



UNIVERSITY OF TORONTO

FACULTY OF MUSIC

University of Toronto Wind Symphony

Pratik Gandhi, *director*

with Samuel Chen, *alto saxophone*, winner of the 2022 Winds Concerto Competition

Saturday, December 3, 2022 at 7:30 pm | MacMillan Theatre, 80 Queen's Park

PROGRAM

Symphonic Overture

James Barnes (b. 1949)

Sanctuary

Frank Ticheli (b. 1958)

Concert Suite for Alto Saxophone and Band

William Bolcom (b. 1938)

- I. Lively
- II. Like an Old Folksong
- III. Scherzando
- IV. Introduction and Jump

with Samuel Chen, *alto saxophone*, winner of the 2022 Winds Concerto Competition

INTERMISSION

Ecstatic Fanfare

Steven Bryant (b. 1972)

Shawn Bennett, *conductor*

An Original Suite

Gordon Jacob (1895-1984)

- I. March
- II. Intermezzo
- III. Finale

Dancerics

Kenneth Hesketh (b. 1968)

- I. Lull Me Beyond Thee
- II. Catching of Quails
- III. My Lady's Rest
- IV. Quodling's Delight

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.

UNIVERSITY OF TORONTO WIND SYMPHONY

Pratik Gandhi, *director*

Shawn Bennett, *assistant conductor*

* *ensemble managers* † *guest musicians*

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Lillian Guo
Sophia Guo
Taylor Kruuv
Melody Li
Naomi Lobo
Constantin Moeller
Lauren Radeschi
Lucy Zuo

Piccolo

Constantin Moeller
Lucy Zuo

Oboe

Aidan Taylor †
Chelyn Yoo

Bassoon

Elisabeth Chan-Schneck
Jaclyn Yee
Ruth Yeo

Contrabassoon

Ruth Yeo

E-flat Clarinet

Daniel Sandiford

Clarinet

Cheng Cheng
Hannah O'Connor *
Andrzej Osko
Joanna Pan
Felicity Quadrini
Emma Rondilla
Daniel Sandiford
Sophia Stellato

Bass Clarinet

Chloe Chan
Sophia Chen

Contrabass Clarinet

Niki Tang †

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
Natalie Schu †
Kevin Zhao

Horn

Lucy Nesbitt †
Piper Shiels *
Ilinca Stafie †
Joanne Yin †

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

Cello

Chloe Liang †
Mario Rodriguez McMillan †

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Double Bass

Alex Lo †

Piano

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Percussion

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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*



Scan code for
program notes
& biographies

UPCOMING PERFORMANCES

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

[Concert details](#)

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

[Concert details](#)

PROGRAM NOTES

The University of Toronto Wind Symphony and director Pratik Gandhi present a concert of old and new favourites—music to delight, comfort and inspire!

Symphonic Overture

This work was commissioned for the 50th anniversary of the United States Air Force Band in 1991. James Barnes composed the overture using a traditional form, romantic harmonies, broad, memorable melodies, and his signature sense of humour. The lyrical middle portion of the work, which features an alto saxophone, among several other solos, is sandwiched between a bright and virtuosic beginning and ending, wherein each of the sections of the band gets a moment to shine.

Sanctuary

Sanctuary was commissioned in 2005 by the University of Michigan Symphony Band in honour of their long-time conductor, the legendary H. Robert Reynolds. The music evokes different connotations of the word “sanctuary”, from solitude, intimacy, and prayer, to comfort, strength, and protection. Composer Frank Ticheli employs a solo horn—Reynolds’ primary instrument—throughout, in addition to solo passages for clarinet and flute. The work was so well-received that Ticheli adapted some of its themes into a choral piece he called *Earth Song*, which itself was later re-transcribed for winds.

Concert Suite for Alto Saxophone and Band

Another work premiered by the University of Michigan Symphony Band, the Concert Suite was written in 1997 for Michigan’s long-time saxophone professor, Donald Sinta. Bolcom writes in an eclectic style with influences from German cabaret music, the works of Stravinsky and Hindemith, and the early saxophone repertoire. The concise and upbeat opening movement, simply titled “Lively”, gives way to a heartfelt ballad, “Like an Old Folksong”, which Bolcom pairs with an intensely chromatic accompaniment. Similarly, the lighthearted “Scherzo” is followed by the fourth movement’s raunchy introduction before the suite closes with a restless “Jump”.

Ecstatic Fanfare

It was at the suggestion of his partner Verena that composer Steven Bryant decided to adapt material from the first movement of his *Ecstatic Waters* into a fanfare for band. While the original piece, composed in 2008, is an expansive work for wind ensemble and electronics, this brief fanfare, written three years later, is full of bold brass figures and plenty of flair from the woodwinds, percussion, and piano. Bryant describes *Ecstatic Fanfare* as containing flavours of other American composers: the open intervals of Aaron Copland, and the busy ostinatos of John Adams.

An Original Suite

Although *An Original Suite* was Gordon Jacob's first work for band, by the time of its composition in 1928 he would already have been familiar with many similar suites for band which employed pre-existing folk songs—including the *English Folk Song Suite* by his teacher, Ralph Vaughan Williams, which Jacob himself arranged for orchestra. The title, *An Original Suite*, was not Jacob's favourite, but it does serve to distinguish the piece from those other works by making clear that his melodies, though folk-like, are in fact entirely Jacob's invention. The opening movement is a "March" more in style than in form, while the "Intermezzo" almost imperceptibly flows between different metres and tonal centres. The "Finale" pits a persistent triplet ostinato against a rigidly duple melody before driving to a no-nonsense conclusion.

Danceries

For source material for this work, composer Kenneth Hesketh turned to John Playford's *The Dancing Master*, an instruction manual for country dances from 17th-century England. Borrowing a few of the folk tunes collected by Playford and adding his own melodies, along with inventive harmonies, colourful orchestrations, and frequent rhythmic variations, Hesketh composed this four-movement suite in 1999. The first movement sets the folk tune "Poor Robin's Maggot" ("maggot" here meaning whim) as a dreamy, lilting lullaby. The second, "Catching of Quails", is a playful scherzo, and the third, "My Lady's Rest", a ballad that explores the emotional gamut; both are based on original tunes. The finale uses one of Playford's folk tunes, called "Goddesses", along with one of Hesketh's own, and provides a thrilling and challenging conclusion to the work.

Concert Suite for Alto Saxophone and Band by William Bolcom presented under license from EB Marks and Keiser Southern Music, copyright owners.

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.

Canadian saxophonist **Samuel Chen** is a promising young saxophonist who is characterized by his warm sound and sensitivity to the music. He is an active musician and educator in Toronto and Markham. He has worked with many ensembles in Toronto, such as the University of Toronto Wind Ensemble, University of Toronto Contemporary Music Ensemble, Greater Toronto Philharmonic Orchestra, and the Denis Wick Canadian Wind Orchestra.

Over the years, Samuel has supplemented his academic studies by studying with world renowned musicians from France, Spain, Germany, the United States and Korea. He has attended programs such as Université Européenne de Saxophone to study with Claude Delangle (CNSMDP), Vincent David (CRB), Mariano Garcia (CSMA), Christian Wirth (Mulhouse Conservatory), Daniel Gauthier (Hochschule für Musik und Tanz Köln), and Joonatan Rautiola (Sibelius Academy).

He holds a Bachelor of Music Performance from the University of Toronto and is currently in the second year of a Master of Music Performance degree at the University of Toronto studying with Dr. Wallace Halladay.

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