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CENTRE NATIONAL DES ARTS
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TOBIN CENTER®
FOR THE PERFORMING ARTS

SENSORY FRIENDLY PERFORMANCE 2023-2024 SEASON

Vivaldi and the Four Seasons



**FRANCISCO
FULLANA AND
VIVALDI'S
THE FOUR SEASONS**

Valero Sensory-Friendly Performance



NOV. 1 - 11 AM

H-E-B PERFORMANCE HALL

THE TOBIN CENTER

TOBINCENTER.ORG | 210.223.8624 | 100 AUDITORIUM CIRCLE

PRESENTED BY    CLASSICAL
MUSIC
INSTITUTE

**Teacher
Study Guide**

Kindergarten to Grade 6

Welcome!



CLASSIC MUSIC EDUCATION IN SAN ANTONIO

Classical Music Institute (CMI) provides classical music education and orchestral performances in the San Antonio area. CMI was created to enrich, inspire, create intellectual curiosity, foster personal growth, and cultivate better citizens for our community.



I would like to welcome you to CMI's Sensory-Friendly performance of Antonio Vivaldi's *Four Seasons*. As you experience this performance, let your imagination soar and fill with images of nature and our planet as it passes through the seasons. We can't wait to see you on November 1!

Paul M. Montalvo
President & CEO
Classical Music Institute

Valero Sensory Friendly Program

Equitable services for the creative arts to promote justice, inclusion, and empowerment for all.

Valero Sensory Friendly Performances are inclusive matinees that address the needs of all individuals in a welcoming environment. While the integrity and authenticity of the performance remain the same, certain production elements will be modified to create an accommodating experience. This provides an accessible opportunity for everyone to enjoy the arts.

All Valero Sensory-Friendly Performances at The Tobin Center are provided at no cost to students, teachers, caregivers, and families thanks to generous contributions from Valero and additional support from The Najim Family Foundation, Betty Stieren Kelso Foundation, and The Hearst Foundations. While there is no cost for these performances, tickets are required.



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The Tobin Center wishes to thank Canada's National Arts Centre Orchestra for their collaboration on their Vivaldi and the Four Seasons program notes.



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About this Guide

As a support to your classroom work, we have created this guide to help introduce you to the program and content of the performance. In it you will find:

- **Program notes** about the music you will hear at the concert;
- **Classroom activities** for you to share with your students;
- **Biographical information** about the NAC Orchestra and the performers.

We hope this study guide is helpful in preparing you for your concert experience. The level of difficulty for the activities is broad, so please assess them according to the grade level you teach.

See you at the performance!



Should you have any questions regarding Sensory-Friendly Programming with the Tobin Center for the Performing Arts, please contact us:

✉ | Kimberly.Stephenson@tobincenter.org

☎ | 210.223.3333 | 210.223.8624

📱 | @tobincentersa



tobincenter.org/sensory-friendly

Curriculum Expectations

The Arts: Music

The Texas Essential Knowledge & Skills Curriculum outlines the overall and specific expectations for each grade. Opportunities to listen and respond to recordings and live musical performances are also supported.

The music activities are suggestions that could be built into any existing grade 1-6 music program, as appropriate for the particular grade and program.

The learning activities in this guide will develop students' music knowledge of the Fundamental Concepts/Elements of Music and their skills as described by the expectations for each grade, depending upon how these activities are used to prepare for and to respond to the concert.

Grades 1-6 OVERALL EXPECTATIONS: TEKS CHAPTER 117 - MUSIC

- **Creating and Performing:** apply the creative process to create and perform music for a variety of purposes, using the elements and techniques of music;
- **Reflecting, Responding, and Analysing:** apply the critical analysis process to communicate their feelings, ideas, and understandings in response to a variety of music and musical experiences;
- **Exploring Forms and Cultural Contexts:** demonstrate an understanding of a variety of musical genres and styles from the past and present, [Gr. 1-3 and their social and/or community contexts] / [Gr. 4-6 and their socio-cultural and historical contexts].

Classroom Activities and post-concert activities:

Creating and Performing	Reflecting, Responding, and Analysing	Exploring Forms and Cultural Contexts
Four Seasons Poetry [p. 19]	Four Seasons Poetry [p. 19]	Four Seasons Poetry [p. 19]
A Tales of Two Countries [p. 22-23]	A Tales of Two Countries [p. 22-23]	A Tales of Two Countries [p. 22-23]
	Student Artwork [p. 27]	Vivaldi's Times [p. 23]
	Reflection and Response about the Concert [p. 28]	Vivaldi: A Moving Experience [p. 23]
	Concert Etiquette [p. 27]	Who's Who [p. 23]
	Listening Guide: Fundamental Concepts [p. 30]	A Calendar on Turtle's Shell [p. 26]

Concert Program

CMI PRESENTS A MUSIC
ODYSSEY

**FRANCISCO FULLANA
AND VIVALDI'S
THE FOUR SEASONS**

Valero Sensory-Friendly Performance

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PRESENTED BY



Experience one of the world's most popular and recognized Baroque masterpieces! Our Sensory-Friendly performance, featuring excerpts from Antonio Vivaldi's Four Seasons performed by members of the CMI Orchestra and led by international soloist and CMI Concertmaster Francisco Fullana, is specifically designed for individuals with sensory sensitivities. This performance will last approximately one hour.

Mission and Value

CMI's mission is to cultivate classical music education and performance as a gateway to the arts.

Established as the education program of the Chamber Orchestra of San Antonio, CMI debuted in summer 2016.

CMI provides classical music education to Bexar County's youth during a two-week and year-long outreach program. With the success of our summer education program during the CMI 210 Festival, the long-term goal is to partner with local school districts to establish a year-round program.

CMI is a resident company of the Tobin Center for the Performing Arts.



GENERATION
NEXT
EARLY ARTS PROGRAM

Discover and support the Tobin Center's GenerationNEXT Education Initiative

Generation NEXT connects education and the arts, promoting creative classrooms and culturally relevant learning. We believe creative empowerment is central to a 21st century education. Generation NEXT removes barriers to arts participation by providing inclusive and diverse educational and artistic experiences to more than 20,000 annually.

Powerful Art. Powerful Education. Excellence in both.

Program Notes

Antonio Vivaldi (1678-1741)

There is a popular myth (reinforced by films and novels) that great composers are often neglected in their lifetimes and are only recognized as geniuses after they are dead. Although this is sometimes true, it is certainly not the case with Vivaldi. Antonio Vivaldi, who worked in Venice in the eighteenth century, was so famous in his lifetime that people would come for miles to hear him play or conduct his music. One might compare him to a rock star today. He had a large and appreciative following. However, this does not mean that he was rich. In the eighteenth century composers tended to be paid only once for a new piece; there were no copyright laws and composers did not collect royalties every time their music was played or sold. So Vivaldi had to work hard composing new music all the time to earn his living. In the end he composed nearly 500 concertos for an assortment of instruments as well as more than 40 operas and much music for the church.



Antonio Vivaldi by La Cave.
The Arts & History British Picture Library

DANGER OF DEATH

Antonio Vivaldi was born in Venice on March 4, 1678. He was baptized immediately at home by the midwife due to “danger of death.” What did this mean? We’re not sure, but it was probably either an earthquake that shook the city that day, or the infant’s poor health. Vivaldi’s official church baptism did not take place until two months later.

For much of his life Vivaldi taught music at the Pio Ospedale della Pietà, a boarding school for abandoned and orphaned girls. Most of these girls were poor and without dowries. In the eighteenth century it was the custom for a young woman to bring a sum of money (a dowry) with her when she married. Without a dowry, she was far less likely to find a husband. She would probably have to earn her living by working in some way. Although the girls at the Pietà were taught reading, writing, arithmetic, music, and lace-making, the school specialised in music. The girls were talented, dedicated, and disciplined musicians who played in a school orchestra that was so famous that rich merchants and aristocratic nobles regarded their concerts as highlights of the social calendar. At the time, however, it was considered scandalous for a woman to perform in public. Therefore the girls played on a balcony partially concealed by a screen so that the “gentlemen” in the audience could not ogle them. The girls took part in what could be called a mutually beneficial arrangement: the school gave them an education free of charge and, in their turn, they played in concerts which raised money for the school.

Vivaldi Times

Vivaldi lived near the end of an era known as the Baroque period, which lasted from about 1600 to 1750. It was an exciting time to be alive. The spirit of adventure and discovery filled the air. Astronomers like Copernicus and Galileo looked high into the heavens and learned that the Earth revolves around the sun. Anton van Leeuwenhoek found a whole new world under the microscope – bacteria, blood cells, and much more. William Harvey discovered the circulation of blood. There were many great composers too: in Germany there were Bach and Telemann; Handel and Purcell worked in England; France had Couperin and Rameau.



Just what does baroque mean?

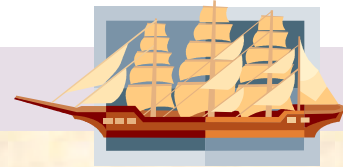
This is a term that was originally used to describe architecture. Buildings of grand design and containing a lot of detailed decoration were called baroque. By extension, these grandiose, highly decorated structures inspired art, music, furniture, gardens (ie. those at Versailles, outside of Paris), and even clothes and hairdos of the period. Strong colours, dramatic effects, splendour, and a sense of both dynamic movement and spontaneity were all features of baroque style. The word “awesome” would be appropriate to describe much baroque art, architecture, and music.

Jean Le Juge and his Family by Hyacinthe Rigaud, 1699
National Gallery of Canada, Ottawa

Vivaldi's Times

1665

First *Filles du Roi* arrive in Canada.



1678

Antonio Vivaldi is born.

French explorer René-Robert La Salle explores the Great Lakes district in Canada.

1685

Births of Johann Sebastian Bach and George Frideric Handel, two of the greatest composers of the Baroque era.

1697

Charles Perrault brings out a collection of fairy tales, *Contes de ma mère l'Oye* (Mother Goose).

The last remains of Mayan civilization are destroyed by the Spanish in Mexico's Yucatan region.



1701

The Great Peace of Montreal establishes peace between the First Nations and the French in New France.

1705

Astronomer Edmund Halley correctly predicts the return (in 1758) of the comet that was last seen in 1682.

1709

Bartolomeo Cristofori invents the pianoforte (ancestor of today's piano).



1711

The clarinet is used for the first time in an orchestra in Hasse's opera *Croesus*.

1714

German physicist Gabriel Daniel Fahrenheit constructs a mercury thermometer with a temperature scale.

1717

Inoculation against smallpox is introduced in England.

1719

Daniel Defoe writes *Robinson Crusoe*.

Leopold Mozart (father of Wolfgang) is born.



1726

English author Jonathan Swift writes *Gulliver's Travels*.

1732

Franz Joseph Haydn, one of the most important composers of the eighteenth century, is born

1737

Antonio Stradivari, creator of superb violins and cellos worth millions today, dies.

1738

The first cuckoo clocks appear in Europe.



1741

Handel's oratorio *Messiah* is first performed in Dublin.



St. Mark's and the Clock Tower, Venice,
c. 1735-37 by Canaletto
National Gallery of Canada, Ottawa

The Baroque period was not all pleasure and joy. There were no luxuries like ovens or dishwashers. No indoor plumbing or central heating. No radios, televisions, or cell phones. Only a few people lived well – the aristocracy. Most worked much harder and longer hours than people do today. And many suffered under the autocratic rule of kings, queens, and emperors. Democracy such as we enjoy today was still far in the future.

Vivaldi's home city of Venice was, and still is, one of the most magnificent in all Europe. Tourists loved Venice. When Vivaldi lived there, the city had a population of about 150,000, which was large for the time. Venice is a city built on water, with canals instead of streets. It is also a city of splendid churches, grandiose palaces, and beautiful theatres. The baroque love for extravagance, grand effects, and lavish decoration is seen at its best in the huge basilica of San Marco (St. Mark's).

Vivaldi's Music

Vivaldi was very much a baroque composer. He loved to create music with brilliant effects: wide leaps from one register to another; attempts to describe natural phenomena such as storms, wind, and rain; simulated bird calls; dramatic contrasts of loud and soft, or of full ensemble versus a solo instrument; and scales that zoomed up and down like a rollercoaster. He lived in an age when people wanted to hear only the latest music, much like we do with pop music today. Composers were kept busy, furiously turning out new pieces. Vivaldi composed a tremendous amount of music – over a thousand pieces. He even claimed that he could compose faster than a person could copy it! He wrote as much as Bach and Handel put together. But Vivaldi was not the champion; farther north, in Germany, Georg Phillip Telemann wrote even more

Check out the “Vivaldi and The Four Seasons” Teacher Resource Kit available for free download on ArtsAlive.ca (see *Music, Music Resources, Resources for Teachers*) for more information about Vivaldi's life, times and music!

The Four Seasons: Background

Vivaldi wrote what is today his most famous piece, ***The Four Seasons***, some time between 1720 and 1725. It is a set of four violin concertos each of which describes a different season of the year. The music is programmatic (that is, descriptive) in a very life-like way; it abounds in vivid imitations of twittering birds, chattering teeth, barking dogs, and a host of other sounds from nature. To this Vivaldi adds musical paintings of seasonal events, such as hunting in autumn, swatting flies in the summer, and curling up in front of the fire in the winter. Just in case we don't recognize the allusions, **Vivaldi includes a poem with each concerto** that describes the sights and sounds of each season.



During the concert, you will hear excerpts from each of the four concertos. Each concerto is made up of three movements (fast-slow-fast). Some movements begin with a “ritornello,” that is a section of music that will return (either partially or fully) at important points in the movement – somewhat like the refrain between verses of a song. We recognize the ritornello each time it returns and thus it gives us a point of reference, a sense of unity and familiarity that is comforting.

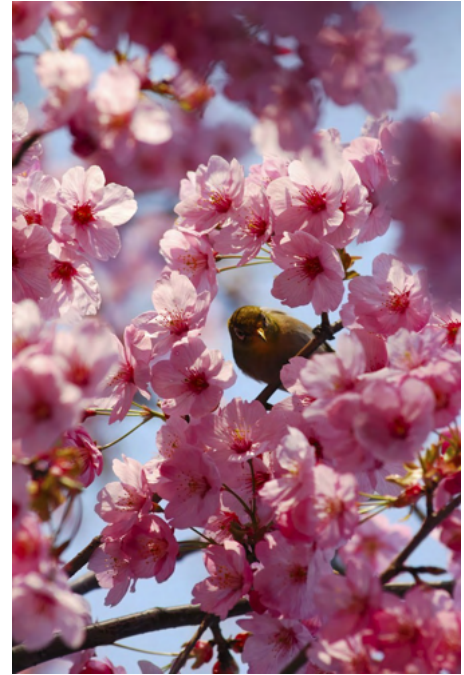
The Four Seasons: Spring 1st movement (*Allegro*)

“Spring” opens with a happy lilting melody celebrating our joy at the renewal of nature in that season. This is the ritornello, the section that will return. Listen for the echo effects in the ritornello. There are two phrases that are first presented somewhat loudly (*forte*) and then repeated softly (*piano*). The rest of the movement depicts a series of sounds that we associate with spring: twittering birds, murmuring brooks, and thunder and lightning storms – all of them separated by partial restatements of the ritornello.

OUTLINE: The Four Seasons: Spring, I. Allegro

The movement is easy to follow. Try to identify each section:

1. Complete ritornello (full orchestra).
2. Twittering birds (3 solo violins). Listen for the repeated notes, trills, and scale passages imitating birdsongs.
3. Brief ritornello.
4. Murmuring brooks. The full orchestra murmuring quietly.
5. Brief ritornello
6. Thunder and lightning storm (violin solo accompanied by full orchestra). The orchestra plays menacing tremolos to represent the thunder; the solo violin plays brilliant passage work suggesting flashes of lightning.
7. Brief ritornello.
8. Birds begin to sing again after the storm (3 solo violins).
9. Closing ritornello (full orchestra with violin solo).

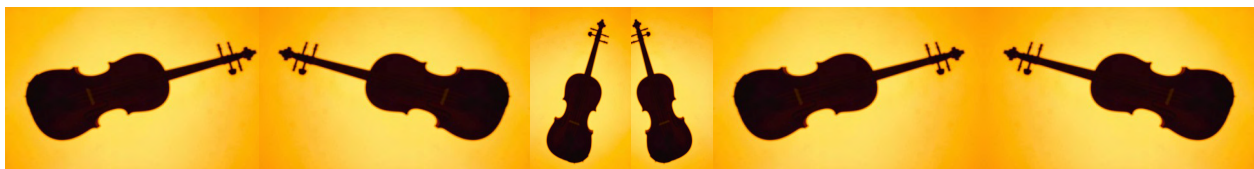


Listen to the NAC Orchestra performing the FOUR SEASONS conducted by maestro Zukerman: ArtsAlive.ca (see NACmusicbox.ca, select VIVALDI in the Composer Library)

The Four Seasons: Summer 2nd movement (*Adagio e piano*)

In Vivaldi’s *The Four Seasons* the second movements tend to be slow, lyrical, and tender. They are in contrast to the rapid and energetic first and third movements. During the concert, you will hear the second movement of “Summer.” Some may think that Vivaldi did not enjoy summer. He depicts it as too hot, with too many insects, and always threatening to storm.

In the second movement (*Adagio*) of “Summer,” a shepherd, weary from the baking summer heat, is forced to move because he hears the distant threat of thunder. The movement consists of continuous alternation between a lyrical solo violin, which represents the tired shepherd, and the full orchestra, which plays aggressive repeated notes to suggest the coming storm.



The Four Seasons: Autumn 3rd movement (*Allegro*)



In the third sonnet, Autumn (see p.19), we learn that the wheat has survived that tempest described in the Summer concerto: « The peasant celebrates, with song and dance/The pleasure of a rich harvest,/And full of the liquor of Bacchus/They finish their merrymaking with sleep ».

In an analogy to the Spring concerto, Autumn is written in a major key, F major. The skipping rhythm of the main theme indicates the celebratory dance. Autumn's first movement, ***Songs and Dances of the Country Folk***, is a merry celebration of the harvest in song and dance, leading to a drunken stupor.



The Four Seasons: Winter 4th movement (*Allegro non molto*)



In the days before central heating, it is doubtful whether many people enjoyed winter unless they were curled up in front of a warm fire.

The final movement of The Four Seasons is Winter. It is in the parallel minor key of Autumn, F minor, showing the relationship between these two seasons.

The fourth sonnet (see p. 19) describes the harshness of winter:
« Frozen and shivering in the icy snow/In the strong blasts of a terrible wind/To run stamping one's feet at every step/With one's teeth chattering through the cold. »

The frosty, harmonically jagged phrase that opens the movement sets the scene. The soloist enters dramatically playing a rhythmically complex line that swirls like the "terrible wind." Icy sound effects, shivering from the cold, the chattering of teeth, the stamping of feet to keep warm, and the howling of the frozen wind are all portrayed in this realistic mood piece.

Listen for the chattering teeth of the strings before the return of the opening phrase.

What is a symphony?

A symphony is a long, highly organized composition for full orchestra, usually in four movements.

What is a movement?

A movement is the largest, unified division of a musical composition, separated by pauses.

What is a concerto?

A concerto is a musical composition, usually in three movements, in which a solo instrument performs a solo part accompanied by a full orchestra.

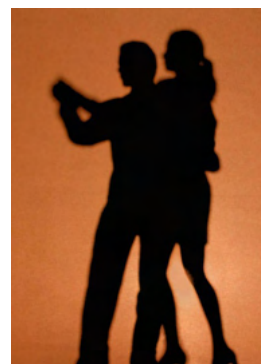
What is a sonata?

A sonata is a piece of music, usually in three or four movements, for a solo instrument or a solo instrument accompanied by a piano – for example, a flute and piano.

Astor Piazzolla (1921-1992): Spring from *The Seasons*

In 1969, Astor Piazzolla, one of Argentina's greatest tango composers, wrote a series of four works representing the different seasons in his beloved city of Buenos Aires. Piazzolla depicts his seasons in a series of tangos.

The tango is one of the most famous dances in the world today. We see it so often in Hollywood movies and on television that we instantly recognize it. It might surprise you to learn, therefore, that it originated in the nineteenth century in the brothels and slums of Buenos Aires – a dance for the lonely and the poor, for those at the bottom of society's ladder. The tango has a highly charged flirtatious nature, featuring a sensual slow-slow-quick-quick-slow step.



Piazzolla learned to play tangos when he was very young. When he was a little boy, his father gave him a bandoneón, a type of accordion typically used to accompany tangos. His family moved to New York City for a while but the boy became so good at playing tangos that he was often hired by visiting Argentinean musicians to play with them. Piazzolla returned to Argentina at the age of eighteen to study “serious” music composition with Alberto Ginastera. A few years later he won a scholarship to study in France with a well-known teacher named Nadia Boulanger. She was to change his life. Piazzolla was struggling to learn the classic techniques of the European musical tradition. One day, on hearing that he played the bandoneón, his teacher asked him to play some of his tangos for her. After he had finished, she leapt out of her seat and cried, “You idiot, that’s Piazzolla!” Boulanger gave Piazzolla the confidence to recognize where his talents lay, in his own Argentinean soul, in the tango.



Argentinian flag

The tango “Spring in Buenos Aires,” has the classic **A-B-A form** of this dance. Forceful tango rhythms punctuated by slithering string glissandi permeate the opening section [A]. This is followed by a contrasting lyrical middle part [B] and eventually a return to the aggressive energy and drive of the opening [A].

Many years ago, in Argentina, tangos were sung. Their lyrics spoke of love, betrayal, and lost hopes. If you listen carefully to Piazzolla’s composition, you will hear a hint of melancholy underneath the pervasive tango beats – linking this tango to the original sad songs of the past.

Vivaldi and Piazzolla: A comparison of *The Seasons*

Both Vivaldi and Piazzolla wrote works depicting the seasons in the place where they lived, Italy and Argentina, respectively. Both composers follow a **fast-slow-fast form for each season**, but that is about all they have in common. We are not only comparing an eighteenth-century composer with a twentieth century one, we are also considering two different worlds.

Vivaldi is an “old world” composer with all the formal attributes and rules of that society. His concerts were attended by the wealthiest of people. His music paints a rural landscape full of bucolic scenes: twittering birds, shepherds, hunters, and storms. But even in the stormiest sections, there is a sense of dignity, order, and refinement.

Piazzolla, on the other hand, is very much a “new world” composer. He is describing an urban landscape. We are now in the world of cafés and night clubs, full of struggling working-class people, dancing their sensual yearning tangos that speak volumes about their difficult lives

ACTIVITY IDEA: Ask the students in what months summer/winter takes place in Buenos Aires.

Give them the hint that the city is in the southern hemisphere.

ANSWER: In Buenos Aires, summer occurs from December to February and winter occurs from June to August)



Cameron Wilson: Composer, arranger, violinist



Cameron Wilson is currently a violinist in the National Broadcast Orchestra, Van Django, Joe Trio, The Hard Rubber Orchestra and Mariachi del Sol.

He is also a composer and arranger whose works have been performed by numerous symphony orchestras and ensembles and soloists across Canada and the United States.

Wilson has collaborated with CBC author and storyteller Stuart Mclean and the CBC Radio Orchestra on "History of Canada" and "I Remember Wayne". In 2007 he composed the music for the NFB film "Citizen Sam". The music was nominated for a 2007 Leo Award for best music in a documentary film.

In 2009 he composed and premiered a violin concerto with the Hard Rubber Orchestra. Most recently he composed the music for the short film "Sikat", one of six films featured in Vancouver's Crazy 8's short film festival in March 2010.

Listen to **THE CANADIAN SEASONS**
composed by Cameron Wilson:

www.cameronwilsonmusic.com (see Works, Orchestral



Jean-Féry Rebel (1666–1747): Composer, violinist



Jean-Féry Rebel by Watteau

Jean-Féry Rebel, a French child violin prodigy, was the most famous child of Jean Rebel, a tenor in Louis XIV's private chapel. He later became a student of the great violinist, singer, conductor, and composer Jean-Baptiste Lully.

By 1699, at age 33, Rebel became first violinist of the Académie royale de musique (the Opéra). He travelled to Spain in 1700. Upon his return to France in 1705, he was given a place in the prestigious ensemble known as the Les Vingt-quatre Violons du Roi. Rebel served as court composer to Louis XIV and maître de musique at the Académie.

Rebel was one of the first French musicians to compose sonatas in the Italian style. Many of his compositions are marked by striking originality that include complex counter-rhythms and audacious harmonies that were not fully appreciated by listeners of his time. In honor of his teacher Lully, Rebel composed *Le tombeau de M. Lully* (literally, "The Tomb of Monsieur Lully"; figuratively, "A Tribute to Lully").

Some of Rebel's compositions are described as choreographed "symphonies." Among his **boldest original compositions** is *Les Éléments* ("The Elements") which describes the creation of the world – the beginning, « Le Chaos », is surprisingly modern.

Listen to *LES ELEMENS, I. Le Chaos* composed by Jean-Féry Rebel:

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

Learn more about various composers' lives
and music on ArtsAlive.ca
(see *Music, Great Composers*)



NACmusicbox.ca
Archival Recordings of the National Arts Centre Orchestra

Logon to NACMusicBox.ca **TIMELINE** and listen to
orchestral works performed by the NAC Orchestra!



What is the NAC Orchestra made up of?



This guide was written by the National Arts Centre of Canada and the recordings suggested within were performed by NAC orchestra.

*First of all, the NAC Orchestra is made up of 61 men and women, playing together on a variety of musical instruments. They are divided into four different sections (**string, woodwind, brass and percussion**) but they are united in one common goal: making music together. You might already know that orchestras are not always the same size. Smaller orchestras, with between 20 and 34 musicians, are called “chamber orchestras.” Larger orchestras, with between 60 and 110 musicians, are called “symphony orchestras” or “philharmonic orchestras.”*

The NAC Orchestra is a symphony orchestra, not too small, not too big, just the right size for your enjoyment and pleasure.

The NAC Orchestra **STRING SECTION** contains:

20 violins

6 violas

(somewhat larger than a violin)

7 cellos

(definitely larger than the viola)

5 double basses

(twice the size of a cello!)

1 harp

- All these instruments, except the harp, have four strings.
- Their sound is produced by the friction of a bow on a string, or plucking the strings by the fingers, allowing them to vibrate.
- Plucking the strings is called pizzicato (meaning “plucked” in Italian).
- Bigger instruments have lower sounds; for example, the sound of the violin is higher than the double bass.
- Every string instrument is constructed of pieces of wood carefully glued together and covered with several coats of varnish – no nails or screws are used.



Did you know: the bows that are used to play some stringed instruments are made of wood and horsehair?

The NAC Orchestra WOODWIND SECTION contains:



**2 flutes
2 oboes
2 clarinets
2 bassoons**

Did you know that reeds are made of cane, more commonly called "bamboo"?

- These instruments are basically tubes (either wood or metal) pierced with holes. As a musician blows through their tube, they cover different holes with their fingers to produce different notes.
- Some wind instruments use a reed to produce sound. A reed is made of thin wood which vibrates against the lips as a musician blows into the instrument to create a sound.
- Of the four woodwind instruments of the orchestra, only the flute doesn't require a reed.
- Clarinets are single reed instruments, whereas oboes and bassoons are double-reed instruments. It means that the oboists and bassoonists use double-reeds against their lips to create a sound.
- Most wind instruments are made from wood, like ebony, except for the flute, which is almost always made of silver.
- Flutes create the highest notes, bassoons create the lowest.

The NAC Orchestra BRASS SECTION contains:

**2 trumpets
5 French horns
3 trombones
1 tuba**

Did you know that most brass instruments have a special spit valve that allows water, condensation generated by blowing in the instrument, to be expelled?

- Brass instruments are definitely the loudest in the orchestra; it explains why there are fewer brass players than string players.
- They are made of long metal tubes formed into loops of various lengths with a bell shape at the end. The longer the length of tube, the lower the sound of the instrument will be.
- The sound is created by the vibrations of lips as the musician blows into a mouthpiece that looks like a little circular cup.
- Brass instruments have small mechanisms called valves that allow the sound to change, modifying the distance the air travels through the tube each time they are pressed or released by the player. However, the trombone has a slide that moves to change notes.



The NAC Orchestra PERCUSSION SECTION contains:

1 set of Timpani

2 other percussionists who play Xylophone, Marimba, Snare Drum, Wood Bolck, Cymbals and many other interesting instruments.

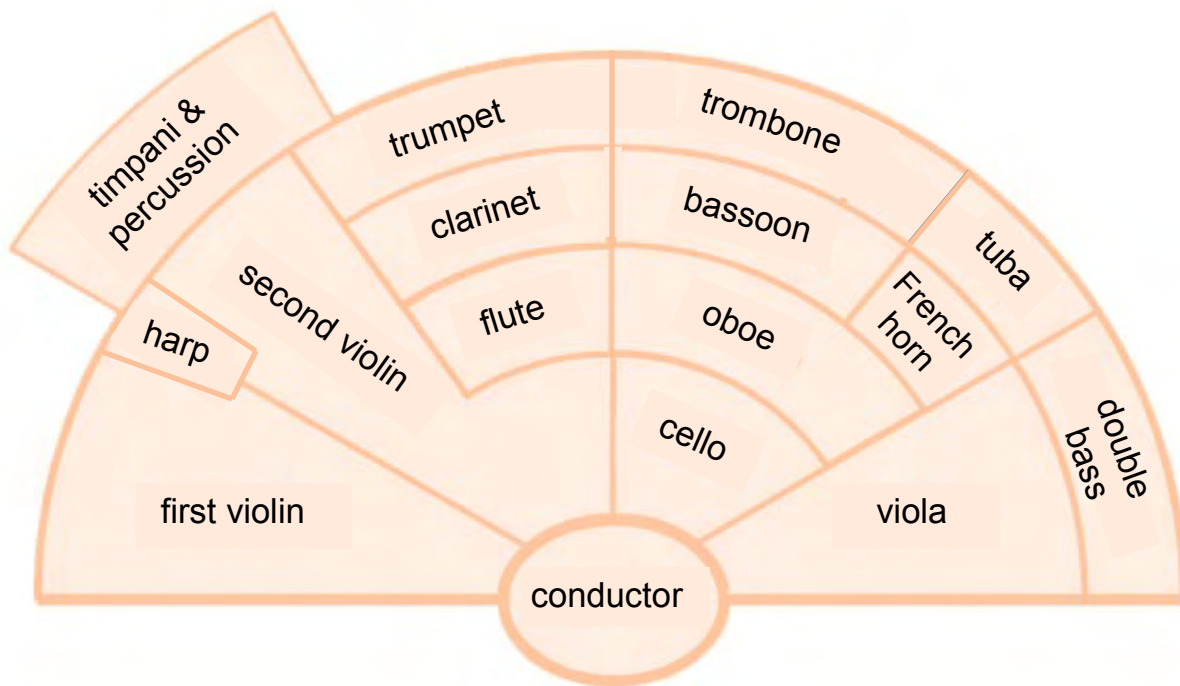
- Percussion instruments help provide rhythm for the orchestra.
- Within this family of instruments, there are 3 types: metal, wood and skin.
- These instruments are either “pitched”(they produce a specific note, like the xylophone) or “unpitched” (they produce a sound that has no specific note, like the snare drum).
- Percussion sounds are generally produced by hitting something with a stick or with the hands.
- Different pitches are produced on the timpani by changing the skin tension either by tightening or loosening screws fixed to the shell, or by using the pedal.

Did you know that the timpani looks like a big cauldron? But don't try making soup in it!

*Visit the
Instrument Lab on
ArtsAlive.ca Music
to tweak, tinder and
listen to all your
favorite instruments of
the orchestra!*



Map of the NAC Orchestra Sections



Classroom Activities

Vivaldi's Four Sonnets

Literacy, Arts

MUSIC INSPIRED BY WORDS

Vivaldi, or perhaps a colleague, also wrote a **sonnet** to describe each season; you can see translations of his poems below. The sonnet is a very tricky kind of poem to write. It has to have a certain number of beats in each line, a specific rhyme scheme, and it must be exactly fourteen lines long. It is the sort of poem a talented poet would publish to demonstrate mastery of his or her art. The bolded words in the sonnets are represented in Vivaldi's music. The numbers to the left of the stanzas indicate in which movement you will hear the scenes described – take a listen!



Spring Breezes, High Park by J.E.H. MacDonald,
© National Gallery of Canada, Ottawa (no. 4874)



The Upper Ottawa, Near Mattawa by Frank Carmichael,
© National Gallery of Canada, Ottawa (no. 4271)

SPRING (CONCERTO No. 1)

1. Joyful Spring has arrived,
The **birds** welcome it with their happy songs,
And the **brooks** in the gentle **breezes**
Flow with a sweet murmur.

The sky is covered with a **black mantle**,
Thunder and **lightning** announce a storm.
When they are silent, the birds
Take up again their harmonious songs.
2. And in the flower-rich meadow,
To the gentle murmur of **leaves** and **plants**
The **goatherd** sleeps, his faithful **dog** at his side.
3. To the merry sounds of a rustic **bagpipe**
Nymphs and **shepherds dance** in their beloved
spot When Spring appears in its brilliance.

SPRING (CONCERTO No. 2)

1. Under the merciless sun
Languishes man and flock; the pine tree burns,
The **cuckoo** begins to sing and at once
Join in the turtle doves and the goldfinch.

A **gentle breeze** blows, but Boreas
Joins battle suddenly with his neighbour,
And the shepherd weeps because overhead Hangs
the dreaded storm, and his destiny.
2. His tired limbs are robbed of their rest
By his fear of the **lightning** and the heavy thunder
And by the furious swarm of flies and **hornets**.
3. Alas, his fears are well founded
There is **thunder** and **lightning** in the sky
And the **hail** cuts down the lofty ears of corn.

AUTUMN (CONCERTO No. 3)

1. The peasant celebrates with **song** and **dance**
The pleasure of the rich harvest,
And full of the liquor of Bacchus
They finish their merrymaking with a **sleep**.
2. All are made to leave off singing and dancing
By the **air** which now mild gives pleasure
And by the season which invited many
To enjoy a sweet **sleep**.
3. At dawn the **hunters**
With horns and guns and dogs leave their homes;
The beast flees; they follow its traces.

Already terrified and tired by the great **noise**
Of the guns and the dogs, and wounded it tries
Feebly to escape, but exhausted **dies**.



Autumn Foliage by Tom Thomson,
© National Gallery of Canada, Ottawa (no. 1544)

WINTER (CONCERTO No. 4)

1. Frozen and **shivering** in the icy snow.
In the strong blasts of a terrible wind
To run **stamping** one's feet at every step
With one's teeth **chattering** through the cold.
2. To spend the **quiet** and **happy** days by the **fire**
Whilst outside the rain soaks everyone.
To **walk on the ice** with slow steps
And go carefully for fear of falling.
3. To go in haste, **slide** and **fall down**:
To go again on the **ice** and run,
Until the **ice cracks** and opens.

To hear leaving their
Iron-gated house Sirocco,
Boreas and all the **winds** in battle:
This is winter, but it brings joy.



Toronto Street, Winter Morning by Lawren S. Harris,
© National Gallery of Canada, Ottawa (no. 5010)

MUSIC INSPIRED BY PAINTINGS

The Four Seasons concertos were inspired by four paintings of the seasons by the artist Marco Ricci. Music that tells a story or paints a picture is called **program music**. Vivaldi's *The Four Seasons* stand out as some of the most descriptive music ever written and were revolutionary in their time. You can certainly enjoy the music without knowing the pictorial details, but it is fun to try to track down these moments in the music.

The Four Seasons were intended to be an artistic tour de force marrying the arts of painting, poetry, and music. They were as new and exciting to people in Vivaldi's time as the release of an eagerly anticipated movie is for us.




A Classical Landscape with Ruins by Marco Ricci,
© National Gallery of Canada, Ottawa (no. 1892)

Four Seasons Poetry

Music, Literacy, Visual Arts


Vivaldi's poetry is about images that came to his mind, as an eighteenth century Venetian, when he thought of the four different seasons.

Close your eyes and think for a moment about winter, spring, summer, and fall. **What sights, tastes, smells, and sounds come to mind?** On another piece of paper, quickly jot down a rough list of what you imagine. Use this list to help you write your own four seasons poetry below.




Spring

A large empty rectangular box for writing poetry about Spring, with a small leaf icon in the top left corner.




Summer

A large empty rectangular box for writing poetry about Summer, with a small sun icon in the top left corner.



Fall

A large empty rectangular box for writing poetry about Fall, with a small leaf icon in the top left corner.



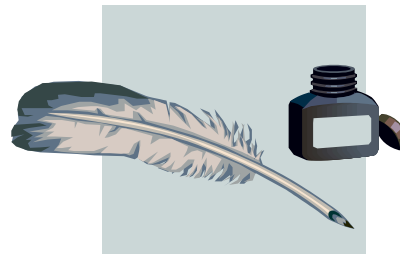
Winter

A large empty rectangular box for writing poetry about Winter, with a small snowflake icon in the top left corner.

DESCRIPTION: Students research life in Texas and Italy during Vivaldi's lifetime (1648-1741) and then write letters as young people from the two countries.

MATERIALS:

- Trousseau items bundled in a sheet, shawl, or blanket (e.g., handkerchief, lace, pins, needles, scissors, white thread, cap, comb, ribbon for shoes, stockings, gloves, a handkerchief, several coins)
- CD of The Four Seasons
- Pot of black tea, cooled
- Several nib pens and black ink
- Post box labeled "Imperialist Post Service"
- The following resources:
 - Copies of the letter from King Louis XIV (see page 24)
 - Student copies of the Letter Template (see page 24) on good quality paper
 - Additional reference materials on New France and Vivaldi (see page 7-9)



LESSON MAP

Learning About New France

- Read the letter from King Louis XIV to the students.
- Briefly share the following:

Les Filles du Roi, or the king's daughters, were so called because they were sponsored by King Louis XIV to come and settle in New France (Canada) between 1665 and 1672. Thousands of young, teenaged women were given clothing, money, and room and board in the hopes that they would marry and begin raising families in the new country, which most of them did very successfully.
- Display the trousseau (clothing and household items to begin a married life), without unpacking it, and ask students to think about what they would bring in their trousseau if they were moving to a completely unsettled country in 1665.
- Sitting in a circle, recite the following two lines as a class: "Les Filles du Roi, daughters of the King, Brought a trousseau full of these things:" The first player names one item that could be in a trousseau beginning with [A]. Recite the lines again, with the second person naming an item beginning with [B], and everyone chanting the item beginning with [A]. Continue through the alphabet until everybody has had a turn, so that you have a long list of trousseau items. Use a pat-clap pattern as an accompaniment.
- Undo the bundle and reveal one item at a time. Discuss the practicality of these items. Emphasize the care that would be taken with these possessions. For example, 100 needles would represent a lifetime supply.
- Brainstorm other uses for the items – the shoe ribbons might be used to decorate a dress, and then reused for tying on a baby's cap.
- Explore information about 18th Century America and living conditions in Texas, using your Social Studies text and library or internet sources.

Learning About Vivaldi's Venice

- Explore the information and pictures in the first part of this guide with your students, using whatever strategies are appropriate for your class.
- Share the following with your students:
There was an orphanage for boys in Venice, Santa Maria di Loretto, where the boys were trained as musicians just as Vivaldi's students were. Student performances helped to raise the money to run these orphanages.
- Compare the lives of these children with those of *les Filles du Roi* and children of 18th Century Texas.
- Ask students to make a journal entry about which society they would have preferred to live in.
- Explore additional resources on Vivaldi with your class at ArtsAlive.ca (see *Music Resources and Great Composers*).

Learning About Vivaldi's Venice

- In pairs, one partner takes on the role of a resident of 18th Century Texas, and one of a resident of an orphanage in Venice. Share the following scenario with your students:
The year is 1685. Write a letter to your pen pal in Venice or Texas. Describe the food you eat, the games you play, how you get your education, the music you hear around you, your friends, your spare time activities, the weather, the natural world, the dangers you face, your fears, hopes, and dreams.
- Partners write letters back and forth over the next week, mailing them in the post box.
-
- Antique the Letter Template page with cooled black tea. Students use nib (or quill) pens to write out one letter on this page using their best cursive handwriting. Display.

Vivaldi's Times Social Studies, Literacy, Arts

Times change. Look through the advertisements in today's newspaper. Cut out at least five things that would be unfamiliar to someone living during Vivaldi's time. For each, explain why. Can you find anything that would be familiar?



Vivaldi: A Moving Experience Social Studies

During his lifetime Vivaldi traveled to different cities and countries. What modes of transportation do you think he used to get from place to place? Check your answers by doing research. What modes of transportation do you use in your day to day life? If you were to travel to a different city or country today what kinds of transportation might you use? What is your favourite mode of transportation? Why? In general how has the transportation industry changed since Vivaldi's time?



Who's Who Social Studies, Language Arts, Visual Arts



Make a "Who's Who" poster of important artists and musicians in Italian history. Include names, dates, specialties and major influences on society. Illustrate your poster and display it in class.

For the activity “A Tale of Two Countries” [p. 22-23]

Note to Teachers: We have taken a small historical liberty with the chronology here: Louis XIV sponsored the Filles du Roi from 1675 to 1685 but Vivaldi did not start teaching at the Pietà until 1703. For the purposes of this lesson, the two groups are considered to be contemporaries. The letter itself is entirely fictional.

Letter from King Louis XIV

Versailles, France

Dear Signor Vivaldi,

I am instructed by His Majesty, King Louis of France, to thank you for your inventive music which we received last week, and which was immediately performed by the court orchestra, the Violons du Roi. His majesty greatly enjoyed the performance and would be interested in commissioning you to produce music for the court here.

His majesty has a further proposal for you. He provides dowries of goods, money, and boat passage to Montreal for hundreds of poor orphaned young women. Because His Majesty acts as a parent in providing their trousseaux, the girls are known as “les Filles du Roi” (daughters of the king). As a result of His Majesty’s kindness, many young families are now flourishing in our colony.

We know that you too help poor young people, and that your school is, in fact, an orphanage. In both cases our young orphans grow up to be useful to themselves and others. Our young women learn skills as pioneers of an untamed land, and yours become musicians, musicians as fine as any in the whole of Europe, we have been told. Vivaldi’s orphan musicians must be fine indeed if they can perform music like that we hear this week in our court!

The king worries about the hardships his people endure in New France. They enjoy few of the comforts of culture that we take for granted here: our parties, dinners, paintings, gardens, ballets, and, above all, our music. He requests that you recruit ten volunteers from your orphanage (or the young men’s orphanage) to travel to the New World under his sponsorship. It is hoped that they will spread the joy and solace of music far and wide in their new homeland.

In order to encourage the young people considering this move, His Majesty suggests that the young people in question correspond directly with others of their own age in New France. Please forward letters to me so that I can pass them on to our colony. His Majesty requests a response from you at your earliest convenience on this matter and is looking forward to future collaboration on this matter.

En espérant vous lire sous-peu, je vous prie de recevoir, mon cher Seigneur Vivaldi, mes sentiments les plus respectueux.

Le Comte Henri De LaChasse
Secretary to His Majesty, King Louis XIV

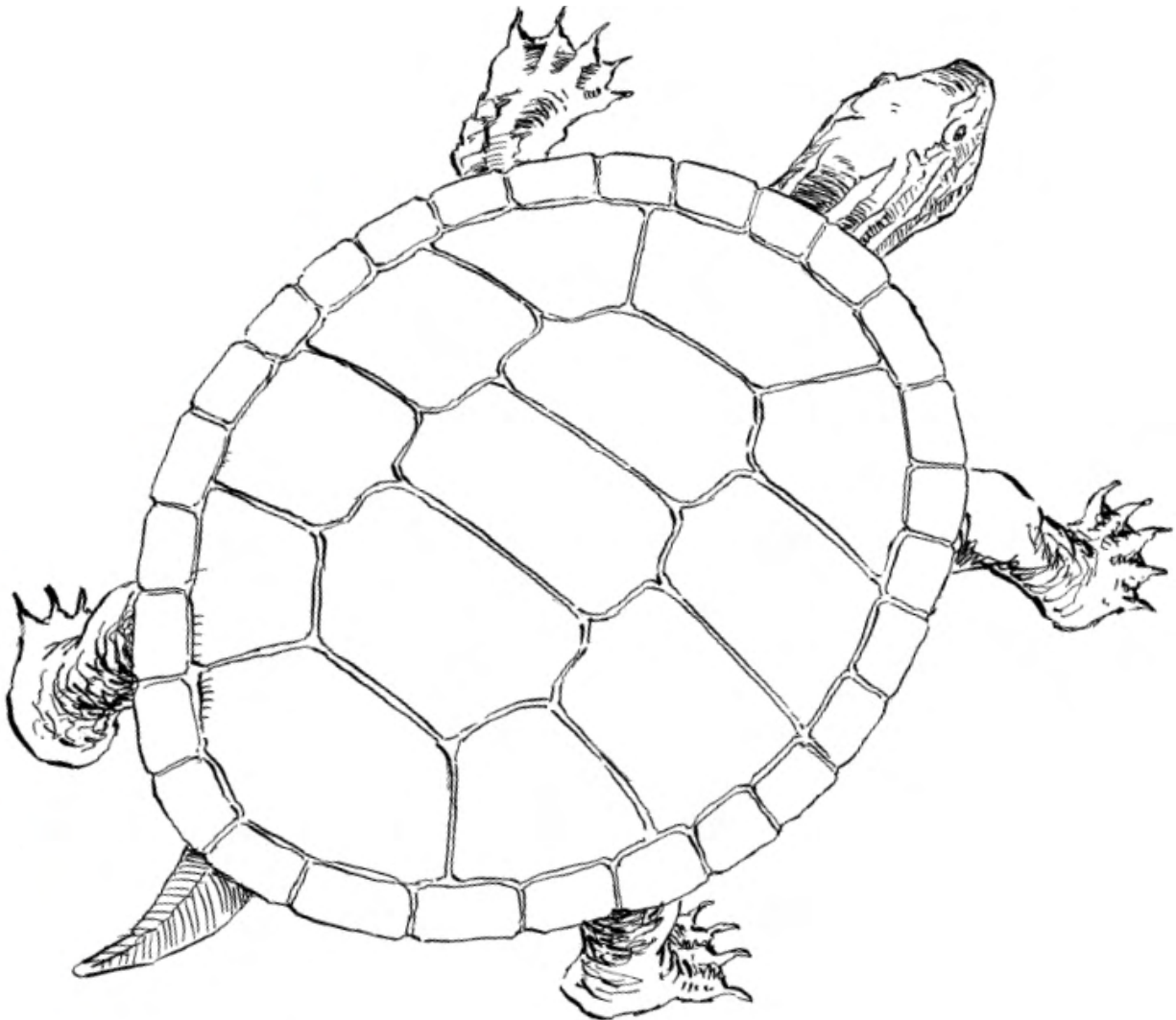
A Calendar on Turtle's Shell

Social Studies, Literacy, Arts

Count the number of full moons in a year (13), using a conventional calendar for reference. Chart the dates of each moon.

On a turtle's back there are almost always 13 large scales, surrounded by 28 smaller ones. This seems to be especially true of painted turtles, the most common turtle in North America. First Nations people discovered that the number of scales corresponded exactly to the thirteen full moons in a year, and to the average number of days between moons, which is 28.

Imagine living in a community where you would be eating, sleeping, socializing and working outside most of the time. Label each moon/turtle scale with something that you would see, hear, touch, taste, or smell at that time of year, beginning with your birthday moon.



Have your students submit a drawing, painting, or a mixed media artwork inspired by the music and poetry of Vivaldi's Four Seasons.

Use the following guidelines to inspire your students' artworks:

1. Have your students listen to the NAC Orchestra performing the FOUR SEASONS conducted by maestro Pinchas Zukerman:

<http://artsalive.ca/collections/nacmusicbox/en/#!/search-results.php?keywords=vivaldi>

As you listen to the music read sonnets written by the composer that describe the seasons as Vivaldi experienced them in early part of the eighteenth century.

2. Now select one of the concertos: Spring, Summer, Autumn or Winter.

3. Listen again to the selected concerto and have your students create an artwork which describes the season as they see it in their mind's eyes when they hear the music.



Reflection and Response About the Concert

Students write a response and reflection about the concert, using a few of these guiding questions as starting points:

- What was your favourite moment in the concert? Why?
- What was your least favourite moment in the concert? Why?
- What surprised you?
- Which piece(s) would you choose to hear again? Why?
- Describe your emotions during a specific piece. Why do you think you felt that way?



Share and discuss some of the student reflections. Have students seated in a circle so they can see and hear each other, and encourage a positive and safe classroom climate where they will feel comfortable sharing their thoughts, feelings and ideas (answers are all acceptable as long as the student can give supporting evidence from the concert).

Try to answer questions students might have about certain aspects of the performance, or together plan to complete further research and exploration.

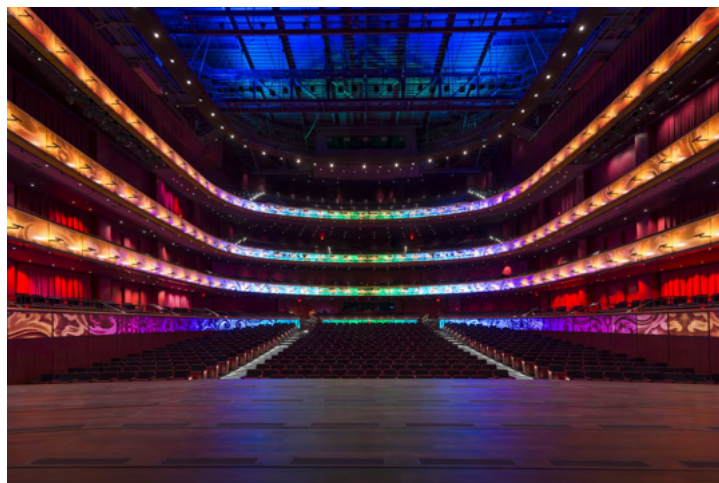
Concert Etiquette: Preparing students for their symphony experience

Teaching Objective

Students will examine, discuss and practice appropriate concert behaviour in different settings.

Preparatory Activities

1. Ask students to list places or situations where they might be part of an audience. Provide examples, such as a rock concert, hockey game, movie theatre, etc. Create a list of answers that everyone can see.
2. Discuss the ways that audience behaviour may vary in the different situations listed. Discuss how different venues or activities have varied expectations for audience behaviour. Discuss how an audience can positively or negatively affect the performer/athlete/entertainment and other audience members.



Teaching Sequence

1. Assign a group of two or more students to act out behaviour that would occur at various venues at the front of the classroom. For example, have two students pretend to be playing hockey. Or, have the students perform a musical piece they've learned.
2. Instruct the rest of the class to pretend that they are the audience. With each group that performs, prompt the audience to act in various ways, covering a range of levels of appropriateness and respectfulness.
3. Have each group discuss they reacted to the audience while performing. How did the audience's actions affect how they felt and how well they performed?
4. A symphony hall is built to maximize the acoustics of the sounds made within it. Discuss how this would affect the sounds made by the audience.

Culminating Activity

Talk to the students about the upcoming concert at the symphony. (Refer to "Know Before You Go" on the last page of this guide). Discuss with them what they should expect to happen and how they can appropriately show their appreciation and respect for the symphony

Evaluation

Were students able to understand how and why audience behaviour might be different in different settings and venues? Did they understand the importance of their role as an audience member? Do they understand their role as an audience member of a symphony orchestra?

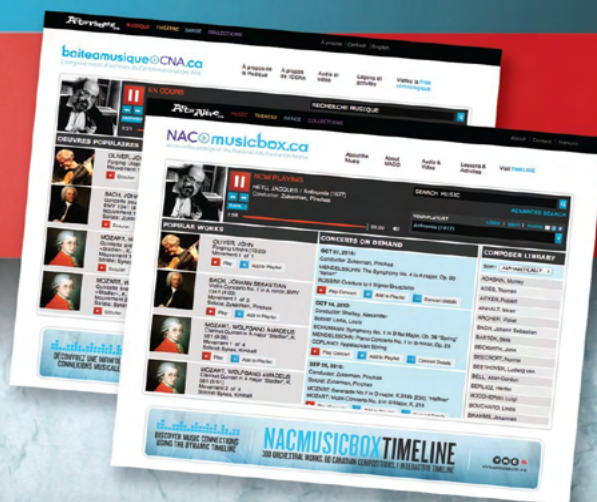
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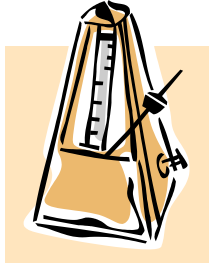
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CENTRE NATIONAL DES ARTS
Canada is our stage. Le Canada en scène.

Listening Guide



BEAT

Is there a strong pulse (like walking), or little sense of a beat, (like floating)?
Is the speed (tempo): fast (allegro), medium (moderato), or slow (adagio)?



METER/TIME SIGNATURE

2/4, 3/4, 4/4, 6/8 are most common. Listen for the strong beat, then find the grouping of beats in 2s, 3s 4s. Try conducting in 2 (down/up) or 3 (triangle) to feel duple or triple time.



MELODY

Is the tune memorable? Does it have leaping from high to low (disjunct) or notes moving in close steps (conjunct)? Is the playing smooth (legato) or detached playing, like hot potato (staccato)?



HARMONY

Is more than one pitch sounding at the same time (example do + mi + so, or the “I chord”). One person singing alone creates unison, not harmony! Are the combined sounds modern, jazzy, more traditional?



DYNAMICS

How dramatic is the music? Are there loud and soft sections? The music terms (and symbols) are:

- pianissimo (pp) – very soft
- piano (p) – soft
- mezzo piano/mezzo forte (mp, mf) – medium soft/medium loud
- forte (f) – loud
- fortissimo (ff) – very loud



TIMBRE

Can you identify what is making the music: voice (male/female, adult/child), woodwinds, brass, strings, or percussion?

Listen to free online music by famous international and Canadian composers with

NACmusicbox.ca TIMELINE

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NACmusicbox.ca TIMELINE has hundreds of music recordings from the Baroque period to the 21st century, and resources for teachers, students and music fans.

Offered through the award-winning ArtsAlive.ca website, TIMELINE is a multimedia tool which visually maps works performed by the NAC Orchestra on an interactive timeline spanning 300 years. Each work has an accompanying concert program, a composer biography and contextual trivia. For teachers, there are ready-to-use lesson plans, learning activities, listening exercises and much more!



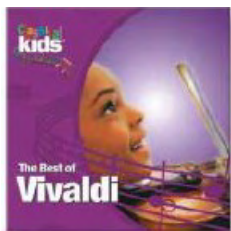
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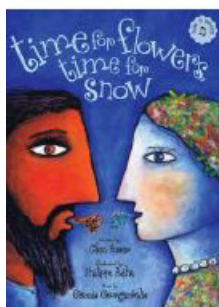


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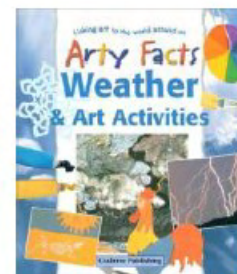
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2004

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2002



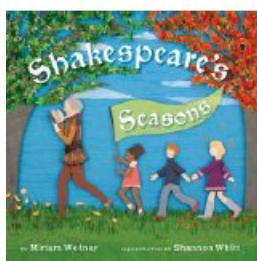
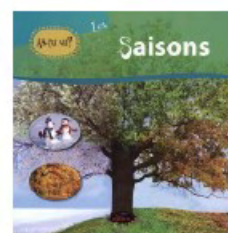
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Huser, Glen
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Sacks, Janet
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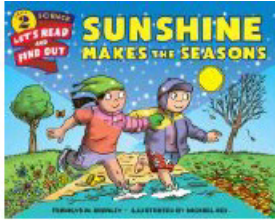
La musique des quatre saisons
une découverte de la nature au fil des saisons,
en image et en musique
Troffigué, Violaine
2010

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Cléon, Julien
2013

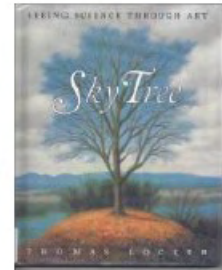


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2012

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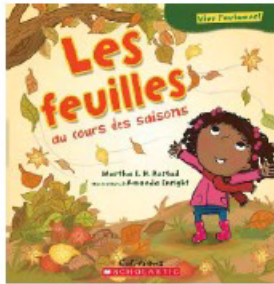


The Sunshine Makes the Seasons
Branley, Franklyn M
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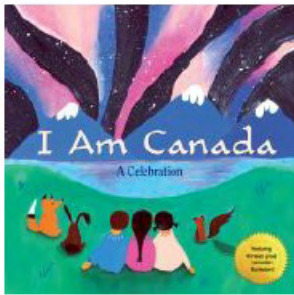
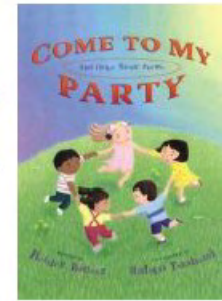


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Rustad, Martha E.H.
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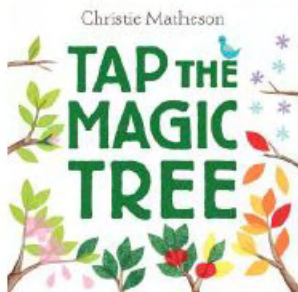
And Other Shape Poems

2004



I Am Canada
A Celebration
Patterson, Heather
2017

Le Canada, c'est moi
Patterson, Heather
2017



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imagier des quatre saisons
Quesada, Karine
2015



Canada en 12 mois
Gürth, Per-Henrik
2011

Les quatre saisons de Simon
Tibo, Gilles
2006



About the National Arts Centre



Situated in the heart of the nation's capital across Confederation Square from Parliament Hill in Ottawa Ontario, the National Arts Centre is among the largest performing arts complexes in Canada. It is unique as the only multidisciplinary, bilingual performing arts centre in North America and features one of the largest stages on the continent.

Officially opened on June 2, 1969, the **National Arts Centre** was a key institution created by Prime Minister Lester B. Pearson as a Centennial project of the federal government. Built in the shape of a hexagon, the design became the architectural leitmotif for Canada's premier performing arts centre. **The National Arts Centre was designated a national historic site of Canada in 2013.**

Designed by Fred Lebensold (ARCOP Design), one of North America's foremost theatre designers, the building was widely praised as a twentieth century architectural landmark. Of fundamental importance to the creators of the NAC was the belief that, beautiful and functional as the complex was, it would need more than bricks and mortar and, in the words of Jean Gascon, former Director of the NAC's French Theatre Department (1977-1983), "it would need a heart that beats."

A program to incorporate visual arts into the fabric of the building has resulted in the creation of a unique permanent art collection of international and Canadian contemporary art. Pieces include special commissions such as *Homage to RFK* (mural) by internationally acclaimed Canadian contemporary artist William Ronald, *The Three Graces* by Ossip Zadkine and a large freestanding untitled bronze sculpture by Charles Daudelin. In 1997, the NAC collaborated with the Art Bank of the Canada Council for the Arts to install over 130 pieces of Canadian contemporary art.

Glenn Gould's beloved piano, Steinway CD 318 returns to permanent display at the NAC in September 2017. Acquired from Library and Archives Canada in June 2012, this significant cultural artifact is accompanied with an exhibition about Gould's life including an award-winning film produced by Canadian filmmaker Peter Raymont entitled "Genius Within: The Inner Life of Glenn Gould."

The NAC is home to four different performance spaces, each with its own unique characteristics. **Southam Hall** is home to the National Arts Centre Orchestra, to the largest film screen in the country and to the Micheline Beauchemin Curtain.

Today, the NAC works with countless artists, both emerging and established, from across Canada and around the world, and collaborates with scores of other arts organizations across the country.

Know Before You Go

Valero Sensory-Friendly

What to Expect the Day of the Performance

- Production time shortened to 1 hour
- House opens 1 hour early to provide extra time for transition into theatre
- Lower sound level, especially for startling or loud sounds
- Visual, jump scares, or startle effects slowed or softened
- All flash or strobe lighting reduced to a pulse
- No lights shine into audience
- No confetti canons or similar effects
- Space throughout the theatre for standing and movement
- Relaxed house rules:
 - Lights to remain on, at a low level, throughout performance
 - Comfort drinks and snacks allowed inside theatre
 - Tablets and cellphones allowed inside theatre
 - Exiting, re-entering, and movement inside theatre encouraged
 - Patrons are free to talk and vocalize
- Limited crowds and visitors during the day and time of performance
- Specially trained staff and volunteers to support the needs of all families
- Judgement free zone

Special Features of Sensory-Friendly Performances

Floor Sensory Path - Series of self-guided movements to help patrons channel excess energy and movement.

Wheelchair Accessible Sensory Path - Series of self-guided movements that can be completed seated or in a wheelchair to help patrons channel excess energy and movement.

Sensory Supports Table - Free sensory tools for patrons to borrow during the performance to increase their comfort in the theatre.

- Ear plugs
- Sunglasses
- Fidgets

Calming Center with Peaceful Place - Tranquil, controlled environment to provide patrons with a break from the excitement and sensory input of the performance.

- Tables and chairs for coloring and drawing
 - Standard crayons, finger crayons, universal cuffs
- Gray couches with embroidered fleece blankets
- Rocking chair with cushions
- Giant bean bag chair
- Curtain lights
- Sensory Bottles
- “Peaceful Place”
 - Quiet corner separated by darkened curtains to further reduce environmental sensory input.

Adult Changing Room - Private room offering more space than family bathrooms for patrons to take care of their personal business.

ADA and Companion Drop-Off Area For your convenience, we provide an ADA drop-off location (look for a blue tent) in front of the building. A companion must remain with the patron at all times.

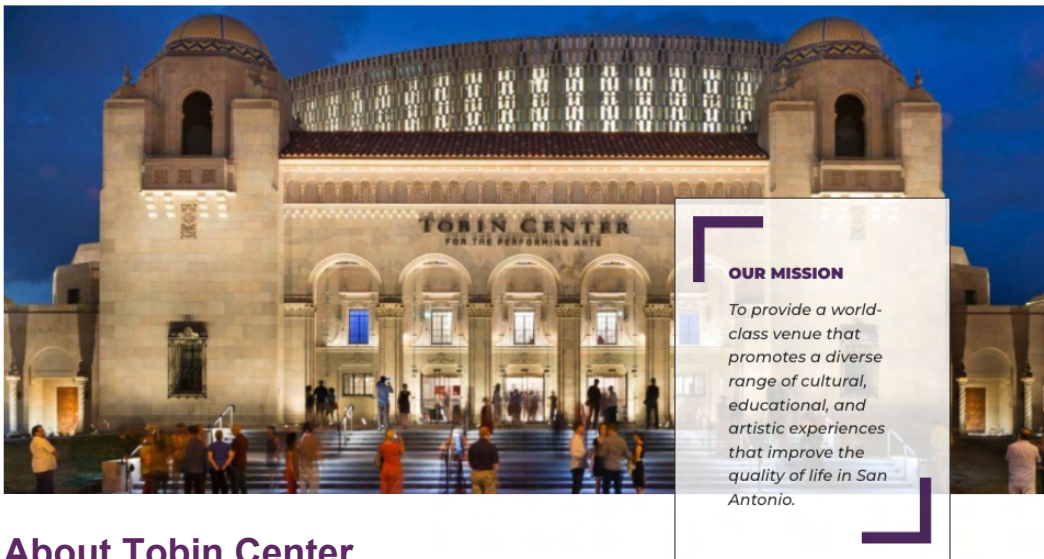
Are we able to bring food/drinks/fidgets/tablet/headphones into the performance hall?

You are welcome to bring any preferred item (seating device or cushion, fidgets, noise-reduction headphones, tablet, toy, blanket, snacks, or small drinks) from home that supports you or your family member’s comfort and sensory needs. Due to potential liability issues for our catering department, please do not bring lunches or full meals inside the Tobin Center.

Sensory tools that will be provided for use within the HEB Performance Hall during the show, include a limited selection of fidgets, sunglasses, ear plugs, and a limited number of noise-reduction headphones. These items will be located in bins in the lobby and at the Patron Services window. Please ask an usher for assistance in receiving these items. Bins to place used items will be located at all performance hall exits to ensure sanitization.

Visit the Sensory-Friendly page on The Tobin Center website for more information.

tobincenter.org/sensory-friendly



About Tobin Center

An Incredibly Powerful Vision

Situated along the banks of the San Antonio River in the city’s heart, the historic Municipal Auditorium, with its original facade preserved, has been transformed into a world-class venue. This theatrical icon is once again the pride of the river and a shining beacon of creativity, fine art, and downtown development. There is no better place — anywhere — to see and hear a live performance.

The remarkable flexibility of the 1,738 seat H-E-B Performance Hall, with its distinctive “flat-floor” capability, opens the door for performances and events of almost any sort. The acoustics in the Hall can be “tuned” to fit the performance and physical set-up of the hall. The sound insulation throughout The Tobin Center enables simultaneous use of the Performance Hall, the Studio Theater, and the 600-seat River Walk Plaza.

Audiences can see and hear performers and performances of every description at the Tobin Center for the Performing Arts, WHERE THE ARTS LIVE.