# MSO Education Concert: Meet the Orchestra (Beethoven)

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SECTION 1: THE BASICS

REPERTOIRE

BEETHOVEN Symphony No.3 Eroica
BEETHOVEN Symphony No.5
BEETHOVEN Symphony No.6 Pastoral
BEETHOVEN Symphony No.7
BEETHOVEN Moonlight Sonata

Please note: MSO reserves the right to tweak repertoire at any time prior to the commencement of the concert. In this case, MSO will contact ticket holders immediately to advise of the extent of the change.

SECTION 1: THE BASICS

NARRATIVE AND CONCEPT

From our presenter, Richard Vaudrey:

“It’s Genius Hour with Beethoven! Presenter Dr Richard Vaudrey shows us exactly why Beethoven’s genius was expressing the whole gamut of human emotion using the wonderful, living, breathing resource of the symphony orchestra.

Historical anecdotes turn to current-day feels in this emotional journey of a human life. Learn how the sounds of each instrument turn small ideas into sensations of epic proportions. From an exploration of physical challenges to the joy of life and the search for the eternal beloved, this show not only celebrates 250 years of Beethoven but teaches us why the feelings in Beethoven’s music are still so relevant today.

We can’t wait to meet you!". 
EDUCATIONAL OVERVIEW

From our presenter, Richard Vaudrey:

“In this show, we explore Beethoven’s brilliance in expressing human emotion using the symphony orchestra as his tool. What makes something sound epically joyous? Which instruments best express despair and sadness, and which combinations of instrument families having you dreaming of green meadows under blue skies or feeling frustrated and full of rage? Beethoven’s genius was his ability to express the human feelings we all still experience today.

The focus, in this concert, is on the generation of ideas: from little things, to big things. Educationally, this will be our focus: the genius of Beethoven’s taking one idea – whether it be rhythmic, melodic or timbral – and developing it to mirror the emotions we experience as human beings in a contemporary world.

There are three awesome, interactive elements to this show, which the lesson plan suggestions in this guide will explore with you.

The first:
Beethoven’s famous opening theme of Symphony No.5! Can you write some lyrics to its rhythm and melody? Take a video of your class singing it and send a Google Drive or Dropbox link along with the name of your school to schools@mso.com.au before the concert for the chance to have your words sung live to the MSO performance!

The second:
Beethoven generated big ideas out of tiny ones, sometimes starting with a theme as small as four bars in duration (like the opening of Symphony No.5) – can your students find examples (in life and the environment) of how a small ‘building block’ is layered upon others to make a whole? Take a brick wall or sand castle, for example – take a picture, and send it in to us (along with the name of your school, and the first name of the student) at schools@mso.com.au for your chance to have the children’s pictures featured behind the orchestra as they play!

The third:
Beethoven wrote many letters to many people – can your students write a letter or text to a chosen someone while listening to Beethoven’s Moonlight Sonata (see Section 4 of this guide for recordings)? Submit your students’ letters to schools@mso.com.au prior to the concert (along with the students’ first names and the name of your school) to be in the running to have them displayed above the orchestra during the show.

Don’t forget to send in your entries prior to the concert! Contact the MSO Schools team as soon as you’re ready to submit: schools@mso.com.au.

Please note that by emailing us with the above information you give express permission for the display of the student’s drawing, first name and school name onscreen at the concert (public display).

CURRICULUM LINKS

This Teaching and Learning guide links directly to key elements of both the Victorian Curriculum (Levels 7–12 including key knowledge and skills drawn from the Music Performance, Music Style and Composition and Music Investigation Study Designs) and designates a selection of global contexts (Middle Years Programme; MYP) and core aims (Diploma Programme; DP) that may be incorporated into study as part of the International Baccalaureate (IB).
The Melbourne Symphony Orchestra is a leading cultural figure in the Australian arts landscape, bringing the best in orchestral music and passionate performance to a diverse audience across the nation and around the world.

Each year the MSO engages with more than 5 million people through live concerts, TV, radio and online broadcasts, international and regional tours, recordings and education programs.

The MSO is a vital presence, both onstage and in the community, in cultivating classical music in Australia. Internationally acclaimed, the Orchestra nurtures strong cultural partnerships throughout South East Asia. The MSO is the only Australian orchestra partnered with UNITEL, the world’s leading distributor of classical music programs for film, television and video.

The MSO regularly attracts great artists from around the globe; including Anne-Sophie Mutter, Lang Lang, Renée Fleming and Thomas Hampson, while bringing Melbourne's finest musicians to the world through tours to China, Indonesia, Europe and the United States.

The nation’s first professional orchestra, the Melbourne Symphony Orchestra has been the sound of the city of Melbourne since 1906. The MSO was the first Australian orchestra to perform overseas (1965) and the first to debut at Carnegie Hall (1970).

Committed to shaping and serving the city it inhabits, the MSO regularly reaches beyond the customary classical audience by collaborating with artists such as Sting, Professor Brian Cox, Nick Cave & Warren Ellis, Flight Facilities, Kate Miller-Heidke, Tim Minchin and Laura Mvula.
ARTIST INFORMATION

SIR ANDREW DAVIS
CONDUCTOR

Conductor Laureate of the Melbourne Symphony Orchestra, Sir Andrew Davis is also Music Director and Principal Conductor of the Lyric Opera of Chicago. He is Conductor Laureate of both the BBC Symphony Orchestra and the Toronto Symphony, where he has also been named interim Artistic Director until 2020.

In a career spanning more than 40 years he has conducted virtually all the world’s major orchestras and opera companies, and at the major festivals. Recent highlights have included Die Walküre in a new production at Chicago Lyric.

Sir Andrew’s many CDs include Messiah, nominated for a 2018 Grammy, Bliss’s The Beatitudes, and a recording with the Bergen Philharmonic of Vaughan Williams’ Job/Symphony No.9 nominated for a 2018 BBC Music Magazine Award. With the MSO he has released a third recording in the ongoing Richard Strauss series, featuring the Alpine Symphony and Till Eulenspiegel.

RICHARD VAUDREY
PRESENTER

Cellist and songwriter Richard Vaudrey is a notable force in the new breed of string players – classically trained and proficient across a multitude of genres. Richard completed Doctoral study in classical cello and contemporary improvisation at Stony Brook, New York with Colin Carr and Ray Anderson. Richard has a prolific background in chamber music performing regularly both as a soloist and collaborator across genres including classical, new music, jazz, folk and pop in venues including Carnegie Hall, Alice Tully Hall and the Melbourne Recital Centre.

Richard’s solo project VAUDREY, a blend of indie-folk-pop for cello voice and electronics, has been showcased in NYC, Sydney and Melbourne to great acclaim. His works extends throughout the music industry and include scoring for the television series Sammy J and Randy in Ricketts Lane and Ministry of Sound, mixing audio for Universal Music Australia, as well as recently performing the solo electric cello part in Hans Zimmer’s Planet Earth 2 Live in Concert.

Richard is currently Head of Instrumental and Ensemble Music at Peninsula Grammar.
SECTION 3
A WORD FROM OUR ARTISTS

NICHOLAS BOCHNER
CYBEC ASSISTANT CONDUCTOR FOR LEARNING AND ENGAGEMENT

Q: Time to come clean: why is it that musicians and audiences alike have been so obsessed with Beethoven for such a long time?

A: Beethoven’s music has a timeless, ageless quality that means it continues to feel fresh and relevant to generation after generation of musicians and audiences. There are many reasons for this, but an important one is that Beethoven was so philosophically rooted in the ideas of democracy, justice and humanity – ideas that were changing the fabric of Europe during his lifetime. These ideas are represented and expressed powerfully in his music and they still resonate strongly with people in the contemporary setting. Beethoven’s great genius was that he created music of enormous sophistication that was at the same time quite simple to understand meaning that it can appeal immediately but go on to reward endless study and revisiting.

MICHELLE RUFFOLO
FIRST VIOLIN

Q: Which is your favourite Beethoven work and why?

A: My favourite orchestral work by Beethoven is the Symphony Number 7 – especially the second movement! I remember studying this work at the Victorian College of the Arts back in the 1990s with the then Concertmaster of the MSO, Carl Pini, who taught our Orchestral Studies class. When I eventually played this as a violinist with the MSO, we performed it with Jaap van Zweden conducting and I loved every moment of it. Still do!

RICHARD VAUDREY
PRESENTER

Q: If you had the chance to write Beethoven a birthday card, what would you say?

A: Happy Birthday Ludwig!

Hopefully this year you’ll find the love of your life, somewhere under the moonlight singing an ode to joy ha ha. I know you’re turning 250, but I put ten candles on your cake. Nine for each of the your symphonies and one to remind you that your one lifetime contributed more joy, comfort, exhilaration, heartache and love to millions of human lives for, well, let’s say... ‘til the day we stop listening to music. Have a great day, Ludwig and ease up on the serious frown – it’s your birthday!
**BEFORE THE CONCERT**

**WATCH**

General MSO learning resources:
- Tianyi’s Guide to the Orchestra
- Interview with Prudence Davis, Flute
- Interview with Shane Hooton, Trumpet
- Interview with Brent Miller, Percussion
- Interview with Freya Franzen, Violin
- How do musicians prepare for a concert?

Live performances of the featured works:
- Symphony No.3 Eroica
  - West-Eastern Divan Orchestra with Daniel Barenboim
- Symphony No.5
  - West-Eastern Divan Orchestra with Daniel Barenboim
- Symphony No.6 Pastoral
  - West-Eastern Divan Orchestra with Daniel Barenboim
- Symphony No.7
  - Royal Concertgebouw Orchestra with Iván Fischer

Moonlight Sonata
- Claudio Arrau (Germany 1970)

About Beethoven and the repertoire:
- Berlin Philharmonic’s Sarah Willis: Beethoven For Kids
- Piano TV: Moonlight Sonata (An Analysis)
- The Listener’s Guide: Why Was Beethoven Famous?
- BBC Documentary: The Genius of Beethoven (Part 1)
- Colston Hall: How Did Beethoven Change the Face of Music?

**LISTEN**

Our pick of the recordings:
- Symphony No.3 Eroica
  - Simon Bolivar Symphony Orchestra with Gustavo Dudamel
- Symphony No.5
  - Staatskapelle Berlin with Daniel Barenboim
- Symphony No.6 Pastoral
  - Staatskapelle Berlin with Daniel Barenboim
- Symphony No.7
  - Staatskapelle Berlin with Daniel Barenboim
- Moonlight Sonata
  - Yutong Sun (2017)

Podcasts
- NPR: The Beethoven 9
- BBC Radio 4: Beethoven

**READ**

Composer biographies:
- Classics for Kids: Beethoven
- Making Music Fun: Meet Beethoven
- Classic FM: Beethoven Biography and Facts
LESSON PLAN 1:
MSO MUSICIANS AND THEIR INSTRUMENTS

SUGGESTED FOR:
Pre-rehearsal/concert engagement

LEARNING INTENTION:
To get to know the musicians and instruments of the Melbourne Symphony Orchestra

MATERIALS:
❑ Interactive whiteboard (with visuals and sound)
❑ Student workbooks and/or designated learning devices
❑ Access to pens, pencils etc.

CONTENT

1. Remind students they’ll soon be attending this performance given by the Melbourne Symphony Orchestra.
2. Introduce the learning intention.
3. Choose one of our general video resources to watch with students (see our Resource Library in Section 4 of this guide) – you may also like to split students into groups according to their favourite instrument families, and have them watch the correlating video.
4. Ask students to write a personal reflection on the video using prompts such as:
   • What in the video did you already know?
   • What are you still wondering?
   • List some things you learned about [name or artist/instrument]
   • If you met [artist’s name], what would you ask them?
   Alternatively you may like to engage students in any of the following activities in response to the questions posed:
   • Think/pair/share
   • Creation of a class KWL (Know/Want to Know/Learned) chart
   • Oral presentation
   • Informative poster (individual, or in pairs/small groups)
   • Visual presentation (e.g. PowerPoint, Prezi, OneNote etc.)
5. While students prepare their reflections, you may like to play some music from the concert – use any of the recordings listed in our Resource Library (earlier in this resource).
5. Time to reflect: have a class discussion regarding students’ reflections focusing on linking students’ experiences with the experiences of MSO musicians as elicited in the video resources – you may like to expand on these reflections in future lessons.

VARIATIONS

• Got some early finishers? If you’re introducing children to a symphony orchestra for the very first time, our award-nominated MSO Learn web app is a great place to start.
LESSON PLAN 2:
WHAT DOES A COMPOSER DO?

SUGGESTED FOR:
Pre-concert engagement

LEARNING INTENTION:
Understanding and learning about the role of a composer

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- A3 coloured paper
- Textas, markers, pens, pencils etc.
- Student workbooks and/or designated learning devices

CONTENT
1. Remind students they’ll soon be attending an open rehearsal/performance by the Melbourne Symphony Orchestra.
2. Introduce the learning intention and consider giving students an overview of the narrative of this concert (see Section 1 of this guide).
3. Have a whole-class discussion around the following prompts:
   - What do we think a composer does?
   - Can we name any composers?
   - Think of a band or pop musician you like: is that person also a composer?
   - What do you want to know about Beethoven?
   Alternatively, you may like to shape the discussion to Beethoven specifically, rather than composers in general (the same goes for the following research activity).
4. Use students’ answers to the final of these four questions to shape some research questions they can engage with in small groups.
5. Split students into small groups – modelling the desired research skills and pointing students in the direction of resources listed in the Resource Library (see Section 4 of this guide; this step may be conducted/modelled over several lessons, if desired).
6. Students create a poster based on their research – you may like to shape specific sections of the poster around a response to particular questions – for example:
   - What does a composer do?
   - Who is Beethoven?
   - Why is a composer important?
   - Who are some other famous composers?
7. When students complete their posters, arrange a classroom display and/or school gallery display – you may like to undertake a ‘gallery walk’ where students get to explain and present their posters to the rest of the class.

LINKS TO CURRICULUM:
VICTORIAN CURRICULUM 7–10
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret

KEY KNOWLEDGE AND SKILLS (VCE MUSIC)
- Music Performance (Units 1/2 and 3/4)
  - Musicianship skills
  - Strategies used to optimise performance outcomes
  - Effective instrumental practice routines
  - Improving personal performance ability
- Music Style and Composition (Units 1/2 and 3/4)
  - Use of appropriate music terminology and language
  - Using musical examples to support discussion
  - Forming and presenting a critical response
- Music Investigation (Units 3/4)
  - Music terminology and language
  - Technical and expressive mastery
  - Performance practices and conventions

MYP GLOBAL CONTEXTS
- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS
This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students’ extended essays, project-dependent

VARIATIONS
- For older students, you may like to ask them to prepare a PowerPoint, Google Slides or Prezi presentation instead of a poster (extend this lesson over several sessions)
- Got some early finishers? If you’re introducing children to a symphony orchestra for the very first time, our award-nominated MSO Learn web app is a great place to start
LESSON PLAN 3:  
BEETHOVEN BIRTHDAY CARD*

*Suggested for:  
Pre-concert engagement

**Learning Intention:**  
To wish Beethoven a happy birthday and share some thoughts with him

**Materials:**
- Interactive whiteboard (with visuals and sound)
- Student workbooks
- A4 coloured card
- Textas, markers, pens, pencils etc.

**Content**
1. Remind students that they’ll soon be attending this performance given by the Melbourne Symphony Orchestra.
2. Introduce the learning intention.
3. Pick an excerpt of music from Section 4 of this resource and explain to students that you’d like them to listen to it and take note of how it makes them feel – you may like students to write down their ideas while sitting at their tables, or lie quietly in a chosen space within the classroom to listen to the music in a meditative fashion.
4. Play the excerpt.
5. Have students think/pair share:
   - How did the music make you feel?
   - Was this different to, or the same as your partner?
   - What other works do you love by Beethoven? What about the music makes you feel that way?
6. Students can now create a birthday card for Beethoven, which you may like them to drive in a workbook – the card may describe to Beethoven what the student loves about his music, and what the student’s wishes are for Beethoven as he rests in the afterlife (or whatever you decide – the opportunities for discussion are rich!)
7. Display your class’ birthday cards in a prominent location.

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**Links to Curriculum:**  
**Victorian Curriculum 7–10**
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)
  - Respond and Interpret
  - Music Practices
  - Explore and Express Ideas

**Key Knowledge and Skills**  
(VCE Music)
- Music Performance (Units 1/2 and 3/4)
  - Approaches to critical listening and analysis of live and recorded performances
  - The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
  - Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
  - Use of appropriate music terminology and language
  - Using musical examples to support discussion
  - Forming and presenting a critical response
- Music Investigation (Units 3/4)
  - Music terminology and language
  - Technical and expressive mastery
  - Performance practices and conventions

**MYP Global Contexts**
- Personal and Cultural Expression
- Identities and Relationships

**DP Core Aims**
This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students’ extended essays, project-dependent
LESSON PLAN 4:  
LET’S GET INTERACTIVE!

SUGGESTED FOR:  
Pre-concert engagement

LEARNING INTENTION:  
To prepare our entries for the interactive elements of MSO’s concert

MATERIALS:  
❑ Interactive whiteboard (with visuals and sound)  
❑ Student workbooks and/or designated learning devices  
❑ Digital camera or phone recording device (to be used by the teacher)

CONTENT
Choose either of the concert’s interactive components to focus on for this lesson (see below).

CHOICE A: Writing Lyrics to Beethoven’s Symphony No.5
1. Play students the opening phrase to Beethoven’s Symphony No.5 – that’s [0:00–0:15] of this recording, or written as this:

2. As a class, brainstorm some silly themes that you might like to write lyrics about – for example:
   - A silly onomatopoeic sound
   - Bodily functions
   - Toilet humour (of course)
   - Plus anything else the students might think of
   Make sure that the older the students, the more flexibility/independence you give them with brainstorming ideas for this theme.
3. Clap the rhythm with students and explain that they will need to work together to:
   a. Pick a theme from the board
   b. Brainstorm some words that match with the theme
   c. Think of a ‘sentence’ and match one word to each syllable (or note of the rhythm) of the theme that you clapped
4. Have students work individually or in pairs to do this.
5. Have the class perform the funniest creations, video them, and send them in to our MSO Schools team prior to the concert (schools@mso.com.au)*

LINKS TO CURRICULUM:  
VICTORIAN CURRICULUM 7–10
- Critical and Creative Thinking (capability)
- Personal and Social (capability)
- Music (learning area)  
  • Explore and Express Ideas
  • Respond and Interpret
  • Music Practices

KEY KNOWLEDGE AND SKILLS (VCE MUSIC)
- Music Performance (Units 1/2 and 3/4)
  • Approaches to critical listening and analysis of live and recorded performances
  • The structure of the works and how the composer/arranger/performer has used elements of music and compositional devices
  • Musicianship skills
- Music Style and Composition (Units 1/2 and 3/4)
  • Use of appropriate music terminology and language
  • Using musical examples to support discussion
  • Forming and presenting a critical response
- Music Investigation (Units 3/4)
  • Music terminology and language
  • Technical and expressive mastery
  • Performance practices and conventions

MYP GLOBAL CONTEXTS
- Personal and Cultural Expression
- Identities and Relationships

DP CORE AIMS
This content relates primarily to the Creativity, Activity, Service element of the DP with potential for links with students’ extended essays, project-dependent
LESSON PLAN 4: LET’S GET INTERACTIVE! CONTINUED

CHOICE B: Building Blocks
Beethoven generated big ideas out of tiny ones, sometimes starting with a theme as small as four bars in duration (like the opening of Symphony No.5) – can your students find examples (in life and the environment) of how a small ‘building block’ is layered upon others to make a whole?

1. Have students hunt around the school yard for some examples of little building blocks being used to create something bigger (e.g. a brick in a brick wall, a grain of sand in a sand castle, a clump of grass on an oval).

2. Send the pictures in to us (along with the name of your school and the first name of the student) at schools@mso.com.au for your chance to have the children’s pictures featured behind the orchestra as they play.*

CHOICE C: Beethoven Letters
Beethoven wrote heaps of letters during his lifetime!

1. Ask students to write a letter or text to a chosen someone while listening to Beethoven’s Moonlight Sonata (see Section 4 of this guide for recordings)? Submit your students letters to schools@mso.com.au prior to the concert (along with the students’ first names and the name of your school) to be in the running to have them displayed above the orchestra during the show.*

* Please note that by emailing us with the above information you give express permission for the display of the submitted videos/photos and school name where applicable to be published onscreen at the concert (public display)
LESSON PLAN 5: POST-CONCERT REFLECTION

SUGGESTED FOR:
Post-concert engagement

LEARNING INTENTION:
To reflect on our experience at the MSO concert

MATERIALS:
- Interactive whiteboard (with visuals and sound)
- Student workbooks and/or designated learning devices

CONTENT
1. Pre-select some repertoire that was featured in the concert to play while students write their responses to part three of this lesson (use any of the recordings listed in Section 4 of this resource, or others that you may prefer)

2. Remind students that they have recently attended the MSO concert

3. Students can sit individually at their tables to answer the following questions in their workbooks (alternatively, you may elect for students to undertake this work in pairs or in small groups):
   - What is the most interesting thing you saw at the concert?
   - What did you learn by going to see the MSO play?
   - Think broadly: what did you learn about your instrument/instrument family that you can incorporate into your personal practice routine? (for instrumental students)
   - What more do you want to know about the MSO/orchestras/the composers/the music we heard?

4. Have a group reflection at the conclusion of the lesson

5. Collate the students’ remaining questions (from part 3 of this lesson plan) and consider sending them through to us at schools@mso.com.au – we’ll do our best to get you some answers!
SECTION 6

WANT TO LEARN MORE?

SEASON 2020 IS LIVE!
Our 2020 Schools' Season is on sale now! Check out all our offerings at mso.com.au/education or visit our handy, printable product guide.

MSO LEARN
Our award-nominated, brand new web app designed to introduce your students to the wonder of a live symphony orchestra.

We look forward to seeing you in the concert hall.

Melbourne Symphony Orchestra

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