



The VSO's Performance Guide!

Welcome to the Vancouver Symphony Orchestra's relaxed open rehearsal performance of Nikolai Rimsky-Korsakov's *Scheherazade*.

This guide was created to give you more information about the concert, the musical program and the orchestra.



COVID SAFETY PROTOCOLS

In line with the Provincial Health Orders, BC Vaccine Cards are no longer required. Therefore, proof of vaccination will not be checked before admittance to the Orpheum Theatre.

While masks are optional for people in all indoor public settings, the VSO greatly encourages mask wearing at our concerts to keep everyone safe!

OVERVIEW

- The doors will open at 11:00 am
- The concert will begin at 11:30 am
- Once you are inside, you are welcome to head straight to your seat or to hang around the lobby. We will have ushers circulate to inform concertgoers when the concert will begin.
- When you enter the theatre, the musicians on stage will be making noise and warming up.
- Before the concert begins, the host or the conductor will make a short introduction to go over the relaxed concert aspects.
- This performance of *Scheherazade* will be 60 minutes (one hour) with no intermission.
- You are welcome to get up and walk around or go to the bathroom throughout the concert as this is a relaxed performance!
- Once the concert ends, you can exit the auditorium.
- After the concert there will be a few stations in the lobby where you can speak to a VSO musician or David Bui, the conductor, and ask any questions you might have.

This Relaxed Performance is also a Dress Rehearsal

A Dress Rehearsal is a final run-through of the full concert before the evening's performance. It is just like the concert, but no one has to dress up! Some dress rehearsals, like this one, are open to a smaller public audience. The smaller public audience gets a "sneak peek" of the concert.

These events give you an inside look at how the Vancouver Symphony Orchestra prepares for a full professional concert.

The orchestra will be performing for you, the audience, just like in any other concert, but they may need to pause to fix certain technical or musical aspects of the performance.

WHAT IS A RELAXED PERFORMANCE?

Relaxed Performances are created to provide a more open, inclusive, accessible environment for audience members to meet the arts. Relaxed Performances welcome neurodivergent students and community members and those who simply want a more relaxed performance experience.

Relaxed Performances are a more informal environment where audience members may move around and make noise. House lights will be half dimmed or fully up allowing for comfort and ease of movement and other personal needs.

Additional resources include a separate, relaxed space in the West Coast Energy Lounge if you need to step out of the concert hall for any reason. You are welcome to make your way back into the theatre at any time. A limited number of ear plugs will also be available in the lobby. Please feel free to bring your own ear coverings or other sensory devices. Staff will also be available for any other accessibility needs audience members may have.

Instruments of the Orchestra

String Family

The four major instruments in the string family, the **violin, the viola, the cello and the double bass**, are built the same way. The instruments are made of many pieces of wood which are glued together. The body of the instrument is hollow, thus becoming a resonating box for the sound. Four strings made of animal gut, nylon, or steel are wrapped around pegs at one end of the instrument and attached to a tailpiece at the other. They are stretched tightly across a bridge to produce their assigned pitches.

Woodwind Family

The three branches of the woodwind family have different sources of sound. **Vibrations begin when air is blown across the top of an instrument, across a single reed, or across two reeds.** Reeds are small pieces of cane. A single reed is clamped to a mouthpiece at the top of the instrument and vibrates against the mouthpiece when air is blown between the reed and the mouthpiece. Two reeds together are commonly known as a double reed. The double reed fits into a tube at the top of the instrument and vibrates when air is forced between the two reeds.



Brass Family

Brass family instruments produce their unique sound by the player buzzing his/her lips while blowing air through a cup- or funnel-shaped mouthpiece. To produce higher or lower pitches, the player adjusts the opening between his/her lips. The mouthpiece connects to a length of brass tubing ending in a bell. The shorter the tubing length, the smaller the instrument, and the higher the sound; the longer the tubing length, the larger the instrument, and the lower the sound. The brass family can trace its ancestry back to herald trumpets, hunting horns, and military bugles. The main instruments of the brass family include the **trumpet, horn, trombone, and tuba.**

Percussion Family

Percussion instruments are the loud instruments in the back of the orchestra that produce sound when they are struck with another object, usually a drumstick or mallet. There are two types of percussion instruments: **definite-pitch instruments** make pitches just like the other instruments of the orchestra, while **indefinite-pitch instruments** make neutral rhythmic sounds.

MEET THE CONDUCTOR



Today's conductor is David Bui.

The conductor is the person who directs the orchestra. They are typically the ones standing with their back to the audience throughout the concert because they are communicating with the orchestra through waving their baton and making facial expressions.

You can see David's baton in his hand in the picture.

You can read more about him on the VSO website at:
<https://www.vancouverSymphony.ca/artist/david-bui/>

First Violin

Nicholas Wright, Concertmaster
Timothy Steeves, Associate
Concertmaster
David Lakirovich, Assistant
Concertmaster
Jennie Press, Second Assistant
Concertmaster
Jae-Won Bang
Jenny Essers
Monica Pegis (On Leave)
Xue Feng Wei
Rebecca Whitling
Yi Zhou

Second Violin

Karen Gerbrecht, Acting
Principal
Jeanette Bernal-Singh, Acting
Associate Principal
Ashley Plaut, Acting Assistant
Principal
Cassandra Bequary
Daniel Norton
Ann Okagaito
Carina Vincenti

Viola

Hung-Wei Huang, Principal
Andrew Brown, Associate
Principal
Emilie Grimes, Assistant
Principal
Katrina Chitty
Matthew Davies
Angela Schneider
Jacob van der Sloot

Cello

Henry Shapard, Principal
Janet Steinberg, Associate
Principal
Zoltan Rozsnyai, Assistant
Principal
Olivia Blander
Natasha Boyko
Charles Inkman
Luke Kim
Cristian Márkos

Bass

Dylan Palmer, Principal
Evan Hulbert, Associate
Principal
Noah Reitman, Assistant
Principal
Malcolm Armstrong
David Brown
J. Warren Long

Flute

Christie Reside, Principal
Chris James, Assistant
Principal
Rosanne Wieringa

Piccolo

Dakota Martin

Oboe

Marin Tinev, Principal
Beth Orson, Assistant Principal
Karin Walsh

English Horn

Beth Orson

Clarinet

Jeanette Jonquil, Principal
Michelle Goddard, Assistant
Principal

E-flat Clarinet

Michelle Goddard

Bass Clarinet

Michelle Goddard

Bassoon

Julia Lockhart, Principal
Sophie Dansereau, Assistant
Principal
Gwen Seaton

French Horn

Oliver de Clercq, Associate
Principal
Andrew Mee, Acting Assistant
Principal

Trumpet

Larry Knopp, Principal
Marcus Goddard, Associate
Principal
Vincent Vohradsky

Trombone

Brian Wendel, Principal
Andrew Poirier

Bass Trombone

Ilan Morgenstern

Tuba

Peder MacLellan, Principal

Timpani

Aaron Macdonald, Principal

Percussion

Vern Griffiths, Principal
Michael Jarrett
Tony Phillips

Harp

Alyssa Katahara, Principal

Piano

On rotation

**Otto Tausk,
Music Director**

Members of the Orchestra

ABOUT SCHEHERAZADE

Nikolai Rimsky-Korsakov (1844-1908) is a Russian composer from the 19th century. *Scheherazade* premiered on October 28, 1888 in Saint Petersburg and was conducted by Rimsky-Korsakov himself. It is based on One Thousand and One Nights (also known as The Arabian Nights). The title of *Scheherazade* comes from the story's main female character and storyteller, Scheherazade.

This symphonic suite is all about drama and adventure! The tale follows Scheherazade, an intelligent young woman who uses storytelling to distract Shahryar, the angry sultan. Every night she stops her story at a suspenseful part, promising to continue for the sultan the next day.

ABOUT SCHEHERAZADE

There are four (4) movements in *Scheherazade*. A “movement” is a section of a larger work but can be performed on its own and is a “self-contained” piece.

The four (4) movements are called:

- The Sea and Sinbad's Ship
- The Kalandar Prince
- The Young Prince and The Young Princess
- Festival at Baghdad. The Sea. The Ship Breaks against a Cliff Surmounted by a Bronze Horseman.

The movements do not match up to specific stories from The Arabian Nights. Instead, they are blended together and allow the audience to interpret their own stories. Rimsky-Korsakov has clear character themes that often portray the 2 different worlds going on — the story world of the story Scheherazade is telling, and the “real world” where she is telling the story to the sultan. Despite the tale being set in an Arabian landscape, the music is in the Western European tradition. Rimsky-Korsakov created his themes based on his idea of the setting rather than drawing directly from Indian or Persian music.

VSO

HEAR IT. FEEL IT.



SEE YOU AGAIN SOON!

We hope you had a great time as the VSO!

If you have any questions, comments, concerns, or suggestions, we would love to connect with you.

You can email us at education@vancouverSymphony.ca