



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

100 YEARS  
1918-2018

## University of Toronto Symphony Orchestra

Uri Mayer, *conductor*

Lorenzo Guggenheim, *assistant conductor*

with Gena van Oosten, *mezzo-soprano*

and Julia Mirzoev, *violin*

Friday, December 7, 2018

7:30 pm

MacMillan Theatre, 80 Queen's Park

*The 2018-19 UTSO concerts are made possible in part  
by a generous gift from Neville Austin.*

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We wish to acknowledge this land on which the University of Toronto operates.

For thousands of years it has been the traditional land of the Huron-Wendat,  
the Seneca, and most recently, the Mississaugas of the Credit River.

Today, this meeting place is still the home to many Indigenous people from across  
Turtle Island and we are grateful to have the opportunity to work on this land.

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# University of Toronto Symphony Orchestra

Uri Mayer, *conductor*  
Lorenzo Guggenheim, *assistant conductor*

## PROGRAM

Presentation of the Kathleen McMorrow Music Award  
to composer Chan Ka Nin on behalf of the Ontario Arts Foundation.

*My Most Beautiful, Wonderful, Terrific, Amazing,  
Fantastic, Magnificent Homeland* Chan Ka Nin  
(b. 1949)

*Siete canciones populares españolas* Manuel de Falla  
(1876-1946)

- i. El Paño Moruño
- ii. Segudilla Murciana
- iii. Asturiana
- iv. Jota
- v. Nana
- vi. Canción
- vii. Polo

Lorenzo Guggenheim, *assistant conductor*  
Gena van Oosten, *mezzo-soprano*  
Winner of the 2017-18 UTSO Concerto Competition

Violin Concerto No. 1, Op. 82 in A minor Alexander Glazunov  
(1865-1936)

- i. Moderato
- ii. Andante - Più animato
- iii. Allegro

Julia Mirzoev, *violin*  
Winner of the 2017-18 UTSO Concerto Competition

## Intermission

Symphony No. 1 (*Winter Daydreams*) Pyotr Ilyich Tchaikovsky  
Op. 13 in G minor (1840-1893)

- i. Dreams of a Winter Journey
- ii. Land of Desolation, Land of Mists
- iii. Scherzo
- iv. Finale

# ORCHESTRA

## Violin I

Jamie Godber,  
*concertmaster*  
David Baik  
Emily Bosenius  
Thea Coburn  
Hannah Corbett  
Heather Huynh  
Madeleine Kay  
Vivian Kwok  
Lexi Li  
Amelia McNiven Fontani  
Jess Ng  
Matthias Ng  
Ryan Shen  
Sophia Won  
Saba Yousefi-Taemeh  
May Yu

## Violin II

Olga Rykov, *principal*  
Justin Azerrad-Kendall  
George Chen  
Diana Dawydchak  
Miguel Esteban  
Joanna  
Gorska-Kochanowicz  
Claire Heinrichs  
Isaac Poon  
Raphael Salonga  
Adelaide Sanchez  
Lucy Warren  
Marcus Wong  
Lucia Yu  
Kyle Yuen

## Viola

Aaron Cheung, *principal*  
Kevin Michael Belvedere  
Andrew Chan  
Matthew Chan  
Jocelyn Choi  
Emelia Findlay  
Venjamin Law  
Vena Lin  
Cameron Ting

## Cello

Christopher Chan, *principal*  
Alice Cho  
Sally He  
Dominic Kim  
Lyndon Kwan  
Rachel Lee  
Tsz Pan Gretchen Lee  
Michelle Liu  
Jazz Wayde Manalang  
Brendan Rogers  
Else Sather  
Madeleine Smith  
Ness Wong

## Double Bass

Shaun Rogers, *principal*  
Mikka Choi  
Chiara Culmone  
William Dietrich  
Hannah Godfrey-Clarke  
Nicholas Hladio

## Flute

Minah Lee  
Rebecca Moranis (Piccolo)  
Joey Zhuang (Piccolo)

## Oboe

Simon McNamee  
Daniel Mok  
Kira Shiner

## Clarinet

Yasmeen Alli  
Marco De Conno  
Zachary Goldstein

## Bassoon

Douglas Fleming  
Joshua Marshall  
Michael Quigley

## Contra Bassoon

Douglas Fleming

## Horn

Charlotte Alexander  
Lucy Nesbitt  
Michael Nunes  
Ilinca Stafie  
Dia Tam

## Trumpet

Brian McAuley  
Katherine Fraser Moffatt  
Charles Watson

## Trombone

Bien Carandang  
Thomas Murray Garrick  
Kyle Orlando

## Tuba

Mike Liu  
Benjamin Whitby

## Timpani

Bryn Lutek  
Mateen Mehri

## Percussion

Andrew Bell  
Bryn Lutek  
Mateen Mehri  
Louis Pino

## Harp

Christina Kant

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## PROGRAM NOTES

***My Most Beautiful, Wonderful, Terrific, Amazing, Fantastic, Magnificent Homeland***, a short piece with a long title, reflects composer Chan Ka Nin's enthusiasm for his homeland. Chan Ka Nin immigrated to Canada in 1965. He is grateful for what Canada has to offer—education, health care, jobs, and a generally peaceful and safe environment. This work tries to capture the essence of being able to live in this most beautiful, wonderful, terrific, amazing, fantastic, and magnificent country.

*Program note courtesy of the Toronto Symphony Orchestra (<http://canadamosaic.tso.ca/partner/sinfonia-toronto/>).*

Manuel de Falla's ***Siete canciones populares españolas*** is a set of traditional songs from the Spanish culture, originally arranged/composed for piano and voice. It is one of the composer's most popular works. De Falla gathered the songs in several travels through towns in Spain and research of old songbooks. He finished them in Spain in 1914 where he retreated in the face of the German invasions of France, where he resided. The style of each song is related to the part of Spain to which it belongs and reflecting the wide diversity of the region.

"El Paño Moruño" comes from Murcia (Southeastern Spain). "Segudilla Murciana," also from Murcia, is a popular dance song in quick triple time. "Asturiana" is a lament from northern Spain. The "Jota," mostly from Aragón, is one of the most popular Spanish dances. "Nana" is a lullaby

from Andalucía. "Canción" ("song") is not associated with a specific region but still portrays the rhythmic quality of Spanish traditions. "Polo," also Andalusian, presents the gypsy roots of Flamenco. In each folksong the voice reflects traditional Spanish singing and the texts are all about love and the courting process, some more naively and playfully, and others full of feelings of vengeance and tragedy.

The orchestration played today is by renowned 20th-century Italian composer Luciano Berio, who prepared it as a gift to his wife, the avant-garde singer Cathy Berberian. It treats the orchestra with such freedom and rhythmic audacity as if the voice was accompanied by a traditional Spanish guitarist.

*Program note by Lorenzo Guggenheim.*

Alexander Glazunov's only **Violin Concerto, No. 1, Op. 82**, is arguably one of his most brilliant and emotive works. It is clear that Glazunov possessed the emotional capacity to compose such profound works through his character. He was a dedicated director at the St. Petersburg music Conservatory and worked tirelessly to ensure students' fair treatment. For instance, at a time when Jews were not allowed in the Russian capital of Moscow, Jascha Heifetz, Mischa Elman and Nathan Milstein were all able to attend the St. Petersburg conservatory to study with Leopold Auer because of Glazunov's efforts to obtain permits on their behalf. It is fitting that this work is dedicated to his dear friend and colleague, Leopold Auer, who also gave its premiere, in 1905.

The work can be considered to be through-composed due to its continuity and lack of breaks, with common knowledge stating that the three 'movements' within his work can be divided into the Moderato, Andante, and Allegro sections. Glazunov's relentless use of chromaticism in his themes and melodies is the force that drives all the sections together, perhaps functioning as a microcosm of the overall continuous form of the piece. Through the three movements, there is an overall emotional journey that can be interpreted through the many changes in pace and pathos. The Moderato swoons with anxious romantic chromaticism just as it settles into the more tranquil and luscious Andante section, sweeping from a minor to a warmer D-flat major. The calm does not last for too long, as an Animando section brings back the fleeting and anxious chromaticism, where it ultimately reaches its boiling point in the Cadenza, which Glazunov cleverly transitions into a joyous and releasing final Allegro section in A major.

*Program note by Julia Mirzoev.*

Even though Tchaikovsky's **Symphony No. 1** is not frequently performed, it is a masterfully-crafted, striking symphonic work. Concert audiences are most familiar with Tchaikovsky's later symphonies; Nos. 4, 5 and 6. However, the first symphony is extremely highly-regarded by the University of Toronto Symphony Orchestra's maestro, Uri Mayer, and the composer himself had a special affection for this early symphony. Tchaikovsky said this about the symphony: "Although it is in many

ways very immature, fundamentally, it has more substance and is better than many of my other more mature works."

The first symphony was composed by Tchaikovsky in 1866 at the age of 26 when he was starting his tenure as a professor at the brand new Conservatoire in Moscow. The composition process was very stressful for the young composer and during the time he was composing the symphony, he suffered from mental breakdown, hallucinations, feelings of dread and other negative physical symptoms. Early receptions to performances of the second and scherzo movements of the symphony were lukewarm and Tchaikovsky continued to revise and edit the symphony over a period of eight years. The current version of the symphony, completed by Tchaikovsky in 1874, was first performed in 1886.

The symphony is entitled *Winter Daydreams* and Tchaikovsky has given the first two movements subtitles which depict the landscape of Russia. The first movement is entitled *Dreams of a Winter Journey* while the second movement bears the subtitle, *Land of Desolation, Land of Mists*. The third movement is a scherzo based on the composer's C-sharp minor piano sonata. The final movement is based on a Russian folk song entitled, *I Will Plant, Young One*. The entire symphony abounds with charming themes, prominent solo passages and brassy climaxes. Tchaikovsky's brilliant, unique orchestral sound is evident, even in this early work.

*Program note by Trevor Dearham.*

## BIOGRAPHIES

**Uri Mayer**, Professor and Director of Orchestral Studies at the University of Toronto, has taught on the faculties of the University of Michigan in Ann Arbor, Rice University Shepherd School of Music in Houston, McGill University in Montreal and at the Glenn Gould School of the Royal Conservatory of Music.

Renowned for his strong command of broad symphonic, operatic and ballet repertoire, Mayer has guest conducted many of the leading orchestras around the world including Canada's Montreal, Toronto, Winnipeg and Vancouver symphonies, the Houston and Utah symphonies in the U.S., London Mozart Players and the English Symphony Orchestra, NDR Philharmonie in Hannover, Slovak Philharmonic, Budapest, Belgrade and Sophia Philharmonics, Israel Philharmonic, NHK Orchestra and Osaka Symphony in Japan and National Symphony of Taiwan. He served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka, Japan and Artistic Director of the Israel Sinfonietta.

In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London. Mayer has led numerous opera productions in Canada, the U.S., the Netherlands, Hungary and Israel including *The Barber of Seville*, *Così fan tutte*, *Don Giovanni*, *Rigoletto*, *The Flying Dutchman*, *Salome* and *The Cunning Little Vixen*.

Some of the distinguished soloists who have collaborated with him include Elly Ameling, Kathleen Battle, Maureen Forrester, Frederica von Stade, Itzhak

Perlman, Pinchas Zukerman, Mstislav Rostropovich, Yo-Yo Ma, Claudio Arrau, Emanuel Ax and Sir Andrés Schiff. Mayer has recorded for the Arabesque, CBC, Denon Japan, Hungaroton and Koch labels. Under his direction the Edmonton Symphony became one of Canada's most frequently played orchestras on radio. They were awarded the Grand Prix du Disque-Canada for *Orchestral Suites of the British Isles* and nominated for a JUNO award for their *Great Verdi Arias* with Louis Quilico.

Described as instinctive and very gifted, **Lorenzo Guggenheim**, native of Argentina, is a conductor with an emerging career conducting opera, new music and the broad orchestral repertoire. Internationally recognized for his vibrant interpretations, Lorenzo's career was launched by his debut in the Teatro Colón at age 23, and his performance with the Orquesta Sinfónica de Chile in 2014, after which he moved to Seattle where he completed a Master of Music at the University of Washington. He collaborated with the Seattle Symphony's Prokofiev and Shostakovich festivals in 2016-18 and was twice a fellow with Music Director Ludovic Morlot. Shortly after arriving in Toronto, he co-founded the U of T Campus Philharmonic Orchestra serving as music director. Guest conducting appearances include engagements with the Orquesta Sinfónica de Mar del Plata and Entre Ríos (Arg), University of Washington Symphony Orchestra and Campus Philharmonia Orchestras, UW Opera and Modern Ensemble, Miami Music Festival Chamber Orchestra, Orquesta

Académica Teatro Colón, Ensemble Contemporáneo UNA. Lorenzo was selected by Orchestra Toronto to join their final program in May as an apprentice conductor.

Mezzo-soprano **Gena van Oosten** was recently named a winner of the 2018 Metropolitan Opera National Council Western Canada District, and is known for her vocal sensitivity, warmth and musicality. Currently a member of the Yulanda M. Faris Young Artist Program with Vancouver Opera, she can be heard in their upcoming production of *La Cenerentola* as Thisbe.

Gena holds a Master of Music degree in Voice Performance from the University of Toronto, where she was a 2018 UTSO Concerto Competition winner. She also holds a Bachelor of Music degree in Voice Performance, with a minor in psychology, from McGill University. Some of her past roles include Eduige in *Rodelinda* with Opera in Concert, the Witch in *Dido and Aeneas* with Theatre of Early Music, and the title roles in *Rinaldo* and *Giulio Cesare* with Opera McGill. Gena has also been a concert soloist with Theatre of Early Music, the Mississauga Symphony Orchestra, and the Toronto Operetta Theatre, and has extensive choral experience with La Chapelle de Québec.

Toronto-born violinist **Julia Mirzoev** is currently pursuing her Master in Music degree on full scholarship at the Yale School of Music, studying with Ani Kavafian. Julia previously studied with Jacob Lakirovich, and completed her Bachelor's degree studying with Jonathan Crow at the University of Toronto. She has been featured on CBC's "Top 30 Classical Musicians Under 30," CBC Radio 94.1, and Classical 96.3 FM.

A winner of multiple first prizes across national and provincial competitions including the grand prize at the Canadian Music Competition, Julia was granted the University of Toronto Symphony Orchestra Concerto Competition prize, the Orchestra Toronto Concerto Competition first prize, and the Toronto Symphony Youth Orchestra concerto competition first prize, after which she performed with the Toronto Symphony Orchestra. Julia has also performed solo with the Scarborough Philharmonic, Sinfonia Toronto and the Canadian Sinfonietta. A participant in international music festivals, she has been a part of the Orford, Sarasota, Aspen and Toronto summer festivals.



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