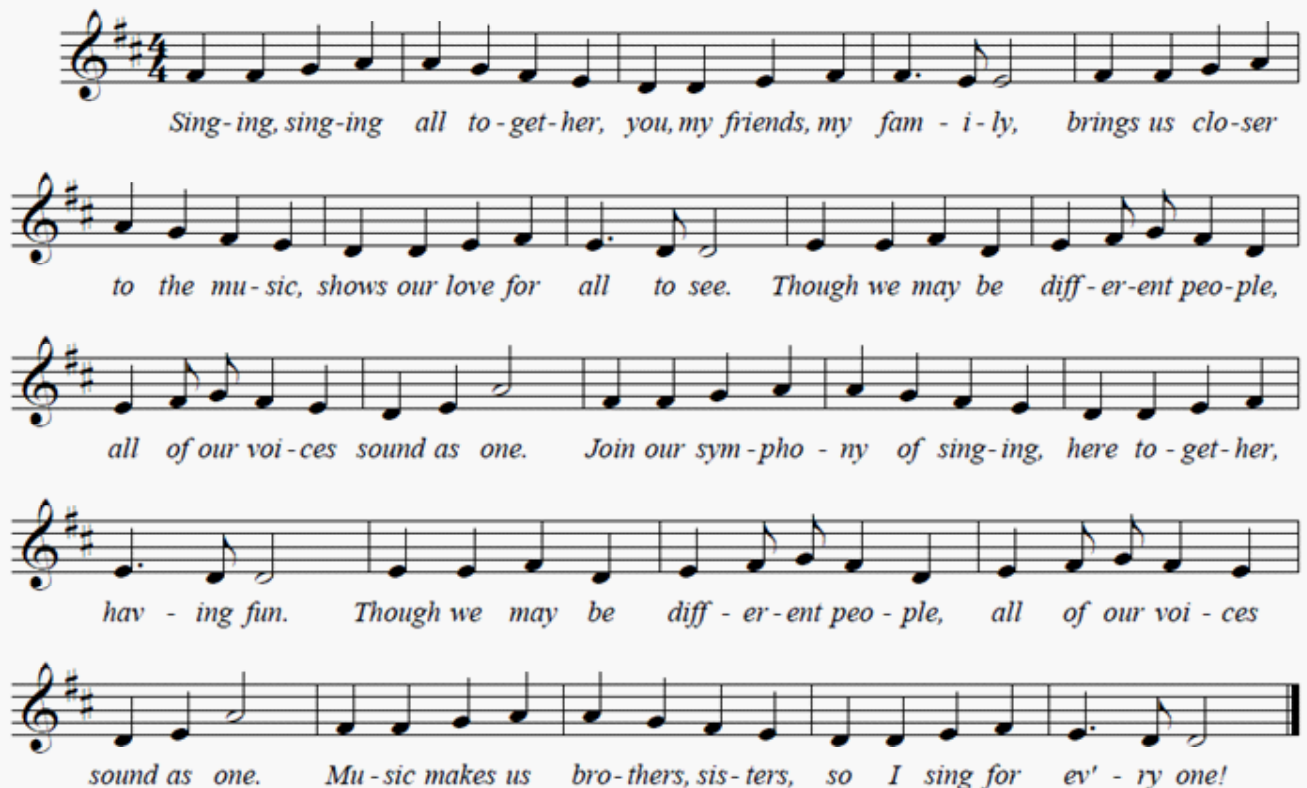
Singing, singing, all together,  
You, my friends, my family  
Brings us closer through the music,  
Shows our love for all to see,  
Though we may be different people,  
All of our voices sound as one.  
Join our symphony of singing,  
Here together, having fun.  
Though we may be different people,  
All of our voices sound as one.  
Music makes us brothers, sisters,  
So I sing with everyone.

Ode to Joy is the choral finale of Beethoven's famous 9th Symphony. The original words to Ode to Joy were written in German for four vocal soloists and a chorus, and emanate a strong belief in mankind. The original text was taken from a poem written by Friedrich Schiller in 1785, revised in 1808, with additions made by Beethoven. Beethoven was completely deaf when he composed this masterpiece, and he never heard a single note of it - except inside his head! At the end of the symphony's first performance the German composer, who had been directing the piece and was consequently facing the orchestra, had to be turned around by the contralto, Caroline Unger, so that he could see the audience's ecstatic reaction. Beethoven had been unaware of the tumultuous roars of applause behind him.

## Symphony No. 9: Ode to Joy

Lyrics by Evan Mitchell

Music by Ludwig van Beethoven



*Sing-ing, sing-ing all to-get-her, you, my friends, my fam - i - ly, brings us clo-ser*

*to the mu-sic, shows our love for all to see. Though we may be diff-er-ent peo-ple,*

*all of our voi-ces sound as one. Join our sym-pho - ny of sing-ing, here to - get-her,*

*hav - ing fun. Though we may be diff - er - ent peo - ple, all of our voi - ces*

*sound as one. Mu - sic makes us bro - thers, sis - ters, so I sing for ev' - ry one!*



## student activity:

The masterworks on this programme represent the backbone of orchestral repertoire, and are some of the most instantly recognizable works composed for the symphony. With your class, consider what makes a good "Top 10 List" in a variety of contexts! What reasons do you have when choosing who or what makes the cut; is the tone serious or satirical; does the list represent a variety of options or views?

Have your students brainstorm topics for Top 10 Lists and write their own to be shared with the class. Topics can vary from music ("10 Reasons my Grandma listens to Frank Sinatra" or "Top 10 Instruments in our Classroom") to geography ("10 Places to Visit in BC"), math ("10 Things to Love About Triangles"), or editorial ("10 Ways to Be a Good Classmate"). Make sure you discuss the importance of having reasons to back up each point. Students can even present their lists to their classmates, presenting in the manner of a radio or television presenter.

Please send your students' lists to [education@vancouverSymphony.ca](mailto:education@vancouverSymphony.ca) with the Subject line "Top 10". You may find them featured in the pre-show video roll when you come to visit the VSO at the Orpheum on concert day!



### We're All Composers! 10 Ways to Write a Hit Song:

10. Canons. Make a statement with found sounds from your environment - it worked for Tchaikovsky in the 1812 Overture!
9. Be prolific, Mozart and Madonna wrote a LOT of music.
8. Team up! The Beatles and Brahms both got by with a little help from their friends.
7. Be relevant to your time. The Dixie Chicks and Prokofiev alike are known for their politically charged works.
6. Push the boundaries. Stravinsky, like Lady Gaga, was never content to maintain status quo.
5. Cultivate a fanbase. Liszt knew the importance of having enthusiastic fans, centuries before One Direction.
4. Write a catchy hook. Think Beyonce & Beethoven.
3. Bold expressions of love; he never put it as succinctly as Bruno Mars, but Schumann declared his love for his pianist-composer wife Clara through song.
2. Get Them Dancing! Take a page out of Strauss' books.
1. Include a violin!

Nick Wright is the VSO's concertmaster. He is from the United Kingdom and can be heard in the soundtracks for many movie franchises, including Harry Potter, Star Wars, and the Marvel Cinematic Universe!

He grew up playing the piano and bass trombone, and really likes cars!



**VSO Greatest Hits Study Guide Lesson Plans 4-7**  
**Jacqueline M. Neuman, UBC Elementary Teacher Candidate 2017-2018**

Suggested Audience: Grades 4-7

**Essential Understanding:**

Students will be introduced to Beethoven and two of his compositions, learn about instrument families, and have the opportunity to create their own musical instrument.

**Integrated subjects:** Arts Education – Language Arts – Applied Design Skills and Technologies

**Lesson #1 Beethoven Introduction**

Suggested Audience: Grades 4-7

**Essential Understanding:**

Students will be able to relate to Beethoven's life by comparing their life to his.

**Links to Core Competencies:**

Communication

- Connect and engage with others (to share and develop ideas)
- Explain/recount and reflect on experiences and accomplishments

Critical Thinking

- Analyze and critique

**First People's Principles of Learning:**

- Learning requires exploration of one's identity

**Big Ideas:**

Grade 4-7 English language Arts: Exploring stories and other texts helps us understand ourselves and make connections to others and to the world

**Learning Standards:**

Students will become aware of and experience the following learning standards...

<b>Curricular Competencies</b>	<b>Content</b>
Comprehend and Connect (reading, listening, viewing) <ul style="list-style-type: none"><li>• Respond to text in personal, creative, and critical ways</li></ul> Create and Communicate (writing, speaking, representing) <ul style="list-style-type: none"><li>• Transform ideas and information to create original texts</li></ul>	Strategies and processes <ul style="list-style-type: none"><li>• Writing processes</li></ul>

### Materials:

- Projector
- Bio for projection
- Paper
- Pencils
- Venn Diagram worksheet

### Lesson Introduction

- Guess who... Offer clues to students (e.g. is a famous composer, composed pieces even after he lost his hearing, wrote one of his pieces only at night time and called it the “Moonlight Sonata”) and ask them to guess who they think they will be learning about.

### Beethoven’s Biography:

- Project Beethoven’s biography so all students can read along as the teacher or a student volunteer reads aloud:

Ludwig van Beethoven was born in Bonn, Germany, on December 16<sup>th</sup>, 1770. Beethoven’s family had many children, but only Beethoven and two of his younger brothers survived to adulthood. His first music teacher was his father. Unfortunately for Beethoven, his father was a very hard and strict teacher. Even at a young age, Beethoven was a very talented musician, showing signs of the creativity and imagination that he would eventually show in his compositions. While he excelled in his music capabilities, Beethoven struggled with math and spelling in school. He eventually dropped out of school, choosing to study music full-time. By the time he was twelve, he had already published his first composition. In 1784, Beethoven’s father experienced health issues and became unable to support Beethoven’s family financially. In an effort to provide money for his family, Beethoven requested to be appointed as Assistant Court Organist. His request was accepted, and he was able to earn money to support his family. Beethoven continued to compose, and eventually moved to Vienna, Austria. There he studied under Joseph Haydn, who at the time was considered the greatest composer alive.

In his late twenties, Beethoven began to suffer hearing loss, and eventually over time went completely deaf. While his deafness put an end to his playing career (he was a virtuoso pianist), his skill at composition did not suffer. He wrote a large number of works, perhaps some of his best, after losing his hearing. Beethoven had composed a large amount of music before he went deaf, so he could hear the music in his head without actually hearing the music through his ears. Beethoven could also feel the vibrations of the music; he even cut the legs off his piano so that he could feel the vibrations of the instrument while lying on the floor. Some of his most important compositions were written during Beethoven’s final years, when he was unable to hear. Beethoven died in 1827 at 56 years old.

- Ask the students to write a brief biography of their own using the following prompts:
  - When were you born?
  - Where were you born?
  - Do you have any siblings? If yes, how many?
  - Have you taken any music lessons? If so, in what instrument(s)?
  - What do you want to be when you grow up?
- If students are not yet familiar, demonstrate how to create a Venn diagram comparing their lives to Beethoven’s. Prompt students to compare their findings with their peers.



**Lesson Closure:**

- Ask the students to share their findings with the class. What similarities were students able to find? What differences?
- Let the class know they will be learning more about Beethoven and his pieces in future lessons.

**Assessment:**

- Students are able to engage with Beethoven's biography
- Students are able to find similarities and differences between their own life and Beethoven's life

## **Lesson #2 – Beethoven's Symphony No. 5**

**Essential Understanding:**

Students will learn what a *motif* is, and how to identify the motif found within the first movement of Beethoven's Symphony No. 5

**Links to Core Competencies:**

**Critical Thinking**

- Analyze and critique

**First People's Principles of Learning:**

- Learning involves patience and time

**Big Ideas:**

Grade 4-7 Arts education: Dance, drama, music, and visual arts are each unique languages for creating and communicating

**Learning Standards:**

Students will become aware of and experience the following learning standards...

<b>Curricular Competencies</b>	<b>Content</b>
Reasoning and Reflecting <ul style="list-style-type: none"><li>• Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li></ul> Communicating and documenting <ul style="list-style-type: none"><li>• Describe and respond to works of art and explore artists' intent</li></ul>	Elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"><li>• Music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</li></ul>

#### Materials:

- Speakers
- Youtube video of Beethoven's Fifth Symphony  
[http://www.youtube.com/watch?v=\\_4IRMYuE1hI](http://www.youtube.com/watch?v=_4IRMYuE1hI)

#### Lesson Introduction:

- Play the first six seconds of Symphony No. 5  
[http://www.youtube.com/watch?v=\\_4IRMYuE1hI](http://www.youtube.com/watch?v=_4IRMYuE1hI)
- Ask the students to put up their hand if they recognize the piece. Discuss why they think this piece is so easily recognizable.
- Tell the students this is the beginning of Beethoven's Symphony No. 5, one of Beethoven's nine symphonies.

#### Motif:

- Play the first six seconds again. Prompt the students to discuss the opening of the piece – how does it make you feel? Do you hear a repeating pattern of notes?
- Encourage the students to describe the four notes heard in a row (e.g. short-short-short-long). When they hear the pattern a second time is it exactly the same? *No, it's lower!*
- Highlight the repeating four notes heard at the beginning of the piece. Tell the students this is called *motif* – a short musical idea. Explain that motifs are used to create a feeling of unity within pieces. This particular motif is called the *fate motif* because as Beethoven began to realize he was losing his hearing it has been said to represent fate knocking at the door.
- Ask the students to clap and sing the fate motif using the words “short-short-short-long”
- Play the first 21 seconds of the first movement. Ask the students to count quietly to themselves how many times they hear the motif played (ANSWER: 14). If students produce differing answers, the teacher may choose to replay this portion of the recording so the class may discuss and count together.
- The following graphic representation of Symphony No. 5 1<sup>st</sup> Movement may be useful for those who are unable to identify each of the times the motif is repeated  
<https://www.youtube.com/watch?v=rRgXUFnfKIY>

#### Beethoven's hearing loss:

- Emphasize that when Beethoven composed this piece, he was already almost completely deaf. Review information from last lesson of how Beethoven could hear the vibrations of the music while lying on the floor.
- Ask the students to lie on the floor, put one ear against the floor, and cover the other ear with their hand. Play the first movement of Symphony No. 5 with the speaker pointed toward the ground. NOTE: depending on the type of speakers, the volume may need to be quite high to feel the vibrations through the floor
- Prompt the students to describe this experience – could you feel the vibrations of the music through the floor? Imagine composing your own piece without the ability to hear.
- Tell the students that if they were to visit the Orpheum they would be able to feel the sound of the orchestra during the louder parts of the pieces.

### Optional Extension Activities:

#### Examples of the Fate Motif used in Modern Music

- Electric Light Orchestra – Roll Over Beethoven  
<https://www.youtube.com/watch?v=PLNR4xfh1Qc>
  - Begins with Beethoven Symphony No. 5 Fate Motif and moves to its own bass line motif heard throughout the song
- Judge Judy Introductory Music <https://www.youtube.com/watch?v=4keH9mngPRk>

#### Example of motif in modern music:

- Bruce Springsteen - Born In The U.S.A  
<https://www.youtube.com/watch?v=lZD4ezDbbu4>
  - Rhythmic motif. Strong pulse on the second beat (“born”)

#### Leitmotif:

- Associated with a particular person, idea, or situation often used in musicals and movies
- Examples of Leitmotifs
  - Imperial March – Darth Vader’s Theme <https://www.youtube.com/watch?v=-bzWSJG93P8>
  - Monsters Inc. – Boo <https://www.youtube.com/watch?v=vMOLjKAuqyA> (start at 1:20) heard throughout the movie to represent Boo
  - Toy Story Buzz Lightyear – <https://www.youtube.com/watch?v=vddEvqS6M4o> (1:30 – 1:55) “to infinity and beyond” horns in the background represent Buzz throughout the film
  - Batman – <https://www.youtube.com/watch?v=VSaDPc1Cs5U> bass line “NUH-nuh NUH-nuh NUH-nuh NUH-nuh BATMAN!”

#### Assessment:

- Students are able to critically analyze short sections of Beethoven’s Symphony No. 5
- Students can identify when the motif occurs in Beethoven’s Symphony No. 5
- Students are able to conceptualize how Beethoven was able to feel the vibrations of the music when he lost his hearing.

## Lesson #3 – Beethoven’s Symphony No. 9

### Essential Understanding:

Students will be able to identify how music can change our mood or evoke emotion

### Links to Core Competencies:

#### Communication

- Connect and engage with others (to share and develop ideas)
- Explain/recount and reflect on experiences and accomplishments

#### Critical Thinking

- Analyze and critique



**First People's Principles of Learning:**

- Learning involves patience and time

**Big Ideas:**

Grade 4-7 Arts Education: Dance, drama, music, and visual arts are each unique languages for creating and communicating

**Learning Standards:**

Students will become aware of and experience the following learning standards...

Curricular Competencies	Content
Reasoning and Reflecting <ul style="list-style-type: none"><li>• Observe, listen, describe, inquire and predict how artists (dancers, actors, musicians, and visual artists) use processes, materials, movements, technologies, tools, techniques, and environments to create and communicate</li></ul> Communicating and documenting <ul style="list-style-type: none"><li>• Describe and respond to works of art and explore artists' intent</li></ul>	Elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"><li>• Music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</li></ul>

**Materials:**

- Speakers
- Youtube video of Beethoven's Ninth Symphony  
<https://www.youtube.com/watch?v=XeT17YeUj5k>
- Youtube video of Beethoven's Fifth Symphony  
[http://www.youtube.com/watch?v=\\_4IRMYuE1hI](http://www.youtube.com/watch?v=_4IRMYuE1hI)
- Paper
- Pencil Crayons/Markers

**Lesson Introduction:**

- Begin with a discussion of the students' favourite music. Prompt the students to explain why they enjoy it (e.g. When do you listen to music? How does it make you feel? What pictures does it bring forward in your mind? Do you enjoy dancing to it?)
- Move the conversation toward the idea that music can change our mood and emotions (e.g. make us feel happy/sad, or want to dance)
- Play a portion of the following recording of the fourth movement of Beethoven's ninth Symphony: <https://www.youtube.com/watch?v=XeT17YeUj5k>
- As they listen, ask the students to monitor their emotions and or desires (e.g. does this music make you feel happy? Sad? Want to dance?).
- After listening, ask the students to do a 'think-pair-share' – think to yourself, discuss with a partner, discuss as a class

- Ask the students to recall the first movement of Beethoven's 5<sup>th</sup> Symphony. Did this piece make you feel the same way? Teachers may desire to play an excerpt to refresh their class' memory.

#### **"Pass It" Game:**

- Discuss the idea of drawing to music. Ask students if they have ever drawn to music before. If they have, were they able to express how the music made them feel through drawing? Why or why not?
- Introduce the game "pass it":
  - Each student needs a sheet of blank paper and pencil crayons/markers
  - The teacher plays a short clip of the fourth movement of Symphony No. 9 and tells the students to start drawing.
  - Tell the students that they should draw how they feel or what the music reminds them of (e.g. floating in water, dancing, etc.)
  - After a few seconds (e.g. 40-60 seconds) the teacher will stop the music and say "pass it." Each student should pass their paper to their right.
  - The teacher will play the music again and the students should add to the work of the person before them.
  - The teacher may continue this process until the students receive the paper they began with

#### **Discussion**

- Did you enjoy drawing to music? Was this difficult? Why or why not? What did you learn by completing each others' drawings?

#### **Assessment:**

- Students are able to relate to discuss their emotions related to the music they enjoy, and in relation to Beethoven's Ninth Symphony
- Students are able to draw along with their peers during the "pass it" game
- Students are able to participate meaningfully in discussion portions of the lessons

## **Lesson #4 – Creating Musical Instruments**

Suggested Audience: Grades 4-7

Suggested number of lessons: 2-3 (students may require more time to test and improve their instrument creations)

#### **Essential Understanding:**

Students will learn about instrument families and have the opportunity to create their own musical instrument.

#### **Links to Core Competencies:**

- Generating Ideas
- Developing Ideas

#### **Communication**

- Connect and engage with others (to share and develop ideas)

**First People's Principles of Learning:**

- Learning involves patience and time

**Big Ideas:**

Grade 4-7 Arts Education: Dance, drama, music, and visual arts are each unique languages for creating and communicating

**Learning Standards:**

Students will become aware of and experience the following learning standards...

Curricular Competencies	Content
Exploring and Creating <ul style="list-style-type: none"><li>• Choose artistic elements, processes, materials, movements, technologies, tools, techniques and environments using combinations and selections for specific purposes in art making</li><li>• Create artistic works collaboratively and as an individual using ideas inspired by imagination, inquiry, experimentation, and purposeful play</li></ul> Reasoning and Reflecting <ul style="list-style-type: none"><li>• Develop and refine ideas, processes, and technical skills in a variety of art forms to improve the quality of artistic creations</li></ul>	Elements and principles that together create meaning in the arts, including but not limited to: <ul style="list-style-type: none"><li>• Music: beat/pulse, duration, rhythm, tempo, pitch, timbre, dynamics, form, texture</li></ul> Processes, materials, technologies, tools, and techniques to support art activities

**Materials:**

- Projector
- Speakers
- Instruments of the orchestra photo for projection
- Instrument Youtube videos as linked below
- 'Everyday Materials' – e.g. glue, string, paperclips, paper, cardboard, cardboard tubes, rubber bands, wire, aluminum foil, plastic wrap, tape, juice boxes, wooden dowels, etc.-  
TIP: teachers may wish to ask parents to bring in these items the week before the lesson
- Instrument design worksheet

**Lesson Introduction – What is an orchestra? Instrument families:**

- Project the following photo for the class. Explain that an orchestra is a group of musicians playing instruments from each of the instrument families all together. There are usually between 70 and 100 musicians playing in an orchestra at once.
- Point to the different instrument families: Brass, Woodwinds, Percussion, and Strings. Show the students the following sound clips of each
  - Brass instruments: <https://www.youtube.com/watch?v=yE0aSxziNdY>
  - Woodwind instruments: <https://www.youtube.com/watch?v=KEt1Mm8sSkA>
  - String instruments: [https://www.youtube.com/watch?v=MP2\\_6OLummA](https://www.youtube.com/watch?v=MP2_6OLummA)

- Percussion: <https://www.youtube.com/watch?v=xGKpngesISI>

#### Instrument Engineers:

- Pose the question – how can we use materials to make sound? Sound comes from vibrations made from hitting, scraping, shaking, plucking, or blowing air. Ask the students to determine which of the instrument families used each of these techniques to make their sound (e.g. plucking – strings, hitting – percussion, blowing air – woodwinds and brass) and some other ideas they could create with found materials that use these techniques (e.g. shaking – maracas, scraping – washboard).
- Review the instrument families and any instruments students bring forward with these techniques in mind, and prompt students to begin brainstorming some of the ways they could create instruments with found materials.
- Divide students into groups of 2-3
- Tell the students they are going to design their own musical instrument from everyday materials (e.g. glue, string, paperclips, paper, cardboard, cardboard tubes, rubber bands, wire, aluminum foil, plastic wrap, tape, juice boxes, wooden dowels, etc.).
- Distribute the ‘Engineering and Design Process’ worksheet, and explain the numbered steps to the students before they begin designing
- Provide the students with time to develop their ideas (students may require more than one lesson period to complete their instrument)
- Be sure that each group acquires peer feedback at least once during the engineering process
- Note – some projects may require overnight drying before the performance lesson time

#### Instrument Presentation:

- Allow time for each group to present their instrument to the class. Each group should walk the class through their engineering design process and the changes they made as they worked toward their finished product, and let the class know of anything they may do differently in the future if they were to start their design process again.

#### Assessment:

- Students are able to work through the design process using teamwork and problem solving skills
- Students can identify the instrument family that their instrument belongs to
- Students are able to explain their design process and the changes they made



Unit Extension activities:

- Ask the students to imagine they are going to make a movie about Beethoven's life. Divide them into pairs and ask them to pick an incident in Beethoven's life. The pairs should write a scene that they can then act out for their class.
- Create an acrostic poem to describe Beethoven. For example:

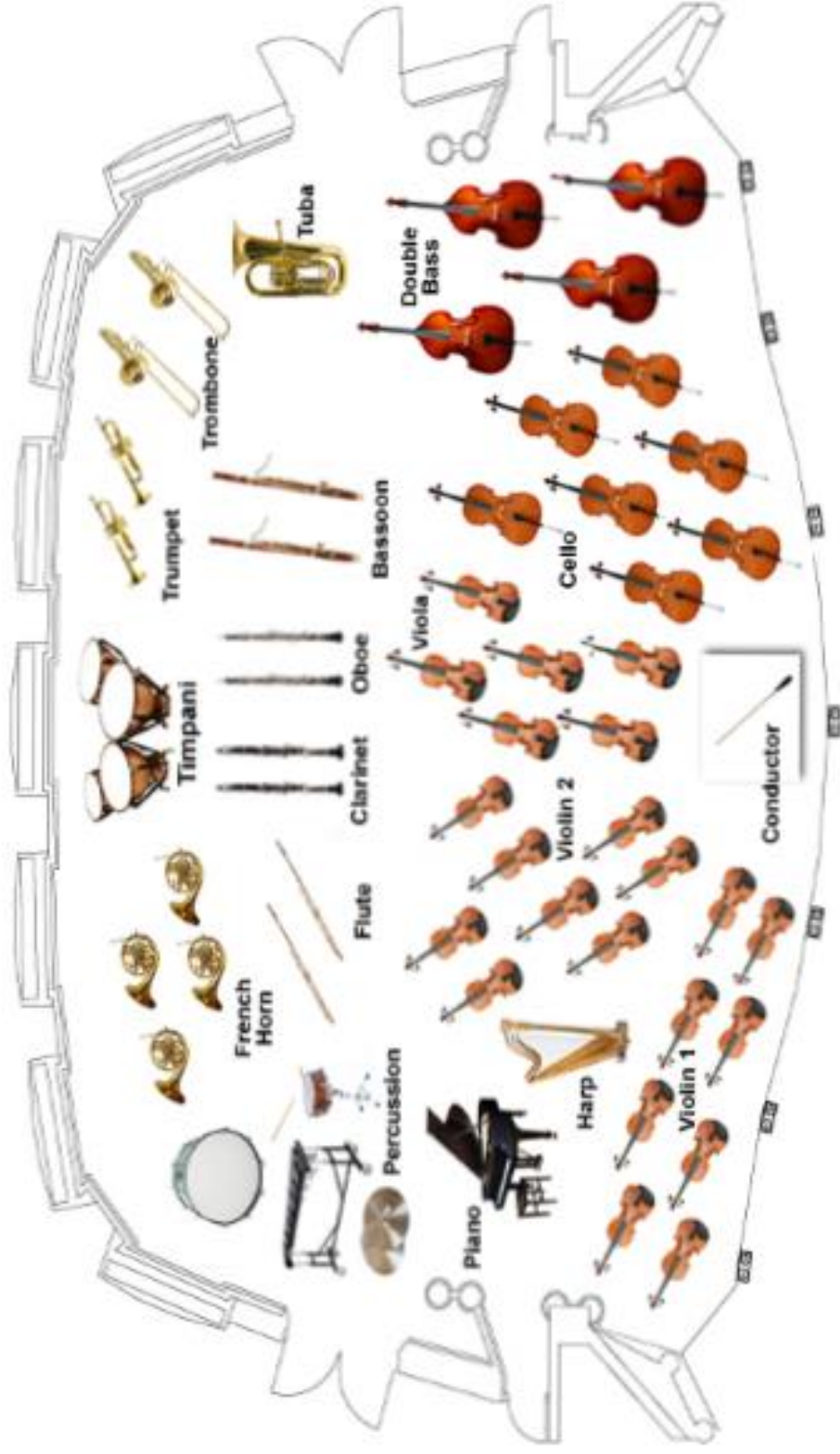
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Teacher Resources:

- Arts Alive Beethoven Teacher Resource Kit [http://artsalive.ca/pdf/mus/beethoven\\_e.pdf](http://artsalive.ca/pdf/mus/beethoven_e.pdf)
- Ludwig van Beethoven Biography <https://www.biography.com/people/ludwig-van-beethoven-9204862>
- Beethoven: 20 facts about the great composer <https://www.classicfm.com/composers/beethoven/guides/beethoven-20-facts-about-great-composer/>

# Instruments of the Orchestra

This is a typical layout for the Vancouver Symphony Orchestra in the Orpheum Theatre and most likely the layout you will see at your school concert.

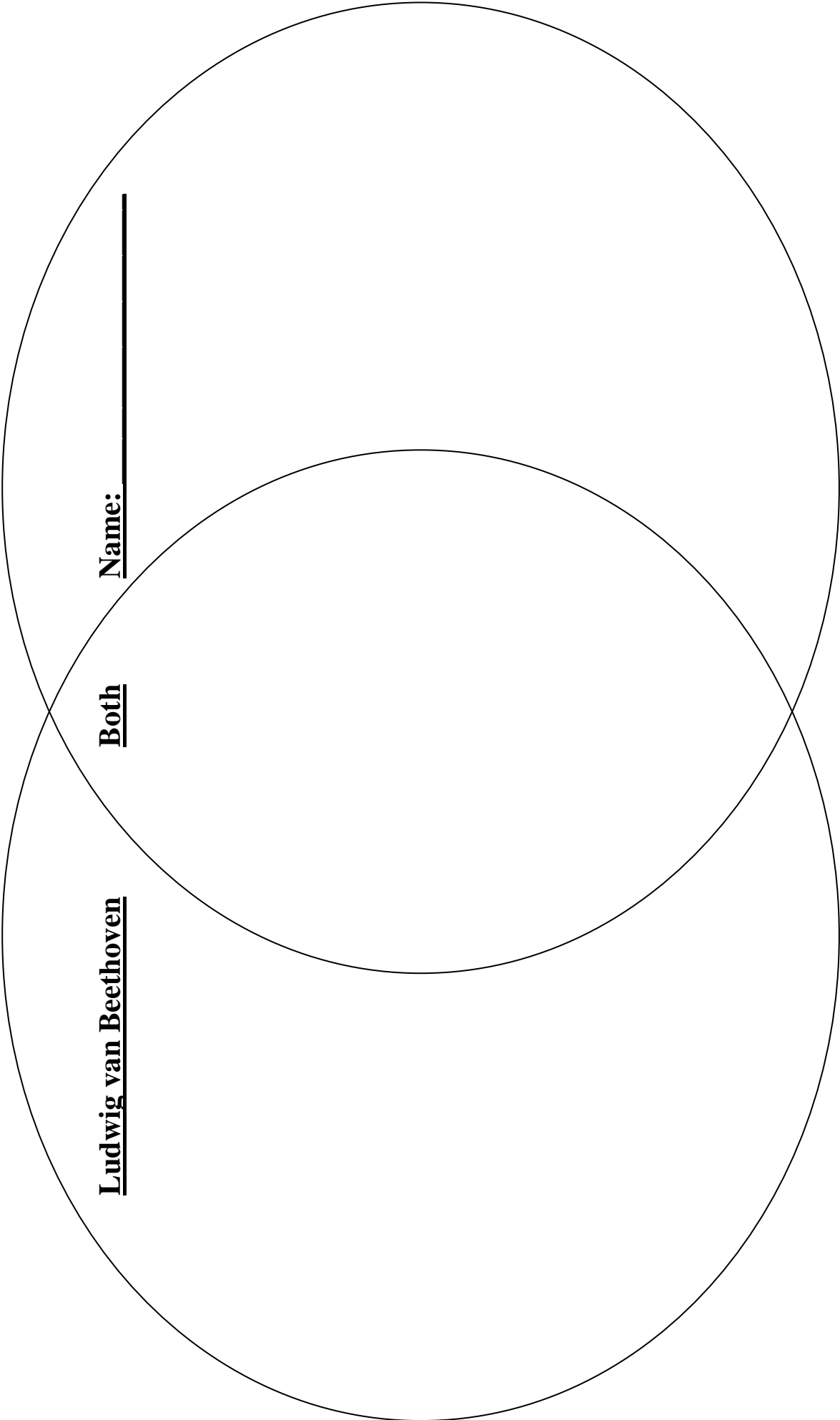


## **Ludwig van Beethoven**

Ludwig van Beethoven was born in Bonn, Germany, on December 16<sup>th</sup>, 1770. Beethoven's family had many children, but only Beethoven and two of his younger brothers survived to adulthood. His first music teacher was his father. Unfortunately for Beethoven, his father was a very hard and strict teacher. Even at a young age, Beethoven was a very talented musician, showing signs of the creativity and imagination that he would eventually show in his compositions. While he excelled in his music capabilities, Beethoven struggled with math and spelling in school. He eventually dropped out of school, choosing to study music full-time. By the time he was twelve, he had already published his first composition. In 1784, Beethoven's father experienced health issues and became unable to support Beethoven's family financially. In an effort to provide money for his family, Beethoven requested to be appointed as Assistant Court Organist. His request was accepted, and he was able to earn money to support his family. Beethoven continued to compose, and eventually moved to Vienna, Austria. There he studied under Joseph Haydn, who at the time was considered the greatest composer alive.

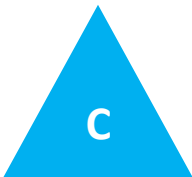
In his late twenties, Beethoven began to suffer hearing loss, and eventually over time went completely deaf. While his deafness put an end to his playing career (he was a virtuoso pianist), his skill at composition did not suffer. He wrote a large number of works, perhaps some of his best, after losing his hearing. Beethoven had composed a large amount of music before he went deaf, so he could hear the music in his head without actually hearing the music through his ears. Beethoven could also feel the vibrations of the music; he even cut the legs off his piano so that he could feel the vibrations of the instrument while lying on the floor. Some of his most important compositions were written during Beethoven's final years, when he was unable to hear. Beethoven died in 1827 at 56 years old.

**Venn Diagram**





The Engineering and Design Process I



1. Ask: what do you have to do?

2. Imagine: brainstorm ways to complete the task.

A)

B)

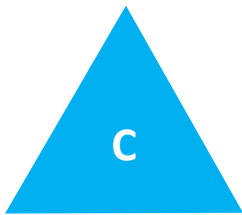
C)

D)

3. Plan: Draw a diagram with labels.

Make a list of materials you will need:

The Engineering and Design Process II



**4. Create: Follow the plan and make a model.**

**5. Test: Practice using your model. Consider strengths and areas for improvement.**

**6. Peer Feedback:**

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**7. Improvements: what will you do to improve/modify your model?**

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**8. Final Product: draw a diagram with labels**



Send your comments, questions and concert reviews to Christin, Ryan & Duncan:

Education Department  
Vancouver Symphony Orchestra  
500 - 843 Seymour Street  
Vancouver, BC  
V6B 0G4



Or by email: [education@vancouversymphony.ca](mailto:education@vancouversymphony.ca)

## Want to learn more? Here are some additional resources!

Vancouver Symphony Orchestra

[www.vancouversymphony.ca](http://www.vancouversymphony.ca)

Canadian Composers

[www.musiccentre.ca](http://www.musiccentre.ca)

Deborah Ziolkoski Just for kids: children's guide

A simple, fun approach to classical music

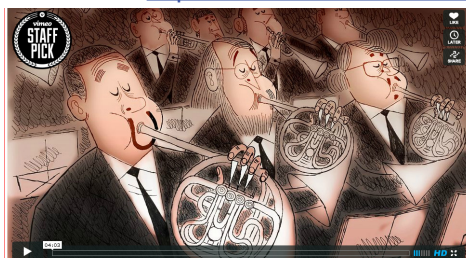
<http://funwithcomposers.com/>

More Classical Music for Kids

[www.classicsforkids.com](http://www.classicsforkids.com)

And an animated short film on the theatre experience,  
set to Rossini's William Tell Overture:

<http://vimeo.com/48547146>



## Books for Teaching & Reading:

The Arts as Meaning Makers

Claudia Cornett and Katharine L. Smithrim

Pearson Education Canada Inc, Toronto, 2001.

This too is music

Rena Upitis

Heinemann, Toronto, 1990

Making Musical Instruments with Kids:

67 Easy Projects for Adults Working with Children

Bart Hopkin,

See Sharp Press, USA, 2009.

The Composer is Dead (with CD)

Snicket, Lemony

HarperCollins, USA, 2009.

The Philharmonic Gets Dressed

Kuskin, Karla

HarperCollins, USA, 1986.

Join the Vancouver Symphony for  
***Crescendo: A Professional Development  
Symposium for Music Specialist Teachers***

**February 22, 2019**  
**at the VSO School of Music**

Crescendo features sessions on teaching band, strings,  
choir, elementary music, and jazz plus lots more:

- instrumental techniques workshops taught by VSO musicians
- expert clinicians including Fiona Blackburn, Adam Con, Jonathan Girard, Pamela Hetrick, and Christin Reardon MacLellan, presenting on a variety of music education topics
- Keynote performance with VSO Brass Quintet and award-winning jazz pianist and vocalist Champian Fulton
- Special sessions: Indigenous Education in the Music Classroom: Tools and Techniques; and open discussion about music education policy and advocacy in BC
- option to observe a VSO rehearsal
- opportunity to network and collaborate with colleagues from greater Vancouver and beyond
- outstanding facilities at the VSO School of Music
- catered lunch for all delegates
- 2 complimentary VSO tickets for all delegates

**Registration Now Open!**

**[www.vancouversymphony.ca/education/crescendo](http://www.vancouversymphony.ca/education/crescendo)**