

SAN ANTONIO SYMPHONY

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2011-2012 Young People's Concert Series

Adventures of **Reading** in *Music!*

Presents

YPC 3 - Heroic Beethoven

TEACHER'S GUIDE



January 31, February 1 & 2, 2012, 9:45am & 11:10am
LAURIE AUDITORIUM

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YPC 3 - Heroic Beethoven

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Heroic Beethoven

Ludwig van Beethoven

Born: December 17, 1770 – Bonn, Germany

Died: March 26, 1827 – Vienna, Austria

Famous Works: Symphonies, Overtures, Piano Concertos, Piano Sonatas



A portrait of
Beethoven at 13

Ludwig van Beethoven was born into a very musical family. His father was a tenor singer, and his grandfather was a bass singer in the court band of the **Elector of Cologne**. His father was a very

strict and stern man who was Ludwig's teacher in the study of composition, violin, and piano. By the time Ludwig was nine, he had outgrown his father's teaching abilities and began to study with a number of different instructors in organ and voice. His organ teacher was so overwhelmed with Beethoven's talent and skills that he made Beethoven, at the age of twelve, the court orchestra accompanist and allowed him to conduct the opera band. When he was seventeen, he traveled to the great city of **Vienna** for the first time where he impressed such notable figures as Mozart and the Emperor Joseph. However his visit to Vienna was cut short when his mother became ill and he returned to Bonn to be with her. Both his mother and a younger sister

died that year and young Beethoven was greatly affected by the loss.

He remained in Bonn for four more years, playing, conducting, and composing with the new National Theatre Orchestra. While Beethoven was working in Bonn, the great composer Joseph Haydn passed through and so admired Beethoven's musicianship that he recommended to the Elector of Cologne that he fund Beethoven's move to Vienna to further his musical career. At the age of twenty-two, with the aid and approval of the Elector, Beethoven moved to Vienna, which would be his home for the rest of his life.

Beethoven soon became well-known in Vienna for his magnificent music and his difficult temperament. He was a music star in a city that loved music and because of his talent and fame, his many wealthy admirers and patrons forgave his difficult personality. His music was considered to be ahead of its time in its passion and power. By the time he was thirty, however, he had begun to go deaf, an obviously problematic turn of events for a musician. Beethoven's gradual hearing loss, along with severe intestinal problems, caused him to

suffer a great deal of frustration, self-pity and depression for many years of his life. Hoping in vain to find a cure, Beethoven sought out many great doctors who prescribed a variety of strange medicines and treatments for these ailments, none of which worked, of course. As his deafness inevitably grew, Beethoven's personality became even more difficult, but despite his problems, he continued to compose many great masterpieces for nearly three more decades.

Beginning in his early 30's, Beethoven entered a rigorous phase in which he turned out many great works in a short period of time, which is now known as the "Middle" or "Heroic" period of his life. During this period, Beethoven began to diverge from the older classical models developed by his predecessors, creating works that were larger in scope and increasingly **romantic** in nature.

It was at the start of this Middle period in 1804 that Beethoven completed his Third Symphony in E-flat major, This work requires the use of more musicians and is nearly twice as long as any symphony previously written by any composer. Beethoven originally planned dedicate his Third Symphony to the great leader of the **French Revolution, Napoleon Bonaparte**. He abruptly changed his mind, however, when news reached him that Napoleon had declared himself emperor. He later changed the title to read: "The Heroic Symphony: composed to celebrate the memory of a great man."

The Heroic Symphony, or "Sinfonia Eroica," as it is known in Italian, is loaded with memorable moments and musical devices pushed to a new extreme. Of particular note are the

funeral march that reappears throughout the second movement, a breathlessly-fast scherzo with its exuberantly joyful trio, and a massive final movement with its variations and fugal sections.

Beethoven began composing his final completed symphony in 1817. In 1824, an almost completely deaf Beethoven finished his *Ninth Symphony*. The work, nicknamed the "Choral" symphony, is regarded by many as the climax of his orchestral compositions and was the first symphony in history to include a vocal component, featuring vocal soloists and a full chorus in the final movement.

Beethoven died on March 26, 1827 from lead poisoning likely caused inadvertently by his physician. He was mourned by 20,000 Viennese citizens and now rests in Vienna's most famous cemetery, The Zentralfriedhof.



Beethoven in 1823

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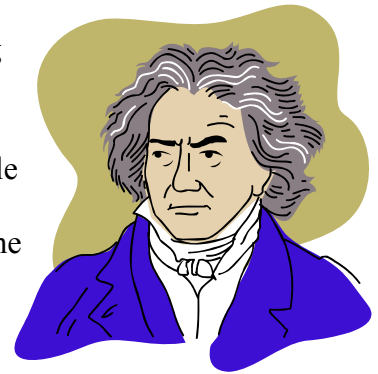
Interesting Facts about the Composer

- ♪ As a young man, Beethoven had the opportunity to study with some of the very best composers of the time, including Haydn and Mozart. Although his teachers thought very highly of him, he was a very difficult and stubborn student, always wanting to do things his own way. Beethoven was reported to have said that had he taken some lessons with Haydn, but had never learned anything from him!
- ♪ Beethoven was a great **procrastinator**. Dates were often advertised for performances of his compositions long before he had even begun writing them. Sometimes, Beethoven would even start writing pieces a day before the performance, only to have it ready to go just before the concert!
- ♪ Beethoven was well-known for his bad temper. One time when he was conducting one of his new orchestra pieces in a concert, the clarinet player accidentally repeated eight bars. Beethoven stopped the performance and yelled at the orchestra, calling them all sorts of names. Then he started the music again from the beginning. After the concert, the musicians were very angry with him, and swore they would never play for him again! This of course lasted only until he had composed another great work that everyone wanted to play.
- ♪ In another account of Beethoven's anger, once when he was served the wrong dish at a restaurant, he stuffed it in the waiter's face and shouted at him. The poor waiter had his hands full of dishes and couldn't do anything but lick the gravy running down his face!
- ♪ According to Ries, while he was composing the Third Symphony, "Beethoven had thought about [Napoleon] Bonaparte during the period when he was still First **Consul**. At that time Beethoven held him in the highest regard and compared him to the great Roman consuls. I myself had seen this symphony, already copied in full score, lying on this table. At the very top of the title page stood the word "Buonaparte" ... I was the first to tell him the news that Bonaparte had declared himself emperor, whereupon he flew into a rage and shouted: "So he too is nothing more than an ordinary man.... He will place himself above everyone else and become a tyrant!" Beethoven went to the table, took hold of the title page at the top, ripped it all the way through, and flung it on the floor!" Later, the first page of the symphony had to be rewritten.
- ♪ Beethoven was very forgetful. He was once given a very nice horse as a gift. He went out riding with the horse a few times, but soon forgot all about it. He even forgot to feed it! A servant began to take care of the horse and buy food for it. When he eventually



presented him with a bill for the food, only then did Beethoven suddenly remember his horse and his negligence.

- ♪ The pianos in Beethoven's time were much quieter than today's pianos, and Beethoven was hard of hearing. He would bang and beat the keys so furiously that his piano constantly needed to have its broken strings and hammers repaired. One day, an instrument maker who visited Beethoven was quite shocked. He reportedly found that "the [piano's] upper registers were mute, the broken strings in a tangle, like a thorn bush whipped by a storm!"
- ♪ Beethoven avoided loud noises like the plague, as he believed that they would take away what little hearing he had left. When Napoleon bombarded the city of Vienna with canon-fire in 1809, Beethoven spent the day hidden in his basement, covering his ears with pillows.
- ♪ One of Beethoven's most amazing talents was his ability to **improvise**, which he would do regularly with great gusto in performances, despite the music having already been written out. If he performed with other musicians, he would often leave them hanging for long periods, not knowing when to come back in.
- ♪ Beethoven was a clumsy man. According to his friend and pupil, Ferdinand Ries, "He rarely picked anything up without dropping or breaking it. Thus he frequently knocked his inkwell into the piano, which stood beside his writing desk. No piece of furniture was safe from him, least of all anything valuable. Everything was knocked over, soiled, or destroyed. He also never learned to dance in time with the music."
- ♪ Managing his money was not one of Beethoven's strong suits. Although he made a decent living on his compositions and financial support from **patrons**, he never seemed to have any money. This is because he spent enormous sums on rent; he often rented four or more apartments in Vienna and the country at the same time for his personal use, just in case the mood might arise for a change of surroundings!
- ♪ Beethoven loved to hear about new ideas and inventions, so much so that it occasionally made him a little gullible. A friend once played a trick on him by telling him in a letter that a special lantern had been invented which would allow the blind to see. Beethoven was so excited that he ran about telling the news to everyone, only to realize later that he had been duped. He never spoke to that particular friend again.
- ♪ Beethoven was always suspicious, even paranoid of other people stealing his musical ideas. He often complained that if he were improvising at his piano one evening with the windows open, the next day he would hear someone else playing his ideas and "boasting they were his!" For this reason, Beethoven often preferred to do his composing in the country.
- ♪ Beethoven once engaged in a pianistic "showdown" with a brilliant **virtuoso** named Daniel Steibelt. Steibelt had insulted Beethoven by using one of his themes in a composition for piano and strings. Beethoven happened to be at the concert when Steibelt gave the **premiere**. Beethoven's answer was to grab the cello part to Steibelt's piece, and "placing it upside down on the [piano], he hammered a theme from the first few bars with one finger. Insulted and irritated as he was, he improvised [on the theme] in such a manner that Steibelt left the room before Beethoven had finished, never wanted to meet him again, and even made it a condition that Beethoven not be invited" to his performances!



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Concert Program

Symphony No. 3 in E-flat major, Op. 55,
“Eroica” [excerpts]

- I. Allegro con brio
- II. Marcia funebre: Adagio assai
- III. Scherzo: Allegro vivace
- IV. Finale: Allegro molto

Ludwig van Beethoven

(1770-1827)



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2011-2012 Young People's Concert Series **YPC 3 – Heroic Beethoven** **Akiko Fujimoto, Assistant Conductor**

Akiko Fujimoto begins her tenure as Assistant Conductor of the San Antonio Symphony in January 2012.

Hailed as “a very talented conductor who knows her score and her musicians” (Virginia Gazette), Akiko Fujimoto has most recently served as the Conducting Associate for the Virginia Symphony Orchestra, Music Director of the William & Mary Symphony Orchestra, and Music Director of the Williamsburg Youth Orchestras.

A native of Japan, Fujimoto attended high school in California and graduated from Stanford University with a Bachelor of Arts in music and psychology. She holds Master of Music degrees in conducting from the Eastman School of Music and Boston University.



As a member of the Virginia Symphony conducting staff, Fujimoto conducted the VSO in classical, holiday, and educational concerts including the Virginia Symphony's 2009-2010 series of Young People's Concerts and the Virginia Beach performance of the Classics concert featuring the world premiere of Behzad Ranjbaran's Concerto for Violin, Viola and Orchestra. Fujimoto has also conducted the Fort Wayne Philharmonic and National Arts Centre Orchestra in performance as well as conducted the BBC Scottish Symphony Orchestra as part of the Orkney Conducting Institute. Prior to arriving in Virginia, Fujimoto served as the Music Director and Conductor of the Mozart Society Orchestra at Harvard University where she led the MSO to many milestones, including performing with pianist and Mozart scholar Robert Levin.

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A Musical Hero

Everyone loves music. I'd be willing to bet the farm on it. Have you ever heard



anyone say, "I hate music?" I'll bet not. Now maybe you've heard someone say, "I hate opera," or "country music is the worst," but everyone has at least some kind of music or artist that they like.

Whether it's Justin Bieber, Enya, Mozart or Metallica, there's something out there for everyone.

But have you ever asked yourself, will people be listening to Lady Gaga 200 years from now? How about Pitbull, Rihanna or Hannah Montana? Maybe it's hard to say. But one thing is for sure, almost 200 years after the death of one musician in particular, his music is as well-known and as popular as ever.

Beethoven. It is perhaps one of the most universal words of humankind, the name is associated the world over with some of the highest achievements in the art of music, and arguable the greatest composer of all time. *Beethoven*. The sound of the word itself strikes a chord of affectionate recognition into the heart of the classical-music-lover and a sense of honor and even a hint of fear into the mind of the musician. **BEETHOVEN**. A name to be recognized, re-discovered,

and revered. A hero, to the world of music.

But what is it that makes his music so great? Well, the answer to that question would be far too long and complex to answer here, and many great books have already been written on the subject. But to get



an idea of a part of what he achieved, we will need some historical perspective. In 1802 at the young age of 32, Beethoven had already composed two very successful symphonies. These were enough for him to have been remembered as a master of compositional technique within the **classical era of music** in which he lived, but not much more. While innovative and superbly crafted, his first two symphonies fit quite neatly into the framework of the traditional classical symphony that had been cultivated by his predecessors, Haydn and Mozart. Around this time, Beethoven reportedly told a friend that "I am not satisfied with the work I have done so far. From now on I intend to take a new way." He certainly did, for it was his Third Symphony that would change the face of music forever.

Remarkably, by 1803, Beethoven had been aware of a decline in his ability to hear for nearly 7 years. He was plagued by a constant buzzing in his ears, and the condition of his hearing was steadily worsening. This unfortunate situation, along with frequent and severe stomach problems, had plunged Beethoven into a state of depression and despair. After a long stay in the country, he had arrived at a personal crossroads—to give up his passion for music, or to forge ahead on a “new path.” Fortunately for us, Beethoven chose the latter, and returning to Vienna, threw himself boldly into his work with renewed vigor. With the beginning of his work on the Third Symphony in 1803, Beethoven entered a new period of his compositional development in which many of his most famous works were written, including the Fourth and Fifth Symphonies as well and the Violin Concerto. This period was marked by an accelerated **digression** from the socially accepted musical forms of the past as Beethoven sought more and more to establish his own “voice.” Today, historians refer to this period as his Middle or “Heroic” period.

The “Heroic” reference comes (at least in part) from the subtitle that Beethoven gave to his Third Symphony, which was “Heroic Symphony, composed to celebrate the memory of a great man.” He had originally intended to dedicate this work to Napoleon Bonaparte, the renowned French general and consul, whom Beethoven regarded at that time as a liberator of mankind from the bonds of oppression. But when Beethoven got word that Napoleon had proclaimed himself Emperor, he reportedly broke into a rage and ripped up the title page that had borne Napoleon’s name!



Napoleon crossing the Alps in 1800

At its first public performance in 1805, the Heroic Symphony left many concertgoers startled and confused, even **indignant**. For one, no one was ready for the sheer length of the work. At a staggering 50 minutes, it was the longest symphony to have ever been composed, in fact, nearly *twice* as long as any previous symphony! But Beethoven had also filled the symphony with a great many surprises that no doubt caught its first listeners off-guard. For one, he stretched the **sonata form** of the first movement to its limits by extending the **development** and **coda** to be almost equal in length to the other sections. Then he even broke the rules by adding



Bust of Beethoven

an entirely new theme in the development! The second movement contains an extended and painful funeral procession, a far-cry from the short-lived and customarily graceful **adagios** of his predecessors. The restless third movement was partly inspired by a

rowdy soldier song and also contains an energetic hunting call played by three horns in the **trio** (the first time more than two horns were used in a symphony). Beethoven called this movement a “scherzo” or “joke,” departing from the traditional **menuet**, an elegant 18th-century dance (the scherzo is hardly dance-able). And the last movement has no identifiable **form** whatsoever; rather it jumps from form to form in a bewildering sequence. Of course there are also plenty of sudden harmonic shifts and loud, full-orchestra entrances that can make an audience jump in their chairs if they aren’t prepared for them. Beethoven should have warned his concert-goers to listen at their own risk!

Beethoven may not have received the recognition he deserved at the first performance, but the boldness and daring of his stylistic changes in the Heroic Symphony were breakthroughs that paved a “new way” forward in the writing of symphonic music. It was also the first time a symphony had been used as a medium to relate specific beliefs and feelings, in this case associated with Napoleon. These ideals hint at Beethoven’s leaning toward the coming period of **Romanticism** in arts and literature.

Although Beethoven went on to compose many other great works on a staggering scale, the Heroic Symphony marks his true point of departure from the accepted norms. And so, Beethoven had created a work of art that didn’t divorce from previous tradition, but rather grew out of it into something so new, fresh, and profound that it would inspire music-lovers for centuries to come. This would become a model for many other great composers who came

to regard him as a hero, such as Schumann, Brahms, Strauss, Mahler, Bruckner, and many others who challenged the principals of accepted ideas in their art. Today the Heroic Symphony is regarded as one of the greatest symphonic masterpieces ever written.



A sketch of Beethoven in 1818

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YPC 3 – Heroic Beethoven

Co-Curricular Activity – A Letter from Beethoven

Interdisciplinary Themes:

Music history, reading comprehension, listening skills.

Preparatory Activities:

Ask students if they have ever heard a song and wondered why the composer/songwriter wrote it or what inspired them compose it. Ask students if they think knowing more about a composer's personal life might help them to understand and enjoy the song more and why. Explain to students the importance of the study of **music history** and how having a deeper understanding for the historical events and personal situations surrounding a composer's work can help one to better appreciate and interpret his/her music.

Teaching Sequence:

Read the following excerpt from one of Beethoven's personal letters that was written shortly before he began composing his Third Symphony. Read aloud to students and/or have students read aloud in turns while others listen carefully.

Culminating Activity:

After students have read and/or listened to the excerpt, hand out copies of the following quiz page (Answers c,d,a,b). Ask students to imagine how the different situations or conditions described might have affected how Beethoven wrote his music.

Evaluation:

Did students enjoy learning about Beethoven? Do they understand how the study of music history can help us develop a deeper appreciation for music?

Co-Curricular Connection/TEKS Objectives: (All numbers refer to the Knowledge and Skills section of the TEKS)

4th Grade: English Language Arts and Reading -
(b) 1, 2(B,E), 7, 10, 27(A)

5th Grade: English Language Arts and Reading -
(b) 1, 2(B,E), 7, 10, 27(A)

YPC 3 Concert TEKS Objectives:

4th Grade: English Language Arts and Reading -
(b) 1, 2(B), 27(A)

4th Grade: Fine Arts - Music -
(b) 1(A), 5(A,D), 6(A-C)

5th Grade: English Language Arts and Reading -
(b) 1, 2(B), 27(A-C)

5th Grade: Fine Arts - Music -
(b) 1(A), 5(A,E), 6(A-C)



YPC 3 - Heroic Beethoven

Co-Curricular Activity

A Letter from Beethoven

Introduction:

The following text is a translation of a letter that Beethoven wrote to his good friend, Franz Wegeler. Beethoven grew up with Wegeler in **Bonn**, along the **Rhine** river, where they were good friends. Beethoven eventually moved far away, to **Vienna**, but they exchanged many letters and Beethoven **confided** many things in him over the years.

Vienna, June 29, 1800 (Beethoven was 29)

My good dear Wegeler,

How grateful I am for your remembering me; I have so little deserved it or sought to deserve it from you. ... You always remain a loyal, good, honest friend. ... There are moments in which I long to see you, to spend some time with you. My fatherland, the lovely countryside where I first saw the light of day, seems in my mind's eye still as beautiful and vivid as when I left. I know that seeing you again and greeting our Father **Rhine** will be one of the happiest moments in my life. When that may be I cannot yet say. But I do want to assure you that when we meet again you will find me a much greater person, not only as an artist but also as a man, better and more fully developed. ...

You want to know something about my situation, well, at present it is not so bad. ... My compositions earn me a great deal of money, and I can say that I have more **commissions** than I can possibly honor. I can also count on six or seven publishers for each thing, and even more, should I want



A village by the beautiful Rhine river in Germany

them. People no longer bargain with me; I demand and they pay. You can see that this is a rather nice situation. For instance, when I see a friend in need, ... I have only to set myself down to compose, and in a short time I can come to his aid.

Only my miserable health has done me an evil turn: my hearing has become steadily weaker these last three years. This disability is supposed to have been originally caused by the condition of my stomach, which, as you know, has always been wretched but has become worse here. I suffer constantly from diarrhea ... [My doctor] wanted to restore the tone of my body with strengthening medicines and my hearing with almond oil, but--wouldn't you know it!--my hearing grew steadily worse and my stomach remained in the same state as before; this continued until the autumn of last year, and I was sometimes really in despair. ...

I can only say I feel stronger and better, save my ears which buzz and ring day and night. I spend my life miserably, I must confess; for almost two years I have avoided all society, because I cannot say to people: I am deaf. If I had any other profession, it would not be quite so bad, but in my profession this is a dreadful position. And then there are my enemies, whose number is not small; what would they say!

I can give you some idea of this peculiar deafness, when I must tell you that in the theater, I have to get very close to the orchestra to understand the performers, and that from a distance I do not hear the high notes of the instruments and the singers' voices. It is surprising to me that there are people that have never noticed this when speaking to me. ... Sometimes too I hardly hear people who speak softly. The sound I can hear, it is true, but not the words. And yet, if anyone shouts, I can't bear it. What will become of me Heaven alone knows. ... I beg you to say nothing about my condition to anyone. ...

Never have I forgotten any of you dear, kind people, even though I have not written you at all. But writing, as you know, was never my strong point. Even my best friends have not received any letters from me for years. I live only in my music, and one composition is hardly finished before another is already begun. The way I write now, I often do three or four things at once. ...

Rest assured of the friendship of your

Beethoven

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YPC 3 - Heroic Beethoven
Concert Etiquette

Teaching Objective:

Students will examine, discuss and practice appropriate concert behavior in different settings.

Preparatory Activities:

1. Ask the students to list places or situations where they might be part of an audience. Solicit examples such as a rock concert, tennis match, football game, golf tournament, sitting at home watching television with the family. Create a list of answers where everyone can see them.
2. Discuss the way audience behavior in various settings would be different. Discuss how different venues or activities have different expectations for audience behavior. Discuss how an audience can positively or negatively affect the performer/athlete.

Teaching Sequence:

1. Assign a group of two or more students to act out behavior that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing tennis.
2. Instruct the rest of the class to pretend that they are the audience for the event being portrayed. Instruct the "audience" to show their appreciation for the performers/athletes pretending in front of the class.
3. Critique the "audience" behavior and discuss why certain behavior was appropriate or inappropriate for the situation. Talk about audience reactions such as applause, yelling or whistling and when it is appropriate or inappropriate.
4. Ask the performers to tell the class how the "audience" behavior affected their efforts.

Culminating Activity:

Talk to the students about the upcoming San Antonio Symphony concert. Discuss with them what they should expect to happen and how they can appropriately show their appreciation for the symphony.

Evaluation:

Were students able to understand how and why audience behavior might be different in different settings and venues? Did they understand the importance of their role as an audience member?

Co-Curricular Connection/TEKS: (All numbers refer to the Knowledge and Skills section of the TEKS)

Fine Arts - Music

Grade 4 - **(b)** 6 (C)

Grade 5 - **(b)** 6 (C)

Fine Arts - Theater

Grade 4 - **(b)** 2 (A), 5 (A)

Grade 5 - **(b)** 1 (F), 5 (A)



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Vocabulary

Adagio—a tempo indication in music designating a very slow pace. The second movements of symphonies are often adagios.

Classical Era (Classical Period)—A period of music and other art forms spanning roughly from 1750 to 1830 marked by a shift toward greater contrasts but with an approach that was less complex.

Coda--in music, an ending or concluding section of a movement.

Consul—a name given to each of three chiefs of government during the period of the first French republic following the **French Revolution**.

Development—in music, a central part of a movement written in **Sonata Form** in which a composer will traditionally alter and modulate the main themes of the movement.

Digression—something that moves away from a main idea or an accepted tradition.

Elector of Cologne—the appointed ruler of the Electorate of Cologne.

Electorate of Cologne—a region of the Holy Roman Empire for almost a millennium that was ruled by an archbishop that acted as a prince of the empire.

Form--a word pertaining to the structure or fundamental nature of a work of writing or music.

French Revolution—a period of war and social unrest in France (1789-1799) in which the king was replaced by the formation of a republic.

Improvise—the practice of creating and performing music on the spot, without any previous planning or preparation.

Indignant—the feeling of being annoyed at something believed to be unfair.

Menuet--a graceful dance in three of French origin for two people.

Music History – the study of composers, compositional style, and performance practice and how they change over time.

Napoleon Bonaparte – a famous general during the French Revolution who later became First Consul and then Emperor of France.

Patron – a person who give financial support to another person, especially artists.

Premier – the very first performance of a work of music.

Procrastinator – someone who notoriously puts off or delays action on something until the last minute.

Romantic – in reference to or relating to **Romanticism**.

Romanticism--a movement in arts and literature originating in the late 18th century and continuing into the early 19th century that emphasized self-expression of the individual, imagination, inspiration, and wide-ranging emotions.

Sonata form--a highly developed musical form organized in three main parts that are divided into two large sections, the first of which is often repeated in performance practice.

Scherzo – A fast piece of music in three with a playful or amusing quality.

Trio--the middle section of a menuet or scherzos.

Vienna – the capital city of the modern-day Republic of Austria. In Beethoven's time, Vienna was the capital of the Austrian Empire.



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YPC 3 - Heroic Beethoven
Instrument Families

The **BRASS** family is one of the oldest families of the orchestra and includes the trumpet, French horn, tuba, trombone, which are all made of brass! Sound is produced when a brass player buzzes his or her lips into a cup-shaped mouthpiece to produce vibrating air. The vibrating air then travels through a long metal tube that modifies and amplifies the vibrations. In order to change pitch, brass players use two techniques. One is to change the speed that they buzz their lips. The other is to change the length of the tubing that they are blowing air through. They are able to change the length of tubing either by pressing a key to open a valve, as with a trumpet, or using a slide to physically increase or decrease the length of tubing, as with a trombone. Brass instruments have a very sweet and round sound. They can also play very loudly and are often used in the most exciting parts of a piece.

The **Woodwind** family includes the flute, clarinet, oboe and bassoon. This family produces sound by blowing a vibrating column of air inside some form of tube. In the past, woodwind instruments were all made out of wood, but now some instruments, such as the flute, are made out of metal. Woodwinds create the vibrating column of air in different ways. Flutes blow across the top of an open hole. Clarinets blow between a reed – usually a small, flat piece of bamboo – against a fixed surface. That is why clarinets are sometimes

called “single-reed” instruments. Bassoons and oboes blow between two reeds that vibrate against each other. That is why bassoons and oboes are sometimes called “double-reed” instruments. Woodwinds usually change the pitch of their instruments by changing the length of the tube they are blowing the vibrating air through. They most often change the length by opening and closing holes using keys on their instruments. Woodwind instruments have very a beautiful, singing sound. They are often used to play solo parts during symphonies when their unique tonal qualities can be heard even if the entire orchestra is playing.



The **String** family is made up of the violin, viola, cello and bass. Instruments in this family produce sound by (you guessed it!) vibrating strings! The strings are vibrated in two ways. One way to produce vibrations is to use a bow made out horsehair stretched on a wood stick, to rub the strings and produce vibrations. The other way is to pluck the string, usually with the hand. This is called “Pizzicato.” String instruments change pitch by adjusting the length of the string. This is usually accomplished by putting fingers down at some point on the string to shorten the length of the vibrating string. String instruments have a very mellow, rich



round. There are many string players in an orchestra because each instrument alone does not have a very loud sound compared to other instrument families. Often strings will play a beautiful melody, but sometimes the strings play the harmony parts.



The **Percussion** family is probably the most varied family in the orchestra. Percussion instruments create sound by physically hitting, rubbing or shaking either a solid material, like a metal triangle, or a membrane, like the top of a snare drum. The membranes used to be made out of animal skins, but today most drums use a synthetic material. Only a few percussion instruments produce a specific pitch. Pitched percussion instruments that use a solid material, like a xylophone, change pitches by hitting different sized materials. Pitched percussion instruments that use a membrane,



like a timpani, change pitch by changing the tension of the membrane. There are many different kinds of percussion instruments used in an orchestra, including the snare drum, maracas, and even sometimes even metal parts from a car!

Percussion instruments produce many different types of sounds, but they are usually used in an orchestra to provide rhythm for the music. Often at the most exciting part of a piece there are many percussion instruments playing.

Four Families of an Orchestra

Brass Family



French Horn



Trumpet



Trombone



Tuba

Woodwind Family



Clarinet



Bassoon



Flute



Oboe

String Family



Violin



Viola



Harp



Cello



Bass

Percussion Family



Timpani



Bass Drum



Triangle



Snare Drum



Xylophone

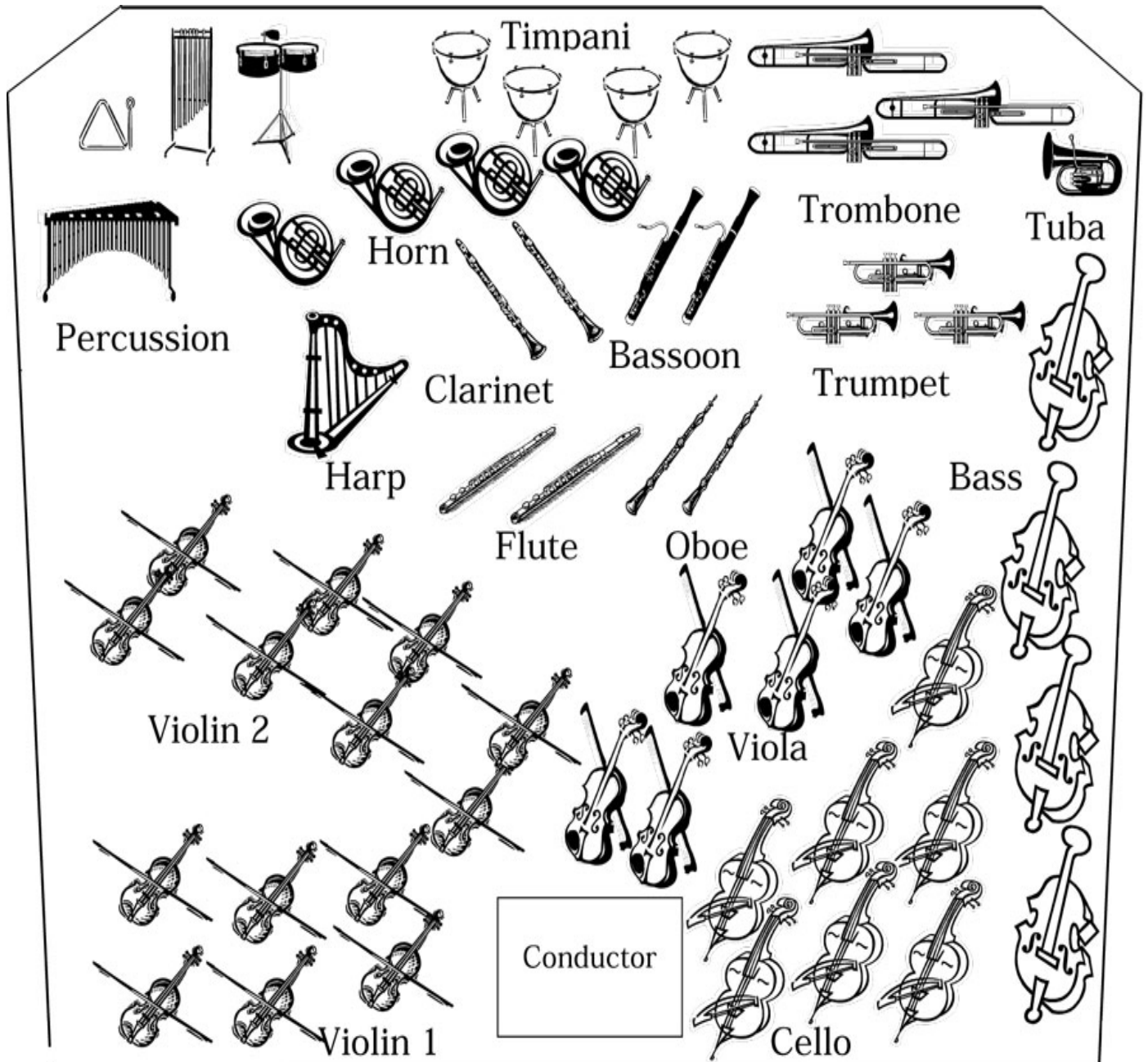
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2011-2012 Young People's Concert Series

YPC 3 - Heroic Beethoven

Orchestra Map



Orchestra Instrument Map

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Directions to Laurie Auditorium

Buses:

From US 281 N – Exit at Hildebrand and turn left. At the top of the hill, turn left towards the stadium. At the bottom of the hill turn right. Make an immediate right turn into the Laurie Auditorium drive. Buses will need to enter the parking lot and turn around to unload students on the correct side of the street. There will be TWO loading zones, one at the left side of Laurie and one at the right side. Trinity security officers will direct your buses to the correct drop-off point. Once students have been unloaded, buses will exit Laurie Auditorium drive and turn around at the circle at the bottom of the hill. They will then return to the parking lot across from Laurie to park.

From US 281 S – Exit Hildebrand and turn right. At the top of the hill, turn left towards the stadium. At the bottom of the hill turn right. Make an immediate right turn into the Laurie Auditorium drive. Buses will need to enter the parking lot and turn around to unload students on the correct side of the street. There will be TWO loading zones, one at the left side of Laurie and one at the right side. Trinity security officers will direct your buses to the correct drop-off point. Once students have been unloaded, buses will exit Laurie Auditorium drive and turn around at the circle at the bottom of the hill. They will then return to the parking lot across from Laurie to park.

Cars and Vans –

Follow directions for Buses –

After Laurie Auditorium turn **right** onto Stadium and park in the Alamo Stadium Lot. For those with special needs or wheelchair access, park in the Orange Lot underneath Laurie Auditorium.

Please note: If your school is planning on staying on campus at Trinity for a picnic lunch, you **MUST INFORM THE POLICEMAN THAT WILL BE DIRECTING TRAFFIC UPON ARRIVAL**. Your bus will park in the Alamo Stadium overflow lot in order to ease congestion in the "B" lot after the concert. A picnic lunch can take place anywhere outdoors on the campus grounds. However, there is no indoor area that can be used as a backup plan in case of rain. Please call Jeremy Brimhall (210) 554-1006 with questions.

Teacher's Guidelines

Before the Concert:

- Please prepare students using these Teacher Guide materials
- You will receive your tickets through email approximately 1-2 weeks before the concert
- Students should be briefed on concert etiquette in advance
- Please contact Jeremy Brimhall at (210) 554-1006 at least **ONE WEEK before the concert** if you have any special needs students or teachers.

Day of the Concert:

- Before leaving school, please allow time for students to visit the restroom
- Clearly mark buses or cars for quick identification and memorize bus numbers
- Learn your bus driver's name and be sure you can recognize him/her
- Plan to arrive at Laurie Auditorium at least 30 minutes before the concert time
- For any last-minute problems or questions please call **Jeremy Brimhall on his cell phone at (210) 441-2858**

Upon Arrival at Laurie Auditorium

- Buses will unload students and teachers at in front of Laurie Auditorium BEFORE the buses enter parking Lot B. For a map detailing how buses should proceed, please visit our website at http://www.sasymphony.org/wp-content/uploads/2011/07/trinity_map.pdf.
- Concert attendees not arriving by bus MUST park in the Alamo Stadium Parking Lot - (See Map)
- Concert attendees with special needs, or needing wheelchair access should park under Laurie Auditorium in the Green Lot.
- Check-in with a volunteer outside the building. The volunteer will guide you to your entrance.
- All students should be in their seats at least five minutes before the start of the program
- No food or drink, including chewing gum is permitted in the concert hall

During the Concert

- The use of cameras and recorders is prohibited; please turn off your cell phones
- Students and teachers should remain in their seats for the entire concert
- Restrooms are located on all levels and should be used for urgent need only
- If a student must visit the restroom, please have an adult accompany them
- Students not maintaining acceptable behavior may be asked to leave and may jeopardize their school's future attendance at San Antonio Symphony events

After the Concert

- Please remain in your seats until your school is dismissed. You MAY NOT be exiting the same doors you entered
- Upon dismissal, listen carefully and follow instructions for departing the building

Back At School

- Refer to Teacher's Guide for follow up activities
 - Student letters/artwork expressing reactions to the concert are greatly appreciated
- Send Any Young People's Concert related student work or Teacher evaluations to:

Education
San Antonio Symphony Orchestra
PO Box 658
San Antonio, TX 78293-0658

Fax: 210-554-1008
Email: brimhallj@sasymphony.org

Young People's Concert Series

Teacher Evaluation

Teachers' comments about San Antonio Symphony Concerts are very valuable in planning future programs. Please share your thoughts, opinions and suggestions about our program. Please feel free to copy this form for other teachers in your group.

Name (optional) _____ School (optional) _____

1. I attended **Heroic Beethoven**

with _____ (number) of students in the _____ grade.

2. Is the concert time convenient? Yes No If no, what time would you prefer? _____

3. How many years have you been attending the Young People's Concerts? _____

4. Please rate on a scale of 1 to 5 (1=Excellent – 5=poor)

Suitability of programming

1 2 3 4 5

Conductor's rapport with audience

1 2 3 4 5

Orchestra performance

1 2 3 4 5

Logistics (seating, exiting, etc.)

1 2 3 4 5

Student attentiveness

1 2 3 4 5

Curriculum materials

1 2 3 4 5

Relationship to TEKS objectives

1 2 3 4 5

Fairness of price

1 2 3 4 5

5. What did you and/or your students enjoy most about our concerts?

6. What did you and/or your students enjoy least about the concerts?

7. Is your school Title I qualified? Yes No

For our research and funding purposes, please provide the following demographic information for your group:

Race	White (Non-Hispanic)	Latino	African-American	Asian	Native American
Percentage of group					

8. Did your school bring any special needs students? Yes No

If yes, please identify the area of special need _____ Were his/her needs met? Yes No

9. Tickets to the concert were paid for by: School Parents PTA Other (please identify)

10. Transportation to the concert was paid for by: School Parents PTA Scholarship Other (please identify) _____

11. Do you have any suggestions about the concerts or concert experience? Please feel free to use the other side of this sheet if necessary _____

Please return to: Education, San Antonio Symphony, P.O. Box 658, San Antonio, TX 78293-0658

fax: (210) 554-1008

email: brimhallj@sasymphony.org

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YPC 3 - Heroic Beethoven
Student Review

Concert Reviewer:

Imagine you are the critic for the San Antonio Express-News and you have been assigned the job of writing a review about the Young People's Concert you attended. Try and write a review that discusses everything about your concert experience that you thought was interesting or exciting or worthwhile sharing with others. Be as specific as you can, especially about the music. Try to convey through your words what the music sounded like to you and how it felt to be in your seat at Laurie Auditorium watching and listening to the orchestra.

Name _____ Age _____ Grade _____

School _____ Date of concert you attended _____

Please have your teacher send your review to
Education
San Antonio Symphony Orchestra
PO Box 658
San Antonio, TX 78293-0658

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YPC 3 – Heroic Beethoven
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Texas Women for the Arts

Martha Ellen-Tye Foundation

Marjorie T. Walthall Perpetual Trust

Saint Susie Charitable Foundation

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