

TSO100



MOMENTS

Toolkit & Workbook

WELCOME TO *MOMENTS*

Hi! My name is Daniel Bartholomew-Poyser and I'm the conductor of the Toronto Symphony Orchestra for the ***Moments*** concert.

Moments... What is this concert about?

This is going to be a different sort of concert. You're going to experience things that you've never experienced before in a concert, and you're going to get to know the musicians in a way that you've never really gotten to know them before.

In a concert, there are many moments. It's made up of big moments and small moments, and they're all brought to you by musicians. So, for this concert, we thought it was really important for you to get to hear the musicians speak.

Usually, at the beginning of the concert, you hear an announcement, and then maybe the conductor will come out and they will say something, and then we get right down to the music.

In this concert, you're going to get to know the musicians. You're going to hear them talk about how they play their instruments, and about things that they love, things that make them nervous, things that make them feel prepared, and things that make them feel courageous.

And then, three of our musicians—three special musicians—are going to perform a solo for you. But before they perform that solo, they are going to talk to you about how they feel about the solo, how they have to prepare for it, what the solo means to them, and what the moment of being in front of the Orchestra and playing for you is all about.

So you'll learn how they prepare for their moments, and we hope that this will help you prepare for your big moments.

A handwritten signature in black ink that reads "Daniel". The signature is fluid and cursive, with a long, sweeping line extending from the end of the name.

Daniel Bartholomew-Poyser

TSO Barrett Principal Education Conductor
& Community Ambassador

HOW TO PREPARE

BEFORE YOUR MOMENT

- 1 Identify Your Goal**
- 2 Plan & Practise**
- 3 Motivate Yourself**
- 4 Visualize Success**

DURING YOUR MOMENT

- 5 Be Your Own Champion**
- 6 Manage Stress & Anxiety**
- 7 Focus on Now**
- 8 Trust Your Hard Work**

AFTER YOUR MOMENT

- 9 Celebrate & Review**

STEP ZERO

START ON THE RIGHT NOTE

This Toolkit & Workbook will help you build the skills you need to succeed in your moment, but this can only be done with a solid foundation. Here is a checklist of important habits. If you aren't able to check all of them, consider establishing these as your first priority!

- I regularly get the sleep I need.
- I regularly eat healthy foods.
- I regularly exercise.
- I regularly take time to relax.
- I regularly talk with family or friends.

Ready? Here we go!



Daniel Bartholomew-Poyser

TSO Barrett Principal Education Conductor
& Community Ambassador

STEP ONE

IDENTIFY YOUR GOAL

"I was a bit scared by how many fast notes there were, and how many acrobatic, virtuosic passages there were, and my first thought was, 'Oh boy, am I going to be able to do this? I need to start working on this as soon as possible.'"

—Eric Abramovitz
TSO Principal Clarinet

EVERYONE has upcoming moments that they feel nervous about, even professional musicians at the TSO. Moments make us feel vulnerable because we expose ourselves to being judged and evaluated by others. There is no way to avoid moments, because life is full of them, but there are ways to help us prepare.

Let's look at a moment in your life!

1

What is an upcoming moment that will test your skills?

E.g., A school exam, a driving test, a sports competition, a job interview, a performance, etc.

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2

What specific skills do you need to succeed in your moment?

E.g., Understanding a math concept, being able to parallel park, having good accuracy, being professional, memorizing my part, etc.

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3

Circle the three skills where you have the most room for improvement. These are your major goals!

IDENTIFY YOUR GOAL

KEYS TO SUCCESS

- Believe you can improve with practice.
- Accept that mistakes are part of learning. You can either focus on avoiding mistakes, or you can focus on learning, but you can't do both.
- Remember that being bad at something is the first step to being good at something.
- Start now and start anywhere.
- Aim for progress, not perfection.

"When I got the music for this piece, I started to scan all of the music and decided where I really wanted to start. And, naturally for me, I'm going to start at the trickiest, most exposed passage."

—Joseph Kelly

TSO Percussion/Assistant Principal Timpani



Diane Leung
TSO Viola

STEP TWO

PLAN & PRACTISE

"In my practice room, I try to teach my brain each note—one at a time—and put them together in little pairs, rather than trying to make it in one nine-note problem passage."

—**Gabriel Radford**
TSO Horn

IN THE *Moments* concert, we follow the journey of three TSO soloists—Eric Abramovitz, Eri Kosaka, and Joseph Kelly. When they are first learning their solos, they start by breaking down the task into smaller pieces.

Try doing the same yourself

4

Take a major goal you circled in question #2 and subdivide it into smaller pieces. What are the smaller, minor goals that you will achieve to get to your bigger, major goal?

E.g.,

Major Goal: Understanding a math concept

Minor Goals:

- I will create a space free of distractions so I can focus on learning.*
- I will review my notes after class and pinpoint what I still don't understand.*
- I will get help from a person who understands the problem.*
- I will dedicate X minutes every day to studying math.*
- I will ask someone to quiz me to check my understanding.*

Major Goal:

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Minor Goals:

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PLAN & PRACTISE

KEYS TO SUCCESS

- Make your goals concise and achievable.
- Space out your practice time regularly in your schedule rather than cramming.
- Test yourself throughout your learning process, not just at the end. The simple act of trying to recall what you've learned will help you absorb the information.
- Keep challenging yourself to improve over yesterday.

"It's just about the consistency. Slowly learning the music. Practising slowly. Practising with a metronome. You know, all that kind of 'boring' stuff, which is unfortunately necessary. And hopefully, after all that, it gets me confident and to the point where I feel ready to perform."

—Eric Abramovitz
TSO Principal Clarinet



Yolanda Bruno
TSO Violin

STEP THREE

MOTIVATE YOURSELF

"When I was 6, I saw a violinist play a concerto on the stage, and that's when I thought, 'I have to start this instrument.'"

—**Eri Kosaka**

TSO Acting Principal Second Violin

STARTING to learn something is difficult, but sticking with it is even harder. It takes motivation to commit to your goals. Eri, Eric, and Joseph found their motivation in different ways.

How will you find yours?

5

Your own internal motivation is what will carry you through the biggest challenges. Nevermind what others think—why do you, personally, want to succeed in your moment?

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Display this reason in your practice area.

6

Who inspires you? Think of three heroes or role models that you respect the most, and why.

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MOTIVATE YOURSELF

KEYS TO SUCCESS

- Discover what you love, and use visual triggers, like displaying your goals, to stay motivated.
- Mark a calendar on days when you complete your goals as planned.
- See the excellence of others as something to aspire to, but don't compare your progress. Everyone's learning journey is different.

"I have to be in the right state of mind to start practising and studying music. I turn off my phone and put it far away from me so that I won't be distracted. I'll sit for a few minutes, go through everything I want to accomplish in the next hour, and connect with what excites me about it. I love it when I get into a space where I forget about the outside world."

—**Daniel Bartholomew-Poyser**

TSO Barrett Principal Education Conductor &
Community Ambassador



Eric Abramovitz
TSO Principal Clarinet

STEP FOUR

VISUALIZE SUCCESS

“Leading up to a performance, a useful exercise for me is to create the entire experience of the performance in my mind. Planning out everything helps to calm me down because I eliminate any unknown things that can give me stress on the day of. As I do that more and more, I feel like I’ve already lived this moment by the time I actually get to the performance.”

—Eric Abramovitz
TSO Principal Clarinet

VISUALIZATION is a powerful tool. It is normally done within your imagination, but, for the sake of this exercise, you’ll be writing down your answers.

Let’s practise visualizing!

IMAGINE yourself in the first-person perspective, seeing through your own eyes, going through your moment, and accomplishing your best performance.

7

“What do I see and hear around me when I start my moment?”

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“What am I doing in the moment that makes it my best performance?”

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VISUALIZE SUCCESS

KEYS TO SUCCESS

- Practise visualization 15 minutes a day to improve this ability.
- Eliminate as many unknowns as you can by gathering real data—like visiting the site of your moment to know what it looks like.
- Visualize your success to help yourself achieve it. If you can see it clearly in your mind, it will feel like something you can really accomplish.

“To play well on stage, 90% of the work is in the preparation.”

—Eri Kosaka

TSO Acting Principal Second Violin



Eri Kosaka
TSO Acting Principal Second Violin

STEP FIVE

BE YOUR OWN CHAMPION

"When you're on stage, avoid negative phrases, like, 'Don't play too fast. Don't get nervous. Don't be tense.' Somehow, in the unconscious mind, the word 'don't' disappears. So they become, 'Play fast,' or, 'Be tense.' Instead, I could say, 'Use a relaxed tempo. Relax here. Relax on this beat.'"

—Eri Kosaka

TSO Acting Principal Second Violin

As part of the learning process, you have to critique yourself to find areas for improvement, but you need to be careful. It is easy to slip into negative or self-defeating thoughts. Be prepared to counter these thoughts whenever they pop into your head!

Find your own way to stay positive

9

What are the three qualities you appreciate most about yourself?

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10

What accomplishment are you the most proud of, and why?

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11

On the left, write self-defeating talk. On the right, think of a positive statement to counter it.

E.g.,

"I'm terrible. I should quit." -> "I'm learning. I am getting better."

"I can't do it." -> "I am going to try my best."

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BE YOUR OWN CHAMPION

KEYS TO SUCCESS

- Always counter or interrupt negative self-talk with positive self-talk.
- When facing adversity, problem-solve constructive actions you can take to improve your situation.
- Be kind to yourself.

"Despite the hours of preparation and all the practice, it's still very intimidating to walk out on the stage, and I've got this negative voice inside my head that is saying, 'You're going to fail. You're not going to be able to do it. You're going to make mistakes.' And that can be a very difficult feeling to perform with. What gave me a lot of encouragement is that, as I got to know other musicians and spoke with them, I realized that this is a kind of universal experience."

—Eric Abramovitz
TSO Principal Clarinet



Joseph Kelly

TSO Percussion/Assistant Principal Timpani

STEP SIX

MANAGE STRESS & ANXIETY

"One of the most challenging things for me as a percussionist is that every part that I play is a solo part. I don't have a section of snare drums or a section of crash cymbals. When I have that note I need to play, it's just up to me, to make it happen the way I want it to happen, and that can be very stressful at times."

—Joseph Kelly

TSO Percussion/Assistant Principal Timpani

EVERYONE experiences performance anxiety, but the effects on our bodies vary. Thankfully, what doesn't vary are the solutions to anxiety, which can be as simple as breathing.

How does pressure feel to you?

12

What do you feel in your body when you are feeling stress?

E.g., My mouth gets dry when I'm feeling anxious. My heart rate increases. Etc.

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13

What could you do to counteract the physical effects of stress?

E.g., I could have a bottle of water to drink when my mouth is dry. I can take slow breaths to reduce my heart rate. Etc.

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14

Try to turn anxious energy into excited energy. Rather than thinking of the potential for failure, can you describe how your moment is a wonderful opportunity?

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MANAGE STRESS & ANXIETY

KEYS TO SUCCESS

- Know that moderate performance anxiety is normal and your body's way of getting ready.
- Do your best, and be reassured that you will either succeed or you will learn something.
- Try the "box breathing" exercise right now, and whenever you feel anxious: breathe in for four seconds, hold for four seconds, breathe out for four seconds, and hold for four seconds. Repeat four times.

"We're human. Mistakes happen. When you listen to a recording, it's all edited. When you hear it live, anything can happen, and that's what makes it exciting."

—Steven Woomert

TSO Associate Principal Trumpet



Audrey Good
TSO Horn

STEP SEVEN

FOCUS ON NOW

"If you continue to dwell on the past, whether it was a great moment or it didn't go the way you wanted it to, you're out of the moment, you're out of the present, and all of a sudden, you aren't creating music anymore, you're just stuck in the past. Whatever happens, you just have to keep flowing with time."

—Audrey Good
TSO Horn

IN THE *Moments* concert, TSO musicians speak about how they stay focused, and how important being present is to staying in sync as an orchestra.

Let's think about what to think

15

During your moment, what are things that are NOT in your control?

E.g., What I did yesterday, what the weather is like, what people are thinking, etc.

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These are things that you should NOT focus on.

16

During your moment, what are the things that are in your control? Which of these do you need to focus on in order to be successful?

E.g., My body. I should focus on my posture, etc.

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FOCUS ON NOW

KEYS TO SUCCESS

- Focus on your present actions, not the future outcome you fear. Think, “What should I do next?” instead of, “Am I going to fail?”
- Stay on your current task. If you are practising, think only about practising. If you are performing, think only about performing.
- Wait until afterward to think about other things that might be worrying you, like your mistakes. If you start reflecting on mistakes during your performance, you will make even more of them.

“If you mess up, you forget about it and keep looking forward to doing what you are trained to do.”

—Steve Woomert
TSO Associate Principal Trumpet



Eri Kosaka
TSO Acting Principal
Second Violin

Shane Kim
TSO Violin

STEP EIGHT

TRUST YOUR HARD WORK

"When the mind is blank, there is space for negative thoughts to come. Instead of going on stage blank-minded, I tell myself what to think about. Instead of focusing on what I do, I think about how the music should sound."

—Eri Kosaka

TSO Acting Principal Second Violin

WHEN the moment finally arrives, there's nothing that Eric, Eri, and Joseph can do but trust the work they've put in, and do their best.

Trust all that you've done

WHEN YOUR MOMENT is about to start, try answering the question below in your head.

17

“What are all the things I have done to prepare for this moment?”

A large grid of 20 rows and 20 columns of small black dots, intended for writing the answer to the question above.

These are the reasons you deserve to succeed.

TRUST YOUR HARD WORK

KEYS TO SUCCESS

- Remind yourself of everything you've done in preparation for your moment to counter any self-doubt.
- Use all the tools you've learned so far to stay positive.
- Act with confidence.
- Do your best.

"At the end of the day, nothing bad is going to happen if you don't nail it, but—if you practise and prepare really well—you are going to nail it."

—Miles Jaques

TSO Acting Associate Principal Clarinet



Kelly Zimba Lukić
TSO Principal Flute

Heidi Elise Bearcroft
TSO Principal Harp

STEP NINE

CELEBRATE & REVIEW

"After the concert is over, I personally do take time to remember how great that felt, and wonder if the audience really enjoyed that moment as much as I did, or in the same way that I did."

—Audrey Good
TSO Horn

EVEN WHEN they succeed, TSO musicians still take time to reflect on their achievements and seek out ways to improve. Learning is a lifelong process! Start a daily journal to keep track of your progress. On the next page, you'll find sample questions you can ask yourself every day.

Reflect on your moment

DATE:

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18

“What did I achieve today?”

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19

“Where do I have the most room for improvement?”

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20

“What should I do next to improve?”

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CELEBRATE & REVIEW

KEYS TO SUCCESS

- Take the time after your moment to reflect on your performance.
- Celebrate the progress you've made. Don't measure your self-worth by how well you do in a single performance.
- Remember, learning is a lifelong process. You are aiming for progress, not perfection.

"When it's going really well, it feels truly incredible. When you are landing those notes in the right place, it's one of the greatest feelings that I know."

—Joseph Kelly

TSO Percussion/Assistant Principal Timpani



Hugo Lee
TSO Oboe

MOMENTS—OVERVIEW

Gr. 7–12 School Concert

DATES

Nov 1–2, 2022 & Apr 3–4, 2023

PERFORMERS

Daniel Bartholomew-Poyser

Conductor

Eric Abramovitz

Alto Saxophone

Eri Kosaka

Violin

Joseph Kelly

Marimba

DESCRIPTION

A concert is full of important moments—big and small—for everyone on stage.

Exciting music presents exciting challenges for musicians! But how do musicians ready themselves and handle the pressure? In this unique concert combining documentary video with live music, you will get to know TSO musicians, learn how they mentally, emotionally, and physically prepare, and cheer them on as they perform in their moments.

This concert lasts approximately 55 minutes with no intermission.

PROGRAM

Brahms

Hungarian Dance No. 5

Prokofiev

Symphony No. 1 "Classical" – Mvt. IV

Still

"Cumbia y Congo" from *Danzas de Panamá*

Milhaud

Scaramouche – Mvt. I

R. Strauss

"Sunrise" from *Also sprach Zarathustra*

Vivaldi

“Winter” from *The Four Seasons* – Mvt. I

Jonathan Bingham

Diamond

John Williams/arr. Jerry Brubaker

“Duel of the Fates” from *Star Wars: The Phantom Menace*

Kevin Puts

Excerpt from Marimba Concerto – Mvt. III

Glinka

Overture to *Ruslan and Lyudmila*

CREATIVE TEAM**Daniel Bartholomew-Poyser**

Creative Concept & Direction

Allan Cabral

Videography

Pierre Rivard

Writing & Design: Toolkit & Workbook



Gustavo Gimeno
TSO Music Director

TORONTO SYMPHONY ORCHESTRA

Artistic Leadership

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MUSIC DIRECTOR

Sir Andrew Davis
CONDUCTOR LAUREATE

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CONDUCTOR EMERITUS

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COMPOSER

Violins

Jonathan Crow
CONCERTMASTER
Tom Beck
Concertmaster Chair

Mark Skazinetsky
ASSOCIATE
CONCERTMASTER

Marc-André Savoie
ASSISTANT
CONCERTMASTER

Etsuko Kimura**
ASSISTANT
CONCERTMASTER

Eri Kosaka
ACTING PRINCIPAL,
SECOND VIOLIN

Wendy Rose
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

Atis Bankas

Yolanda Bruno

Sydney Chun°

Carol Lynn Fujino

Amanda Goodburn

Bridget Hunt

Amalia Joanou-Canzoneri

Shane Kim°

Leslie Dawn Knowles

Douglas Kwon

Luri Lee

Paul Meyer

Sergei Nikonov

Semyon Pertsovsky

Clare Semes

Peter Seminovs

Jennifer Thompson

Angelique Toews

James Wallenberg

Virginia Chen Wells

Violas

Michael Casimir
PRINCIPAL
Rémi Pelletier
ASSOCIATE PRINCIPAL
Theresa Rudolph
ASSISTANT PRINCIPAL
Ashley Vandiver
Ivan Ivanovich
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield

Cellos

Joseph Johnson
PRINCIPAL
Principal Cello Chair
Supported by
Dr. Armand Hammer
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka
ASSISTANT PRINCIPAL
Alastair Eng°
Igor Gefter
Roberta Janzen
Song Hee Lee
Oleksander Mycyk
Lucia Ticho

Double Basses

Jeffrey Beecher
PRINCIPAL
Michael Chiarello
ASSOCIATE PRINCIPAL
Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker°

Flutes

Kelly Zimba Lukić
PRINCIPAL
Toronto Symphony
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Principal Flute Chair
Julie Ranti
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

Piccolo

Camille Watts

Oboes

Sarah Jeffrey°
PRINCIPAL
Alex Liedtke
ASSOCIATE PRINCIPAL
Cary Ebli
Hugo Lee°

English Horn

Cary Ebli

Clarinets

Eric Abramovitz
PRINCIPAL
Sheryl L. And David W.
Kerr Principal Clarinet
Chair
Miles Jaques
ACTING ASSOCIATE PRINCIPAL
Joseph Orlowski

Bass Clarinet

Miles Jaques

Bassoons

Michael Sweeney
PRINCIPAL
Darren Hicks*
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

Contrabassoon

Fraser Jackson

Horns

Neil Deland

PRINCIPAL

Dr. Michael Braudo

Principal Horn Chair

Christopher Gongos

ASSOCIATE PRINCIPAL

Audrey Good

Nicholas Hartman

Gabriel Radford[°]

Trumpets

Andrew McCandless

PRINCIPAL

Toronto Symphony

Volunteer Committee

Principal Trumpet Chair

Steven Woomert[°]

ASSOCIATE PRINCIPAL

James Gardiner[°]

James Spragg

Trombones

Gordon Wolfe

PRINCIPAL

Vanessa Fralick[°]

SECOND/ASSOCIATE PRINCIPAL

Bass Trombone

Jeffrey Hall*

Tuba

Mark Tetreault

PRINCIPAL

Timpani

David Kent

PRINCIPAL

Joseph Kelly

ASSISTANT PRINCIPAL

Percussion

Charles Settle

PRINCIPAL

Joseph Kelly

Harp

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Orchestra alumni

*On leave

**On sabbatical

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