



Toronto
Symphony
Orchestra



Tricks, Treats 'n' Tunes

Concert Fact Sheet



**Daniel
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Conductor

A message from the conductor

I love Halloween—spooky stories, creepy costumes, and pretending, just for a little while, that monsters are real.

When I was your age, I used to get really scared during horror movies. Even if I closed my eyes, I would feel scared just listening to them. This made me realize something that surprises every single kid who learns it: the monsters aren't in the attic or in the basement—the monsters are in the music!

Here's a trick: if you ever feel scared during a movie, try turning off the sound or covering your ears. Suddenly, it's not so scary, right? That's because the music is what tells you to feel frightened.

Composers know this and use all kinds of musical elements to give you chills—like fast tempos (chasing!), slow tempos (creeping...), high pitches (screaming!), low pitches (growling...), not to mention dynamics that go from soft to loud like a sudden... musical... JUMP SCARE!

But here's the treat: once I understood how the scary music worked, it stopped being frightening—and started being fun.

I hope today's concert gives you goosebumps—and a great time!

Daniel

Concert Facts

When You Visit

Entering Roy Thomson Hall:

- All patrons will enter through the Simcoe Street doors.
- The lobby opens 60 minutes before the concert begins.
- For more detailed information and to help prepare for your visit, please see our [venue guide](https://www.tso.ca/Relaxed) at TSO.CA/Relaxed

Concessions & Coat Check:

- There are concessions in the lobby—you can buy snacks and drinks there!
- Roy Thomson Hall is now a cash-free venue that only accepts debit and credit cards, including major contactless and mobile payment methods, for a safe and speedy checkout.
- If you have a reusable water bottle, you can fill it on-site in the lobby at one of the water fountains.
- There is a coat check at the hall. It opens when the lobby opens. It costs \$2 per item to use the coat check. You should bring a debit or credit card if you plan to use the coat check.

Washrooms:

- The washrooms are located toward the front of the building and are behind the large mirrored wall where you first entered. There are family and accessible washrooms on the Main Floor beside the elevator.
- An usher can direct you if you need assistance finding the washrooms.

Resource Tables:

- We will have a limited supply of sound-dampening earmuffs on-site to lend to you for free, but we recommend you bring your own if you have a pair at home.

Entering the Auditorium:

- The auditorium will open 60 minutes before the concert begins, at the same time that the lobby opens. This will give you plenty of time to find your seat.
- The ushers will help you to find your seat.
- The Main Floor of the auditorium will be open for this concert. Limited seats will also be available on the Mezzanine.

During the Concert:

- Lights over the audience will remain at approximately 50% brightness during the performance.
- The conductor will speak to the audience during the program.
- The concert begins at 11:00am and will be approximately one hour in length.
- You will be able to move around the auditorium and lobby during the concert.
- If you like, you can move to the back three rows of the Main Floor to get a different view, or for the sounds to be a little softer. If you need it to be even quieter, you can enjoy the concert from the lobby or from the tunnels—there is a screen in each tunnel where you can view the concert.
- If you need to use the Quiet Room, you can ask an usher to show you where it is.
- Remember, this is a live performance, so things can change!

Concert Facts

Things You Will Need to Pay for:

- Parking underneath Roy Thomson Hall, coat check, and concession snacks or drinks. If you do not need these services, you are not required to pay. Parking underneath Roy Thomson Hall costs \$8 per hour, or any part thereof, or \$16 for the day (weekend daily flat rate).

Halloween Costumes

To celebrate Halloween, we are inviting everyone, including you, to come dressed in a costume! You can expect to see musicians and audience members dressed up in their Halloween costumes.

Please note the following rules regarding costumes:

- Artificial weapons or firearms are prohibited and will not be allowed inside Roy Thomson Hall. Glow sticks are also not allowed in the hall.
- Persons wearing masks will be required to remove them when presenting ID to pick up their tickets and during bag check/entry. We kindly ask that you remove Halloween masks or helmets during the performance for the benefit of all patrons.

Therapy Dogs

We're excited to share that One Health Partners will be providing therapy dogs during the Relaxed Performance of Tricks, Treats 'n' Tunes!

You will be able to meet these friendly animals in the North Lobby, before or during the concert.

In preparation for your visit, let's review doggy etiquette! Here's what to do, and not to do, during your therapy dog visit:

Do:

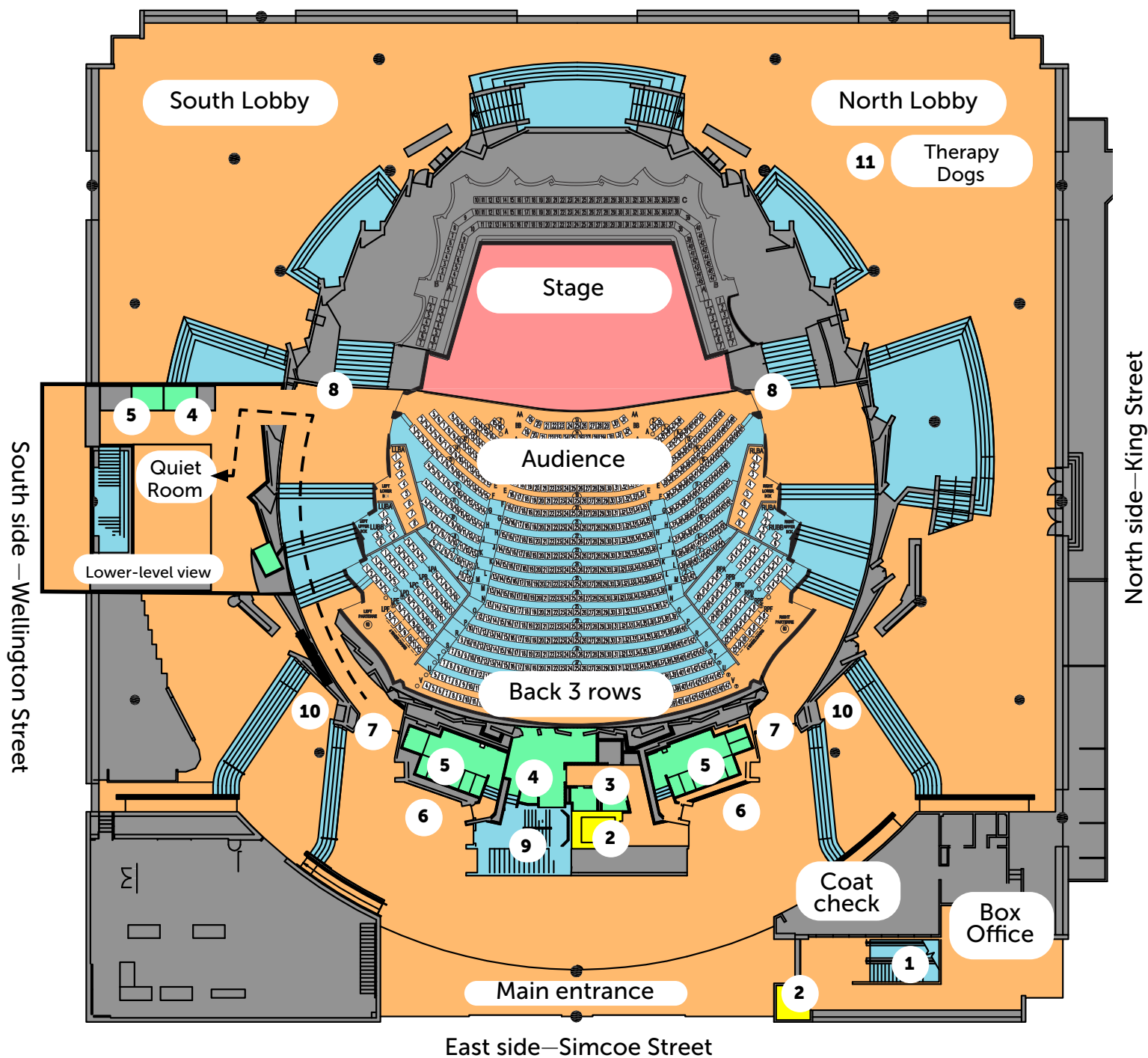
- Be kind and gentle
- Sit down on floor, chair or wheelchair
- Apply brakes if using a wheelchair
- Allow the dog to approach you
- Ask the dog's handler if you are uncertain how to interact with the dog
- Ask what the dog's favourite areas are to pat and snuggle
- Let the handler know if you are shy or nervous around dogs
- Be curious and have fun
- Follow and tag @ohptherapydogs and @torontosymphony if you take photos

Don't:

- Bring food
- Feed the dog
- Touch the dog's face
- Shout or yell
- Run
- Jump or climb on the dog
- Pull, pinch, poke, squeeze, or grab the dog

After your visit with a therapy dog, please wash your hands with warm soapy water or use hand sanitiser.

Main Floor Map

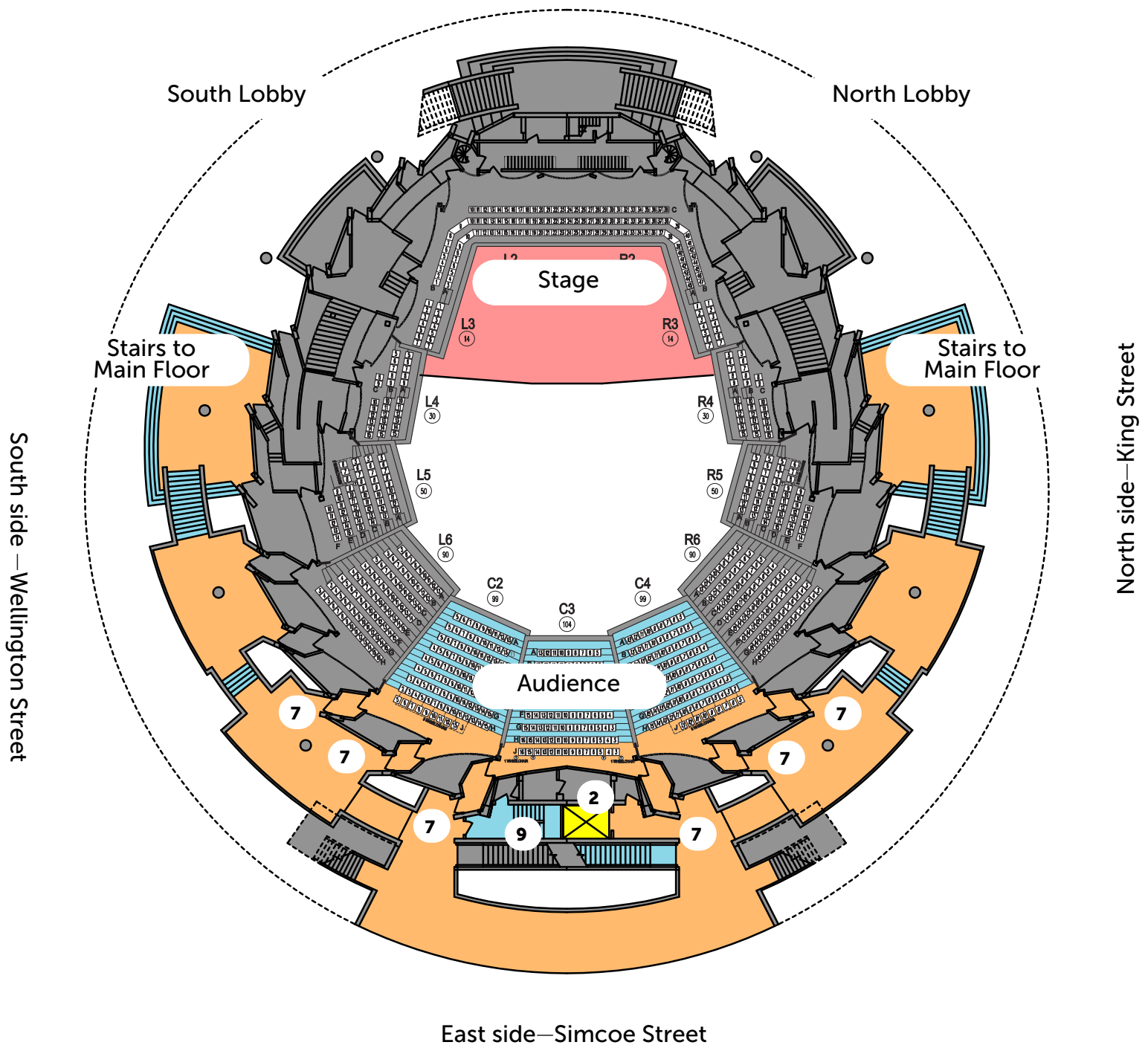


Legend

- | | |
|----------------------------|--------------------------------|
| 1. Subway PATH | 8. TV screens |
| 2. Elevators | 9. Stairs to access washrooms. |
| 3. Accessible washrooms | 10. Water Fountain |
| 4. Men's washrooms | 11. Therapy Dogs |
| 5. Women's washrooms | |
| 6. Sensory stations | |
| 7. Doors to the auditorium | |

To access the Quiet Room, please use the south tunnel.

Mezzanine Floor Map (2nd Floor)



Legend

1. Subway PATH
 2. Elevators
 3. Accessible washrooms
 4. Men's washrooms
 5. Women's washrooms
 6. Sensory stations
 7. Quiet Room
 8. TV screens
 9. Stairs to access washrooms in between floors
- To access the Quiet Room, you will need to go back down to the Main Floor.**

To access the Quiet Room, you will need to go back down to the Main Floor.

Repertoire Notes

Tricks, Treats 'n' Tunes is a lighthearted, Halloween-themed Young People's Concert. You will be attending the Relaxed version! This concert will feature spooky music pieces that some sensitive listeners may find scary. We highly recommend listening to the music ahead of time to familiarize yourself with how it sounds.

During the concert, if you ever need a break, you can always visit the therapy dogs in the North Lobby or use the Quiet Room.

It's going to be spook-tacular!

1. Calixa Lavallée:

O Canada

[2 minutes]

- At the beginning of the concert, you will hear O Canada performed live! Since this is the Canadian national anthem, everyone who is able to will stand and sing. Even the orchestra musicians will be standing!

2. Hector Berlioz

["March to the Scaffold"](#)

from *Symphonie fantastique* (Excerpt)

[5 minutes]

- This piece tells the story of a man having a nightmare. In it, he dreams that he did something terrible and now must face punishment. He is marched through the streets, with the music sounding sometimes dark and heavy, sometimes wild and loud.
- The music grows louder and more intense, with dramatic strings and crashing cymbals creating a scary, chaotic mood.
- Plucked strings and short horn sounds sneak in around the middle, building suspense.
- Just before the end, a gentle clarinet solo appears—like a memory of someone the main character loves—but it's quickly cut off.
- The piece ends with one huge crashing chord.

Repertoire Notes

3. Edvard Grieg

"In the Hall of the Mountain King"

from *Peer Gynt*

[3 minutes]

- This piece follows a sneaky character named Peer Gynt as he tiptoes into the lair of the Mountain King, the troll who rules over the strange creatures in the mountain caves.
- It begins with a soft horn note and quiet plucking from the strings, like someone carefully sneaking through the dark.
- The rhythm creeps along but gets faster and louder with each step — like more and more trolls noticing Peer Gynt and going after him.
- At the climax, things quickly get out of control as the trolls give chase! We hear the violins race and the drums start pounding. Will the hero escape?
- At the very end, the music explodes in a loud, wild climax with cymbal crashes and full orchestra blasts. Peer Gynt has just barely escaped before the creatures could get him!

4. Andrew Lloyd Webber/arr. Custer

The Phantom of the Opera Theme

[2 minutes]

- This piece is an orchestral arrangement of a song from a famous musical. It tells a tragic love story between a young singer and a disfigured musical genius—the Phantom of the Opera.
- At the beginning, long, low notes play, feeling dark and mysterious.
- You'll hear the famous melody again and again – it's like a ghost haunting the music!
- The violins swirl above while the brass and woodwinds add power underneath. The music builds and builds in intensity, adding drama with every phrase, before suddenly cutting off after two minutes.

Repertoire Notes

5. Ray Parker, Jr./arr. Holcombe

[Ghostbusters](#)

[3 minutes]

[\[Audience sing-along\]](#)

- A baritone singer will come out on stage to perform this next piece.
- This song is from a comedy/horror movie about people whose job is to get rid of ghosts, the *Ghostbusters*!
- Although it begins with spooky sounds, it soon transforms into one of the most fun songs of all time thanks to an iconic, funky rhythm.
- This song includes a call and response. When you hear the question, "Who you gonna call?" you can answer with "Ghostbusters!" Other people in the audience will be singing-along too.

6. Prokofiev

[Wolf Theme from *Peter and the Wolf*](#)

[1 minute]

- We'll be playing the wolf theme from *Peter and the Wolf*, a musical story that follows a young boy named Peter as he bravely captures a wolf. In *Peter and the Wolf*, every character has their own theme played by a different instrument, and the wolf's theme is the scariest of them all! Played by the French horns, the theme is a pattern of long, deep tones and shorter, quick notes. These changes add mystery and fear, making it feel like the wolf is getting closer and closer!

7. *Werewolf Introduction*

- Just for fun, the conductor will ask the audience to howl like a werewolf.
- A mime performer will be invited to the stage.

8. Maxime Goulet

["Metamorphosis of the Werewolf"](#)

from *On Halloween Night*

[3 minutes]

- This music tells the story of a person transforming into a werewolf.
- The mime will perform on stage and pretend to transform into a werewolf during the music. The mime is an expert at moving his body. You might be surprised by how he contorts his body, but don't worry, he isn't actually turning into a werewolf!
- The music begins with strange, eerie sounds from the strings and winds—almost like something is lurking nearby.
- The music slowly grows as more instruments join in. Then, without warning, a loud blast from the horns takes over like a siren in the night.
- Instruments pop in and out with quick bursts, like warning signals. The music builds in tension, then ends suddenly.
- After the music ends, the mime will take a bow and go offstage. He'll be back later!

Repertoire Notes

9. Schubert/arr. Liszt

Erlkönig (The Erlking)

[5 minutes]

- A baritone singer will come out on stage to perform this famous piece.
- This song tells the story of a father, racing through the night on horseback, taking his sick child somewhere to get help. What makes it scary is that the child says he can see an evil spirit— the Erlking—chasing and trying to harm him.
- The music begins with fast, repetitive notes that imitate the racing of the horse. This continues throughout the piece, giving it a constant feeling of urgency and panic.
- The baritone will be singing the conversation between the son and the father. You can tell which character is speaking because the son has a higher pitched voice, and the father's voice is lower-pitched. The words are all in German, but you will still get a sense of each character's emotions.
- Around the halfway mark, the music slows and softens with long lyrical phrases, then suddenly jolts back to loud, high-pitched bursts when the Erlking appears.
- Towards the end, the tempo and volume increase quickly as the boy cries out. The music becomes chaotic and desperate, building to a final moment of terror. The piece ends suddenly with a single final chord, marking the moment the father realizes his son has died.

10. Stephen Schwartz/arr. Ricketts

"Defying Gravity" from *Wicked*

[3.5 minutes]

[Audience sing-along]

- From the musical *Wicked*, this piece tells the story of Elphaba (the "Wicked Witch") as she finds the courage to embrace her true identity.
- It begins with a magical call-and-response between the strings and wind.
- In the middle, the rhythm grows steadier and louder, as more instruments join in, building in volume.
- Near the end, the strings get quieter, playing short, accented notes that slowly grow into a triumphant, glowing final chord – just like Elphaba soaring into the night sky, defying everything that held her back.

Repertoire Notes

11. *Zombie Walk*

- The conductor will invite the mime to return to the stage. The mime will tell us more about his work.
- Just for fun, the conductor will be inviting TSO musicians to participate in a "zombie walk" competition.

12. Paul Dukas

The Sorcerer's Apprentice (Excerpt)

[6 minutes]

- **Please note:** What follows below is a description of the music as it relates to the original story. However, in our show, the mime will be premiering his own original choreography to tell a different story about a different Sorcerer's Apprentice. It'll be a surprise!
- In the original story, an old sorcerer tells his apprentice to fetch some pails of water while he's away. Instead of doing the work himself, the Sorcerer's Apprentice casts a spell to make a broom do his chores, but things soon go wrong.
- The piece begins with long, soft notes from the wind instruments. These are the sounds of the old sorcerer's magic!
- Then the horns bounce in with a mischievous rhythm that repeats and builds, like the young apprentice trying hard to cast a new spell.
- Does the spell work? Yes! After a few moments silence, we hear a note slowly and steadily starting to repeat. This is the sound of the broomstick coming to life. Once alive, we hear the walking pace of the broomstick fetching water.
- Unfortunately, the apprentice doesn't know the spell to make the broom stop, and soon the place is being flooded! We hear the sounds of rising water in the rising music notes.
- As the apprentice loses control, the music gets louder and faster and the intensity grows.
- Just when it feels like everything's spinning out of control—with the strings racing, the horns shouting—we have a loud crescendo and then everything goes quiet. This is the old sorcerer returning to the workshop and putting an end to the broomstick spell.
- The music hushes into a soft, sad melody, sounding like the apprentice apologizing for using magic he could not control.
- The piece ends with one short very loud note, letting us know the old sorcerer's is still unhappy with his apprentice!

Repertoire Notes

13. Hector Berlioz

"Dream of the Witches' Sabbath"

from *Symphonie fantastique* (Excerpt)

[5 minutes]

- This spooky and chaotic piece brings to life a terrifying nightmare: a gathering of witches, demons, and ghosts!
- It begins with low, groaning strings answered by shrieking high flutes and piccolos, like a conversation between monsters!
- Then, loud bells crash through the silence as brass and woodwinds chant the ancient funeral melody *Dies Irae*, a musical symbol of death.
- Next, the frantic "Witches' Round Dance" begins where fast strings swirl and the orchestra seems to spiral out of control.
- As the dance grows faster and louder, the strings perform *col legno* (hitting the strings with the wood of the bow), creating a dry, rattling sound like skeletons dancing in a frenzy.
- It all builds to one final explosion of sound: a furious, crashing finale that ends this musical nightmare with a shiver!



Have a Question?

Call: 416.598.3375
(Mon–Fri, 9:30am–5:00pm)

Email: contactus@TSO.CA

For more information:
[TSO.CA/Relaxed](https://www.tso.ca/Relaxed)