

**CLASSICAL KIDS:
BEETHOVEN LIVES UPSTAIRS**





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Welcome to the BSO Midweeks!

On behalf of the Associate Conductor, Jonathan Rush, the members of the Baltimore Symphony Orchestra, and the BSO Education Department, we are delighted to welcome you to our 2022-2023 Midweek Concert Series. With the BSO's Midweek Concert series as the longest running education initiative at the BSO (running since February 16, 1924), and the first regular educational concert series of any orchestra in the country, we are thrilled to have you join us here at the Joseph Meyerhoff Symphony Hall.

This Midweek Concert Season, we present four concerts: *Calypso Fusion*, *A Spirit for the Holidays*, *Harlem Renaissance*, and *Beethoven Lives Upstairs*. Each concert incorporates an Arts-Integrated, STEAM-Activated approach to create a relevant, interactive, and interdisciplinary experience.

About This Guide

On the next pages you will find the Teachers' Guide for *Beethoven Lives Upstairs*, written by a highly skilled group of Maryland educators with specialism in Music, Drama, Science, English/Language Arts, and Visual Arts, led by award-winning curriculum writer and editor, Richard McCready.

At the start of the guide is a "Snapshot" of your concert experience. This will give you a sense of what to expect in the concert, along with some thoughts about the various curricular connections, and music we suggest you listen to in the classroom before the performance.

Beyond the Snapshot pages you will find a variety of activities, called "Motifs," to signify the various directions that you can explore in order to prepare for this concert. Each Motif may be used in any order you wish. We have also highlighted the various cross-curricular links that align with each Motif so that you may jump to areas that are of particular interest to you and your students. We hope that your students try at least one activity prior to coming to the concert so they can make the most of their live experience at the Meyerhoff.

Each activity is written to encourage students' natural sense of creativity and exploration. They will be able to read the activity pages or you can read the activities with them. Some of the activities are scientific, some are movement games, some employ and encourage art skills, and some involve storytelling and role-play. You best know your students, their capabilities, and their interests. You should encourage students to try the activities that you feel most appropriate for them and for your classroom. Encourage other teachers in your building to try some of the activities as well.



These guides are designed and intended as a mere starting point for exploration, with the essential piece being the work that is created by the student, for the student. Our ultimate goal is to facilitate a strong connection between the music performed by the BSO and the everyday lives of your students, so that they may continue to take music with them wherever they go.

Please feel free to share your students' work with us at the BSO—we love to see where the ideas from these activities might take your students and all the inspired, arts-integrated work they will produce in the classroom. If you wish to share any materials with us at the BSO, please send them to education@bsomusic.org.

We hope you enjoy this guide, your explorations that are yet to come, the concert experience, and sharing your creative work with us.

Warmly,

A handwritten signature in cursive script that reads "Brian Precht".

Brian Precht

Interim Director of Education & Community Engagement

Baltimore Symphony Orchestra

A handwritten signature in cursive script that reads "Katie Hunt".

Katie Hunt

Associate Director of Education & Community Engagement

Baltimore Symphony Orchestra

A handwritten signature in cursive script that reads "Mateo Mendez".

Mateo Mendez

Manager of Education & Community Engagement

Baltimore Symphony Orchestra



Beethoven Lives Upstairs Concert Program

Below is the list of pieces that will be performed on the *Beethoven Lives Upstairs* Midweek Concerts. Please take a moment to listen to these pieces in advance of the concert on YouTube, Spotify, or iTunes.

All selections by **Ludwig van Beethoven**.

- ❖ Symphony No. 7
- ❖ Symphony No. 5
- ❖ Piano Sonata No. 9 in E Major
- ❖ Symphony No. 1
- ❖ Romance for Violin and Orchestra in G Major
- ❖ Piano Sonata No. 8 in C Minor, *Pathétique*
- ❖ Symphony No. 9
- ❖ Piano Sonata No. 10 in G Major
- ❖ Symphony No. 4
- ❖ Minuet in G Major
- ❖ Violin Sonata No. 5 in F Major, *Spring Sonata*
- ❖ Symphony No. 8
- ❖ Leonore Overture No. 3
- ❖ *Für Elise*
- ❖ Orchestral Polonaise
- ❖ Piano Sonata No. 14, *Moonlight*
- ❖ Variations on *Là ci darem la mano*
- ❖ Symphony No. 6
- ❖ Piano Concerto No. 1
- ❖ Piano Concerto No. 5
- ❖ *Nel Cor Più*
- ❖ *Rage Over a Lost Penny*
- ❖ *Shepherd's Song*



Beethoven Lives Upstairs Snapshot for Teachers and Students

Today's concert is a special treat - a theatrical production put on by the wonderful folks over at Classical Kids LIVE! Based on Susan Hammond's best-selling audio stories, Classical Kids LIVE! bring these recordings to life on the big stage.

This production is entitled *Beethoven Lives Upstairs* and is all about - you guessed it - Ludwig van Beethoven! Based on a book by Barbara Nichol, *Beethoven Lives Upstairs* is one of Classical Kids LIVE!'s most popular productions, and has been the recipient of several awards, translated and distributed in several languages, and has even been adapted into an Emmy Award-winning film!

Our story begins in early 19th century Vienna. Young Christoph's father has passed away, and his mother has rented out their empty room to none other than Ludwig van Beethoven. Christoph is appalled at his new neighbor's behavior and takes to writing to his uncle, a music student in Salzburg, to vent his frustrations. Christoph's uncle assures him that while Beethoven is a bit peculiar, he is not mad. He tells young Christoph that although he perceives him as a nuisance, the music community sees him as a hero. He explains to Christoph that there are reasons that Beethoven acts the way he does, and over time, Christoph comes to understand and even befriend the eccentric composer, much to his uncle's delight.

Ludwig van Beethoven is arguably one of history's most instantly recognizable composers. Born in Bonn in December 1770 to Maria Magdalena and Johann van Beethoven, young Ludwig was forced by his father to study the violin and piano in hopes that he would become recognized as a musical prodigy much like Wolfgang Amadeus Mozart. His father would resort to extreme measures, locking Ludwig in the cellar and refusing him sleep so he could instead cram more hours of practicing in. Either due to or in spite of his father's treatment, Ludwig was an incredibly talented musician from a very young age. He withdrew from school at the age of 10 to study music full time, and by age 13 was appointed as Assistant Court Organist in Bonn. His first composition was published at age 12.

An integral part of the story of *Beethoven Lives Upstairs* is his struggle with hearing loss. By the premiere of his First Symphony in 1800, Beethoven was already starting to lose his hearing. He had a hard time making out what was said to him in conversation, and confessed in a letter written in 1801 that his hearing loss has caused him to "lead a miserable life...in my profession it is a terrible handicap." The following year he wrote his famous **Heiligenstadt Testament** addressed to his brothers Carl and Johann in which he reveals that his hearing loss has driven him to isolation and that he is not "malevolent, stubborn, or misanthropic," but instead appears this way due to his condition. He writes of how his deafness has made him consider taking his own life, but how his desire to fulfill his artistic destiny has helped him overcome these thoughts. The letter was discovered among Beethoven's private papers after his death, having never been sent to his brothers.

Beethoven Lives Upstairs is set during the composition of his Ninth Symphony, composed between 1822 and 1824. The Symphony is often regarded as one of the greatest musical feats and one of the greatest pieces of music of all time. Scored for orchestra and choir, the piece was written when Beethoven was almost completely deaf. He "conducted" the premiere of the Symphony alongside Michael Umlauf, who urged the musicians to ignore Beethoven and follow him. Beethoven was several bars off, which led him to keep conducting even while the music had concluded. The contralto Caroline Unger had to turn Beethoven around to accept the roaring applause he was receiving. The audience gave Beethoven five different standing ovations, raising their hats, hands, and handkerchiefs in the air to give Beethoven a taste of the ovation that he could not hear. Beethoven passed away in 1827, leaving behind a musical legacy that stands alone in prestige to this very day.



Motif One: Christoph and the Hard-of-Hearing Upstairs Neighbor

Imagine this: You are trying to communicate with someone, but they cannot hear or understand you. What do you do? This activity will give you the opportunity to create a secret musical language.



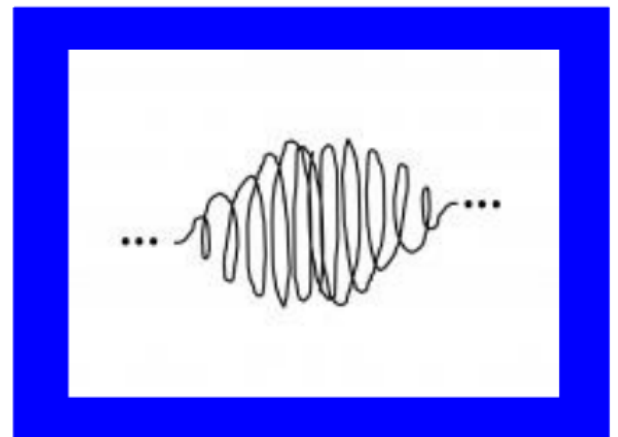
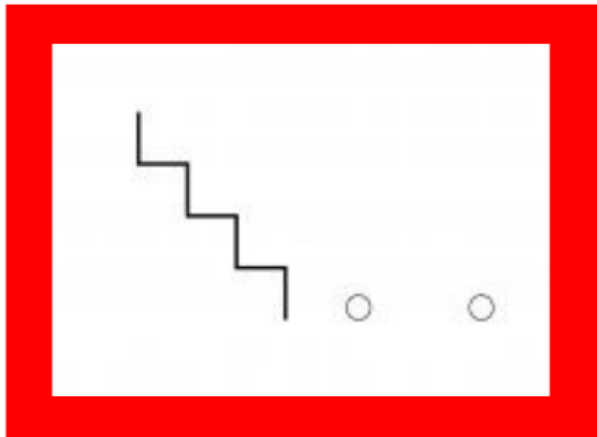
Activity Idea

The main character in *Beethoven Lives Upstairs* is the classical composer Ludwig Van Beethoven, whose hearing gradually faded as he aged. Communication became a challenge. How can people communicate without sound?

You and a partner will be creating motifs. A motif is a short musical phrase. Here is your chance to have a nonverbal conversation by creating a graphic score. Time to communicate with a partner! The first person creates a musical idea by drawing a few graphics, such as a row of dots and a squiggly line (no words, please!). How can those images be interpreted and performed?



Try interpreting and performing the following graphics as an example of this motif:



Consider the emotions and mood that a composer would want the performer to express. Emojis can help show your partner without speaking. Draw an Emoji in the top corner of the image to help explain what the mood should be for the performance of your graphic. Pass the paper to your partner, who performs it, and then create a response graphic with their own Emoji. Pass the paper back and forth, performing each response.



Resources



- ❖ Graphic Scores
<https://resources.bcmg.org.uk/creating-music-at-home/graphic-scores>

Curriculum Connections



Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.

English Language Arts Practices

- ❖ E7: They come to understanding other perspectives and cultures.

Social Studies Practices

- ❖ SS1: Developing questions and planning inquiry.
- ❖ SS6: Taking informed action.



Motif Two: Common Ground



The Oxford Dictionary defines disability as a physical or mental condition that limits a person's movements, senses, or activity. Approximately one billion people in the world, 15% of the population, have experienced a disability. How can we be inclusive and celebrate the strengths of people, rather than highlighting differences both seen and unseen?

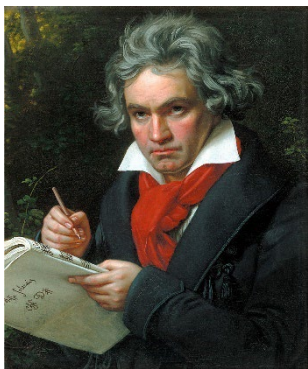




Activity Ideas

Today we will learn about musicians who have used their strengths to create, perform, and arrange music despite their adversities. As you read the descriptions of these artists and listen to their best work, keep these deep-dive questions in mind:

1. What are some strengths of the artist or ensemble?
2. What do you think that you have in common with the artist or ensemble?
3. How did that artist or ensemble succeed despite their disability?
4. How can you be inclusive to others?



Ludwig van Beethoven

Around 1798, Ludwig van Beethoven realized that he was having hearing difficulties. These hearing difficulties, however, did not stop him from his passion for music, specifically, his passion for composing. Beethoven's disability was caused by otosclerosis, a condition that causes abnormal bone growth inside of the ear. As he gradually became deaf through life, Beethoven had more difficulty hearing the music he wrote; he developed a technique where a friend played the piano for him, and held a stick attached to the piano – the stick passed the musical vibrations to Beethoven's body so he could hear a little better. By the age of 44-45, Beethoven was completely deaf. In his lifespan, he was able to produce 722 works, including 9 symphonies, 35 piano sonatas, and 16 string quartets.



Adrian Anantawan

Adrian Anantawan has been missing his right hand since birth, but has not allowed that to stop him from making beautiful music on the violin. Doctors believe that the umbilical cord wrapped around his hand in the womb prior to his birth, cutting off blood flow and not allowing his hand to properly grow. Anantawan uses a prosthesis called a spatula, which grips the violin, allowing him to use the bow to create beautiful melodies. Anantawan has performed at the White House, the Vancouver Winter Olympics, and even for Pope John Paul II! He is also an educator who helps disabled kids play music with the help of technology and other tools.



Paraorchestra

Located in Bristol, England, the Paraorchestra is the world's first large-scale orchestra of disabled and non-disabled people. Founded in 2011 by Charles Hazlewood, the Paraorchestra was created to redefine what an orchestra can be, shifting the perception of people with disabilities. Many times, musicians with disabilities are not utilized by orchestras and bands to their fullest potential. The Paraorchestra has performed for the 2012 Paralympics, tours around Europe, and its members are utilized in studio recordings and performances around the world.



Ray Charles

Ray Charles Robinson Sr. was an American singer, songwriter and pianist. Ray Charles learned how to play the piano at the age of three, and by the age of seven, he lost his sight. He did not let this hinder his progression towards a professional career in singing, songwriting and performing on the piano. Charles used Braille stickers to mark his keyboards, wore sunglasses which became his trademark look, and went on to become known as “The Genius” due to his approach to soul, gospel, jazz, and blues. Ray Charles is a Grammy Award-winning artist, receiving the Grammy Lifetime Achievement Award for his influential music over the decades of his career.



Resources

- ❖ Beethoven - Symphony No. 5 - Iván Fischer | Concertgebouworkest
<https://www.youtube.com/watch?v=a9UApyClFKA>
- ❖ Adrian Anantawan Schindler's List
<https://www.youtube.com/watch?v=k-uAvM6ZTLc>
- ❖ Coldplay 'Strawberry Swing' supported by The British Paraorchestra Paralympics closing ceremony 2012
<https://www.youtube.com/watch?v=Pu9CvbGJmss>
- ❖ Ray Charles - Hit The Road Jack LIVE
<https://www.youtube.com/watch?v=nIlKBr9Nr8A>



Curriculum Connections

Fine Arts Standards

- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

English Language Arts Practices

- ❖ E4: They comprehend as well as critique.
- ❖ E7: They come to understanding other perspectives and cultures.

Social Studies Practices

- ❖ SS4: Developing claims and using evidence.
- ❖ SS6: Taking informed action.



Motif Three: Practicing Partnerwork

Christoph is a boy who is working to build a relationship with Beethoven in order to connect with him as a friend. Working with partners can sometimes be a struggle when there are communication problems caused by differences in language, disabilities, personality etc., but today we will give it some practice! Let's have fun responding to some beautiful music by Ludwig van Beethoven by creating movements while practicing appropriate ways to work with a person in a creative way.



Activity Ideas



Mirroring is a movement activity where two people connect without even touching through the use of creative movement. The goal of this activity is to make eye contact with a partner and watch their gestures carefully in order to mimic them as if watching yourself in a mirror. Movements should respond to the mood of the music and the movement of the melody heard from the piano.



Practice Round: Watch a video of Beethoven's *Moonlight Sonata* being performed for a 61-year old elephant (awwwww). Notice the subtle changes in movements and response from the elephant during certain parts of the music. Think about what movement you could create with your body that would represent how the ears of the elephant move. Listen to the music and try mirroring how you see the elephant moving. [Click here to watch the video.](#)

Time to find a friend! Take turns to lead each other in mirroring movement. Remember to move with intent so your partner can follow you. Let the emotion of the music inspire you to create movement that is fun and safe. Remember you have to share space with your partner as well as anyone else working around you.

Here are some tips and tricks to “level up” throughout the piece:

1. Start with moving your hands and then begin to isolate different parts of the body. For example, only move your knees to make them dance. Try only creating movement with one leg!
2. Include levels of height that are high, middle, and low. Explore the space around you to create an invisible tension between you and your partner.
3. Use your head...literally. Explore ways to make your head travel through your shared space. Try challenging your partner by incorporating different facial expressions.
4. Add movement props such as dancing scarves or ribbons.

Try this same activity with other music by Beethoven from the story *Beethoven Lives Upstairs*.

[Symphony #7 - Movement 2](#)

[Symphony #5 Movement 1](#)

[Pathetique Sonata Movement 2](#)



Resources

- ❖ Beethoven “Moonlight Sonata” for Old Elephant
<https://www.youtube.com/watch?v=4AcjvsVn5k>
- ❖ Beethoven - 7th Symphony - 2nd Movement
<https://www.youtube.com/watch?v=mgHxmAsINDk>
- ❖ Line Riders - Beethoven's 5th
<https://www.youtube.com/watch?v=vcBn04lyELc>
- ❖ Beethoven - Pathetique Sonata 2nd Movement
<https://www.youtube.com/watch?v=0njpfLL1tXEg>
- ❖ Click here to hear Moonlight Sonata on a digital keyboard and see the music notation!
<https://www.youtube.com/watch?v=kgFfLLdJIK0>



Curriculum Connections

Fine Arts Standards

- ❖ **Connecting**
 - 7: Perceive and analyze artistic work.
 - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.



Motif Four: Visual Journaling



A visual journal is just like a diary or traditional journal, but can be more fun and creative. Instead of just written entries, it contains images. It might include drawings, sketches, hand lettering, paintings, doodles, stamping, and collage of personal photographs and magazine cutouts just to name a few. It's a collection of your feelings, thoughts, and ideas in visual form. Think of this journal as your own personal playground for experimenting with art. Let's get a little messy, really creative and a whole lot of inventive!



Activity Ideas

The best thing about art journaling is there are no rules. There is not a right or wrong. This is a way to express your feelings and have a lot of fun doing it.

The first thing you have to do is decide what you are going to journal about. Think of it like talking to a special friend that you can share anything with. All the feelings you have inside about anything can come out here.



Let's look at some simple steps to visual journaling.

Steps:

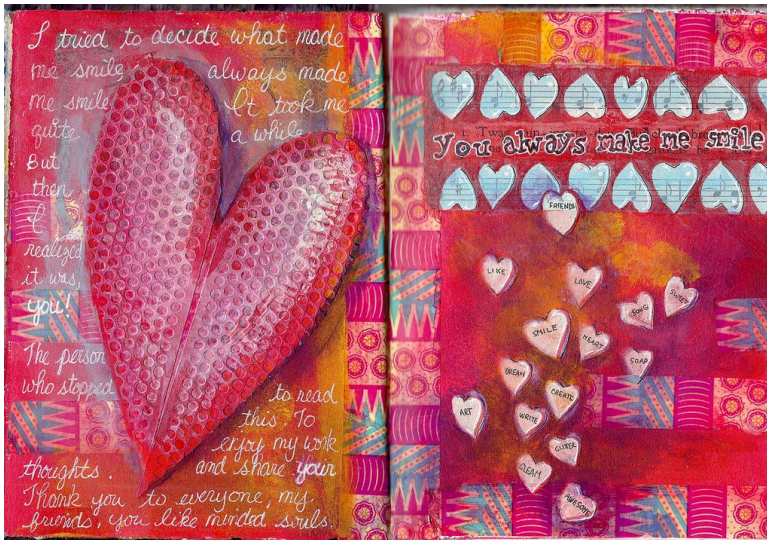
1. Gather your supplies and materials.
 - you can use loose paper of any kind, but a small journal or sketchbook work best
 - photos
 - magazines
 - stickers
 - glue
 - markers
 - pencils
 - colored pencil
 - oil pastel
 - Washi tape
 - scissors
 - stencils
 - stamps
 - paints - watercolor, tempera, acrylic
 - beads, buttons, ribbon, fabric scraps
 - choose what you like to work with
2. Select a topic - this can be something you choose on your own or you may want to select from a prompt below.
3. Use words that show your feelings on your topic in bold colors.
4. Put a title or headline on your page.
5. Draw! It can be stick figures.
6. Add color and embellishments that align with your topic.



Start simple and keep going.



See where it takes you!





Activity Ideas



Prompts

1. Self-awareness - Express a time when you felt mad, sad or nervous. Include what you did to make yourself less mad, sad or nervous.
2. Self-management - Express about learning a new skill like dancing, playing a musical instrument, playing a game or a sport. Include what you did and how you felt. How did you improve?
3. Responsible decision making - Express a time when you had a problem. Include if and how this problem was resolved.
4. Relationship skills - Express a time when you had an issue with a friend. Share how you worked to resolve the issue.
5. Social awareness - Express a time when you were thankful for someone and you didn't have a chance to thank them. Thank them now in your journal.
6. Express something fun.
7. Express how you feel about school.
8. Listen to some music, express how it makes you feel. (See resources below)
9. Share about a celebration.
10. Express something you want to change about yourself.
11. Share about someone you admire.
12. Share about your best friend.
13. Share about a favorite thing.
14. Express what you want to be like when you grow up.
15. What is your mood right now?



Resources

There are amazing visual journaling visuals online that you can find just by Googling “visual journaling”. Always be sure to work with an adult you trust when going online.

Selections from the concert to inspire journaling:

- ❖ Moonlight Sonata
<https://www.youtube.com/watch?v=4Tr0otuiQuU>
- ❖ Für Elise
<https://www.youtube.com/watch?v=2fcX2dWmR6g>
- ❖ Ninth Symphony
<https://www.youtube.com/watch?v=rOjHhS5MtvA>



Curriculum Connections

Fine Arts Standards

- ❖ **Creating**
 - 1: Generate and conceptualize artistic ideas and work.
 - 2: Organize and develop artistic ideas and work.
- ❖ **Performing/Presenting/Producing**
 - 6: Convey meaning through the presentation of artistic work.
- ❖ **Responding**
 - 7: Perceive and analyze artistic work.
 - 8: Interpret intent and meaning in artistic work.
- ❖ **Connecting**
 - 10: Synthesize and relate knowledge and personal experiences to make art.
 - 11: Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
 -

English Language Arts Practices

- ❖ E1: They demonstrate independence.
- ❖ E3: They respond to the varying demands of audience, task, purpose, and discipline.
- ❖ E4: They comprehend as well as critique.



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