



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Symphony

Pratik Gandhi, *conductor*

Friday, December 8, 2023 at 7:30 pm | MacMillan Theatre, 80 Queen's Park, Toronto

“FANTASIA” – CONCERT PROGRAM

Fantasia in G

Timothy Mahr (b. 1956)

Amazing Grace

Frank Ticheli (b. 1958)

James Wu, *graduate student conductor*

Second Suite in F, Op. 28, No. 2

Gustav Holst (1874–1934)
ed. Colin Matthews

- I. March
- II. Song without Words
- III. Song of the Blacksmith
- IV. Fantasia on the “Dargason”

Fantasia for Alto Saxophone

Claude T. Smith (1932–1987)

Yunfei Xie, *alto saxophone*
2023 Winds Concerto Competition winner

INTERMISSION

Gaudete

Kristie Hunter (b. 1989)

Interrupted Mechanical Whispers: A Short Wind Discord

Yuhan Zhou (b. 1994)
composer-in-residence

Commission & World Premiere

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 the Mississaugas of the Credit. 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.

As part of the Faculty's commitment to improving Indigenous inclusion, we call upon all members of our community to start/continue their personal journeys towards understanding and acknowledging Indigenous peoples' histories, truths and cultures. Visit indigenous.utoronto.ca to learn more.

Fantasia in G Major, BWV 572

J.S. Bach (1685–1750)
arr. Richard Franko Goldman and Robert L. Leist

Beauty Broken

Nicole Piunno (b. 1985)

ACKNOWLEDGEMENTS

PERFORMANCE COLLECTION

Karen Wiseman, *librarian*; Nicole Magirias, *student library assistant*

TEACHING ASSISTANTS

Michael Fedyshyn, *trumpet*; Sophie Lanthier, *flute*; Emerald Sun, *clarinet*;
Chien Wong, *percussion*

UPCOMING WIND SYMPHONY PERFORMANCES AT THE FACULTY OF MUSIC

Friday, February 9, 2024 at 7:30 pm

University of Toronto Wind Symphony presents *To the Stars*

MacMillan Theatre | [BUY TICKETS](#)

Friday, April 5, 2024 at 7:30 pm

University of Toronto Wind Symphony presents *Earth, Water, Sun, Wind*

MacMillan Theatre | [BUY TICKETS](#)

UNIVERSITY OF TORONTO WIND SYMPHONY

Pratik Gandhi, *conductor*

Flute

Josh Chong
Sophia Guo
Isabella Ignacio
Taylor Kruuv
Naomi Lobo
Anwen Robertson
Lucy Zuo

Piccolo

Josh Chong
Isabella Ignacio

Oboe

Jasmine Noone
Zoe Yang

Bassoon

Rachel Chen
Kira Greenlees
Ruth Yeo

E-flat Clarinet

Crystal Chong

Clarinet

Eliza Abbott
Cheng Cheng
Crystal Chong
Felicity Quadrini
Emma Rondilla
Christine Suh
Sophia Stellato *
Tom Chuen Tsang
Olivia Van Alebeek

Bass Clarinet

Angela Lin

Alto Saxophone

Charlotte Chau
Chantelle Tom-Ying

Tenor Saxophone

Emmalin Pan

Baritone Saxophone

Will Carriere

Trumpet

Sophia Franc
Griffin Hook *
Marten Humke-Weber
Tamsin Spiller
Charlie Steggles
Kevin Zhao

Horn

Amanda Bolger †
Ethan Chialtas †
Jessica Lin †
Piper Shiels †

Trombone

Abellia Chan
Kenzie Ford
Madeline James

Bass Trombone

Rebecca Plante

Euphonium

Nathaniel Aszmies

Tuba

Brooklynn Williams
Eric Zhang

Double Bass

Anthony Golubev

Piano

Phoebe Lin

Percussion

Elyssa Arde
Jerry Yuan
Yue Yin Zhang
Randall Chaves
Camacho †
Matthew Magosci †
Chien Wong †

* *ensemble managers*

† *guest musicians*

PROGRAM NOTES

The University of Toronto Wind Symphony and director Pratik Gandhi present a collection of playful and imaginative works that take inspiration from other music and art.

Fantasia in G

One of Timothy Mahr's earliest and best-loved compositions, the *Fantasia in G* is inspired by the opening line of Johann Schiller's famous poem "An die Freude", or "Ode to Joy", written in 1785. That line characterizes joy as "schöner Götterfunken", usually translated as "shining spark of God", and the rest of the poem describes the power of joy to alleviate suffering and bring people together in community. Mahr's music captures the effusive spirit of Schiller's words and makes several references to their most recognizable setting, in the finale of Ludwig van Beethoven's Symphony No. 9.

Amazing Grace

The legend goes that "Amazing Grace" lyricist John Newton, after nearly dying in a storm at sea, transformed himself from a sailor involved in the trans-Atlantic slave trade and an overall despicable human being, to a preacher and abolitionist. Although the truth doesn't quite live up to the legend, Newton's lyrics for "Amazing Grace" and the possibility of redemption that they evoke have nevertheless resonated with people around the world—even becoming an anthem for the American civil rights movement. It was first paired with the melody by which we know it now in 1835 by William Walker, and this 1994 arrangement by Frank Ticheli is by far the most frequently performed version for band.

Second Suite in F

Many of the best-known compositions for band from the early twentieth century were settings of folk songs by British composers. Holst's Second Suite is a cornucopia, including no fewer than seven folk songs over its four movements. He employs a variety of textures and colours, but often introduces the tunes using solo instruments: euphonium for "Swansea Town" in the first movement; clarinet (and later, cornet) for "I'll Love My Love" in the second; and alto sax for the "Dargason" and euphonium again for "Greensleeves" in the finale. Holst was working as a school teacher and was little-known as a composer when he wrote an early version of the suite in 1911, but he was enjoying a newfound fame by the time he revised it for its premiere performance at Royal Albert Hall in 1922.

Fantasia for Alto Saxophone

Dale Underwood's tenure as the saxophone soloist for the U.S. Navy Band began in 1969 and lasted almost thirty years until his retirement. During that time, he performed with the band all over the world, established the annual International Saxophone Symposium, and commissioned works for saxophone and band from several leading composers. One of these composers was Claude T. Smith, who himself had a strong relationship with the Navy Band; the piece he wrote in 1975 to celebrate their 50th anniversary, *Eternal Father, Strong to Save*, has become a mainstay in the wind repertoire. Smith's Fantasia for Alto Saxophone was premiered by Underwood at the 1983 International Saxophone Symposium.

Gaudete

The *Piae Cantiones*, or “Pious Songs”, was a volume of Medieval sacred songs from the Finnish Protestant tradition, collected in the 16th century by Jacobus Finno and published in Germany in 1582. They attracted little interest outside these two countries until several centuries later, when a burgeoning choral movement in England picked up on a few translated editions. The original set contained some Christmas carols that are still sung today, including “Good King Wenceslas”, “In Dulci Jubilo”, and “Gaudete” (“Rejoice!”). Although it’s not among the most popular carols these days, “Gaudete” has inspired arrangements and cover versions by artists ranging from The King’s Singers and Karl Jenkins to synth-pop duo Erasure and the folk-rock group Steeleye Span, whose rendition actually hit No. 14 on the UK singles charts in 1973—one of only two top-20 singles in history to be sung fully in Latin. The arrangement we’re playing tonight comes from the imagination of University of Toronto alumna, multi-instrumentalist, and composer Kristie Hunter.

Interrupted Mechanical Whispers

Commissioned by the University of Toronto Wind Symphony, *Interrupted Mechanical Whispers* is a six-minute wind “discord” that explores the interplay of disruption and repetition. The principal motif, rooted in the solo clarinet, is repeatedly interrupted. The piece deliberately departs from tradition, challenging familiarity through contrasting dynamics, interruptions, and dissonance. The percussion section plays an important role, serving a unique function as a subtle yet crucial background. (Program note by composer)

Fantasia in G Major

Johann Sebastian Bach’s Pièce d’Orgue in G Major, BWV 572, is an enigma in several ways. The original manuscript has been lost, and scholars can’t quite narrow down its composition even to the nearest year (most likely, they say, between 1708 and 1712). It was first published, well after Bach’s time, under the title “Fantasia in G Major”, though it contains little semblance of the improvisatory nature of Baroque fantasias. It’s not totally clear why Bach’s original title was given in French, since he wrote it during his tenure as organist at the court at Weimar. The work’s particular three-part structure—virtuosic outer sections surrounding a regal central section in five-part counterpoint—is also unusual in Bach’s output, more closely resembling the toccatas of Buxtehude. This arrangement was made in 1957 for the legendary Goldman Band, and trims the ends to showcase the contrapuntal interior in all its glory.

Beauty Broken

During a visit to the Columbus Museum of Art, composer Nicole Piunno was captivated by a work titled “Blow Up #1”, by artist Ori Gerscht. The work is one of a series of large-scale photographs capturing the explosion of elaborate floral arrangements a split-second after they have been detonated. Piunno was intrigued by “the tension that exists between beauty and violence, or life and death,” and sought to express it in her music. The result is an exploration of contrasts and juxtapositions that provides an impactful ending for our program.

ARTIST BIOGRAPHIES

Pratik Gandhi (he/him) is an award-winning freelance conductor and researcher based in Toronto. He is a sessional lecturer at the University of Toronto Faculty of Music, where he directs the Wind Symphony. He is in his tenth season as music director of the Rouge River Winds and was the founding music director of Soup Can Theatre. In addition to regularly guest conducting and adjudicating bands and orchestras, Pratik is active in several organizations that support music educators, most notably the Ontario Band Association. Since 2017, he has also served as Vice-Chair of the Concert Band Division of MusicFest Canada. Pratik is currently a doctoral student at York University, where his research, supported in part by an Ontario Graduate Scholarship, investigates issues of equity and representation among wind band composers in Canada. Pratik received a B.Mus. in music education and an M.Mus. in conducting from the University of Western Ontario, where he studied conducting with Colleen Richardson, Jerome Summers, and James McKay, and percussion with Jill Ball.

Yunfei Xie is a classical saxophone soloist, chamber and wind band musician, currently pursuing undergraduate studies at the University of Toronto under Prof. Wallace Halladay. He has over ten years of experience performing, during which time he has been awarded multiple first prizes at the Beijing Art Festival of College Students, as leader of both the USTB Symphonic Band and the Invisible Leap Quartet. He was also one of the finalists in the 2023 UTSO Concerto Competition. Yunfei recently had the opportunity to study with world-renowned virtuosos such as Claude Delangle, Vincent David, and Christian Wirth, at the European University of Saxophone in France. As a student, he is nourishing his verdant passion and polychromatic insight to build a comprehensive musical approach.

Yuhan, a Chinese-born composer, pianist, and producer based in Toronto, recently won the Ann H. Atkinson Prize and is the current composer-in-residence at the University of Toronto for Wind Symphony and Chamber Choir. Her winning composition, *The Not-yet*, premiered at the 2023 New Music Festival. Specializing in concert music and film scores, Yuhan's work has been featured across East Asia and North America. As an enthusiastic composer, she crafts soundtracks for various visual media, including Hulu's 2021 id Artists showcase advertisement. Yuhan has a track record of scoring award-winning films, such as *Oop*, honored at the Ottawa Big Jump, and *Gamble*, which won Best Animation at the Forest City Film Festival. In 2021, Yuhan took on the role of a music producer and team lead at ByteDance, TikTok's parent company in Beijing, overseeing the production of children's English songs. Currently pursuing a composition doctorate at the University of Toronto under Christos Hatzis and Gary Kulesha, Yuhan, who arrived in Canada in 2016, has been actively involved in film and concert music since then.