

November 16, 2022

Toronto Symphony Orchestra
Gustavo Gimeno, Music Director

Yo-Yo Ma, cello
Special appearance by
Jeremy Dutcher, vocalist

Celebrate 100:
A Gala Evening
with Yo-Yo Ma



Cherished holiday traditions
continue with your TSO!

MESSIAH

Dec 17–21

Gustavo Gimeno, conductor

Featuring the Toronto Mendelssohn Choir
and the beloved “Hallelujah Chorus”

Best seats going fast! [TSO.CA/Messiah](https://www.tso.ca/messiah)

Contents

4	Land Acknowledgement
5	Invigorating Partnerships: Welcome from the CEO
6	Directors, Trustees, Ambassadors & Honourees
10	Gala Support
12	Gustavo Gimeno, Music Director
13	Musicians of the Toronto Symphony Orchestra
14	New Encounters & Enduring Relationships: Message from the Music Director
<i>Gala Program</i>	▶ <i>November 16</i>
15	Celebrate 100: A Gala Evening with Yo-Yo Ma
28	Toronto Symphony Youth Orchestra Members
30	Gala Thanks
34	Donors & Benefactors
38	Administration
39	Bravo to Our Partners

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.

.....

Invigorating Partnerships



IN THE PAST WEEKS in the concert hall, we have welcomed back pianists Yefim Bronfman and Yuja Wang, both of whom are great friends of the Toronto Symphony Orchestra. To celebrate our

100 years, we enjoyed 100 Years of Epic Film Scores. And we welcomed families and fans for our Hallowe'en weekend concert of Tim Burton's *The Nightmare Before Christmas*. Beyond the stage, the young musicians of the Toronto Symphony Youth Orchestra came together for their annual Camp Weekend, laying the groundwork for their ongoing development as individual musicians and as an ensemble. Whether in the hall or in the community, our musicians and staff are invigorated by your enthusiasm for *your* orchestra.

For 100 years, we have been a part of our community, bringing beautiful music to Torontonians, educating and training the next generation of musicians, and partnering with others in our community to support health and well-being through music.

I'm excited by our new partnership with the Centre for Addiction and Mental Health (CAMH) and the Day of Culture in Action led by Yo-Yo Ma, which will launch our Art of Healing program. In collaboration with CAMH's Shkaabe Makwa—the Centre for First Nations, Inuit, and Métis Wellness—Métis composer Ian Cusson and members of the Orchestra will work with First Nations, Inuit and Métis CAMH patients to support their healing through musical storytelling and composition, co-creating an original piece of music.

This is the kind of meaningful engagement that sustains us as we continue to find new ways to share music with the city we are proud to call home.

A Centennial only comes once, and we're using ours to not only look back on all that we have accomplished, but also look forward to what we can achieve. Together, we can bring more music to more people. Together, we can partner with more organizations throughout our city to harness the healing power of the arts. Together, we can bring music to more classrooms and train more of the next generation of musicians. We are *Toronto's* symphony orchestra, and our next 100 years will be even better than the last. Thank you for celebrating with us.

A handwritten signature in black ink that reads "Mark Williams". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Mark Williams
Chief Executive Officer

Directors, Trustees, Ambassadors & Honourees

Gustavo Gimeno

Music Director

Catherine Beck

Board Chair

Mark Williams

Chief Executive Officer

BOARD OF DIRECTORS

Catherine Beck, Chair
Peter Hinman, Treasurer
Ross Kerr, Secretary
Doris Chan
Martha Durdin
Sharon Groom
Michael J. Lockhart
Colin Lynch
Andrew Phillips
Noelle Richardson
Councillor Jaye Robinson
Gilad Rom
Tom Smee
Rahul Suri
Debra Walker,
TSVC President

TORONTO SYMPHONY FOUNDATION TRUSTEES

Jeannine LiChong, Chair
Owen Blackwell
Catherine Carlin
Neal Kerr
Natalie Ochrym

MAESTRO'S CLUB AMBASSADORS

David Hallman, Chair
Olga Fershaloff
Michael Gnat
Donna Goldman
Maymar Naman
Angela Vuchnich

YOUNG LEADERSHIP COUNCIL

Danielle Ryterband,
Co-Chair
Rachel Spiar, Co-Chair
Jane Lang
Allana Miller

HONORARY MUSICIANS

.....
*These extraordinary
individuals have been
recognized by the
Orchestra for their
remarkable commitment
and service to the TSO.*
.....

Tom Beck (1926–2016)
Catherine Beck &
Laurence Rubin
Renette Berman
Robert W. Corcoran
Sheryl L. Kerr
Wil Matthews
The Honourable Bob Rae
Judith (Billie) Wilder
(1928–2021)

HONORARY GOVERNORS

Robert W. Corcoran,
Co-Chair
George Lewis, Co-Chair
Andrea Alexander
John Bankes
Nani Beutel
J. Richard Blickstead
William Braithwaite
William H. Broadhurst
Claude Carrier
David Colcleugh
Earlaine Collins
Rags Davloor
Douglas L. Dery

George Dickson
E. Peter Elwood
Hershell E. Ezrin
John R. Gardner
Nance J. Gelber
Robert T. E. Gillespie
Mary Girard
Elizabeth (Betty) Glave
Ira Gluskin
Blake C. Goldring
Frances Gruber
Ronald Hay
Nona MacDonald Heaslip
Mary Heinmaa
Andrea Hopson
Roberta Innes
Sheryl L. Kerr
Allan Kimberley
Stanley Klebanoff
George W. Lange
Marion G. Langford
Nora S. Lever
Peter Levitt
Ana P. Lopes, CM
Eunice Lumsden

Thomas C. MacMillan
Virginia McLaughlin
Florence Minz
Reid Morden, CM
John Nagel
Nelly W. Ng
Heather Oda
The Honourable Bob Rae
Dr. Robert Rottapel
Kenneth G. Russell
William J. Saunderson,
FCPA, FCA
Stanley Shortt
Carole Smith
Alan Sperling
Joan Taylor
Phil Taylor
Stephen N. Tile
George Tiviluk
Gordon W. Walker, QC
Lawrence A. Ward
Peter J. Warrian
Robert D. Weese
Robert S. Weiss, FCPA, FCA
Donald O. Wood



**Best seats
going fast!**

100

Celebrate 100: Return to Massey Hall

Fri, Feb 17, 2023

A century after the Orchestra's first concert,
the TSO returns for a one-night-only celebration
at its former home.



Order Today! [TSO.CA/MasseyHall](https://www.tso.ca/MasseyHall) 416.598.3375

Gustavo Gimeno
Music Director

TSO ON TOUR

A 3-city serenade
for Valentine's Day

Feb 11 **Ottawa**

Exchange with
National Arts Centre
Orchestra

Feb 13 **New York**

Return to
Carnegie Hall

Feb 14 **Chicago**

Début at Symphony Center



Visit **TSO.CA/Tour** for tickets and info.

MIRABELLA

LUXURY CONDOMINIUMS



Illustrations are artist's concept only

RETHINK LIVING BY THE LAKE AND PARK

Nestled within an area featuring beautiful public parks and pathways, Humber Bay, Shores Park, the Waterfront Trail and High Park to name a few, and facing the expanse of Lake Ontario, Mirabella combines urban living within one of the most natural settings in Toronto.

Our suites not only showcase our bespoke quality for enduring value but are also up to 20% larger than the average downtown urban condo, providing you with additional space to live, work and play. All suite owners have access to exclusive amenities including two shared outdoor terraces, a party room, indoor pool, yoga studio, fitness centre and more.

Located at 1926 and 1928 Lake Shore Blvd W. residents can enjoy great neighbourhoods, an unprecedented natural environment and a convenient commute to the downtown Toronto core, Mississauga centre and the airport. Mirabella offers Toronto living away from the congestion of downtown and without altering the convenience of your lifestyle.



MOVE IN THIS YEAR | CONTACT US

mirabellacondos.ca
416 961 8008 | info@mirabellacondos.ca

An evening to remember

Wednesday,
November 16, 2022

Musical Interludes
South & North Lobby Performances

with music by members of the Toronto Symphony Orchestra
and Toronto Symphony Youth Orchestra,
Simon Rivard, conductor

Gala Dinner Reception

5:30pm–6:15pm

Wolfgang Amadeus Mozart: Divertimento in D Major, K. 138

Valerie Coleman: UMOJA

Antonin Dvořák: String Quartet No. 12 in F Major, Op. 96 "American"

I. Allegro ma non troppo

II. Lento

IV. Vivace ma non troppo

Pre-Concert Reception

7:15pm–7:45pm

Antonin Dvořák: Serenade for Winds in D Minor, Op. 44

I. Moderato, quasi marcia

II. Minuetto. Tempo di minuetto

IV. Finale. Allegro molto

Oskar Böhme: Sextet for brass in E-flat Minor op. 30

Post-Concert Reception

10pm–10:35pm

(approx)

with music by the Tara Davidson Quintet

Tara Davidson, alto saxophone

Rebecca Hennessy, trumpet

Nancy Walker, piano

Dan Fortin, bass

Ernesto Cervini, drums

See page 28 for a complete roster of 2022/23 TSYO orchestra members.

GALA DONATIONS

Joan Beaton
Jim Fleck & Georgina Steinsky
Jim & Pat Glionna
The Racioppo Family Foundation
Peter Wells
Anonymous (4)

LEAD SPONSOR



CHAMPAGNE SPONSOR

Catherine Beck & Laurence Rubin

APPLAUSE SPONSOR

Susan Brenninkmeyer
Robert W. Corcoran
Myrna Lo
Nicol Family Foundation



Scotia Global Asset Management.



Gala Thanks continues on page 28.

GALA TABLE HOST

Mr. & Mrs. John L. & Amanda Sherrington

GALA SUPPORTERS

Ms. Reny Burrows
Mrs. Earlane Collins
Indra & Rags Davloor
Alan Dean
Vreni & Marc Ducommun
Buddy & Leigh Eisenberg
Jim Fleck & Georgina Steinsky
Lori Goldberg
Donna & Cal Goldman
John Goodhew & Jeffrey Axelrod
David G. Hallman
The William & Nona Heaslip Foundation
Kai-Lin Karin Hwang & Judson Lew
Mr. Allan Kimberley &
Ms. Pam Spackman
Peter Levitt & Mai Why
M. George & Leanne Lewis
Mrs. Jeannine LiChong
Anthony Lisanti
Michael Lockhart & Dylan Hayden
Mr. Thomas C. MacMillan
Jan Martin
Bettie Moore, in memory of
Donald Moore
PH&N Institutional
Wendy Sanford
Colleen Sexsmith
Tom & Ellen Smee
Gary Spira & Rochelle Bowmile-Spira
Debra & Jack Walker
Mrs. Ruth Watts-Gransden
Robert Yeung



Gustavo Gimeno's TSO debut 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.

Gustavo Gimeno, Music Director

Gustavo Gimeno's tenure as the 10th 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 debut 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: debuts 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.

Musicians of the Toronto Symphony Orchestra

Gustavo Gimeno
MUSIC DIRECTOR

VIOLINS

Jonathan Crow
CONCERTMASTER
Tom Beck
Concertmaster Chair

Mark Skazinetzky
ASSOCIATE
CONCERTMASTER

Marc-André Savoie
ASSISTANT
CONCERTMASTER

Etsuko Kimura+
ASSISTANT
CONCERTMASTER

Eri Kosaka
ACTING PRINCIPAL,
SECOND VIOLIN

Wendy Rose
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

Atis Bankas
Yolanda Bruno
Sydney Chun*
Carol Lynn Fujino
Amanda Goodburn
Bridget Hunt
Amalia Joanou-Canzoneri
Shane Kim*
Leslie Dawn Knowles
Douglas Kwon
Luri Lee
Paul Meyer
Sergei Nikonov
Semyon Pertsovsky
Clare Semes
Peter Seminovs
Jennifer Thompson
Angelique Toews
James Wallenberg
Virginia Chen Wells

VIOLAS

Michael Casimir
PRINCIPAL

Rémi Pelletier
ASSOCIATE PRINCIPAL

Theresa Rudolph
ASSISTANT PRINCIPAL

Ivan Ivanovich
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield
Ashley Vandiver

CELLOS

Joseph Johnson
PRINCIPAL
Principal Cello Chair
supported by
Dr. Armand Hammer

Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL

Winona Zelenka
ASSISTANT PRINCIPAL

Alastair Eng*
Igor Gefter
Roberta Janzen
Song Hee Lee
Oleksander Mycyk
Lucia Ticho

DOUBLE BASSES

Jeffrey Beecher
PRINCIPAL

Michael Chiarello
ASSOCIATE PRINCIPAL

Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker*

FLUTES

Kelly Zimba Lukić
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Flute Chair

Julie Ranti
ASSOCIATE PRINCIPAL

Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey*
PRINCIPAL

Alex Liedtke
ASSOCIATE PRINCIPAL

Cary Ebli
Hugo Lee*

ENGLISH HORN

Cary Ebli

CLARINETS

Eric Abramovitz
PRINCIPAL
Sheryl L. & David

W. Kerr Principal
Clarinet Chair

Miles Jaques
ACTING ASSOCIATE
PRINCIPAL

Joseph Orłowski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney
PRINCIPAL

Darren Hicks+
ASSOCIATE PRINCIPAL

Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

HORNS

Neil Deland
PRINCIPAL

Christopher Gongos
ASSOCIATE PRINCIPAL

Audrey Good
Nicholas Hartman
Gabriel Radford*

TRUMPETS

Andrew McCandless
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Trumpet Chair

Steven Woomert*
ASSOCIATE PRINCIPAL

James Gardiner*
James Spragg

TROMBONES

Gordon Wolfe
PRINCIPAL

Vanessa Fralick*
ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall+

TUBA

Mark Tetreault
PRINCIPAL

TIMPANI

David Kent
PRINCIPAL

Joseph Kelly
ASSISTANT PRINCIPAL

PERCUSSION

Charles Settle
PRINCIPAL

Joseph Kelly

HARP

Heidi Elise Bearcroft
PRINCIPAL

LIBRARIANS

Christopher Reiche Boucher
PRINCIPAL

Andrew Harper
SUBSTITUTE LIBRARIAN

Sandra Pearson
SUBSTITUTE LIBRARIAN

PERSONNEL MANAGER

David Kent

.....
+on leave
*Toronto Symphony Youth
Orchestra alumni
.....

*The TSO acknowledges
Mary Beck as the Musicians'
Patron in perpetuity
for her generous and
longstanding support.*

Sir Andrew Davis
CONDUCTOR LAUREATE

Peter Oundjian
CONDUCTOR EMERITUS

Steven Reineke
PRINCIPAL POPS
CONDUCTOR

**Daniel Bartholomew-
Poyser**
BARRETT PRINCIPAL
EDUCATION CONDUCTOR
& COMMUNITY
AMBASSADOR

Trevor Wilson
RBC RESIDENT
CONDUCTOR

Simon Rivard
TSYO CONDUCTOR
TSYO Conductor
generously supported
by the Toronto Symphony
Volunteer Committee

Gary Kulesha
COMPOSER ADVISOR

Alison Yun-Fei Jiang
RBC AFFILIATE COMPOSER

New Encounters & Enduring Relationships



IT IS MY GREAT PLEASURE

to welcome you to our Gala concert with the incredible artist Yo-Yo Ma, celebrating 100 years of your Toronto Symphony Orchestra.

When I was appointed TSO Music

Director four years ago, I knew the Centennial was just around the corner, and I prepared for it by learning everything I could about the organization's past (distant and recent) to get a sense of the Orchestra's DNA. What I realized very quickly is that, while it's important to regularly revisit the wonderful classic works of the repertoire, we live in times where integrating new and original creations is absolutely essential. Doing so allows us to be faithful to the TSO's history while generating a sense of curiosity about what's to come.

Fortunately, our audience exhibits a refreshing open-mindedness when presented with unfamiliar works and artists, and creating these new relationships is an aspect of my role that I truly love. This is the case even within the Orchestra itself: we welcomed seven exceptional new musicians to our ensemble this year. And though we've just begun the journey of integrating our music-making together, we're all inspiring each other and writing a new chapter in the Orchestra's story.

The introductions go both ways, too—sometimes an enduring relationship for the TSO is a novel one for me. Tonight's concert is a prime example. While Yo-Yo Ma is an old friend of the Toronto Symphony, this is the very first time I have ever had the privilege of collaborating with him. It is also my first opportunity to perform with Tobique First Nation artist Jeremy Dutcher, who has previously partnered with the TSO

and is well known to audiences across the country as a JUNO Award and Polaris Music Prize winner.

All of these creative encounters add layers of nuance to our programs, and so, of course, do the interactions between the pieces. Contrasting though they may be, there is always a clear line connecting them. The vision behind this evening's performance began with Dvořák's immortal Cello Concerto, which Yo-Yo Ma selected. From there, I thought about how the piece was written in New York City—which led me to Bernstein's *West Side Story*—and then how Dvořák was born in what is now the Czech Republic, which was also the birthplace of Canadian composer Oskar Morawetz. The addition of George Paul's "Honour Song", which Yo-Yo Ma and Jeremy Dutcher have performed and recorded together, completes the circle.

It's a fascinating program I very much hope you enjoy. Thank you for joining us on this momentous occasion. Celebrations like this foster opportunities for the Orchestra to build on existing relationships, and forge new ones in the auspicious years ahead. I'm thrilled to be on this journey with you.

Gustavo Gimeno
Music Director

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Gala Program

Wednesday,
November 16, 2022

8:00pm

*Celebrate 100: A Gala Evening
with Yo-Yo Ma*

Gustavo Gimeno, conductor

Yo-Yo Ma, cello

Jeremy Dutcher, vocalist

Oskar Morawetz

Carnival Overture, Op. 2

Leonard Bernstein

Symphonic Dances from West Side Story

- I. Prologue
 - II. "Somewhere"
 - III. Scherzo
 - IV. Mambo
 - V. Cha-Cha
 - VI. Meeting Scene
 - VII. "Cool" Fugue
 - VIII. Rumble
 - IX. Finale
-

Intermission

George Paul/arr. Jeremy Dutcher/orch.

Owen Pallett

"Honour Song"

Antonín Dvořák

Cello Concerto in B Minor, Op. 104

- I. Allegro
- II. Adagio ma non troppo
- III. Finale: Allegro moderato

*Gustavo Gimeno's appearance
are generously supported by
Susan Brenninkmeyer in memory
of Hans Brenninkmeyer.*

Oskar Morawetz (1917–2007)

Carnival Overture, Op. 2

Composed 1945

6 min

CARNIVAL OVERTURE is Oskar Morawetz's earliest surviving orchestral work. Sir Ernest MacMillan conducted the Montreal Symphony Orchestra in its 1947 première; it was MacMillan who coined the title, reacting, in his words, to the music's "tremendous rhythmic vitality and colourful orchestration." The work was performed by the Toronto Symphony Orchestra, under Peter Oundjian, in 2017—100 years after the composer's birth—during the TSO tour of Israel and Europe, including a performance in Smetana Hall in Prague.

Morawetz's style absorbs, in his own distinctly personal way, several trends of the 20th century, but he was never attracted to serial music or to the latest avant-garde styles, such as the use of chance (aleatoric music) or electronic music. Musicologists and critics usually stress the melodic and rhythmic vitality of his music, his sincerity of expression, his sense for building up powerful, dramatic climaxes, and his colourful and imaginative orchestration. Stylistically, he was a self-avowed traditionalist: "Ever since I was a child, music has meant for me something terribly emotional, and I still believe there has to be some kind of melodic line," he once said.

—Program note by Don Anderson

"This overture's name, which is otherwise irrelevant, suggests something of the youthful fire, warm colour and animation which informs every bar. The work's rhythms have many Czech elements, but there is no material derived from folk songs."

—OSKARMORAWETZ.COM

Born in Světlá nad Sázavou, Czech Republic, Oskar Morawetz is one of Canada's most distinguished and most frequently performed composers. After early studies in Prague, Vienna, and Paris, in 1940, he escaped from the growing tide of Nazi terror by immigrating to Toronto. He was appointed a professor at the University of Toronto in 1952 and served there with distinction until his retirement 30 years later. His numerous honours included membership in the Order of Ontario (the first composer to be admitted), the Order of Canada, and JUNO Awards for his Harp Concerto (1989) and *From the Diary of Anne Frank* (2001).

He created a substantial catalogue of music in virtually all major forms, from piano solos and songs to chamber music and choral works. His orchestral works have been programmed in North and South America, Europe, Australia, and Asia, by nearly 120 orchestras, and by such outstanding conductors as Seiji Ozawa, Rafael Kubelík, Kurt Masur, Zubin Mehta, and Sir Adrian Boult. Among his most highly regarded compositions are the Piano Concerto and Sinfonietta for Winds and Percussion, both premiered by Zubin Mehta, and his deeply moving creations *Memorial to Martin Luther King* (commissioned by cellist Mstislav Rostropovich) and *From the Diary of Anne Frank*, premiered in 1970 by soprano Lois Marshall and the Toronto Symphony Orchestra, with Lawrence Leonard conducting.



Leonard Bernstein (1918–1990) Symphonic Dances from *West Side Story*

Composed 1957–1961

22 min

LEONARD BERNSTEIN COMPOSED the stage musical *West Side Story* in 1957. This orchestral suite, *Symphonic Dances from West Side Story*, appeared in the wake of the 1961 film version, which won ten Academy Awards including Best Picture and Music (best score for a motion picture), awarded to Saul Chaplin, Johnny Green, Sid Ramin, and Irwin Kostal. The suite was premièred by conductor Lukas Foss and the New York Philharmonic on February 13, 1961, using the original Broadway orchestrations by Ramin and Kostal, expanded under Bernstein's supervision to full symphony orchestra.

The virtually operatic *West Side Story* is Bernstein's masterpiece of musical theatre, and marked the arrival on the music-theatre scene of Stephen Sondheim, then 27 years old, as librettist. It updates the spirit of Shakespeare's *Romeo and Juliet* into contemporary times, placing the star-crossed lovers, Tony and Maria, on opposite sides of a battle, in 1957, between the Jets, a gang of white youths, and the Puerto Rican Sharks, for control of San Juan Hill on Manhattan's Upper West Side.

In the musical's opening scene, Officer Krupke and Lieutenant Schrank break up a brief skirmish, telling the gangs that their conflict is pointless since the neighbourhood will be imminently demolished to make way for the Lincoln Center (which, ironically enough, opened in September 1962 with a performance by Leonard Bernstein and the New York Philharmonic Orchestra).

Dance—dramatic, even violent, in nature—plays a prominent role in the show, providing plentiful material for the suite's symphonic synthesis, which links many

of the musical's most familiar themes in a sequence that follows the plot. Even if you aren't familiar with the storyline, it provides grand entertainment and a banquet of memorable melodies.

Here is a synopsis as it appears in the published score:

- I. Prologue: The growing rivalry between the teenage street gangs, the Sharks and the Jets.
- II. Somewhere: In a visionary dance sequence, the two gangs are united in friendship.
- III. Scherzo: In the same dream, they break through the city walls and suddenly find themselves in a world of space, air and sun.
- IV. Mambo: Reality again; competitive dance between the gangs.
- V. Cha-cha: The star-crossed lovers see each other for the first time and dance together.
- VI. Meeting Scene: Music accompanies their first spoken words.
- VII. "Cool" Fugue: An elaborate dance sequence in which the Jets practice controlling their hostility.
- VIII. Rumble: Climactic gang battle during which the two gang leaders are killed.
- IX. Finale: Love music developing into a procession, which recalls, in tragic reality, the vision of Somewhere.

—Program note by Don Anderson



↑
W. 63rd St., San Juan Hill, 1956. Site of the future Lincoln Center. Source: Committee on slum clearance, Lincoln Square.

George Paul (b.1961)
arr. Jeremy Dutcher/orch. Owen Pallett
“Honour Song”

Composed 1983

5 min

THE COMPOSER WRITES: I travelled out west to Alberta in 1983 to visit a wise Elder (Spiritual healer) named Buffalo Child, most commonly known as Albert Lightning. Albert had been conducting ceremonies for our people here in the East Coast a few years before; this time we were going to attend ceremonies out there.

Our first ceremony was a Sundance, conducted by Harold Cardinal and his family, which was being held at the Alexander Reserve, 40 miles north of Edmonton, in a wooded area. Above the Sundance Lodge, and hanging from a roughly constructed structure, were many different coloured cotton cloths hanging from the ceiling. This was my first experience in a ceremony of that type, but it was at this ceremony where I saw a vision.

What I saw in this vision was a green rolling hill and dancing up and over this hill were thousands of Native people of all tribes. As they came closer into view I could see that it was the Mi'kmaq leading the dance. I didn't tell too many people about this, because of ridicule.

Shortly after, we went to Kootenay Plains, somewhere near Two O'Clock Creek. Albert Lightning was conducting ceremonies and there were many people from different parts of the world attending. There were people from my home area that had grown akin to Albert and his ceremonies. Around the campfire at night, the talk was about reviving our culture. I had a feeling in my heart—to fast for an understanding. To learn why my people lost so much, and the question: “What did

we do so wrong, to have lost our songs, our ceremonies, our dances?” During my fast this feeling hit me and it weighed heavy on my heart. I couldn't help but cry. I cried until the crying turned into a chant and it was this chant that gave the message of unity: My people, let us work together toward that unity, be proud of who you are, believe in the power of the creator, believe in yourself. *Tahoe!*

Text and translation of “Honour Song” follows on page 23.

Born on the Red Bank Indian Reservation along the Miramichi River in New Brunswick, George Paul was a student at Shubenacadie Residential School from 1960 to 1966. He has been involved with the Aboriginal traditional movement in reviving Mi'kmaq songs, chants, and ceremonies for more than 30 years and is known in his community of Metepenagiag, New Brunswick, throughout the Maritimes, and across Canada for being an important voice on Indigenous issues. With the Red Ochre Band, he won the 2001 Indigenous Artist of the Year award from the East Coast Music Association (ECMA), and he was presented with the Golden Jubilee Medal in 2004.

Photo: © Mike Heenan/CBC



“There’s a spirit that moves with the song and touches the soul of the people that hear it. We all have emotions. We all have feelings. And this is where it targets, this is where the spirit goes.”

—GEORGE PAUL

Antonín Dvořák (1841–1904)

Cello Concerto in B Minor, Op. 104

Composed 1894–1895

40 min

"I HAVE ALSO WRITTEN a cello concerto, but am sorry to this day I did so, and I never intend to write another." So said Dvořák in 1865, about his early A-major cello concerto. It is good that he relented. He began writing the B-minor concerto late in 1894, soon after the triumphant Carnegie Hall première, by the New York Philharmonic, of his "New World" Symphony. He completed the work in February 1895, in his Lower East Side New York apartment, just months before the end of his final term as head of the National Conservatory of Music of America. He was, he said, worn down by the pestering of compatriot virtuoso cellist Hanuš Wihan, to whom the work was dedicated. He was also likely inspired by the 1894 première of a cello concerto by Victor Herbert, a composer colleague at the National Conservatory.

Of the "New World" Symphony, a future New York Philharmonic conductor, Leonard Bernstein, observed in 1954 that Dvořák had arrived in New York filled with the spirit of new-found Czech nationalism, and applied that excitement to the American scene, "setting an example with his own 'New World' Symphony—and what a beautiful Old World symphony it turned out to be."

If so, one could say that the Cello Concerto reapplies that American excitement back to the Old World, tempered by the loss of Dvořák's beloved sister-in-law, Josefína Čermáková, who had written him a letter in November 1894 saying she was seriously ill, and who died in May 1895. The impassioned middle section of the *Adagio*, specifically the slow, wistful section before the triumphant ending, quotes his song "Kěž duch můj sám" ("Leave Me Alone"), a favourite of hers.

Back in Bohemia, in June 1895, he made further revisions, including a new ending to the *Adagio* that he likened to "a sigh."

Dvořák places his soloist before a large orchestra, yet he sidesteps problems of balance with great imagination. Passages for the full orchestra are relatively rare—they serve as punctuation—and episodes featuring the cello are generally scored with a subtlety and transparency akin to chamber music. There is little dazzle in the solo part: Dvořák vehemently rejected the idea of any cadenza (let alone the two that Wihan was asking for). Throughout, he tends to treat the soloist more as a singer than a virtuoso.

The concerto is a work of symphonic scope, in which each movement evolves organically, as Dvořák indulges his gift for thematic variation and development: like Brahms, his hero and champion, he was scarcely capable of repeating an idea without showing it in some surprising and profound new light.

—Program note by Kevin Bazzana

“
*Why on earth did I not know
that one could write a
Violoncello Concerto like this?
If I had only known, I would
have written one long ago!*

—JOHANNES BRAHMS, 1897



Yo-Yo Ma, cello

"I've said before that Toronto is almost like a second home, a city of memories and connections around every corner, from Roy Thomson Hall to Massey Hall to the wonderful Music Garden. It is a joy to be back here and to celebrate this Gala evening with music by Dvořák, the composer who taught his students always to listen, not to him, but to the world around them. And it is an honour—and fitting—to be with my friend Jeremy Dutcher. His ability to sing songs of nature and human nature, to share meaning and understanding that stretches far across the generations, is a model for us all."

—YO-YO MA

JUST A FEW HIGHLIGHTS

APR 3, 1979: TSO début (Elgar Cello Concerto) at Massey Hall with Victor Feldbrill conducting.

OCT 23, 1982: First recital under TSO auspices following the move to Roy Thomson Hall.

MAR 9, 1987: The "Great Gathering", a star-studded evening marking Walter Homburger's retirement as TSO Managing Director.

JAN 13, 1993: The Canadian Première of Oskar Morawetz's *Memorial to Martin Luther King*. (Hugh Wolff, conductor)

MAY 24, 2000: World Première of Peter Lieberman's *The Six Realms* (for amplified cello and orchestra). Jukka-Pekka Saraste, conductor.

MAY 29, 2015: The Elgar Cello Concerto again, this time honouring Sir Andrew Davis's 40-year association with the TSO.

NOV 16, 2022: Celebrate 100: A Gala Evening. The relationship continues.

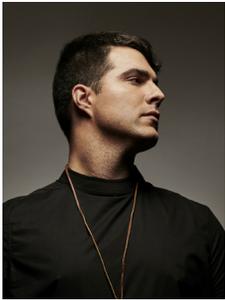
Yo-Yo Ma's multi-faceted career is testament to his enduring belief in culture's power to generate trust and understanding, whether performing new or familiar works from the cello repertoire, collaborating with communities and institutions to explore culture's role in society, or engaging unexpected musical forms.

In 2018, Yo-Yo set out to perform Johann Sebastian Bach's six suites for solo cello in one sitting in 36 locations around the world that encompass cultural heritage, our current creativity, and the challenges of peace and understanding that will shape our future. And last year, he began a new journey to explore the many ways in which culture connects us to the natural world.

Both endeavours continue Yo-Yo's lifelong commitment to stretching the boundaries of genre and tradition to explore how music not only expresses and creates meaning, but also helps us to imagine and build a stronger society and a better future. It was this belief that inspired Yo-Yo to establish Silkroad, a collective of artists from around the world who create music that engages their many traditions.

In addition to his work as a performing artist, Yo-Yo has partnered with communities and institutions from Chicago to Guangzhou to develop programs that advocate for a more human-centred world. Among his many roles, Yo-Yo is a UN Messenger of Peace, the first artist ever appointed to the World Economic Forum's board of trustees, and a member of the board of Nia Tero, the US-based non-profit working in solidarity with Indigenous peoples and movements worldwide.

Yo-Yo was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age 4, and three years later moved with his family to New York City, where he continued his cello studies at The Juilliard School before pursuing a liberal arts education at Harvard. Yo-Yo and his wife have two children.



Jeremy Dutcher, vocalist

Jeremy Dutcher is a Two-Spirit, classically trained Canadian Indigenous vocalist, composer, musicologist, performer, and activist from New Brunswick who currently lives in Montreal, Quebec. A Wolastoqiyik member of the Tobique First Nation in Northwest New Brunswick, Jeremy is best known for his debut album, *Wolastoqiyik Lintuwakonawa (The Songs of the People of the Beautiful River)*, recorded following a research project on archival recordings of traditional Wolastoqiyik songs at the Canadian Museum of History. Jeremy transcribed songs sung by his ancestors in 1907 and recorded onto wax cylinders, transforming them into “collaborative” compositions. The album earned him the 2018 Polaris Music Prize and the 2019 JUNO Award for Indigenous Music Album of the Year. His 2019 NPR Tiny Desk Concert has over 85,000 views.

Jeremy has toured the world, from Australia and Norway to Italy and the Philippines. He has worked with and performed for iconic artists such as Buffy Sainte-Marie, Joni Mitchell, and cellist Yo-Yo Ma, who featured him on his 2021 album *Notes for the Future* with a reimagining of a traditional Mi’kmaq Honour song. Building upon Jeremy’s first EP in 2017, “Honour Song”, which fused Jeremy’s voice with strings, piano, hand drum, and electronics for a stirring and contemporary work, the 2021 collaboration with Yo-Yo Ma added a layer of gritty, solemn depth to the anthem. Jeremy is regularly sought out for his perspectives on queerness, Indigeneity, language revitalization, and fashion, including a 2022 appearance as a guest judge on *Canada’s Drag Race*.

Jeremy studied music and anthropology at Dalhousie University in Halifax, Nova Scotia. After training as an operatic tenor in the Western classical tradition, he expanded his professional repertoire to include the traditional singing style and songs of his community. Jeremy’s music transcends boundaries: unapologetically playful in its incorporation of classical influences, full of reverence for the traditional songs of his home, and teeming with the urgency of modern-day resistance.

→
Jeremy Dutcher
& Yo-Yo Ma.



Honouring the Song

Jeremy Dutcher in Conversation

The first time I heard you perform was in early 2017, in a Toronto Consort concert titled *Kanatha/Canada*; sesquicentennial fervour was just setting in at the time. Looking back, I see that George Paul's "Honour Song" opened that concert!

There are so many stories behind every piece of music, right? For me, "Honour Song" goes way, way back, ever since I was a kid. It's a Mi'kmaq song and they are our neighbours—we're the Wolastoqiw, the people of the Wolastoq [Saint John] River. But for me, to be honest, I never even realized it wasn't our song because the way I first heard it, it was already translated into Wolastoqey in the '80s. My own grandmother was part of that translation team.

So it's a song that has always been in my constellation. I was born in 1990, you know, the year of the Oka Crisis, and some of my earliest memories are what was going on with Donald Marshall and the DFO [Department of Fisheries and Oceans] over fishing rights in Mi'kmaq territory. So going to some protests and being involved in celebration when our rights were affirmed in the courts, I was hearing that song at gatherings all the time. Not just the Mi'kmaq coming together, or the Wolastoqiw coming together, it was when we *all* came together. It's kind of anthemic—it grips you and it stays with you.

But I *really* started to learn and hear it through Maggie Paul. She's a Maliseet elder, teacher, and song carrier from the East. She kept a lodge in her backyard, back in the day—brought a lot of people there, taught and shared songs. She's fostered a whole generation. So, I first heard it in her lodge as a child, and to hear her sing that song in our language was so beautiful. It was only in my teenage years, maybe even my college days, before I heard George Paul singing it in Mi'kmaq. So my story with the song is it's been



←
Jeremy Dutcher
& Maggie Paul.

ever-growing and changing. I started to learn it in both languages while living in Halifax, in Mi'kmaq territory. I was like, "well I can't *just* be singing this song in Wolastoqey—I'm gonna get something thrown at me!" [laughs]

Halifax was where you went to music school?

Yes, so at the same time I was starting to sing it in both languages, I was sitting down at the piano and trying to find a harmonic language that made sense for me. It's been harmonized and contextualized by lots of other people. But for me, there were other chords that I was hearing. I put it out as a bit of a dance track you can find on Spotify or YouTube. It's got a beat to it, you know, and I *love* doing it that way. But also I could hear a lot of orchestral underpinning I wanted to marry, to weave in—two disparate aesthetics in conversation, to show the power that lives underneath it all. So contextualizing it for orchestra has been building for me. And then when Yo-Yo came on board, that just took it in a whole different direction.

And that happened how?

Oh my gosh, how does *any* of this happen? This was just after the Polaris Prize and I was touring and stopped in Toronto, doing some photoshoots—a very busy time—but you know, when a phone call comes in from Yo-Yo Ma Incorporated, you take the call and change your flights and you figure it out! He was on a world tour, doing the complete Bach solo cello suites. Wherever he went, he would ask local musicians to be the encore with him after the suites—a real improvised collaboration. So they say, he is doing a concert in Montreal at Maison symphonique, and do I want to be that guest artist?

And you say, “Just give me a sec while I see if there’s room on my calendar”?

And truly there *wasn’t!* [laughs] But I *made* room. It was just such a deep honour to be asked, especially to be asked “What do *you* want to share?” And it was, yeah, I think this song is right for this time; it’s about bringing our gifts to each other, and honouring who we each are. And Yo-Yo is such an ambassador for humanity. It’s not just about playing beautiful music, it’s also, always, about “what can that music do?”

So we shared that beautiful moment on stage in Montreal, and then came *Notes for the Future*, the album that he put out this past year, a selection of those encore collaborations. I was just finishing a tour in the States, and was asked to come to a small recording studio in the Berkshires. We had this funky arrangement going that was just so cool. I had my shaker there, he had his cello...the collaborative spirit was just so present, open to whatever the moment brought. →

“HONOUR SONG” BY GEORGE PAUL TEXTS AND ENGLISH TRANSLATION

Verse 1: Mi’kmaq

Kepmite’tmnej ta’n teli l’nuwulti’kw
Ni’kma’jtut mawita’nej
Kepmite’tmnej ta’n wettapeksulti’kw
Ni’kma’jtut apoqnmaltultinej
Apoqnmaltultinej ta’n Kisu’lkw teli
ika’luksi’kw
Wa wskitqamu eya eya

Chorus

Way-yoh-way-hi-yah
Way-yoh-way-yoh-way-hi-yah
Way-yoh-way-hi-yah
Way-yoh-way-hi-yah
Way-yoh-way-hi-yah
Way-yoh-way-hi-yah
Way-yoh-way-hi-yah
Way-yoh-way-hi-yah-hay-yoh

Verse 2 (repeat): Wolastoqey*

Kulasihkutmonen eli-skicinwohltiyaq,
Ktolnapemnuq maqahatine.
Kulasihkutmonen tan wetapekhsultiyaq,
Ktolnapemnuq wicukhemtuhtine.
Wicukhemtuhtine eli pawatok
Kisi yulinaq, yut skitkomiq.

English translation

*Let us greatly respect our being L’nu
(the People)
My relatives, let us gather.
Let us greatly respect our way of life.
My relatives let us help one another
Let us help one another
as the Great Spirit wants,
And puts us on the earth to do.*

*Wolastoqey translation team: Raymond Nicholas, Carol Scott, Mildred Paul, Spike Moulton, Molly Moulton, Marina Moulton, Rosanne Clarke, Ron Trembley

And now it gets its orchestral underpinning!

Yes! Getting to tell a broader and broader story all the time and the song seems to be, you know, gathering wonderful moss as it rolls down the proverbial hill!

Mostly, I'm excited that more people get to hear this song and understand that our Indigenous languages and melodies are really beautiful and they belong in spaces like concert halls built to honour music. So let's incorporate all kinds of different musical ways. And I think now we're at a moment where institutions and places are picking up seriously on this—how do we get different kinds of voices in the door that haven't been?

So, which language are you going to sing in?

Bilingual. Here's my big chance! [laughs] I think I'm gonna start in Mi'kmaq to give a tip of the hat to George, and to the original language of the song, and then do the second verse in Wolastoqey—my mom's language, and the one that feels best in my mouth—to honour Maggie Paul, who I learned the song from and who put me on

my path. You have to pay homage to where things come from.

It's not just an encore piece this time. How do you hope the audience will receive it?

It's a good question: In an oral tradition, songs are passed down for reasons other than public performance. Even the idea of "a song" means something different. I hope that people receive it in a spirit of "oh, I've never heard that before"—as something new that puzzles their ears. And realize that there's a reason they don't recognize the sounds of these languages: it's because they have been removed from this place. What I hope to do with my work, in any space I enter, is to put our language forward and say, "See? This belongs in this space." I'm not trying to, you know, burn down the concert hall. I believe in these spaces, in the beauty of these ways, too. But to lift our way up and say, "Isn't this beautiful?"

Whenever we can put both ways in dialogue with each other, wow, all the better, all the better.

—Interviewed by David S. Perlman



← George Paul looks out over the water in Metepenagiag, on the Miramichi River. Mi'kmaq have lived here for over 3,000 years. Photo: © Mike Heenan/CBC, June 22, 2021

Memories & Connections

Yo-Yo Ma's Toronto

"Memories and connections around every corner," is how Yo-Yo Ma describes his relationship with the City of Toronto. The same could be said of the memorial website **oskarmorawetz.com**, lovingly curated by composer Oskar Morawetz's daughter, Claudia Morawetz, and full of stories by and about the many musicians Morawetz invited into his musical world—Ma among them.

"I got to know Oskar on one of my first visits to Toronto, probably in 1959," wrote pianist Anton Kuerti on the website, "and we remained good friends ever since. On several subsequent visits I stayed with him, including the very night when his daughter was born!"

It was Kuerti who gave Yo-Yo Ma, then only 19 years old, what was likely his first concert engagement, in 1976, in a Kuerti-programmed chamber music series at Hart House. And it was Kuerti who introduced Morawetz and Ma the following year. Morawetz, as was his wont, invited Ma into his home and musical world.

Much later, in 1991, Ma premièred one of Morawetz's seminal works, his Memorial to Martin Luther King, with the Boston Symphony Orchestra, with Morawetz, as was his custom, travelling to Boston to attend the rehearsals as well as the performances, and recalling being astounded when, at the first rehearsal, Ma invited Morawetz to sit next to him and tap him on the shoulder if he did anything the composer didn't like. There was, Morawetz remembered, nothing to not like.

The Music Garden

Ma himself was no stranger to travelling back and forth between Boston and Toronto, especially in the years leading up to the opening of Toronto's Music Garden in 1999.

The story of how Ma helped bring the Music Garden to Toronto is well known:

Ma had approached landscape architect Julie Messervy with the idea of creating a garden in Boston, where they both lived, inspired by one of Bach's solo cello suites. The original plan didn't work out and, instead, by dint of hard work by a group of local donors, it ended up in Toronto, on a forlorn 2.5-acre plot between the Lake Ontario shoreline and Queens Quay West.

Not as well known, though, is the role Ma played in turning the Music Garden into a place where music can be made. The initiative almost got stopped in its tracks, because of major opposition to the idea of live music there from a condo building nearby. "There was one condo owner in particular who was very vocal," says



↑
Yo-Yo Ma & Oskar Morawetz, Boston 1991.
Photo: © OskarMorawetz.com

Don Shipley, creative director at Harbourfront Centre from 1988 to 2001, who initiated the Summer Music in the Garden series.

"A major benefactor and fundraiser for the Garden had the brilliant idea of asking Yo-Yo Ma himself to meet with the condo owner. So when Yo-Yo Ma was in town to play a concert, arrangements for a meeting and private concert at the condo were made. After that, the opposition magically melted away and the music series went ahead."

The Glenn Gould Prize

1999 brought with it another Toronto accolade for Ma: being named the fifth Glenn Gould Prize laureate, in the footsteps of R. Murray Schafer, Yehudi Menuhin, Oscar Peterson, and Toru Takemitsu. "Yo-Yo Ma, Fifth Laureate of the Glenn Gould Prize, Bridging East and West cultures with the Silk Road Ensemble to Create Universal Harmony" the citation on

the Glenn Gould Foundation website reads. The city's contribution to the Award is the funding for what is known as the Protégé Prize. The Laureate bestows it, at a time of their choosing, to someone whose work they value.

Fittingly, Ma named pipa player Wu Man, a founding member of the Silk Road Ensemble, to receive it.

Silk Road

In September 2015, Ma made a long-delayed return to Massey Hall, with his beloved Silk Road Project, to be followed days later by the world-première screening of the documentary *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble* at the Toronto International Film Festival. He was asked, by Brad Wheeler of *The Globe and Mail*, about his return to Massey, the Music Garden, and what was special about his relationship to Toronto.

"I used to play Massey Hall all the time, with the Toronto Symphony and recitals and such. But I don't believe I've played Massey since the Symphony moved to Roy Thomson in 1982. I loved those experiences and I look forward to seeing it again. I feel like Toronto is almost a second home. Even before the TSO, when I was in college, Anton Kuerti invited me to play with him in Toronto. And there's Rhombus Media, with [film producer] Niv Fichman, and the many wonderful directors who directed the *Inspired by Bach* film series. We spent like five years working together. And through the Music Garden I really got to go deeper into the community. It's an incredibly enlightened city, and my relationship continues, with so many great memories."

This event, and the initiatives arising from it, will doubtless add another fond memory to the store.

—Story by David S. Perlman



↑
At peace with the condos.
The Toronto Music Garden
Photo: © Tamara Bernstein

Michael Francis
conductor



MOZART REQUIEM

To experience it live
is to feel its brilliance.

Jan 11, 12, 14 & 15*

*Jan 15 concert at George Weston Recital Hall

Michael Francis, conductor
Jane Archibald, soprano
Susan Platts, mezzo-soprano
Isaiah Bell, tenor
Kevin Deas, bass-baritone
Toronto Mendelssohn Choir
Jean-Sébastien Vallée,
Artistic Director

TSO.CA

Toronto Symphony Youth Orchestra

Simon Rivard, TSYO Conductor

For nearly 50 seasons, the TSYO has been dedicated to providing a high-level orchestral experience for talented young musicians aged 22 and under. The tuition-free TSYO program delivers a unique opportunity that encourages significant achievement, regardless of participants' chosen career paths. The TSYO and TSO are closely affiliated: TSO musicians serve as coaches; TSO guest artists lead masterclasses for TSYO members; and the TSYO performs annually with the TSO in a side-by-side concert.

VIOLINS

Anna Maria Moubayed
Annika Kho
Brandon Ling
Charlotte Fong
Cynthia Ding
David Duan
Eric Lin
Grace Zhao
Hoi Ching Sung
Ian Fong
Ian Ye
Joelle Crigger
Joshua Lin
June-Kyo Kim
Junia Friesen
Lincoln Haggart-Ives
Merdeka Korunovski
Nathan Lau
Nicolas Wojtarowicz
Richard Xiong
Siyeon (Sally) Ahn
Sophia Wang
Tina Sievers
Zoe Lai-Yi Clarke

VIOLAS

Adria (Yat-Hei) Lai
Angelina Sievers
Ji-A Choi
Lucas Chen
Marija Ivcevic
Mobin Naeini
Omiyo Hossain
Ruby Jackson
Sofia Moniz
Timothy Maksimenko

CELLOS

Charlie Montgomery-Seto
Chloe Liang
Claire Chu Wang
Emma Tian

Ethan Hyo Jeon
Fay Wang
Jayden Kwon
Mario Rodriguez McMillan
Matthew Buczkowski
Noah Clarke

DOUBLE BASSES

Dean Chen
Emma Chen
Emma Drevnig
Evan Grandage
Evita Lalonde
Nivedita Motiram
Saidy Kim
Wang-Hin (Marcus) Chan

FLUTES/PICCOLO

Tyler Evans-Knott
Xudong (Ray) Zheng
Yelin Youn

OBOES

Aidan Taylor
Chelyn Yoo
Clara Aristanto

CLARINETS

Andrew Neagoe
Jerry Han
Sarah Darragh

BASSOONS

Abigail Minor
Cian Bryson
Kelton Hopper

HORNS

Christopher Fan
Ethan Chialtas
Julia Fowell

Sarah Bell
Taylor Krause

TRUMPETS

Andrew Mendis
Elias Doyle
Jayang Kim
Justin Ko

TROMBONES

Ethan Whitlow
Ian Mendel

BASS TROMBONE

Ian Tong

TUBA

Umberto Quattrococchi

PERCUSSION

Amiel Lawrence Ang
Daniel Kuhn
Kelsey Choi
Matthew Magocsi
Thomas Carli

HARPS

Chloe Yip
Weiqi (Vicky) Chen

PIANO

Irene Huang

FACULTY

Simon Rivard
TSYO CONDUCTOR
*TSYO Conductor
generously supported
by the Toronto
Symphony Volunteer
Committee*

Trevor Wilson
RBC RESIDENT
CONDUCTOR
Shane Kim
Violin Coach
TSO Violin
Peter Seminovs
Associate Violin Coach
TSO Violin
Theresa Rudolph
Viola Coach
TSO Assistant Principal
Viola
Joseph Johnson
Cello Coach
TSO Principal Cello
Tim Dawson
Double Bass Coach
TSO Double Bass
Miles Jaques
Woodwind Coach
TSO Acting Associate
Principal Clarinet
Nicholas Hartman
Brass Coach
TSO Horn
Joseph Kelly
Percussion Coach
TSO Percussion &
Assistant Principal
Timpani

STAFF

Ivy Pan, TSYO Manager &
Community Assistant
Nicole Balm, Senior
Director, Education &
Community Engagement
Pierre Rivard, Education
Manager
Angela Sanchez,
Education Coordinator



Celebrating
100 years of
great music

TD is proud to support the Toronto Symphony Orchestra and their commitment in using music and artists that deepen our connection with the community.



© The TD logo and other trademarks are the property of The Toronto-Dominion Bank. © Copyright 2022 by TD Securities. All rights reserved.



TSO | MAESTRO'S CLUB

Enrich your TSO experience—and your community. **Gifts of \$2,500 or more** provide critical support.

As a valued philanthropic partner, you'll enjoy access to the members-only Maestro's Club Lounge, exclusive events, and prioritized ticketing services!

Visit [TSO.CA/Support](https://www.tso.ca/support) to give.

Charitable Registration Number
10525 5335 RR0001

Beyond 100 Years

The Critical Role Philanthropy Plays

Thank you for joining us for *Celebrate 100: A Gala Evening with Yo-Yo Ma* in support of the Toronto Symphony Orchestra. Tonight we acknowledge the critical role philanthropy plays in realizing our mission. Annual donations from our patrons, funding from government and foundation partners, corporate sponsorships, and special events like this all contribute critical revenues that enable the TSO to inspire, connect with, and transform our community through the power of music.

When our world has the tendency to seek division and isolation, we need to find and create bold ways of unifying our communities—being *of and for* Toronto, using our art form to help develop social connection, belonging, and well-being. We believe that music is for everyone, and we must continue to build on that belief with a new legacy of performances, education initiatives, and outreach programs that resonate with people of all ages, backgrounds, and circumstances. Your support is fundamental to achieving this.

Under the leadership of Music Director Gustavo Gimeno, the vigour, excellence, and excitement of our music-making will remain undiluted for the tens of thousands of patrons who attend our core concert series each season. That remains our primary task. But philanthropy also gives us the extra capacity to invest in the talent and growth of our musicians, and in the development of next-generation artists and creators, through the tuition-free Toronto Symphony Youth Orchestra, our Resident Conductor and Affiliate Composer positions, our partnership with Women in Musical Leadership, and our commissioning of new works by composers, local and international, at every level of mastery of their craft.

Toward a Better Future continues on page 32.



←
Assistant Concertmaster
Etsuko Kimura, at a
Relaxed Performance.
Photo: © Jag Gundu

Scotia Global Asset Management is proud to support the TSO's 100 Years!



Scotia Global Asset Management.



TSO | FRIENDS

Deepen your connection with the music you love. With your **gift of \$100 or more**, enjoy behind-the-scenes experiences and insights, including Open Rehearsals and Backstage Tours!

Visit [TSO.CA/Support](https://www.tso.ca/support) to give.

Charitable Registration Number
10525 5335 RR0001

Beyond 100 Years

Toward a Better Future

As our work continues to extend beyond our main stage, a more profound connection is already being forged between the musicians of our Orchestra, and an ever-widening circle of young people and communities whose faces we do not see often enough in our concert halls. There is now so much more we can do. We have an excellent foundation for the important community-building tasks ahead.

Among our successful and long-standing music-education programs are French and English School Concerts for students in kindergarten to grade 12; Young People's Concerts for children and parents; and "Morning with the Toronto Symphony Orchestra" Open Rehearsals for students in high-school music classes.

More recently, we have expanded our commitment to diversity, equity, and inclusion through **health and well-being, and community-access initiatives** that will reach more age groups, people with different abilities, and more diverse communities in the city.

Launched in 2019, **Relaxed Performances** are designed to be more welcoming for neurodiverse patrons, including those on the autism spectrum, and those with sensory and communication disorders, ADHD, and dementia.

Developed during pandemic shutdowns, **TSOUND Connections** uses music and technology to connect seniors in care with TSO musicians to reduce social isolation and support well-being.

In partnership with the Toronto Public Library, **Symphony Storytime** expands access for families and children to literacy and music education by featuring TSO musicians performing live alongside the reading of a children's story.

And this very week, an exciting partnership with the **Centre for Addiction and Mental Health (CAMH)** will unite the two organizations with a program that provides multi-year storytelling and composition workshops for First Nations, Inuit and Métis CAMH patients.

With Yo-Yo Ma's Culture in Action Day on November 17 as a catalyst, our first **Art of Healing** program begins this winter, in collaboration with CAMH's Shkaabe Makwa ("Spirit Bear Helper" Centre for First Nations, Inuit, and Métis Wellness). This program will create a culturally safe space for patients to share stories and experience the healing powers of music, while co-creating an orchestral piece that reflects the patients' journeys and supports their mental health and wellness. Participants will work with Métis composer Ian Cusson and TSO musicians on a piece that will be premiered by the TSO in 2023.

Thank you again to our philanthropic partners at all levels of giving, both year-round and as part of this special evening. We look forward to sharing the joy of beautiful music with you, tonight and in the years to come, and, with your support, spreading that joy far and wide.

To further support the TSO's important work, visit [TSO.CA/Support](https://www.tso.ca/support).

"Music, like all of culture, helps us to understand our environment, each other, and ourselves. Culture helps us to imagine a better future.... And these things have never been more important."

—YO-YO MA

Arrive with **conviction.**

Congratulations to the TSO on
a century of music and service.



STRATEGIC ADVISORS



claritiadvisors.com



**Proud to
support the
TSO100.**

BMO



Congratulations on this milestone
and thank you for all the inspiration.

Donors & Benefactors

MUSIC DIRECTOR'S CIRCLE, MAESTRO'S CLUB DONORS, CORPORATE & FOUNDATION PARTNERS

Through generous support, these donors & partners provide a critically important base of funding.

\$2,000,000+

H. Thomas & Mary Beck+*

\$1,000,000+

Estate of Ethel Harris

\$500,000+

Francine & Bob Barrett*

Susan Brenninkmeyer, in memory
of Hans Brenninkmeyer*

Anonymous (2)

\$100,000+

The Azrieli Foundation

Estate of Amelia Marie Cosgrove

Estate of Ivan Elkan

Blake C. Goldring*

Estate of Dr. Janet Hyer

Margie & Peter Kelk*

Sheryl L. & David W. Kerr+*

Estate of Barbara Elizabeth Mercer

Bettie Moore, in memory
of Donald Moore*

Estate of James Drewry Stewart
Toronto Symphony
Volunteer Committee*

Estate of Miss Elizabeth Joan
Williams

Anonymous (1)

\$50,000–99,999

Robert & Ann Corcoran*

Estate of Margaret

Elizabeth McKelvey

The Catherine & Maxwell

Meighen Foundation*

Estate of Robin Brooks Pitcher

RBC Foundation*

Tom & Ellen Smee*

Estate of Helen Allen Stacey

Ken & Joan Taylor*

The Whitmer Trudel

Charitable Foundation*

Estate of Judith R. Wilder

Anonymous (1)

\$20,000–49,999

William Birchall Foundation

Canada Life*

Denton Creighton &

Kristine Vikmanis

Indra & Rags Davloor*

Joyce Gutmann, in memory of

James Gutmann*

The William & Nona

Heaslip Foundation*

Mr. Peter Hinman &

Ms. Kristi Stangeland

Holdbest Foundation*

George C. Hunt Family Foundation

Estate of Ellen (Helen) Joan Kates

Sarah & Ross Kerr

Valarie Koziol*

The McLean Foundation*

Estate of Judith Helen Mills

Marianne Oundjian*

Park Property Management Inc.*

Andrew G. Phillips

William & Meredith Saunderson*

Dr. Marianne Seger*

Mr. Brian Shaw &

Ms. Jacqueline Moss

Mr. & Mrs. John L. &

Amanda Sherrington*

Mark Williams* &

Joseph Castellano

Anonymous (2)

PLATINUM BATON

\$12,000–19,999

The Bennett Family Foundation*

John & Judith Grant*

Sharon Groom & Robert Polese*

Richard Isaac & Brian Sambourne*

Charles McIntyre

Estate of Louise Cecile

Albertine Sleinin

Ron & Lee Till*

Jack Whiteside*

Anonymous (1)

GOLD BATON

\$7,500–11,999

Ann H. Atkinson*

Mr. & Mrs. Gregory James Aziz*

J.P. Bickell Foundation*

Dr. Jane E. Brissenden &

Dr. Janet M. Roscoe*

Mrs. Earlane Collins+*

Crinoline Foundation*

Robert & Ellen Eisenberg*

Buddy & Leigh Eisenberg*

Bob & Irene Gillespie*

Guild Electric Charitable

Foundation*

Mr. & Mrs. John G. Harrison*

Mr. Allan Kimberley &

Ms. Pam Spackman*

Jonathan Krehm

JTC Heersink Foundation

Hal Jackman Foundation*

Leede Jones Gable Inc.*

W. Matheson*

Esther McNeil*

Nicol Family Foundation

Mr. & Mrs. Alan & Gwendoline Pyatt

Rahul Suri

Doug & Gail Todgham*

Harold & Carole Wolfe

and Phyllis Flatt*

Anonymous (2)

SILVER BATON

\$4,000–7,499

Karen & Bill Barnett*

David P. Barrett*

Laurie Barrett &

Martin Block*

BDP Quadrangle*

Dr. & Mrs. T.D.R. Briant*

John & Margaret Casey*

Ms. Doris Chan

Edmund & Frances Clark

Mary & John Crocker*

Jonathan Crow° & Molly Read

Greg Cumming & Bianca Marcus*

Rae Dellio+*

Ms. Margaret Dickson

Vreni & Marc Ducommun

The Thor E. & Nicole Eaton Family

Charitable Foundation

Diane & Stan Gasner in

memory of Isidor Desser*

Ms. Susan Gerhard

Jim & Pat Glionna*

Mr. David Goadby &

Ms. Mayumi Miyamatsu*

Donna & Cal Goldman*

Ellen & Simon Gulden*

Michel Haineault &

Judith N. Patton

Denis & Florence Hall*

Gary L. Hanson & Barbara M. Klante

Donors & Benefactors

Carol Harany*
 Dr. Ronald M. Haynes+*
 Mrs. Sharon Herman*
 Bridget & Nigel Hodges*
 Mr. & Mrs. David &
 Mariella Holmes*
 The Hope Charitable Foundation*
 The Norman & Margaret
 Jewison Charitable
 Foundation*
 Neal Kerr & Marlene Hynd
 Patrick & Barbara Keenan*
 Mr. Gordon Kirke
 Judy Korthals & Peter Irwin*
 Robert Korthals & Janet Charlton*
 Gurney M. Kranz
 Charitable Foundation*
 Tin Leung*
 Allan & Nora Lever*
 Peter Levitt & Mai Why+*
 M. George & Leanne Lewis*
 Mrs. Jeannine LiChong
 Eunice Lumsden & Peter Luit*
 Mr. Thomas C. MacMillan*
 The late Mrs. June McLean*
 Paul & Martha McLean*
 Mr. & Mrs. Maymar &
 Jessica Naman*
 Carol & Jerry M. Nesker*
 Michael & Shelley Obal*
 Jean O'Grady*
 The Olzhych Foundation
 Richard & Nadya Perzan
 Gilad Rom &
 Justine Giddens
 Ms. Mary Anne Sigal
 John Sleeman*
 Mr. Philip Somerville*
 Neil Tait & Susan Zorzi*
 Jeannie Tanenbaum,
 Gary Spira & Rochelle
 Bowmile-Spira*
 Judy & Larry Ward+*
 Robert Weese*
 Frank Whittaker*
 Jane Witherspoon
 Anonymous (5)

CONDUCTOR'S BATON
\$2,500–3,999

Albert & Nancy Alexanian*
 Judie Arrowood*
 Virginia Atkin & Keith
 Ambachtsheer

Neville Austin*
 Ehud & Anat Avitzur in memory of
 Avraham, Tamar and
 Michal Avitzur
 Howard & Laurie Back*
 John & Claudine Bailey*
 Richard J. Balfour*
 Mr. Paul Bannon
 Joyce Barrass*
 Rhoda Basian in honour
 of Herbert Basian
 Daniel Bereskin C.M. Q.C.
 & Rhoda Gryfe*
 Erika Biro in memory of
 George Biro*
 Daniel Black
 Tricia Black*
 Walter & Anneliese Blackwell*
 The S.M. Blair Family Foundation
 Ellen & Murray Blankstein*
 Bill & Arden Broadhurst*
 David Bryson & Caron To
 David & Lois Buckstein*
 Anita & Douglas Burke
 Marie-Luise Burkhard*
 Trevor C. Burns
 Bonnie & Patrick Burroughs*
 Ms. Reny Burrows*
 Maureen Callahan & Douglas Gray*
 Mr. Nigel Cannell
 Catherine Carlin
 Ellen & Brian Carr*
 Prof. Alfred L. Chan &
 Mr. Michael Farewell*
 Mrs. Lucy Chan-Fung*
 Mr. & Mrs. Robert &
 Andrea Chisholm*
 Mrs. Marina Cholakis*
 Doug & Joanne Colbourne*
 Brian Collins & Amanda Demers*
 In memory of John
 Bremner Cowley
 Dianne & Bill Cross*
 Bill Crothers*
 Leslie & Anna Dan*
 Drs. Pavani & Sunit Das
 Susan Davies
 Kip & Jennifer Daynard
 Alan Dean
 William & Deanna Demers
 Julie Di Lorenzo
 Mr. Vincent Dong &
 Mrs. Anita Dong
 Morris Dorosh & Merle Kriss*
 Reinhard & Marlene Dotzlaw*

Dr. Alicia Dunlop-Deveaux*
 Mrs. Judy Dunn*
 Wendy & Elliott Eisen*
 Mr. Seymour Epstein
 and the Honourable
 Gloria Epstein*
 Equitable Life of Canada
 Catherine Fauquier
 Judit Fekete*
 Dr. Michel Fich & Sara Loftus*
 Roberta & Jon Fidler*
 Dr. Erica Fischer &
 Mr. David Harrison*
 Cindy Forbes & Keith Nash
 Sandra Forbes & Stephen Grant*
 Roy Forrester & Ed Cabell*
 Dr. & Mrs. Steven & Sonia Fried*
 Dr. Mark M. Garner*
 Bronwen Gates*
 Dr. Abraham J. Gelbloom &
 Mrs. Miriam Gelbloom*
 Robert Glaves
 Marika & William Glied*
 John Goodhew & Jeffrey Axelrod
 Mr. Michael Gnat*
 Geraldo Gonzalez
 Paul Gooch & Pauline Thompson*
 Bart Graff
 Mary & Bryan Graham*
 Mr. Bryan Grant &
 Mr. Victor Widjaja
 Griggs Family Foundation
 at Toronto Foundation
 Mr. & Mrs. William Gruber*
 Douglas Gubitz &
 Diana Soloway*
 Dorothy & Pinchas Gutter
 Dorothy I. Hagel
 David G. Hallman*
 Ruth & John Hannigan*
 Paul Chandler Harris &
 Andie Castner-Harris
 Mr. Richard Harrop
 Felicity Hawthorn
 Ron Hay & Hilaire St-Pierre*
 Mary & Arthur Heinmaa*
 John & Daisy Hort*
 D. Houben*
 Roberta & Richard Innes*
 Mr. & Mrs. D.A.S. Ivison*
 Umar & Tara Jan
 Mr. & Mrs. David Alan &
 Wendy Jarvis*
 William Johnson*

Donors & Benefactors

Christopher Jones &
Christine Williams
Peter & Jane Judd
Mrs. Lorraine Kaake*
Evelyn Kai & Dr. Francis Li*
Peter Kalen*
Marvin & Estelle Kates*
Dr. & Mrs. Allan & Simone Katz*
Marcia & Paul Kavanagh*
Ross & Ann Kennedy*
Khalid M. Khokhar*
Florence Kingston*
Amandus Kohlmeier
Scott Kowaleski*
Dr. Milos J. Krajny*
Frances & Jules Kronis
Harriette Laing*
The late John B. Lawson*
Ms. Debra Le Bleu*
Paul & Christine Leduc
Dr. Connie Lee*
Mr. Aaron Lewis, Vidéo Drive
The Li Family
Anthony Lisanti*
Han Liu
Long & McQuade Musical
Instruments*
Mr. Sanjay Luthra &
Ms. Jane Ann Hendricks*
Catherine Mahoney*
Ms. Rachel Malach &
Dr. Jordan Silverman
Ziyad Mansour*
Dr. Lorna R. Marsden
Patricia L. Martin
McClure Family Fund
John & Dorothy McComb*
In Memory of John M. McCulloch*
Dr. Donald & Helen McGillivray*
David & Patty McKnight*
Peter & Virginia McLaughlin
Caryl & Dennis McManus*
John McVicker & Bruce Thomas*
Julie Medland*
The Menkes Family*
David Milovanovic & Cinda Dyer*
William T. Mitchell & Diana Chant*
Paul & Karen Morton*
Noel Mowat*
Mr. & Mrs. L.E. Muniak*
Steve Munro*
Gisele & Neil Murdoch
Ayako Ochi
Myrna & Martin Ossip*
Steve Paikin & Francesca Grosso*

Dr. & Mrs. N. Piraudeau*
D. Ross Peebles*
Gloria Pelchovitz*
Dr. Norbert Perera*
Bernardine Perreira
Victor & Esther Peters*
The Pottruff Family Foundation*
Cynthia Quinn
John & Maria Radford*
Julie Ranti*
The Carol & Morton Rapp
Foundation*
Gordon Ratcliffe
Alex & Jenn Rauke
Ms. Jean Read*
Katherine Robb Corlett*
William & Helen P. Robson
Mr. Glenn Rogers
Cristina de Yturralde Ronald*
John & Susan Rose
Mr. & Mrs. Gordon Rosenberg*
Dr. Norman Rosenblum &
Dr. Anita Small*
Dr. & Mrs. Robert Rottapel*
Dr. Betty Rozendaal &
Mr. Sonny Goldstein*
Anthony Rubin*
Ms. Jennifer Russell*
Wendy Sanford*
Charles & Cathy Scott*
Michael G. Scott*
Colleen Sexsmith*
Sheila & Edward Sharp*
Mrs. A. G. Shaw*
Ms. Helen Shea &
Mr. Stuart Mutch
Bill Siegel
Stephen & Jane Smith*
Lois Spencer & Per Voldner*
Maureen & Wayne Squibb*
C. A. Steele*
Paul Straatman & Shane Toland*
Maria & Paul Szasz*
Eric Tang & James Miller
Kenneth Tooke*
Alex Tosheff*
Aaron Trager
Bettie & Mark Tullis
Dr. Penny Turner &
Dr. Anthony Woods*
Edmond & Sylvia Vanhaverbeke*
Mr. Stefan Varga &
Dr. Marica Varga*
Blaine Varner & Monica Glitz
Tony & Nancy Vettese*

Mr. & Mrs. Christoph von Krafft*
Angela & Michael Vuchnich*
Debra & Jack Walker
Margaret & Don Walter*
Jaime Watt
Mrs. Ruth Watts Gransden*
Peter Wells
Abigail & Alan Wheable*
Melanie Whitehead Mersch
Paul Wilson*
Nan & Jack Wiseman*
David & Carol Wishart*
Stan & Ros Witkin*
K.L. Wong & Anne Cairns
Mrs. Joan Wood*
Mr. Kirk Worthington
Yvette Yip*
Jennifer Xu & David Zhang
Joyce & Fred Zemans*
Jade Zhang
Changhao Zhou
Carole & Bernie Zucker*
Anonymous (17)

.....
*Ten or more years of continuous support

°Current staff or Orchestra member

+Includes gift to the Toronto Symphony Foundation

LEGACY CIRCLE

.....
The TSO honours donors who, through their estate plans, ensure a living tradition of outstanding live symphonic music.
.....

Andrea Alexander
Ellen Amigo
Callie Archer
Ann H. Atkinson
Ms. Carol Austin
A. Phelps Bell
Ms. Ruth Bentley
David K. Bernhardt
Ms. Barbara Bloomer
Marnie Bracht
Mr. Douglas C. Bradley
Freda & Allan Brender
Mr. Charles R. Brown
Ms. Remy Burrows
Prof. Alfred L. Chan &
Mr. Michael Farewell
Mrs. Ann E. Christie
Earlaine Collins
Dianne & Bill Cross

Donors & Benefactors

Charlotte Davis & Richard Haigh
 Marion Dowds
 Judy Dunn
 Dr. Barbara C. Eastman
 Olga Fershaloff
 Ingrid Foldes
 Roy Forrester & Ed Cabell
 Rev. Ivars & Rev. Dr. Anita Gaide
 Ms. Susan Gerhard
 Dr. & Mrs. Allan C. Gold
 Joyce Gutmann
 G. Michael Hale
 David G. Hallman
 C. Harany
 Mrs. Joan L. Harris
 Mr. & Mrs. John G. Harrison
 Dr. Ronald M. Haynes
 Ms. Karen Henderson
 James Hewson
 Lauri & Jean Hiivala
 Christopher E. Horne, Esq.
 Mr. Geoffrey Huck
 Mr. Michael Hudson
 Roger Johnson / Matt Hughes /
 the late Gary F. Vellek
 Mr. Charles Jacobsen
 Stephen Johnson
 William & Hiroko Keith
 Sheryl L. Kerr
 Allan Kimberley & Pam Spackman
 Gurney Kranz
 Peggy Lau
 Peter Levitt & Mai Why
 Dr. & Mrs. Richard &
 Deborah Mackenzie
 Robert & Patricia Martin
 Mr. Ron McCallum
 Mrs. B. McKenney
 Sylvia M. McPhee
 Mrs. Stephanie Meredith
 Dr. Alan C. Middleton
 Sigmund & Elaine Mintz
 Mrs. Elizabeth Moore
 Jean O'Grady
 Joan & Hugh Paisley
 Michael Lawrence Parker
 "In Memoriam"
 Mr. & Mrs. Jim Patterson
 Diane W. Pettet
 Dr. & Mrs. P. J. Philips
 Archie Platt
 Ms. Anna Prodanou
 Cristina de Yturralde Ronald
 Marie Angela Sampson
 Dawn Marie Schlegel &

Darryl Matthews
 Shauna & Andrew R. Shaw
 Mrs. A. G. Shaw
 Alan & Geraldine Sperling
 Gordon & Joan Stevenson
 Frances Stretton
 Nancy Sutherland
 Ann D. Sutton
 Marnie Toben
 H. van der Schaaf
 Joanne Waddington
 Estate of Christianne Warda
 Brian & Joyce Westlake
 Leonard Willschick
 Judith H. Winston &
 Andrew S. Winston
 Cecile & Yvette Yip Family
 Charitable Foundation
 Denny Young
 Alicia Zavitz
 Wilf & Helen Ziegler
 Anonymous (42)

BENEFACTORS' CIRCLE

The Benefactors' Circle recognizes the extraordinary philanthropic commitment of our donors whose cumulative giving totals \$500,000 or more since 1985.

\$20,000,000+

H. Thomas & Mary Beck

\$5,000,000+

Judith (Billie) R. Wilder

\$2,500,000+

Francine & Bob Barrett
 BMO Financial Group
 Hans & Susan Brenninkmeyer
 Robert & Ann Corcoran
 Sheryl L. & David W. Kerr
 Estate of James Drewry Stewart
 Toronto Symphony
 Volunteer Committee
 Phyllis & the late William R. Waters
 Anonymous (2)

\$1,000,000–2,499,999

The Renette & David Berman
 Family Foundation
 CIBC

The Gerard & Earlane
 Collins Foundation
 Indra & Rags Davloor
 The late R. Fraser Elliott
 Ira Gluskin & Maxine
 Granovsky Gluskin
 Blake C. Goldring
 James & Joyce Gutmann
 The late Mrs. Ethel Harris
 The William & Nona
 Heaslip Foundation
 Pam & Chris Hodgson
 Margie & Peter Kelk
 The McLean Foundation
 The Catherine & Maxwell
 Meighen Foundation
 Bettie Moore, in memory
 of Donald Moore
 RBC Foundation
 Richard Rooney & Laura Dinner
 William & Meredith Saunderson
 Scotiabank
 Philip & Eli Taylor & Invesco Ltd.
 TD Bank Group
 Anonymous (2)

\$500,000–999,999

The Azrieli Foundation
 The William R. & Shirley Beatty
 Charitable Foundation
 The late Dr. Michael Braudo
 Desjardins Group
 Enbridge Gas Distribution Inc.
 Ernst & Young LLP
 Imperial Oil Foundation
 Joseph E. Seagram & Sons Ltd.
 Mr. Allan Kimberley &
 Ms. Pam Spackman
 KPMG
 M. George & Leanne Lewis
 Myrna Lo
 Mr. Thomas C. MacMillan
 Mr. Richard Phillips
 PwC
 RBC Wealth Management
 Barrie D. Rose & Family
 The late Leslie Stibinger
 Tippet-Richardson Ltd.
 The late Isabel Carey Warne
 Mrs. Gert Wharton
 The late Lillian Gail Wright
 Anonymous (3)

EXECUTIVE OFFICE

Mark Williams

Chief Executive Officer

Roberta Smith

Vice-President &
Chief of Staff

Esther Lee

Director of Human
Resources

Matt McGeachy

Manager of Government
Relations

Jessica Monk

Executive Assistant to the
Chief Executive Officer

**ARTISTIC
ADMINISTRATION**

Loie Fallis

Vice-President, Artistic
Planning

David Dredla

Associate Vice-President,
Artistic Administration

Olga Mychajluk

Director of Pops &
Special Concerts

Adriana Kraevska

Manager, Artistic
Administration

Susana Almeida

Office Manager
(60 Simcoe St.) & Artistic
Assistant

John Sharpe

Archivist

**ORCHESTRA
OPERATIONS &
EDUCATION**

Dawn Cattapan

Vice-President &
General Manager

Steve Ray*

Senior Manager,
Orchestra Operations

Jonathan Welmers

Production Manager

Gillian Chreptyk*

Orchestra Personnel
Administrator

Dominique Tersigni

Assistant Production
Manager

Luciana Franco

Orchestra Operations
Assistant

Nicole Balm

Senior Director, Education
& Community Engagement

Pierre Rivard

Education Manager

Ivy Pan

TSYO Manager &
Community Assistant

Angela Maria Sanchez

Education & Community
Engagement Coordinator

**BUSINESS
ADMINISTRATION**

Ziyad Mansour

Chief Financial Officer

Matthew Jones

Information Systems
Manager

Jason Taylor

Database Manager

Anastassia Lavrinenko

Manager of Ticketing
Operations

Vanessa Purdy

Ticketing Operations
Coordinator

Tamim Rahim

Network & Server
Administrator

Maureen Hamlyn

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

FINANCE

Eugenia Abman

Controller

Rachelle Dacanay

Senior Accountant

Susan Niu

Payroll & Accounting
Administrator

**MARKETING &
COMMUNICATIONS**

Patrick O'Herron

Vice-President
of Marketing &
Communications

Tat Read

Senior Director of
Communications

Michael Barker

Senior Manager, Design &
Creative Services

Mairéad O'Brien

Creative Project Manager
& Graphic Designer

Jessica Rashotte

Marketing Manager

Allan Cabral

Video Production
Manager & Interim Digital
Content Manager

Sarah Hiseler

Marketing Coordinator

Hunter Devolin

Digital Communications
Manager

**DEVELOPMENT &
DONOR RELATIONS**

Robert Dixon

Chief Development
Officer

Sarah Bullick

Associate Vice-President,
Development

Brian Columbus

Director, Development
Operations

Maureen Lewis

Director, Corporate
Partnerships

Hilary Knox

Associate Director, Donor
Relations & Engagement

Yoomee Choo

Senior Development
Officer, Corporate &
Foundations

Emelita Ervin

Senior Development
Officer, Legacy Giving

Jessica Hutton

Senior Development
Officer, Donor Relations &
Stewardship

Isabella Powers

Senior Development
Officer, Maestro's Club

Sarah Westgarth

Development Officer,
Annual Giving

Alexandra LeBlanc

Development
Coordinator, Annual Fund

Erin Maxfield

Donor Relations
Coordinator

Richard Mojica

Development Operations
Coordinator

Jeff Hayward

Development Operations
Coordinator

PATRON SERVICES

Kevin Devaux

Director of Patron
Services

Tess Menet

Interim Assistant Manager
of Patron Services

Jenny Kerr

Patron Services
Coordinator

Shannon Fahy

Patron Services
Coordinator

Insiya Foda

Senior Patron Services
Representative

Ryan Hofman

Wendy Limbertie*

Julie Pedro

Matthew Robertson

Jacqueline Zhang

Patron Services
Representatives

ON LEAVE

Emma Badame

Karen Rustia

Mor Shargall-Bisson

.....

*TSYO alumni

Bravo to Our Partners

The TSO acknowledges Mary Beck as the Musicians' Patron in perpetuity for her generous and longstanding support.

GOVERNMENT & FOUNDATION PARTNERS



Canada Council
for the Arts
Conseil des arts
du Canada



ONTARIO ARTS COUNCIL
CONSEIL DES ARTS DE L'ONTARIO
an Ontario government agency
un organisme du gouvernement de l'Ontario



FUNDED BY
THE CITY OF
TORONTO

TORONTO
SYMPHONY
FOUNDATION



Canada



ONTARIO CULTURAL ATTRACTIONS FUND
LE FONDS POUR LES MANIFESTATIONS
CULTURELLES DE L'ONTARIO

SEASON PRESENTING SPONSOR



PARTNERS



TD READY
COMMITMENT



Emerging
Artists



INTERCONTINENTAL
TORONTO CENTRE



canada life

TORONTO
LIFE

Thank you to our government partners for their leading support on behalf of the people of Toronto, Ontario, and Canada, and to the Toronto Symphony Foundation for its significant ongoing support. See full list of supporters beginning on page 34.

Great music
lives here.



BMO



BMO is proud to be the 2022/23
Season Presenting Sponsor of the
Toronto Symphony Orchestra.