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Toronto Symphony Orchestra
Gustavo Gimeno, Music Director



Celebrate 100:
A Symphonic Century

March 1 & 2

Mozart's Haffner Symphony

March 7 & 8

Windborne's The Music of Queen

March 22, 23, 25 & 26

**Gimeno Conducts
Beethoven 5**

Year 101 A Bold New Beginning

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Land Acknowledgement

Sewatokwa'tshera't (The Dish With One Spoon)

.....

Please join us in acknowledging that the land we are gathered on is the traditional territory of many nations including the Mississaugas of the Credit River, the Anishinaabe, the Chippewa, the Haudenosaunee, and the Wendat peoples, and is now home to many diverse First Nations, Inuit, and Métis peoples.

We further acknowledge that this city, Toronto, is within the territory governed by the Dish With One Spoon treaty between the Anishinaabe, Mississaugas, and Haudenosaunee, which bound them to share the territory and protect the land, and that subsequent Indigenous Nations and Peoples, Europeans, and all newcomers have been invited into this treaty in the spirit of peace, friendship, and respect.

As we celebrate 100 years of community-building and sharing the healing power of art, we are grateful to live and make music on this land.

.....

Open Arms. Open Heart.



I KNOW I SPEAK FOR ALL MY COLLEAGUES at the

Toronto Symphony Orchestra when I say that we're still on cloud nine after last month's tremendously successful North American tour. The

enthusiastic audiences in Ottawa, New York, and Chicago—each a combination of new appreciators and stalwart supporters—showed us so much love during Valentine's week, and reinforced an already evident fact: this Orchestra belongs on the world stage.

At every performance on the road, I was reminded of how our exceptional musicians play with such nuance and elegance. They are simply wondrous—and so is their artistic leader. Music Director Gustavo Gimeno consistently distinguishes himself, through his intensity, his rigour, his intelligence, and, above all, his belief in this city, this Orchestra, and the beauty and meaning of what we do.

And as we shift focus back to our main-stage programming after a wonderful whirlwind tour and our marvellous return to Massey Hall, we are energized in our resolve to serve all Torontonians through truly meaningful musical experiences. During the month of March alone, in addition to offering a wide variety of programs to please all musical palates—from Mozart to *Murdoch Mysteries* to Mercury (Freddie, that is)—we will be presenting two Relaxed Performances.

The Toronto Symphony Orchestra has been offering Relaxed Performances of our Young People's Concerts for a number of years now. In fact, there's one (*Why Sci-Fi?*) at 11:00am on March 5. But the *Gimeno Conducts Beethoven 5* concert on March 25, also at 11:00am, will mark the

very first time we've presented a Relaxed Performance of a Masterworks concert.

Relaxed Performances offer the opportunity to enjoy beautiful orchestral music in an environment that is designed to be welcoming to neurodiverse audiences, as well as those who prefer a more relaxed concert experience. A list of accommodations and resources can be found at [TSO.CA/Relaxed](https://www.tso.ca/Relaxed). My sincere thanks to Barrett Principal Education Conductor & Community Ambassador Daniel Bartholomew-Poyser and the dedicated members of our Education & Community Engagement team for pioneering and expanding on this essential initiative.

Programming like this allows us to build deeper connections with yet more people in our community—a goal that is also at the very heart of what we have planned for our 2023/24 season, which we recently announced. In addition to paying tribute to the classic works of the orchestral repertoire, Year 101 is about boldly embracing new music, introducing new voices, and, with them, new audiences. It really is an open-arms, open-heart kind of year, and I can't wait to share it with you.

A handwritten signature of Mark Williams in black ink.

Mark Williams
Chief Executive Officer

Photo © Max Power

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↑
TSO at Carnegie Hall, February 13, 2023.

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Gustavo Gimeno, Music Director

Gustavo Gimeno's tenure as the tenth Music Director of the Toronto Symphony Orchestra began in 2020/21. Since his appointment, he has reinvigorated the artistic profile of the Orchestra, engaged with musicians and audiences alike, and brought performances of familiar works as well as some of today's freshest sounds. In leading the TSO through the pandemic and into this vibrant 100th-anniversary celebration, he has overseen renewed community engagement, and sown the seeds for an ambitious program of commissioning new works from emerging and established composers.

During the 2022/23 season, Gimeno and the Toronto Symphony Orchestra continue to celebrate the Orchestra's Centennial with major symphonic works including Bruckner's Symphony No. 4, Prokofiev's Suite from *Romeo and Juliet*, and Rimsky-Korsakov's *Scheherazade*. Gimeno will share the stage with, among other soloists, Yo-Yo Ma, Yuja Wang, Yefim Bronfman, and Jean-Guihen Queyras. He and the Orchestra will also embark on the first tour of their partnership, including a concert at Ottawa's National Arts Centre, a return visit to Carnegie Hall, and the Orchestra's début at Chicago's Symphony Center.

This season, Gimeno and the TSO will make their first commercial recording, memorializing Messiaen's *Turangalila-Symphonie*, with pianist Marc-André Hamelin and ondes Martenot player Nathalie Forget, for the Harmonia Mundi label. This builds on Gimeno's relationship with the label, for whom he has recorded Rossini's *Stabat Mater* and Stravinsky's ballets *The Firebird* and *Apollon musagète* with Orchestre Philharmonique du Luxembourg.

Gimeno has held the position of Music Director with Orchestre Philharmonique du Luxembourg since 2015, and will become Music Director of Teatro Real in Madrid in 2025/26—he currently serves as their Music Director Designate. As an opera conductor, he has conducted at great houses such as the Liceu Opera Barcelona; Opernhaus Zürich; Palau de les Arts Reina Sofia, Valencia; and Teatro Real, Madrid. He is also much sought-after as a symphonic guest conductor worldwide: débuts in 2022/23 include Staatskapelle Berlin and Orchestre Philharmonique de Radio France. Gimeno is also regularly reinvited to the Royal Concertgebouworkest, and touring projects have included concerts as far afield as Japan and Taiwan.

Gustavo Gimeno's TSO début was on February 21, 2018, in a program featuring Johannes Moser in Dvořák's Cello Concerto, Ligeti's *Concert Românesc*, and Beethoven's Symphony No. 4.

He was appointed Music Director Designate in November 2019, but his first appearance as Music Director wasn't until November 2021 when he conducted works by Joan Tower, Dvořák, Steve Reich (in which Gimeno also made his TSO soloist début playing percussion!), Stravinsky, and Morawetz.

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Music That Lives & Breathes



AFTER A WINTER OF WILDLY VACILLATING TEMPERATURES, March is here at last. And as we welcome the first glimpses of spring, the TSO brings a wide variety of programs bursting with new life.

Mozart's Haffner Symphony leads the way; the work is a musical revitalization of a serenade the composer had previously written in haste and then set aside. Remarkable young conductor Kerem Hasan returns to our stage for the program, which is bookended by Britten and also includes a contemporary, baroque-inspired concerto from the always surprising American composer Missy Mazzoli. I conducted the piece myself last January, with our extraordinary Principal Double Bass, Jeffrey Beecher, as soloist. But due to a pandemic-related hall closure, the concert had to be live-streamed—so there is an air of triumph to this revival, as Jeff is finally able to showcase his talents before a live audience.

Next, in quick succession, the TSO presents three vibrant programs for multiple audiences: a Young People's Concert devoted to the music of science fiction, also offered as a Relaxed Performance for neurodiverse patrons; a Pops program featuring the hits of the legendary rock band Queen; and Murdoch Mysteries: Murder in F Major, a screening of a new episode of the popular TV series, with the Orchestra performing the score live.

Following a brief pause around the Ides of March, we return with a concert that I designed and am greatly anticipating, partly because an adapted version of it will be presented as the TSO's first-ever Masterworks Relaxed Performance—we make music for

everyone, and it's an honour to be able to contribute personally to this meaningful initiative. In addition to our penultimate Celebration Prelude, by Brian Harman, and a piece by Iranian-Canadian composer Iman Habibi, the program comprises works by Schumann, Ligeti, and Beethoven. Though a historic line connects the Germanic music of these three composers, there is a clear contrast in their creations that I am eager to explore, so I programmed two cello concertos—by Schumann and Ligeti—and asked the same soloist to perform both, to reveal the different faces of the music.

That soloist is the astounding Jean-Guihen Queyras, one of this season's Spotlight Artists. When I first heard him perform, I was struck by the beauty, grace, and sensitivity of his playing, and I just knew it would suit the TSO so well. Then, when I learned that he was French-Canadian and had never performed in Toronto before, I became determined to invite him here—and here he is.

Anchoring the program is Beethoven's Symphony No. 5, but Habibi's *Jeder Baum spricht* precedes the iconic work, and the two will be played *attacca*—that is, without a pause between them. This was Habibi's intention when he was commissioned by the Philadelphia Orchestra in 2019 to write his companion piece, and it entices the audience to listen to what is arguably the most famous symphony of all time with fresh ears.

I sincerely hope that this musical rejuvenation inspires you.

Gustavo Gimeno
Music Director

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Mozart's Haffner Symphony

Kerem Hasan, conductor
Jeffrey Beecher, double bass

Benjamin Britten

Four Sea Interludes from *Peter Grimes*, Op. 33a

- I. Dawn
 - II. Sunday Morning
 - III. Moonlight
 - IV. Storm
-

Missy Mazzoli

Dark with Excessive Bright

Intermission

Wolfgang Amadeus Mozart

Symphony No. 35 in D Major, K. 385 "Haffner"

- I. Allegro con spirito
 - II. Andante
 - III. Menuetto
 - IV. Presto
-

Benjamin Britten

Sinfonia da Requiem, Op. 20

- I. Lacrymosa
- II. Dies irae
- III. Requiem aeternam

Program 1

Wednesday,
March 1, 2023

8:00pm

Thursday,
March 2, 2023

8:00pm

Benjamin Britten (1913–1976) Four Sea Interludes from *Peter Grimes*, Op. 33a

Composed 1945

16 min

BENJAMIN BRITTEN WAS BORN IN LOWESTOFT, on the Suffolk coast of north-east England, and died in Aldeburgh, 23 miles south as the crow flies. His journey between the two was, however, more circuitous. As conscientious objectors, Britten and his life companion, tenor Peter Pears, spent the early years of the Second World War in the United States. In 1941, an article in the BBC periodical *The Listener* drew Britten's attention to the poetry of George Crabbe, and, in *The Borough*, Crabbe's 1810 collection of poems about life in the fishing villages of Suffolk, Britten found the doomed fisherman Peter Grimes. "I also suddenly realized where I belonged and what I lacked," he recalled many years later. "I had become without roots."

Waiting for safe passage back across the North Atlantic, Pears and Britten attended a Boston Symphony Orchestra performance of Britten's powerfully dramatic *Sinfonia da Requiem*. Impressed, BSO conductor Serge Koussevitzky asked Britten why he hadn't written a full opera. Britten told him the Crabbe/Grimes idea, and Koussevitzky secured \$1,000 for the project from the Koussevitzky Foundation established to honour his recently deceased wife, Natalie, asking Britten to dedicate the opera to her. Britten and Pears were well underway moulding Crabbe's material into stageworthy form by the time they arrived back in England, after which Britten's chosen librettist, Montagu Slater, set to work. *Peter Grimes* had its June 1945 première at Sadler's Wells Opera Company just 30 days after the end of the war in Western Europe.

Crabbe's Peter Grimes is a sadistic villain—an alcoholic fisherman who abuses

his apprentices. Not so in the opera. "[As conscientious objectors,] a central feeling for us was that of the individual against the crowd," Britten wrote, "which led us to make Grimes a character of vision and conflict, the tortured idealist he is, rather than the villain he was in Crabbe." The score brims over with memorable themes, nowhere more crucially than in the orchestral interludes that bridge the opera's scenes. Britten edited and re-sequenced four of them, brief impressionist tone poems, portraying the moods of the sea, into this concert suite.

Dawn separates the opera's prologue from Act I. The sea seems at peace with itself, yet harbours a sense of disturbing events to come. *Sunday Morning* is the prelude to Act II. The mood is boisterous, with horns for church bells, as the sun sparkles on rippling waves. Once again, dark undercurrents flow beneath the surface. *Moonlight* gently introduces Act III. The town and harbour lie tranquil during a warm summer night. Flutes and harp paint glints of reflected moonlight. Last comes *Storm*, which in the opera separates the two scenes of Act I. Grimes has just decided to turn his back on his true element, the sea, and the sea reacts in brutal, graphically scored protest.

—Program note by Don Anderson

CRABBE'S GRIMES

"He built a mud-wall'd hovel, where he kept
His various wealth, and there he oft-times slept;
But no success could please his cruel soul,
He wish'd for one to trouble and control;
He wanted some obedient boy to stand
And bear the blow of his outrageous hand;
And hoped to find in some propitious hour
A feeling creature subject to his power."

—GEORGE CRABBE'S *PETER GRIMES*, LINES 51-58

Missy Mazzoli (b. 1980)

Dark with Excessive Bright

Composed 2018

14 min

SPURRING MISSY MAZZOLI'S SUCCESS is her inexhaustible drive and an audaciously original sound, which draws on multiple sources. These include the minimalists and Meredith Monk, a groundbreaking vocalist and multi-disciplinary artist who explores a range of unorthodox, sometimes other-worldly vocal techniques. As she matures as a composer, Mazzoli said last year in a *Classical Voice North America* interview, she is willing to be even more daring, as illustrated by her 2022 Violin Concerto (*Procession*) which she described as a bevy of “crazy textures” and “extended techniques.” *Procession* premiered in 2022, as did her latest opera, *The Listeners*, which music writer Alex Ross described as a “potent, chilling and excruciatingly relevant work.”

Mazzoli typically eschews generic titles like Symphony No. 1 or Violin Concerto, choosing evocative and often telling names that suggest direct or indirect narratives like *Still Life with Avalanche*, or *Vespers for a New Dark Age*. “‘Dark with excessive bright’ (from Milton’s *Paradise Lost*), is a surreal and evocative description of God, written by a blind man,” Mazzoli writes. “I love the impossibility of this phrase, and felt it was a strangely accurate way to describe the dark but heart-rending sound of the double bass itself.”

Dark with Excessive Bright was premiered in 2018 by the Australian Chamber Orchestra, (co-commissioners of the work with the London-based Aurora Orchestra). It is an intense 14-minute work that manages to be at once haunting and poignant. In this concerto for contrabass (or double bass, as the instrument is also known) and string orchestra, the solo and ensemble lines

dissolve at times into penetratingly skewed and intoxicating harmonies. The double bass is usually known for growly low notes, but Mazzoli takes advantage of the instrument’s full range and surprising suppleness, especially its less frequently heard, expressive upper register, adding ghostly glissandos or slides along the way.

Although some of her music is inspired by indie rock, electronica, and ambient music, this work looks back at the baroque and Renaissance eras, visioning the nearly 450-year instrument owned by the Australian Chamber Orchestra’s principal bassist, Maxime Bibeau, as a kind of historian travelling back in time. “While loosely based in baroque idioms,” she says, “this piece slips between string techniques from several centuries, all while twisting a pattern of repeated chords beyond recognition.”

—Program note by Kyle MacMillan

Few younger-generation composers are more in demand than Missy Mazzoli, whose works are increasingly heard on concert and opera stages across North America and beyond. In the last five years alone, the 42-year-old New Yorker has served as the Chicago Symphony Orchestra’s Mead Composer-in-Residence, and become one of the first two women to receive a commission from the Metropolitan Opera. In addition, *Musical America* named her its 2022 Composer of the Year, joining such luminaries in the field as John Corigliano, Kaija Saariaho, and Joan Tower.



Wolfgang Amadeus Mozart (1756–1791)

Symphony No. 35 in D Major, K. 385 “Haffner”

Composed 1782

17 min

MUSIC LOVERS are indebted to Sigismund Haffner, the younger. Mozart and Haffner, son of Salzburg’s former mayor, had been friends since childhood, and in the summer of 1776, Haffner asked Mozart to compose a serenade for the festivities before the wedding of Haffner’s sister, Marie Elisabeth. The resulting “Haffner” Serenade (Serenade No. 7) is in eight movements, and lasts about an hour when performed uninterruptedly (which was not the original intention).

The Haffner-commissioned symphony was also intended to be for a particular occasion. Mozart had relocated to Vienna in 1781, to take up the whirlwind life of a freelance composer. In mid-July of the following year, his father, Leopold, passed on a Haffner request—for a symphony to be performed at a celebration in honour of Haffner’s impending elevation to the nobility.

The specificity of the timing proved awkward, since Mozart was deeply involved with several urgent projects. Some were musical, such as the making of lucrative wind-ensemble arrangements of arias from his comic opera *The Abduction from the Seraglio*, which had recently premiered to tremendous acclaim. Others were personal, headed by a change of residence in anticipation of his own wedding to Constanze Weber, three weeks later.

He composed the symphony as quickly as he could. “You see that my intentions are good—only what one cannot do, one cannot!” he wrote to his father. “I am really unable to scribble off inferior stuff. So I cannot send you the whole symphony until next post-day.” He ended up missing the deadline.

A few months later, Wolfgang asked Leopold to send it back to him, so he could program it for a subscription concert in Vienna. He didn’t recognize it when it arrived. “The new Haffner symphony positively amazed me,” he wrote to his father, “for I had forgotten every single note of it. It must surely produce a good effect.” Which it did.

To create the version of the piece that premiered in Vienna in March 1783, he dropped the march with which he had opened the version for the Haffner occasion, and added flutes and clarinets to the outer movements. The first movement leaps right in with a stirring call to attention, and then, in a marked departure for the period, remains ingeniously focused on just one real theme throughout the movement. The second movement is a serene, gracious *Andante*; the third, a brief *Minuet* with a tender Trio section at its core. The finale, which Mozart requested be played “as fast as possible,” bubbles over with comic-opera vivaciousness. The main theme is, in fact, a close variation of the jovial aria “Ah, how I shall triumph”, from his *Abduction from the Seraglio*.

—Program note by Don Anderson



↑
Announcement for the première performance of *Abduction from the Seraglio*, Burgtheater, Vienna, July 16, 1782.

Benjamin Britten (1913–1976)

Sinfonia da Requiem, Op. 20

Composed 1940

18 min

IN THE SUMMER OF 1939, Benjamin Britten and Peter Pears arrived in the United States, by way of Canada. At the age of 26, Britten was already an international figure, more appreciated abroad than at home, and commissions followed him, including one from the Japanese government, for a work to be performed during festivities connected with the 2,600th anniversary of the birth of the Emperor Jimmu, founder of the reigning dynasty.

Britten responded with *Sinfonia da Requiem*, feeling that the recent Sino-Japanese War was an occasion for mourning. Officially the work was accepted, but then came a “furious protest,” via the Japanese embassy in New York, concerning the liturgical titles of the three movements, *Lacrymosa*, *Dies irae*, and *Requiem aeternam*, all drawn from the *Dies irae* in the Mass for the Dead. The commission was withdrawn. When the score appeared, it bore instead the simple dedication, “in memory of my parents.” (The composer had been doubly bereaved a short while before his American journey.)

The “symphony” (his longest work for unaccompanied orchestra) is a musical journey, in a way comparable to Dante’s *Inferno*, cycling through deeply felt states of mind that reflect something of Mahler’s grandeur and grotesquerie. To effect a proper resolution of the work’s unbearable tensions, Britten rearranged the Requiem Mass. *Lacrymosa*, normally the coda to the sequence, is placed at the beginning; the *Dies irae* becomes a Berliozian scherzo; and the *Requiem aeternam* goes to the end.

The composer describes the *Lacrymosa* as “a slow marching lament.” It has three motifs, the first being announced, after a sombre introduction, by cellos answered by the solo bassoon. The second, marked by a major seventh interval, is given out by the alto saxophone. The third consists of “alternating chords of flutes and trombones, outlined by piano and harps,” after which the movement builds to a climax based on the first cello theme.

Britten describes the *Dies irae* as “a form of Dance of Death, with occasional moments of quiet marching rhythm.” The leading motif is a single note played “flutter-tongue” to denote terror. The basic scheme, he says, is that of “a series of climaxes of which the last is the most powerful, causing the music to disintegrate and to lead directly to” the last movement. The finale’s somewhat ghostly “lullaby” is played in close formation “by three flutes over a soft background of solo strings and harps.” The music returns to this theme after a flowing violin melody, which, in effect, achieves a complete reconciliation; and the work “ends quietly on a sustained clarinet note.”

John Barbirolli conducted the first performance, given by the New York Philharmonic on March 29, 1941. Not long after, a performance of the work by the Boston Symphony Orchestra, conducted by Serge Koussevitzky and attended by Britten, led directly to the commissioning of Britten’s defining, first full opera, *Peter Grimes*.

—Program note by Marcus Adeney



Kerem Hasan made his TSO début in April 2019.

Kerem Hasan, conductor

Kerem Hasan is chief conductor of the Tiroler Symphonieorchester Innsbruck, now in his fourth season. In summer 2017, the young British conductor laid the foundations for a very promising international career by winning the Nestlé and Salzburg Festival Young Conductors Award. Prior to this, he had attracted attention as a finalist in the Donatella Flick Conducting Competition in London and as Associate Conductor of the Welsh National Opera.

This season in Innsbruck, Kerem Hasan conducts Verdi's *La traviata* at the Tiroler Landestheater in addition to his concerts with the Tiroler Symphonieorchester. Other highlights of the 2022/23 season include a production of *Carmen* at English National Opera and guest engagements with the London Philharmonic Orchestra, Hallé Orchestra, Dresdner Philharmonie, and Norwegian Radio Orchestra. He works with the Munich Radio Orchestra, Romanian National Radio Orchestra, and Orquestra Sinfónica do Porto Casa da Música for the first time this season. Repeat invitations take him to the Danish National Symphony Orchestra, Toronto Symphony Orchestra, Tampere Philharmonic Orchestra, BBC Symphony Orchestra, and Noord Nederlands Orkest. In June 2023, he will make his début with the Yomiuri Nippon Symphony Orchestra in Japan.

His recent successes include opera performances at Glyndebourne (*The Magic Flute*), with Glyndebourne on Tour (*The Rake's Progress*), at the Welsh National Opera (*La forza del destino*), at English National Opera (*Così fan tutte*), and at Tiroler Landestheater (*Samson et Dalila*, *Rigoletto*, *The Rape of Lucretia*). He has conducted concerts with the Concertgebouworkest, London Symphony Orchestra, Royal Philharmonic Orchestra, SWR Symphonieorchester, MDR-Sinfonieorchester, ORF Radio-Symphonieorchester Wien, Orchestre national du Capitole de Toulouse, Filarmonica Teatro La Fenice, and New Japan Philharmonic. In the summer of 2022, he made his US début with the Detroit Symphony Orchestra, Utah Symphony Orchestra, and Minnesota Orchestra.

At the invitation of his mentor Bernard Haitink, he has assisted Haitink with the Chicago Symphony Orchestra, Concertgebouworkest, and Symphonieorchester des Bayerischen Rundfunks. In the summer of 2016, he first attended the Conducting Academy of the Aspen Music Festival, where he worked with Robert Spano, returning in 2017 as Conducting Fellow, then returning as Assistant Conductor in summer 2018. In August 2022, he was invited as a guest artist and conducted the Aspen Chamber Orchestra.

Born in London in 1992, Kerem Hasan studied piano and conducting at the Royal Conservatoire of Scotland. He later honed his craft at Zurich University of the Arts with Johannes Schlaefli.

↑
Photo © Marco Borggreve



Jeffrey Beecher made his TSO début in June 2007.

Jeffrey Beecher, double bass

Jeffrey Beecher pursues a varied musical career as both an energetic performer and educator. He performs as Principal Double Bass with the Toronto Symphony Orchestra, which he joined in 2006, and serves as Co-Artistic Director of Silkroad and on the faculty of The Glenn Gould School at The Royal Conservatory.

He tours frequently with Silkroad, performing in major venues of North America, Europe, the Middle East, and Asia. In addition to performing, he has participated in residencies around the world, including work at Harvard University; University of California, Santa Barbara; Getty Museum; Rietberg Museum; and the Aga Khan Museum. He appears on several recordings, including *Off the Map*, *A Playlist Without Borders*, and the GRAMMY® Award-winning *Sing Me Home*, as well as in the documentary film *The Music of Strangers*.

As an orchestral musician, Beecher has performed as Principal Bass with the Royal Concertgebouw Orchestra, Philadelphia Orchestra, Minnesota Orchestra, Detroit Symphony Orchestra, and Orchestra of St. Luke's. An active chamber musician, he has enjoyed performing at the Chamber Music Society of Lincoln Center, Bargemusic, Weill Recital Hall, Zankel Hall, and the 92nd Street Y. He has also performed at many festivals, from the Bridgehampton Chamber Music Festival to the Marlboro Music Festival.

He has made numerous arrangements for the Toronto Symphony Orchestra and Silkroad Ensemble. He also composed and produced music for the internationally broadcast television show *Travels to the Edge* with Art Wolfe.

He began his musical education in New York where he attended The Juilliard School and the Manhattan School of Music. He completed his studies at the Curtis Institute of Music with Harold Robinson and Edgar Meyer. He plays on two double basses: an Italian bass made by Giovanni Battista Rogeri in Brescia, Italy, in 1690; and a French bass made by Jean-Baptiste Vuillaume in Paris, France, in 1850.

→ Jeffrey Beecher performed *Missy Mazzoli's Dark with Excessive Bright* in January 2022, live-streamed to an empty hall, with Maestro Gimeno and his TSO colleagues, after his eagerly anticipated performance of it fell victim to the aftershocks of COVID-19. Details, page 18.



Meet the Players

Jeffrey Beecher on *Dark with Excessive Bright*

For TSO Principal Double Bass, Jeffrey Beecher, stepping up as a symphonic soloist is familiar territory—close to a dozen times over the course of his 17 seasons with the TSO. His solo work extends far beyond the orchestral realm: for the Empress of Japan as well as at the United Nations General Assembly, and, most recently, with Paul Simon in front of 50,000 people at the Newport Folk Festival. We caught up with Beecher for ten minutes, in the thick of rehearsals for the TSO's recent tour.

When did you first hear the piece, and how did you feel about getting to play it?

My first introduction to the piece came while I was on tour in Australia. In between performances at the Sydney Opera House, I was able to meet up with my colleague Maxime Bibeau, Principal Double Bass of the Australian Chamber Orchestra, who originally commissioned the piece from Missy. We met up on Bondi Beach, which isn't a bad place to talk about bass concertos, and he played me some snippets from his phone. I fell in love with the piece instantly, and then it was just a matter of getting my hands on the music, and finding a time to perform it.

Was this your introduction to Missy Mazzoli's music, or just to the piece?

I've been a huge fan of Missy's music for some time. At this point, Missy is a verifiable compositional superstar. Her story's not too dissimilar from mine, kind of: a suburban kid gets to go to the Tanglewood high school program, a fish out of water, but suddenly feels connected to all these people that are simpatico. I have always had an ear for her music, her operas that she's perhaps even more famous for, and the beautiful symphonic music that keeps the world turning right now.

So what's special about the music?

She has this unique gift of a harmonic language that is neither all sugar and tonality, nor abstraction and dissonance—that has some nice crunch to it but never feels like a challenge to listen to. And, whether in an operatic setting or here in a featured-soloist setting with

orchestra, she's such a lovely storyteller. She has clear mastery over form and structure and, as well, a real emotional gift to know how to shape that story—a grabby introduction, keeping listeners on the hook, having a great peak, and a clear finality. It's an ultimately elegant, composed 14 minutes of music.

How much one-on-one did you get with Mazzoli the first time round?

Social distancing actually helped! She was so accessible through Zoom, and ready to answer, whether in a two-hour session, or responding to any question I had, like, "Hey, what's the title about?" I'm glad I asked that one, because I had recently gone down a rabbit hole about the title—it's a quote from Milton's *Paradise Lost*. So I assumed there was an important association, and read the book cover to cover hunting for meaning. I even audited a Yale course on it! And when I asked her about it, she replied, "It has nothing to do with Milton, I just loved the way those words sounded together. I'm always on the lookout for great titles—I scribble them down on scrap paper, and stick them in a drawer to dig through later." Missy felt like the phrase *Dark With Excessive Bright* fit the timbre of the double bass. And after getting to know the piece, those words do quite literally resonate for me as well.

Interviewer: Tat Read;
Editor: David Perlman

Dig into an extended Q & A and more on Missy Mazzoli at [tso.ca](https://www.tso.ca)



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TORONTO SYMPHONY ORCHESTRA

Steven Reineke, Principal Pops Conductor

Windborne's The Music of Queen

Brent Havens, conductor
MiG Ayesa, vocalist

George Cintron, guitar
Justin Avery, keyboards
Dan Clemens, bass
Powell Randolph, drums

Queen/arr. Brent Havens
Windborne's The Music of Queen – Act 1

Intermission

Queen/arr. Brent Havens
Windborne's The Music of Queen – Act 2

Selections to be announced from the stage.



MARCH 7 & 8, 2023

Program 2

Tuesday,
March 7, 2023
8:00pm

Wednesday,
March 8, 2023
2:00pm

Wednesday,
March 8, 2023
8:00pm

*The March 7 performance is
generously supported by the
Estate of Dr. Janet Hyer.*

*The March 8 8pm performance
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INTERCONTINENTAL
TORONTO CENTRE

The Music of Queen: A Rock Symphony

WINDBORNE'S THE MUSIC OF QUEEN, is designed to extend the listening experience of Queen's exceptional tunes, bridging the gulf between rock 'n' roll and classical music. As performed by a full rock band and vocals, amplified by an orchestra, *The Music of Queen* captures Queen's distinct sound while presenting some familiar and lots of new musical colours.

As with previous Windborne shows that merge different groups with an orchestra, arranger Brent Havens understands that fans here will also want to hear the original, familiar elements of the music. "The band is reproducing what Queen did live, as closely as possible," Havens says, "and then having an orchestra behind the band gives

the music richness, a whole new feel, a whole different sense of texture, while still preserving the wonderful music that Queen originally produced."

Heightened by rock concert lighting, the symphonic/rock hybrid has met with riotous approval from performers and audiences alike. "Many classical musicians enjoy the change of pace," Havens says. "So many of them grew up with this music much like we did. They may not have studied it to the extent that my musicians have studied it, but they are certainly familiar with the music. After all, who can avoid hearing 'We Will Rock You' at sporting events, on TV shows, and even in the supermarket?"



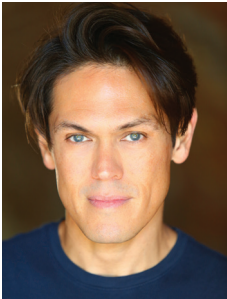
Brent Havens, conductor/arranger

Born in Cincinnati, OH, Berklee-trained arranger/conductor Brent Havens has written music for orchestras, feature films, and virtually every kind of television show. His TV work includes movies for networks such as ABC, CBS, and ABC Family Channel Network; commercials; sports music for networks such as ESPN; and even cartoons. Havens has also worked with The Doobie Brothers and the Milwaukee Symphony, arranging and conducting the combined group for Harley Davidson's 100th Anniversary Birthday Party Finale attended by over 150,000 fans. He has worked with some of the world's greatest orchestras including the Royal Philharmonic and the BBC Concert Orchestra in London, the CBSO in Birmingham, England, the Malaysian Philharmonic, the Cincinnati Symphony Orchestra, the Minnesota Orchestra, the Pittsburgh Symphony, the Indianapolis Symphony Orchestra, the Houston Symphony, the Atlanta Symphony, the Baltimore Symphony, the Dallas Symphony, the Fort Worth Symphony, the Nashville Symphony, Orchestra of Opera North in Leeds, England, and countless others.

Havens recently completed the score for the film *Quo Vadis*, a Premier Pictures remake of the 1956 gladiator film. In 2013, he worked with the Baltimore Symphony and the NFL's Baltimore Ravens to arrange and produce the music for the Thanksgiving Day halftime show in a game between the Ravens and the Pittsburgh Steelers, adapting both classical music and rock songs into a single four-minute show. Havens is Arranger/Guest Conductor for all of the symphonic rock programs for Windborne Music.



↑
All “Music of Queen” photos courtesy Windborne Productions



MiG Ayesa, vocalist

MiG started his career in Australia in the musical *Buddy*. He was then chosen to join the London cast including a Royal Variety Performance for Her Majesty Queen Elizabeth II. MiG’s other West End credits include *We Will Rock You*, *Rent*, *Thriller Live*, and *Seasons of Larson*. His Broadway credits include *Burn the Floor* and *Rock of Ages*, which he also joined on the first US National Tour, and in the Philippines. Back in Australia, his credits include *Grease*, *Cinderella*, *Aladdin*, *West Side Story*, *Rent*, *Fame*, *The Music of Andrew Lloyd Webber*, and a UK and Australian tour of *The Music of Queen: Rock and Symphonic Spectacular*. He reprised the role of Galileo for the tenth-anniversary world arena tour of *We Will Rock You* as well as headlining his own one-man show *MiG Rocks the Boat*.

In the Philippines, MiG played Robert Kincaid in the first international production of *The Bridges of Madison County*, and starred with Lea Salonga and Tanya Manalang for the major concert event *Curtains Up*, and in his own concert celebrating Shangri-La’s 25th Anniversary. A finalist in the global hit TV show *Rock Star: INXS*, MiG released his self-titled debut album through Decca/Universal, and was an original cast member of *Handel’s Messiah Rocks: A Joyful Noise*. As well as releasing his second album, *More Than Ever*, MiG has also written “United as One” for his own fundraising and awareness campaign for the victims of Philippine floods.

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Music Director



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TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Gimeno Conducts Beethoven 5

Gustavo Gimeno, conductor
Jean-Guihen Queyras, cello

Brian Harman
Madrigal: Celebration Prelude
TSO100 Commission/World Première

Robert Schumann
Cello Concerto in A Minor, Op. 129

- I. Nicht zu schnell (Not too fast)
 - II. Langsam (Slowly)
 - III. Sehr lebhaft (Very lively)
-

Intermission

György Ligeti
Concerto for Cello and Orchestra

- I. ♩ = 40
 - II. (Lo stesso tempo) ♩ = 40
-

Iman Habibi
Jeder Baum spricht

Ludwig van Beethoven
Symphony No. 5 in C Minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro – Presto

Program 3

Wednesday,
March 22, 2023

8:00pm

Thursday,
March 23, 2023

8:00pm

Saturday,
March 25, 2023

8:00pm

Sunday,
March 26, 2023

3:00pm

George Weston Recital Hall

RELAXED PERFORMANCE

Saturday,
March 25, 2023

11:00am

*See page 33 for
Relaxed Performance
repertoire and details.*

*Gustavo Gimeno's appearances
are generously supported by
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Brian Harman (b. 1981)

Madrigal: Celebration Prelude

TSO100 Commission/World Première
Composed 2022

3 min

IN THE COMPOSER'S WORDS: The Toronto Symphony Orchestra was very important in my development as a composer, and so I'm thrilled to help celebrate their 100th Anniversary. In high school, before I even considered a career as a composer, I regularly commuted from the suburbs to hear the TSO perform all different kinds of music from the cheapest seats in Roy Thomson Hall. These concerts fuelled my passion for classical music of all eras, and taught me so much about orchestration.

In my recent compositions, I have been interested in the quotation and manipulation of diverse musical sources, including both classical and pop music. For this Prelude, I chose to pay homage to a Baroque song for soprano and continuo entitled "Tradimento", by Barbara Strozzi. "Tradimento" is part of a collection of songs that was published about 360 years ago.

Barbara Strozzi was a composer and virtuoso singer during the 17th century. She wrote mostly secular music, which inspired the title for this piece. Despite not receiving

DEDICATION

"I reverently consecrate this first work, which I, as a woman, all too ardently send forth into the light, to the august name of Your Highness, so that under your Oak of Gold it may rest secure from the lightening bolts of slander prepared for it."

—BARBARA STROZZI TO VITTORIA DELLA ROVERE, DUCHESS OF TUSCANY, IN THE DEDICATION TO OPUS 1: BARBARASTROZZI.COM

any patronages, and despite low income from her publications, she was one of the most prolific composers of the Baroque period. Her exploration of harmony was daring for its time, and was an inspiration for my work.

Madrigal pays homage to this expressive piece of vocal music about love and betrayal. I take Strozzi's rich musical material and stretch it, turn it upside down, speed it up, obsess on it, slow it down, exaggerate it, and overall celebrate Strozzi's wonderful creativity.

Brian Harman is a composer based in Toronto, Canada. He received his Doctor of Music degree in composition from McGill University in 2012. His mentors include Larysa Kuzmenko, Georges Aperghis, Denys Bouliane, Chan Ka Nin, and Brian Cherney. Brian's music is frequently inspired by extra-musical ideas such as technology, architecture, dance, and concepts of ritual. He has had various works released on the Redshift and Centrediscs labels, and served as President of the Canadian League of Composers from 2013 to 2016.

While he has also worked with voices and opera, Brian's most significant compositions have been for large instrumental ensembles. His orchestral work *Supposed Spaces* was selected to be part of Canada's 2013 submission to the ISCM's World New Music Days, and *Dialectics*, for wind ensemble, brought him to Japan for the Tokyo Kosei Wind Orchestra Composition Competition. *I hit my head and everything changed* was also recently commissioned by Toronto's Esprit Orchestra.



Robert Schumann (1810–1856) Cello Concerto in A Minor, Op. 129

Composed 1850

23 min

IN THE AUTUMN OF 1850, Robert and Clara Schumann moved from Dresden to Düsseldorf, where he took up his new position as General Director of Music. One almost immediate product of the move was his “Rhenish” Symphony, No. 3, composed in just over a month in November/December that year and premièred in Düsseldorf early in the new year.

Another work from this fertile time was this concerto, also composed with typical speed. Far from typical, though, was how long it took for the work to be performed. Seeking to improve and polish it, Schumann went over it with several prominent cellists, and as late as 1854, the year it was published, he was still tinkering with details, beset by doubt. Clara had no such doubts, writing in her diary in 1851: “The flight, the freshness and humour, and the highly interesting interweaving of cello and orchestra are, indeed, wholly ravishing!” Even after publication, it took a further six years (two years after his death) for its first public performance.

It is a beautiful, poetic work, created almost as much with the orchestra in mind as the solo instrument. Schumann himself referred to it as a “konzertstück” (concert piece). It continues two of Schumann’s favoured procedures: the entire piece is performed as a single, uninterrupted whole; and the opening utterances are used as points of departure for lyrical and rhapsodic extensions, as well as the root of all the themes throughout the piece.

It opens with a brief, gentle orchestral prelude, followed by a lyrical cello theme. A second subject, equally romantic, follows.

The movement gains its sense of drama and conflict from the development of these ideas and their interaction with the orchestral theme heard at the start.

Unusually, there is no solo cadenza at the end of the movement. Instead a quiet transitional passage leads into the slow section, where pizzicato strings introduce a haunting, dream-like song without words, with the theme heard in the opening never far in the background. It is music perfectly suited to the expressive side of the cello’s personality.

In the passage that links the slow movement to the finale, Schumann recalls the concerto’s prelude, with its three opening chords that lead into the opening cello solo. The last section is the most outgoing portion of the concerto, and its most humorous. The concerto’s only cadenza comes near the end. In a bold, innovative step, the composer has the cadenza performed by the soloist accompanied by the orchestra, rather than only by the soloist. Following the cadenza, soloist and orchestra race merrily to the concluding bars.

—Program note by Don Anderson



↑
Robert Schumann composing, at the piano.
Artist, Otto Nowak (1874–1945).
Image: Lebrecht Music and Arts.

György Ligeti (1923–2006) Concerto for Cello and Orchestra

Composed 1966

16 min

LIGETI IS ALL ABOUT DISRUPTING TIME—about jump cuts, freezes, random samplings, fast forwards. In the first movement of the Cello Concerto, Ligeti respects the tonal symphonic ideal of music that moves steadily and powerfully from beginning to end, but he gets there by other means—in particular, in this case, by so reducing his material that each new note becomes an important necessary event, and by enforcing these harmonic occasions through dynamic changes that are typically either very gradual or else quite sudden.

The music emerges from silence as a middle-register E on the solo cello marked *ppppppp*. Slowly the note grows in strength and alters in instrumental colouring for more than a minute and a half before another note, the F above, is established. Then further notes are added, still all within the narrow range of a fifth (D–A), until the pitch space abruptly opens out with a Bb spread across five octaves on the strings. The remaining notes of the chromatic scale are brought into play, and the movement ends with the cello climbing up a ladder of high harmonics, perched six octaves above the double bass, with nothing in between.

For Ligeti, this conclusion is an image of “being alone and lost,” and there is a corresponding image at the end of the second movement, where the cello is left by itself with a “whisper cadenza”. In other ways too, he has suggested, the two movements are related: they are “based on the same blueprint...musical seeds that are sown in the first movement come to full flowering in the second.” What were single notes now become particular kinds of motion:

the basic model of the trill can be stretched out and differentiated to produce shapely linear unfolding, or pressed and contained to make mechanical repetition. To adapt a couple of other Ligeti titles, the cloud of the first movement is reinterpreted as a system of melodies and clocks.

In both movements, the cello is only the most active member of an orchestra of soloists. “The whole texture of the music,” Ligeti has remarked, “is constructed in a concerto-like manner,” a two-movement slow-fast pattern, in an uncanny combination of necessity and magic, mechanism and spontaneity.

—Program note by Paul Griffiths



↑
György Ligeti at the 1997 Salzburg Festival, rehearsing *Le Grand Macabre*. Photo Graham Salter/Lebrecht Music and Arts.

Editor's note: This program note has been excerpted from the liner notes to a 1992 Deutsche Grammophon recording of Pierre Boulez conducting the Ensemble intercontemporain in Ligeti's Cello, Piano, and Violin Concertos. Tonight's concert soloist, Jean-Guihen Queyras, is the soloist in the Cello Concerto on this disc. Program note © 1994, Paul Griffiths.

Iman Habibi (b. 1985)

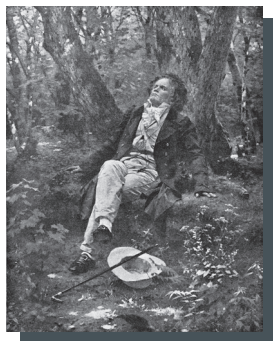
Jeder Baum spricht

Composed 2020

5 min

IN THE COMPOSER'S WORDS: Commissioned by the Philadelphia Orchestra in celebration of the 250th anniversary of Beethoven's birth, *Jeder Baum spricht* is an unsettling rhapsodic reflection on the climate catastrophe, and is written in dialogue with Beethoven's Fifth and Sixth Symphonies. The piece shifts focus rapidly, and attempts to achieve its goal time and time again, through different means, only to be faced with similar obstacles.

Like much of Beethoven's music, this piece accompanies an unspecific narrative and imagery, and offers a vision of hope towards the end—one that I hope can drive our collective will towards immediate impactful change. Beethoven perceived nature as an image of the divine, if not divinity itself. "Jeder Baum spricht durch dich" (every tree speaks through you) is a phrase I encountered in his writings, leading me to wonder how Beethoven, clearly an activist himself, would have responded to today's environmental crisis.



→
Ludwig van
Beethoven in the
Vienna woods.
Image: Pictorial
Press/Alamy.

Given that both the Fifth and Sixth Symphonies were likely, at least in some capacity, inspired by nature, I am hoping that *Jeder Baum spricht* can allow us to listen to these monumental works with a renewed perspective: that is, in light of the climate crisis we live in, and the havoc we continue to wreak on the nature that inspired these classic masterpieces.

Iman Habibi, DMA (Michigan), is an Iranian-Canadian composer and pianist, and a founding member of the piano duo ensemble Piano Pinnacle. Hailed as "a giant in talent" (the *Penticton Herald*), Dr. Habibi has been commissioned by the Philadelphia Orchestra, the Orchestra of St. Luke's, and the Toronto Symphony Orchestra, and has collaborated with the Vancouver Symphony Orchestra, Winnipeg Symphony Orchestra, JACK Quartet, Chiara String Quartet, Del Sol Quartet, and Calidore String Quartet. He has been programmed by Carnegie Hall, the Marilyn Horne Foundation, New York Festival of Song, the Canadian Opera Company, and Tapestry Opera, among others.

His awards include being named an Azrieli Music Prize laureate in 2022 and multiple SOCAN Foundation Awards, the International Composers' Award at the Esoterics' POLYPHONOS (2012), the Vancouver Mayor's Arts Award for Emerging Artist in Music (2011), and the Brehm Prize in Choral Composition (2016), as well as numerous grants from the Canada Council

for the Arts, and the Ontario and BC Arts Councils.
ImanHabibi.com



Photo © Darko Sikman

Ludwig van Beethoven (1770–1827)

Symphony No. 5 in C Minor, Op. 67

Composed 1807–1808

36 min

THE FIFTH SYMPHONY may be the most familiar opus in all of classical music, and today it is a struggle to recapture the astonishment with which it was received in Beethoven's day, or to appreciate how replete with novelties—how *radical*—it was. In a review of the Fifth Symphony published in 1810, E. T. A. Hoffmann wrote that Beethoven “unlocks the marvellous realm of the infinite,” and “surrenders himself to the inexpressible.” It was a *pathetic* work, in the old sense of the word—impassioned, full of emotion and pathos. This was no mere pleasant half hour for an early-19th-century audience accustomed to regarding a symphony as public entertainment, but an elevated, edifying, sometimes disturbing, ultimately uplifting musical drama. As Hoffmann noted, a symphony could be philosophical and metaphysical—and reveal a composer's whole world view.

In all four movements, Beethoven plays fast and loose with Classical conventions, yet his forms are as logical and organic as they are unpredictable. Note, for instance, his near-obsessive developing of the famous *da-da-da-daaah* four-note motif with which the piece begins (“Thus Fate knocks at the door!” he supposedly described it.) The result is a dense, driven first movement in which tension accumulates steadily and finally explodes in furious convulsions.

The ingenuity of the Fifth extends beyond the individual movements to the structure of the whole: the four movements form a unified cycle in which the confident finale, in radiant C major, is eventually heard as the goal to which the work's stormy opening bars aspire, resolving and

transcending the musical argument of the previous movements. Militaristic episodes in the march-like slow movement look ahead to it, and it is linked back directly to the third movement with a tense, dramatically charged transition. He also inserts a ghostly recollection of the third movement in the middle of the finale, casting a momentary shadow over the prevailing mood.

The massive, often clangorous scoring of the Fifth owed much to “public” music of the French Revolution and to the operas of Gluck, often evoking band music, especially in the finale, which employs several instruments associated with the military: piccolo, contrabassoon, and trombone. It is perhaps no coincidence that, by the time the symphony was completed, in the spring of 1808, Austria was at war with Napoleon's France, and the music often strikes a militaristic note that surely reflected the patriotic sentiments then sweeping through German-speaking lands.

The Fifth had its première as part of a long, all-Beethoven program, conducted by the composer on December 22, 1808, in a freezing-cold hall and inadequately rehearsed. The concert ran for four hours, and, not surprisingly, the music had a mixed reception. Posterity, to say the least, has been kinder to it.

—Program note by Kevin Bazzana



These performances mark TSO Spotlight Artist Jean-Guihen Queyras's TSO début.

He will return April 26, 28, & 29 with Tchaikovsky's *Variations on a Roco Theme*.

Jean-Guihen Queyras, cello

Curiosity, diversity, and a firm focus on the music itself characterize the artistic work of Jean-Guihen Queyras. Whether on stage or on record, he is an artist dedicated completely and passionately to the music, committed to reflecting the clear, undistorted essence of the score, with the inner motivations of composer, performer, and audience all in tune with one another. He learned this interpretative approach from Pierre Boulez, whose Ensemble intercontemporain he established a long artistic partnership with. This, alongside a flawless technique and a clear, engaging tone, shapes Jean-Guihen Queyras's approach to every performance.

His approaches to early music—as in his collaborations with the Freiburg Baroque Orchestra and the Akademie für Alte Musik Berlin—and to contemporary music are equally thorough. He has given world premières of works by, among others, Ivan Fedele, Gilbert Amy, Bruno Mantovani, Michael Jarrell, Johannes Maria Staud, Thomas Larcher, and Tristan Murail. Conducted by the composer, he recorded Peter Eötvös's Cello Concerto to mark Eötvös's 70th birthday in November 2014.

Queyras was a founding member of the Arcanto Quartet and forms a celebrated trio with Isabelle Faust and Alexander Melnikov, who is also, alongside Alexandre Tharaud, a regular accompanist. The versatility in his music-making has led to many concert halls, festivals, and orchestras inviting Queyras to be Artist in Residence, including the Concertgebouw in Amsterdam, the Festival d'Aix-en-Provence, Vredenburg in Utrecht, De Bijloke in Ghent, the Orchestre philharmonique de Strasbourg, and Wigmore Hall in London. He also often appears with renowned orchestras such as the Philadelphia Orchestra, the Symphonieorchester des Bayerischen Rundfunks, the Mahler Chamber Orchestra, the Orchestre de Paris, the London Symphony Orchestra, the Gewandhausorchester, and the Tonhalle Orchestra Zurich, working with conductors such as Iván Fischer, Philippe Herreweghe, Yannick Nézet-Séguin, François-Xavier Roth, Sir John Eliot Gardiner, and Sir Roger Norrington.

Queyras's discography is impressive. His recordings of cello concertos by Edward Elgar, Antonin Dvořák, Philippe Schoeller, and Gilbert Amy have been released to critical acclaim. He has recorded the complete Schumann Piano Trios with Faust and Melnikov, and, at the same time, the Schumann Cello Concerto with the Freiburg Baroque Orchestra under Pablo Heras-Casado. The recording *THRACE – Sunday Morning Sessions* explores, in collaboration with the Chemirani brothers and Sokratis Sinopoulos, the intersections of contemporary music, improvisation, and Mediterranean traditions. Two highly acclaimed recordings in 2018 feature works by Carl Philipp Emanuel Bach and Antonio Vivaldi.

Queyras holds a professorship at the Freiburg University of Music and is Artistic Director of the Rencontres Musicales de Haute-Provence festival in Forcalquier. He plays a 1696 instrument by Gioffredo Cappa, made available to him by the Mécénat Musical Société Générale.



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Robert Schumann Cello Concerto in A Minor, Op. 129

- I. Nicht zu schnell (Not too fast)
 - II. Langsam (Slowly)
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-

Ludwig van Beethoven Symphony No. 5 in C Minor, Op. 67

- I. Allegro con brio
- II. Andante con moto
- III. Scherzo: Allegro
- IV. Allegro – Presto

If you need to move, make some noise, move to the back of the theatre, or take a break in the quiet room, you are welcome to. Please visit the lobby if you'd like to borrow a pair of noise-cancelling headphones, or if you find the performance too bright or too loud. There, you can also pick up a fact sheet that describes each piece of music that the Orchestra will perform today, or scan the QR code below.



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Senior Manager, Design &
Creative Projects

Denais Peluch
Director of Marketing

Jessica Rashotte
Senior Marketing Manager

Tat Read
Senior Director of
Communications

PATRON SERVICES

Kevin Devaux
Director of Patron
Services

Tess Menet
Interim Assistant Manager
of Patron Services

Shannon Fahy
Jenny Kerr
Patron Services
Coordinators

Jacqueline Zhang
Interim Patron Services
Coordinator

Rachel Barna
Jacob Burtenshaw
Genevieve (Gin) Dube
Wendy Limbertie*

Claire Maher
Laura Martin
Julie Pedro
Sean Priestley
Mira Riselli
Matthew Robertson

Patron Services
Representatives

Insiya Foda
Senior Patron Services
Representative

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ADMINISTRATION**

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Chief Financial Officer

Eugenia Abman
Controller

Rachelle Dacanay
Senior Accountant

Maureen Hamlyn
Receptionist &
Administration Services
(145 Wellington St. W.)

Matthew Jones
Information Systems
Manager

Anastassia Lavrinenko
Manager of Ticketing
Operations

Susan Niu
Payroll & Accounting
Administrator

Vanessa Purdy
Ticketing Operations
Coordinator

Tamim Rahim
Network & Server
Administrator

Jason Taylor
Database Manager

ON LEAVE

Emma Badame
Mor Shargall-Bisson
Karen Rustia

*TSYO alumni

CONCERT ETIQUETTE

We want all of our patrons to enjoy our performances.

- **We share the air. Go scent free.** Please be considerate of those in the audience who may have allergies and/or multiple chemical sensitivities and refrain from wearing cologne, perfume, or other scented products.
- As a courtesy to musicians, guest artists, and fellow concertgoers, **please put your phone away and on silent during the performance. Flash photography is forbidden at all times.**
- The use of cameras, smartphones, and/or other recording devices for commercial reproduction or sale is strictly forbidden without the prior written consent of the Toronto Symphony Orchestra.

AUDIENCE SAFETY MEASURES

For current health and safety protocols, visit [TSO.CA/Safety](https://www.tso.ca/safety).

LATECOMERS

Don't miss a note: All TSO concerts and pre-concert events begin on time.

- We suggest that you plan to arrive **45 minutes before the scheduled start time.**
- Check your tickets carefully for concert times and venue information.
- Out of respect for all patrons and performers, and to maintain musical continuity, an usher will admit latecomers into the auditorium when and if there is an appropriate break in the performance. This "late call" is determined by the conductor and guest artists.

CHILDREN

- Children 5 years of age and older may attend most TSO concerts with ticket purchase. For Masterworks and Special concerts, due to the length of the program, we suggest that children be at least 10 years of age. For Pops concerts, we suggest that children should be at least 5 years of age. We regret we cannot allow children under 2 years of age into any TSO concert, with the exception of our Young People's Concerts and Relaxed Performances.
- Young People's Concerts are created especially for audience members ages 5 to 12. Children under 5 may attend TSO Young People's Concerts at their parents' discretion with a purchased ticket, and if your child has not yet celebrated their first birthday and you wish to hold them for the duration of the show, you may book a complimentary "babe in arms" ticket when you purchase your tickets. Young people under the age of 12 will not be admitted into the hall without an adult in attendance.

BOX OFFICE

The TSO/Roy Thomson Hall Box Office is located at 60 Simcoe St. Hours may vary; please call 416.593.1285 before visiting.

- You may access our 24-hour information lines or place telephone orders by calling 416.598.3375. There is a service charge on all telephone and online orders.
- Artists, prices, programs, dates, and broadcasts are subject to change without notice.
- There will be no refunds, credits, or adjustments made to your ticket price in the event of a concert change.

ACCESSIBILITY SERVICES

The Toronto Symphony Orchestra is committed to providing accessible services to persons with disabilities that are consistent with the core principles of independence, dignity, integration, and equality of opportunity, as set out in the AODA for Customer Service. Please visit [TSO.CA/Access](https://www.tso.ca/access) or call 416.598.3375 for more information on the services offered at our performance venues.

PLAN YOUR VISIT

For information on each of our performance venues, recommendations for nearby restaurants and hotels, and frequently asked questions, please visit [TSO.CA/PlanYourVisit](https://www.tso.ca/PlanYourVisit).

USEFUL CONTACT INFORMATION

For ticket sales, subscriptions, and patron service:

.....
TSO Patron Services Centre: 416.598.3375

.....
For group tickets: 416.598.5338

.....
For School Concerts and Education programs:

SchoolConcerts@TSO.CA

.....
TSO administration offices: 416.593.7769

.....
Roy Thomson Hall offices: 416.593.4822

.....
TSO Privacy Policy: [TSO.CA/Privacy](https://www.tso.ca/Privacy) or 416.598.3375

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