

**CONCERT**key

TSO.CA  
2022/23

Toronto Symphony Orchestra  
Gustavo Gimeno, Music Director



# RETURN TO MASSEY HALL

February 17, 2023

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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.

.....



# The Ties That Bind Us Together



**LIVE MUSIC NOT ONLY TIES US TOGETHER AS LISTENERS,** it also ties together moments in time. Tonight, we will hear Tchaikovsky's Symphony No. 5, which this orchestra played on April 23, 1923, when Luigi von

Kunits led the Toronto Symphony Orchestra—then known as the New Symphony Orchestra—at Massey Hall for the first time; then on June 4, 1982, when Sir Andrew Davis led the Toronto Symphony Orchestra for the final TSO performance at Massey Hall; and again tonight, as Music Director Gustavo Gimeno leads this joyful return, 100 years later, to this storied place which was the cradle of our creative life.

As we perform here tonight, in this beautifully renovated and expanded building, I am reminded of how we all have evolved together. When a group of musicians gathered together with von Kunits to create a symphony orchestra, they did so convinced that a great city would support a great orchestra. When Sir Andrew led the TSO from Massey Hall to the then-new Roy Thomson Hall, it was a celebration of how this conviction had come to fruition—a symbol of Toronto's growth, a renewed commitment to ambitious city-building and to performing beautiful music at the highest possible level. Now, as at the beginning, we are truly *Toronto's* symphony orchestra, growing with our city, and bringing music to audiences who have been as committed to us over the years as we have been to them.

Because music connects us over time, this performance is therefore for more than those of us fortunate enough to be together, in this space tonight. This is a performance

dedicated to everyone who has loved and cared for this orchestra these past 100 years. At a moment like this, one can't help but feel absence, as well as presence: the many musicians who dedicated their lives to sharing music; the countless board members and volunteers who have given of their time and expertise; the donors who supported us in good times and tough times; the staff, and all my predecessors, whose initiative and determination led us to this moment.

Tonight, we celebrate all that we have been and what we are becoming. I'm confident that when an audience gathers in this way again, to celebrate the next special moment in the TSO's history, this gathering will be part of the story—the story of an orchestra that has been loved and cared for throughout its history.

Many people here tonight (staff, musicians and audience alike), were with us when we last performed at Massey Hall. Whether you've been with us since then, or whether tonight is your first time joining us, thank you for being here as we celebrate our past and launch this great orchestra—*your* orchestra—into our shared future.

Welcome back to the Grand Old Lady of Shuter Street. Welcome to the next chapter in the storied history of your Toronto Symphony Orchestra.

A handwritten signature of Mark Williams in dark ink.

**Mark Williams**  
Chief Executive Officer

Photo © Max Power

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← June 1982:  
Andrew Davis (not  
yet Sir Andrew),  
with Walter  
Homburger, TSO  
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(1961–1987),  
chief architect of  
the move to Roy  
Thomson Hall.

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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 18.

# Sharing the Stage with History



**A CONCERT HALL** is part of an orchestral musician's identity. It is absolutely essential to rehearse in the same hall where you perform because every venue gives you something different—whether

it's a particular resonance, a certain balance, or an articulation that may be more or less pronounced. In this sense, the space is itself an instrument, which is why it is often said that halls and orchestras grow together, creating a unique sound and way of making music.

Massey Hall and the Toronto Symphony Orchestra grew together for 60 years, and while this evening's performance marks my venue début, I've already developed an appreciation for this storied space. There is a vitality to the building, amplified by its recent revitalization, that makes you feel as though you're experiencing history in real time—right in the middle of the city. I also know what the hall means to the Orchestra, and it was clear in my mind from the very beginning of my tenure that, as part of our Centennial Celebration, I wanted to revisit Tchaikovsky's Fifth Symphony in the same hall where it anchored the TSO's very first performance 100 years ago. I'm a romantic when it comes to those rare moments that are charged with historical significance, when time seems to contract, and you exist with all the artists and patrons who came before. I believe we'll collectively experience one of those moments tonight.

But rather than make this evening a simple reproduction of that first concert, I felt it was also vital to include elements that represent what the Orchestra is today and

will become in the years ahead, which is why the program opens with Samy Moussa's remarkable Symphony No. 2. The piece—a TSO Commission performed on tour this past week—is a wonderful example of contemporary Canadian music. Though it contains parts that are active, rhythmic, and virtuosic, what comes to mind when I think about the work are the sections that exude a sense of serenity and calm, with long, broad lines reminiscent of Bruckner and Wagner.

Fresh new talent invigorates tonight's concert as well, with the marvellous María Dueñas rejoining us after the tour to perform Bruch's quintessentially romantic Violin Concerto No. 1. Romantic music needs to be performed with passion and flair, which is why it suits María completely. Though she's only 20 years old, she possesses the rare ability to speak directly to her audiences through her playing, conveying the full spectrum of emotions.

On one last, personal note, this evening holds additional significance for me, as it marks almost exactly five years since I was first introduced to this Orchestra. The unprecedented connection I felt with these superb musicians was immediate—and the rest, as they say, is history.

**Gustavo Gimeno**  
Music Director



**TORONTO SYMPHONY ORCHESTRA**

Gustavo Gimeno, Music Director

*Program*

Friday,  
February 17, 2023

7:30pm

## Return to Massey Hall

**Gustavo Gimeno, conductor**

**María Dueñas, violin**

.....  
**Samy Moussa**

**Symphony No. 2**

TSO Commission

.....  
**Max Bruch**

**Violin Concerto No. 1 in G Minor, Op. 26**

I. Prelude: Allegro moderato

II. Adagio

III. Finale: Allegro energico

---

### Intermission

.....  
**Piotr Ilyich Tchaikovsky**

**Symphony No. 5 in E Minor, Op. 64**

I. Andante – Allegro con anima

II. Andante cantabile con alcuna licenza

III. Valse: Allegro moderato

IV. Finale: Andante maestoso – Allegro vivace

*Gustavo Gimeno's appearances  
are generously supported by  
Susan Brenninkmeyer, in memory  
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*Piano provided by*



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TORONTO

## Samy Moussa (b. 1984) Symphony No. 2

Toronto Symphony Orchestra Commission  
Composed 2022

21 min

**THE WORLD PREMIÈRE** of Samy Moussa's Symphony No. 2, dedicated to Gustavo Gimeno, was one of the high points of his year-long 2021/22 residency as the TSO's first Spotlight Artist—an appointment that provided unprecedented access to the Orchestra's artistic resources. "One interesting thing about the piece is the instrumentation," the Montreal-born, Berlin-based Moussa said at the time. "The TSO allowed me anything I wanted for the commission, which was wonderful, both for things I wanted to do and wanted *not* to do. As well, composing for the TSO, whatever I had in mind I knew they could do. And this was liberating for me."

And the things he *didn't* want? "For one thing, no trombones," he said. "For two reasons: to break the habit of relying on particular instruments for a certain kind of power, and, because my next project is a trombone concerto, I wanted to allow myself to yearn for the trombone!"

Trumpets are also replaced, by flugelhorns; and a euphonium has been added to the usual roster of symphonic instruments. As he explained: "I wanted to create a new brass section sound. Unlike trumpets and trombones, flugelhorns have a conical bore; euphonium and tuba are conical bore instruments too. And for percussion I also wanted a grouped sound, so only pitched instruments—no bass drum, triangle, cymbals or gongs. Instead, marimba, xylophone, vibraphone, crotales, glockenspiel. That was very important for my aesthetic of the piece."

The 20-minute score is divided into three movements, but the music never stops

except for a very small moment near the end. "Watch for the chorale in the brass at the start. It comes back more than once, and of course at the end."

—Program note by David S. Perlman

Moussa's distinctiveness as a composer is marked by limpid approaches to harmony and form, resulting in a stream of ever-changing and uniquely vivid sound worlds, and a succession of performances by such wide-ranging ensembles as the Vienna Philharmonic, Los Angeles Philharmonic, Minnesota Orchestra, Dallas and Houston Symphony Orchestras, London Symphony Orchestra, Brussels Philharmonic, DSO, l'Orchestre symphonique de Montréal, and Bavarian Radio Symphony Orchestra.

His catalogue of published compositions (40 at last count) ranges from opera and oratorio to solo. Among these compositions are a dozen pieces for orchestra alone, and a further six for orchestra and soloist. Works underway in his composition diary include commissions for the Dutch National Opera & Ballet Amsterdam, and a flute concerto for Emmanuel Pahud. The aforementioned concerto for trombone and orchestra is scheduled for an April 14, 2023 première with the Orchestre national de Lyon, with Jörgen van Rijen, trombone).

Also an accomplished conductor, Moussa has performed with the Vancouver Symphony Orchestra, Calgary Opera, and Haydn Orchestra. Engagements this season include performances with Musikkollegium Winterthur and the Edmonton Symphony Orchestra.



Max Bruch (1838–1920)

## Violin Concerto No. 1 in G Minor, Op. 26

Composed 1864–1866

30 min

**NO ONE** could accuse Bruch of laziness. In addition to composing three operas, three symphonies, several oratorios, more than 40 additional pieces for chorus, and numerous works in other forms, he worked extensively as a teacher and conductor. He held major posts in Liverpool, Breslau, and Berlin, and undertook guest conducting engagements that brought him as far afield as North America.

Regarding long-term achievement, not one of the above-mentioned pieces has gained a foothold in the standard repertoire. The sifting process of time has left just a trio of Bruch's works to warm themselves in the sun—two of his nine works for violin and orchestra, Concerto No. 1 and *Scottish Fantasy*, plus his *Kol Nidrei* for cello.

The reasons for the concerto's esteem are crystal clear. It is a compact work that combines the dramatic, the lyrical, and the virtuosic in perfect balance. It also demonstrates Bruch's deep understanding of the violin. He once stated that the instrument "can sing a melody better than a piano, and melody is the soul of music."

Although this concerto—his most enduringly popular composition—sounds smooth and effortless, it followed a difficult course to its final form. It won a favourable reception at its first public performance, but it still left Bruch unsatisfied. Seeking advice on how to improve it, he consulted with the widely respected Hungarian violinist Joseph Joachim who gave him a long, detailed evaluation. Relieved by this expert counsel, Bruch dedicated the concerto to Joachim. The début of the revised edition drew a warm response from audience and composer alike.

Bruch titled the concerto's opening section *Prelude*, suggesting that it serves primarily as an introduction to the more important second movement, the *Adagio*. The *Prelude* opens in an air of quiet, brooding melancholy before breaking out into a full-blown and impassioned allegro. It builds up to two major climaxes before dying away in emotional exhaustion. Bruch then segues without pause into the heartfelt central *Adagio*, which begins in a prayer-like atmosphere, then gradually gains both in activity and expressiveness. It features some of the most beautiful writing in the entire literature for violin.

Bruch concludes the concerto with a propulsive, gypsy-flavoured finale, anticipating the last movement of the concerto that Johannes Brahms wrote ten years later—a work also dedicated to, and premièred by, Joseph Joachim. The second theme has a noble contour, more elevated than heroic. It's definitely a dance but, in keeping with the concerto's overall character, it's still a rather serious one until a final *accelerando* hurtles the concerto across the finish line.

—Program note by Don Anderson

“

*The violin can sing a melody better than a piano, and melody is the soul of music.*

Piotr Ilyich Tchaikovsky (1840–1893)

## Symphony No. 5 in E Minor, Op. 64

Composed 1888

46 min

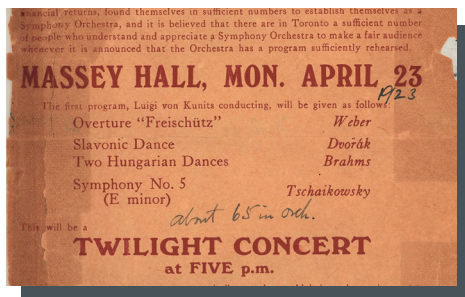
**DESPITE THE INTERNATIONAL FAME** that Tchaikovsky's music won during his lifetime, he remained an emotionally fragile, intensely self-doubting artist, with much of his inner life, positive and negative aspects alike, played out in his music.

In his Symphony No. 4 (1878), his sense of himself as the victim of a cold, heartless fate manifests itself in a recurring theme, a harsh brass fanfare. Ten years passed before he composed his next symphony, by which time the international successes that his music had won in the interim had placed him in a more positive frame of mind: the idea of fate still dogged him, but according to a programmatic sketch of the Fifth Symphony, fate had evolved into providence, a somewhat less hostile governor of life.

He conducted the Fifth Symphony's first two performances himself, then another in Prague shortly thereafter. Audiences loved it, but the press reacted with hostility. The critical barbs initially devastated him, but a further performance in Hamburg firmly erased his pessimistic feelings.

Like its predecessor, the Fifth Symphony is founded upon a recurring melody representative of the composer's current philosophical outlook. Reflecting his overall lightening in attitude, the new providence theme is less intimidating than its fatalistic counterpart in Symphony No. 4. Introduced quietly in the clarinets, it undergoes a gradual, increasingly positive transformation in an opening movement that contrasts restlessness with yearning.

A passionate love-idyll follows in the second movement, which commences with a ravishing theme introduced by solo horn



↑  
Detail from the first "New Symphony Orchestra" playbill, April 1923.

and a more wistful idea first played by solo oboe. Both melodies grow in fervour as this expansive movement unfolds, with its raptures twice interrupted by the providence theme, the second time with particularly devastating impact. The movement that follows is a typically elegant Tchaikovsky waltz, based on a popular song he heard being sung by a boy in the street during a visit to Florence, Italy. The sole blemish on its courtly surface comes in a brief, almost casual appearance of the providence theme—a cloud across the sun—just before the end of the movement.

Providence reappears, transformed and almost benign, in the slow introduction to the *Finale*, where it is heard in a major key for the first time. The movement is one of Tchaikovsky's most joyous and energetic, strongly coloured with the hearty flavours and dancing rhythms of Russian folk music. Brass fanfares and a thunderous timpani roll herald a pause for breath, after which the symphony's overarching theme stands radiantly transfigured in a sturdy processional, before a whirlwind coda brings the symphony home.

—Program note by Don Anderson





## Gustavo Gimeno, Music Director

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

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

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

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

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

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



María Dueñas made her TSO début performing Edourd Lalo's *Symphonie espagnole* at Roy Thomson Hall on February 8 and 9 this year, as well as on the TSO's just-completed whirlwind tour to Ottawa, New York, and Chicago.

## **María Dueñas, violin**

Spanish violinist María Dueñas beguiles audiences with the breathtaking array of colours she draws from her instrument. Her technical prowess, artistic maturity, and bold interpretations have inspired rave reviews, captivated competition juries, and secured invitations to appear with many of the world's leading orchestras and conductors.

María Dueñas studies with world-renowned violin teacher Boris Kuschmir at the Music and Arts University of Vienna. Born in Granada in 2002, she was accepted at the Conservatory in her hometown at the age of 7. In 2014, she won a scholarship to study abroad and went to Dresden, where she was soon spotted by conductor Marek Janowski, at whose invitation she would later make her début as soloist with the San Francisco Symphony. Two years later, she and her family moved to Austria, following the recommendation of her mentor Vladimir Spivakov. A multi-faceted musician, she is also fond of composing and wrote her own cadenzas for the violin concertos of Mozart and Beethoven.

Following an array of first prizes at various prestigious international competitions, María Dueñas created a stir at the 2021 Menuhin Violin Competition, where she won not only the first prize and audience prize, but also a global online following. Since then, she has been in high demand worldwide and has performed with many major orchestras including the San Francisco Symphony, Pittsburgh Symphony Orchestra, Staatskapelle Berlin, Dresdner Philharmonie, Danish National Symphony Orchestra, Oslo Philharmonic, Royal Liverpool Philharmonic, and NHK Symphony Orchestra, under conductors such as Marek Janowski, Manfred Honeck, Vladimir Spivakov, Vassily Sinaisky, Gustavo Gimeno, and Michael Sanderling.

In August 2021, she made her début with the Los Angeles Philharmonic and Gustavo Dudamel at the Hollywood Bowl, and joined them again in May 2022 to give the world première of Gabriela Ortiz's violin concerto, *Altar de Cuerda*, which she has since also performed in Boston and at Carnegie Hall in New York. Her tour with the Toronto Symphony Orchestra under Gustavo Gimeno is a highlight of the 2022/23 season.

María Dueñas has recently signed an exclusive contract with Deutsche Grammophon. Her début album, featuring Beethoven's Violin Concerto together with Wiener Symphoniker and Manfred Honeck, will be released in May 2023. She plays on a Nicolò Gagliano violin kindly loaned from Deutsche Stiftung Musikleben, and on the Stradivari "Camposelice" of 1710, on generous loan from Nippon Music Foundation.

# Musicians of the Toronto Symphony Orchestra

**Gustavo Gimeno**  
MUSIC DIRECTOR

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# The TSO at Massey: Hail & Farewell

Some people associate the saying “Build it and they will come” with God’s reply to Noah asking how he was to round up the animals for the ark; others with the 1989 baseball film *Field of Dreams*. It applies equally well to concert halls. Shaftesbury Hall, the 1,700-seat auditorium in Toronto’s first YMCA, built in 1872 at Queen and James Streets, was a case in point, inspiring a performance of Handel’s *Messiah* in 1873, and of Mendelssohn’s *Elijah* and *St. Paul* within the next few years.

Choirs for these grand oratorios were relatively easy to assemble. Orchestras were a different matter—drawn from “a core of regimental, theatre, and band musicians, augmented by amateur and professional musicians borrowed from neighbouring communities,” as Richard Warren, long-time Toronto Symphony Orchestra archivist described it in *Begins with the Oboe*, his marvellous 2002 book on the origins and history of the TSO.

The musical results of this kind of ad hoc orchestral assembly were less than satisfactory, but they resulted in repeated efforts, over the ensuing 50 years, to bring a full-time professional orchestra to the city. “Toronto Permanent Orchestra” was in fact the proud name for one of these early attempts, in 1900. (Its first performance was its last.)

By then, Shaftesbury Hall had been eclipsed by the 1894 opening of Massey Hall, with a capacity more than double Shaftesbury’s 1,700. The opening performance (Handel’s *Messiah*, naturally) included a 500-member chorus, the immediate precursor of the Toronto Mendelssohn Choir, accompanied by a 70-member “Grand Festival Orchestra” under Frederick Torrington’s direction.

The closest thing to a successful attempt at orchestral permanency in these early years came in 1906, with the formation of the Toronto Conservatory Symphony Orchestra under the direction of Frank Welsman.

“Conservatory” was dropped from the name after two years and December 8, 1908, saw the start of what would be eight seasons by an orchestra bearing the Toronto Symphony Orchestra name, drawing as guest artists such luminaries as Sergei Rachmaninoff, Fritz Kreisler, and Edward Elgar. The outbreak of World War I in 1914 was the beginning of the end for Welsman’s TSO, with the orchestra’s directors deciding that the war effort took fiscal precedence. Welsman soldiered on alone for another four years before giving up the struggle. But the city’s musicians had tasted the heady wine of professional-calibre performance, and the desire remained.

## Enter Luigi von Kunits

Vienna-born-and-raised Luigi von Kunits (1870–1931) was, by Warren’s account, something of a musical prodigy, at age 11 playing second violin in a Brahms string quartet at the composer’s request, and, by the age of 21, having his violin concerto performed by the Vienna Philharmonic. He made his way to North America, with an Austrian orchestra, for the 1893 Chicago World’s Fair, and stayed. By 1911, he had 13 years as concertmaster of the Pittsburgh Symphony under his belt, and had been offered the conductorship of the



←

“The principal oboe played an A and the orchestra tuned. Dr. von Kunits... gave the downbeat, and they were away into the Overture to *Der Freischütz*.”

Richard Warren, *Begins with the Oboe*, University of Toronto Press





←

"Some time ago the idea came to me that I would like to write a farewell tribute to the Grand Old Lady of Shuter Street before the TSO moved out of Massey Hall. What I finally wrote was about my own personal feelings about a place where I have spent a good deal of my life."

Johnny Cowell, trumpet,  
(quoted in *Begins with the Oboe*)

Philadelphia Orchestra. He chose instead to come to Toronto in 1912 to become head violin teacher at the Canadian Academy of Music, founded the previous year by Albert Gooderham (grandson of the founder of the Gooderham and Worts Distillery), with the stated purpose of keeping gifted students in Toronto and bringing outstanding teachers from Europe.

By the spring of 1922, a group of Toronto musicians, some of whom had been members of Welsman's TSO, was ready to try again, and began meeting. Von Kunits was their first choice to conduct, and he readily agreed, with rehearsals beginning in the fall, initially in the von Kunits home, then in the rough and ready basement at Massey Hall, which (Ping-Pong table and card room included) was to become the Orchestra's home base for the next six decades.

Rehearsals were invariably held in the morning so as not to interfere with musicians' bread-and-butter theatre jobs, with concerts to be held at 5:00pm and to last no longer than one hour, for the same reason. They would also only be held "whenever it is announced that the Orchestra has a program sufficiently rehearsed." The first concert of the New Symphony Orchestra was on April 23, 1923, with Tchaikovsky's Symphony No. 5 as the culmination of the program, as it is again tonight.

On June 4, 1982, as the Orchestra bade farewell to Massey Hall, all the works

performed on that first concert were reprised, along with a "Farewell Tribute to the Grand Old Lady of Shuter Street" by composer Johnny Cowell, a member of the Orchestra's trumpet section. And, fittingly enough, going all the way back to Shaftesbury Hall, the "Hallelujah Chorus" from Handel's *Messiah*.

**Compiled and edited by David Perlman**

## Reminiscences

TSO Principal Timpani David Kent and Violin Leslie Dawn Knowles are two of the nine current members of the TSO who were already members of the Orchestra for the final season at Massey. This past Sunday (February 12), they shared memories of Massey and thoughts on the return with Kathleen Kajioka, host of *Sunday Night at The TSO* on The New Classical FM.

Listen in as they reminisce about the sights, sounds, quirks, and foibles of the old Massey Hall, and what going back there means to them.



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Education Manager

**Angela Maria Sanchez**  
Education & Community  
Engagement Coordinator

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OPERATIONS**

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General Manager

**Gillian Chreptyk\***  
Orchestra Personnel  
Administrator

**Luciana Franco**  
Orchestra Operations  
Assistant

**Steve Ray\***  
Senior Manager,  
Orchestra Operations

**Dominique Tersigni**  
Assistant Production  
Manager

**Jonathan Welmers**  
Production Manager

**DEVELOPMENT**

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Chief Development  
Officer

**Sarah Bullick**  
Associate Vice-President,  
Development

**Yoomie Choo**  
Senior Development  
Officer, Corporate &  
Foundations

**Brian Columbus**  
Director of Development  
Operations

**Emelita Ervin**  
Senior Development  
Officer, Legacy Giving

**Jeff Hayward**  
Development Operations  
Coordinator

**Jessica Hutton**  
Senior Development  
Officer, Donor Relations  
& Stewardship

**Hilary Knox**  
Associate Director, Donor  
Relations & Engagement

**Alexandra LeBlanc**  
Development  
Coordinator, Annual Fund

**Maureen Lewis**  
Director of Corporate  
Partnerships

**Erin Maxfield**  
Donor Relations  
Coordinator

**Richard Mojica**  
Development Operations  
Coordinator

**Isabella Powers**  
Senior Development  
Officer, Maestro's Club

**Sarah Westgarth**  
Development Officer,  
Annual Fund

**MARKETING &  
COMMUNICATIONS**

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Vice-President  
of Marketing &  
Communications

**Allan Cabral**  
Video Production  
Manager & Interim Digital  
Content Manager

**Hunter Devolin**  
Digital Communications  
Manager

**Sarah Hiseler**  
Subscription & Group  
Loyalty Manager

**Mairéad O'Brien**  
Senior Manager, Design &  
Creative Projects

**Denais Peluch**  
Director of Marketing

**Jessica Rashotte**  
Senior Marketing Manager

**Tat Read**  
Senior Director of  
Communications

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Director of Patron  
Services

**Tess Menet**  
Interim Assistant Manager  
of Patron Services

**Shannon Fahy**  
**Jenny Kerr**  
Patron Services  
Coordinators

**Jacqueline Zhang**  
Interim Patron Services  
Coordinator

**Rachel Barna**  
**Jacob Burtenshaw**  
**Genevieve (Gin) Dube**  
**Wendy Limbertie\***  
**Claire Maher**  
**Laura Martin**  
**Julie Pedro**  
**Sean Priestley**  
**Mira Riselli**  
**Matthew Robertson**  
Patron Services  
Representatives

**Insiya Foda**  
Senior Patron Services  
Representative

**FINANCE & BUSINESS  
ADMINISTRATION**

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Chief Financial Officer

**Eugenia Abman**  
Controller

**Rachelle Dacanay**  
Senior Accountant

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

**Matthew Jones**  
Information Systems  
Manager

**Anastassia Lavrinenko**  
Manager of Ticketing  
Operations

**Susan Niu**  
Payroll and Accounting  
Administrator

**Vanessa Purdy**  
Ticketing Operations  
Coordinator

**Tamim Rahim**  
Network & Server  
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**Jason Taylor**  
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**ON LEAVE**

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**Mor Shargall-Bisson**  
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