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Toronto Symphony Orchestra
Gustavo Gimeno, Music Director

Celebrate 100: A Symphonic Century

October 20 & 22

**Yuja Wang +
Gimeno Conducts Bruckner**

October 25 & 26

100 Years of Epic Film Scores

November 9, 10 & 12

Oundjian Conducts The Planets

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David S. Perlman, Program Editor
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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.

.....

Expanding on an Extraordinary Start



IT HAS BEEN A JOYFUL RETURN

to the concert hall and an extraordinary start to this 100th-anniversary season. I have been invigorated seeing how many of you have joined us to

experience the beauty of live music, and Music Director Gustavo Gimeno and the Orchestra continue to enthrall me with their artistry. It was particularly moving to witness more than 3,500 people—adults, families, and children, many of whom had never been to a Toronto Symphony Orchestra concert—join us on September 24 at our TSO100: Open House & Free Concert. Our doors are open, literally and metaphorically, to the community we serve.

I am excited to share that, as we celebrate 100 seasons of bringing orchestral music to Toronto, we are also celebrating another significant milestone: thanks to the steadfast support of our donors and patrons, the crucial funding from our government partners, and responsible financial management, the Toronto Symphony Orchestra has retired its accumulated deficit after many years. Although no one can predict what the future will bring, the opportunity to enter our next 100 years with a clean slate will allow us to act boldly and think expansively as we renew our commitment to being *Toronto's* symphony orchestra, bringing the transformational power of music to people across Toronto and beyond.

When I look ahead this season, and to our next century, I see an orchestra that is constantly expanding—expanding our commitment to educating the next generation of exceptional musicians; expanding the repertoire of orchestral music through commissioning new work; and expanding the ways we are reaching out to the community we serve. Our School Concert on November 1 and 2, *Moments*, combines documentary footage of our own musicians with live music to guide young musicians through the unique challenges of live performance. The premières of TSO-commissioned works, such as our ongoing series of TSO100 Celebration Preludes by young composers with a strong connection to Toronto, or Magnus Lindberg's Piano Concerto No. 3 affirm our commitment to the music of today and tomorrow. In all these ways, we are building on a strong start to a pivotal year.

Thank you for supporting us, and for propelling us forward as we continue to share great musical experiences with you.

A handwritten signature in black ink that reads "Mark Williams". The signature is fluid and cursive, with the first name "Mark" being larger and more prominent than the last name "Williams".

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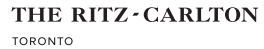
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PARTNERS



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.



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.

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Paths & Intersections



I HAVE ALWAYS BELIEVED that each performance can be seen as a culminating journey composed of countless other individual and collective musical journeys. There is a special alchemy that

occurs when you bring musicians together to form an orchestra. It also happens when you invite a guest artist to act as a soloist, and again when you play a particular piece together. The result can be unpredictable—especially when new and unfamiliar elements are combined—but it is always electric.

My personal musical path has intersected with those of many soloists over the years, but none more frequently than the incomparable Yuja Wang. We have performed together in numerous countries including the US, Japan, Greece, and Luxembourg, and, as the result of many shared flights and meals, have become good friends. So it is such a pleasure for me to welcome Yuja as a TSO Spotlight Artist this season, and to perform alongside her in the Canadian Première of Magnus Lindberg's Third Piano Concerto, written especially for her.

This outstanding new work, which was co-commissioned by the TSO, represents further musical intersection: The TSO gave the Canadian Première of Lindberg's Second Piano Concerto in 2014, and I was fortunate enough to conduct the European Première of that same work, getting to know Magnus quite well at that time. To be leading this exceptional Orchestra and Yuja in performances of Magnus's piece is incredibly meaningful for me.

Anchoring this same program is Bruckner's "Romantic" Symphony. It is arguably

the composer's most popular creation, precisely because the wonderful and adventurous work is accessible to all listeners. In fact, many acclaimed film composers have regarded the music of Bruckner (and his contemporary Wagner) as a source of inspiration for their scores, making it the perfect lead-in to our first Pops concert of the season. In the nostalgic and entertaining 100 Years of Epic Film Scores, the journey happens in real time as my colleague Principal Pops Conductor Steven Reineke ushers the Orchestra and the audience through a century of movie music.

Of course, that same span of time encompasses the symphonic sojourn we are celebrating all season—the TSO's Centennial. Fittingly, our next Masterworks concert, Oundjian Conducts The Planets, is historically significant. Not only was Conductor Emeritus Peter Oundjian the Orchestra's guiding force for 14 years, but Holst's astrological suite was recorded by the TSO three times between 1943 and 2011—with the 1986 EMI recording, conducted by Sir Andrew Davis, winning a JUNO Award. By combining the titular piece with diverse works by Rossini, Mendelssohn, and Coleridge-Taylor, this journey promises to be a magical one.

Gustavo Gimeno
Music Director

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

**Yuja Wang +
Gimeno Conducts Bruckner**

Gustavo Gimeno, conductor
Yuja Wang, piano

Janet Sit
Omega-Threes <*)>< Celebration Prelude
TSO100 Commission/World Première

Magnus Lindberg
Piano Concerto No. 3
Canadian Première/TSO Co-commission*
I.
II.
III.

Intermission

Anton Bruckner
Symphony No. 4 in E-flat Major "Romantic"
(1878/80 version)

- I. Bewegt, nicht zu schnell (Animated, not too fast)
- II. Andante, quasi allegretto
- III. Scherzo: Bewegt (Animated)
- IV. Finale: Bewegt, doch nicht zu schnell
(Animated, but still not too fast)

*TSO Co-commission with the San Francisco Symphony, Orchestre de Paris, China NCPA Orchestra, Norddeutscher Rundfunk, and the New York Philharmonic Orchestra.

Program 1

**Thursday,
October 20, 2022**
8:00pm

**Saturday,
October 22, 2022**
8:00pm

Intermission Chat

Please join us at intermission in the North Lobby for a chat with Magnus Lindberg, composer, and Yuja Wang, piano, hosted by Gary Kulesha, TSO composer advisor.

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

The TSO's Celebration Preludes are generously supported by Margie and Peter Kelk.

This event has been financially assisted by the Ontario Cultural Attractions Fund of the Government of Ontario through the Ministry of Tourism, Culture and Sport, administered by the Ontario Cultural Attractions Fund Corporation.

Janet Sit (b. 1981)

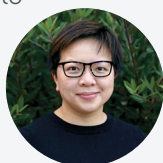
Omega-Threes <*)>>< **Celebration Prelude**

World Première/TSO100 Commission
Composed 2022

3 min

Janet Sit is a third-year PhD composition student at the University of California San Diego. Her compositions have premiered in Beijing, Berlin, San Diego, Toronto, Vancouver, and Victoria. She holds a BSc in zoology and a BMus, both from the University of Toronto, and an MMus from University of Victoria, where she began developing her installation practice. Sit has been commissioned by Caution Tape Sound Collective, the Gray/Constant Duo, Dave Riedstra for his cross-Canada tour *Topography: new music for solo bass*, and The Art Song Collaborative Project. She was one of the founding members of the Victoria Composers Collective and was on the organizing team of the Toronto Creative Music Lab (TCML) for three years.

Her recent forays into electronic music have been featured in King Britt's The Buddy System Project's *A Re-Discovery (Remix Project)* on Bandcamp, and she is currently working on an electroacoustic project with harpist Parker Ramsay. Her research interests include combining her zoology and music backgrounds in areas of acoustics and spatial sound art. She attends classes at the Scripps Institution of Oceanography to further her studies as they relate to ocean ecologies. When not at her desk, she can be found hiking on trails or walking along beaches looking out for whales.



THE COMPOSER WRITES: *Omega-Threes <*)>><* is a sonic exploration of thoughts and emotions that swam across my mind on this water-oriented work. While growing up in Toronto, my favourite places to walk were often near the lake, such as Cherry Beach, Tommy Thompson Park, Scarborough Bluffs, and the downtown waterfront paths. On a recent aquarium trip, I found myself watching schools of fishes move through very large tanks. When bigger animals would swim through these large fish-gatherings, the school of fish would transform their overall shape to let the other animals pass through. Afterwards, the school would coalesce into one large shape again and continue. Every so often, the sunlight would reflect from their silvery bodies and the fishes would shimmer and sparkle from afar. This work is dedicated to the wonderful lake and ocean life that I have observed, and to all the TSO members, past and present, whose performances have had a different kind of wonderful transformative effect on their listeners.

OUR TEN TSO100 CELEBRATION PRELUDES

- | | |
|--------------|---|
| Apr 22, 2022 | Cris Derksen <i>Parkdale</i> |
| Apr 27, 2022 | Luis Ramirez <i>Mi Piñata</i> |
| May 19, 2022 | Julia Mermelstein
<i>in moments, into bloom</i> |
| May 25, 2022 | Afarin Mansouri <i>Mithra</i> |
| Jun 9, 2022 | Iman Habibi <i>The Drastic Irony</i> |
| Sep 21, 2022 | Kevin Lau
<i>The Story of the Dragon Gate</i> |
| Oct 12, 2022 | Christina Volpini <i>deep field</i> |
| Oct 20, 2022 | Janet Sit <i>Omega-Threes <*)>><</i> |
| Mar 22, 2023 | Brian Harman
<i>Title to be announced</i> |
| Jun 7, 2023 | Eliot Briton
<i>Title to be announced</i> |

Magnus Lindberg (b. 1958)

Piano Concerto No. 3

Canadian Première/TSO Co-commission
Composed 2022

25 min

WITH THE WORLD PREMIÈRE of his Third Piano Concerto having only been given, in San Francisco, seven days before this Canadian Première, this note focuses on his two other concertos for piano and orchestra as an introduction to his style.

For his Piano Concerto No. 1, composed in 1994, Lindberg revealed that the starting point for this piece was Ravel's G-major Piano Concerto, and he was interested in highlighting the piano's natural sound rather than treating it as a percussive instrument.

For his Second Piano Concerto, composed in 2012 for Yefim Bronfman (who gave the Canadian Première with the TSO in 2014), Lindberg created an eclectic blend of styles absorbed from earlier piano works. He cited Ravel's Piano Concerto for the Left Hand as a key inspiration; one can hear Ravel's voluptuous sonorities throughout. In moments of dramatic sweep, Rachmaninoff comes to mind, while jazzy rhythms and motifs seem to reference Gershwin, along with more brutal elements, reminiscent of *Kraft*, created with Esa-Pekka Salonen and the Toimi Ensemble).

So what might we expect from Lindberg's Third Piano Concerto?

"I wanted to tailor the music for Yuja's personality," Lindberg said in a recent conversation with Carol Ann Cheung of music publisher Boosey & Hawkes. "It's very active, very vivid in terms of texture. It is Classical in the sense of dialogue, yet modern in the way the soloist injects material into the orchestra, and the orchestra injects the soloist with ideas."

"My first piano concerto...was a 'contemporary' concerto, very conceptual. I wanted to reinvent the concerto. With my second concerto...I tried to jump on 'big

tradition'—it is a very bold work. For my third piano concerto, I freed myself of these ideas. I wanted to write the kind of music I wanted to write. This concerto is in three distinct movements, but I would almost call it three concertos in one piece based on the same material, but each presents it in different ways.... I have a chart of eight different characters that I've arranged like a William Faulkner novel: There are many stories going on at the same time—you present one, move on to the next one, then return to another one. Every time a story returns, it has something new to say."

—Program note by Hannah Chan-Hartley, PhD

Finnish composer Magnus Lindberg is considered to be one of contemporary music's major voices and is especially admired for his orchestral scores. During his compositional studies at the Sibelius Academy, Lindberg was encouraged by Paavo Heininen to explore the music of the European avant-garde. This led to Lindberg's initial phase of composition, bound up with his founding of the Toimii Ensemble with Esa-Pekka Salonen. Their collaboration resulted in works, such as *Kraft* (1983–85), that are highly experimental and complex, featuring strong rhythmic elements and the "extremes" of musical material. Lindberg himself played piano and percussion in the ensemble, which became a kind of laboratory through which he shaped aspects of his sound.

By the late 1980s, Lindberg's compositional style shifted to a "new classical modernism," the hallmarks of which include colourful harmonies, dense textures, and vigorous, kinetic energy—as one commentator put it, "a juicy sound world, teeming with life."

Photo: © Philip Gatward



Anton Bruckner (1824–1896)
**Symphony No. 4 in E-flat
Major “Romantic”**
(1878/80 version)

Composed 1874

65 min

BETWEEN 1871 AND 1876, Austrian composer Josef Anton Bruckner completed his Second through Fifth Symphonies—the Fourth between January and November 1874. Yet, he was plagued by morbid self-doubts, and the Fourth, like all of his symphonies, went through various stages of sometimes prolonged and drastic revision. At the première, in Vienna, on February 20, 1881, the public was enthusiastic but musicians and critics were divided; further revision followed, as late as 1888. Bruckner was so insecure that he allowed the Fourth to be published, in 1889, in a version edited by one of his students.

He did not explain his subtitle, “Romantic”, but hinted that the Fourth was programmatic, that is, portraying a scene or

narrative of some sort. The quiet, fanfare-like motif (horn) in the opening bars, he wrote, “announces daybreak”; a later theme alludes to the “song of the titmouse”; the *Scherzo* “portrays the hunt.” And for the psychologically and emotionally complex *Andante*, he provided only the most telegraphic program: “song, prayer, serenade.”

These comments have been dismissed as simplistic, after-the-fact attempts to make the music more approachable, yet Bruckner wrote the word “*Jagdthema*” (hunt theme) on the first page of the *Scherzo*, the musical profile of which (6/8 metre, horn sonorities) does conjure up traditional hunting music. He evokes Nature at various points throughout the Fourth Symphony—in particular, the dark, primeval, central-European forests that inspired so many Romantic artists—and sometimes country life, as in the *Scherzo*’s amiable Trio, a deliciously stylized *ländler* (a moderately paced Austrian country dance) that is among his most charming concoctions.

Monumental and solemn, Bruckner’s symphonies often strike a metaphysical or religious note that allies them with his sacred choral music, and that is underscored by his orchestration, which tends to be massive and organ-like. The Fourth is typical. It has an outwardly Classical form but is infused, in original and potent ways, with the avant-garde idiom of Wagner’s music dramas. Beethoven’s Ninth is a particular influence—a spacious and highly dramatic first movement that moves at a determined, leisurely pace; a long, intense slow movement based on two main themes; a fiercely energetic scherzo; and a “cumulative” finale that sums up the previous movements and, in a magnificent coda, achieves a kind of transcendence. Throughout, there is a wealth of incident, and the time scale is vast. While it unfolds organically, the music tends to fall into large, clearly articulated blocks, with long episodes of steadily mounting tension leading to explosive climaxes followed by plains of repose.

—Program note by Kevin Bazzana

1881 **BRUCKNER’S FOURTH SYMPHONY
PREMIÈRES IN VIENNA**

Jacques Offenbach’s opera *The Tales of Hoffmann* premières in Paris.

Anna Pavlova, the Russian prima ballerina, is born in St. Petersburg.

Pablo Picasso is born in Málaga, Spain.

Construction starts on the Panama Canal.

Construction is completed on McMaster Hall (first building in The Royal Conservatory of Music).

The Canadian Pacific Railway is incorporated.

The population of Toronto reaches 86,400.

A period of 115 years of forcing Indigenous children in Canada into residential schools begins.



Yuja Wang, piano

Pianist Yuja Wang is celebrated for her charismatic artistry, emotional honesty, and captivating stage presence, described recently by *Seen and Heard International* as combining “barnstorming virtuosity with tenderness, lyricism and sheer beauty.” She has performed with the world’s most venerated conductors, musicians, and ensembles, and is renowned not only for her virtuosity, but also for her spontaneous and lively performances, famously telling *The New York Times*, “I firmly believe every program should have its own life, and be a representation of how I feel at the moment.” This skill and charisma was memorably demonstrated in her performance of Shostakovich Piano Concerto No. 2 at Carnegie Hall’s Opening Night Gala in October 2021, following its historic 572 days of closure.

Wang was born into a musical family in Beijing. After childhood piano studies in China, she received advanced training in Canada and at the Curtis Institute of Music under Gary Graffman. Her international breakthrough came in 2007, when she replaced Martha Argerich as soloist with the Boston Symphony Orchestra. Two years later, she signed an exclusive contract with Deutsche Grammophon, and has since established her place among the world’s leading artists, with a succession of critically acclaimed performances and recordings. She was named *Musical America’s* Artist of the Year in 2017, and, in 2021, received an Opus Klassik Award for her world-première recording of John Adams’s *Must the Devil Have All the Good Tunes?* with the Los Angeles Philharmonic under the baton of Gustavo Dudamel.

As a chamber musician, Wang has developed long-lasting partnerships with several leading artists, notably violinist Leonidas Kavakos, with whom she has recorded the complete Brahms violin sonatas and will be performing duo recitals in Luxembourg, Vienna, Paris, and London this fall, including Brahms’s Violin Concerto No. 1 and violin sonatas by Janáček and Robert Schumann. Last season, she embarked on a highly anticipated international solo recital tour, performing in world-class venues across North America and Europe, astounding audiences once more with her flair, technical ability, and exceptional artistry in a wide-ranging program including Beethoven, Ligeti, and Schoenberg.

Yuja Wang is a TSO 22/23 Spotlight Artist. She made her first appearance in a TSO season in 2007, performing Edvard Grieg’s Piano Concerto with Pinchas Zukerman conducting the National Arts Centre Orchestra. She returned in 2009, performing Rachmaninoff’s Piano Concerto No. 2 with the Shanghai Symphony Orchestra, conducted by Long Yu, on their first North American tour.

Her Toronto Symphony Orchestra debut followed in June 2011, with Peter Oundjian conducting, performing Rachmaninoff’s Piano Concerto No. 3—a work she will reprise with Gustavo Gimeno and the TSO in June 2023.



←
Year of the Horse:
A Chinese New Year’s
Celebration, February
3, 2014. Yuja Wang
with conductor Long
Yu and the TSO.

MUSIC & FILM

With the first “talkies” (starting with *The Jazz Singer* in 1927), the die was cast! Film began, irreversibly, to rival concertgoing for the public’s affections. By the early 1930s, when Sir Ernest MacMillan became the Toronto Symphony’s second Music Director, the talking motion picture had transformed entertainment life.

But it was not all bad news where the TSO was concerned. As *The Canadian Encyclopedia* explains, with the advent of talkies, many former theatre musicians moved into other areas of work—particularly radio broadcasting—and, as a result, were free to play evening concerts on a regular basis. “MacMillan’s desire to shift TSO concert times from 5pm to 8pm became a reality. Longer programs and more ambitious repertoire eventually resulted.”

Inextricably Intertwined page 18



↑
On April 15, 1936, a year and a half before *Hooray for Hollywood*, the film that kicks off this concert, was released, the Eglinton Theatre opened its doors to the public for the first time—Toronto’s first stand-alone movie theatre. People from all over Toronto lined up for hours for the grand-opening screening of *King of Burlesque* (starring Jack Oakie). The cost of a regular ticket? 25¢.

100 Years of Epic Film Scores

Steven Reineke, conductor

Richard A. Whiting & Johnny Mercer/
arr. Robert Wendel

“Hooray for Hollywood” from
Hollywood Hotel (1937)

Hans Erdmann & T. R. Leuschner/
arr. Berndt Heller

Overture from *Nosferatu* (1922)

Max Steiner

Main Theme from *King Kong* (1933)

Erich Wolfgang Korngold/
arr. Jerry Brubaker

Suite from *The Sea Hawk* (1940)

Miklós Rózsa

“Parade of the Charioteers”
from *Ben-Hur* (1959)

Bernard Herrmann/
arr. Alex Johansson

Suite from *Psycho* (1960)

Elmer Bernstein/ed. Patrick Russ
Main Theme from *The Magnificent Seven* (1960)

Maurice Jarre/orch. Nic Raine
Overture from *Lawrence of Arabia*
(1962)

TORONTO SYMPHONY ORCHESTRA

Steven Reineke, Principal Pops Conductor

Program 2

Tuesday,
October 25, 2022

8:00pm

Wednesday,
October 26, 2022

2:00pm

Wednesday,
October 26, 2022

8:00pm

Intermission

Nino Rota

Love Theme from *The Godfather* (1972)

Jerry Goldsmith

End Title from *Star Trek:
The Motion Picture* (1979)

Ennio Morricone/arr. Robert Longfield

"Gabriel's Oboe" from *The Mission* (1986)

Rachel Portman

End Titles from *Emma* (1996)

Hans Zimmer/arr. John Wasson

Music from *Gladiator* (2000)

Klaus Badelt/arr. Ted Ricketts

*Pirates of the Caribbean:
The Curse of the Black Pearl* (2003)

Alan Silvestri

Theme from *The Avengers* (2012)

Michael Giacchino

Main Theme from *The Batman* (2022)

Music & Film: Inextricably Intertwined

THE FIRST ORIGINAL SCORE written specifically for film goes all the way back to 1908, 6,000 miles from Hollywood—to Paris. Eminent stage actors Charles le Bargy and André Calmettes managed to persuade France’s most famous living composer, Camille Saint-Saëns, to write the score for their 15-minute *L’Assassinat du duc de Guise*, a 1588 historical drama in which King Henry III has his most prominent rival brutally murdered. Saint-Saëns composed the music scene by scene, in front of a movie screen. Sixteen years later, another eminent French composer, Erik Satie, got into the act, as the first composer of a score synced to specific frames of a film—a 22-minute Dadaist silent film titled *Entr’acte*.

“With the advent of ‘talkies,’ Hollywood turned to Europe for expert composers,” writes Ransom Wilson, conductor of the Redlands Symphony (an hour’s drive from Hollywood). “Max Steiner, for *King Kong* in 1933, the first full-length original score; Erich Wolfgang Korngold (*The Sea Hawk*, *Of Human Bondage*); Miklós Rózsa (*Double Indemnity*, *Ben-Hur*); Dmitri Tiomkin (*Lost Horizon*, *It’s a Wonderful Life*), and Franz Waxman (*The Bride of Frankenstein*, *Rebecca*). The arrival on the scene [in 1941] of New York born, Juilliard-trained, Bernard Herrmann (*Citizen Kane*, *The Day the Earth Stood Still*, and *Psycho*) ushered in a new era for American born composers...Alfred Newman, Nino Rota, Elmer Bernstein, Jerry Goldsmith, Maurice Jarre, and John Williams.”

And all through this time, top-flight classical composers felt the lure of film: Sergei Prokofiev, Dmitri Shostakovich, Aaron Copland, Leonard Bernstein, John Corigliano, and Philip Glass, to name only a few.



Left: *King Kong*, 1933: Music scoring became an Oscar category the following year.

Bottom: Rachel Portman receiving her Oscar for her score to *Emma* in 1996, one of only five women (out of more than 850 nominations since 1934) in this category, and the first of only two winners to date. Hildur Guðnadóttir, for *Joker* in 2019, was the second.



Film with Live Orchestra

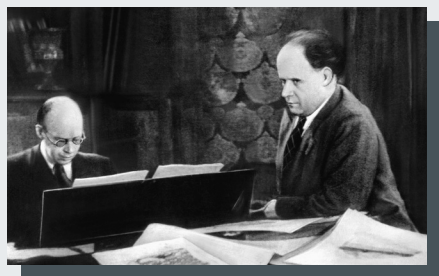
It took a lot longer for film to be welcomed into the concert hall than for orchestral music and composers to be welcomed to film. It was not until well into the first decade of the 21st century that we saw the onset of the kind of film-with-live-orchestra events that are now a regular part of every TSO season. Curiously, the way forward was paved by one of the early classical composers turning his hand to writing music for film—Sergei Prokofiev.

Program 2—About the Music

Prokofiev had been commissioned by the great Russian film director Sergei Eisenstein to compose a score for Eisenstein's 1938 historical drama, *Alexander Nevsky*, the first of Eisenstein's dramatic films to use sound. It was a groundbreaking collaboration: some of the film was shot to Prokofiev's music and some of Prokofiev's music was composed to Eisenstein's footage; Prokofiev viewed the film's rough cut as the first step in composing its inimitable score.

He then later reworked the score into a concert cantata, and it was that cantata that ultimately ushered film into the TSO's concert world. The first performance of the concert cantata minus film was under Karel Ančerl in May 1971, then, in May 1979 under Sir Andrew Davis. Ten years later, Russian composer Gennady Rozhdestvensky conducted it here, in June 1989, followed just five months later by Hartford Symphony conductor Michael Lankester, who had already started touring performances of the film with live orchestra. It would be another ten years before Lankester would return, ushering in a new era, conducting two triumphant TSO performances of the film with orchestra at Roy Thomson Hall on September 15 and 16, 2000, as part of the Toronto International Film Festival.

—Program note by David S. Perlman



Above: Sergei Prokofiev and Sergei M. Eisenstein, 1931

2000 A TSO TIMELINE: FILM IN CONCERT

- SEP 2000 *Alexander Nevsky*
- SEP 2001 *Nosferatu*
- OCT 2011 *The Wizard of Oz*
(also Feb 2018)
- FEB 2014 *Casablanca* (also Feb 2019)
- OCT 2015 *Back to the Future*
- OCT 2015 *Psycho*
- DEC 2016 *The Lord of the Rings: The Fellowship of the Ring*
- FEB 2017 *Ratatouille*
- MAR 2017 *Indiana Jones and the Raiders of the Lost Ark*
- JUN 2017 *Harry Potter and the Philosopher's Stone*
- OCT 2017 *Harry Potter and the Chamber of Secrets*
- NOV 2017 *Home Alone* (also Dec 2018, 2019 & 2021)
- MAR 2018 *Jaws*
- MAY 2018 *Harry Potter and the Prisoner of Azkaban*
- NOV 2018 *Harry Potter and the Goblet of Fire*
- JAN 2019 *Star Wars: A New Hope*
- MAR 2019 *Star Wars: The Empire Strikes Back*
- MAY 2019 *Harry Potter and the Order of the Phoenix*
- FEB 2020 *Singin' in the Rain*
- MAR 2022 *The Princess Bride*
- MAY 2022 *Harry Potter and the Deathly Hallows: Part One*

AND THIS SEASON!

- OCT 6–8 2022 *Star Wars: The Force Awakens*
- OCT 28–29 2022 *The Nightmare Before Christmas*
- DEC 1–3 2022 *Harry Potter and the Deathly Hallows: Part 2*
- DEC 9–10 2022 *Elf*
- MAY 11–13 2023 *Star Wars: The Last Jedi*
- JUN 29–30 2023 *Black Panther*

2023

—Timeline by John Sharpe, TSO Archivist



Steve Reineke, conductor

Steven Reineke has established himself as one of North America's leading conductors of popular music.

Along with his role as Principal Pops Conductor of the TSO, Reineke is music director of The New York Pops at Carnegie Hall. He is also principal pops conductor of the National Symphony Orchestra at The John F. Kennedy Center for the Performing Arts, and principal pops conductor of the Houston Symphony.

Reineke is a frequent guest conductor with The Philadelphia Orchestra, and his extensive North American conducting appearances include Atlanta, Cincinnati, Edmonton, and San Francisco. On stage, Reineke has created programs and collaborated with a range of leading artists from the worlds of hip-hop, Broadway, television, and rock, including Cynthia Erivo, Common, Kendrick Lamar, Nas, Sutton Foster, Megan Hilty, Cheyenne Jackson, Wayne Brady, Peter Frampton, and Ben Folds, among others. In 2017, National Public Radio's *All Things Considered* featured Reineke leading the National Symphony Orchestra performing live music excerpts between news segments—a first in the show's 45-year history. In 2018, Reineke led the National Symphony Orchestra with hip-hop legend Nas performing his seminal album *Illmatic* on PBS's *Great Performances*.

As the creator of more than 100 orchestral arrangements for the Cincinnati Pops Orchestra, Reineke's work has been performed worldwide and can be heard on numerous Cincinnati Pops Orchestra recordings on the Telarc label. His symphonic works *Celebration Fanfare*, *Legend of Sleepy Hollow*, and *Casey at the Bat* are performed frequently. His *Sun Valley Festival Fanfare* was used to commemorate the Sun Valley Summer Symphony pavilion, and his *Festival Te Deum* and *Swans Island Sojourn* were debuted by the Cincinnati Symphony and Cincinnati Pops Orchestras. His numerous wind ensemble compositions are published by the C.L. Barnhouse Company and are performed by concert bands worldwide.

Steven Reineke made his TSO conducting debut on March 17, 1997, in a program that included music by Jacques Offenbach, Georges Bizet, John Williams, Kurt Weill, Henry Mancini, Leonard Bernstein, Richard Rodgers, and John Lennon and Paul McCartney.

His debut as TSO Principal Pops Conductor was on October 4, 2012, in a program titled *Hollywood Hits*, which featured songs ranging from "Hooray for Hollywood" to Elton John's "Circle of Life" from *The Lion King*. And the first film screening he conducted with the TSO was *Back to the Future* on October 16 and 17, 2015.

The 2022/23 season marks his tenth as the TSO's Principal Pops Conductor.



←
March 3 2020: Reineke conducts *Music of John Williams*. Fittingly enough, given what was about to strike, the concert opens menacingly with The Shark Theme from *Jaws*. Slightly more hopefully, perhaps, it ends with "The Rebellion is Reborn" from *Star Wars Episode VIII: The Last Jedi*.

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Jean-Guihen Queyras
cello



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Gimeno Conducts Beethoven 5

with Schumann's Cello Concerto

Mar 22, 23 & 25 at Roy Thomson Hall
Mar 26 at George Weston Recital Hall

Join us for our first
Masterworks Relaxed Performance
on Sat, Mar 25 at 11:00am

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Oundjian Conducts The Planets

(November 9, 10 & 12 only)

Oundjian Conducts Mozart's Jupiter

(November 13 only, George Weston Recital Hall)

Peter Oundjian, conductor

Eric Abramovitz, clarinet

Miles Jaques, basset horn

Toronto Children's Chorus & Toronto Youth Choir

(The TTC and TYC appear on November 9, 10 & 12 only)

Gioacchino Rossini

Overture to *La gazza ladra* (*The Thieving Magpie*)

Felix Mendelssohn

Concert Piece No. 2 in D Minor, Op. 114

I. Presto

II. Andante

III. Allegretto grazioso

Samuel Coleridge-Taylor

Ballade in A Minor, Op. 33

Intermission

Gustav Holst

The Planets, Op. 32

(November 9, 10 & 12 only)

I. Mars, the Bringer of War

II. Venus, the Bringer of Peace

III. Mercury, the Winged Messenger

IV. Jupiter, the Bringer of Jollity

V. Saturn, the Bringer of Old Age

VI. Uranus, the Magician

VII. Neptune, the Mystic

Wolfgang Amadeus Mozart

Symphony No. 41 in C Major, K. 551 "Jupiter"

(November 13 only, George Weston Hall)

I. Allegro vivace

II. Andante cantabile

III. Menuetto: Allegretto

IV. Molto allegro

NOVEMBER 9, 10, 12 & 13, 2022

Program 3

Wednesday,
November 9, 2022

8:00pm

Thursday,
November 10, 2022*

8:00pm

Saturday,
November 12, 2022

8:00pm

Sunday,
November 13, 2022

3:00pm

George Weston Recital Hall

*There will be a TSO Chamber Soloists pre-concert performance at 6:45pm, November 10 only, for holders of tickets to that evening's performance.

Steve Woomert, trumpet
James Gardiner, trumpet
Nicholas Hartman, horn
Vanessa Fralick, trombone
Mark Tetrault, tuba
Charles Settle, percussion

Reena Esmail: *Tuttarana*
Gustav Holst arr. David Sabourin:
Second Suite in F
Howard Cable:
A Newfoundland Sketch

The November 9 performance is generously supported by the Estate of Elizabeth Joan Williams.

The November 12 performance is dedicated to the memory of Ann Corcoran, long-time supporter of the TSO and beloved wife of Bob Corcoran.

The November 13 performance is generously supported by Jim Fleck and Georgina Steinsky.

Eric Abramovitz's appearances are generously supported by Gail and Doug Todgham.

Miles Jaques's appearances are generously supported by Rahul Suri.

Gioacchino Rossini (1792–1868)

Overture to *La gazza ladra* (*The Thieving Magpie*)

Composed 1817

10 min

ROSSINI'S OPERA *The Thieving Magpie* premièred at Italy's famous La Scala, and it was a triumph—the latest of many for its composer, who was barely 25 years old. He was basking in a period of phenomenal productivity and public success that saw the creation of masterpieces like *The Barber of Seville* and *Cinderella*. *The Thieving Magpie* was Rossini's seventh opera in two years, and it was popular, performed with remarkable frequency throughout Europe. Then, in the year before Rossini's death, it largely disappeared from the repertoire until the 21st century.

The Thieving Magpie is neither serious nor comic, but both—it is *opera semiseria*, a popular genre of the day, with roots in French opera from the mid-18th century. The plot is quintessential *semiseria*: highly dramatic, but with a happy ending, it revolves around an innocent girl saved from unjust execution by a ruthless persecutor. The story is rife

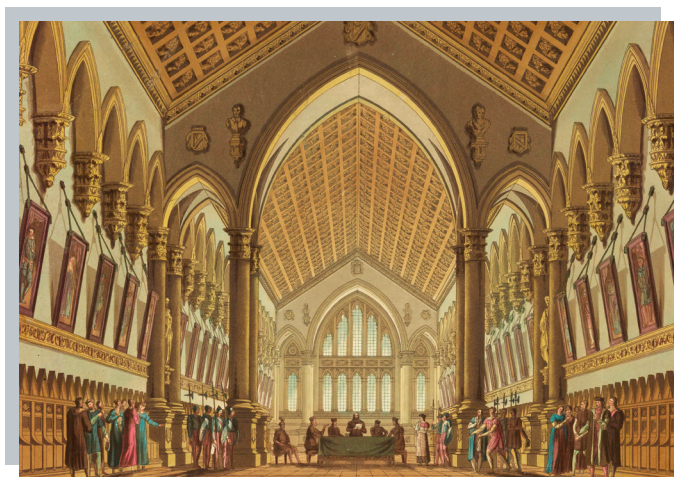
with class conflicts, but also infused with comic and popular elements, and unfolds in a series of rustic settings—courtyard, prison, courtroom, village square. Its popular overture, like that of Mozart's *Don Giovanni*, is a microcosm of the opera's particular blend of comedy and drama. The opening drum rolls and pompous, brassy march evoke a military atmosphere, perhaps recalling the French Revolution-era "rescue opera" that was one of the precursors of *semiseria*.

The allegro that follows, in fast waltz rhythm, opens with a nervous theme in E minor, which is later reused in the prison scene. But the theme is almost immediately recast in E major, and the tone of the music shifts definitively to the comic. The overture ends with a patented Rossini crescendo: for dozens of bars, the music grows noisier and more animated, closing in a burst of high spirits that anticipates a happy ending several hours away.

—Program note by Kevin Bazzana

Decor by Alessandro Sanquirico for the 1817 La Scala first performance of *La gazza ladra*. Sanquirico (1777–1849) studied architecture and perspective with Giuseppe Piermarini, the architect of the La Scala opera house, and dominated the visual style of La Scala, on stage and in the auditorium, for 15 years following this staging.

→



Felix Mendelssohn (1809–1847)

Concert Piece No. 2 in D Minor, Op. 114

Composed 1833; orch. Carl Baermann

8 min

IN 1829, Felix Mendelssohn embarked on a grand musical tour of Europe, which included stops in England, Scotland, Italy, Switzerland, and France. During his extensive travels that spanned several years, he continued to compose and perform as a pianist in private and public concerts. In June 1830, he travelled to Munich where he met and became friends with the virtuoso clarinetist Heinrich Baermann, who played in the city's court orchestra. Two years later, in late December, Baermann and his son Carl, also a clarinetist and a basset horn player, paid Mendelssohn a visit in Berlin, requesting a new work from him that they could perform in their upcoming concerts in Russia. As compensation, the duo promised the composer they would cook him *Dampfnudeln* (steamed dumplings) and *Rahmstrudel* (sweet-cheese strudel), two Austro-Bavarian specialty dishes.

Mendelssohn agreed to the task and, as relayed in Carl Baermann's memoir, completed his *Konzertstück* (Concert Piece) No. 1 in F minor for clarinet, basset horn (a form of alto clarinet), and piano, in a single day on December 30. On January 5, 1833, the Baermanns performed it, and it was so successful that they immediately asked Mendelssohn to write another work. He finished his *Second Konzertstück* in D minor on January 19. The piano part was later orchestrated by Carl Baermann.

Both pieces, popular with clarinetists and basset horn players, are witty and sparkling examples of the refined elegance and dramatic flair of Mendelssohn's musical style. The opening *Presto* of *Konzertstück* No. 2 starts with a lively orchestral introduction,

after which the soloists play a melody of agitated energy. As clarinet and basset horn continue to trade phrases, the tension relaxes, and, eventually, the "conversation" culminates in short individual cadenzas. The agitated atmosphere then returns briefly and leads into a brilliant unison passage for the soloists to close the movement with a flourish.

Pulsating chords in the horns and bassoons launch the second movement, to which the soloists respond with tentative, sigh-like motifs. A tender serenade follows, with the clarinet singing the main melody, while the basset horn bumbles underneath. Near the end, the clarinet is given the opportunity to improvise a cadenza, before the *Andante* draws to a serene conclusion.

The *Allegro grazioso* has all the gaiety of a comic opera finale, featuring the soloists as the protagonists. They revel on tuneful phrases separately, then come together for dazzling passages. Quicksilver exchanges then lead to a climactic moment of suspense (marked *Adagio*), after which the duo blazes through a passage to the curtain-closing chords of the orchestra.

—Program note by Hannah Chan-Hartley, PhD

WELCOME TO ...

The Basset Horn

Like the clarinet, but larger and with a kink between the mouthpiece and the upper joint, the basset horn has additional keys for an extended range, down to the F at the bottom of the bass staff (hence the name).

Wolfgang Amadeus Mozart was by far the most notable composer for the basset horn, including two in the *Requiem*, which the TSO will perform in January. The instrument also shows up in several of his operas, including *La clemenza di Tito*, which features Vitellia's great aria "Non più di fiori" with basset horn "*obbligato*" (that is, not to be omitted from the performance).



Samuel Coleridge-Taylor (1875–1912) Ballade in A Minor, Op. 33

Composed 1898

12 min

"I AM SORRY *I am too busy to do so. I wish, wish, wish you would ask Coleridge-Taylor to do it. He still wants recognition, and he is far and away the cleverest fellow going amongst the young men. Please don't let your committee throw away the chance of doing a good act."*

We underestimate how many truly impressive works of art owe their existence primarily to a scheduling conflict. That short letter, written in April 1898 by English composer Edward Elgar in response to a request by the Three Choirs Festival, was the beginning of the Ballade in A Minor, deflecting a great opportunity in the direction of a very young Black composer who needed a big break to establish himself.

Samuel Coleridge-Taylor was the son of a doctor from Sierra Leone and a British mother. With their joint efforts, he was enrolled in the Royal College of Music in London at the age of 15. Initially trained as a violinist, he idolized Brahms and Dvořák, and his early works reflect these composers' vibrant hues for the string section. The Ballade in A Minor was one of his first attempts to take a cautious step out of their shadow (though "caution" is the last thing suggested by the Ballade's rhapsodic flourishes). The work premiered just five months after Elgar's letter, with Coleridge-Taylor conducting, and helped announce his arrival as a pre-eminent composer of his generation.

The work itself reflects the composer's roots as a violinist. His scoring for the string section was lauded for its "alternations of barbaric gaiety with languid swaying melody." It is Brahmsian in structure, with more than a hint of Dvořák in its melodic overtones. Brahms's use of hemiola—a technique of shifting between triple and duple metre—

features prominently. The 6/8 metre of the first two themes is contrasted by the 2/4 of the third fragrant theme. The second half of this work's single movement then jumps between these three themes, before an orchestral tutti and successive changes in tempo drive the work to a cliff-hanging crescendo.

Away from the podium, Coleridge-Taylor was fiercely devoted to his support of the Black experience on both sides of the Atlantic, making fast friends with the likes of Paul Laurence Dunbar and Booker T. Washington. The composer suffered no illusions regarding the vicious racism that was mixed in with the warm reception in America. Writing defiantly to a friend ahead of a visit, he asserted, "As for the prejudice, I am well prepared for it. That which you and many others have lived in for so many years will not quite kill me. I am a believer in my race." It would be pneumonia at the age of 37, not prejudice, that quenched the flame of a composer that still had so much more music in him.

—Program note by Michael Zarathus-Cook

SAMUEL COLERIDGE-TAYLOR'S LEGACY

Some of Coleridge-Taylor's best-known works today include *Nonet in F Minor*, his extraordinary *Christmas Overture*, and *Deep River*—a traditional African-American spiritual.

Written in 1904, *Deep River* was originally arranged for the piano, but was recently reimagined by cellist Sheku Kanneh-Mason with added violin and cello. The tribute is also Sheku's first recording with his brother, Braimah, and sister Isata, as part of the Kanneh-Mason Trio.

—HELENA ASPROU, for Classic FM, July 22, 2020

Gustav Holst (1874–1934)

The Planets, Op. 32

Composed 1914–1916

53 min

BORN IN CHELTENHAM, ENGLAND, Gustav Holst composed *The Planets* during the first two years of WWI. The first performance, a private rehearsal, was given in London by the New Queen's Hall Orchestra under Adrian Boult (later Sir Adrian) on September 29, 1918. Albert Coates conducted the London Symphony Orchestra in the public première on November 15, 1920.

On a tour of Spain in 1912, a fellow traveller had introduced Holst to astrology. The curiosity thus aroused in him sowed the seeds of this spectacular orchestral suite, his most popular (if not most representative) creation. It portrays the astrological, rather than the mythological, characters of seven planets in our solar system.

"Mars, the Bringer of War" presents a harrowing portrait of cold, inhuman power. The brass section takes centre stage, hammering forth harsh blocks of sound over an implacable, motor-like rhythmic tread. Early audiences were convinced that Holst had intended this music as a portrait of the world war that had recently ended. In fact, he had completed the sketches before it broke out.

"Venus, the Bringer of Peace" offers total contrast—a calm, tranquil reverie, set far from the scene of any conflict and shot through with gorgeous instrumental solos. Holst associated "Mercury, the Winged Messenger" with the process of human thought. It flits by with appropriate speed and delicacy. "Jupiter, the Bringer of Jollity" has both its jovial feet planted firmly on the ground. Hearty tunes steeped in Holst's study of English folk dances drive the opening and closing sections. In between rests a hymn-like theme evoking a more ceremonial type of rejoicing.

In the miniature tone poem "Saturn, the Bringer of Old Age", Holst sets forth his views on the stages of human life: the uncertain beginning, the struggles and heartbreaks of maturation, and, finally, the emergence in late years of wisdom, with its serene acceptance of imperfection and mortality.

Next comes the dynamic conjuring act of "Uranus, the Magician". Holst puts the orchestra through many spectacular paces, dramatic and grotesquely humorous alike. The suite concludes with the cool, disembodied meditations of "Neptune, the Mystic". They arrive as if having travelled across vast distances of outer and inner space.

—Program note by Don Anderson

ON THIS DAY IN HISTORY

September 29, 1918

Holst's *The Planets* had its first public performance in London.

After a 56-hour-long bombardment, Allied forces breached the so-called Hindenburg Line, the last line of German defences on the Western Front during World War I.

At Toronto General Hospital, a schoolgirl became the first Toronto fatality of the influenza pandemic of 1918. More than 10,000 students and 1,630 teachers were discovered to be sick within a few days. What became known as the "Spanish Flu" pandemic would eventually take some 50,000 Canadian lives.

Wolfgang Amadeus Mozart (1756–1791) Symphony No. 41 in C Major, K. 551 “Jupiter”

Composed 1788

29 min

MOZART COULD NOT HAVE KNOWN that the three symphonies he composed between June 26 and August 10, 1788, would be his last. It is fitting, however, that his career as a symphonist should end with three such masterpieces. They are quite different from each other: No. 39 in E-flat major is one of his most elegant creations, its successor in G minor is perhaps his most pathos-filled, and, appropriately, No. 41 is the grandest and most joyous of all his symphonies.

Uncertainty also exists regarding their performance during Mozart’s lifetime. Circumstantial evidence points to one or more of them being played on several occasions—at a series of subscription concerts at the Vienna Casino later in 1788; during Mozart’s tours of Germany in 1788 and 1789; or in Vienna, conducted by Antonio Salieri in April 1791 (for which performance Mozart may have prepared the second version of Symphony No. 40, with added clarinets).

In addition, Symphonies 40 and 41 were rapidly circulated, suggesting that they were performed during his lifetime.

“Jupiter” was not his title; the nickname is apparently of English origin, coined in the early 1800s by the violinist Johann Peter Salomon. The earliest surviving published reference to it as such dates from the Edinburgh Festival of 1819. This subtitle, linking it with the most powerful of the gods of ancient Rome, seems altogether appropriate.

The “Jupiter” mirrors No. 40 in dispensing with a slow introduction. Mozart plunges us immediately into the joyous energy with which the opening movement abounds. For all its trumpet-and-drums brilliance, it still retains an unforced elegance. He then drops the trumpets and drums for the slow second movement. His tempo indication, *cantabile* (singing), describes this restful idyll perfectly. The third movement is truly symphonic in scale and bearing, with a quieter trio section at its heart. The finale looks not only to the future—through its increased expressive weight—but also the past, specifically to the Baroque world of Bach and Handel, by incorporating elements of fugal writing. Learnedness and joy here join hands to conclude Mozart’s career as a symphonist in a burst of creative brilliance.

—Program note by Don Anderson

MOZART’S FINAL THREE SYMPHONIES: A TANTALIZING THEORY

“After 60 years of studying and conducting these works, conductor Nikolaus Harnoncourt is convinced that Mozart intended the final three symphonies as a unity—the parts of a gigantic instrumental oratorio, which was perhaps inspired by a choral work of CPE Bach’s...that he had conducted earlier the same year. That, Harnoncourt’s reasoning goes, would explain the thematic connections between the three works, and also why the opening to the E-flat Symphony K543 is conceived like an overture, and why neither that work nor the G minor Symphony K550 has what he calls a ‘proper’ finale, unlike the C major Jupiter Symphony K551, whose last movement seems intended to sum up everything that has come before.”

—ANDREW CLEMENTS, in a July 2014 review in *The Guardian* of the Harnoncourt/Concentus Musicus Wien recording of the final symphonies



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Peter Oundjian, conductor

Recognized as a masterful and dynamic presence in the conducting world, Peter Oundjian has developed a multi-faceted portfolio as a conductor, violinist, professor, and artistic advisor. He has been celebrated for his musicality, his engaging personality, and having an eye toward collaboration, innovative programming, leadership, and training with students. Strengthening his ties to Colorado, Oundjian is now Principal Conductor of the Colorado Symphony in addition to Music Director of the Colorado Music Festival, which successfully pivoted to a virtual format during the pandemic summers of 2020 and 2021.

Peter Oundjian made his TSO debut as a guest conductor on October 24, 1998, in a program that commenced, as this one does, with Rossini's overture to *La gazza ladra*.

His debut as Music Director Designate was on May 28, 2003, in a Mozart-rich program (including Itzhak Perlman playing Violin Concerto No. 3, the overture to *Don Giovanni*, and Symphony No. 35 "Haffner").

And his first concert as Music Director was on September 22 of the same year, opening the new season with Beethoven's Symphony No. 7, and Rachmaninoff's *Symphonic Dances* after intermission.

Now carrying the title Conductor Emeritus, Oundjian spent 14 years as Music Director of the Toronto Symphony, serving as a major creative force for the City of Toronto. His tenure was marked by a reimagining of the TSO's programming, international stature, audience development, touring, and a number of outstanding recordings, garnering a GRAMMY® nomination in 2018 and a JUNO Award for Vaughan Williams's orchestral works in 2019. He led the Orchestra on several international tours to Europe and the US, conducting the first performance by a North American orchestra at Reykjavik's Harpa Hall in 2014.

From 2012 to 2018, Oundjian served as Music Director of the Royal Scottish National Orchestra, during which time he implemented the kind of collaborative programming that has become a staple of his directorship. Oundjian led the RSNO on several international tours, including to North America and China, and on a European festival tour with performances at the Bregenz Festival and the Dresden Festival as well as in Innsbruck, Bergamo, Ljubljana, and other cities. His final appearance with the orchestra as their Music Director was at the 2018 BBC Proms where he conducted Britten's epic *War Requiem*.

Highlights of past seasons include appearances with the Orchestre de la Suisse Romande; the Iceland Symphony; and the Detroit, Atlanta, St. Louis, Baltimore, Dallas, Seattle, Indianapolis, Milwaukee, and New Zealand Symphony Orchestras. With the onset of worldwide concert cancellations, support for students at Yale and Juilliard became a priority. In the 2022/23 season, Oundjian conducts the opening weekend of the Atlanta Symphony, followed by return engagements with the Baltimore, Indianapolis, Dallas, Colorado, and Toronto Symphonies, as well as a visit to the New World Symphony.

Oundjian has been a visiting professor at Yale University's School of Music since 1981, and, in 2013, was awarded the school's Sanford Medal for Distinguished Service to Music. A dedicated educator, Oundjian regularly conducts the Yale, Juilliard, Curtis, and New World Symphony Orchestras.

An outstanding violinist, Oundjian spent 14 years as the first violinist for the renowned Tokyo String Quartet before he turned his energy toward conducting.



Eric Abramovitz, clarinet

Eric Abramovitz joined the Toronto Symphony Orchestra in 2018 as Associate Principal & E-flat Clarinet, and was appointed Principal Clarinet in 2021. He was named the Vandoren Emerging Artist of the year in 2017, and a CBC Next! artist in 2013. A first-prize winner at the OSM Standard Life Competition in 2011, Abramovitz has been featured as a soloist with numerous orchestras including the McGill and USC Symphonies, l'Orchestre symphonique de Québec, and the National Arts Centre Orchestra. He was a Sylva Gelber Career Grant recipient in 2016, and toured throughout Japan with the New York Symphonic Arts Ensemble.

A Montreal native, Abramovitz obtained his bachelor's degree at McGill University's Schulich School of Music, and pursued graduate studies at the University of Southern California. His teachers include Zaven Zakarian, Alain Desgagné, Robert Crowley, Simon Aldrich, Jean-François Normand, Kimball Sykes, and Yehuda Gilad. In his free time, Eric enjoys eating, spending time with his family and cats, shooting pool, playing hockey, and cheering for the Montreal Canadiens.



Miles Jaques, basset horn

Miles Jaques has been serving as clarinetist and solo bass clarinetist of the Toronto Symphony Orchestra since the 2017 season, and as Acting Associate Principal Clarinet since the 2016/17 season. Before moving to Canada, Jaques was a member of the New World Symphony in Miami Beach, Florida.

An accomplished orchestral musician, Jaques has performed and toured across North America in many ensembles, including The Cleveland Orchestra, New York Philharmonic, Santa Fe Opera, Florida Orchestra, and Florida Grand Opera.

As a chamber musician, Jaques regularly performs as a part of The TSO Chamber Soloists and has appeared in numerous festivals and societies throughout the US and Canada, including Toronto Summer Music Festival, Santa Fe Chamber Music Festival, Amici Chamber Ensemble, ChamberFest Dubuque, Baltimore Chamber Music Society, and others.

A committed educator, Jaques serves on the clarinet faculty of the University of Toronto and as the Woodwind Coach for the Toronto Symphony Youth Orchestra. Additionally, he has presented master classes at The Royal Conservatory of Music, Iberacademy, University of Antioquia, and University of South Dakota.

Jaques is a Buffet Crampon Artist, playing exclusively on Buffet Crampon instruments, and a D'Addario Woodwinds Performing Artist.

Toronto Children's Chorus & Toronto Youth Choir

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ENTERING ITS 45TH SEASON, the Toronto Children's Chorus is recognized worldwide as a leading choral organization for children and youth. The Chorus's top-level ensemble, the Chamber Choir, performs in season concerts and makes guest and charitable appearances across the GTA. Collaborators have included the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, Opera Atelier, and Soundstreams. The Chamber Choir has had 31 international and seven national tours since 1978, most recently performing at the Choral Connect national conference in Wellington, New Zealand, and the Gondwana World Choral Festival in Sydney, Australia (2019). In 2021, they had the honour of performing a virtual concert at the national conference of the American Choral Directors Association. In July 2023, the Chamber Choir will tour Washington, DC, and New York City to be part of the international children's choral symposium, *Voices Together*.

Celebrating its tenth season, the Toronto Youth Choir (TYC) offers a space for innovation, inclusion, and musical excellence to youth and young adults ages 14–30. The choir has performed with The King's Singers; Irish Youth Choir; Elmer Iseler Singers; Choir of Trinity College, Melbourne; and Toronto Mendelssohn Choir. In July, TYC will join the Chamber Choir for a special performance in Carnegie Hall.



↑
TYC made its début with the Toronto Symphony Orchestra in June 2019 singing *Carmina Burana*.

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Nicole Balm
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

**DEVELOPMENT &
DONOR RELATIONS**

Sarah Bullick
Acting 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

Karen Rustia
Senior Manager, Events &
Special Projects

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

PATRON SERVICES

Kevin Devaux
Director of Patron
Services

Mor Shargall-Bisson
Assistant Manager of
Patron Services

Jenny Kerr
Patron Services
Coordinator

Shannon Fahy
Patron Services
Coordinator

Luma Darowich
Senior Patron Services
Representative

Insiya Foda
Senior Patron Services
Representative

Ryan Hofman
Patron Services
Representative

Wendy Limbertie[°]
Patron Services
Representative

Jacqueline Zhang
Patron Services
Representative

ON LEAVE

Emma Badame

.....
[°]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.

MASKING

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 PHONE NUMBERS

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
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Roy Thomson Hall offices: 416.593.4822
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