

CALGARY PHILHARMONIC ORCHESTRA

EDUCATIONAL SERIES CONCERTS 2016/2017 SEASON

Taylor Centre for the Performing Arts, Bella Concert Hall | Mount Royal University Campus



February 1, 2, 7 & 8, 2017
10:00 & 11:20 AM

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TEACHERS: This guide is a reference to help you bring The Hockey Sweater into your classroom. Please feel free to use the materials that fit into your program.

CONCERT PROGRAM

Calixa Lavallée

O Canada

Serge Prokofiev

Opening from *The Winter Bonfire*, op.122

Alexander Glazunov

Winter from *The Seasons*, op. 67C

1. Introduction
2. Le givre (Frost)
3. La glace (Ice)
4. La grêle (Hail)
5. La neige (Snow)

Nicolai Rimsky-Korsakov

Dance of the Buffoons from the *Snow Maiden*

Abigail Richardson

The Hockey Sweater
featuring Jonathan Love, narrator

TO HEAR SELECTIONS OF THE MUSIC FROM THE CONCERT

Link: <http://www.naxosmusiclibrary.com>

User Name: CPOmm

Password: CPOmm

1. Click on Playlists in the gray menu bar.
2. Select the tab labeled *Calgary Philharmonic Orchestra Playlists*
3. Click on the play button beside the playlist entitled "The Hockey Sweater".
4. Or click on the name of the play list itself (i.e. The Hockey Sweater 2016) to see the entire playlist, check the individual selections you would like to hear, and press the large play button

ADDITIONAL SELECTIONS CAN BE FOUND ON YOUTUBE USING THE FOLLOWING LINKS:

1. Prokofiev – *The Winter Bonfire* – <https://www.youtube.com/watch?v=uxK8-tvQ-uc> (up to 2:35)

Please note that there is currently no recording for Abigail Richardson's *The Hockey Sweater* available online.

If you wish to watch the 1980 short film it can be found on the National Film Board's Website:

<https://www.nfb.ca/film/sweater/>

CONCERT NOTES

Calixa Lavallée (1842 – 1891)

Calixa Lavallée was a composer, pianist, conductor, teacher and administrator (born 28 December 1842 in Verchères, Canada East; died 21 January 1891 in Boston, Massachusetts). A pioneer in music both in Canada and the US, Calixa Lavallée was considered one of the “national glories” of Québec. He is best known for composing the music for “O Canada” and was twice president of the Académie de musique de Québec.



O Canada (1880)

The national anthem of Canada. The song was originally commissioned by Lieutenant Governor of Quebec Théodore Robitaille for the 1880 Saint-Jean-Baptiste Day ceremony; Calixa Lavallée composed the music, after which, words were written by the poet and judge Sir Adolphe-Basile Routhier. The lyrics were originally in French; an English version was created in 1906. Robert Stanley Weir wrote in 1908 another English version, which is the official and most popular version, one that is not a literal translation of the French. Weir's lyrics have been revised twice, taking their present form in 1980, but the French lyrics remain unaltered. "O Canada" had served as a de facto national anthem since 1939, officially becoming Canada's national anthem in 1980 when the Act of Parliament making it so received royal assent and became effective on July 1 as part of that year's Dominion Day celebrations.

Sergei Prokofiev (1891 – 1953)

Sergei Prokofiev was a Russian composer, pianist, and conductor of the 20th Century. He was a composer of great masterpieces from many musical genres. He was first inspired upon hearing his mother practicing the piano and composed his first piano composition at the young age of five. At the age of eleven he began formal training in piano and composition.



Winter Bonfire (1950)

Prokofiev's Winter Bonfire was composed in 1950 for symphony orchestra, choir and narrator, and set to a text by Samuil Marshak. It tells the story of a group of children from Moscow on an outing in the snow, and depicts events like the departing train ride, snow falling, waltzing on the ice and the evening campfire. Such a simple and quintessentially Russian tale gave Prokofiev free reign to experiment with orchestration and melody, resulting in some of his most evocative and pleasing music. Prokofiev particularly draws attention to his talent as a ballet composer with the skating music that lies at the heart of the work, as it can be considered as one of his most beautiful waltzes.

Alexander Glazunov (1865 – 1936)

Born in 1865 in St. Petersburg, Glazunov was a leading Russian composer of the generation after Tchaikovsky. Doubtless owing to his exceptional mastery of and attentiveness to form, exemplified by his exceptional grasp of counterpoint, he has been described as a Romantic Classicist and therefore compared to Brahms. Furthermore, since he remained faithful to a traditional nineteenth century musical idiom, while some of his contemporaries pursued varieties of Modernism, critics have described Glazunov's music as academic and formal. But Glazunov's oeuvre, which includes a wide range of genres, cannot be easily reduced to mere critical formulas. At heart, Glazunov was a Romantic composer, and the spirit of his music comes to the fore in his Violin Concerto in A Minor, a richly melodic work, in which the expressive potential of the violin is fully realized.



The Seasons, Introduction and Winter (1899)

Alexander Glazunov's ballet *The Seasons*, Op. 67, was composed for the Russian Imperial Ballet troupe, and first staged in February 1900 at the Mariinsky Theatre under the choreographic direction of Marius Petipa. The work is not, however, a ballet in the conventional sense, lacking as it does any clearly defined scenario. Instead, Glazunov's *The Seasons* is cast in the form of a series of (appropriately) four tableaux, each of which is further subdivided; this model is similar to that of Tchaikovsky's piano work of the same name, written a quarter-century earlier.

The ballet opens with a brief introduction, leading to the depiction of winter; its individual dances portray frost, ice, hail, and snow, respectively. Frost takes the form of a vigorous Polonaise (a dance of Polish origin in triple time), after which the violas and clarinets present a short dance suggesting Ice. Hail takes the form of a scherzo (a light and playful dance), followed in turn by the waltz of the Snow (reminiscent of Tchaikovsky's famous *Nutcracker Waltz's*).

Nicolai Rimsky-Korsakov (1844 - 1908)

Rimsky-Korsakov embarked at first on a career as a naval officer, following the traditions of his family, but he later resigned from the service to devote himself entirely to music. Mainly known for his symphonic works (especially the popular symphonic suite *Scheherazade*, as well as the *Capriccio Espagnol* and the *Russian Easter Festival Overture*), Rimsky-Korsakov left an oeuvre that also included operas, chamber works, and songs. Rimsky-Korsakov's music is accessible and engaging owing to his talent for tone-coloring and brilliant orchestration. Furthermore, his operas are masterful musical evocations of myths and legends.



Dance of the Buffoons from the *Snow Maiden*

The Snow Maiden is an opera in four acts with a prologue by Nikolai Rimsky-Korsakov, composed during 1880–1881. The Russian libretto, by the composer, is based on the like-named play by Alexander Ostrovsky.

The Snow Maiden premiered in 1882 to great acclaim throughout Russia. Based on a popular Russian fairy tale, Snegurochka (the Snow Maiden), is the tale of a winter weather spirit who defies her parents' warnings and ventures into the world of mortals. Until then, she was protected from her father's enemy, the sun, whose rays would cause her to melt away. While living with the mortals she learns to love, and consequently disappears when her happiness causes the sun to break through the clouds. In the last act, "Dance of the Buffoons" is the joyfull celebration of the peasants the Snow Maiden was living among as they celebrate the coming of spring. Like many festivals, this one includes singing, dancing and even a troop of tumblers and clowns to amuse the people.

Abigail Richardson (1976-)

Composer Abigail Richardson-Schulte was born in Oxford, England, and moved to Canada as a child. Ironically, she was diagnosed incurably deaf at 5. Upon moving to Calgary, however, her hearing was fully intact within months. Her music has been commissioned and performed by major orchestras, presenters, music festivals and broadcasters including the Festival Présences of Paris.



Abigail won first at the prestigious UNESCO International Rostrum of Composers and had broadcasts in 35 countries. She won the Karen Kieser Prize (CBC) and the Dora Mavor Moore Award for "Best New Opera". Abigail has been Affiliate Composer with the Toronto Symphony Orchestra and now programs performances for their New Creations Festival. She wrote the wildly successful music for the classic Canadian story, "The Hockey Sweater" by Roch Carrier. It was the country's first triple co-commission, by the TSO, National Arts Centre Orchestra, and the Calgary Philharmonic Orchestra. Within three seasons her piece has been performed by nearly every professional orchestra across the country, and has been experienced by more than sixty thousand audience members, often with Abigail hosting from the stage.

The Hockey Sweater (2012)

In 2012 the TSO, National Arts Centre Orchestra, and the Calgary Philharmonic Orchestra co-commissioned Abigail Richardson to compose music to the Canadian classic short story "The Hockey Sweater" by author Roch Carrier. It was originally published in 1979 under the title "Une abominable feuille d'érable sur la glace" ("An abominable maple leaf on the ice") and translated later to English by Sheila Fischman. It was adapted into an animated short called The Sweater (Le Chandail) by the National Film Board of Canada (NFB) in 1980 and illustrated by Sheldon Cohen.

The story is based on a real experience Carrier had as a child in Sainte-Justine, Quebec in 1946 as a fan of the Montreal Canadiens hockey team and its star player, Maurice Richard. Carrier and his friends all wear Canadiens' sweaters with Richard's number 9 on the back. When his mother orders a new sweater from the department store in the big city after the old one has worn out, he is mistakenly sent a sweater of Montreal's bitter rival, the Toronto Maple Leafs, instead. Carrier faces the persecution of his peers and his coach prevents him from playing.

The Hockey Sweater is Carrier's most famous work and is considered an iconic piece of Canadian literature. The story has sold over 300,000 copies and has been republished in numerous anthologies. It exemplifies the nation's passion for hockey, and while it is often considered an allegory of the relationship and tensions that exist between francophones and anglophones, the story is popular throughout the entire nation.

Did you know?

A line from the story appears on Canadian five-dollar bills printed between 2001 and 2013.

"Les hivers de mon enfance étaient des saisons longues, longues. Nous vivions en trois lieux: l'école, l'église et la patinoire; mais la vraie vie était sur la patinoire."

"The winters of my childhood were long, long seasons. We lived in three places--the school, the church and the skating-rink--but our life was on the skating-rink."

MEET THE MAESTRO!

RESIDENT CONDUCTOR

KARL HIRZER

Originally from New Westminster, British Columbia, Karl Hirzer has performed across Canada, as well as in the United States, Germany, Austria, Italy, and Switzerland. He completed his graduate studies in 2015 at the McGill University Schulich School of Music, studying piano performance with Ilya Poletaev, and orchestral conducting with Alexis Hauser.



Beginning piano lessons at the age of six, Karl Hirzer played numerous instruments in various ensembles throughout his youth, eventually obtaining his ARCT diploma at the age of seventeen. He then relocated to Victoria, British Columbia to pursue undergraduate studies in music at the University of Victoria, where he studied piano with Bruce Vogt, and was introduced to the art of conducting by Ajtony Csaba. In 2011, he won the Johann Strauss Scholarship Competition, enabling him to travel to Salzburg, Austria and study with renowned Mozart scholar Robert Levin as part of the Mozarteum Sommerakademie. He has been the recipient of many scholarships and awards from McGill University and the University of Victoria, the latter of which he graduated from with distinction. He has played or conducted in masterclasses for Zsolt Nagy, Olivier Gardon, Eitan Globerson, Walter Prossnitz, and Colin Tilney.

JOHNATHAN LOVE, narrator

Jonathan has played many parts. As a journalist, he has been a co-host and associate producer for The Calgary Eyeopener and The Homestretch on CBC Calgary where he is also a featured columnist with his theatre reviews from The Cheapseats. In addition to his voiceover/production business ToonVox (www.toonvox.com), he voices and produces videos, commercials and cartoons. Onscreen, he has worked with visionaries like Ang Lee (Brokeback Mountain) and Kevin Costner (Open Range) and has appeared in television hits including Touch the Top of the World and Hell on Wheels.



Onstage, he has written and performed many productions with the Calgary Philharmonic Orchestra, Calgary Creative Arts Ensemble, Edmonton Symphony Orchestra and has directed and performed at the National Arts Centre in Ottawa with the NAC Orchestra. He is a co-founder of a very successful marriage to lululemon ambassador Kate Love. They have co-produced two amazing kids. He is also a founding member of Calgary's comic a cappella group, the Heebie-jeebees (www.heebie-jeebees.com) who have 8 CDs available on iTunes. Jonathan is pleased to be wearing the same team sweater as the CPO. It's the closest he's ever come to the NHL.

YOUR CALGARY PHILHARMONIC ORCHESTRA!



<p>FIRST VIOLINS Diana Cohen - <i>Concertmaster</i> John Lowry - <i>Associate Concertmaster</i> Donovan Seidle - <i>Assistant Concertmaster</i> Alice Bartsch Kathryn Stewart Corvino Olga Kotova David Lakirovich Bonnie Louie</p> <p>SECOND VIOLINS Lorna Tsai* Stephanie Soltice-Johnson ** Jeremy Gabbert Hyewon Grillet-Kim Craig Hutchenreuther Minnie Min Kyung Kwon Theresa Lane Adriana Lebedovich Steven J. Lubiartz Richard Van de Geer</p>	<p>VIOLAS Laurent Grillet-Kim * Marcin Swoboda ** Arthur Bachmann Jeremy Bauman Peter Blake Carl Boychuk Michael Bursey Daniel Stone</p> <p>CELLI TBD * Josue Valdepenas ** Arnold Choi Joan Kent Thomas Megee Tom Mirhady David Morrissey Karen Youngquist</p>	<p>BASSES Sam Loeck* Sheila Garrett ** Mathew Heller Graeme Mudd Patricia Reid Patrick Staples</p> <p>FLUTES Sara Hahn * Gwen Klassen **</p> <p>PICCOLO Gwen Klassen</p> <p>OBOES Jean Landa * David Sussman **</p> <p>ENGLISH HORN David Sussman</p>	<p>CLARINETS Steve Amsel * Jocelyn Colquhoun **</p> <p>BASSOONS Christopher Sales * Michael Hope **</p> <p>HORNS Robert McCosh * Jennifer Frank-Umana *** William Hopson ** Laurie Matiation ** Heather Wootton **</p> <p>TRUMPETS Adam Zinatelli * Miranda Canonico **</p>	<p>TROMBONES James Scott * Michael Thomson **</p> <p>BASS TROMBONE David Reid *</p> <p>TUBA Tom McCaslin *</p> <p>TIMPANI Alex Cohen *</p> <p>PERCUSSION TBD *</p> <p>HARP Tisha Murvihill *</p>
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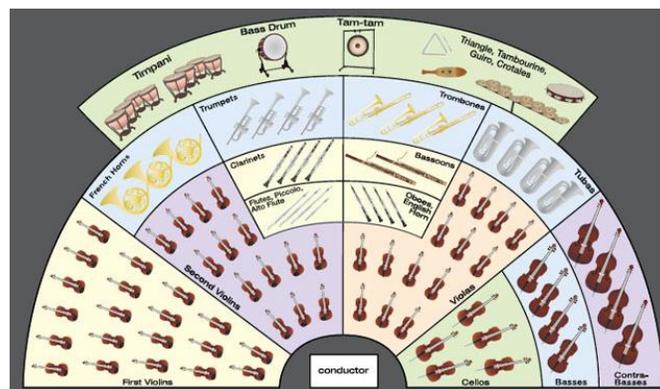
* Principal

** Assistant Principal

*** Associate Principal

□ Leave of Absence

ORCHESTRA SECTIONS



THE ORCHESTRA

WOODWIND FAMILY

Each of the three branches of the woodwind family has a different source of sound . vibrations begin when air is blown across the top of an instrument, across a single reed or across two reeds . The player makes different notes by changing the length of the tubing . Covering the holes in the instrument with the fingers or using 'keys' can accomplish this.

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. The double reed is two reeds tied together . The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.

1 BASSOON

The Bassoon is a 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.

2 CLARINET

The clarinet is made of wood and produces 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.

3 FLUTE

Originally made of wood, the flute is now made from silver or gold and is about two 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 sound.

4 OBOE

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 . The oboe is similar to the clarinet in that it is made of wood and has metal keys .

5 PICCOLO

The piccolo is exactly like the flute but much smaller and is usually made of silver or wood . The pitch of the piccolo is higher than that of a flute.



1



2



3



4



5

BRASS FAMILY

Early people buzzed their lips against animal horns or seashells to create sound. Brass instruments also need buzzing lips to make them sound but they have mouthpieces to make it easier on the lips. The mouthpiece is put in a long brass tube, which is wound around to make it easier to hold. The tube ends with a 'bell' – the longer the tube, the deeper the voice.

Many brass instruments have valves, however the trombone uses a slide to lengthen and shorten the brass tube to change the notes. All brass players must use their lips as well to control the pitches. Brass instruments have a very big sound so you will see them at the back of the orchestra. They are also popular instruments in school and marching bands.

1 TRUMPET

The trumpet is the highest sounding member of the brass family. The trumpet is made up of about 6 - ½ 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.

2 TROMBONE

The mouthpiece of the trombone is larger than that of a trumpet. Instead of valves, the trombone has a slide which changes the length of its approximately 9 feet of tubing to reach different pitches.

3 FRENCH HORN

The French horn is made up of about 12 feet of narrow tubing wound into a circle. The player obtains different notes on the horn by pressing valves with the left hand and by moving the right hand inside of the bell.

4 TUBA

The tuba is 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.



STRING FAMILY

The String family is named for the gut, wire or nylon cords that are stretched over or attached to a hollow sound box. Striking, bowing, plucking or strumming the strings produces musical sounds that are amplified acoustically or electronically. In the orchestra, the string family is represented by the violin family, the harp and though not always in the orchestra, the guitar. The violin family is the largest section in the orchestra.

Instruments in the violin family – the violin, viola, cello and bass – have four strings, each tuned to a different note. The four pegs at the top of the instruments allow the player to loosen or tighten the strings to keep them in tune. The player's left hand is in charge of playing the correct notes. Because each string is only one note, the player must change the length of the string by pressing it to change the pitch. The right hand produces sound by pulling the bow across the strings or by plucking them.

1 VIOLIN

The violin is the soprano voice in the string family. It is held under the chin, resting on the shoulder.

2 VIOLA

The viola resembles a violin but is slightly larger and has a deeper sound. It is the middle voice of the string family, between the violin and cello.

3 CELLO

The cello is the tenor voice in the string family. Also shaped like a violin, the cello is much larger and is held between the player's knees.

4 DOUBLE BASS

The double bass, or string 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 high stool to play the double bass.

5 HARP

The harp is not like any other member of the string family. It has about 45 strings stretched across its tall triangular frame. The strings are plucked by hand while pedals at the bottom of the harp adjust the length of the strings to produce additional notes.





PERCUSSION FAMILY

Percussion instruments developed thousands of years ago when early people struck objects together to bring out the rhythms of dancing and song. The name percussion means hitting one body against another. All instruments of the percussion family are played by being struck, shaken or scraped. In the orchestra, the percussion section provides a variety of rhythms, textures and tone colours.

Percussion instruments can be classified as pitched or non-pitched. Pitched percussion instruments can play specific notes and thus melodies and harmonies. They include instruments like marimbas (1), timpani (2), chimes, and glockenspiels. You might play some of these in school Orff orchestras. Non-pitched percussion can play different timbres but not specific notes. You might play instruments like these: sticks, drums, and tambourines (3), in your classroom rhythm band.

Percussion instruments are played by being struck, shaken or scraped. The player may use a mallet; his/her hand or strike two instruments together, like the crash symbols (4), to make either pitched or non-pitched sounds.

KEYBOARD FAMILY

A family not always seen with the orchestra but used in some concerts is the keyboard family. Keyboard instruments are often classified as percussion instruments because many of them use percussive ways to make sound. However, not all keyboard instruments are true members of the percussion family.

Sound is produced on the piano by small hammers striking strings. The hammers are controlled mechanically and strike the strings when the player's hands press the piano keys. On the harpsichord the sound is produced when quills pluck the strings as the player presses the keys. In the organ, air is pushed through different length pipes to make the notes. Electronic keyboards are similar to organs but have loudspeakers instead of pipes.

The members of the keyboard family all use a keyboard to make sound in different ways. When the keys are pressed on the piano (1), levers cause hammers to hit the strings. On the harpsichord (2) the strings are plucked. On the organ (3), air is forced through different sized pipes. The electronic keyboard uses electricity.



LISTENING GUIDE

MELODY

This is the part of the music you can hum, whistle, or sing to yourself. You might call it a tune. Some melodies bounce all over the place, which may be difficult for you to sing, but are easy to play on an instrument like the violin.

METER

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

TEMPO

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

DYNAMICS

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

TIMBRE

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

HARMONY

Underneath the melody are clusters of notes called chords, each of which sounds different. These chords can stand alone or they can support a melody. Some chords sound gentle and pleasant; some may sound harsh or unpleasant. The composer uses these to create the kind of mood he wants at each moment.

TIPS FOR BEING A GOOD AUDIENCE

Audience manners are important at a concert. They help everyone enjoy the music to the fullest! Here are a few suggestions:

1. **No talking.** It's tempting to tell your neighbour about something you just heard that you thought was great! Try and wait until the end of the concert to share. Park some ideas in your mind for when you get back to school and the teacher asks for your input!
2. **Applaud** when the concertmaster comes on stage. The concertmaster is the head violinist (sort of like the captain of the hockey team) and is the last player to come on stage – unless there is a soloist. He/She will tune up the orchestra and then sit down to await the conductor.
3. **Applaud** when the conductor comes on stage.
4. **Make pictures** in your head as you listen to the music. Most music will suggest things to you, remind you of things, or make your imagination run wild. What is the music telling you? Park those ideas for later!
5. The **final applause** comes when the conductor's hands go down to his/her side and he/she turns and bows. If there is a break in the music and the conductor has not turned around, you do not clap. That just signals that the one movement (part) of the music has ended and another is beginning. The two sections are part of the same piece.
6. And of course the most important of all – **Enjoy!**

SING ALONG WITH THE CALGARY PHILHARMONIC ORCHESTRA!

We invite you and your students to sing along with the Calgary Philharmonic during the concert. The piece we have selected for your participation is an arrangement of **O Canada**. The conductor will announce when it is time to sing.

O Canada

Music by **Calixa Lavallée**

French lyrics by **Sir Adolphe-Basile Routhier** | English lyrics by **Robert Stanley Weir**

O Canada!
Our home and native land!
True patriot love in all thy sons command.
With glowing hearts we see thee rise,
The True North strong and free!
From far and wide,
O Canada, we stand on guard for thee.
God keep our land glorious and free!
O Canada, we stand on guard for thee.
O Canada, we stand on guard for thee.

Ô Canada!
Terre de nos aïeux,
Ton front est ceint de fleurons glorieux!
Car ton bras sait porter l'épée,
Il sait porter la croix!
Ton histoire est une épopée
Des plus brillants exploits.
Et ta valeur, de foi trempée,
Protégera nos foyers et nos droits.
Protégera nos foyers et nos droits.

DID YOU KNOW?

"O Canada" was originally commissioned by Lieutenant Governor of Quebec Théodore Robitaille for the 1880 Saint-Jean-Baptiste Day ceremony; Calixa Lavallée wrote the music as a setting of a French Canadian patriotic poem composed by poet and Judge Sir Adolphe-Basile Routhier.

The lyrics were originally in French and translated into English in 1906. Robert Stanley Weir wrote in 1908 another English version, which is the official and most popular version, one that is not a literal translation of the French.

"O Canada" had served as a de facto national anthem since 1939, officially becoming Canada's national anthem in 1980 when the Act of Parliament making it so received Royal Assent and became effective on July 1st as part of that year's Dominion Day celebrations.

LINKS TO THE CLASSROOM

MUSIC

Concepts: Melody, Harmony, Form and Expression.

- A melody is made up of sounds organized in patterns.
- A whole piece of music may be comprised of a number of sections.
- Music may express feelings.
- Musical instruments have different tonal qualities.

Skills: Listening and Creating

- Distinguish among the sounds of common musical instruments.
- Recognize the instruments of the four families of the orchestra: string, woodwind, brass, percussion.
- Follow a story told by music.

ART

Art curriculum links:

- Cultural Experience
- Environmental Experience
- Self-Expression through Art

LANGUAGE ARTS

Language Arts curriculum links:

- Listening and Speaking
- Reading and Writing
- Viewing and Representing

ACTIVITIES

ACTIVITY 1

During this concert, *The Hockey Sweater*, some of the pieces the orchestra will play lend themselves perfectly to imaginative image making. Have your students listen to the opening of Prokofiev's *The Winter Bonfire*, op.122 and/or Glazunov's *Winter* from *The Seasons*.

Objective: To develop skills and techniques necessary for meaningful self-expression, children will draw/paint a picture after listening to a selection of the music from the concert.

Vocabulary: line, warm/cool colours, texture, balance

Materials: Coloured pencils or paints, paintbrushes if painting, paper, feel free to use any medium available to you and your students in the classroom.

Source of Music:

Prokofiev – *The Winter Bonfire* – YouTube - <https://www.youtube.com/watch?v=uxK8-tvQ-uc> (up to 2:35)

Glazunov – *Winter* from *The Seasons* – YouTube - https://www.youtube.com/watch?v=1y7pKbW_TaU

- Before playing the music, have the students find a good listening place – at their desks with heads down; in your listening corner; at art tables – with eyes closed.
- Prepare them to listen as follows: As you listen to the music I am playing, ask yourself these questions: What pictures does it make in my head? What does it make me think of? What images of nature does it describe to me?
- Discuss what the children imagined. Play the music again.
- Now hand out art paper and have the children draw their ideas as they listen again. Have students share their finished work.

Reflection:

- What images did the music make in your mind?
- What action did the music suggest to you?
- Does your picture tell a story?
- What colours did you use? How did you show texture, shading, etc?

We would like to use these pictures as a visual presentation during the concert. If you choose to submit them, please make sure to have the students sign their FIRST NAME, SCHOOL, and GRADE in the bottom right corner of the artwork. We will do our best to showcase all artwork that is submitted.

Send the originals or colour copies by mail to:

Caroline Becq, Manager, Education & Outreach
Calgary Philharmonic Orchestra
205 8 Ave SE, 2nd Floor
Calgary, AB T2G 0K9

Or by email to:

cbecq@calgaryphil.com

Please submit pictures no later than January 27, 2017. If sending originals, please indicate if you would like them returned following the performance.

ACTIVITY 2

Winter Poetry

Objective: The students will write a winter poem after listening to *Winter* from *The Seasons* by Alexander Glazunov

1. Haiku

Haiku originated in Japan. Haiku are three-line seventeen-syllable poems traditionally about nature and without rhyme.

This is the haiku form:

- First line – 5 syllables
- Second line – 7 syllables
- Third line – 5 syllables

An example of a haiku for winter is:

**The winter wind steals
Inside my jacket and mitts.
What does it search for?**

2. Diamante

A diamante is a seven-lined poem written in a diamond shape.

How to create a Diamante poem:

- Line 1: Noun (or subject of poem)
- Line 2: Two adjectives describing the noun (or subject).
- Line 3: Three ING words describing the noun.
- Line 4: Four words – two about the noun (or subject) and two about its antonym or synonym (ending noun or subject).
- Line 5: Three more ING words describing the ending noun – either an antonym or a synonym.
- Line 6: Two adjectives describing the ending noun (or subject).
- Line 7: An antonym or synonym of the first noun or subject.

An example of a diamante is:

**Chinook
warm, messy
heating, sweating, melting
westerly, wintry, breezy, blustery
blowing, swirling, hat-grabbing
cloudy, glorious
Wind**

ACTIVITY 3

Objective: To familiarize students with *The Hockey Sweater* and its importance in Canadian literature.

Read: *The Hockey Sweater* by Roch Carrier (available through most school libraries)

Watch: *The Sweater* (available online through the National Film Board of Canada <https://www.nfb.ca/film/sweater/>)

Before Reading/Watching

1. After looking at the illustrations on the front and back of the book, list as many details as you can about the story.
2. Why is hockey so important in Canada?
3. Have you ever played on a sports team? Why is co-operation important on a team?
4. What does the first page of the book reveal about the location of the story?
5. On a map of Canada, find the provinces and territories, your city or town, Ste. Justine, Montreal and Toronto.
6. What do you find out about the writer, the translator and the illustrator on the back cover of the book?

During Reading/Watching

1. As you read the story, remember any words that you want to understand better.
2. Describe life in school, church and the skating-rink.
3. Why was the winter of 1946 special?
4. Who was Maurice Richard? Why was he such a hero for the young people of Quebec?
5. What does this story reveal about the relationship between Montreal and Toronto hockey fans?
6. What happened when Roch's mother discovered that his hockey sweater was too small?
7. Why did people order from the Eaton's catalogue? How does online shopping compare to this catalogue?
8. Describe how his mother ordered from the catalogue. Why was this an unusual process?
9. What do the illustrations reveal about village life in Quebec?
10. Who was Monsieur Eaton?
11. Why is Roch disappointed when his sweater arrives?
12. At first, Roch refuses to wear the sweater. How does he justify his feelings?
13. Explain why Roch had to wear the sweater despite his feelings.
14. Roch tells readers that, "The Maple Leafs sweater weighed on my shoulders like a mountain." Why does he feel this way?
15. When Roch arrives at the skating rink, how do the illustrations give readers more information about the story?
16. Why does Roch break his hockey stick on the ice? Do you think this was the right thing to do? Why?

After Reading

1. What did you learn about the similarities and differences between English and French Canada from this story? What is the situation today?
2. What did you learn about Roch's family and his teammates?
3. What was your favourite image in this book? Why?
4. Why was Maurice Richard a role model for the hockey team? Who are your role models?
5. Who is your favourite sports hero today? Why is he or she so important to you?
6. Were you surprised by Roch's reaction on the ice? Is violence a good way to solve problems? Why or why not?
7. Would you recommend this book to your friends? Why?
8. Sheldon Cohen, the illustrator of *The Hockey Sweater*, also produced a film version of the story for the National Film Board. Compare the book version and the film version. How are they similar? How are they different? Which do you prefer? Why?

ACTIVITY 4

Objective: Design your own hockey jersey!

Have your students create their own hockey jersey. School colours, favourite colours,

For the front:

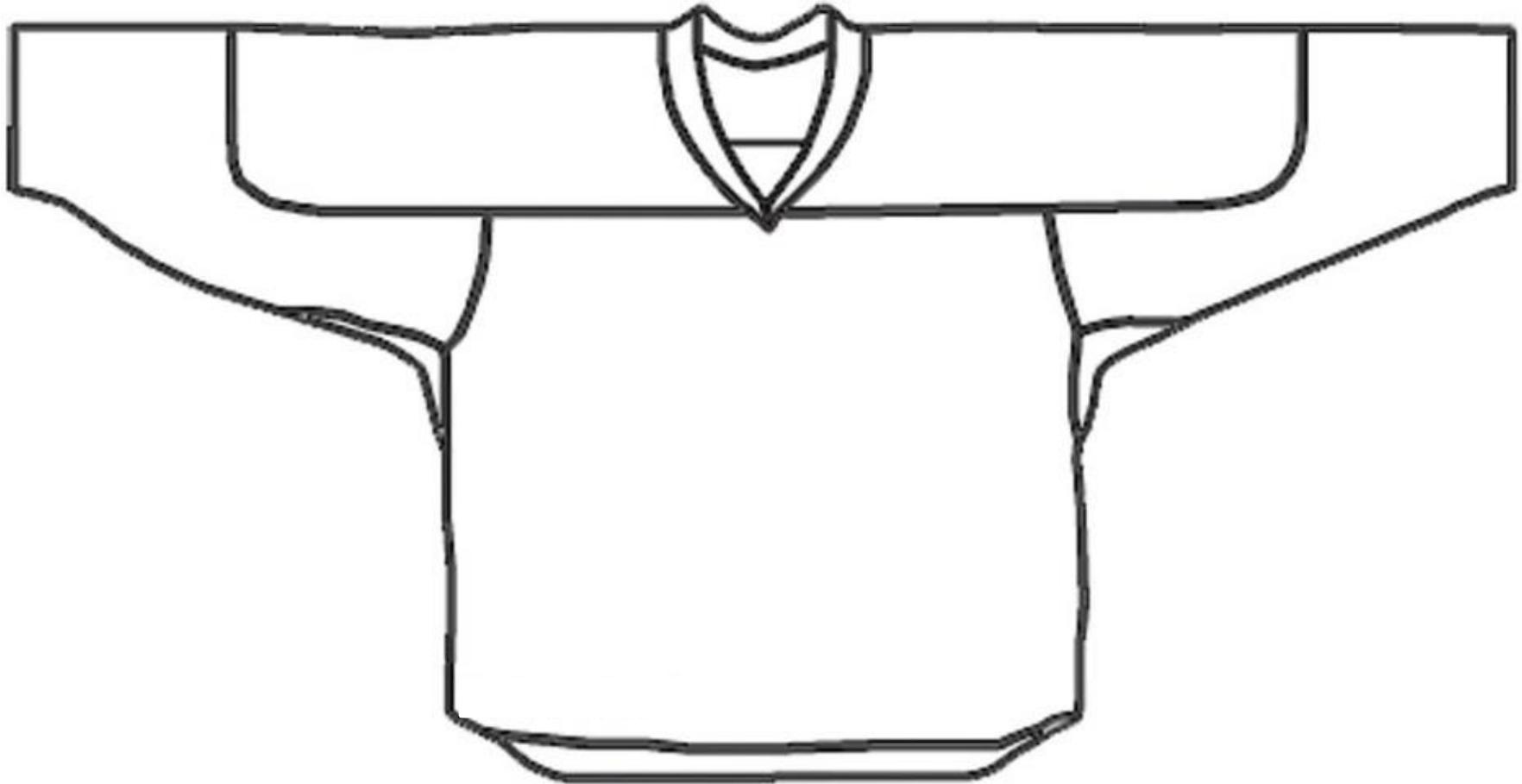
- Pick 2 or 3 colours (students can draw inspiration from their school colours or their favourite colours)
- Choose a team name
- Choose a team logo (students can draw inspiration from their favourite animal, the environment, etc.)

For the back:

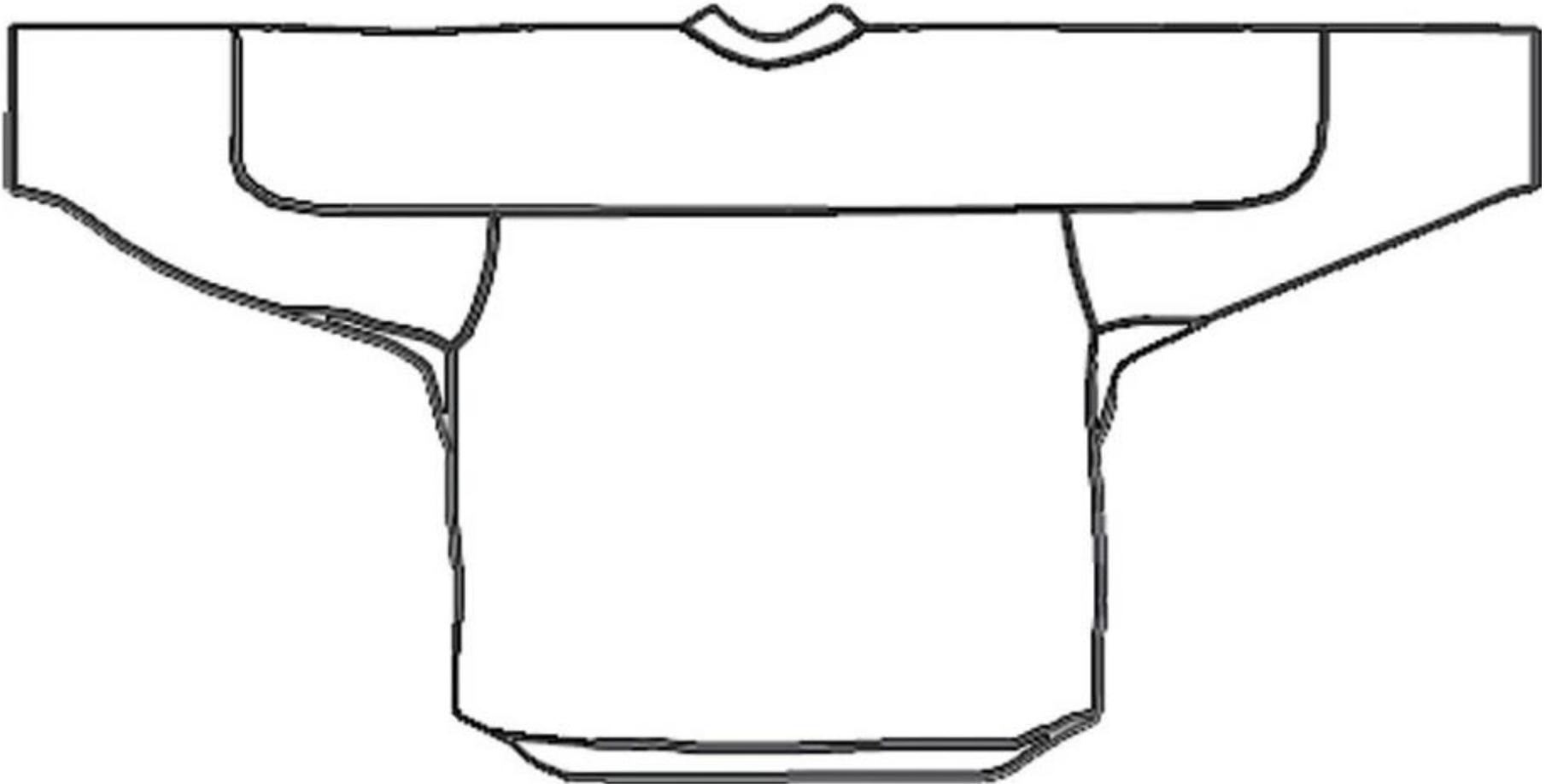
- Student's last name
- Favourite number

Your students can be creative, anything goes!

FRONT



BACK



ACTIVITY 5

EVALUATION TOOL FOR ORCHESTRA FAMILIES

Write in the name of the instrument in each box below. Cut out the instruments and paste them in the correct families on the following page.

 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____
 _____	 _____	 _____	 _____

INSTRUMENT FAMILIES IN THE ORCHESTRA

Name _____

Cut out the pictures of the instruments and paste them in the correct family. Think carefully before you glue!

The Percussion Family

The Brass Family

The String Family

The Woodwind Family

ACTIVITY 6

BE A MUSIC DETECTIVE!

Can you solve these instruments riddles?

- I sit on the floor and you sit in a chair.
I make music sing with a bow of horsehair.
I'm played in an orchestra; my tone is quite mellow,
My name is five letters, they call me a _____.
(ELOCL)
- I'm silver and narrow – now guess if you can.
I'm not made of wood but a woodwind I am.
A play sweet, high melodies - to you I might suit.
A piccolo's cousin, but I am a _____.
(ELFUT)
- I'm held in your hand and I'm often round.
I'm shaken or hit by the hand to make sound.
I jingle and jangle the best that you've seen.
I'm not jingle bells – I'm a _____.
(UTEAMBROIN)
- I come with a slide but I'm not at the park.
Bands and orchestras have me, my sound hits the mark!
I'm brassy they say, and I have a big tone.
But you can't help but love me, I am a _____.
(TEBRNOMO)
- Some children have played me at school and had fun.
In orchestra sections, I'm taller - for one.
You play on my bars with some mallets! Hear the tone!
My family's percussion - I'm a _____.
(XPONEYLHO)
- You can beat me and it's not in a race.
I come in all sizes from snare down to bass.
In orchestras I like to be the one who has fun.
Timpani or conga – I still am a _____.
(MRDU)
- We come as a pair and we sound big and brassy.
We're shiny and loud – some folks may say 'crash-y'.
We come in all sizes from big ones to thimbles.
You won't miss our sound because we are the _____.
(LYSMBASC)
- I have four short strings but you can't tie a knot.
In the orchestra, my section will play quite a lot.
My music is lovely and will have you smilin'.
I'm played with a bow. I am the _____.
(LIVNIO)
- If you ask for the keys, please – you won't get a car.
My bench has held many a fabulous star.
My name means soft - which maybe you know.
I like black and white. Call me a _____.
(OPAIN)
- A 'licorice stick' is my just-for-fun name.
A reed in my mouthpiece makes music my game.
I play in the woodwinds and you all can bet –
My sound is quite mellow from the _____.
(ELATNICR)

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