



UNIVERSITY OF TORONTO  
FACULTY OF MUSIC

**UTNMF**  
UNIVERSITY OF TORONTO NEW MUSIC FESTIVAL

**UTNMF presents University of Toronto Wind Symphony: *Imagine...***

Norbert Palej, *festival coordinator*

Pratik Gandhi, *conductor*

This concert celebrates the power of storytelling and the imagination.

Friday, February 3, 2023 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

**PROGRAM**

*Imagine, If You Will...*

Timothy Mahr (b. 1956)

*Foaming Sea*

Robert Buckley (b. 1946)

Shawn Bennett, *conductor*

*Shenandoah*

traditional  
arr. Omar Thomas (b. 1984)

*Tongues of Fire*

Christos Hatzis (b. 1953)  
arr. Kevin Lau (b. 1982)

IV. To the Ends of the Earth

Hoi Tong Keung, *percussion*

*Tongues of Fire* (Movement 4) by Christos Hatzis/Arranged by Kevin Lau presented under license from Promethean Editions, copyright owners

**INTERMISSION**

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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 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.*

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*Galactic Voyage*

Kevin Day (b.1996)

*A Symphony of Fables*

Julie Giroux (b.1961)

- I. The Lion and the Mouse
- II. The Pied Piper of Hamelin
- III. The Hare and the Tortoise
- IV. The Ugly Duckling
- V. The Three Billy Goats Gruff

Mark Sallmen, *fabulist*

## **ACKNOWLEDGEMENTS**

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Shawn Bennett, *low brass and assistant conductor*

Gabrielle Eber, *bassoon*

Michael Fedyshyn, *trumpet*

Hoi Tong Keung, *percussion*

Sophie Lanthier, *flute*

Emerald Sun, *clarinet*

### **UPCOMING PERFORMANCES**

Friday, March 31, 2023 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

[Concert details](#)

# UNIVERSITY OF TORONTO WIND SYMPHONY

Pratik Gandhi, *conductor*

Shawn Bennett, *assistant conductor*

## Flute

Josh Chong  
Sophia Guo  
Taylor Kruuv  
Melody Li  
Noami Lobo  
Constantin Moeller  
Lauren Radeschi  
Lucy Zuo

## Piccolo

Constantin Moeller  
Lucy Zuo

## Oboe

Chelyn Yoo  
Aidan Taylor †

## English Horn

Aidan Taylor †

## Bassoon

Jaclyn Yee  
Ruth Yeo  
Gabrielle Eber †

## Contrabassoon

Ruth Yeo

## E-flat Clarinet

Daniel Sandiford

## Clarinet

Chloe Chan  
Sophia Chen  
Nicole Magirias  
Hannah O'Connor \*  
Joanna Pan  
Felicity Quadrini  
Emma Rondilla  
Daniel Sandiford  
Sophia Stellato

## Bass Clarinet

Cheng Cheng  
Andrzej Osko

## Contrabass Clarinet

Erik Kamstra †

## Soprano Saxophone

Yunfei Xie

## Alto Saxophone

Emmalin Pan  
Chantelle Tom-Ying  
Yunfei Xie

## Tenor Saxophone

Claudio Pula

## Baritone Saxophone

Aeon Wang

## Trumpet

Brendan Colley  
Sophia Franc  
Griffin Hook \*  
Marten Humke-Weber  
Sunny Park  
Kevin Zhao

## Horn

Piper Shiels \*  
Charlotte Alexander †  
Giancarlo Binetti †  
Jocelyn Chong †  
Matthew Graystone †  
Ameilia Parks †  
Ilinca Stafie †  
Jacob Zemans-Ronthal †

## Trombone

Abellia Chan  
Kenzie Ford  
Madeline James  
Calvin Morais  
Vanessa Ng

## Bass Trombone

Rebecca Plante  
Ian Tong

## Euphonium

Daniel Collins

## Tuba

Beverley Kwok  
Eric Zhang

## Piano

Evelyn Tao †

## Harp

Catherine Liu

## Percussion

Amiel Ang  
Tristan Culbert  
Cassandra Wolff  
Randall Chaves  
Camacho †  
Hoi Tong Keung †  
Thomas Li †

\* *ensemble managers*

† *guest musicians*

## **PROGRAM NOTES**

The University of Toronto Wind Symphony and director Pratik Gandhi present a concert that celebrates the power of storytelling and the imagination.

### **Imagine, If You Will...**

This work was commissioned in 2007 for the 55<sup>th</sup> anniversary of the Santa Clara County Honor Band in California. Composer Timothy Mahr, who is retiring this year after a long tenure as band director at St. Olaf's College in Minnesota, says the piece was not conceived with a specific story in mind. Instead, Mahr uses a range of colours, moods, and tempos to invite listeners to imagine a narrative for themselves.

Image credit: Clever Visuals on Unsplash

### **Foaming Sea**

"Foaming Sea" is the second movement of the Symphony No. 2, *Seas of the Moon*, by British-Canadian composer Robert Buckley. Commissioned in 2018 by Michael Burch-Pesses for the Oregon Symphonic Band, the symphony's four movements are named after lunar topographical features: using a naming system developed by astronomer Giambattista Riccioli in 1651, dark spots on the moon are called *maria*, or "seas". The Foaming Sea, or *Mare Spumans*, is not directly depicted in this movement, which Buckley says is actually inspired by the churning of the ocean during a storm he witnessed near his home in British Columbia.

Image credit: TJ Watt

### **Shenandoah**

Even though the title of the American folk song "Shenandoah" did not originally refer to the Shenandoah River, the song has come to be associated with the area east of the Appalachians, including the Shenandoah Valley. The song has been arranged by many great composers for band, but in his setting Omar Thomas takes a somewhat different approach. The melody is usually the primary consideration in arrangements of folk songs, but here Thomas lets it fade into the background, instead using hazy textures, extended harmonies, and percussion effects to depict the Shenandoah Valley "not bathed in golden sunlight, but blanketed by low-hanging clouds and experiencing intermittent periods of heavy rainfall."

Image credit: Visit Shenandoah

### **Tongues of Fire, Mvt. IV – To The Ends of the Earth**

Commissioned by the Scotia Festival of Music for Evelyn Glennie and Beverley Johnston, this work by University of Toronto professor Christos Hatzis was first performed in its original form for solo percussion and orchestra in 2007. The version for wind ensemble was commissioned in 2010 and arranged by University of Toronto alumnus (and Hatzis' student at the time) Kevin Lau. The concerto's finale, "To the Ends

of the Earth”, resolves the work’s musical and dramatic arcs, and draws inspiration from not only the journeys of Paul the Apostle but also the campaigns of Alexander the Great and the heroic music of Hollywood films. The soloist abandons their antagonistic and self-righteous attitude from earlier movements and now carries forward their message not with brute strength but by joining forces with the other percussionists and eventually the entire ensemble.

Image credit: Eberhard Grossgasteiger on Unsplash

### **Galactic Voyage**

Inspired by a fascination with the known and unknown universe, as well as a love of science fiction films and television shows, Kevin Day composed *Galactic Voyage* in 2018 with the idea of taking the listener on an imaginary voyage through the cosmos. Day musically depicts the variety of sights one would see on such a journey, from comets and planets to star clusters and nebulae, with “wormholes” serving as musical transitions between different scenes.

Image credit: Carlos Taylor/CAP

### **A Symphony of Fables**

After Julie Giroux was commissioned to write a large-scale work by the United States Air Force Band of Flight in 2006, she settled on the idea of composing a symphony based on five of Aesop’s fables. She decided to write it in the style of the soundtracks from mid-twentieth century films, but insists that the music is not to be taken lightly, and describes the symphony as an “emotionally serious and highly programmatic work.” The philosopher Apollonius observed that Aesop “made use of humble incidents to teach great truths”; music, similarly, has the potential to evoke deep emotions and to give us new perspectives on the world around us. The combination of the two forms, fable and symphony, provides a wonderful exploration of the power of storytelling.

Image credits:

The Lion and the Mouse – Divi Roshar  
The Pied Piper of Hamelin – Hannah Pang  
The Hare and the Tortoise – Jay Mehta  
The Ugly Duckling – Eric Vecchiato  
The Three Billy Goats Gruff – Kendra Young Shing

## ARTIST BIOGRAPHIES

**Pratik Gandhi** (he/him) is an award-winning freelance conductor and researcher based in Toronto. 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.

A champion of new music, Pratik has premiered works by Elisha Denburg, Alex Eddington, Erica Procnier, Jodi vander Woude, Tyler Versluis, and many others. Pratik is credited as conductor on three albums of new music: Bekah Simms' *impurity chains* (conducting two tracks, including the Juno-nominated "Granitic"); the Toy Piano Composers' self-titled debut album; and the recent premiere recording of Benjamin Sajo's "The Great War Sextet".

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.

Hong Kong-raised percussionist **Hoi Tong Keung** believes in the power of music in connecting people from around the world. As a contemporary music advocate, she attended soundSCAPE festival (online) and Sō Percussion Summer Institute (U.S.A.), where she collaborated with composers and premiered their works. As a chamber musician, Hoi Tong has performed in various venues in North America, Europe, and Hong Kong. Together with her colleagues, she performed Viet Cuong's percussion quartet concerto *Renewal* with the University of Toronto Wind Ensemble. In summer 2022, she held a residency at Banff Centre as part of KöNG Duo (with fellow percussionist Bevis Ng), where they curated their debut performance—"good morning, hong kong."

Hoi Tong is a second-year D.M.A. student at the University of Toronto under the tutelage of Aiyun Huang and Beverley Johnston. She holds degrees from Boston Conservatory at Berklee and the Chinese University of Hong Kong. She also studies tabla with Ritesh Das and works closely with the Toronto Tabla Ensemble.

**Dr. Mark Sallmen** holds an undergraduate degree in Organ Performance from the University of Western Ontario and graduate degrees in Music Theory from the Eastman School of Music. He has published articles and presented scholarly papers concerning the music of Schoenberg, Webern, Carter, and Debussy, as well as the pedagogy of post-tonal music theory. Professor Sallmen has been teaching at the University of Toronto since 1997 and received the Faculty of Music's Award for Excellence in Teaching in 2014. He is honoured to be on stage tonight with so many current and former students!

## THANK YOU FOR YOUR SUPPORT!

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