



GALLERY OF SOUND

Hear the Music.
Paint the Canvas.
Make an Impact.

HEAR THE MUSIC. PAINT THE CANVAS. MAKE AN IMPACT.

Join the „Gallery of Sound“

Calling all local visual artists! Partner with the Toronto Community Orchestra (TCO) and **donate a painting** for a one-of-a-kind crossover event for a good cause! Pick a piece from TCOs upcoming orchestral repertoire, let the music inspire your canvas, and watch your creation take center stage alongside a full symphony orchestra.

Your artwork will be featured in a silent online auction, with proceeds split to support the missions of the TCO and the Art for Cancer Fund at Artbarn.



THE MUSIC

- ✓ Full symphony orchestra with over 50 musicians
- ✓ Live orchestral music in a beautiful atmosphere
- ✓ An eclectic journey from Late Romantic opera to modern film scores



THE ART

- ✓ Music-Inspired Artwork created directly for the repertoire pieces
- ✓ Full creative freedom on 24x30in
- ✓ Displayed onstage and projected during the show



THE CAUSE

- ✓ Silent Auction: Online bidding during the concert
- ✓ Proceeds are split to support the missions of the TCO & the Art for Cancer Fund at Artbarn



THE SHOW

- ✓ Dec 8 @ 7:30 PM | Knox Presbyterian Church*
- ✓ Art & Music paired live in real time
- ✓ Create an on-of-a-kind experience for our audience

* to be confirmed

JOIN THE GALLERY OF SOUND: HOW TO PARTICIPATE

Pick Your Piece. Paint Your Vision.
Make an Impact.

Choose a piece of music from our repertoire that moves you, sign up online, and bring its story to life on canvas—helping us support the arts and cancer care together!

Sign up for
your music
piece now



[Sign Up Here](#)

1

Choose Your Repertoire Piece

Browse the available musical pieces online and reserve your selection on a first-come, first-served basis. Pick the piece whose mood, rhythm, or story speaks to you.

2

Create Your Piece

Enjoy complete creative freedom in any medium on a 24 × 30 inch canvas. Let the orchestral movement guide your brush and artistic interpretation. Take many pictures (or even video) during your creative process— we will use those for animating your art piece on the projections.

3

Deliver to Artbarn by Oct 31

Finish your ready-to-hang piece and drop it off at **Artbarn School** in Toronto by **October 31** so we can prepare it for the digital catalogue and stage display.

4

Make A Difference & Gain Exposure

Your artwork will be featured onstage, projected, and featured alongside your bio page and QR website link on **Dec 8**, with silent auction proceeds going to the Art for Cancer Fund at Artbarn.

Bridging Music
and Visual Art

GALLERY OF SOUND: REPERTOIRE & ARTISTIC VISION

Core Curatorial Vision

- **An Emotional Palette:** Curated specifically to evoke deep feeling, movement, and infinite visual possibilities.
- **Unexplored Territory:** Highlighting lesser-known masterpieces to give both artists and audience the "room" to discover and interpret.
- **Rooted in Local Artistry:** Continuing TCO's mission of featuring Canadian masters (Godfrey Ridout) and local composers (TCO's own Bob Bernstein).
- **An immersive experience:** A one-of-a-kind collaboration uniting live orchestral power and original visual art in one show.

Concert Repertoire List*

R. Wagner	<i>Elsa's Procession to the Cathedral (Lohengrin)</i>
G. Ridout	<i>Fall Fair</i>
J. Williams	<i>Hymn to the Fallen</i>
M. Mussorgsky	<i>Night on a Bald Mountain</i>
J. Offenbach	<i>Orpheus in the underworld</i>
M. Ravel	<i>Pavane pour une infante défunte</i>
M. Ippolitov-Ivanov	<i>Procession of the Sardar</i>
B. Bernstein	<i>Symphony No. 3 in C minor - 4th Movement</i>
Total Playing Time	~50:00 min

*concert order will be determined at a later time

ARTIST BRIEFS

Gallery of Sound #1

ELSA'S PROCESSION TO THE CATHEDRAL

(FROM *LOHENGRIN*, ACT 2)

Quick Facts

# Paintings	1-2
Composer	Richard Wagner (1813–1883)
Duration	~7:00 min
Period / Era	Romantic (premiered 1850)
Tempo Feel	Slow, Broad & Solemn / Lento
Sentiment	Noble, reverent, expanding, radiant, and transcendent

Background and Story

Set in 10th-century Antwerp, Wagner's romantic opera *Lohengrin* tells the medieval legend of Princess Elsa of Brabant, who has been falsely accused of murdering her younger brother.

Just as all hope seems lost, a mysterious, glowing knight of the Holy Grail arrives in a boat drawn by a white swan, offering to defend her honor on one condition: she must never ask his name or origin. Elsa accepts, and this legendary orchestral excerpt accompanies her stately bridal walk toward Antwerp Cathedral to marry her divine protector. The music embodies spiritual radiance, reverence, and devoted love, though doubt is already close: at the cathedral steps, Ortrud and Telramund begin to sow the suspicion that will unravel the marriage.

The Music

Evolution	Starts almost in total stillness with quiet wind chords, slowly layering instruments one by one in a continuous, monumental crescendo until the entire orchestra and organ explode into a radiant, triumphant finale.
Key Themes	Royalty, solemn walk, sacred cathedral, devotion, nobility, illumination/light
Dynamic Range	Gradual Build (from soft/intimate to massive/explosive)

[LISTEN HERE](#)

Gallery of Sound #2

FALL FAIR

Quick Facts

# Paintings	1-2
Composer	Godfrey Ridout (1918–1984)
Duration	~7:00 min
Period / Era	Canadian, 20th C. (1961)
Tempo Feel	Fast & Lively / Allegro
Sentiment	Joyous, bustling, playful, vibrant, and optimistic

Background and Story

Fall Fair is one of the best-loved pieces in the Canadian orchestral repertoire. It was commissioned by the Canadian Broadcasting Corporation (CBC) for a performance by the CBC Symphony Orchestra, conducted by Sir Ernest MacMillan, at the United Nations in New York on UN Day, 24 October 1961.

Toronto composer Godfrey Ridout was known for his easy lyrical style and sense of fun, and this overture shows both. He described it as opening with a noisy flourish and a rather vulgar country tune, followed by country-fiddle figures and the return of the main tune as a horn solo: a lively portrait of a rural autumn fair, full of bustle, rhythm, and community celebration.

The Music

Evolution	Opens with a noisy flourish and a rowdy, syncopated country tune, with lively woodwind melodies and country-fiddle figures. Contrasting playful episodes lead to a broad, lyrical middle section, where the main tune returns in long notes as a horn solo, before an energetic, punchy finish.
Key Themes	Country fair, autumn, community celebrations, rustic motion, carnival spirit
Dynamic Range	High Energy with a broad, lyrical middle section



[LISTEN HERE](#)

Gallery of Sound #3

HYMN TO THE
FALLEN

Quick Facts

# Paintings	1
Composer	John Williams (b. 1932)
Duration	~6:00 min
Period / Era	Contemporary Film Score (1998)
Tempo Feel	Broad, Reverent & Stately / Moderato maestoso
Sentiment	Solemn, heroic, deeply respectful, poignant, and uplifting

Background and Story

Composed by John Williams for Steven Spielberg's 1998 film *Saving Private Ryan*, this piece is heard in the closing moments of the film. Williams dedicated it to the memory of the real-life heroes of World War II, and wrote it to be reverent, quiet, and simple: a memorial tribute rather than battle music.

Opening with a distant, rhythmic military snare drum cadence, the music builds into sweeping, majestic orchestral themes. Williams wrote the piece with a wordless chorus; for this performance, the choral parts will be played in a piano adaptation.

The music conveys solemn memory, profound gratitude, heroism, and the quiet dignity of sacrifice: an uplifting musical monument to those who gave their lives.

The Music

Evolution Begins softly over a distant military snare drum cadence, introducing a simple, hymn-like theme (originally sung by a wordless chorus, here carried by the piano). The music ebbs and flows, pauses briefly, then swells into a sweeping, noble orchestral climax.

Key Themes Memorial, heroism, sacrifice, honor, reflection, remembrance

Dynamic Range Moderate Build (solemn quiet to expansive, noble peaks)

[LISTEN HERE](#)

Gallery of Sound #4

NIGHT ON A BALD
MOUNTAIN

Quick Facts

# Paintings	2
Composer	Modest Mussorgsky (1839–1881, arr. Nikolai Rimsky-Korsakov)
Duration	~12:00 min
Period / Era	Late Romantic (1867/1886)
Tempo Feel	Allegro feroce, serene close
Sentiment	Ominous, demonic, fiery, chaotic, and ultimately serene

Background and Story

Deeply rooted in Slavic folklore, this iconic tone poem depicts a witches' Sabbath on St. John's Eve atop Bald Mountain (Lysa Hora) near Kyiv. According to myth, dark spirits, witches, and mythical demons gather at midnight for an unholy Sabbath under the rule of the terrifying deity Chernobog.

Mussorgsky composed the original in 1867, but it was never performed in his lifetime; the version heard today is Nikolai Rimsky-Korsakov's 1886 arrangement. Its wild, abrasive harmonies describe demonic rituals, fiery apparitions, and infernal dances, reaching a frantic fever pitch until the distant tolling of a church bell breaks the spell at dawn. The spirits scatter into the shadows, and the piece ends with a serene depiction of morning light spreading across the landscape.

The Music

Evolution	Opens wildly with frantic, swirling string passages and brass blasts. It stays fast, turbulent, and abrasive until a quiet church bell tolls, transitioning into a soft, glowing, peaceful flute/clarinet melody that closes the piece in tranquil dawn light.
Key Themes	Witches' Sabbath, shadowy spirits, chaotic storm, church bell tolling, dawn breaking, transition from dark to peace
Dynamic Range	High Energy / Explosive to Soft & Peaceful finish

[LISTEN HERE](#)

Gallery of Sound #5

ORPHEUS IN THE
UNDERWORLD
(OVERTURE / EXCERPTS)

Quick Facts

# Paintings	2
Composer	Jacques Offenbach (1819–1880)
Duration	~10:00 min
Period / Era	Romantic / Operetta (1858)
Tempo Feel	Varied: Dramatic Intro → Flowing Lyrical → Blazing Fast Can-Can
Sentiment	Satirical, whimsical, high-energy, infectious, and exuberant

Background and Story

Offenbach's operetta was a radical, wildly funny satire that turned the solemn Greek myth of Orpheus and Eurydice on its head. The concert overture heard today is usually the arrangement made for the 1860 Vienna production by Carl Binder, which builds to the famous "Infernal Galop."

In Offenbach's version, Orpheus and Eurydice actually hate each other. Eurydice is delighted when Pluto, disguised as a shepherd, carries her off to the Underworld, but "Public Opinion" forces a reluctant Orpheus to demand her back. The gods, bored with heavenly perfection, travel down to the Underworld with him, where they join a wild, decadent party. The overture captures this irreverent spirit, juxtaposing sweet, romantic melodies with chaotic energy and culminating in the high-speed "Infernal Galop," popularly known as the Can-Can.

The Music

Evolution	Opens with dramatic brass chords, transitions into a sweet, lyrical violin/woodwind solo section, builds through a rustic dance, and accelerates into the famous, wildly high-speed "Infernal Galop" (the Can-Can).
Key Themes	Underworld revelry, satire, theatricality, dance, high-spirited chaos
Dynamic Range	Wide Range (Lyrical & Sweet → Wildly High-Speed)



LISTEN HERE

Gallery of Sound #6

PAVANE POUR UNE
INFANTE DÉFUNTE
(PAVANE FOR A DEAD PRINCESS)

Quick Facts

# Paintings	1
Composer	Maurice Ravel (1875–1937)
Duration	~5:00 min
Period / Era	Impressionism (piano 1899; orchestrated 1910)
Tempo Feel	Gentle, Rocking Dance Pace / Stately Andante
Sentiment	Tender, melancholic, graceful, nostalgic, and serene

Background and Story

Despite its mournful title, Ravel insisted that this piece was not a lament for a real, deceased princess; he chose the title partly for the sound of the words. It evokes instead a nostalgic, idealized vision of a Spanish court of long ago. Ravel wrote it for solo piano in 1899 and orchestrated it in 1910.

The “pavane” was a slow, stately processional dance performed by nobility. One can imagine a young Spanish princess (*infanta*) stepping gracefully to the music in a grand palace courtyard. The composition uses delicate Impressionist harmonies, fragile melodies, and rich orchestral colors to capture a sense of vintage elegance, bittersweet nostalgia, and timeless grace.

The Music

Evolution	Maintains a gentle, rocking dance rhythm throughout. A solo horn introduces the fragile main melody, which is restated with lush string accompaniment and subtly varied with delicate woodwind countermelodies, leading to a warm, glowing finish.
Key Themes	Courtly dance, Spanish royalty, nostalgia, quiet elegance, memory
Dynamic Range	Low to Medium (Soft, intimate, and graceful)



LISTEN HERE

Gallery of Sound #7

PROCESSION OF THE
SARDAR

Quick Facts

# Paintings	1
Composer	Mikhail Ippolitov-Ivanov (1859–1935)
Duration	~4:00 min
Period / Era	Late Romantic (1894–95)
Tempo Feel	Steady March Pace / Moderato
Sentiment	Regal, triumphant, exotic, rhythmic, and ceremonial

Background and Story

Composed as the grand finale of Ippolitov-Ivanov's famous *Caucasian Sketches* (Suite No. 1), this movement reflects the 19th-century European fascination with orientalism and exoticism.

Inspired by the composer's years in Tbilisi (then Tiflis), Georgia, where he directed the music school and conducted at the opera house, the music paints an ornate, cinematic picture of a high-ranking Caucasian military chieftain ("Sardar") entering a bustling city. The piece captures the pageantry of an approaching entourage, complete with fluttering banners, traditional folk melodies, exotic modal scales, and the rhythmic footfalls of a marching procession surrounded by cheering crowds and ceremonial drums.

The Music

Evolution	The piece begins with a jaunty, repeating march theme passed around the woodwinds over a steady percussion pulse. The music gradually builds in density and volume as the full orchestra joins, culminating in a grand, brass-heavy, festive climax.
Key Themes	Processions, military grandeur, festive gatherings, banners, oriental/Caucasian motifs, marching steps
Dynamic Range	Medium to High (steady build up to a loud, triumphant climax)



LISTEN HERE

Gallery of Sound #8

SYMPHONY NO. 3 IN C MINOR – 4TH MOVEMENT (*MARCIA MODERATO*)

Quick Facts

# Paintings	1-2
Composer	Bob Bernstein
Duration	~7:30 min
Period / Era	Contemporary
Tempo Feel	Slow, Broad & Solemn / Lento
Sentiment	Resolute, rhythmic, driving, focused, and powerful

Background and Story

The composer, Bob Bernstein, is a performing member of the Toronto Community Orchestra (TCO) and will be onstage playing his French Horn in the orchestra during this performance!

Built around a steady march beat (*Marcia moderato*), this modern symphonic movement explores momentum, human resilience, and forward progress through an insistent, driving rhythm. Rather than a traditional military march, the piece builds complex layers of sound—starting from sparse, lean rhythmic motifs and expanding into dense, lush orchestral textures that reflect the interplay between industrial drive and modern emotional expression.

The Music

Evolution	Anchored by an insistent, marching pulse that moves through shifting orchestral colors. Textures range from lean, rhythmic motifs to dense, layered brass and string harmonies, building momentum toward a strong, rhythmic payoff.
Key Themes	Marching, momentum, architecture/structure, modern rhythm, focused drive
Dynamic Range	Medium-High (insistent, driving energy)



[LISTEN HERE](#)