



UNIVERSITY OF TORONTO

FACULTY OF MUSIC

U of T Symphony Orchestra

Uri Mayer, *conductor*

with Jennifer Tran, *alto saxophone*

2018-19 UTSO Concerto Competition Winner

Saturday, October 5, 2019

7:30 pm

MacMillan Theatre, 80 Queen's Park

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

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

University of Toronto Symphony Orchestra

Uri Mayer, *conductor*

PROGRAM

As Quiet As

Michael Colgrass (1932-2019)

1. A Leaf Turning Colors
2. An Uninhabited Creek
3. An Ant Walking
4. Children Sleeping
5. Time Passing
6. A Soft Rainfall
7. The First Star Coming Out

Légende, Op. 66

Florent Schmitt (1870-1958)

Nocturnes

Claude Debussy (1862-1918)

- i. *Nuages*
- ii. *Fêtes*

Lorenzo Guggenheim, *conductor*

Intermission

Symphony No. 7, Op. 92 in A major

Ludwig van Beethoven
(1770-1827)

- i. Poco sostenuto - Vivace
- ii. Allegretto
- iii. Presto
- iv. Allegro con brio

Please note that photography and recording are strictly prohibited during the performance. Kindly turn off all electronic devices as a courtesy to the performers and your fellow patrons.

U OF T SYMPHONY ORCHESTRA

Violins

David Baik, *concertmaster*

Felipe Luzuriaga,
concertmaster

Justin Azerrad-Kendall

Emily Bosenius

Grace Choi

Thea Coburn

Diana Dawydychak

Miguel Esteban

Eleanor Hector

Claire Heinrichs

Juliana Hentosz

Claire Hur

Heather Huynh

Lexi Li

Amelia McNiven Fontani

Céline Murray

Matthais Ng

Jess Ng

Isaac Poon

Adelaide Sanchez

Lucy Warren

Sophia Won

Marcus Wong

Jisu Woo

Peter Daniel Wowk

Saba Yousefi-Taemeh

Lucia Yu

May Yu

Violas

Woosol Cho, *principal*

Andrew Chan

Matthew Chan

Jocelyn Choi

Samuel Edwards

Emelia Findlay

Madeleine Kay

Vena Lin

Raphael Salonga

Cellos

Madeleine Smith, *principal*

Maxwell Darlington

Janise Tin Wing Ku

Lyndon Kwan

Tsz Pan Gretchen Lee

YuBin Lee

Michelle Liu

Brendan Rogers

Else Sather

Eliza Wei

Ness Wong

Double Basses

Peter Eratostene, *principal*

Mikka Choi

Luke Chrysochou

Chiara Culmone

Hannah Godfrey-Clarke

Shaun Rogers

Flutes

Nerses Amirkhanyan

Karen Chiang (piccolo)

Ricci Ebron

Michelle Hui (piccolo)

Oboes

Bradley Duffy (Eng. horn)

Daniel Mok

Ciara Wheeler (Eng. horn)

Clarinets

Marco De Conno (bass)

Adriana Elizabeth

Jankovic

Bruce Luo (bass)

Bassoons

Douglas Fleming

Rae Pauze

Michael Quigley

Zachary Senick (contra)

Horns

Noah Hawryluck

Lucy Nesbitt

Paolo Rosselli

Ilinca Stafie

Dia Tam

Shin Yu Wang

Trumpets

Charlotte McIntosh

Declan Scott

Charles Watson

Trombones

Bien Carandang

Nathaniel Jenkins

Benjamin Storm

Tuba

Mike Liu

Timpani/Percussion

Alland Gordon Fry IV

Samuel Kerr

Mateen Mehri

Jacob Valcheff

Meilin Wei

Harp

Justine Azar

Nicole Chang

Kayla Falkenholt

Christina Kant

Keyboards

Michelle Lin

Lorenzo Guggenheim,
assistant conductor

MacMillan Theatre

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director*

Les Stockley, *technical
assistant*

Ross Hammond,
production assistant

Performance Collection

Karen Wiseman, *librarian*

PROGRAM NOTES

As Quiet As was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning “Let’s be as quiet as...” From the 21 answers completed by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the essence of a leaf as it changes color, of a creek abandoned even by birds, and of an ant – or many ants skittering about.

Children Sleeping and *Time Passing* are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of “sleeping sounds”, and then re-appears fragmentarily in musical styles from 1800 to the present – Haydn, Sibelius, Ravel, Stravinsky, Count Basie – as if one were taking a fleeting glance at music history moving through time. The jazz is interrupted by a distant sound which ends the dream, and the last setting (Webern) is in post-war style.

A Soft Rainfall and *The First Star Coming Out* are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. As *Quiet As* is dedicated to children, with love and with hope.

Program note by the composer.

Légende by Florent Schmitt (1870–1958) is a rhapsodic ballad that is masterfully coloured through the interweaving of solo saxophone within the orchestral fabric. The work was commissioned by Elise Boyer Hall (1853–1924), a Parisian-American saxophonist, who dedicated her life’s work in promoting the saxophone as a classical solo instrument. *Légende* is one of 22 commissioned works in her collection.

Composed in 1918, just shortly before the end of World War I, this piece was a means to escape the reality of wartime France by whisking the listener off to a dreamlike existence, transcending physical limitations through music. Schmitt travelled extensively during his lifetime in studying composition, and his music is greatly influenced by memories of Northern Italy, Paris, Bayreuth, Zürich and many more. His ability to evoke imagery of distant locations with ease stems from his fascination of the works by César Franck, Frédéric Chopin, Gabriel Fauré and Claude Debussy, to name a few. Through these compositional decisions, such as focusing on local colour, chromatic harmonic flourishes, metric ambiguity, the timbre of the solo instrument itself and more, Schmitt presented his take on French exoticism.

The impressive colours drawn from the orchestra with the intertwining melodic lines in the saxophone offer both mesmerizing calmness and overwhelming bursts of emotion.

Program note by Jennifer Tran.

Debussy's **Nocturnes** are a paradigmatic work in the orchestral repertoire and the history of music. The very beginning of *Nuages* (the first of the *Nocturnes*) presents an ambiguous tonality and unusual instrumentation which caused the first listeners to be absolutely surprised. Debussy was often inspired by other arts; in this case the title of this composition was influenced by a cycle of paintings titled *Nocturnes* by James McNeill Whistler. The connection between music and painting is such that musicians often talk about colours to refer to the sounds of an instrument, a section of instruments, or a specific chord. Sometimes this can sound quite arbitrary but when referred to this work, we understand the correlation of sound and colour, music and painting.

The first two movements of *Nocturnes*, which we perform tonight, were premiered in Paris in 1900, leaving the third movement *Sirens* for 1901. About them Debussy wrote: "The title *Nocturnes* is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the *Nocturne*, but rather all the various impressions and the special effects of light that the world suggests. *Nuages* renders the immutable aspect of the sky and the slow and solemn motion of the clouds, fading away in gray tones lightly tinged with white. *Fêtes* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged with it. But the background remains persistently the same: the festival with its blending of

music and luminous dust participating in the cosmic rhythm."

Program note by Lorenzo Guggenheim.

Richard Wagner called Beethoven's **Symphony No. 7** "the apotheosis of the dance." No doubt he was referring to the sheer rhythmic drive that propels the symphony forward. It is the fastest of Beethoven's nine symphonies: there is no real slow movement (the second movement is marked "Allegretto") and the third movement scherzo is the fastest of Beethoven's symphonic scherzi. Composed between 1811 and 1812, the symphony was famously premiered in 1813. Immensely popular from the start (the second movement had to be encoored before the symphony was allowed to go on), it is one of Beethoven's most well-known works.

The symphony opens with the grandest of Beethoven's introductions. This stately introduction anticipates two important observations. First, its length and internal structure nearly qualifies it as a separate movement in itself. Seen through this lens, the introduction's duple time signature (4/4) is similar to the second and fourth movements (both in 2/4 time) and in contrast to the first and third movements (in a triple-feeling 6/8 and 3/4 time, respectively) – an alternating structure of duple and triple meters. Second, despite the symphony being in A major the introduction explores F major – "pre-hearing" the third movement scherzo. The first movement proper, critic David Hurwitz describes, is not only "monothematic" (with one main musical idea throughout) but also "monorhythmic" (that is, that there is

BIOGRAPHIES

one main rhythmic motif throughout). The idea of a single rhythm weaving its way through a piece applies too in the second movement, where the main idea is built by repeating a two-bar rhythm. Robert Schumann describes this movement as “a rustic wedding,” although conductors have been known to turn it into a dirge by taking it too slowly. The third movement brings a boisterous scherzo (literally, joke) with its lively tunes juxtaposed with flashy interjections. The joke lies in the movement’s construction: the scherzo appears three times, separated by two trios. On the surface, it appears as if the movement circles endlessly. Careful observation, however, reveals that each repetition of the scherzo is cleverly truncated. When at the end, the trio tries to appear for a third time, it is comically booted out the door. And finally, the fourth movement culminates the symphony by synthesizing the spirit of the previous three movements – driving rhythms, brilliant orchestration, and boisterous texture. Given the brevity of the finale (some interpretations place it as the shortest of the four movements), condensing all these ideas gives it tremendous density, a fitting close to the “apotheosis to the dance.”

Program note by Matthew Poon.

Coming up:

U of T Symphony Orchestra
Thu Oct 17 at 7:30 pm
with pianist Michelle Lin,
2018-19 UTSO Concerto
Competition winner

Program includes Mozart,
Ravel, Tchaikovsky & Kulesha

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, Uri 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.

Uri 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 András Schiff. He 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. In 2009, the University of Western Ontario conferred on Uri Mayer a Doctor of Music Honoris causa in recognition of his contribution to the musical life in Canada.

Lorenzo Guggenheim, hailed as "one of the promises in orchestral conducting in Argentina with international projection," is recognized for leading opera, new music and the broad orchestral repertoire. He performed in the world-famous Teatro Colón at age 23 and with the Orquesta Sinfónica de Chile in 2014, after which he moved to Seattle to collaborate with Seattle Symphony's Prokofiev and Shostakovich Festivals in 2016-18, and was twice a Fellow with Music Director Ludovic Morlot.

Past engagements include the Orquesta Sinfónica de Mar del Plata, Entre Ríos, University of Washington Symphony Orchestras, Opera and Modern Ensemble, Miami Music Festival, and Orchestra Toronto. In 2018 Guggenheim moved to Toronto where he co-founded the U of T Campus Philharmonic Orchestra and conducted the North American premiere of Toshio Hosokawa's *The*

Maiden from the Sea in collaboration with the composer. Lorenzo Guggenheim holds a Master's degree from the University of Washington and is currently a doctoral student under the mentorship of Uri Mayer thanks to a scholarship from the Faculty of Music. www.lorenzoguggenheim.com

The ever-evolving saxophonist **Jennifer Tran** enjoys a musical life as a soloist, chamber musician, and educator. She is a Vietnamese-Canadian musician from Brampton, the site of the Treaty Lands and Territory of the Mississaugas of the New Credit. She is a promising saxophonist who strives to enhance the reception of contemporary classical music and saxophone repertoire. This past summer, she was invited to study and perform at the Toronto Creative Music Lab, Université Européenne de Saxophone and the Hamamatsu International Wind Instrument Academy and Festival. Jennifer performs annually as a featured young artist for the Brampton Chamber Music Concert Series directed by Dr. Koichi Inoue. She is also the soprano saxophonist of Dialectica, an all female quartet that performs and procures original, Canadian music. Their work was recently featured in filmmaker, Atom Egoyan's newly released film *Guest of Honour* at the 2019 Toronto International Film Festival. Jennifer Tran is pursuing her Master of Music in Saxophone Performance at the University of Toronto under the supervision of Dr. Wallace Halladay.



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