



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Symphony Orchestra Concerto Marathon

Uri Mayer, *conductor*

with UTSO Concerto Competition winners Kyle Orlando, Alex Hetherington,
Britton-René Collins and Anastasia Kulikova

Saturday, December 10, 2022 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

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

PROGRAM

Concerto for Trombone

Launy Grøndahl (1886-1960)

- I. Moderato assai ma molto maestoso
- II. Quasi una Leggenda: Andante grave
- III. Finale: Maestoso – Rondo

Kyle Orlando, *trombone*, winner of the UTSO Concerto Competition (2019)

Neruda Songs

Peter Lieberon (1946-2011)

- I. *Si no fuera porque tus ojos tienen color de luna*
(trans. "If your eyes were not the color of the moon")
- II. *Amor, amor, las nubes a la torre del cielo*
(trans. "Love, love, the clouds went up the tower of the sky")
- III. *No estés lejos de mí un solo día, porque cómo*
(trans. "Don't go far off, not even for a day")
- IV. *Ya eres mía. Reposa con tu sueño en mi sueño*
(trans. "And now you're mine. Rest with your dream in my dream")
- V. *Amor mío, si muero y tú no mueres*
(trans. "My love, if I die and you don't")

Alex Hetherington, *mezzo-soprano*, winner of the UTSO Concerto Competition (2022)

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.

INTERMISSION

The Russian Marimba Concerto

Sergei Golovko

- I. Untold Legends (Allegro risoluto, ma non tanto)
- II. Stories of Old (Lento)
- III. The Fair "Maslenitsa" (Allegramente di bravura)

Britton-René Collins, *marimba*, winner of the UTSO Concerto Competition (2020)

Piano Concerto No.2 in C minor, Op.18

Sergei Rachmaninoff (1873-1943)

- I. Moderato
- II. Adagio sostenuto
- III. Allegro scherzando

Anastasia Kulikova, *piano*, winner of the UTSO Concerto Competition (2020)

-
1. Neruda Songs (for Mezzo-Soprano and Orchestra) by Peter Lieberon presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.
 2. Concerto for Trombone and Orchestra by Launy Grondahl presented under license from C.F. Peters Corporation, copyright owner.
 3. The Russian Marimba Concerto by Sergei Golovko presented under license from The Australian Percussion Academy Pty Ltd, copyright owners.

UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA (UTSO)

Uri Mayer, *conductor*

Lorenzo Guggenheim, Matheus Coelho do Nascimento, *assistant conductors*

Violin I

Talia Sinclair,
concertmaster
Bridget Alexander
Ryan Lee Chang
Jennifer Jeon
Satchi Kanashiro
Rosaleen Ryel
Isabel Ryznar
Daria Schibitcaia*
Kasey Scoboria
Elise Wiesinger
Jisu Woo
Mizuki Yaesawa

Violin II

Emma Reader-Lee,
principal
Katherine Chen
Jasmine Wai-Shan Chu
Anthony Gunadi
Sophie Li
Helen Li
Ying Sze Alison Li
Kwan Heng Vincent
Poon
Monique Tong
Deborah Alexandra
White
Nicolas Wojtarowicz
Amanda Yee

Violas

Grace Moon, *principal*
Victor Chung
Ruby Jackson
Vena Lin
Mobin Naeini
Raphael Salonga*
Daphne Blanche
Waggener

Cellos

Grøndahl & Lieberon
Ho Yin Michael Wong,
principal
Maren Helyar
Sohrab
Malekzadehamoli
Tomas Pena Paz Y
Mino
Maya Shukla
Daniel Ulloa Garcia
Eliza Wei
Cindy Zhang

Cellos

Golovko &
Rachmaninoff
Brendan Rogers,
principal
Hayley Chan
Jonah Hansen
Matthew Lei
Tuuli Olo
Jeffrey Paik
Chloe Shin
Eddie Wei

Double Basses

Marcus Chan, *principal*
Benjamin Kemppainen
Jude Littlefield Buschlen
Tsz Long Lo
Danylo Tkaczyk

Flutes

Jordana Kleiner
Eleanor Song
Yelin Youn
Ray Zheng

Piccolo

Jordana Kleiner

Oboes

Jason Halliday
Christopher Vishy
Zoe Yang

English Horn

Jason Halliday

Clarinets

Jasmine Chan
Sarah Darragh
Anastasia Murdocca
Andrew Neagoe

Bass Clarinet

Andrew Neagoe

Bassoons

Cian Bryson
Gabrielle Luise Eber
Rita Ren

Horns

Christopher Fan
Julia Fowell
Kevin Li
Joanne Yin

Trumpets

Erik Dubeau*
Justin Ko

Trombones

Dominic Ghiglione
Duncan MacFarlane

Bass Trombone

Ben Glauser

Tuba

Umberto Quattrociochi

Timpani

Andrew Bell
Brayden Krueger
Jacob Valcheff

Percussion

Andrew Bell
Thomas Carli
Brayden Krueger
Matthew Magocsi
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Harp

Cara Nicol

Piano

Emma Moss
Claire Xiao

* *ensemble managers*

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UPCOMING PERFORMANCES

Saturday, February 4 at 7:30 pm
UTSO at the University of Toronto New Music Festival
MacMillan Theatre, 80 Queen's Park

Saturday, March 24 at 7:30 pm and Sunday, March 25 at 2:30 pm
Faculty of Music Choirs with the UTSO
MacMillan Theatre, 80 Queen's Park

For details and to buy tickets visit music.utoronto.ca or call 416-408-0208.

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 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 served as Principal Conductor of the Kansai Philharmonic Orchestra in Osaka and Artistic Director of the Israel Sinfonietta. He has also guest conducted many of the leading orchestras around the world. In Canada, Mayer was Music Director of the Edmonton Symphony and Orchestra London. 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. Mayer has led numerous opera productions in North America, 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*. In 2009, he received a Doctor of Music honoris causa from the University of Western Ontario in recognition of his contribution to the musical life in Canada.

Kyle Orlando started learning the trombone at age 12. During high school, he studied with Steve Fralick, and he would then study at the University of Toronto with Steve's daughter, Vanessa Fralick. In 2020, Kyle began his Artist Diploma at the Glenn Gould School of the Royal Conservatory of Music with Gordon Wolfe. Upon graduating, Kyle began working full-time with the Central Band of the Canadian Armed Forces in Ottawa. As a freelance artist, Kyle has performed with the Helsinki City Opera Orchestra, Esprit Orchestra, Toronto Concert Orchestra, Niagara Symphony Orchestra, and Ontario Philharmonic, among other professional ensembles.

Mezzo-soprano **Alex Hetherington** is in her first year of residency at the Canadian Opera Company and is quickly establishing herself as a skilled interpreter of operatic and concert repertoire, with a specialty in contemporary music. Since graduating last spring with a Master's in Opera Performance from the University of Toronto, Alex has made debuts with the National Arts Centre Orchestra (*Mozart Requiem*, Soloist), Victoria Symphony (*Songs from the House of Death*, Soloist), and the Canadian Opera Company (Mercédès, *Carmen*), as well as premiering the role of [Riley] in Tapestry Opera's *R.U.R.* Upcoming performances include the role of the Slave in COC's production of *Salome*.

Hailed as an “Astounding Virtuoso,” percussionist **Britton-René Collins** is a winner of the 2020 Concert Artists Guild competition, receiving the Ambassador Prize for her exceptional musicianship and passion for creating social change through her art. A Grand-Prize winner of the Yamaha Performing Artists Competition and the Chicago International Music Competition, Britton-René has performed in North America and Europe. She has made several concerto appearances, including the Grammy Award-winning Orpheus Chamber Orchestra. In addition to her active solo career, Britton-René performs in ensembles Excelsis Percussion Quartet and Vision Duo. Britton-René is a proud artist/endorser for Vic Firth/Zildjian, Marimba One, and Remo.

From a young age, **Anastasia Kulikova** has been actively performing across Europe and North America and has been a prize-winner at numerous national and international competitions, including the *Citta Di Pesaro Competition* (Italy), *Hopes, Talents, Masters Festival* (Bulgaria), *Thousand Islands Competition* (USA) and *Fontainebleau International Ravel Competition* (France). She is an avid chamber musician, and in April 2022 had the chance to go on tour across England with her duo partner cellist Felix Rosenboom. Anastasia completed her Bachelor and Master of Music degrees at U of T, studying with Marietta Orlov and Lydia Wong, and is currently based in Salzburg, Austria.

Neruda Songs: Translations

Music by Peter Lieberon. Poetry sourced from the sonnets of Pablo Neruda.

I- *Si no fuera porque tus ojos tienen color de luna...*

If your eyes were not the colour of the moon,
of a day full of clay, and work, and fire,
if even held- in you did not move in agile grace like the air
if you were not an amber week,

not the yellow moment
when autumn climbs up through the vines
if you were not that bread the fragrant moon
kneads, sprinkling its flour across the sky,

oh, my dearest, I could not love you so!
But when I hold you, I hold everything that is-
sand, time, the tree of the rain,

everything is alive so that I can be alive:
without moving I can see it all:
in your life I see everything that lives.

II- *Amor, amor, las nubes a la torre del cielo...*

Love, love, the clouds went up the tower of the sky
like triumphant washerwomen, and it all
glowed in blue, all like a single star,
the sea, the ship, the day were all exiled together.

Come see the cherries of the water in the weather,
the round key to the universe, which is so quick:
come touch the fire of this momentary blue
before its petals wither.

There's nothing here but light, quantities, clusters,
space opened by the graces of the wind
till it gives up the final secret of the foam.

Among so many blues- heavenly blues, sunken blues-
our eyes are a little confused: they can hardly divine
the powers of the air, the keys to the secrets in the sea.

III- *No estés lejos de mí un solo día, porque cómo...*

Don't go far off, not even for a day, because-
because – I don't know how to say it: a day is long
and I will be waiting for you, as in an empty station
when the trains are parked off somewhere else, asleep.

Don't leave me, even for an hour, because
then the little drops of anguish will all run together,
the smoke that roams looking for a home will drift
into me, choking my lost heart.

Oh, may your silhouette never dissolve on the beach;
may your eyelids never flutter into the empty distance.
Don't leave me for a second, my dearest,

because in that moment you'll have gone so far
I'll wander mazily over all the earth, asking,
Will you come back? Will you leave me here, dying?

IV- *Ya eres mía. Reposa con tu sueño en mi sueño...*

And now you're mine. Rest with your dream in my dream.
Love and pain and work should all sleep, now.
The night turns on its invisible wheels,
and you are pure beside me as a sleeping amber.

No one else, Love, will sleep in my dreams. You will go,
we will go together, over the waters of time.
No one else will travel through the shadows with me,
only you, evergreen, ever sun, ever moon.

Your hands have already opened their delicate fists
and let their soft drifting signs drop away;
your eyes closed like two grey wings, and I move

after, following the folding water you carry, that carries
me away. The night, the world, the wind spin out their destiny.
Without you, I am your dream, only that, and that is all.

V- *Amor mío, si muero y tú no mueres...*

My love, if I die and you don't-,
My love, if you die and I don't-,
let's not give grief and even greater field.
No expanse is greater than where we live.

Dust in the wheat, sand in the deserts,
time, wandering water, the vague wind
swept us on like sailing seeds.
We might not have found one another in time.

This meadow where we find ourselves,
O little infinity! we give it back.
But Love, this love has not ended:

just as it never had a birth, it has
no death: it is like a long river,
only changing lands, and changing lips.

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