




2015/2016

STUDENT CONCERTS

Big Bold Brass!

The Toronto Symphony Orchestra's Student Concerts are generously supported by Mrs. Gert Wharton and an anonymous donor.

The Toronto Symphony Orchestra gratefully acknowledges Leonidas Varahidis for preparing the lesson plans for the Intermediate/Senior Student Concert Study Guide.



Big Bold Brass!

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The TSO has created a free podcast to help you prepare your students for the *Big Bold Brass!* Student Concerts. This podcast includes excerpts from pieces featured on the programme, as well as information about the instruments featured in each selection. It is intended for use either in the classroom, or to be assigned as homework.

To download the TSO Intermediate/Senior Student Concert podcast please visit www.tso.ca/studentconcerts, and follow the links on the top bar Intermediate/Senior.

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Big Bold Brass!

Intermediate/Senior Level: Suitable for students in grades 7-12

Sameer Patel, conductor
Øystein Baadsvik, tuba
Mark Tetreault, tuba
Braydan Pelley, tuba
Henry Paterson, tuba

Student will enjoy popular orchestra favourites featuring the boisterous brass family. World-renowned Norwegian tuba soloist Øystein Baadsvik joins the Orchestra, and the spotlight shines on this big, low, lovable, instrument.

Learn more about Øystein Baadsvik, including biographies, videos and recordings at: <http://www.baadsvik.com/>.

Programme to include excerpts from*:

Shostakovich

Festive Overture

Dukas

Fanfare to La Péri

Baadsvik

Fnugg

Mussorgsky (orch. Ravel)

“Promenade” from *Pictures at an Exhibition*

Stravinsky

Finale from *The Firebird*

Wagner

“Ride of the Valkyries” from

Die Walküre

Monti (arr. Baadsvik)

Csárdás

John Williams

March from *Superman*

*Programme subject to change

Composer Biographies and Programme Notes

Dmitri Shostakovich

Life: 1906 - 1975

Nationality: Russian

Piece to Study: *Festive Overture*, Op. 96



Biography

Shostakovich was a Russian composer and pianist. He showed remarkable musical talents from a very young age, and finished his entire Symphony No. 1 when he was nineteen years old. Shostakovich wrote many of his works under the pressures of government-imposed standards of Soviet Art. When Stalin came to power, the freedoms of Soviet artists and composers were greatly restricted. Many composers were forced to stop writing music including Shostakovich. He is best known for his large body of works which includes 15 symphonies, operas, chamber works and concerti.

About *Festive Overture*

This piece was commissioned for the Bolshoi Theatre's celebration of the 37th anniversary of the October Revolution. Its cheerfulness can be attributed to the newly relaxed restrictions on music after Stalin's death. The piece begins with a high-spirited rising fanfare from the brass supported by the strings and transitions into a fast-paced lyrical main theme. The overture continues at breakneck speed, briefly returning to the fanfare figure and ending with an energetic coda.

[Watch & Listen on Youtube!](#)

Russian National Orchestra

<https://www.youtube.com/watch?v=G7MIJSfAPPM>

Biography and About *Csárdás*

Born in Naples, Vittorio Monti was an Italian violinist, composer and conductor. Monti composed ballets, operettas, pantomimes, instrumental and vocal pieces. He is most well known for his composition *Csárdás*, written in 1904. It is based on a Hungarian folk melody that was danced in the csárda, which is a tavern or inn found in farming villages. It is typically in 2/4 and 4/4 time and consists of two sections; a slow section (lassu) and a fast section (friss). This work was originally written for either violin or mandolin with a piano accompaniment, but has since been arranged for many different instrumental combinations.

Listen For: Syncopated rhythms

[Compare/Contrast Arrangements on Youtube!](#)

Tuba and String Orchestra <https://www.youtube.com/watch?v=fYOsnp4O7AU>

Violin and Piano: <https://www.youtube.com/watch?v=cMOHAcllWs>

Vittori Monti

Life: 1868-1922

Nationality: Italian

Piece to Study: *Csárdás*



V. Monti

Composer Biographies and Programme Notes

Modest Mussorgsky

Life: 1831-1881

Nationality: Russian

Piece to Study: “Promenade” from *Pictures at an Exhibition*

Biography

Modest Mussorgsky is most well known for his orchestral work *Night on Bald Mountain* which appeared in the film *Fantasia* (1940) and *Pictures at an Exhibition*, a collection of piano pieces depicting a set of 10 paintings. Mussorgsky was born in the Russian village of Karevo to a noble landowner family. He began taking piano lessons with his mother at the age of 6 and showed promise as a composer. At age 13, he continued the family tradition of military service by enrolling in the Cadet School of the Guards and went on to join the army. He began studying music with Russian composer Mily Balakirev and resigned his post to dedicate his life to music. He was part of a group of five Russian composers, known as “The Five”, who united to create music that was distinctly Russian.



About *Pictures at an Exhibition*

Mussorgsky befriended Viktor Hartmann, a brilliant young artist and architect, in 1862. Following Hartmann’s death, a memorial exhibition in St. Petersburg displayed Hartmann’s paintings, costumes, architectural designs, and sketches. Mussorgsky’s visit to the exhibit, combined with his desire to create a piece in his friend’s memory, inspired him to compose *Pictures at an Exhibition*. Although Mussorgsky wrote the work for piano, Ravel’s orchestral version is by far the most popular of the several that have been written. Comprised of 10 movements depicting different paintings, it opens with a majestic, recurring theme called “Promenade”, which links the different movements.

The “Promenade” theme is based on the old pentatonic scale which is commonly used in folk music. The theme is introduced by solo trumpet and is soon joined by the brass, strings and woodwinds. The alternating time signatures of 5/4 and 6/4 provide an unsteady rhythm and help depict the composer walking through the exhibition. The theme is played four more times in the suite in different variations to illustrate Mussorgsky stopping at different paintings.

Did you know?

Most of Hartmann’s works from the original 1874 exhibition have been lost or destroyed.

Compare/Contrast Arrangements on Youtube!

Ravel’s Orchestra Version <https://www.youtube.com/watch?v=5r8sa863Ts>
Original Piano Version <https://www.youtube.com/watch?v=L5Wt7j368K0>

Composer Biographies and Programme Notes

Øystein Baadsvik

Life: Born 1966

Nationality: Norwegian

Piece to Study: *Fnugg*

Biography

Øystein Baadsvik is the only tuba virtuoso to have carved out a career exclusively as a soloist, rather than becoming a member of an orchestra or accepting a teaching post. His multi-faceted musical career as a soloist, chamber musician, lecturer and recording artist has taken him all over the world. The unique virtuosity and musicality Mr. Baadsvik's brings to the tuba has established him as the exemplar of the instrument. He works constantly to expand the musical aspects of the tuba and has premiered some forty solo works by composers from the USA, Russia, Sweden, Norway and Switzerland. In this ongoing process he has developed new tuba-playing techniques that have been used in a number of more recent works for the instrument. (Please refer to pages 20-21 for Oystein Baadsvik's complete biography)



Did you know?

Fnugg is one of the most popular pieces for solo tuba. A search on Youtube returns over 6,000 individual performances by tuba and euphonium players around the world. Baadsvik has played the piece himself on more than 2,000 concerts. There even is a *Fnugg* T-shirt!

About *Fnugg*

Fnugg is an improvisation with elements from the Australian Aboriginal instrument didgeridoo and Norwegian folk music. The techniques I use are multiphonics (to sing and play simultaneously) and my own invention "Lip Beat" (percussive tuba). The singing involves active use of syllables. *Fnugg* is a Norwegian word describing something very small and weightless. Like a snowflake.



Watch & Listen on Youtube!

Fnugg

<https://www.youtube.com/watch?v=U0qIL2ie-VE>

Fnugg Blue

<https://www.youtube.com/watch?v=OV05C2JB-mA>

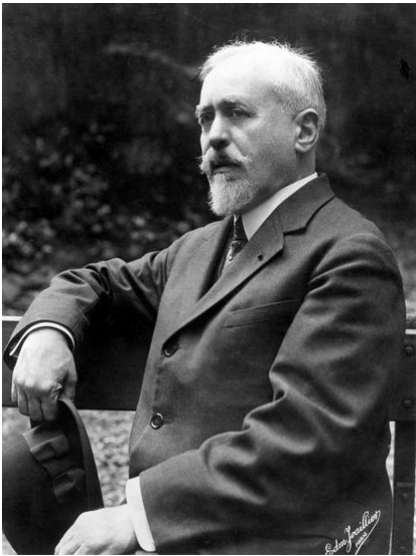
Composer Biographies and Programme Notes

Paul Dukas

Life: Born 1865-1935

Nationality: French

Piece to Study: Fanfare from *La péri*



Biography

Paul Dukas was born in Paris and was a gifted but highly self-critical composer. Dukas allowed only a small number of his works to be published. They include an opera, *Ariane et Barbe Bleue*, a symphony, songs, chamber music and piano pieces. He devoted much of his energies to teaching, serving as instructor to many of the most significant members of the succeeding generation of French composers. Dukas' music combines Classical, Romantic and Impressionist elements into a rich and sturdy style. He composed his most popular work, the dazzling symphonic scherzo, *The Sorcerer's Apprentice*, in 1897 and the ballet, *La péri* is the final score he completed.



Sketch for Iskender's costume by
Léon Bakst, 1922

Watch & Listen on Youtube!

Hamamatsu International Wind Instrument
Academy & Festival

https://www.youtube.com/watch?v=ceGRFL4_wm4

About Fanfare from *La péri*

The ballet, *La péri*, was composed between 1911-1912. The scenario is based on an ancient Persian legend. A young prince, Iskender, has journeyed to the end of the earth in search of the lotus flower of immortality. It is guarded by a beautiful sleeping fairy, apéri. Iskender steals the lotus flower, but in doing so awakes the fairy. Attracted by her beauty and touched by her grief at failing in her duty to protect the flower, Iskender falls in love with her. The fairy performs a dance for Iskender, and he gives her back the magic flower during this beautiful dance. She vanishes with it, leaving him in lonely despair.

Composer Biographies and Programme Notes

Igor Stravinsky

Life: 1882-1971

Nationality: Russian

Piece to Study: Finale from *The Firebird*



Igor Stravinsky was raised in St. Petersburg by his father, a bass singer, and his mother, a talented pianist. Encouraged to follow another career path, Stravinsky enrolled in law school and began taking private composition lessons with Rimsky-Korsakov. Through encouragement from Rimsky-Korsakov, Stravinsky ultimately decided to pursue a career as a composer. In 1909, Stravinsky was introduced to Sergei Diaghilev, the founder of Ballet Russes, who invited him to orchestrate some piano works by Chopin for the ballet *Les Sylphides*. His early commissions of the ballets *The Firebird* (1910), *Petrouchka* (1911), and *The Rite of Spring* (1913) established his place as a leading composer of the early twentieth century. Stravinsky employed many harmonic effects such as dissonance and multiple tonalities, along with an innovative use of rhythmic motifs with changing meters and shifts in accents. Stravinsky has a large body of work with than 100 compositions including symphonies, operas, concertos, sonatas and ballets.

About Finale from *The Firebird*

Sergey Diaghilev's Ballets Russes took Parisian audiences by storm with its début season in 1909. For the next year's productions, Diaghilev envisioned a lavishly mounted new ballet, its plot adapted from Russian fairy tales. Diaghilev offered the virtually unknown, 27-year-old Stravinsky a tentative commission for *The Firebird*. The première on June 25, 1910 achieved a glittering triumph, launching him into the front rank of contemporary composers. Stravinsky arranged three orchestral suites from the full score of *The Firebird*.



Reconstruction of the choreography and design from the world premiere of *The Firebird*. Shown at Salzburg's Whitson Festival in 2013 by Ballet of the Mariinsky Theatre.

Listen For:

- The melody introduced by the solo horn after the climax and hear it spread throughout the orchestra.
- Listen and feel for the syncopations and accents which help create an atmosphere of excitement and uncertainty.

Watch & Listen on Youtube!

Vienna Philharmonic Orchestra

<https://www.youtube.com/watch?v=-WsqK1mCGeY>

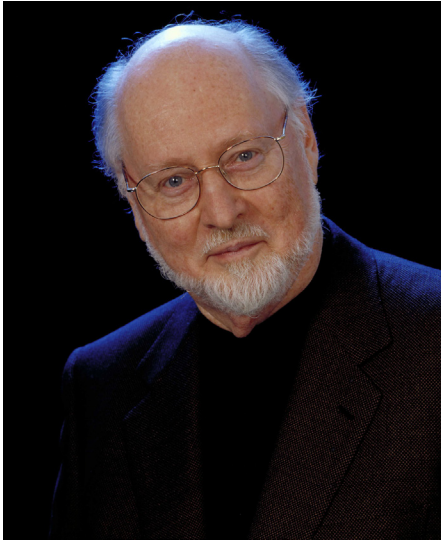
Composer Biographies and Programme Notes

John Williams

Life: Born 1932

Nationality: American

Piece to Study: March from *Superman*



Biography

John Williams is one of the most successful composers of music for both film and the concert stage of the modern day. Raised in New York City, he moved with his family to Los Angeles to attend UCLA and study composition privately with Mario Castelnuovo-Tedesco. Williams later moved back to New York City to attend the Julliard School. While in New York, he worked as a jazz pianist and a studio musician before ultimately starting to compose for television and film. He's created some of the most unforgettable film scores of all time including *Jaws*, *ET*, *Star Wars*, *Superman*, *Jurassic Park*, the first three *Harry Potter* Films, and *Indiana Jones*.

He has received five Academy Awards, four Golden Globes, seven BAFTAs and 21 Grammys. From 1980 to 1993, Williams served as conductor of the Boston Pops Orchestra and now holds the title of Laureate Conductor. In addition to film scores, Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras.

Did you know?

He doesn't own a computer and composes using pencil and paper!

About March from *Superman*

John Williams composed the *Superman* score for the 1978 film starring Christopher Reeve. The popular themes appearing in the original score have become synonymous with the Superman character. In the film, the iconic *Superman* March is used over the opening and closing credits. It is comprised of two sections; the first "A" section is the main melody played by the brass and is on a short triad-based motif. The second "B" section conveys a lighter feeling with soaring strings and woodwinds.



Christopher Reeve as Superman

Watch & Listen on Youtube!

The RTÉ Concert Orchestra

<https://www.youtube.com/watch?v=eVVCVNogpvRQ>

Composer Biographies and Programme Notes

Richard Wagner

Life: 1813-1883

Nationality: German

Piece to Study: "Ride of the Valkyries" from *Die Walküre*



Biography

Richard Wagner is considered one of the world's most influential composers and is most well known for his operas such as the 18-hour *Ring Cycle*. Born in Germany, Wagner was greatly inspired by composers such as Beethoven and Mozart. He developed the use of the leitmotif – a recurring melodic phrase or figure associated with a certain person, place or situation which helped provide thematic unity in his pieces. This technique is now greatly used by many modern film composers such as Bernard Herrmann, John Williams and Jerry Goldsmith. Wagner was an innovator in both harmony and the structure of his works, implementing his own concept of the Gesamtkunstwerk, the total work of art which synthesizes all elements of music, art, drama, spectacle and dance.

About "Ride of the Valkyries"

The "Ride of the Valkyries" occurs in the beginning at Act III of *Die Walküre*, the second opera in the Ring cycle. It portrays Wotan's warrior daughters, the Valkyries with their winged helmets and steeds, transporting fallen soldiers to Valhalla. In this piece, the brass play the main exciting theme and the woodwinds and strings play arpeggiated figures representing the flying Valkyries. One of Wagner's most well-known pieces, it is still a popular score and is often used in film scores.

Watch & Listen on Youtube!

Berlin Philharmonic

<https://www.youtube.com/watch?v=P73Z6291Pt8>

Did you know?

The Bayreuth Festspielhaus (Festival Theatre) is a unique opera theatre which was designed by Wagner to stage his elaborate operas.

Wagner's unique designs include:

- Only tiered rows - no boxes or galleries
- The orchestra hidden under the stage on a staircase
- A large opening between the stage and the audience to allow the music to travel



"The Ride of the Valkyries" by the German painter William T. Maud.

Video Guide Tour of the Bayreuth Festspielhaus

http://www.bayreuther-festspiele.de/english/video_guide_224.html

Unit Overview and Lesson Plans

Lesson #1

Introduction to Orchestration

Lesson Objectives	<p>To deconstruct the elements and other components in musical works through score study and/or purposeful listening.</p> <p>To understand the basic concepts of orchestration (instrumentation, arranging, and film orchestration) and its effect on mood and atmosphere.</p>
Materials and Instructional Components	<p><u>Readiness</u></p> <p>SHOSTAKOVICH: <i>Festive Overture</i> MUSSORGSKY: <i>Pictures at an Exhibition</i> (orch. Maurice Ravel) STRAVINSKY: Finale from <i>The Firebird</i> (1919) WAGNER: The “Ride of the Valkyries” from <i>Die Walküre</i> JOHN WILLIAMS: March from <i>Superman</i></p> <p><u>Materials</u></p> <ul style="list-style-type: none">•Computer•Speakers•Handout “Introduction to Orchestration”•Writing utensils for students
Minds On...	<p>Listen to the following pieces from the TSO programme and ask the students why the composer would choose brass, string, or woodwind instrumentation as a main focus in particular sections. How do certain instrumentations contribute to the mood and atmosphere of the composition? Make sure to remind students of the background of each piece. Recordings for these pieces can be found on YouTube.</p> <p>WAGNER: “The Ride of the Valkyries” from <i>Die Walküre</i> https://www.youtube.com/watch?v=P73Z6291Pt8</p> <p>STRAVINSKY: Finale from <i>The Firebird</i> https://www.youtube.com/watch?v=-WsqK1mCGeY</p>
Action	<p>Give students the definition of orchestration, and begin to discuss its importance when creating mood and atmosphere. Be sure to clarify the term differences of orchestration, instrumentation, arranging, and transcriptions.</p> <p>Give out the accompanying handout “Introduction to Orchestration”. With the focus being on instrumentation, play the following recordings for students to listen to and fill out information using the prompts on the worksheet. Start by modeling what should be filled out after listening to the first recording. Move to students working in pairs, or individually as needed.</p>

Unit Overview and Lesson Plans

Introduction to Orchestration, continued

<p>Action (cont.)</p>	<p><i>Pictures at an Exhibition</i> (orch. Ravel) https://www.youtube.com/watch?v=FsvpFU7KY7E * click “show more” below the video information so you are able to skip to promenades only</p> <p>Explain to students the necessity of arrangements. You can make note of how school groups (and most likely your own) have played arrangements of well-known pieces, though with alterations. If applicable, discuss with students what alterations they think may have been made in their own repertoire, and why. Then play the three recordings below for students, and have them write down information using the prompts on the handout. Challenge students by not telling them the type of group performing. Discuss answers once all three have been played.</p> <p><i>Festive Overture</i> – Russian National Orchestra https://www.youtube.com/watch?v=G7MIJSfAPPM</p> <p><i>Festive Overture</i> – Tokyo Kosei Wind Orchestra https://www.youtube.com/watch?v=oG6mszwq5Vg</p> <p><i>Festive Overture</i> – Sheldon Theatre Brass Band https://www.youtube.com/watch?v=SPwmVeGspTQ</p> <p>Ask students to identify some of their favourite film soundtracks, and why that one sticks out in their mind. Try to get them to express their opinion in relation to how the orchestration compliments the mood or atmosphere of the film.</p> <p>Explain to students the nature of film orchestration. Film composers often write their own compositional ideas through piano, and hire orchestrators to fill out their ideas through orchestration. Composers and orchestrators work closely in this process, and some composers orchestrate their own music (ex. Canadian [Toronto] born Howard Shore and his soundtrack to <i>The Lord of the Rings</i> which has hours of music and earned him 3 Academy Awards). John Williams, easily the most prolific film composer of our time, does not orchestrate his music alone. Herbert Spencer, Arthur Morton, Angela Morley, and John Williams did orchestrations for the <i>Superman</i> theme. Play the recording below, and have students comment using the prompt from the handout.</p> <p><i>Superman</i> - Opening Theme (1978) https://www.youtube.com/watch?v=Rk1aQx9hTaE</p>
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Unit Overview and Lesson Plans

Introduction to Orchestration, continued

Consolidation	<p>Have students share their opinions on the effectiveness of the <i>Superman</i> theme orchestration.</p> <p>Also get students to give their overall opinions of the concert itself: which pieces stood out to you, and why? As we remember the way we feel more than information itself, students are likely to pick pieces that are exciting. Talk about this and once again reiterate the importance orchestration has on mood and atmosphere.</p>
Extensions	<p><u>Superhero Themes</u></p> <p>Have students go home and find a recording of a superhero theme. Write down the musical elements of this theme, and how they create mood and atmosphere. How does this theme parallel with the superhero? How does this theme parallel with other superhero themes other members of the class have brought?</p> <p><u>Score Analysis</u></p> <p>Have students analyze the differences between the “Promenade” movements by looking at the score. They can make a chart outlining the differences in harmony, melody, instrumentation, time signature, key signature etc. Link to the score can be found on IMSLP: http://imslp.org/wiki/Pictures_at_an_Exhibition_(Musorgsky,_Modest)</p> <p><u>Arrangement</u></p> <p>There are many arrangements made for smaller ensembles for <i>Pictures at an Exhibition</i>. Depending on your group, have students arrange for the “Promenade” in relation to their instrument group (ex. string quartet, brass quintet, woodwind quintet, percussion ensemble). Use the link about to look at different arrangements.</p> <p>Ask students:</p> <ul style="list-style-type: none">•When you write a composition, can you use certain elements of music and not others?•How will your plans with respect to instrumentation affect your approach to this arrangement?•When you are exploring approaches to your arrangement, how can input from the intended performers be valuable?

Unit Overview and Lesson Plans

Introduction to Orchestration Handout

ORCHESTRATION	COMPOSITION + NOTES
<p>INSTRUMENTATION</p> <p>The particular instruments used in a piece of music, and the way in which a composition is arranged for instruments.</p> <p>* Mussorgsky’s composition is orchestrated by Ravel; write down how the uses different instrumentations and elements of music create specific moods or atmospheres</p>	<i>Pictures at an Exhibition: I. Promenade</i> (orch. Ravel)
	<i>Pictures at an Exhibition: III. Promenade</i> (orch. Ravel)
	<i>Pictures at an Exhibition: V. Promenade</i> (orch. Ravel)
	<i>Pictures at an Exhibition: VIII. Promenade</i> (orch. Ravel)
<p>ARRANGING</p> <p>A recreation of a previously composed work. The arranger may change harmonies, instrumentation, melodic phrasing, and/or structure.</p> <p>* Write down basic elements of music for each, and how the arrangements differ from the original</p>	<i>Festive Overture</i> – Russian National Orchestra
	<i>Festive Overture</i> – Tokyo Kosei Wind Orchestra
	<i>Festive Overture</i> – Sheldon Theatre Brass Band
<p>FILM ORCHESTRATION</p> <p>Because of tight film schedule timelines, composers often hire orchestrators to score their original ideas.</p> <p>* How does the orchestrator create an appropriate mood and atmosphere for this film?</p>	March from <i>Superman</i> (1978 Opening Title/Credits Sequence)

Unit Overview and Lesson Plans

Lesson #2

Programming Music for Film

Lesson Objectives	<p>To identify and explain the use of elements and other components in a variety of compositions used in films, both original and programmed.</p> <p>To apply the elements of music and film compositional techniques when creating a cue sheet and story board for a scene.</p>
Materials and Instructional Components	<p>Readiness</p> <p>MUSSORGSKY: <i>Pictures at an Exhibition</i> (orch. Maurice Ravel) STRAVINSKY: Excerpt from Finale from <i>The Firebird</i> (1919) WAGNER: The “Ride of the Valkyries” from <i>Die Walküre</i> MONTI: <i>Csárdás</i> (arr. Baadsvik) JOHN WILLIAMS: March from <i>Superman</i></p> <p>Materials</p> <ul style="list-style-type: none">•Computer + Projector•Speakers•Handouts: “Film Music”, Film Music Storyboard planning sheet, “Tips for Composing”, “Overview of Terms” (optional)•Writing utensils for students
Minds On...	<p>Begin by explaining that the earliest examples of films consisted of moving pictures only and no sound. As a silent movie without musical accompaniment is quite empty, theatres naturally began to hire musicians that were anywhere between single pianists to a full orchestra to give emphasis to a story. The first “talkie” movie was <i>The Jazz Singer</i>, which propelled the idea of introducing the film’s musical themes through “opening titles” and “closing titles”. This would reinforce the mood of the film itself. Watch <i>The Jazz Singer</i> and evaluate the choice of music for the opening scene.</p> <p><i>The Jazz Singer</i> https://www.youtube.com/watch?v=LkUKloVCzcM</p> <p>Mention to students that music for film was often borrowed from many classical works. Take note that the opening of <i>The Jazz Singer</i> is akin to the “Overture” to Tchaikovsky’s <i>Romeo and Juliet</i>. While students may not be able to name other exact examples from films, feel free to bring up Richard Strauss’ “Also sprach Zarathustra” from <i>2001: A Space Odyssey</i>.</p> <p>From the TSO program, <i>Csárdás</i> was used in <i>The Secret Life of Walter Mitty</i> (1947). <i>Pictures at an Exhibition</i> was used in <i>Jabberwocky</i> (1977), <i>Safe Passage</i> (1994), <i>The Big Lebowski</i> (1998), <i>Any Given Sunday</i> (1999), and <i>Asylum</i> (2005).</p>

Unit Overview and Lesson Plans

Programming Music for Film, continued

Minds On... (cont.)	Stravinsky's <i>The Firebird</i> was used in Fantasia 2000. Use the link below for a list of productions where the "Ride of the Valkyries" was used. http://www.musictimes.com/articles/8037/20140727/ride-valkyries-film-television-wagners-proud-sometimes-shameful-guest-spots.htm Feel free to discuss why the music director or composer may have chosen these pieces of music for that particular scene.
Action	Distribute the handout "Film Music" and go through the definitions with students. Play the following clip below, and see if students can identify the scene music and motif. Superman Returns - clip https://www.youtube.com/watch?v=AM9zdLkxLBo Bring the students' attention towards the chart entitled "Cue Sheet" and have them fill out the chart in relation to the scene. This may need to be played a few times for students to write down the actions first, and then focus on the music second. Share student findings with the class. Students now need to begin to link what they see and hear to more musical terms. A glossary of definitions is provided, but optional depending on the knowledge of your students. Have students fill out the chart for each theme (love, war, anxiety, comedy) by using musical terms and definitions. Once this has been done, students will plan their own cue chart.
Consolidation	Have students share their musical ideas with a partner once they have come up with a few things. For those that are stuck, this is a good opportunity for them to get feedback or other ideas from their peers. Students can now consolidate their understanding by creating their own "Film Music Storyboard". Have students visually plan and musically notate a storyboard for a hypothetical film clip. Use the handouts provided entitled "Ideas to Help You Compose" and the storyboard planning template to help your students structure their work. Consider asking your students: what might you use as an inspiration for your melody? What is the most important characteristic of your melody or overall mood you want to create? When approaching the element of pitch, how might you use dissonance to enhance the mood or atmosphere of your story?
Extensions	<u>Fantasia 2000</u> Watch the selection of <i>The Firebird</i> from Disney's Fantasia 2000. Have students comment on how the visuals compliment the music's compositional elements. Is it easier to think visually when the piece is programmatic? What might they have done differently or the same if they were the director or animator?



Main Title/End Titles: In classical terms it has been called an overture. The main title is meant to set the mood for the film. The end titles can be similar to the main title, and is the chance for the composer to leave the audience with a certain feeling.

The Underscore or Non-Diegetic Sound: Music within scenes and is there to create emotions and feelings that you otherwise would not pick up on by just watching the scene without music. It can also heighten the emotions in a scene.

Scene Music or Diegetic Sound: This is music that is played by a device or group within a scene. An example can be a choir signing on stage, or music at a club.

Motif Music: Music that is a small clip meaning to represent a character, feeling, idea, or setting. Within a scene the motif is played every time the character, feeling, idea, or setting appears. Howard Shore's *Lord of the Rings* takes on the style of Wagner's motifs and creates them to link to certain groups of people. John Williams uses motifs many times in his music. The theme from *Superman* enters the film when the character appears.



CUE SHEET: SUPERMAN RETURNS - clip

TIME	ACTION	MUSICAL IDEAS
0:00 – 0:16		
0:16 – 0:30		
0:31 – 1:06		

Using words from the overview of terms, or musical terms that you already know, describe how you would compose music for the following themes.

LOVE
ANXIETY
WAR
COMEDY

Use this cue sheet for a 45 second scene, and write what you would do in the music to make the scene musically interesting. Look at the terms to help you. Make sure you use proper musical vocabulary.

TIME	ACTION	MUSICAL IDEAS

Biographies

Toronto Symphony Orchestra

Formed in 1922, the Toronto Symphony Orchestra (TSO) celebrates over nine decades of great music-making in the 2015/2016 season. Consisting of over 90 musicians, the TSO is one of the largest musical ensembles in Canada, and one of the top orchestras in the world. Led by TSO Music Director Peter Oundjian and other internationally renowned guest conductors, the TSO plays a broad range of music, performing with guest artists from all over the world. Besides performing many different concert series each year in Roy Thomson Hall, the TSO offers a variety of education programmes, which take place in schools as well as in the concert hall. Reaching over 60,000 young people annually, the TSO has one of the largest education programmes for a performing arts organization in all of North America.



In addition to Student Concerts (curriculum-based full orchestra concerts), other major programmes include the Toronto Symphony Youth Orchestra and Young People's Concerts (a family concert series featuring dancers, actors and story-telling in a symphonic setting).

Sameer Patel, conductor



Increasingly recognized by audiences and musicians for his musicality and passionate communication, Sameer Patel is one of America's most exciting young conductors. He is the newly appointed Assistant Conductor of the San Diego Symphony, and began his tenure in the summer of 2015 leading a widely covered surprise performance featuring the music of John Williams at San Diego Comic-Con International. Previously, Sameer served for three seasons as Associate Conductor of the Fort Wayne Philharmonic, where he conducted the orchestra in over 100 performances and invigorated the orchestra's engagement with the community. In 2013, Sameer was one of only six conductors selected by the League of American Orchestras for the Bruno Walter National Conductor Preview with the Jacksonville Symphony Orchestra, an event that showcases emerging and talented conductors to orchestra industry professionals. He was also a Felix Mendelssohn-Bartholdy Scholar, an honor given to him by former New York Philharmonic Music Director Kurt Masur. As part of this award, Sameer traveled to Europe to study with and assist Maestro Masur with the Leipzig Gewandhaus Orchestra and the Finnish Radio Symphony Orchestra.

Recent and upcoming engagements include appearances with the Toronto Symphony Orchestra, Detroit Symphony Orchestra, Knoxville Symphony Orchestra, San Diego Symphony, Pacific Symphony, Phoenix Symphony, Toledo Symphony Orchestra, Alabama Symphony Orchestra, Naples Philharmonic, Reading Symphony Orchestra, Muncie Symphony Orchestra, Leipziger Sinfonieorchester, the Jacksonville Symphony Orchestra, and the Chicago Sinfonietta. Additionally, Sameer has worked with the Tonhalle Orchestra of Zurich, Simon Bolivar Youth Orchestra of Venezuela, Lucerne Festival Strings, Orchestra da

Biographies

Sameer Patel, continued

Camera di Trento, the Ensemble Zandonai, the Festival Orchestra of Sofia at the Accademia Musicale Chigiana, the Oslo Chamber Orchestra, and the Royal Northern College of Music Orchestra at the Stresa Festival. He has also conducted at the David Oistrakh Festival and the Leigo Music Days Festival in Estonia in appearances with the Estonian National Youth Symphony and the St. Petersburg Festival Orchestra.

Sameer began his musical training as a pianist and received both his graduate and undergraduate degrees at the University of Michigan, where he studied conducting with Kenneth Kiesler. He furthered his training internationally with acclaimed conductors Kurt Masur, Bernard Haitink, Gianandrea Noseda, David Zinman, Neeme Järvi, Paavo Järvi, Larry Rachleff, JoAnn Falletta, Günther Herbig, Mei-Ann Chen, Thomas Wilkins, and Marin Alsop. He has held prestigious conducting fellowships with the Boston Philharmonic and the Chicago Sinfonietta, and credits his time with these organizations for developing his passionate approach to engaging with audiences of all backgrounds and to reimagining the concert experience. Also an enthusiastic advocate for music education, Sameer has worked with school and youth orchestras in North America, South America, and Europe.

Øystein Baadsvik, tuba



Øystein Baadsvik is the only tuba virtuoso to have carved out a career exclusively as a soloist, rather than becoming a member of an orchestra or accepting a teaching post. His multifaceted musical career as a soloist, chamber musician, lecturer and recording artist has taken him all over the world. The unique virtuosity and musicality Mr. Baadsvik's brings to the tuba has established him as the exemplar of the instrument.

He studied under the celebrated tuba player Harvey Phillips, Distinguished Professor *meritus*, Department of Music, Indiana University and with the legendary Arnold Jacobs, who had a forty-year career and position of Principal Tuba with the Chicago Symphony Orchestra. Øystein Baadsvik's international career began in 1991 when he was awarded two prizes at the prestigious Concours International d'Exécution Musicale in Geneva.

His international engagements include performances with orchestras such as the Oslo Philharmonic Orchestra, Bergen Philharmonic, Warsaw Philharmonic Orchestra, the Taipei National Symphony Orchestra, Singapore Philharmonic, and the Orchestra Victoria of Melbourne. Baadsvik has performed in some of the most famous venues in the world and 2006 made his New York recital debut at Carnegie Hall.

Biographies

Øystein Baadsvik, continued

He works constantly to expand the musical aspects of the tuba and has premiered some forty solo works by composers from the USA, Russia, Sweden, Norway and Switzerland. In this ongoing process he has developed new tuba-playing techniques that have been used in a number of more recent works for the instrument.

Baadsvik is an active recording artist whose CDs receive unstinting praise. During the last two years he reached a major breakthrough in Japan, where his CDs ranked second in sales recordings for all wind instruments. In their review of “Tuba Works”, American Record Guide said, “This spectacular recording establishes Baadsvik as one of the best solo tubists in the world.” In praise of “Tuba Carnival”, The Daily Telegraph, U.K said, “...his capacity for lyricism in a recording that emancipates the tuba from its Cinderella role with ear-catching panache. Baadsvik shows that anything a violin can do, a tuba can do too.”

Mark Tetreault, tuba



A Michigan native, Mark Tetreault studied with Wes Jacobs of the Detroit Symphony Orchestra, and then continued his work at the New England Conservatory of Music in Boston with Thompson Hanks. While in Boston, Mark was an active free-lance performer, playing with the New Hampshire Philharmonic, the Portland Symphony, the Boston Civic Symphony, the Cantabrigia Brass Quintet, the Fellowship Orchestra of the Berkshire Music Festival at Tanglewood and the Spoleto Festival Orchestra. After graduation, Mr. Tetreault joined the Jacksonville (Florida) Symphony Orchestra, where he worked until coming to Toronto in 1986. Mark is Director of Symphonic Services for the Canadian Office of the American Federation of Musicians. Working from the Toronto Office, Mark provides service to AFM Locals and orchestras from Halifax, Nova Scotia to Victoria, British Columbia. His duties include negotiation of collective agreements, assistance in dispute resolutions, representation at industry and union conferences and seminars, assistance to AFM Locals, and maintaining resources of information for bargaining and of best orchestral practices.

Mark was a founding delegate of the Regional Orchestra Players Association and has served as a Director and later as Secretary of the Toronto Musicians' Association, AFM Local 149.

Mark is married to violinist Leslie Dawn Knowles, who is the fiddler in the Ontario-based band Hometown Bluegrass, as well as being a long-tenured member of the Toronto Symphony 1st violin section. Together they have a large family of beautiful, bright and talented children and cuddly cats.

In his free time, Mark enjoys skiing, hiking and playing with his kids.

Biographies

Henry Paterson, tuba



Henry Paterson is a student at the University of Toronto studying Tuba performance under his teacher, Mark Tetrault. He has been playing the tuba for almost 10 years now, starting in the fifth grade. He has played in many ensembles, including the Toronto Youth Wind Orchestra, and currently plays for the Toronto Symphony Youth Orchestra.

Braydan Pelley, tuba



Braydan Pelley is a 3rd year undergraduate student at the University of Toronto studying tuba with a specialty in the performing arts. Braydan started out playing the trombone in grade 6, but quickly transitioned into playing the tuba. Since then, Braydan has been playing the tuba for 9 years. His high school years were spent at Canterbury High School for the Arts in Ottawa, which included continuous performances for the school and in the community. Throughout Braydan's high school years, he developed the skills and components of a musical performer, receiving numerous awards as well as prestigious scholarships and grants. With many performances already completed, Braydan hopes to continue his journey with music and eventually become a professional orchestral tuba player.

Musical Terms Glossary

A cappella: music sung without instrumental accompaniment. In Italian, *a cappella* means “in the style of the chapel.”

Accented Beats: these are the beats in a rhythm pattern that are stronger because they are emphasized or stressed. Accented notes are indicated using a “>” symbol which goes above or below the note to indicate that that note should be stressed or accented.

Amplify: to make a sound stronger or louder. The hollow body of an instrument amplifies its sound.

Arco: to play a stringed instrument using a bow.

Bar: another name for a measure

Bar line: a vertical line on a musical staff that divides the beats into small groups or bars.

Baton: a small stick used by the conductor to beat time. A stick helps to make the motion more easily visible to the members of the orchestra.

Beat: a beat is a regular pulsation. It is a basic unit of length in musical time.

Clef: a sign at the beginning of the staff to fix the position of one note. The most common are the treble and bass clefs.

Chord: a series of notes, usually three or more, that are sung or played together to create harmony.

Col legno: Italian for “hit with the wood”, this is a bowing technique where players strike the string with the stick of the bow, rather than by drawing the hair of the bow across the strings.

Composer: a person who writes music.

Concertmaster: the leader of the first violin section who tunes the orchestra and works closely with the conductor.

Conductor: leader of the orchestra who makes decisions about how the music will be played with respect to tempo and dynamics, and keeps the musicians together during a performance.

Crescendo: gradually increasing in loudness.

Decrescendo: gradually decreasing in loudness

Double-stop: a technique on string instruments in which two notes are played simultaneously. Triple stops and quadruple stops can also be played, in which three and four (respectively) notes are played simultaneously.

Dynamics: the intensity, or loudness and softness, of music.

Embouchure: the way the mouth is held to play a woodwind or brass instrument.

Fingerboard: the strips of wood on a stringed instrument’s neck over which the strings are stretched and fingered to change the pitch.

Harmony: the sound created when two or more notes are played at the same time.

Improvise: to make up music as you go, without using scores or musical notation that is written down. Many jazz musicians incorporate improvisation into their performance.

Legato: notes played smoothly and in a connected manner, without any noticeable break or articulation between them.

Lietmotif: a phrase or melodic cell that signifies a character, place, plot element, mood, idea, relationship or other specific part of an opera or symphonic work.

Measure: the notes and rests between two bar lines.

Musical Terms Glossary

Melody: a sequence of musical notes that make up a tune.

Movement: a section of music which contains certain musical ideas, much like a chapter in a book.

Notes: representation of musical tones using written symbols.

Octave: the distance between one tone of a scale and the next higher or lower tone of the same pitch; for example, middle C and C above middle C are an octave apart.

Pitch: the highness or lowness of a sound.

Pizzicato: to play a stringed instrument by plucking the strings with the fingers.

Pluck: to pull up or down on a string with your finger, thumb or a pick.

Podium: the raised platform in front of the orchestra on which the conductor stands.

Reed: a thin piece of cane or other material, attached to an instrument at one end and free to vibrate at the other. Found on oboes, clarinets, saxophones and bassoons.

Resonator: the part of an instrument, usually the body, that amplifies the sound caused by vibrating strings or air column.

Rests: a pause or interval of silence between two tones.

Rhythm: patterns of sound and silence in a piece of music.

Scale: music arranged in ascending or descending pitches. The C major scale consists of the notes c,d,e,f,g,a,b,c.

Score: music in written form with all the parts set down in relation to each other.

Sound Wave: when something vibrates, or moves quickly back and forth, it causes molecules in the air to move, creating sounds that move in waves in your ear.

Spiccato: a bowing technique that uses a semi-off-the-string style to produce a light “bouncing” sound. Watching the musicians it looks like the bow is bouncing up off the string the second it makes contact. Spiccato is usually performed at the balance portion of the bow. The balance portion of the bow refers to the area of the bow where weight is distributed evenly on both sides, allowing for maximum control.

Staff: five parallel horizontal lines, on which notes are written in the spaces, on the lines, or above and below the staff using ledger lines.

Strum: to play long strokes across all the strings of a string instrument, one after another very quickly using your thumb, fingers or a pick.

Symphony Orchestra: a large group of musicians, led by a conductor, who perform together on string, woodwind, brass and percussion instruments.

Tempo: the speed at which a piece of music is played.

Time Signature: appears at the beginning of the staff. The lower figure shows the kind of notes taken as the unit of measure, while the upper figure shows the number of these notes that can fit in a measure.

Tone: the tone is the quality of musical sound, such as rich, mellow, harsh, brilliant, etc.

Tremolo: a rapidly repeated note.

Unison: two or more instruments sounding the same note.

Valves: the mechanisms on some brass instruments that make it possible for the musician to change pitches and play all the notes of the scale.

Instruments in the Orchestra



Violin
The String Family

- 1) The violin is the smallest member of the string family and has the highest voice.
- 2) Like all stringed instruments, the violin has 4 strings and is played with a bow.
- 3) Usually plays the melody in orchestral pieces.
- 4) There are more violins in the orchestra than any other instrument.



Viola
The String Family

- 1) The viola looks like a violin but slightly larger and has a lower, darker sound.
- 2) Violas sometimes play the melody, but also play the inner voices.
- 3) Stringed instruments — including the viola — are usually played with a bow. A bow is a slightly curved piece of wood, which is strung with either horsehair or synthetic materials. Most professional musicians will have bows made of horsehair.
- 4) Rosin is rubbed on the horsehair to help it vibrate and produce sound; rosin is the sticky gum or sap from a pine tree.



Cello

The String Family

- 1) The cello is like a very large violin which must be held between the musician's knees while it is being played, instead of being held under the chin. A metal end peg protrudes from the bottom of the instrument's body, sticking into the floor to help keep the instrument steady.
- 2) Spelled "cello" but pronounced "chello".
- 3) The cello often plays the bass line but can also play beautiful solos.
- 4) The most famous cellist in the world is Yo-Yo Ma.



Double Bass

The String Family

- 1) The double bass is the largest and lowest voice of all stringed instruments.
- 2) This instrument is so big that a player must stand or sit on a high stool in order to play it.
- 3) Like the cello, the double bass also has a metal spike (or end pin) at the bottom, which allows it to rest on the floor.
- 4) This instrument is often heard in jazz groups. When playing jazz, the bassist does not use a bow but plucks the strings with his/her fingers.



Harp

The String Family

1) The harp is one of the oldest of all instruments, dating back to prehistoric times, however, it has only been used in the symphony orchestra for about 175 years.

2) The concert harp stands about two metres tall and covers a range of over $6 \frac{1}{2}$ octaves.

3) The harp has 47 strings and seven foot pedals. It is played by strumming or plucking the strings with both hands, and by pressing the pedals with your feet. The pedals are used to add accidentals (sharps and flats) so that the harp can play in different keys.

4) The harp is usually considered part of the String Family because the strings create the sound. However, it is very different from all other stringed instruments and isn't played with a bow, so it can be classified in a separate category all on its own.



Flute

The Woodwind Family

- 1) The flute is a high-pitched silver woodwind instrument that is held sideways and to the right of the musician's mouth.
- 2) The musician blows across a hole in the flute, called the embouchure hole, which is similar to blowing across the top of a pop bottle.
- 3) The musician presses keys to open and close the holes in the instrument, which change the pitch.
- 4) The flute's baby sister is the piccolo. It is 30.5 cm long (half the size of a flute) and the highest-pitched of all instruments.



Oboe

The Woodwind Family

- 1) The oboe is the first instrument you hear at an orchestral concert. It plays a single note (an "A"), and all other instruments tune their instruments to the oboe's pitch.
- 2) The musician blows through two pieces of paper-thin cane, called a double reed, which is attached to the body of the instrument. The vibration of the double reed helps to create the sound.
- 3) Double reed instruments require a lot of extra work since the musicians must carve their own reeds with a sharp knife. Reeds break or wear out, so this is a constant process.
- 4) The English horn is related to the oboe, but is slightly larger, uses a slightly bigger reed, and has a deeper sound.



Clarinet

The Woodwind Family

- 1) The clarinet is a single reed instrument; oboes and bassoons have double reeds. The reed is attached to the mouthpiece.
- 2) Clarinets are made of wood or molded plastic, and have a smooth, mellow tone.
- 3) Clarinets are frequently used in jazz ensembles and marching bands, as well as orchestras.
- 4) The saxophone is a close relative of the clarinet because it also uses a single reed, even though it's made of brass and looks quite different.



Bassoon

The Woodwind Family

- 1) The bassoon is a woodwind instrument that uses a double reed (like the oboe). The musician blows through two pieces of cane, which are attached to the body of the instrument.
- 2) Reed instruments require a lot of extra work since the musicians must carve their own reeds with a sharp knife. Reeds break or wear out, so this is a constant process.
- 3) The bassoon is the largest woodwind instrument except for the contrabassoon, which has the lowest voice in the orchestra. If you laid the different sections end to end, the bassoon would be 2 ½ metres long and the contrabassoon would be 5 metres long!
- 4) Most woodwind instruments don't require much use of the thumb, however, the bassoon is unique in that it has 13 keys which are only played by the thumb.



French Horn

The Brass Family

- 1) The very first horns were made from the horns of animals and were used to send signals to people beyond calling distance.
- 2) The hunting horn is the French horn's ancestor and was designed so that the tubing wrapped around in a circle, making it easier to carry over the hunter's shoulder.
- 3) Valves were added to the instrument in the 1800s, allowing many more notes to be played.
- 4) The musician uses the left hand to press the valves, and inserts the right hand into the bell of the instrument to modify the sound.



Trumpet

The Brass Family

- 1) The trumpet is the highest pitched member of the brass family.
- 2) Three valves were added to the instrument in the 1800s, creating a wider range of available notes.
- 3) As with all brass instruments, the trumpeter produces sound by buzzing his/her lips against the mouthpiece, which is inserted into the instrument. The musician changes the pressure and shape of his/her lips to change the sound and pitch.
- 4) The trumpet is frequently used in the performance of jazz music.



Trombone

The Brass Family

- 1) The trombone was invented in the 1400s and formerly called a “sackbut.”
- 2) This instrument was first heard in orchestral repertoire when Beethoven wrote a part for it in the finale of his Fifth Symphony, in 1808.
- 3) Unlike the trumpet, French horn and tuba, which all have valves, the trombone uses a slide to change notes or pitches.
- 4) When brass players blow into their instruments, their warm breathe condenses, forming drops of water inside the instrument. This creates an unclear sound, so the musician must remove the water, either by taking the instrument apart, or by draining the condensation using a special water key or “spit valve”. The water is not spit, but condensation from the player’s breath.



Tuba

The Brass Family

- 1) The tuba is the biggest and lowest pitched instrument of the brass family.
- 2) Invented by a bandmaster in 1835, the tuba is the youngest member of the brass family!
- 3) If you stretched the tuba out into one long piece, it would measure about 5 ½ metres.
- 4) Related to the euphonium (a smaller, high-pitched tuba) and the sousaphone (an instrument invented by John Philip Sousa, and used a lot in marching bands).



Timpani

The Percussion Family

- 1) The timpani are sometimes called “kettledrums”. These large, pitched drums are used frequently in orchestral music.
- 2) Looks like a large copper bowl with a skin or sheet of high-quality plastic stretched tightly across the top.
- 3) The pitch of each timpani depends on the size of the bowl, as well as the tension of the drum head; the tighter the skin, the higher the note.
- 4) Timpani are tuned with a foot pedal and can cover a range of about two octaves.



Xylophone

The Percussion Family

- 1) The xylophone is a pitched percussion instrument consisting of tuned wooden bars mounted on a frame and struck with hard mallets.
- 2) The shorter the wooden bar, the higher the pitch; the longer the bar, the lower the pitch.
- 3) The xylophone produces a bright “wooden” and dry sound, without lasting resonance.
- 4) Nobody knows where the xylophone originated, but similar instruments were known in West Africa and Indonesia, dating back to the 1300s.



Cymbals & Triangle

The Percussion Family

Cymbals

- 1) Cymbals are two slightly curved brass plates, which are held with leather straps. When hit together they produce a resounding ring.
- 2) A single cymbal can also be suspended from a stand and tapped with a drumstick or brushed with a wire brush.

Triangle

- 1) A triangle is a piece of metal shaped like a triangle and struck with a metal beater. It produces a shimmering, tinkling sound.
- 2) The cymbals and triangle are unpitched instruments, which means they cannot produce specific notes or tones.

Bass & Snare Drum

The Percussion Family

Bass Drum

- 1) The bass drum is the largest drum in the orchestra and has a low, deep sound.
- 2) Both the snare and bass drums were originally used in the military before they became members of the orchestra's percussion section.

Snare Drum

- 1) The snare drum has a metal or wood frame with a drumhead on each end, and strings of wire or gut stretched across the bottom head.
- 2) The drum is played with two wooden sticks. The snares are loosened for softer notes and tightened for a crisper or sharper tone.

Toronto **Symphony** Orchestra Sample Orchestra Seating Chart



TSO Musicians

STRINGS

VIOLINS

Jonathan Crow,
CONCERTMASTER
Mark Skazinetsky,
ASSOCIATE
CONCERTMASTER
Marc-André Savoie,
ASSISTANT
CONCERTMASTER
Etsuko Kimura,
ASSISTANT
CONCERTMASTER
Paul Meyer,
PRINCIPAL SECOND
VIOLINS
Wendy Rose,
ASSOCIATE PRINCIPAL
SECOND VIOLINS
Eri Kosaka
ASSISTANT PRINCIPAL
SECOND VIOLINS
Ivan Alexander
Atis Bankas
Sydney Chun
Carol Lynn Fujino
Amanda Goodburn
Terry Holowach
Bridget Hunt
Amalia Joanou-Canzoneri
Mi Hyon Kim
Shane Kim
Leslie Dawn Knowles
Sergei Nikonov
Hyung-Sun Paik
Young-Dae Park
Semyon Pertsovsky
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells
Arkady Yanivker

VIOLAS

Teng Li,
PRINCIPAL
Eric Nowlin,
ASSOCIATE
PRINCIPAL

Theresa Rudolph
ASSISTANT
PRINCIPAL
Daniel Blackman
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield
Kent Teeple

CELLOS

Joseph Johnson,
PRINCIPAL
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka,
ASSISTANT PRINCIPAL
Igor Gefter
Marie Gélinas
Roberta Janzen
Britton Riley
Kirk Worthington

DOUBLE BASSES

Jeffrey Beecher,
PRINCIPAL
Kristen Bruya,
ASSISTANT PRINCIPAL
Theodore Chan
Timothy Dawson
Charles Elliott
David Longenecker
Paul Rogers

WOODWINDS

FLUTES

Nora Shulman,
PRINCIPAL
Julie Ranti,
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey,
PRINCIPAL
Keith Atkinson,
ASSOCIATE PRINCIPAL
Cary Ebli
Sarah Lewis

ENGLISH HORN

Cary Ebli

CLARINETS

Joaquin Valdepeñas,
PRINCIPAL
YaoGuang Zhai,
ASSOCIATE PRINCIPAL
Joseph Orłowski

E FLAT CLARINET

YaoGuang Zhai

BASS CLARINET

Amy Zoloto

BASSOONS

Michael Sweeney,
PRINCIPAL
Catherine Chen,
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

BRASS

HORNS

Neil Deland,
PRINCIPAL
Christopher Gongos,
ASSOCIATE PRINCIPAL
Richard Cohen
Audrey Good
Gabriel Radford

TRUMPETS

Andrew McCandless,
PRINCIPAL

Steven Woomert,
ASSOCIATE PRINCIPAL
James Gardiner
James Spragg

TROMBONES

Gordon Wolfe,
PRINCIPAL
Vanessa Fralick
ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall

TUBA

Mark Tetreault,
PRINCIPAL

PERCUSSION

TIMPANI

David Kent,
PRINCIPAL
Georgi Videnov
ASSISTANT PRINCIPAL

PERCUSSION

John Rudolph,
PRINCIPAL
Patricia Krueger
Georgi Videnov

KEYBOARD

Patricia Krueger,
PRINCIPAL

HARP

Heidi Van Hoesen Gorton,
PRINCIPAL

LIBRARIANS

Gary Corrin,
PRINCIPAL
Kim Gilmore

PERSONNEL

David Kent,
PERSONNEL MANAGER



Big Bold Brass!

CONCERT PREPARATION

The Concert Experience

Attending a Student Concert with the Toronto Symphony Orchestra is an exciting experience for students of all grade levels. For some students this is their first experience listening to and seeing an orchestra. In order for students to benefit from the concert, teachers should use this guide to prepare for this special event. When students arrive knowing what to look and listen for, they become a receptive audience and the trip will be an important learning experience.

Entering the Hall

- Concerts begin promptly at the scheduled start time. It is recommended that your group arrive at the auditorium at least 20 minutes before the start of the concert to allow sufficient time for seating, washroom visits, etc. Groups arriving late must wait for a suitable break in the performance before being admitted into the hall.
- Food, drinks and gum are not allowed in the hall.
- Please have your group turn off all cell phones when entering the hall.
- The use of cameras, video cameras or recording devices is strictly prohibited.
- Please remind your students that a restroom break should only be taken during the concert if it is ABSOLUTELY NECESSARY. People coming and going from the auditorium disrupts the performance for the rest of the audience. Students should be encouraged to visit the restroom prior to the start of the concert.

Seating Arrangements

- Ushers will meet your school group at the door and escort you to your seats.
- Students are to remain seated with their feet on the floor during the entire performance.
- Chaperones should be dispersed throughout the group and should actively supervise students during the performance. It is suggested that there be one chaperone for every 20 students at the Intermediate/Senior level.

Concert Details

- The concert is one hour long.
- To signal the beginning of the concert, the lights will dim. The concertmaster will appear onstage and will signal the oboe player to sound an “A” so the orchestra can tune. The conductor then appears onstage.
- Applause is the only appropriate and recognized form of appreciation. Watch the conductor for an indication of when to applaud.
- At the end of the concert the conductor leaves the stage followed by the musicians.
- Students should wait for their teachers to indicate that they are ready to leave the auditorium.

TSO | Student Concerts

Student Concert Evaluation Form (Teacher)

Date you attended: _____

Name of school (optional): _____

1. Please circle the appropriate rating:

Audience Response	Excellent	Very Good	Good	Fair	Poor
Educational Value	Excellent	Very Good	Good	Fair	Poor
Conductor's Rapport with the Students	Excellent	Very Good	Good	Fair	Poor
Teachers' Study Guide	Excellent	Very Good	Good	Fair	Poor

2. Was this the first time you brought a group to the TSO Student Concerts ? Yes No
If not, how long have you been bringing students to the TSO Student Concerts ?

3. What did your students like most?

4. Did you use the Teachers' Study Guide? Yes No If so, which section did
you find most useful?

5. Did you use the podcast? Yes No If so, did you find it useful?

6. Is there anything you'd like to share with the generous donors who support the TSO Student Concerts?

Other comments ...

PLEASE RETURN TO:
(mail, or email)

STUDENT CONCERTS
TORONTO SYMPHONY ORCHESTRA
212 King Street West, 6th Floor
Toronto, M5H 1K5
EMAIL: studentconcerts@tso.ca