

PEORIA SYMPHONY ORCHESTRA

George Stelluto, Music Director  
presents

*The 64<sup>th</sup> Annual Student Concert*  
***HEROIC SPIRIT***

*April 28, 2017*

9:30 am and 11:00 am  
Peoria Civic Center Theater

Program

*Symphony No. 3 "Eroica"* (excerpts) - Ludwig van Beethoven  
Performance by winner of 2017 Young Artist Competition

# Concert Handbook

*For Teachers and Students*

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## Meet our Orchestra: The Peoria Symphony Orchestra

*For 3rd-5th grade students: The Peoria Symphony Orchestra (Can you say that five times fast?) is almost 120 years old. How many sets of ten is that? A very enterprising young man named Harold Plowe started it. Maestro Plowe also presented Peoria's first ever July 4<sup>th</sup> fireworks show. He was an inventor, musician, teacher, and instrument repairman. You can still see some of his things at the Peoria Historical Society. Perhaps your parents, guardians or teachers can take you there someday.*

*An orchestra is like a happy neighborhood with all kinds of families living and working together. Do you know the families of instruments? If not, we will learn about them soon together.*

**For 6<sup>th</sup>-8<sup>th</sup> grade students:** Now in its 119<sup>th</sup> season, the Peoria Symphony Orchestra was first known as the Bradley Symphony Orchestra under the direction and vision of musician and conductor Harold Plowe. On November 24, 1897, the Peoria Star newspaper wrote: "An orchestra is to be organized under the auspices of the Bradley Institute for the study of orchestral compositions of the best masters, classic and modern. It will be open to all persons who possess the requisite musical skill and are otherwise suitable for membership. The orchestra will be under the general supervision of Dr. C.T. Wyckoff of the Institute. It will be directed by Harold Plowe, whose experience as a teacher and conductor especially fit him for this service. It is hoped to make this a permanent feature of the educational work of the institute and Peoria." Nineteen years later, on December 5, 1916, the Bradley Symphony Orchestra incorporated and was renamed the "Peoria Symphony Orchestra."

In its first performance that month at the Shrine Temple, the playbill carried a notice reading: Financial help and moral support are necessary to further the aims of this institution. Will not our citizens contribute these essentials in this worthy cause?" This is a question the Peoria community answered and continues to answer with a resounding "yes!" In 1927 conductor Plowe retired and for the next 50 years nearly a dozen different conductors directed our symphony. In 1978 Dr. William Wilsen took the podium and remained for 21 years, the longest reign since that of Harold Plowe. Under Wilsen's direction the Peoria Symphony rose to a new level and experienced our centennial celebration. In 1989 we were acclaimed nationally and internationally when we played in Germany at the International Bodensee Festival.

During the 2009-2010 season, the PSO auditioned seven talented conductors, chosen from a pool of over 250 world-wide applicants. In June of 2010, George Stelluto was selected to become the PSO's new Music Director beginning with the opening concert of the 2010-2011 season

### Meet Our Conductor: Maestro George Stelluto "You can call him Maestro George"

"Maestro George" grew up near Washington, DC, in the hometown of George Washington. Do you know what town that is? It is Alexandria, VA. When he was a kid in third grade, Maestro George started studying the violin privately with his grade school teacher. He practiced every day, but he also enjoyed playing soccer and his schoolwork. His father taught him how to read, and his mother taught him how to pray. His family was very supportive. When he asked if he could play the violin, his parents said yes, even though nobody in his family played an instrument before then. After he started studying, the rest of his family saw how much fun music was, and all of his siblings studied instruments. Even his father decided to take trombone lessons!

Almost from the beginning, Maestro George wanted to be a conductor, but he had to learn all about music and being a musician first. After many years of study, hard work and good experiences around the world, he finally came to Peoria to be our conductor with the Peoria Symphony Orchestra. He loves to perform for young people, so when you see him at the concert, or anywhere in town, say "Hi Maestro George!"



## *Meet the Composer: Ludwig van Beethoven*

**Ludwig van Beethoven** (born Bonn, Germany, 1770; died Vienna, Austria, March 26, 1827)

Beethoven is one of the most famous musicians of all time. He lived over 200 years ago and grew up in Bonn, Germany. Beethoven himself is a hero of sorts because he overcame many obstacles in his life to achieve his goals. His home life was very challenging because his father suffered from alcohol addiction and, as a result, tended to be very mean to Beethoven. His mother died when he was still quite young. Fortunately, he had several things to sustain him, the rest of his family, his ability to think well, and music - to which he was very dedicated.

He worked so hard that by age 12 he was helping out his family by earning money as a church organist and pianist. He eventually became known as the greatest pianist of his time and perhaps the greatest composer of all time.

Beethoven overcame an even greater obstacle later in his life. He lost his hearing, not a good thing for anyone, let alone a musician. Despite his handicap, he continued to compose great pieces of music and even conduct them with orchestra. He was very clever in that he learned to feel the vibrations of the music in order to compose and perform. By the time he composed his "Heroic Symphony," he was almost completely deaf.



His heroic life and dedication to his music left the world with a wonderful gift of timeless musical masterpieces that can still inspire us to this day, including the piece you will hear on the concert.

## *Listening Notes from Maestro George*

On this special Student Concert that Maestro George has put together just for you, we will hear all kinds of music including a CONCERTO for piano and a CONCERTO for violin. What do you think a CONCERTO is? What other word does it almost look and sound like? Think about it!

CONCERTO means a piece of music for orchestra that also features one special instrument – a SOLOIST. You will meet our soloists at the concert. When the soloist comes on stage you should clap and cheer. Show the soloist that you are looking forward to the performance. The soloists on the concert are not much older than you. They have practiced very hard and won an opportunity to perform their CONCERTO with the Peoria Symphony Orchestra.

All the music on the program expresses thoughts and emotions and uses sound to create an impression for you. Sometimes, it even tells a story, and it does all of this without words. Sometimes the music sounds happy, and sometimes it sounds sad. Sometimes it can seem angry or funny or mysterious. Really, the music is none of those things. It is just music. It is what you think about when listening to it carefully that makes it seem a certain way. That is the great thing about music: It needs YOU to help it come to life. YOU are the magic that makes music great!

Sometimes the COMPOSER, that is the person who imagines the music and writes it down, decides that the music will be about a person. It can be someone famous, a family member, a storybook character, a legendary character – anyone. So the COMPOSER tries to imagine all the important things about the person’s personality and life. Then the COMPOSER imagines what types of music to use to help YOU bring that person to life in your mind when you listen to the music. It is almost like creating a short movie in your head that is inspired by the music. The more carefully you listen, then the better your inner movie becomes. The fun is that you can create a different movie every time you hear the same music. Even if the composer lived a very, very long time ago, it can feel like the composer is still communicating their ideas to you because YOU make the music come alive!

***Try this exercise with yourself or together with your family or friends:***

Imagine a person or a character from a story. It can be anyone - a real person or an imaginary character – a person, or an alien, or a monster, or even an action hero or a real hero in your life. In fact, let’s go with that. Think about a hero, real or imagined. What are they like? Are they always happy? Sad? Having fun? Being serious? Working? Playing? When you think about it, we never feel the same way or do the same thing all the time. Now, think about how you would use sounds (no words) to represent the different sides of that person. If a soldier, would they be marching and then fighting? If an athlete, would they be running, jumping, or celebrating? Would the music be fast sometimes and slow sometimes? The possibilities are endless! It’s fun but challenging, isn’t it?

Now that you have tried this exercise, we are ready to discuss a wonderful piece of music that you will hear on your special concert. In it, the composer imagined a person who was very much like an action hero who fights against oppression and for justice, truth and equality for all. At least that is what the composer imagined this person was like. The music reflects the personality, character, energy, struggles, and life of this person, as imagined by the composer. This music is considered one of the greatest compositions in all history and is called “The Heroic Symphony.” Let’s meet the composer, the character, and the music.

## Beethoven's Symphony No. 3 "Eroica"

Beethoven composed his third symphony in Vienna, during the years 1802-1803.

Beethoven called his Third Symphony *Eroica* ("Heroic" in Italian). The *Eroica* is 200 years old yet is still exciting to hear. In this symphony, Beethoven uses broad strokes of sound to tell us how he felt and what he thought without using words. His music caused a sensation and changed the idea of what a symphony could be. Instead of just being pleasant tunes to listen to, Beethoven changed the symphony into music that told a story and reflected the lives of people throughout humanity. We call this the human condition. The human condition represents all of the experiences, thoughts, and feelings of people – happy, sad, funny, serious – everything, even heroic.

Beethoven originally dedicated the Third Symphony to Napoleon Bonaparte, a famous French general who you will learn more about soon. He believed Napoleon was a hero and represented the democratic ideals of the French Revolution of 1789, which rebelled against the rule of kings and queens - just like our American Revolution of 1776. At that time, Beethoven had the highest esteem for Napoleon and compared him to the greatest politicians of Ancient Rome. He wrote on the music that the symphony was dedicated to Napoleon Bonaparte.

Then something happened. In 1804, Napoleon declared himself the Emperor of France, becoming exactly the thing he had rebelled against! Beethoven became very angry and shouted, "*So he is no more than a common mortal! Now, too, he will tread under foot all the rights of Man, indulge only his ambition; now he will think himself superior to all men, become a tyrant!*"

Beethoven went to the table, seized the top of the title page, tore it in half and threw it on the floor. The page had to be recopied. It was only then that the symphony received the title *Heroic Symphony*, so Beethoven changed the symphony into music about the great ideas of the man he thought he knew. Two years later, in 1806, Beethoven published the symphony with this title: "*Heroic Symphony, Composed to celebrate the memory of a great man*". In Beethoven's disappointment and sadness, he felt that the man he thought he knew had died, if only in his mind. Perhaps this is why the second part of the symphony is a Funeral March.

It is amazing that Beethoven could take his anger and disappointment and create something beautiful instead of becoming violent himself. This is the great gift of Beethoven's music. He took the struggles and emotions of his life and expressed them in music. He used his mind to think about these things through music as well. Often his music starts out stormy and angry and then struggles to find a positive perspective. By the end though, his music ends triumphantly as he overcomes his challenges. This is something all humans can be inspired by, and it is Beethoven's great gift to you too.

### ***The First Movement – Think of this while listening to the first movement. [Play](#)***

The First Movement of the *Eroica* was unprecedented in scale, in part because Beethoven had so much to say. Beethoven uses a huge spectrum of sounds, rhythms and musical ideas to express different worlds of thought and emotion. Each new experience of the themes gets darker and deeper. He develops the movement as a way of expressing what really happens in life—the wrong turns, the confusion. In the first movement of the *Eroica*, Beethoven takes his listeners on a wild journey of emotional extremes.

### ***The Second Movement - Think of this while listening to the second movement. [Play](#)***

Perhaps the best reflection of these emotional extremes is the Second Movement, which he titled "Funeral March." In this movement, Beethoven explores grief, its public face and its intimate expression. The oboe solo at the beginning is a personalized and interior expression of grief and it has tremendous psychological impact. The music is evocative—we can almost see the funeral procession pass before us and ask: Who really has died here? Perhaps it is part of Beethoven that is being mourned. In the middle of the movement, the music becomes more positive, as if remembering the best parts of someone's life who has died. These pleasant memories help us deal with our grief.

In the years before he wrote *Eroica*, Beethoven realized he was going deaf, and his initial reaction was terror and shame. He tried to keep it a secret. He couldn't bear for anyone to know that he—a musician—was not able to hear. However, he came to realize that, as a musician, he could function perfectly well. What really scared him was being cut off from other people, losing the possibility of having a simple conversation. What would happen to him? That was the real terror.

### ***The Third Movement - Think of this while listening to the third movement. [Play Play Play](#)***

In the Third Movement, it seems that Beethoven is tired of thinking about the past and heroes and revolutions. Now, he only wants to think about the future, specifically his own future and the future of music. The Third Movement shows how confident Beethoven was becoming in the power of his imagination. Here, he creates a whole musical world of fun and celebration.

### ***The Fourth Movement - Think of this while listening to the fourth movement. [Play](#)***

The finale of the *Eroica* starts out with excitement. There are fun melodies, village dances and virtuoso solos, but you can't miss the tenderness in this music. It suggests that moment in life when we look at something or someone that we have always known and realized just how special they are. Beethoven makes us realize that true heroes can be found anywhere, even among everyday people. **Something to think about: How can you be a hero too?**

## For the Teacher: Prepare your students for the concert experience

(--OR-- see Lesson 3 for a complete classroom lesson on concert etiquette.)

**Welcome Applause:** The audience *first applauds* to welcome our concertmaster, Marcia Henry Liebenow (first chair violin), to the stage. She will lead the tuning of the orchestra: each section in turn tunes to an “A” of the oboe. The audience applauds again to welcome and honor the conductor, Maestro George Stelluto.



**Orchestra Attention:** As the Maestro steps up to the podium, the orchestra prepares to play; he will wait until they are ready, communicate the mood of the piece, gives an upbeat to set the tempo, and they begin!

**Thank You Applause:** When the Maestro lowers his arms and turns around, the audience applauds again as a way of saying “thank you” to the conductor and players.

**The Conductor:** The conductor’s role is often a mystery to young people. Explore with them the conductor’s job. Listed below are some important roles a conductor performs. You could listen to some recordings of music as you discuss conducting, and have the students try keeping a beat with their right hand.

- **Leader of the orchestra:** He/she brings instrumentalists with different training and musical interpretations into a cohesive musical unit.
- **Tempo:** The beat and speed of the music are shown mostly with the conductor’s right hand.
- **Dynamics:** The volume and expressive details are indicated mostly with the left hand.
- **Knowledge of the score:** The conductor knows every note and expression in the music.
- **Interpretation:** The conductor strives to realize the intent of the composer by studying the score, understanding the time period in which the piece was written, and feeling the emotional meaning of the composition.

**A note to students:** In class or at home, try listening to some recordings of music as you learn more about conducting. Try keeping a beat with your right hand and to express volume and details with your left hand as well as your facial expressions.

## *For the Student: Things to know before you come to the concert*

Excerpted from the 2017 BSO Supplementary Materials

### *Before you arrive:*

- Ask your teacher lots of questions about the music you are going to hear.
- Leave your cell phone at home or school along with any food, candy or gum.
- Go to the bathroom at school (the lines get really long at an orchestra concert)!

### *When you arrive at the Civic Center:*

- The ushers will take your group to your seats.
- Listen to your teacher and chaperones so you will know where to sit, and take your coat off and get comfortable.
- If you forgot to go to the bathroom at school, ask your teacher to go before the concert begins. Be as quiet as you can.
- Make sure to stay with your group.

### *While you wait for the concert to begin:*

- Look around the venue. Check out the way the stage is set up. Where are the lights? What colors are currently being projected? How is the building constructed? Check out the ceiling? How do you think the ceiling impacts the concert? How many balconies are there?
- The orchestra musicians will begin to come out on stage and warm up. See if you can pick out the different families of the orchestra (strings, woodwinds, brass, and percussion).
- After the musicians warm up, you will see the concertmaster stand up and tune the orchestra. Listen carefully as the different instrument families tune their instruments. How are their sounds different?
- You will know the concert is about to begin when the conductor walks out on stage. Show your enthusiasm by clapping! Then get quiet so you can be ready when the music begins.

### *During the concert:*

- Your job as a music listener is to be affected by the music! As you listen, let your imagination and emotions move along with the music. Watch the conductor's motions and try to notice what type of reaction he gets from the musicians with each gesture. Listen for instrument solos and see if you can tell who is playing the solo. In each musical selection, listen for the loudest and softest parts, and for the fastest and slowest parts. Think about how each piece makes you feel – happy, sad, nervous, angry, peaceful? Pick out your favorite melodies to hum to your family when you get home.
- Remember that everyone listens to music in a different way! Keep your thoughts to yourself during the concert, and then share them with your friends on the bus ride back to school.
- At the end of each piece, the conductor will turn around and face you. This is the time to clap, showing your appreciation to the musicians and conductor.

### *After the concert:*

- Gather your belongings and listen carefully for your teacher's instructions.
- When you are back at school, ask your teacher questions about the music you just heard.
- Tell your friends and family about your experience listening to the orchestra.

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- Be a music critic! Write about what you heard. Be sure to include what you enjoyed, what you didn't like, and why. We hope you will come back to hear the orchestra again soon!



# Lesson Plans

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1. **Lesson One: *The Day the Instruments Quit***
  - a. In this lesson, students will first revisit The Day the Crayons Quit and then explore the characteristics of instrument families and instruments represented in the orchestra through this creative experience.
  - b. Lesson includes considerations for **Grades 3-5 and 6-8**.
  
2. **Lesson Two: *Got the Feelies: How Music Conveys Emotion***
  - a. In this lesson, students will discuss how they engage with music in their everyday lives as well as how they hear it in film and on television. Then they will explore the themes of Beethoven's Symphony No. 3 to discuss the emotions conveyed throughout the major moments of his "heroic" symphony.
  - b. Lesson includes considerations for **Grades 3-5 and 6-8**.
  
3. **Lesson Three: *Sit, Stand, Clap, Quiet: Being an orchestra audience member***
  - a. In this lesson, students will demonstrate an understanding of appropriate audience behavior in a variety of settings through role-playing various scenarios.
  - b. Lesson includes considerations for **Grades 3-5 and 6-8**.
  
4. **Lesson Four: *Right for the Job: Who would you hire-Beethoven or Napoleon? (Grades 3-5)***
  - a. In this lesson, students will use the Internet to learn more about Beethoven and Napoleon, using biographical information to complete a job application for each person. Then, students will discuss as a class who would best fit the job role of substitute teacher.
  
5. **Lesson Five: *The Fall of the Hero: Exploring the history Beethoven's Symphony No. 3 dedication to Napoleon (Grades 6-8)***
  - a. In this lesson, students will explore the construct of a hero and then explore the stories of Beethoven's initial dedication of his third symphony to Napoleon as well as the rise and fall of Napoleon's heroic history. The lesson concludes with a persuasive writing or debate piece in which students argue whether or not they would have dedicated the symphony to Napoleon or would have chosen not to do so, as Beethoven did.

## 6. Additional Ideas:

### a. Music connections:

- i. Introduce students to the instruments and musicians of the orchestra:  
<https://www.khanacademy.org/humanities/music/music-instruments-orchestra>
- ii. For an interactive experience of instruments, students can explore:  
<http://www.sfskids.org/classic/templates/instorchframe.asp?pageid=3>
- iii. For older students, discover more in-depth backgrounds on each instrument:  
<http://www.philharmonia.co.uk/explore/instruments>
- iv. To prepare students for the concert, do a close reading of the *Beethoven's Symphony No. 3 background information* included in these resources. As students read about each movement, discuss what types of sounds and instruments that the students would use to represent the emotions and events described. Students could also create pieces of art to represent each movement based on the descriptions. After the concert, students could revisit these initial ideas and compare them to how they depict each movement after hearing the symphony.
  1. Students may also enjoy watching excerpts of the *Keeping Score: Revolutions in Music- Beethoven's Eroica*, which can still be found on YouTube.
- v. What makes music "classical": Discuss genres that students are familiar with; listening activity of current songs that students are familiar with compared to where the melodies appear in classical music; after listening to various classical pieces, have students deduce the definition of classical music.

### b. Science connections:

- i. Music as a System: Review qualities of an ecosystem; discuss that a symphony is a type of system; listening activity to discuss how each tempo/dynamic/instrument group change impacts the system with graphic organizer to compare the impact of weather and ecological changes to ecosystems.
- ii. Lead Poisoning current event study: Discuss the current issues with lead in water across the country and the theory that Beethoven's deafness may have been caused by effects of lead poisoning; debate effects of lead on Beethoven's health; extend discussion to effects of today's lead issues and what should be done regarding them

### c. Math connections:

- i. Whole-class webquest of SFSKids: The Basics; discuss fractions versus note length, relate to tangible shapes and previous learning of fractions.
  1. <http://www.sfskids.org/classic/templates/musicLabF.asp?pageid=23>
- ii. To explore *rhythm and patterns*, check out this web activity that will introduce students to how a conductor shows rhythm and let students try out their skills.
  1. <http://www.sfskids.org/conduct/>
- iii. For higher level math students, explore the Music and Math: The Genius of Beethoven TedTalk. This link also includes follow up discussion questions.
  1. <http://ed.ted.com/lessons/music-and-math-the-genius-of-beethoven-natalya-st-clair>

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- iv. For younger students, the 1959 *Donald in Mathmagicland* television special introduces many concepts regarding the links between math and music.
1. [https://www.youtube.com/watch?v=U\\_ZHsk0-eFO](https://www.youtube.com/watch?v=U_ZHsk0-eFO)
  2. Explore minutes 1-13 specifically

## Lesson One

### The Day the Instruments Quit

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Objective: To introduce students to the sounds and personalities of the instruments featured in the orchestra

Materials:

- The Day the Crayons Quit by Drew Daywalt
- Diagram of the orchestra (attached)
- Access to the listening excerpts
- “The Day the Instruments Quit” graphic organizer (attached)

Lesson Plan:

#### **Activate Prior Knowledge**

Begin by reading The Day the Crayons Quit with students.

- If time is a crunch, begin by discussing the book with students and their experiences with the text (For example: What is their favorite excerpt?). Then, read just one excerpt of the text so that they remember how each vignette is constructed.
- Segue into mini-lesson by discussing the moods represented by colors are much like the moods that instruments can convey.

#### **Mini-Lesson**

Instruments and emotions of the orchestra

- a. Introduce students to the diagram of the orchestra and the families of instruments represented (strings, woodwinds, brass, percussion). Label the various instruments and families as the class discusses. Ask students what they know about the various instrument families and their experiences with them. The graphic can be found at: <http://gb.fotolibra.com/images/previews/34920-layout-of-orchestra-diagram-illustration.jpeg>
- b. If time and technology allow, let students explore the following website, which introduces them to the sounds and instruments of the orchestra through a quiz-like interactive game:  
<http://www.thirteen.org/publicarts/orchestra/>

Whole-class listening exercise:

- a. *Copy graphic organizer headings on the board (perhaps even before beginning lesson).*
- b. *Listen to the first excerpt from Beethoven’s Symphony No. 3 “Eroica” as a whole class:*  
**Track #1, Movement One, Measure 1 to Measure 45.**
  - i. *Ask the students to identify the different instrument families they hear as you listen to the excerpt. Discuss with students what they heard based on each instrument group and chart comments by instrument group on the board.*
  - ii. *Tell students that you will revisit the same excerpt. Separate students into four groups and assign each group an instrument family to focus on. Listen to the first excerpt again, with each group focusing on their given family. Have students appoint a note-taker, discuss their*

thoughts on the qualities that they heard and the job of that instrument family, and then share out their analysis to the class.

- c. Tell students that you will now listen to a different excerpt, specifically listening to each instrument family. This excerpt is: [Track #2, Movement 1- Measure 65 to Measure 109](#).
  - i. Distribute “The Day the Instruments Quit” Graphic Organizer, Part One and the Orchestra Layout handout.
  - ii. Model one instrument group yourself (i.e. strings), taking notes using the graphic organizer.
  - iii. Instruct students that you will listen to the excerpt three more times. In each listening, students should individually focus on a specific instrument family. Students should pair-share to discuss their analysis (i.e. woodwinds, percussion and brass) before discussing their findings as a whole group, if time allows.

### Pair-Share

Listening exercise:

- Explain to students how you will now listen to a series of excerpts from the **Eroica** that focus on the characteristics of specific instruments.
  - a. Distribute “The Day the Instruments Quit” Graphic Organizer, Part Two.
  - b. Complete the first instrument as a class, listening to the excerpt and then discussing your analysis as a whole group.
    1. The excerpts are listed on the graphic organizer both by **Track** number as well as measure number.
    2. **SPECIAL NOTE:** For the French horn excerpt ([Track 13](#)), do not tell the students that this excerpt is from Movement 3. Rather, ask them which music of the excerpts do they not hear when they listen to the entire Movement 1. Then tell them.
- Have students complete their analysis of the next two instruments in pairs and then the following three individually, if time allows.
- Come together as a class to share ideas regarding the qualities of each instrument.

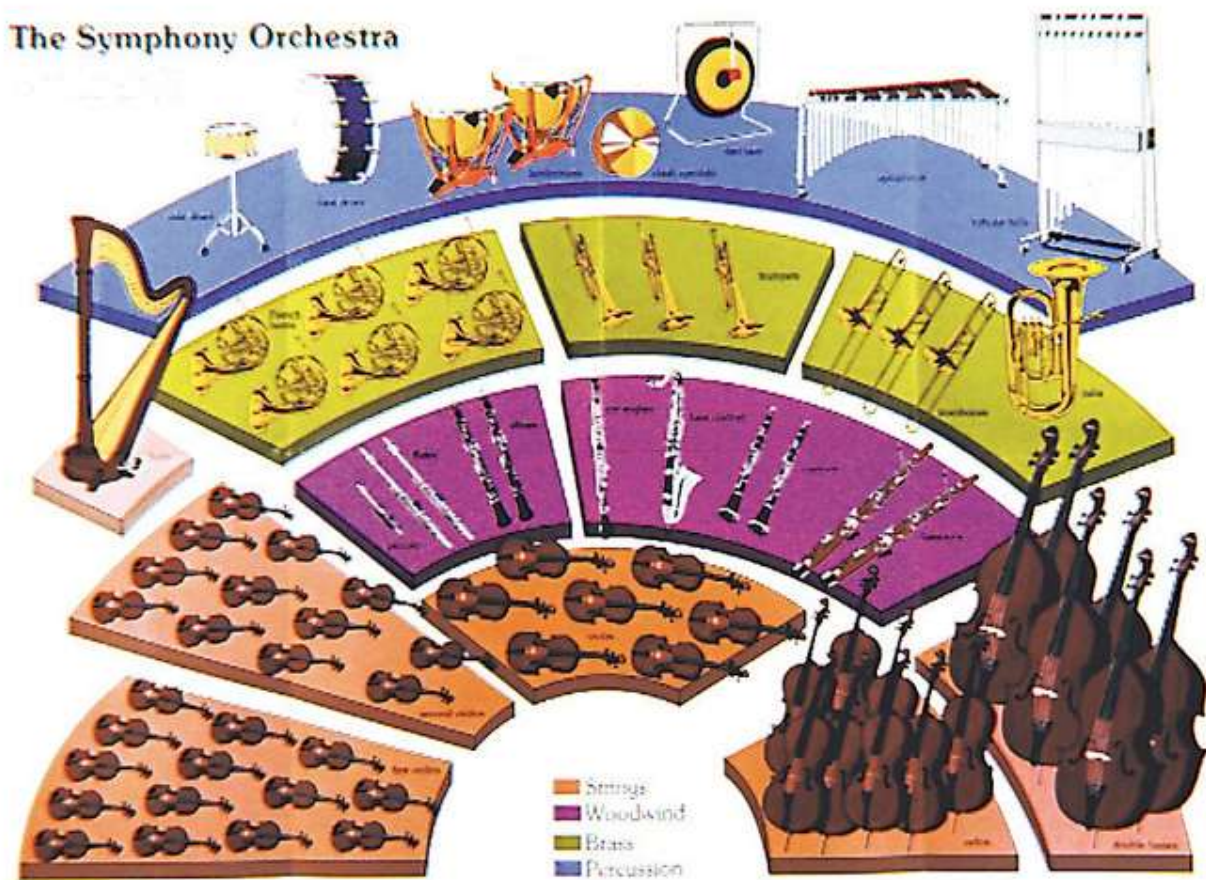
### Independent work

- Remind students of *The Day the Crayons Quit* text. Ask students to select an instrument or an instrument family that they think would “quit” the orchestra and have students share their thoughts on why that given instrument/family would quit. Then, ask students to write a letter to the conductor regarding why their instrument or instrument family will be quitting the orchestra.
  - a. For younger students, this could involve an illustration and paragraph letter.
  - b. For older students, this could be extended into a creative writing piece or something that they act out with a partner or in small groups.
- *Modeling note:* For younger students or those requiring help with planning tasks, you may want to model how you would approach this piece of writing before students begin independent work.

The Day the Instruments Quit Orchestra Layout



## The Day the Instruments Quit Graphic Organizer, Part One



Directions: Please use the following chart to keep notes as you listen to the excerpt from Beethoven's Symphony No. 3.

Instrument Family <i>Excerpt #'s are Track #'s</i>	Qualities heard (i.e. fast/slow, pitch high/low)	Role that the instrument played in the excerpt
<p><b>Strings</b> (violin, viola, cello, bass) Excerpts (Mvt) 1 #1 &amp; #2 Beginning to M45/M65-109</p>		
<p><b>Woodwinds</b> (flute, clarinet, oboe, bassoon) Same Excerpts #1 &amp; #2</p>		
<p><b>Brass</b> (trumpet, Horn) Same Excerpts #1 &amp; #2</p>		
<p><b>Percussion</b> (timpani) Same Excerpts #1 &amp; #2</p>		

## The Day the Instruments Quit Graphic Organizer, Part Two

Directions: Please use the following chart to keep notes as you listen to the excerpts of each instrument.

<b>Instrument/ Excerpt</b> <small>Excerpt #'s are Track #'s</small>	<b>Qualities heard</b> (i.e. fast/slow, pitch high/low)	<b>Role of the instrument</b> (What did it sound like? What mood did it convey?)
<b>Violin</b>  <a href="#">#3 (Mvt1)</a> M190 to M 224		
<b>Cello/Bass</b>  <a href="#">#4 (Mvt1)</a> M190 to M 224		
<b>Flute</b>  <a href="#">#5 (Mvt1)</a> M342 to M370		
<b>Bassoon</b>  <a href="#">#6 (Mvt1)</a> M342 to M370		
<b>French Horn</b>  <a href="#">#7 (Mvt3)</a> M171 to M201		
<b>Trumpet</b>  <a href="#">#8 (Mvt1)</a> M444 to M452		



## Lesson Two

### Got the Feelies: How Music Conveys Emotion

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Objective: To introduce students to the ways in which the instruments of the orchestra can convey emotions

Materials:

- Excerpts provided
- Copies of the Beethoven’s Symphony No. 3 Emotions Listening Guide (attached)

Lesson Plans:

*Activate Prior Knowledge*

- Ask students to think about and discuss the following questions: What purpose does music play in your life? Where do you often encounter music in your life?
  - a. For younger students, you may scaffold into these question with a *when* or *how* question like:
    - i. “When did you last listen to music? What type? How did it make you feel?”
    - ii. “When you watch a movie or television, do you notice the music? What job does the music have in the movie or television show?”

*Mini-Lesson*

- Introduce the idea that music conveys emotions. Tie this idea back into previous conversations regarding the emotions the students feel when they hear music on the radio, in concert or on television.
  - Throughout this conversation, create a list of the music mentioned and how it made the student feel or how it made them move, if dancing is brought up.
  - If time allows, expose students to a few audio samples of film scores (i.e. *Star Wars*, *Harry Potter*, *Moana*) that they may be familiar with in order to have a conversation about the types of emotions that music can convey.
- Review the terms *symphony* and *movement* with students. Explain to students that they are going to listen to a *symphony*, a piece of music that exposes listeners to musical ideas, or themes, presented over the course of multiple *movements*. The first *movement* is the one they will hear first.
- Pose the following questions for students to think about as they listen.
  - For younger students, you may want to pick one question to focus on.
  - For older students, you could share all of the questions or have the students break up into small groups to have each group focus on a given question.
- How did the music make you feel? Why?
- What was the mood of the music? Why do you say that?
- Can you make a facial expression that describes the music? Why did you choose that expression?
- Can you think of one word that describes the music? Why did you choose that particular word?

- What did you picture in your mind while listening to the music? Why?
  - Explain to students how they will be hearing Beethoven's Symphony No. 3 *Eroica* at the student concert. In this piece, it is said:
 

*"In this symphony Beethoven began to use broad strokes of sound to tell us how he felt, and what being alive meant to him. The piece caused a sensation and changed the idea of what a symphony could be."* -PBS Keeping Score
  - Now, students will explore excerpts from each movement of the symphony. Provide each student with the *Beethoven's Symphony No. 3 Emotions Listening Guide* provided. Have students take notes during each excerpt listening.
    - Model how to listen to the orchestral excerpt by beginning with the first two excerpts listed in the graphic organizer. Tell students your thoughts on the qualities heard as well as the emotions conveyed.
      - *For more advanced learners:* Rather than listening to the excerpts listed for the First Movement in the graphic organizer, students could listen to the entire First Movement of Beethoven's Symphony No. 3 ([Track #9](#)).
      - *For younger students,* stop at an interesting point or two to discuss the previous question(s).
      - *For older students,* let students take notes through each section of the piece independently and then discuss the previous questions as a class.

### Pair Share

- Guide students through a listening exercise of the remaining excerpts, giving them time to take notes after each listening.
  - *For more advanced learners:* Listen to the Third Movement of Beethoven's Symphony No. 3 ([Track #10](#)).
  - *For younger students,* stop at an interesting point or two to discuss the previous question(s).
  - *For older students,* they may be able to take notes through each section of the piece independently and then discuss the previous questions as a class.
- Have students pair-share their thoughts after each excerpt. After listening to all of the excerpts, have students discuss which excerpt stood out to them the most with their partners before sharing with the whole class.

### Independent Work

- Allow students time to review the emotions discussed. Allow students to journal/compose a piece of writing about the emotions conveyed by Beethoven using one of the following prompts:
  1. *For older students:* Beethoven used his music to convey a range of emotions from incredible frustration and anger to deep love and admiration. Which excerpt we heard today best conveyed the emotion we discussed? Please explain your argument using details from the music.
  2. *For younger students:* Beethoven used his music to convey a range of emotions from incredible frustration and anger to deep love and admiration. Which excerpt we heard today will you most remember? Please explain why this excerpt will stand out to you with details heard in the music.
  3. Students could also create a creative piece of writing linking their emotions to music.

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- a. For younger students, brainstorm the emotions that each student typically feels in a given day and ask them to create a playlist of songs that convey those feelings.
  - b. For older students, ask them to create a personal narrative or vignette describing a moment in their day. Once complete, ask them to think about their piece as the script of a film or play and to make notes of which songs would best represent the emotions involved with three or four moments of the story, essentially asking them to create a soundtrack for their piece.

## Beethoven's Symphony No. 3 Emotions Listening Guide

Directions: Please use the following chart to keep notes as you listen to the excerpts of each movement.

Excerpt	What we heard (fast/slow, loud/soft, smooth/choppy, solos/whole orchestra)	Emotions conveyed by the excerpt
<p><b>First Movement</b> <b>Two Excerpts</b> <a href="#">#11 (Mvt 1)</a> Beginning to M45</p> <p><a href="#">#12 (Mvt 1)</a> M276 to M288</p>		
<p><b>First Movement,</b> <b>Second Excerpt</b></p> <p><a href="#">#13 (Mvt 1)</a> M65 to M109</p>		
<p><b>Second Movement</b></p> <p><a href="#">#14 (Mvt 2)</a> Beginning to M36</p>		
<p><b>Third Movement</b></p> <p><a href="#">#15 (Mvt 3)</a> M171 to M201</p>		
<p><b>Fourth Movement</b></p> <p><a href="#">#16 (Mvt 4)</a> M12 to M44</p>		

## Lesson 3

### Sit, Stand, Clap, Quiet: Being an orchestra audience member

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Objective: Students will demonstrate an understanding of appropriate audience behavior in a variety of settings.

Materials:

- Appropriate close reading activity (attached)
- Role Play Scenarios (attached)
- Note-taking device for teacher

Lesson Plans:

*Activate Prior Knowledge*

- Ask students to describe places where they were members of an audience. Answers could include attending a movie, a theater, a sports arena, at home watching television, a concert hall, etc. Create a list of the answers.
- Discuss the appropriate audience behavior for each of the settings listed above. For example, how would audience behavior at a tennis tournament be different from a football game? How would the audience behave at a pop concert compared with a classical concert?

*Mini-Lesson:* Close reading (attached)

- Distributed the attached close reading article (Please note that there two articles based on reading ability).
- Review the directions with the students. Read aloud the first paragraph and model your thinking as you read, noting your comments, connections and questions as you go.
- Ask students to continue reading the article independently or in pairs depending on your class.

*Pair-Share:*

- Have students pair-share their comments, connections and questions.
- Ask each pair to share one point they noted with the class.

*Independent Work/Extension:*

- Have students separate into groups. Assign each group one of the attached scenarios.
- Give each group 5-10 minutes to prepare a skit in which they act out the scenario. For younger students, you may take volunteers and do this as a whole class rather than independently brainstorming.
- Discuss as a group if the given behavior was appropriate in the scenario and if it would be appropriate at an orchestra concert. If time allows, have students re-enact the scene using the corrected behavior, if applicable.

**Close Reading: Concert Etiquette-How to be a good audience member  
(Grades 3-5)**

*From the West Virginia Symphony Orchestra*

**Directions: As you read, make sure to note one connection, one question, and two pieces of information that surprise you or are new to you.**

Etiquette is a big word that means “manners.”

Just about everyone at a concert has a certain set of “manners” to follow. The musicians on stage have a certain set of rules they follow, even down to their clothing so that they all look as if they are part of one large instrument—the orchestra! They take direction from their leader, the concertmaster, so they know when to sit and stand, and when to tune their instruments.

The conductor follows certain rules so that when he/she takes the stage, all is ready for his first downbeat. All of the orchestra members on stage are expected to follow directions of the conductor. Most of the time during the concert, the conductor is giving the directions by using his baton.

Following the final notes of a piece of music, the director will usually signal the concertmaster to stand. The rest of the orchestra follows the concertmaster’s lead.

Sometimes the conductor will ask a member of the orchestra to stand alone. This is usually to give the audience the chance to thank that player for a particularly well-done solo or very exposed part. Audience thanks usually comes in the form of applause.

It is important that audience members remain quiet during the performance. Since music is mostly a listening activity, any extra sounds that are not part of the music can get in the way of the music.

## Close Reading: Concert Etiquette-How to be a good audience member (Grades 6-8)

*From Concert Etiquette Guide for the Beginner and Expert, by Gail Miller Armondino*

Feeling out of place? Not sure when to clap? Sense a sneeze coming on? The following tips for novices and regular subscribers alike will satisfy even the strictest minders of manners.

### *Cellular Telephones and Pagers*

Take a break from the outside world! Please turn off your cellular telephones, pagers, and all other audible electronic devices, before the concert begins.

### *How will I know when the concert is about to begin?*

When you first take your seat, you will notice that several of the musicians may already be on stage. Don't worry; you're not late. The musicians are warming up and reviewing their music before the concert begins. Just prior to the start of the concert, when all of the members of the orchestra are seated, the lights will dim, and the **concertmaster** will stand and signal to the **first oboe** player to play the note A. The rest of the orchestra will then tune their instruments to match the oboe. If there is a piano on stage, it will be used to give the pitch from which the orchestra will tune. The next thing that will happen is that the conductor will enter the stage. He or she will bow to the applauding audience, turn around and begin the concert.

### *Is it time to clap yet?*

Most artists appreciate applause at any time during a performance. Until the late 19th century and even into the 20th century, it was customary for audiences to applaud at the end of every section of a given piece, and some movements were even given an immediate encore if the applause was great enough. Modern audiences, however, tend to wait until the end of an entire work to clap. Why? Holding applause between movements is considered to be respectful to the performers' concentration and mindful of musical continuity. A good rule of thumb is to count the number of movements for an entire work—usually indicated by different tempo (speed) markings—and then applaud after the final movement. Some composers are tricky, however, and do not insert a pause between movements. The conductor should let you know, and usually does, when a piece is over. He or she will put his or her arms down and turn to face the audience. The conductor will also shake the hands of the concertmaster and the soloist if there is one. If you're still in doubt, you can always wait until someone else begins to clap and then join in!

### *After the Concert*

As the applause starts to die down, the performers will put their instruments away, and leave the stage. The house lights will be turned on. At this point the concert is over, and it is time to go home. Please exit the hall with the same courtesy you exhibited throughout the concert.

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## Sit, Stand, Clap, Quiet: Being an orchestra audience member Role Play Scenarios

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**Group 1:**

Setting: School dance

Behavior to act out: Singing along to the music

**Group 2:**

Setting: Football game

Behavior to act out: Cheering for every exciting play

**Group 3:**

Setting: Movie theatre

Behavior to act out: Unwrapping candy throughout the entire movie

**Group 4:**

Setting: A classroom

Behavior to act out: Getting up in the middle of a lesson to go to the bathroom

**Group 5:**

Setting: Whole-school assembly

Behavior to act out: Chit-chatting quietly with your neighbor throughout the presentation

**Group 6:**

Setting: A library

Behavior to act out: Running from your table to the door to line up to leave



## Lesson Four

### Right for the Job: Who would you hire, Beethoven or Napoleon?

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Objective: To research the biographical histories of Beethoven and Napoleon and evaluate who would be best fit for a position

Materials:

- Napoleon Bonaparte biography
- *Right for the Job Job Application* handout
- Internet access

Lesson Plans:

*Activate Prior Knowledge:*

- Remind students of the last time that they had a substitute teacher. Brainstorm a list of qualities that make a good substitute teacher as well as those that make a person less successful at the job.
- Ask students if they have heard of Ludwig von Beethoven or Napoleon Bonaparte. Create a K-W-L chart on the board, beginning with what the students already know about these two people.
- Introduce students to the upcoming concert symphony, Beethoven's Symphony 3, "Eroica", which was meant to be dedicated to Napoleon's heroic character. Brainstorm as a class what students want to learn about these two historic figures.

*Mini Lesson*

- Distribute the "Right for the Job" job application handout. Explain to students that, in this lesson, you will be exploring the biographical histories of both Beethoven and Napoleon. As you review them, students will assess qualities of both persons to take an open position in the school: substitute teacher.
- Model how to fill out the application using one of the Beethoven biographies.
  - For the biography, you could use:
    - A longer piece:
      - <http://gardenofpraise.com/ibdbeet.htm>
    - A shorter piece:
      - <http://www.kidzworld.com/article/1394-ludwig-van-beethoven-biography>
  - If you are short on time, model this entirely as a think-aloud. If time allows, you could allow students to share their thoughts as you go.
- Discuss with students what they learned about Beethoven to complete your K-W-L chart for Beethoven.

*Pair Share*

- Instruct students to explore the included Napoleon biography. As they read through the biography, students should complete the job application for Napoleon Bonaparte.
  - *For older students and more advanced readers:* You may want to use the history of Napoleon included in Lesson 5: The Fall of a Hero lesson plan within this resource. The biography could also be broken up as a jigsaw or cooperative reading activity, allowing students to read a section in pairs or small groups and then share their findings as a class.
- When students have completed the application, ask them to share their findings with a partner before coming together as a class.
- As students share, ask them what they learned about Napoleon and record their findings in the class K-W-L.

#### *Independent Work/Extension*

- Ask students to work in groups of 2-4 to discuss the qualities of both candidates. Each group should construct either a paragraph or a letter to the principal of the school arguing which candidate would make a better substitute teacher. Students should include at least three points to support their argument.
  - This could also be completed as a whole class or individual depending on the situation.

## Right for the Job, Job Application, Candidate 1

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Name of Applicant: \_\_\_\_\_

Country of birth: \_\_\_\_\_

Age: \_\_\_\_\_

Why do you think you should be hired for the position of substitute teacher?

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What experiences and achievements have you had that make you a good fit for this job?

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What qualities, abilities and talents do you possess that will make you a good substitute teacher?

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Name your biggest challenge or fear of being a substitute teacher.

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## Right for the Job, Job Application, Candidate 2

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Name of Applicant: \_\_\_\_\_

Country of birth: \_\_\_\_\_

Age: \_\_\_\_\_

Why do you think you should be hired for the position of substitute teacher?

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What experiences and achievements have you had that make you a good fit for this job?

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What qualities, abilities and talents do you possess that will make you a good substitute teacher?

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Name your biggest challenge or fear of being a substitute teacher.

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## Napoleon Bonaparte Biography

From <http://www.pbs.org/keepingscore/beethoven-eroica.html>

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Napoleon Bonaparte (1769-1821)

Occupation: Emperor of France

Born: August 15, 1769 at Ajaccio, Corsica, France

Died: May 5, 1821 at St. Helena, United Kingdom

Best known for: A brilliant military commander, conquered much of Europe

Nickname: Little Corporal

Napoleon grew up in a time following a revolution in France. The country was in turmoil and everyday living standards were poor. Napoleon entered the army and he quickly rose through the ranks because he was talented and smart. In his first major battle, older, more experienced leaders disagreed with his strategy, but his victory led to his being promoted to general. For driving out occupying foreign armies, and for bringing needed reforms to make France a better place to live, Napoleon became a very popular hero with the people.

Napoleon went on to win battle after battle, inspiring his soldiers, who were often poorly trained and did not have good equipment. He made bold promises, but he was true to his word, and he looked after his men. His soldiers were proud to serve him, and were completely loyal to him.

Napoleon was also a good politician. With the support of the people and the army, he declared himself France's emperor. He organized the law, he stabilized the currency, made the tax law more fair, and he improved the educational system. But he was too ambitious, pursuing war in places such as Spain and Russia. He was eventually defeated by the British at the Battle of Waterloo. He spent the last difficult years of his life as an exiled prisoner of war on a small island, and died at the age of 52.

## Lesson Five

### The Fall of the Hero: Exploring the history of Beethoven's Symphony No. 3 dedication to Napoleon

Objective: To research the biographical histories of Napoleon as it relates to Beethoven's Symphony No. 3; to debate whether or not students agree with Beethoven's decision to not dedicate the symphony to Napoleon

Materials: Napoleon Bonaparte Reading Activity handout

Lesson Plans:

#### Activate Prior Knowledge

- Ask students to give examples of times when they have overcome challenges. Would they define their behavior as "heroic".
- Discuss with the class who the heroes are in their lives. What qualities make someone a hero? Discuss with students different types of heroes, including those who face external forces, those face internal forces, those who deal with a combination of the two, and those who better represent an antihero.
  - For older students, review the construct of a hero, either the phases of heroism (action, tragedy, serenity and love) or the hero's journey archetype (call to adventure, supreme ordeal or challenge, transformation, and road back), depending on your curriculum.

#### Mini Lesson

- Distribute the *Napoleon Bonaparte Reading Activity* handout. Ask students to read the biography of Napoleon silently. Have students use an active reading strategy to note what details seem heroic and what details would make Napoleon lose his hero status based on the construct of a hero.
  - For struggling or younger readers, use the biography included with *Lesson 4: Right for the Job* in these resource materials.
- Have students pair-share their findings before discussing their analysis as a class.

#### Pair Share

- Read the excerpt that follows from *Keeping Score: Beethoven's Eroica*, which discusses the connection between Napoleon and Beethoven. You may want to provide students with a copy of this excerpt or project it for reference later.
- Have students work in pairs or small groups to create a T-chart in which they compare Beethoven's possible reasons for and against dedicating the third "heroic" symphony to Napoleon.
- Then, have each group of students construct a paragraph in which they argue whether or not Beethoven should have dedicated his symphony to the "hero" Napoleon, emphasizing the

need to use details both from the excerpt as well as from the biography of Napoleon. This could also be done independently.

*Independent work/Extension*

- Guide students through a brainstorming session of people in today's world that mirror the heroic actions and behaviors of Napoleon and Beethoven. Also discuss whether or not the persons remain heroic or have fallen from hero status. Perhaps they never represented a hero in the first place.
- Develop a research-based writing activity in which students research a person in today's world, noting their behaviors and actions that may or may not make them heroic, based on earlier discussions on the qualities and patterns of heroes.
  - Students could prepare a presentation, debate or piece of writing in which they argue whether or not their figure is a hero, a fallen hero, or never represented a hero at all.

## Napoleon Bonaparte Reading Activity

From: [http://www.ducksters.com/biography/world\\_leaders/napoleon\\_bonaparte.php](http://www.ducksters.com/biography/world_leaders/napoleon_bonaparte.php)

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Occupation: Emperor of France

Born: August 15, 1769 at Ajaccio, Corsica, France

Died: May 5, 1821 at St. Helena, United Kingdom

Best known for: A brilliant military commander, conquered much of Europe

Nickname: Little Corporal

**Biography:** Where did Napoleon grow up? Napoleon Bonaparte was born on August 15, 1769 in the city of Ajaccio on the island of Corsica. His father was Carlo Bonaparte, an important attorney who represented Corsica at the court of the French King. He had four brothers and three sisters including an older brother named Joseph.

**Early Life:** Coming from a fairly wealthy family, Napoleon was able to attend school and get a good education. He went to a military academy in France and trained to become an officer in the army. When his father died in 1785, Napoleon returned to Corsica to help handle the family's affairs. While in Corsica, Napoleon became involved with a local revolutionary. However, he later changed sides and returned to France.

**French Revolution:** While Napoleon was in Corsica, the French Revolution occurred in Paris, France. The people revolted against the King of France and took control of the country. The royal family and many aristocrats were killed. Upon Napoleon's return, he allied himself with a radical group of the revolutionaries called the Jacobins. He received a position as the artillery commander at the Siege of Toulon in 1793. The city of Toulon was occupied by British troops and the British navy had control over the port. Napoleon came up with a strategy that helped to defeat the British and force them out of the port. His military leadership in the battle was recognized by the leaders of France and, at the young age of 24, he was promoted to the position of brigadier general.

**Military Commander:** In 1796, Napoleon was given command of the French army in Italy. When he arrived in Italy, he found the army to be poorly organized and losing to the Austrians. Napoleon, however, was an ambitious man and a brilliant general. He used superior organization in order to move troops rapidly around the battlefield so they would always outnumber the enemy. He soon drove the Austrians out of Italy and became a national hero.

**Becoming Dictator:** After leading a military expedition in Egypt, Napoleon returned to Paris in 1799. The political climate in France was changing. The current government, called the Directory, was losing power. Together with his allies, including his brother Lucien, Napoleon formed a new government called the Consulate. Initially, there were to be three consuls at the head of the government, but Napoleon gave himself the title of First Consul. His powers as First Consul essentially made him dictator of France.

**Ruling France:** As the dictator of France, Napoleon was able to institute a number of government reforms. One of these reforms was the famous Napoleonic Code. This code said that government



positions would not be appointed based on a person's birth or religion, but on their qualifications and ability. This was a big change in the French government. Before the Napoleonic Code, high positions were given to aristocrats by the king in return for favors. This often led to incompetent people in important positions. Napoleon also helped to improve the French economy by building new roads and encouraging business. He reestablished the Catholic Church as the official state religion, but at the same time allowed for freedom of religion to those who weren't Catholic. Napoleon also set up non-religious schools, so anyone could get an education. Napoleon's power and control continued to grow with his reforms. In 1804, he was crowned the first Emperor France. At the coronation, he did not allow the Pope to place the crown on his head, but instead crowned himself.

**Conquering Europe:** Initially, Napoleon maintained peace in Europe, however, soon France was at war with Britain, Austria, and Russia. After losing a naval battle against Britain at the Battle of Trafalgar, Napoleon decided to attack Austria. He soundly defeated the Austrian and Russian armies at the Battle of Austerlitz in 1805. Over the next several years, Napoleon expanded the French Empire. At its greatest extent in 1811, France controlled much of Europe from Spain to the borders of Russia (not including Britain). Invasion of Russia In 1812, Napoleon made his first major mistake. He decided to invade Russia. Napoleon marched a huge army to Russia. Many of them starved to death along the way. After a fierce battle with the Russian army, Napoleon entered Moscow. However, he found the city deserted. Soon, the city was on fire and many of the supplies were burned. As winter approached, Napoleon's army ran out of supplies. He had to return to France. By the time he returned to France, most of what was left of his army had died from the weather or starved to death.

**Exile on Elba:** With much of Napoleon's army decimated from the invasion in Russia, the rest of Europe now turned on France. Despite winning a few victories, Napoleon had too small an army and soon was forced into exile on the island of Elba in 1814.

**Return and Waterloo:** Napoleon escaped from Elba in 1815. The army quickly backed him and he took over control of Paris for a period called the Hundred Days. The rest of Europe, however, would not stand for a return of Napoleon. They gathered their armies and met him at Waterloo. Napoleon was defeated at the Battle of Waterloo on June 18, 1815 and was once again forced into exile. This time on the island of Saint Helena.

**Death:** Napoleon died after six years of exile on Saint Helena on May 5, 1821. It is likely that he died from stomach cancer. His remains were moved to France in 1840 to Les Invalides in Paris.

## Excerpt from *Keeping Score: Beethoven's Eroica* Beethoven and Napoleon

By late 1803, Beethoven had sketched out his new epic symphony, the *Eroica*. It was inspired by the ideals of the French Revolution and dedicated to its hero, who then seemed to be the great liberator of the people: Napoleon. Beethoven thought of himself as a free spirit, and he admired the principles of freedom and equality embodied by the French Revolution. He thought he recognized in Napoleon a hero of the people and a champion of freedom, which was why he intended to dedicate a huge new symphony to him.

But when Beethoven heard the news in late 1804 that Napoleon had crowned himself Emperor of France, he was disgusted. "He's just a rascal like all the others," he exclaimed. Beethoven violently erased Napoleon's name from his manuscript—so forcefully, in fact, that he erased his way right through the paper, leaving holes in the title page. So this revolutionary piece of music that was originally to be *The Bonaparte Symphony* became simply *Eroica*—the heroic. But if the hero of the music was no longer Napoleon, who was it? The *Eroica* explores what it means to be human. In facing his own demons and choosing to continue making music, to continue living, Beethoven embraced the heroic in everyman and, ultimately, in himself. Beethoven said that this symphony was his favorite. In it, he envisioned where his music was going and in fact where the music of the future was going.

All the works that followed it—by Schumann, Brahms, Tchaikovsky, Mahler—would have been impossible without the pathfinding steps that Beethoven took in this symphony.