

CONCERTkey

TSO.CA
2022/23

Toronto Symphony Orchestra
Gustavo Gimeno, Music Director



Celebrate 100:
A Symphonic Century

January 11, 12, 14 & 15

Mozart Requiem

January 20 & 21

**Sheku Kanneh-Mason
Plays Elgar**

January 28 & 29

**Shostakovich 5
+ Crow Plays Brahms**

Gustavo Gimeno
Music Director



SYMPHONIE FANTASTIQUE + MOZART

Experience masterpiece after masterpiece.

Jun 7, 8 & 10, 2023

Gustavo Gimeno, conductor
Víkíngur Ólafsson, piano

Buy tickets at [TSO.CA](https://www.tso.ca)

Contents

4	Land Acknowledgement
5	At the Turn of the Year: Welcome from Mark Williams, CEO
6	Directors, Trustees, Ambassadors & Honourees
7	Bravo to Our Partners
8	Gustavo Gimeno, Music Director
9	Musicians of the Toronto Symphony Orchestra
10	Building Relationships: Message from Gustavo Gimeno, Music Director
<i>Program 1</i>	▶ <i>January 11, 12, 14 & 15</i>
11	Mozart Requiem
<i>Program 2</i>	▶ <i>January 20 & 21</i>
29	Sheku Kanneh-Mason Plays Elgar
<i>Program 3</i>	▶ <i>January 28 & 29</i>
35	Shostakovich 5 + Crow Plays Brahms
42	Donors & Benefactors
46	Administration
47	Patron Services & Information

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.

.....

At the Turn of the Year



THE TURNING OF THE PAGE from one year to the next offers an opportunity to reflect on the past, and anticipate the future. As we continue the Toronto Symphony Orchestra's monumental 100th-

anniversary season, there is no shortage of reasons to celebrate. Looking back on 2022, we have so much to be proud of: Our Open House & Free Concert drew over 3,500 people to Roy Thomson Hall, many of whom had never before experienced a Toronto Symphony Orchestra concert. We commemorated 100 years with a gala concert featuring Yo-Yo Ma and Jeremy Dutcher, and deepened our commitment to Reconciliation by launching our *Art of Healing* program, in partnership with Shkaabe Makwa at the Centre for Addiction and Mental Health (CAMH). And of course, we welcomed the happy news that Music Director Gustavo Gimeno has extended his contract until 2030. As Gustavo said in a recent interview with the *Toronto Star*, "When I'm making great music, I'm in heaven, and that's home for me."

And there is more great music in store as we begin 2023. We are thrilled to welcome star cellist Sheku Kanneh-Mason, the Toronto Mendelssohn Choir, and renowned conductor Tarmo Peltokoski in January. In February, the Orchestra will tour to Ottawa's National Arts Centre, return to New York's Carnegie Hall, and début at Chicago's Symphony Center before returning to our historic home of Massey Hall. The tour concerts are sure to warm wintery hearts, featuring a suite from Prokofiev's *Romeo and Juliet*, as well as the international violin

sensation María Dueñas. The first two months of 2023 give us many reasons to welcome the new year.

I also want to celebrate your generosity over the past year. Your ongoing support makes everything that we do at the Toronto Symphony Orchestra possible. Whether we are teaching young people via our many education programs, bringing music and connection to seniors in care homes, or partnering with CAMH to harness the power of music and storytelling alongside Indigenous communities, we are grateful for the role we play as a connector, just as we have been for the past 100 years. Your belief in the power of music sustains us. Thank you.

And thank you for joining us tonight. I can't wait to experience 2023 with you, and another year of exciting opportunities to show you that we truly are *Toronto's* symphony orchestra.



Mark Williams
Chief Executive Officer

Photo © Max Power

Directors, Trustees, Ambassadors & Honourees

Gustavo Gimeno

Music Director

Catherine Beck

Board Chair

Mark Williams

Chief Executive Officer

BOARD OF DIRECTORS

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

TORONTO SYMPHONY FOUNDATION TRUSTEES

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

MAESTRO'S CLUB AMBASSADORS

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

YOUNG LEADERSHIP COUNCIL

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

HONORARY MUSICIANS

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

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

HONORARY GOVERNORS

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

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

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



Bravo to Our Partners

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

GOVERNMENT & FOUNDATION PARTNERS



Canada Council
for the Arts Conseil des arts
du Canada



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



FUNDED BY
THE CITY OF
TORONTO

TORONTO
SYMPHONY
FOUNDATION



Canada



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

SEASON PRESENTING SPONSOR



PARTNERS



TD READY
COMMITMENT



Emerging
Artists



INTERCONTINENTAL
TORONTO CENTRE



canada life

TORONTO
LIFE

Thank you to our government partners for their leading support on behalf of the people of Toronto, Ontario, and Canada, and to the Toronto Symphony Foundation for its significant ongoing support. See full list of supporters beginning on page 42.



Gustavo Gimeno, Music Director

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

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

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

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

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

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

Musicians of the Toronto Symphony Orchestra

Gustavo Gimeno
MUSIC DIRECTOR

VIOLINS

Jonathan Crow
CONCERTMASTER
Tom Beck
Concertmaster Chair
Mark Skazinetsky
ASSOCIATE
CONCERTMASTER
Marc-André Savoie
ASSISTANT
CONCERTMASTER
Etsuko Kimura+
ASSISTANT
CONCERTMASTER
Eri Kosaka
PRINCIPAL
SECOND VIOLIN
Wendy Rose
ASSOCIATE PRINCIPAL,
SECOND VIOLIN

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

VIOLAS

Michael Casimir
PRINCIPAL
R mi Pelletier
ASSOCIATE PRINCIPAL
Theresa Rudolph
ASSISTANT PRINCIPAL
Ivan Ivanovich
Gary Labovitz
Diane Leung
Charmain Louis
Mary Carol Nugent
Christopher Redfield
Ashley Vandiver

CELLOS

Joseph Johnson
PRINCIPAL
Principal Cello Chair
supported by
Dr. Armand Hammer
Emmanuelle Beaulieu
Bergeron
ASSOCIATE PRINCIPAL
Winona Zelenka
ASSISTANT PRINCIPAL

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

DOUBLE BASSES

Jeffrey Beecher
PRINCIPAL
Michael Chiarello
ASSOCIATE PRINCIPAL
Theodore Chan
Timothy Dawson
Chas Elliott
David Longenecker*

FLUTES

Kelly Zimba Lukić
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Flute Chair
Julie Ranti
ASSOCIATE PRINCIPAL
Leonie Wall
Camille Watts

PICCOLO

Camille Watts

OBOES

Sarah Jeffrey*
PRINCIPAL
Alex Liedtke
ASSOCIATE PRINCIPAL
Cary Ebli
Hugo Lee*

ENGLISH HORN

Cary Ebli

CLARINETS

Eric Abramovitz
PRINCIPAL

Sheryl L. & David
W. Kerr Principal
Clarinet Chair
Miles Jaques
ACTING ASSOCIATE
PRINCIPAL
Joseph Orlovski

BASS CLARINET

Miles Jaques

BASSOONS

Michael Sweeney
PRINCIPAL
Darren Hicks+
ASSOCIATE PRINCIPAL
Samuel Banks
Fraser Jackson

CONTRABASSOON

Fraser Jackson

HORNS

Neil Deland
PRINCIPAL
Christopher Gongos
ASSOCIATE PRINCIPAL
Audrey Good
Nicholas Hartman
Gabriel Radford*

TRUMPETS

Andrew McCandless
PRINCIPAL
Toronto Symphony
Volunteer Committee
Principal Trumpet Chair
Steven Woomert*
ASSOCIATE PRINCIPAL
James Gardiner*
James Spragg

TROMBONES

Gordon Wolfe
PRINCIPAL
Vanessa Fralick*
ASSOCIATE PRINCIPAL

BASS TROMBONE

Jeffrey Hall+

TUBA

Mark Tetreault
PRINCIPAL

TIMPANI

David Kent
PRINCIPAL

Joseph Kelly
ASSISTANT PRINCIPAL

PERCUSSION

Charles Settle
PRINCIPAL
Joseph Kelly

HARP

Heidi Elise Bearcroft
PRINCIPAL

LIBRARIANS

Christopher Reiche Boucher
PRINCIPAL
Andrew Harper
SUBSTITUTE LIBRARIAN
Sandra Pearson
SUBSTITUTE LIBRARIAN

PERSONNEL MANAGER

David Kent

+ on leave
*Toronto Symphony Youth
Orchestra alumni

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

Sir Andrew Davis
CONDUCTOR LAUREATE
Peter Oundjian
CONDUCTOR EMERITUS
Steven Reineke
PRINCIPAL POPS
CONDUCTOR
**Daniel Bartholomew-
Poyser**
BARRETT PRINCIPAL
EDUCATION CONDUCTOR
& COMMUNITY
AMBASSADOR
Trevor Wilson
RBC RESIDENT
CONDUCTOR
Simon Rivard
TSYO CONDUCTOR
TSYO Conductor
generously supported
by the Toronto Symphony
Volunteer Committee
Gary Kulesha
COMPOSER ADVISOR
Alison Yun-Fei Jiang
RBC AFFILIATE COMPOSER

Building Relationships



AS I PREPARE THIS NOTE, in mid-December, I am here, in the final days of rehearsal for *Messiah*. The intensive preparation—the time taken reflecting, evaluating, deciding, and giving shape to it—has been well

spent, and now I have a rare opportunity as a conductor: five performances, offering the chance of getting deeper. Of emerging as a better musician.

By the time you read this, I will not be in Toronto; I will be at the Palau de les Arts Reina Sofía in Valencia, conducting Janáček's *Jenůfa*. In doing so, I will miss three January TSO concerts I would have very much liked to attend.

Mozart's Requiem is one of the most iconic compositions in the repertoire. This performance offers even more. It includes a thoughtful and enlightening first half to the program, devised by conductor Michael Francis, full of surprising relationships, that unifies the event.

Next is the much-anticipated TSO début of Sheku Kanneh-Mason playing the Elgar Cello Concerto. Along with the Dvořák, the Elgar tops the list of beloved cello concertos, and Sheku is one of the most popular and best cellists of this new, young generation. The beautiful Vaughan Williams *Fantasia on a Theme by Thomas Tallis*, which opens the concert, has become a trademark of TSO Conductor Emeritus Peter Oundjian's presence here. The World Première of eminent Canadian composer Gary Kulesha's Fourth Symphony has been eagerly anticipated: as TSO Composer Advisor for many years, Gary has helped develop the talent of many young and emerging Canadian composers. This is now his opportunity to shine.

The third concert brings Tarmo Peltokoski, a very young Finnish conductor, to us, and to North America, for the first time. Peltokoski has just added the music directorship of Orchestre du Capitole de Toulouse to his distinguished appointments and is making a profound impression with his work. We are delighted to welcome him in a program that features Shostakovich's towering Fifth Symphony along with our Concertmaster, Jonathan Crow, in the wonderful Brahms Violin Concerto. Not only an incredible orchestral musician-leader, Jonathan has the capacity of playing solo at the highest level—something we try to highlight every season.

As I mentioned, by the time you are reading this, I will be in Valencia, but I will have two scores with me, the same way I took *Messiah* to Madrid last February: Messiaen's *Turangalila-Symphonie*, and the repertoire for the TSO's upcoming tour. There are always two or three moments in a season where some composition doesn't just need extra attention. It needs extra attention over a long time span—so a relationship with the piece can build.

I will for sure have more to say about both these programs, later on. For now, you have much to look forward to on our stage this January, and I look forward to rejoining you in February.

Gustavo Gimeno
Music Director

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Mozart Requiem

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

Hildegard von Bingen

O virtus Sapientiae

Toronto Mendelssohn Singers

Wolfgang Amadeus Mozart

Maurerische Trauermusik

(*Masonic Funeral Music*), K. 477/479a

Ludwig van Beethoven/ adapted Michael Francis

Grosse Fuge, Op. 133

Gregorio Allegri/ed. John Rutter

Miserere mei, Deus

Tenor: Isaiah Bell

Choir 1: Toronto Mendelssohn Singers

Choir 2: Rebecca Genge, soprano 1

Rebecca Claborn, soprano 2

Simon Honeyman, alto

Neil Aronoff, baritone

Intermission

Wolfgang Amadeus Mozart/ compl. Robert Levin

Requiem, K. 626

- | | |
|------------------------|----------------|
| I. Introitus – Requiem | V. Sanctus |
| II. Kyrie | VI. Benedictus |
| III. Sequenz | VII. Agnus Dei |
| IV. Offertorium | VIII. Communio |

Program 1

Wednesday,
January 11, 2023

8:00pm

Thursday,
January 12, 2023

8:00pm

Saturday,
January 14, 2023

8:00pm

Roy Thomson Hall

Sunday,
January 15, 2023

3:00pm

George Weston Recital Hall

SURTITLES™ (Jan 11, 12, & 14)

*prepared and operated by
John Sharpe.*

*SURTITLES™ invented at the
Canadian Opera Company in
1983 and introduced worldwide
with their production of Elektra
by R. Strauss.*

Hildegard von Bingen (1098–1179)

O virtus Sapientiae

Date of composition unknown

2 min

HILDEGARD OF BINGEN was the German founder and Benedictine abbess of a convent in Rupertsburg. A polymath who wrote on many subjects including medicine and natural history, she gained renown for her prophetic abilities and her religious visions. Many people—popes and emperors among them—sought her for her counsel. She was also a significant composer of Gregorian plainchant, setting her own written verses to her own original melodies.

"Antiphon for Divine Wisdom" is a beautiful example of Hildegard's captivating poetry and, as set to music in *O virtus Sapientiae*, of her highly distinctive style of monophonic plainchant melody. One of the abbess's most important "visionary companions," the figure of Sapientia (Divine Wisdom) represents, as Hildegard scholar Barbara Newman has described, "the ultimate mystery of creation, the bond between Creator and creature." In this text, the powerful emanations ("virtus") of Divine

Wisdom are evoked through the imagery of three wings, symbolizing the activity of the Holy Trinity; as medievalist Nathaniel M. Campbell explains, "the one wing soaring in the heavens like the Father, the second upon the earth like the Incarnate Son, the third sweeping everyone, the vital force of the Holy Spirit."

The characteristics of each of the three wings are enhanced by clear musical word painting, otherwise rare in Hildegard's works, Campbell has noted. In the line, "quarum una in altum volat", listen to how the melody reaches a high point on "altum" ("high"), then leaps down "to earth" in the following line, "et altera de terra sudat". By comparison, the text about the third wing, "et tertia undique volat", seems to be set apart from the two earlier phrases. Campbell argues that, since it flows musically into the verse's final line of praise, Hildegard is perhaps conveying, and highlighting the significance of, the merging of the Holy Spirit with Sapientia, working as one creative, life-giving force.

—Program note by Hannah Chan-Hartley, PhD

O VIRTUS SAPIENTIAE

*O virtus Sapientiae,
que circuiens circuiisti,
comprehendendo omnia
in una via que habet vitam,
tres alas habens,
quarum una in altum volat
et altera de terra sudat
et tertia undique volat
laus tibi sit, sicut te decet, O Sapientia.*

English translation: courtesy Schola Magdalena

O power of Wisdom,
encompassing, encircling,
uniting in a single path
everything living.
Having three wings,
one soars to heaven,
another is distilled from the earth,
the third flies everywhere.
Praise to you, O Wisdom.

Wolfgang Amadeus Mozart
(1756–1791)

Maurerische Trauermusik (Masonic Funeral Music), K. 477/479a

Composed 1785

6 min

ON DECEMBER 11, 1784, Mozart became a Freemason at the lodge “Zur Wohltätigkeit” (“Beneficence”) in Vienna. At this time, Freemasonry in the Austrian empire had only been legal for 20 years; it was previously banned by Empress Maria Theresa due to fears that such secret societies would topple her reign. Emperor Joseph II later lifted restrictions but amalgamated many of the lodges—in 1786, Mozart’s lodge joined with two others to form “Zur neugekrönten Hoffnung” (“New Crowned Hope”). Led by his close friend the scientist Ignaz von Born, Mozart’s society was essentially a fraternity of liberal intellectuals, focused on the philosophical, rather than the political, ideals of the Enlightenment. According to lodge meeting records, Mozart was an active and valued member of the Brotherhood.

Music was an important part of Masonic ceremonies, and, to this end, Mozart frequently contributed compositions such as songs and occasional works. In 1785, he wrote music for a Masonic funeral service first performed on November 17 for two brethren—Duke Georg August of Mecklenburg-Strelitz and Count Franz Esterházy von Galántha, who were members of the Viennese aristocracy. The piece’s original scoring was for two oboes, clarinet, basset horn, two horns, and strings, but, for a second performance that took place on December 9, Mozart added two more basset horn parts (for fellow Freemasons Anton David and Vincent Springer) and one for contrabassoon. Additional versions of the music were given in 1786.

Set in C minor, the funeral music opens with a progression of sighing swells in the woodwinds and brass, which shifts into a march-like dirge. Chromaticisms in the melodic material, dissonant harmonies, and sudden shifts in dynamic level create an atmosphere of anguish. The music then brightens briefly with a transition into E-flat major, and the oboes and clarinet introduce a hymn-like melody. But the anguish soon returns, this time intensified by a sonorous woodwind and brass chorale, solemn and grand. Later, powerful dotted rhythmic statements emerge from the horns, like brave resolve in the face of grief, after which the music gradually draws to a close, on a peaceful C-major chord.

—Program note by Hannah Chan-Hartley, PhD

THE LETTER “B” AND THREE FLATS

Masonic music has been defined as “music used in connection with the ritual and social functions of freemasonry”. Because the number three and the letter “B” are of particular significance to freemasonry, music written in the keys of C minor or E flat major, which both involve three flats, (whose symbol ‘b’ resembles the lowercase letter ‘b’), in their key signatures has been considered especially appropriate for masonic ceremonial music.

—HEINZ SICHROVSKY

Ludwig van Beethoven (c. 1770–1827)

Grosse Fuge, Op. 133

Composed 1825, 1826;

(adapted Michael Francis)

16 min

LUDWIG VAN BEETHOVEN originally conceived his *Grosse Fuge* (*Great Fugue*) as the final movement of his B-flat-major string quartet, Op. 130, composed in 1825; it was premièred the following year this way by the Schuppanzigh Quartet. Critics were baffled by the complex fugal finale. Concerned there would be difficulty selling the quartet as is, Beethoven's publisher requested that the composer replace the fugue with a new finale. Though reluctant, Beethoven must have thought his publisher's advice valid enough to follow through with, creating a new ending for the quartet. The *Grosse Fuge* was then published as an independent work in 1827. Musicians, scholars, and listeners have since wrestled with its intricacies and have been astounded by the profundity of this late work. The version you'll hear in this concert is an arrangement for string orchestra by Felix Weingartner.

A standard fugue has one main theme or subject, which is first presented in turn by each voice or instrument, thus creating the exposition. Thereafter, episodes of counterpoint alternate with subsequent presentations of the fugue subject. In his *Grosse Fuge*, Beethoven ratchets up the complexity of this form considerably: firstly, by playing with every possible variation and setting of the main subject—different dynamic levels and rhythms, augmentation (half time) and diminution (double time), retrograde (set backwards), and inversion (set upside down)—and secondly, by presenting two subjects simultaneously (i.e., a double fugue).

Opening with an *Overtura*, we hear the dramatic unison presentation of the main subject, followed by varied restatements.

With its violent shifts in mood and tense pauses, the overall effect is deeply unsettling. The first double fugal exposition follows, which pits the main subject, now in syncopation, with a leaping second subject. They continue in a series of variations, with the music becoming more dissonant. For nearly five minutes, the loud struggle continues, until the fugue abruptly collapses, and we find ourselves in a new section. Leaving behind the previous strenuousness, the *Meno mosso e moderato* features a fugato on a new lyrical theme. A quiet atmosphere is sustained as the instrumental voices interweave, ultimately unifying on a low murmur.

Suddenly, the music erupts to *fortissimo*, with the main subject played in double time; then, back down to *piano*, and a short interlude ensues, combining the main subject with a comic melody with trills. It leads into the second fugue, in which Beethoven brings together three versions of the main subject. As the fugue progresses, the already dense texture thickens further with trills and other motifs, including from the second subject. Just when the piece "seems to be in danger of cracking under the tension of its own rhythmic fury," as musicologist Joseph Kerman has said, we're led back to the *Meno mosso* section. This time, however, the fugato, now forceful and march-like, offers no respite. Later, the comic tune with trills also returns, after which the music seems to lose steam; fragments of the subjects appear and disintegrate into silences. Then, the opening of the piece bursts forth, leading into the coda, which, after a hesitant start, gathers momentum on a soaring version of the second subject over the main subject, to finally draw this epic struggle to a triumphant close.

—Program note by Hannah Chan-Hartley, PhD

Gregorio Allegri (c. 1582–1652)

Miserere mei, Deus

Composed circa 1638

10 min

THE SUBLIME MISERERE MEI, DEUS (*Have mercy on me, O Lord*) for two choirs by Gregorio Allegri is probably the composer's best-known work and continues to be performed frequently today. A Roman Catholic priest, Allegri was a member of the Roman School, a group of composers who created music primarily for the church. He wrote the *Miserere* around 1630, and it was performed in the Sistine Chapel during the *Tenebrae* services (held during the three days before Easter Day) of Holy Week.

When the reigning Pope Urban VIII heard the *Miserere*, he apparently found it so moving that he banned any attempts for it to be copied and performed outside the Vatican, under threat of excommunication. For over a century, the piece's exclusivity made it famous, and it was believed its status was secure—until February 1770, when the 14-year-old Wolfgang Amadeus Mozart was touring Italy with his father, Leopold. They visited the Sistine Chapel, where the young Mozart heard Allegri's *Miserere* and then proceeded to transcribe it accurately from memory after just two hearings, as Leopold later bragged enthusiastically. With this feat, Mozart thus seemed to have created the first unauthorized copy of the piece. However, scholars have shown that a few copies of the *Miserere* already existed before Mozart's visit—in Continental Europe and in London where it was performed from as early as 1734. (It's possible Mozart may have heard it there for the first time, when he visited the city with his father in 1765.) Still, performances of the *Miserere* remained relatively limited until Mozart's transcription was published by the English music historian and composer Dr. Charles Burney in 1771, after which the Vatican lifted the ban.

Allegri's *Miserere* is a setting of Psalm 51, originally for a five-voice and a four-voice choir. The choirs sing antiphonally, alternating lines along with a solo tenor, who delivers additional lines on a reciting tone. In these TSO performances, Choir 1 consists of a small chamber choir, whereas Choir 2 comprises a solo quartet—this distribution thus amplifies the contrast between the two. To enable the text to be heard and understood clearly, Allegri used *fauxbourdon*, a technique of musical harmonization in which the voices move mostly in parallel at certain intervals, with some parts featuring the occasional embellishment. The ear is therefore treated to a euphonious succession of sonorities, allowing for the reflection and absorption of the psalmist's attitude of deep repentance.

—Program note by Hannah Chan-Hartley, PhD

Note: Text and translation of the *Miserere* can be found on page 23.



↑
Gregorio Allegri (1582-1652) with a music score for his *Miserere* (Bibliothèque nationale de France).

Wolfgang Amadeus Mozart
(1756-1791)

Requiem K.626

Composed 1791; Compl. Robert D. Levin

46 min

IN JULY 1791, a stranger approached Mozart, offering a commission for a Requiem Mass. He stated that his employer wanted the piece to console himself for the death of his wife. Mozart was to have total freedom in writing it, but he was to keep the commission a secret and not retain a copy of the music. He set to work at once, although certainly not with undivided attention—the première of *The Magic Flute*, by librettist and fellow Freemason Emanuel Schikaneder's theatrical troupe, was fewer than three months away.

The person doing the commissioning was a stranger to Mozart, but the commissioner's patron would almost certainly not have been. He was Count Franz von Walsegg, a wealthy aristocrat with a taste for music, an ardent amateur musician, and, like Mozart and Schikaneder, a Freemason.

The terms proposed by von Walsegg's agent to Mozart followed an established pattern. Von Walsegg would offer commissions for music, often for quartets, to be played at his own salons without attribution (so that he could claim them as his own, the story went).

Mozart died on December 5, 1791, before being able to complete the Requiem. The vocal parts and continuo were fully notated, lacking mainly accompanimental figures, inner harmonies, and orchestral doublings to the vocal parts. However, only the first movement, *Introitus* ("Requiem aeternam") was completed in all of the orchestral and vocal parts.

The *Kyrie*, *Sequenz*, and *Offertorium* were completed in skeleton, with the exception of the "Lacrymosa", which breaks off after the first eight bars. Occasionally, some of the prominent orchestral parts were briefly indicated, such as the first violin part of the *Rex tremendae* and "Confutatis", the musical bridges in the "Recordare", and the trombone solos of the "Tuba mirum".



←
Initiation ceremony inside what is thought to be the lodge New Crowned Hope (Zur Neugekrönten Hoffnung) in Vienna. It is believed that Mozart is at the extreme right, next to his close friend Emanuel Schikaneder. Artist: Ignaz Unterberger (1789); collection: Vienna Museum at Karlsplatz.

Also, at Mozart's death, only half of von Walsegg's commission had been paid, and Mozart's widow, Constanze, approached several composers to finish the score. A touch of irony—they would need to be sworn to secrecy in order for her to be able to collect the balance of the commission. She turned first to Joseph von Eybler, who did some work on the movements from the "Dies irae" up until the "Lacrymosa" before declaring himself unable to continue. It fell to Franz Xaver Süssmayr, who had studied with Mozart, to do most of the work. Admirable as his efforts were (and his completion was the standard edition of the score for 200 years), his version contains numerous, often substantial elements that do not conform to the style that Mozart was practising at that time.

The distinguished Harvard University Professor Robert D. Levin prepared the performing version (one of several that have appeared in recent decades) that you will hear at this concert. One of Levin's major revisions was a thinning out of the orchestration, to

bring it in line with Mozart's other religious scores, and to permit the vocal soloists and chorus to be heard clearly. Levin also reduced some of the score's louder dynamics, and added a fugal section, on the word "Amen", to form a new conclusion of the *Sequenz* (basing this on a sketch by Mozart that was brought to light in the 1960s). This addition established a more creatively and emotionally satisfying ground plan for the full work, with each large section ending in a fugue. He also substantially rewrote the *Sanctus*, and restructured the *Benedictus* that follows it.

Levin's intention, in his words, was "to observe the character, texture, voice leading, continuity and structure of Mozart's music, retaining the traditional (Süssmayr) version insofar as it agrees with idiomatic Mozartean practice."

—Program note by Don Anderson

Text and translation of Requiem can be found on page 24–26.

ROBERT LEVIN ON CHANNELLING MOZART

Over the years, many have completed the Requiem, starting within days after Mozart's death, in 1791 (his family needed the money). One difference from many of them was that Levin didn't jettison everything that was not known to be composed by Mozart. "I was very careful to minimize what I did. I tried to simplify, to clean up the somewhat thick orchestral textures, for instance, so the choral lines and the solo lines of Mozart were thrown into stronger relief," he said.

Levin's version was scheduled to be premiered in August 1991, in Stuttgart*. "At every rehearsal I changed things, and Rilling was perfectly fine with that," Levin said. "He was never fazed, never told me to quit. Half an hour before the world premiere I was still making changes." A very Mozartean thing to do. The audience loved it—and Rilling* recorded it and conducted it all over the world." Paul Thomason, *The Juilliard Journal*, May 2017

*Conductor Helmut Rilling commissioned Levin to complete the Requiem in time for the Mozart Bicentennial in 1991.



Michael Francis made his TSO debut in October 2012.

Michael Francis, conductor

Michael Francis has developed an international reputation for sharing the power of music through his conducting and engaging speaking.

Appointed Music Director of the Florida Orchestra in the fall of 2014, he is now entering his eighth season with a contract extension through 2024/25. His role in building transformative community-engagement initiatives has helped to grow the organization significantly. Music Director of the Mainly Mozart Festival in San Diego since 2014, Francis and Mainly Mozart have recently completed an ambitious multi-year exploration of Mozart's life. Entering his fourth season, Francis continues as Chief Conductor of Deutsche Staatsphilharmonie Rheinland-Pfalz. Previously, he was Chief Conductor and Artistic Advisor of the Norrköping Symphony Orchestra from 2012 to 2016.

This season, Francis returns to the Cincinnati Symphony, Toronto Symphony, Philharmonia Orchestra, and Minnesota Orchestra. Previous North American highlights include performances with The Cleveland Orchestra, the symphony orchestras of St. Louis, San Diego, Houston, Atlanta, Pittsburgh, and Montreal, and the National Youth Orchestra of Canada. In Europe, he has conducted the Bavarian Radio Symphony Orchestra, Berlin Radio Symphony Orchestra, Dresden Philharmonic, MDR Leipzig, Orquesta Sinfónica de RTVE in Madrid, and Mariinsky Orchestra, amongst others. In the UK, he has worked with the London Symphony, Royal Philharmonic, Philharmonia Orchestra, BBC Philharmonic, BBC National Orchestra of Wales, and National Youth Orchestra of Scotland. In Asia, he has worked with the NHK Symphony and the philharmonic orchestras of Hong Kong, Japan, Malaysia, and Seoul.

Francis has collaborated with notable soloists such as Lang Lang, Arcadi Volodos, Itzhak Perlman, Christian Tetzlaff, Vadim Gluzman, Anne-Sophie Mutter, Javier Perianes, Jamie Barton, Truls Mørk, Håkan Hardenberger, Maximilian Hornung, Miloš, Benjamin Grosvenor, Emanuel Ax, Ian Bostridge, James Ehnes, Sting, Rufus Wainwright, and many others.

Alongside extensive educational work with young musicians, Francis delves into hidden truths in music through such programs as his "Inside the Music" series and pre-concert talks in Florida, and a newly released Naxos series of keynote presentations (explaining the music, alongside performances) with Staatsphilharmonie Rheinland-Pfalz (Naxos).

Francis's discography includes the Rachmaninoff piano concertos with Valentina Lisitsa and the London Symphony Orchestra (LSO), and Rihm's *Lichtes Spiel* with Anne-Sophie Mutter and the New York Philharmonic. A complete cycle of Mahler's arrangements of Beethoven's symphonies and overtures with Staatsphilharmonie will be released soon.

A former double-bass player in the LSO, Michael Francis came to prominence as a conductor in January of 2007, stepping in for Valery Gergiev and John Adams with the LSO.

→

page 19

Jane Archibald made her TSO debut in June 2006.

Susan Platts made her TSO debut in June 2000.

page 20

Isaiah Bell made his TSO debut in March 2015.

These performances mark Kevin Deas's TSO debut.



Jane Archibald, soprano

Known for both her artistry and flawless vocal technique, Jane Archibald has generated excitement across Europe and North America with recent engagements including the title roles in *Daphne* at Oper Frankfurt and *Alcina* at Glyndebourne; Mathilde in *Guillaume Tell* at Opéra National de Lyon; *Semele* with the Shanghai Philharmonic Orchestra; Tytania in *A Midsummer Night's Dream* at the Deutsche Oper Berlin; Roxana in *King Roger* at Oper Frankfurt; and Ginevra in *Ariodante* at the Palau de les Arts Reina Sofia. In 2022/23, she makes her role début as Salomé at Teatro di Bari.

In concert, Archibald sings the soprano solo in Beethoven's Symphony No. 9 with Calgary Philharmonic Orchestra; Mozart's Mass in C Minor and Requiem with the National Arts Centre Orchestra and Bernard Labadie; Mozart's *Exsultate, jubilate* with Orchestre symphonique de Montréal and Kent Nagano; Mozart's Requiem with Toronto Symphony Orchestra and Michael Francis; works by Haydn and Beethoven with the Orchestra dell'Opera Carlo Felice Genova and Riccardo Minasi; and Debussy's *La Damoiselle élue* and Dutilleux's *Correspondances* with Seattle Symphony and Ludovic Morlot.

Other operatic highlights include Donna Anna in *Don Giovanni*, Konstanze in *Die Entführung aus dem Serail*, the title role in *Lucia di Lammermoor*, the three heroines in *Les contes d'Hoffmann*, and Cleopatra in *Giulio Cesare in Egitto*.

Jane lives in Halifax, NS, with her husband, tenor Kurt Streit, and their two children.



Susan Platts, mezzo-soprano

Canadian mezzo-soprano and Mahler specialist Susan Platts is a Rolex Mentor and Protégé Arts Initiative Fellow and has performed with the Philadelphia, Cleveland and Minnesota Orchestras; Orchestre de Paris; BBC Symphony Orchestra; Montreal, Vancouver, Toronto, Detroit, Milwaukee, Baltimore, and Houston Symphonies; and the Los Angeles and Saint Paul Chamber Orchestras, under such eminent conductors as Marin Alsop, Sir Andrew Davis, Christoph Eschenbach, JoAnn Falletta, Jane Glover, Vladimir Jurowski, Carlos Kalmar, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Carlos Miguel Prieto,

Peter Oundjian, Bramwell Tovey, and Osmo Vänskä.

Opera engagements include *Die Zauberflöte* at London's Royal Opera House, *Die Walküre* with the London Philharmonic Orchestra, and *Nixon in China* for BBC Proms. Orchestral programs include Mahler's *Das Lied von der Erde* with the Toronto Symphony Orchestra, Verdi's *Requiem* with the National Arts Centre Orchestra, Elgar's *Dream of Gerontius* with Mexico's Orquesta Sinfónica Nacional, and Mahler's Third Symphony with the Royal Scottish National Orchestra.

Recordings include *La Tragédie de Salomé* (Florent Schmitt) and *Das Lied* (chamber version) for Naxos, the full-orchestra version of *Das Lied* with the Tokyo Metropolitan Symphony Orchestra, Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players, and a lieder program for Atma. Her cookbook, *Aria Ready for Dessert?: A Musician Takes Center Stage in the Kitchen*, is available on Amazon, and her popular food blog is called *Baking, Bits & Bobs*.



Isaiah Bell, tenor

Isaiah Bell performs across North America as a tenor, composes music and libretti for opera and theatre, and writes prose and poetry. Some notable singing engagements include the role of Antinous in the world première of Rufus Wainwright's *Hadrian* at the Canadian Opera Company, Almaviva in *The Barber of Seville* for Vancouver Opera, the Madwoman in Mark Morris's production of *Curlew River* at the Brooklyn Academy of Music (which *The New York Times* called "a performance of haunting beauty" and "exquisite poignancy"), and Lysander in Britten's *A Midsummer Night's Dream* with Des Moines Metro Opera. His concert engagements have included regular appearances with the Toronto Symphony, San Francisco's Philharmonia Baroque, the National Arts Centre Orchestra, the Bethlehem Bach Festival, and the Oratorio Society of New York.

Bell's semi-autobiographical solo show, *The Book of My Shames*, an "impossibly beautiful" and "comic, wrenchingly personal tour-de-force" integrating his writing and composition practices, has been presented by Pacific Opera Victoria, Toronto's Tapestry Opera, City Opera Vancouver, Opera Kelowna, and the Regina Symphony. It continues to tour in cabaret and chamber-ensemble arrangements.

Recent and upcoming projects include two world premières at Opéra de Montréal, *Elijah* at Carnegie Hall, and the performance on film of his own translation and adaptation of Poulenc's solo opera *La voix humaine* (City Opera Vancouver). Isaiah is currently preparing his first novel for publication.



Kevin Deas, bass-baritone

Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, Saint Paul Chamber Orchestra, Pacific Symphony, as well as the most illustrious orchestras on the North American continent, and at the Ravinia, Vail, and Saratoga Festivals.

Kevin Deas's 2022/23 season includes performances of Mozart's Requiem with Toronto Symphony and North Carolina Symphony, Haydn's *The Creation* with Minnesota Orchestra, Bernstein's *Songfest* with Seattle Symphony, Verdi's *Requiem* with Bach Festival Society of Winter Park and Rhode Island Philharmonic, and Handel's *Messiah* with the National Cathedral, Handel and Haydn Society, and ProMusica Chamber Orchestra. Other notable performances include Berlioz's *Romeo & Juliet* with Cathedral Choral Society in Washington, DC.

A strong proponent of contemporary music, Kevin Deas was heard at Italy's Spoleto Festival in a new production of Menotti's *Amahl and the Night Visitors* in honour of the composer's 85th birthday, recorded on video for international release. He also performed the world premières of Derek Bermel's *The Good Life* with the Pittsburgh Symphony and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony. His 20-year collaboration with the late jazz legend Dave Brubeck has taken him to Salzburg, Vienna, and Moscow in performances of *To Hope!*, and he performed Brubeck's *The Gates of Justice* in a gala performance in New York.

Toronto Mendelssohn Choir



Jean-Sébastien Vallée, Artistic Director

Named as TMC's Artistic Director in May 2021 following an international search, Maestro Dr. Jean-Sébastien Vallée is an internationally recognized conductor, scholar, and pedagogue. In addition to his artistic leadership of the TMC, he is Associate Professor of Music, Director of Choral Studies, and Coordinator of the Ensembles & Conducting Area at the Schulich School of Music at McGill University. Ensembles under his direction have toured throughout Europe and North America, and Maestro Vallée's work has been broadcast internationally and can be heard on several recordings.

The Choir

The Toronto Mendelssohn Choir (TMChoir) is proud to be one of Canada's oldest, largest, and best-known choral organizations. The Choir presented its first concert on January 15, 1895, as part of Massey Hall's inaugural season, and has been a leader in choral music in Canada ever since, commissioning works by Canadian composers, and presenting world and Canadian premières. The Choir also regularly performs and records with the Toronto Symphony Orchestra. In May 2021, Jean-Sébastien Vallée was named as Artistic Director, only the ninth conductor in TMChoir's 128-year history.

Through its performances, educational programs, and community engagement, TMChoir aspires to introduce its audiences to choral masterworks from the past and present—making both renowned and lesser-known pieces available, accessible, and inspirational to all.

The TMChoir includes 24 professional singers and over 100 auditioned and experienced volunteer choristers and choral apprentices. Auditions for new members are held in the spring and fall.

Our smaller professional ensemble, the Toronto Mendelssohn Singers (TMSingers) was created to deliver more intimate, nimble repertoire in a variety of non-traditional venues, traversing the line between concert and experience, and showcasing the individual expression of professional soloists.

TMChoir & TMSingers for these performances

SOPRANO

Catherine Alberti
Tia Andriani
Ann-Marie Barrett-Tandy
Jocelyn Belfer
Lesley Emma Bouza*
Louise Boyden
Leslie Bradshaw
Marlo Burks
Hannah Carty
Amy Chen
Lauren Choi
Emily Dotzlaw
Janet Eide
Kim Finkelstein
Leslie Finlay
Louise Zacharias Friesen
Marina Galeano
Kaveri Gandhi
Rebecca Genge*
Pat M. Irwin
Alysha Ladha
Jisue Lee
Claire Luc
Marlene Lynds
Teresa Mahon*
Sachiko Marshall
Lindsay McIntyre*
Cathy Minnaar
Camila Mussa
Emily Parker*
Ariane Prescott
Alison Price
Olivia Pryce-Digby
Mary Ridgley
Heather Rowe
Roxana Samson
Alessia Signorella
Jaclyn Siou
Chong Tan
Joanne Tang
Jennie Worden
Sophya Yumakulov

→
Curtain call: TMChoir
and TMSingers,
Mendelssohn's *Elijah*
with the Toronto
Symphony Orchestra,
Roy Thomson Hall,
November 2, 2022.

ALTO

Jane Agossta
Marlo Alcock
Renée Ardiente
Julia Barber*
Frances Chan
Rebecca Claborn*
Nina Coutinho
Kristin Crawford
Adrienne Eastwood
Kirsten Fielding*
Ruxandra Filip Gillian
Grant Ilone Harrison
Simon Honeyman*
Marilyn Isaac
Stewart Sue Kim
Alison Massam
Hilary McCrimmon
Heather McGrath
Jennifer McGraw
Bethany Jo Mikelait
Annie Odum
Parnian Parvin
Pamela Psarianos
Yara Rubb
Namratha Sridevi
Jan Szot
Jennifer Ujimoto
Kiley Venables
Patti Vipond
Tarquin Wongkee

Susan Worthington
Jessica Wright*
Virginia Wright
YuYang Wu
Mitzi Wolfe Zohar
.....

TENOR

Jacob Abrahamse*
Mitch Aldrich*
Rafael Avila
Sam Broverman
Thomas Burton*
Karel Cantelar
Ramos Michael
Clipperton
Peter DeRoche
Omar Flores
John Gladwell
Nathan Gritter*
Alejandro Guerrero
Clement Kam
Francis Lam
Eric Lee
Walter Mahabir*
Michaelangelo Masangkay
Timothy McPhail
Daniel Meeks
Kevin Myers*
Nicholas Nicolaidis*
Neil Payne
Christopher Wenman

BASS

Neil Aronoff*
Jeffrey Baker
Dan Bevan-Baker*
Hernan Botero
Tony Churchill
Matthew Conte
Scott Crocker
Steven Foster
Paul Genyk-Berezowsky*
Kieran Kane*
John Lemke
Matt Lozinski
Joseph McGowan IV
Magnus Mee
Paul Oros*
David Peer
David B. Powell
Seymour Stern
Chia-An (Victor) Tung
Sean van Wyk
Jonah Wall
Paul Winkelmans*
Eric Yang
Isaiah Yankech
David Yung*
Bruce Yungblut

*TMSingers



Allegrī: Miserere mei, Deus

CHOIR 1	<i>Miserere mei, Deus, secundum magnam misericordiam tuam:</i>	Have mercy upon me, O God, after thy great goodness:
TENOR	<i>Et secundum multitudinem miserationum tuarum, dele iniquitatem meum.</i>	According to the multitude of thy mercies do away mine offences
CHOIR 2	<i>Amplius lava me ab iniquitate mea: et a peccato meo munda me.</i>	Wash me thoroughly from my wickedness: and cleanse me from my sin.
TENOR	<i>Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.</i>	For I acknowledge my faults and my sin is ever before me.
CHOIR 1	<i>Tibi soli peccavi, et malum coram te feci: ut iustificeris in sermonibus tuis, et vincas cum iudicaris.</i>	Against thee only have I sinned, and done this evil in thy sight: thou art just when passing sentence on me; blameless when thou givest judgment.
TENOR	<i>Averte faciem tuam a peccatis meis: et omnes iniquitates meas dele.</i>	Turn thy face from my sins: and put out all my misdeeds.
CHOIR 2	<i>Cor mundum crea in me, Dominus: et spiritum rectum innova in visceribus meis.</i>	Make me a clean heart, O God: and renew a right spirit within me.
TENOR	<i>Domine, labia mea aperies: et os meum annuntiabit laudem tuam.</i>	Thou shalt open my lips, O Lord: and my mouth shall show thy praise.
CHOIR 1	<i>Quoniam si voluisses sacrificium, dedissem utique: holocaustis non delectaberis.</i>	For thou desirest no sacrifice, else would I give it thee. But thou delightest not in burnt-offerings.
TENOR	<i>Sacrificium Deo spiritus contribulatus: cor contritum, et humiliatum, Deus, non despicias.</i>	The sacrifice of God is a troubled spirit: A broken and contrite heart, O God, shalt thou not despise.
CHOIR 2	<i>Benigne fac, Domine, in bona voluntate tua Sion: ut aedificentur muri Ierusalem.</i>	O be favorable and gracious unto Zion: Build thou the walls of Jerusalem.
CHOIR 1	<i>Tunc acceptabis sacrificium iustitiae, oblaciones, et holocausta:</i>	Then shall thou be pleased with the sacrifice of righteousness, with the burnt-offerings and oblations:
CHOIRS 1 AND 2	<i>tunc imponent super altare tuum vitulos.</i>	Then shall they offer young bullocks upon thine altar.

Mozart: Requiem

I. Introitus

REQUIEM AETERNAM (solo soprano and chorus)

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

*Te decet hymnus, Deus, in Sion,
et tibi reddetur votum in Jerusalem.*

*Exaudi orationem meam,
ad te omnis caro veniet.*

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

Give them everlasting rest, O Lord,
and let perpetual light shine upon them.

We sing hymns to You, O God, in Zion,
And offer prayers to You in Jerusalem.
Hear my prayer; all flesh will come to You.

Give them everlasting rest, O Lord,
and let perpetual light shine upon them.

II. Kyrie

(chorus)

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

III. Sequenz

DIES IRAE (chorus)

*Dies irae, dies illa,
solvat saeculum in favilla:
teste David cum Sibylla.*

*Quantus tremor est futurus
quando iudex est venturus
Cuncta stricte discussurus.*

Day of wrath; on that day Earth will be turned
to ashes
as David and the Sibyl have prophesied.

How great the trembling will be when
the Judge comes to examine all.

TUBA MIRUM (solo quartet)

*Tuba mirum spargens sonum
per sepulcra regionum
coget omnes ante thronum.*

*Mors stupebit et natura
cum resurget creatura
judicanti responsura.*

*Liber scriptus proferetur
in quo totum continetur,
Unde mundus judicentur.*

*Judex ergo cum sedebit
quidquid latet apparebit,
nil inultum remanebit.*

*Quid sum miser tunc dicturus,
quem patronum rogaturus,
cum vix justus sit secures?*

The trumpet will sound a wonderful note through
the tombs of every land and summon
all to appear before the throne.

Death will be stunned, and nature too, when
creation shall rise again to answer His judgement.

The book of deeds will be opened, in which is
contained everything by which the world will be
judged.

Therefore, when the Judge takes His seat, that
which is hidden will be revealed and no wrong
will remain unpunished.

What then shall I say, wretch that I am? What
protector shall I call upon, when even the just
need mercy?

REX TREMENDAE (chorus)

*Rex tremendae majestatis, qui salvandos
salvas gratis, salve me, fons pietatis.*

King of terrifying majesty, who freely saves the
righteous. Save me, fount of pity.

RECORDARE (solo quartet)

*Recordare, Jesu pie, quod sum causa tuae
viae, ne me perdas illa die.*

Remember, merciful Jesus, that I am the reason
You came to Earth; do not reject me on that day.

*Quaerens me sedisti lassus, redemisti crucem
passus, tantus labor non sit cassus.*

You rested, exhausted by Your search for me; by
Your death on the cross You redeemed me. Let
Your work not be in vain.

*Juste judex ultionis donum fac remissionis
ante diem rationis.*

Righteous and vengeful Judge, grant me
forgiveness before the day of reckoning.

*Ingemisco tamquam reus, culpa rubet vultus
meus, supplicanti parce, Deus.*

I groan, sinner that I am, and my face grows red
with guilt; spare me, God.

*Qui Mariam absolvisti et latronem exaudisti,
mihi quoque spem dedisti.*

You forgave Mary Magdalene and the thief
crucified by Your side; You give me hope.

*Preces meae non sunt dignae, sed tu bonus
fac benigne, ne perenni cremer igne.*

My prayers are unworthy, but You who are good,
show mercy to me so that I shall not burn in
everlasting fire.

*Inter oves locum praesta, et ab haedis me
sequestra, statuens in parte dextra.*

Give me a place among the sheep, and keep me
far from the goats, placing me at Your right hand.

CONFUTATIS (chorus)

*Confutatis maledictis flammis acribus addictis,
voca me cum benedictis.*

When the accursed are confounded and
condemned to bitter flames, summon me
to be with all the blessed.

*Oro supplex et acclinis,
cor contritum quasi cinis,
gere curam mei finis.*

I humbly kneel and pray, my heart as contrite
as ashes; protect me in my final hour.

LACRIMOSA (chorus)

*Lacrimosa dies illa qua resurget ex favilla
judicandus homo reus.*

How tearful that day, on which the guilty shall rise
from the ashes to be judged.

*Huic ergo parce, Deus, Pie Jesu Domine,
dona eis requiem.*

Spare them then, O God. Merciful Lord Jesus,
grant them rest.

IV. Offertorium

(chorus and solo quartet)

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni, et de profundo lacu:
libera eas de ore leonis, ne absorbeat eas
tartarus, ne cadant in obscurum.*

Lord Jesus Christ, King of glory, liberate the souls
of all the faithful departed from the pains of hell
and from the bottomless pit. Deliver them from
the lion's mouth, and let not hell swallow them up
nor let them fall into darkness.

*sed signifier sanctus Michael repraesentet eas
in lucem sanctam, quam olim Abrahae
promisisti et semini ejus.*

But let Michael, the Holy One, bring them into
the holy light, which You once promised to
Abraham and his seed.

Please turn pages quietly.

HOSTIAS (chorus)

*Hostias et preces, tibi, Domine, laudis offerimus.
tu suscipe pro animabus illis, quarum hodie memoriam facimus:
fac eas, Domine, de morte transire ad vitam,
quam olim Abrahae promisisti et semini ejus.*

We offer praise to You with sacrifices and prayers. Accept our worship for those souls who we remember today. Grant them, O Lord, to pass from death to eternal life that You promised to Abraham and his descendants.

V. Sanctus

(chorus)

*Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth
Pleni sunt caeli et terra Gloria tua.
Osanna in excelsis.*

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of Your glory. Hosanna in the highest.

VI. Benedictus

(solo quartet and chorus)

*Benedictus qui venit in nomine Domini.
Osanna in excelsis.*

Blessed is He who comes in the name of the Lord. Hosanna in the highest.

VII. Agnus Dei

(chorus)

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, who takes away the sins of the world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, who takes away the sins of the world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, who takes away the sins of the world, grant them rest everlasting.

VIII. Communio

LUX AETERNA (solo soprano and chorus)

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.*

May eternal light shine upon them, O Lord, with Your saints forever and ever, for You are merciful.

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

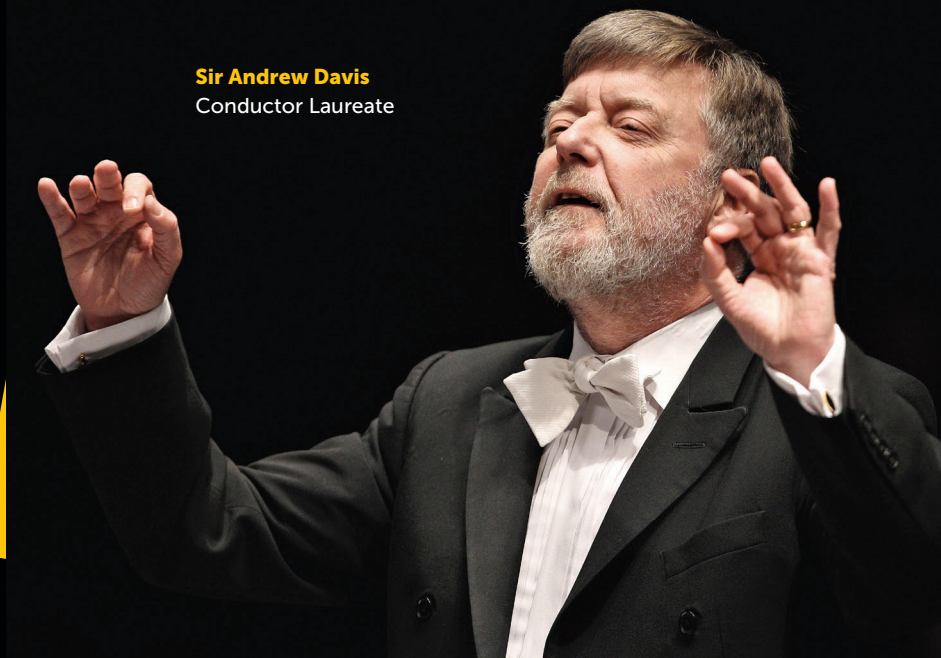
Give them eternal rest, O Lord, and may everlasting light shine upon them.

CUM SANCTIS TUIS

Cum sanctis tuis in aeternum, quia pius es.

With Your saints forever and ever, for You are merciful.

Sir Andrew Davis
Conductor Laureate



Experience masterpiece
after masterpiece.

MOZART & RACHMANINOFF

Feb 22, 24 & 25, 2023

Sir Andrew Davis, conductor
Louis Lortie, piano

TSO.CA

Jean-Guihen Queyras
cello



A masterpiece for the ages.

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

Sheku Kanneh-Mason Plays Elgar

Peter Oundjian, conductor
Sheku Kanneh-Mason, cello

Ralph Vaughan Williams
Fantasia on a Theme by Thomas Tallis

Gary Kulesha
Fourth Symphony
World Première/TSO Co-commission
Movement I + II
Movement III
Movement IV

Intermission

Edward Elgar
Cello Concerto in E Minor, Op. 85
I. Adagio – Moderato
II. Lento – Allegro molto
III. Adagio
IV. Allegro – Moderato – Allegro, ma non troppo

Program 2

Friday,
January 20, 2023
7:30pm

Saturday,
January 21, 2023
8:00pm

Roy Thomson Hall

Ralph Vaughan Williams (1872–1958)

Fantasia on a Theme by Thomas Tallis

Composed 1910

15 min

ENGLISH COMPOSER RALPH VAUGHAN WILLIAMS

conducted the première of his *Fantasia on a Theme by Thomas Tallis* in Gloucester Cathedral on September 6, 1910—the year it was composed. He had begun tapping into his country’s rich vein of folk song and the magnificent heritage of its Tudor-era music as early as 1903, and the warmth, spirituality, and humour of these sources played a significant role in his development of “a musical style at once highly personal and deeply English,” as the *Encyclopædia Britannica* describes it.

Thomas Tallis (c.1505–1585) was one of Tudor England’s most celebrated musicians. In 1567, he contributed eight themes to the Archbishop of Canterbury’s hymn book, known as the *Metrical Psalter*. When Vaughan Williams helped edit a new version of the *English Hymnal* in 1906, he used the opportunity to restore to circulation the third of Tallis’s melodies from the earlier collection,

“

With the strange quality of the resonance of stone, the ‘echo’ idea of three different groups of instruments was well judged.

—URSULA VAUGHAN WILLIAMS

using one of them as the tune for the text that begins, “When rising from the bed of death.” The intimacy and grandeur of this lovely theme, set in the antique Phrygian church mode, rather than the more common major or minor, moved him to compose a piece based upon it—this *Fantasia*—which expands and intensifies the theme’s inherent qualities.

The work’s highly successful première at the 1910 Three Choirs Festival laid the groundwork of Vaughan Williams’s international reputation; the première of *A Sea Symphony*, one month later, consolidated it. He would go on to revise and shorten the *Fantasia* twice before it was published in 1920.

Reflecting Vaughan Williams’s studies with master orchestrator Maurice Ravel two years earlier, the *Fantasia* is richly and ingeniously scored for three strings groups: solo quartet and two orchestras of different sizes. His wife Ursula wrote, “With the Norman grandeur of Gloucester Cathedral in mind and the strange quality of the resonance of stone, the ‘echo’ idea of three different groups of instruments was well judged. It seemed that his early love for architecture and his historical knowledge were so deeply assimilated that they were translated and absorbed into the line of the music.”

Having been in excellent health, Vaughan Williams died suddenly in the early hours of August 26, 1958, at Hanover Terrace, aged 85. Two days later, after a private funeral at Golders Green, he was cremated. On September 19, at a crowded memorial service, his ashes were interred near the burial plots of Henry Purcell and Sir Charles Villiers Stanford in the north choir aisle of Westminster Abbey. The *Fantasia* was among the music at the service.

—Program note by Don Anderson

Gary Kulesha (b. 1954)

Fourth Symphony

World Première/TSO100 Commission
Composed 2021-2022

22 min

THE COMPOSER WRITES: My Fourth Symphony was written roughly 15 years after my Third Symphony. It is in four movements, but the first two are combined. There are breaks between the end of Movement I + II and Movement III, and between the end of Movement III and Movement IV.

The Symphony opens with the chord that dominates the entire work. A solo bassoon sings a melody that gets passed through the orchestra. After a small climax, the high strings alone play the second subject. These two melodies provide the material for much of the rest of the work.

As the first movement comes to a climax, there is a short acceleration into the second movement, a scherzo that moves between brutality and sly elegance. The main climax of the scherzo leads to a recapitulation of the main idea of the first movement, this time in a duet between the bassoon and the piccolo.

The third movement opens with a quirky duet between oboe and English horn, music which appears at key points in the movement. A solo trumpet plays a soaring, lyrical, quasi-improvised passage over held strings. The movement moves inexorably towards a climax, and dies away.

The final movement opens with a short series of slow chords, followed immediately by the main part, marked "Steady and relentless" in the score. A very long tune dominates this movement, but the materials of the first and second movements continue to evolve beside it. After a long build, the music returns to the opening chord of the entire work, triumphantly sweeping away everything that has come before.

Gary Kulesha is one of Canada's most active and most visible musicians. Although principally a composer, with music commissioned, performed, and recorded by musicians and ensembles all over the world, he is also active as both a pianist and a teacher.

Following Composer in Residence appointments at the Kitchener-Waterloo Symphony (1988–1992) and the Canadian Opera Company (1993–1995), in September 1995, he was appointed Composer Advisor to the Toronto Symphony Orchestra, where his duties include composing, conducting, and advising on repertoire.

In 1998, the TSO premièred his Symphony for two conductors and orchestra, with Jukka-Pekka Saraste and Kulesha conducting. In 2005, the TSO premièred his Second Symphony, conducted by Oliver Knussen. And in May 2007, the National Arts Centre Orchestra premièred his Third Symphony, conducted by Roberto Minczuk.

Mr. Kulesha was the Artistic Director of the Composers' Orchestra from 1987 to 2004, when he stepped down in favour of three young composers. His conducting activities are extensive, guest conducting frequently with several major orchestras throughout Canada, and recording for broadcast and disc. He was one of the chief architects of the Massey Hall New Music Festival, which ran for seven years (1995–2002).

Mr. Kulesha is on the full-time faculty of the Faculty of Music at the University of Toronto and lives in Toronto with his wife, composer Larysa Kuzmenko.



→
Photo: © Christopher Wahl

Edward Elgar (1857–1934)

Cello Concerto in E Minor, Op. 85

Composed 1918-1919

26 min

EDWARD ELGAR composed his Cello Concerto from late 1918 through the first half of 1919. In November 1918, shortly before Armistice Day, Elgar wrote, “I do not feel drawn to write peace music somehow,” because “the whole atmosphere is too full of complexities.” Those complexities are palpable in the Cello Concerto, which channels Elgar’s wartime despair and disillusion. It is an introspective, deeply personal work, in places a cry from the heart, though it is never self-indulgent or sentimental. It is an essay in a lean, economical, sometimes austere brand of Romanticism. Elgar calls for a large orchestra, but employs it with such discrimination that the cello is always set in relief; often, he suggests the intimacy of chamber music.

“

*I do not feel drawn
to write peace music
somehow ... the whole
atmosphere is too full
of complexities.*

—EDWARD ELGAR, NOVEMBER 1918

Through thematic and emotional cross-references, the unique four-movement plan forms a coherent drama. The opening is daring: a sparsely accompanied recitative for the cello, the very first phrase of which encapsulates the basic mood of the whole concerto. The movement is set in a simple three-part form and in the middle section, a new, sweeter theme is introduced. The second movement, which follows without a break, is the equivalent of a scherzo—but at first the music seems uncertain how to proceed. At times the music is comical (as in the closing bars), but overall it is too conflicted, too tense and restless to count as playful.

The slow movement features a reduced orchestra (just clarinets, bassoons, and two horns with strings), though at no cost to the music’s passion or its richness of texture. The finale promises something more aggressive, though, after just eight bars in this vein, it too gives way to a cello recitative and cadenza. (It is crucial to the overall emotional effect of the concerto that all three fast movements must “escape” from a despondent opening recitative.) The movement is set in a free rondo form, the harmonic idiom is austere, and the principal theme is a sort of grim march. Near the end, the quick tempo is abandoned for—yet again—recitative, the most passionate one we have yet heard. The concerto ends as it began; Elgar permits no magical, last-minute reprieve from his bleak post-war vision.

—Program Note by Kevin Bazzana



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 will conduct 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.

↑
Photo © Sian Richards



These performances mark Sheku Kanneh-Mason's TSO début.

Sheku Kanneh-Mason, cello

Sheku Kanneh-Mason initially garnered renown as the winner of the 2016 BBC Young Musician competition, the first Black musician to take the title. He became a household name in 2018 after performing at the wedding of the Duke and Duchess of Sussex at Windsor Castle, his performance having been greeted with universal excitement after being watched by nearly two billion people globally. He has subsequently released two chart-topping albums on the Decca Classics label, *Inspiration* in 2018 and *Elgar* in 2020. The latter reached the UK Top 10, making him the first cellist in history to do so.

Kanneh-Mason has made débuts with orchestras such as the Seattle Symphony, the Orchestre philharmonique de Radio France, NDR Elbphilharmonie Orchestra, Stockholm Philharmonic, Atlanta Symphony, Japan Philharmonic, BBC Symphony, London Philharmonic, Frankfurt Radio Symphony, and Baltimore Symphony Orchestra. Forthcoming highlights include performances with The Cleveland Orchestra, Orchestre de Paris, Deutsches Symphonie-Orchester Berlin, Barcelona Symphony, New York Philharmonic, Czech Philharmonic, and London Philharmonic Orchestras.

In recital, he has performed at illustrious venues and festivals: at London's Wigmore Hall, Zurich's Tonhalle, Paris's Théâtre des Champs-Élysées, Florence's Teatro della Pergola, Barcelona's L'Auditori, Madrid's Auditorio Nacional, Toronto's Koerner Hall, and New York's Carnegie Hall; and at the Edinburgh, Cheltenham, Verbier, Lucerne, and Aldeburgh Festivals, and Festival de Saint-Denis. Upcoming engagements include appearances at London's Barbican Hall, Berliner Philharmonie, Amsterdam's Concertgebouw, and Tokyo's Suntory Hall, and tours of North America, Italy, South Korea, and China.

Since his début in 2017, Sheku Kanneh-Mason has performed every summer at the BBC Proms, including a breathtaking 2020 recital performance with his sister Isata to an empty auditorium due to the COVID-19 pandemic. During the lockdown, in spring 2020, Sheku and his siblings performed in twice-weekly live streams from their family home in Nottingham to audiences of hundreds of thousands around the globe. He has performed at the BAFTA Awards ceremony twice, in 2017 and 2018, was the winner of Best Classical Artist at the Global Awards in 2020 and 2021 (the latter as part of the Kanneh-Mason family), and received the 2020 Royal Philharmonic Society's Young Artists Award.

A graduate of London's Royal Academy of Music, where he studied with Hannah Roberts, Sheku was appointed in May 2022 as the Academy's first Menuhin Visiting Professor of Performance Mentoring.

Sheku Kanneh-Mason was appointed a Member of the Most Excellent Order of the British Empire (MBE) in the 2020 New Year's Honours List. He plays a Matteo Goffriller cello from 1700, which is on indefinite loan to him.

↑
Photo © Jake Turney

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

**Shostakovich 5
+ Crow Plays Brahms**

Tarmo Peltokoski, conductor
Jonathan Crow, violin

Kaija Saariaho
Ciel d'hiver

Johannes Brahms
Violin Concerto in D Major, Op. 77

- I. Allegro non troppo
 - II. Adagio
 - III. Allegro giocoso, ma non troppo vivace
-

Intermission

Dmitri Shostakovich
Symphony No. 5 in D Minor, Op. 47

- I. Moderato
- II. Allegretto
- III. Largo
- IV. Allegro non troppo

Program 3

**Saturday,
January 28, 2023**

8:00pm

**Sunday,
January 29, 2023**

3:00pm

Roy Thomson Hall

*Jonathan Crow's appearance
is generously supported by
Ron and Lee Till*

Kaija Saariaho (b.1952)

Ciel d'hiver

Composed 2013

10 min

KAIJA SAARIAHO'S CIEL D'HIVER (*Winter Sky*) is an arrangement she made of the second movement of her orchestral piece *Orion*, originally written for The Cleveland Orchestra in 2002. Using unexpected and nuanced blends of timbres and the effects of a large orchestra, Saariaho creates a weighty and expansive soundscape that evokes the austere grandeur of a winter sky.

The piece opens with a shivering backdrop created by harp, piano, and strings. Overtop, solo piccolo plays a haunting melody based on a three-note descending motif, which then gets taken up in turn by solo violin, clarinet, oboe, and muted trumpet. Gradually, the backdrop begins to shift, as the texture thickens through the layering of the three-note motif (in varying speeds) and other melodies by other instruments. It culminates in a series of woodwind and brass chords, after which statements of the three-note motif trigger responses from the abyss. A large sound mass soon becomes more energetic, animated by tone colours fluctuating within its density.

Later, the brass outlines several stacks of rising notes, as if climbing to the sky's infinite heights. An icily ethereal soundscape emerges (harp, piano, celeste, and violins in their highest registers, plus the sparkling pings of crotales), against which solo cello plays fragments, before fading out with the shimmering cloud of sound.

—Program note by Hannah Chan-Hartley, PhD

Kaija Saariaho is a prominent member of a group of Finnish composers and performers who are now, in mid-career, making a worldwide impact. She studied composition in Helsinki, Freiburg, and Paris, where she has lived since 1982. Her studies and research at IRCAM (Institute for Research and Coordination in Acoustics/Music) have had a major influence on her music, and her characteristically luxuriant and mysterious textures are often created by combining live music and electronics.

Although much of her catalogue comprises chamber works, since the mid-1990s, she has turned increasingly to larger forces and broader structures, such as the operas *L'Amour de loin*, *Adriana Mater*, and *Emilie*. Around the operas, there have been other vocal works, notably the ravishing *Château de l'âme* (1996), *Oltra mar* (1999), *Quatre instants* (2002), and *True Fire* (2014). Recently, the Park Avenue Armory and New York Philharmonic presented a celebration of her orchestral music with visual accompaniment. February 2017 saw Paris come alive with her work when she was featured composer of Radio France's Festival Présences. Her new opera, *Innocence*, received its world première at Festival d'Aix-en-Provence in July 2021.

Kaija Saariaho has claimed major composing awards: the Grawemeyer Award, the Wihuri Prize, the Nemmers Prize, the Sonning Prize, and the Polar Music Prize. In 2018, she was honoured with the BBVA Foundation's Frontiers of Knowledge Award. Always keen on strong educational programs, Saariaho was the music mentor of the 2014–15 Rolex Mentor and Protégé Arts Initiative and was in residence at UC Berkeley Music Department in 2015.



→

Photo: © Maarit Kytöharju

Johannes Brahms (1833-1897)

Violin Concerto in D Major, Op. 77

Composed 1878-1879

36 min

BRAHMS COMPOSED his Violin Concerto for his friend Joseph Joachim, then the most important violinist in Germany, and just about the only person from whom Brahms would accept advice about a work in progress. Joachim was intimately involved with the composition of the concerto from its conception in the summer of 1878 to its publication in the fall of 1879. Joachim gave the first performance, at the Leipzig Gewandhaus, on New Year's Day, 1879, and championed the work around Europe.

The first movement is spacious and lyrical, warmly scored, often pastoral, with a moderate, waltz-like gait, though it also aspires to the grandeur, loftiness, and architectural solidity of a symphony. The solo part is commanding, athletic, wide-ranging, yet is less a vehicle for display than one component of an organic symphonic argument; at times, the soloist seems almost incidental, ornamental. (Hence the old saw that the concerto was written not for but against the violin.) While retaining the dramatic interplay of contrasting performing forces, Brahms sought the cohesiveness of continuous thematic development—an approach to form that was typical of his instrumental music but not of a Romantic solo concerto.

The work is conservative in form: Brahms's principal model was Beethoven, but he was also indebted to Mozart, Schumann, even the Baroque concerto. The first movement, notwithstanding its epic scale and Romantic ardour, unfolds in a form that Mozart would have recognized. It even calls for the traditional improvised cadenza—a studied anachronism by this time. (Brahms

did not provide one, but Joachim's original cadenza, still the one most often played, had his blessing.)

The Adagio, which opens with an expansive lullaby for oboe, is a tender, seamless intermezzo, concise yet surprisingly dramatic and deceptively simple in form, with a more impassioned and rhapsodic middle section. The third movement is one of those stylized "Gypsy-inspired" (Hungarian Roma) finales for which Brahms had such affection, perhaps in tribute to Joachim, who was born in Hungary. Two new themes are introduced in later episodes, one march-like, the other a sweet, lilting waltz. Brahms dramatically delays the final reprise of the main theme, but when it does return, it is extended with a striking accompanied cadenza for the violin. In a long coda at a faster tempo, with new, even wilder violin figuration, the concerto comes to a boisterous close.

—Program note by Kevin Bazzana



← Johannes Brahms (1833-1897), seated and Josef Joachim (1831-1921). J. Reiner, Photographer; image with permission, Alamy

Dmitri Shostakovich (1906–1975)

Symphony No. 5 in D Minor

Composed 1937

46 min

FOR TWO YEARS, Shostakovich basked in the popular and critical success of his opera *Lady Macbeth of Mtsensk*, which opened in 1934 in both Leningrad and Moscow. But then, in January of 1936, Stalin saw it, and hated it. Two days later, it was denounced in a *Pravda* editorial titled “Muddle instead of Music”, and, in an instant, a celebrated young composer became an “enemy of the people.” With the Soviet Union in the throes of the Terror and the show trials, he now feared for his life, and fear bred compromise: his monumental Fifth Symphony, begun the following year, was conventional in form and accessible in style. It was first performed, in Leningrad, on November 21, 1937, to an ecstatic reception, and in the press it was hailed as a triumph of “socialist realism.” And thus was Shostakovich “rehabilitated.”

The Fifth became a hit in the West, too, and remains Shostakovich’s most popular work, yet his real intent in this music is still hotly debated: it has been both reviled as propaganda for the Soviet regime and acclaimed as covert, coded resistance to Stalin. Today, for instance, many people interpret the celebratory conclusion not as heroic but as *mock-heroic*—as a parody of an apotheosis, representing the forced rejoicing of a people under threat, and thus as an indictment of Soviet propaganda and repression. With the sources on Shostakovich’s life and work so confused and corrupted, and his own comments about his music so often ambiguous, we will probably never know for sure.

Still, the Fifth makes an impact quite apart from such questions. It is a self-consciously

“Classical” symphony in many ways, with a conventional four-movement plan, and it alludes to some great predecessors within the symphonic tradition—Beethoven, Tchaikovsky, Prokofiev, and above all Mahler (especially in the sardonic scherzo, rife with parody). The mournful, anguished *Largo* is the emotional centrepiece of the work. It is saturated with imagery of death, grieving, and leave-taking, including allusions to orthodox funeral music (listeners at the première wept). It reaches a searing climax, then dies away desolately, yet the last bars seem to offer some tentative, fragile consolation.

Surely, in the end, this is music of neither an accommodating stooge nor a dissident martyr, but of a very real and highly conflicted man. In the middle of the finale, before the triumphant (or “triumphant”) conclusion, Shostakovich quotes musically from his own setting of a Pushkin poem, “Rebirth 1”, that evokes a yearning for a better past. The Pushkin lyric reads:

*A barbarian artist uses his indolent brush
To blacken out a genius’s picture
And his own illicit drawing
He traces senselessly over it.
Thus disappear the delusions
From my tormented soul,
And there arise within it visions
Of my innocent primal days.*

In quoting Pushkin this way, Shostakovich affirms that this music, even as it conforms outwardly to Soviet standards, still expresses longing and suffering that are profoundly personal.

—Program note by Kevin Bazzana



These performances mark Tarmo Peltokoski's TSO and North American début.

Tarmo Peltokoski, conductor

Finnish conductor Tarmo Peltokoski was awarded the title of Principal Guest Conductor in January 2022 by the Deutsche Kammerphilharmonie Bremen, the first conductor to hold this position in the orchestra's 42-year history. In May 2022, Peltokoski was named Music and Artistic Director of the Latvian National Symphony Orchestra. He starts his term in the 2022/23 season. He was subsequently named Principal Guest Conductor of the Rotterdams Philharmonisch Orkest. In August 2022, at the age of 22, he completed his first Wagner Ring Cycle at the Eurajoki Bel Canto Festival. In December 2022, Peltokoski was announced as Music Director of the Orchestre national du Capitole de Toulouse.

Last season, he made highly successful débuts with the hr-Sinfonieorchester, Orchestre Philharmonique de Radio France, and the Rotterdams Philharmonisch Orkest. In the summer of 2022, he appeared at Rheingau Musik Festival, Schleswig-Holstein Music Festival, Beethovenfest Bonn, and Musikfest Bremen.

In the 2022/23 season, Tarmo Peltokoski will conduct the Hong Kong Philharmonic, Toronto Symphony Orchestra, RSB Berlin, the Hallé, Konzerthausorchester Berlin, Düsseldorfer Symphoniker, Göteborgs Symfoniker, San Diego Symphony, and the Orchestre national du Capitole de Toulouse. He will return to Eurajoki Bel Canto Festival to conduct *Tristan und Isolde*. He has worked, and will work, with soloists such as Yuja Wang, Asmik Grigorian, Matthias Goerne, Jan Lisiecki, Julia Fischer, Golda Schultz, Martin Fröst, and Sol Gabetta.

Tarmo Peltokoski began his studies with professor emeritus Jorma Panula at the age of 14 and studied with Sakari Oramo at the Sibelius Academy. He has also been taught by Hannu Lintu, Jukka-Pekka Saraste, and Esa-Pekka Salonen.

Also an acclaimed pianist, he studied piano at the Sibelius Academy with Antti Hotti. His piano playing has been awarded at many competitions, and he has appeared as a soloist with all major Finnish orchestras. In 2022, he received the LOTTO Prize at Rheingau Musik Festival.

Tarmo Peltokoski has also studied composing and arranging, and especially enjoys music comedy and improvisation.



Jonathan Crow made his début as TSO Concertmaster in 2011.

Jonathan Crow, violin

A native of Prince George, British Columbia, Jonathan earned his Bachelor of Music degree in honours performance from McGill University in 1998, at which time he joined the Orchestre symphonique de Montréal (OSM) as Associate Principal Second Violin. Between 2002 and 2006, Jonathan was the Concertmaster of the OSM; during this time, he was the youngest concertmaster of any major North American orchestra.

Jonathan continues to perform as guest concertmaster with orchestras around the world, including the National Arts Centre Orchestra (NACO), Pittsburgh Symphony, Mahler Chamber Orchestra, Filarmonia de Lanaudivere, and Pernambuco Festival Orchestra (Brazil). Jonathan has also performed as a soloist with most major Canadian orchestras, and under the baton of such conductors as Charles Dutoit, Sir Yehudi Menuhin, Sir Andrew Davis, Peter Oundjian, Kent Nagano, Mario Bernardi, João Carlos Martins, and Gustavo Gimeno.

Jonathan joined the Schulich School of Music at McGill University as an Assistant Professor of Violin and was appointed Associate Professor of Violin in 2010. His current and former students have received prizes at competitions around the world, including the Menuhin International Violin Competition, OSM Competition, Shean Competition, CBC Radio's NEXT Competition, Eckhardt-Grammatté Competition, Canadian Music Competition, and Stulberg International String Competition. Jonathan is currently Associate Professor of Violin at the University of Toronto.

In 2016, Jonathan was named Artistic Director of Toronto Summer Music. An avid chamber musician, he has performed at chamber music festivals throughout North America, South America, and Europe, including the Banff, Ravinia, Orford, Domaine Forget, Seattle, Montreal, Ottawa, Incontri in Terra di Sienna, Alpenglow, Festival Vancouver, Pernambuco (Brazil), Giverny (France), and Strings in the Mountains festivals. He is a founding member of the JUNO Award-winning New Orford String Quartet. As an advocate of contemporary music, he has premiered works by Canadian composers Michael Conway Baker, Eldon Rathburn, Barrie Cabena, Gary Kulesha, Tim Brady, François Dompierre, Vivian Fung, Ana Sokolovic, Marjan Mozetich, Christos Hatzis, Ernest MacMillan, and Healey Willan. He also includes in his repertoire major concerti by such modern composers as Ligeti, Schnittke, Bernstein, Brian Cherney, Rodney Sharman, Vivian Fung, and Cameron Wilson.

Jonathan has recorded for the ATMA, Bridge, CBC, Oxingale, Skylark, and XXI-21 labels, and is heard frequently on Chaîne Culturelle of Radio-Canada, CBC Radio Two, and National Public Radio, along with Radio France, Deutsche Welle, Hessischer Rundfunk, and the RAI in Europe.

Your Gift Makes Music

Share the joy of music
by making your donation
to the TSO.

Donate by contacting Patron Services
at 416.598.3375 or online at [TSO.CA/Support](https://www.tso.ca/support)

Donors & Benefactors

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

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

\$2,000,000+

H. Thomas & Mary Beck+*

\$1,000,000+

Estate of Ethel Harris

\$500,000+

Francine & Bob Barrett*

Susan Brenninkmeyer, in memory
of Hans Brenninkmeyer*

Anonymous (2)

\$100,000+

The Azrieli Foundation
Thomas H. Beechy & Brian
McBurney*

Estate of Amelia Marie Cosgrove

Estate of Ivan Elkan

Blake C. Goldring*

Estate of Dr. Janet Hyer

Margie & Peter Kelk*

Sheryl L. & David W. Kerr+*

Estate of Thomas C. Logan

Estate of Barbara Elizabeth Mercer
Bettie Moore, in memory
of Donald Moore*

Estate of James Drewry Stewart
Toronto Symphony
Volunteer Committee*

Estate of Miss Elizabeth Joan
Williams

Anonymous (1)

\$50,000–99,999

Robert & Ann Corcoran*

Estate of Margaret

Elizabeth McKelvey

The Catherine & Maxwell

Meighen Foundation*

Estate of Robin Brooks Pitcher

RBC Foundation*

Tom & Ellen Smee*

Estate of Helen Allen Stacey

Ken & Joan Taylor*

The Whitmer Trudel

Charitable Foundation*

Estate of Judith R. Wilder

Anonymous (1)

\$20,000–49,999

William Birchall Foundation

Canada Life*

Denton Creighton &

Kristine Vikmanis

Indra & Rags Davloor*

Joyce Gutmann, in memory of
James Gutmann*

The William & Nona
Heaslip Foundation*

Mr. Peter Hinman &

Ms. Kristi Stangeland

Holdbest Foundation*

George C. Hunt Family Foundation

Estate of Ellen (Helen) Joan Kates

Sarah & Ross Kerr*

Valarie Koziol*

The McLean Foundation*

Estate of Judith Helen Mills

JTC Heersink Foundation

Marianne Oundjian*

Park Property Management Inc.*

Andrew G. Phillips

RBC Global Asset Management Inc.

William & Meredith Sauderson*

Mr. Brian Shaw &

Ms. Jacqueline Moss

Mr. & Mrs. John L. &

Amanda Sherrington*

Estate of Donald Raymond Stadler

Mark Williams° &

Joseph Castellano

Anonymous (2)

PLATINUM BATON

\$12,000–19,999

The Bennett Family Foundation*

Jim Fleck & Georgina Steinsky*

John Goodhew & Jeffrey Axelrod

John & Judith Grant*

Sharon Groom & Robert Polese*

Richard Isaac & Brian Sambourne*

Dr. Marianne Seger*

Estate of Louise Cecile

Albertine Sleinin

Ron & Lee Till*

Jack Whiteside*

Anonymous (2)

GOLD BATON

\$7,500–11,999

Ann H. Atkinson*

Mr. & Mrs. Gregory James Aziz*

J.P. Bickell Foundation*

Dr. Jane E. Brissenden &

Dr. Janet M. Roscoe*

Crinoline Foundation*

Robert & Ellen Eisenberg,
in memory of Fern Daiter*

Buddy & Leigh Eisenberg*

Bob & Irene Gillespie*

Jim & Pat Glionna*

Guild Electric Charitable
Foundation*

Mr. & Mrs. John G. Harrison*

Mr. Allan Kimberley &

Ms. Pam Spackman*

Jonathan Krehm

Hal Jackman Foundation*

Leede Jones Gable Inc.*

W. Matheson*

Esther McNeil*

Nicol Family Foundation

Mr. & Mrs. Alan & Gwendoline Pyatt

Alex & Jenn Rauket

Rahul Suri

Doug & Gail Todgham*

Harold & Carole Wolfe

and Phyllis Flatt*

Anonymous (2)

SILVER BATON

\$4,000–7,499

Karen & Bill Barnett*

David P. Barrett*

Laurie Barrett &

Martin Block*

BDP Quadrangle*

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

John & Margaret Casey*

G. Vincent Castellano

Ms. Doris Chan

Edmund & Frances Clark

Mary & John Crocker*

Jonathan Crow° & Molly Read

Greg Cumming & Bianca Marcus*

Rae Dellio+*

Ms. Margaret Dickson

Vreni & Marc Ducommun*

The Thor E. & Nicole Eaton Family
Charitable Foundation

Dr. Mark M. Garner*

Diane & Stan Gasner in

memory of Isidor Desser*

Ms. Susan Gerhard*

Mr. David Goadby &

Ms. Mayumi Miyamatsu*

Donna & Cal Goldman*

Ellen & Simon Gulden*

Michel Haineault &

Donors & Benefactors

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

CONDUCTOR'S BATON
\$2,500–3,999

Albert & Nancy Alexanian*

Dana Anderson & Michael Dennis
Judie Arrowood*
Houry Artinian & Armen
 Martirosian
Virginia Atkin & Keith
 Ambachtsheer*
Robert Atkinson & James Borggard
Neville Austin*
Ehud & Anat Avitzur in memory of
 Avraham, Tamar &
 Michal Avitzur
Howard & Laurie Back*
John & Claudine Bailey*
Dr. Michael Baker
Richard J. Balfour*
Nicole Balm° & Harlan Tufford
Mr. Paul Bannon*
Joyce Barrass*
Rhoda Basian in honour
 of Herbert Basian
Daniel Bereskin C.M., K.C.
 & Rhoda Gryfe*
Erika Biro*
Daniel Black
Tricia Black*
Walter & Anneliese Blackwell*
S. M. Blair Family Foundation
The S.M. Blair Family Foundation
Ellen & Murray Blankstein*
Bill & Arden Broadhurst*
David Bryson & Caron To
David & Lois Buckstein*
Anita & Douglas Burke
Marie-Luise Burkhard*
Trevor C. Burns
Bonnie & Patrick Burroughs*
Ms. Reny Burrows*
Maureen Callahan & Douglas Gray*
Mr. Nigel Cannell
Catherine Carlin
Ellen & Brian Carr*
Prof. Alfred L. Chan &
 Mr. Michael Farewell*
Mrs. Lucy Chan-Fung*
Mr. & Mrs. Robert &
 Andrea Chisholm*
Mrs. Marina Cholakis*
Doug & Joanne Colbourne*
Brian Collins & Amanda Demers*
Mrs. Earlane Collins+*
In memory of John
 Bremner Cowley
Dianne & Bill Cross*
Bill Crothers*
Leslie & Anna Dan*
Drs. Pavani & Sunit Das
Susan Davies

Kip & Jennifer Daynard
Albert de Goias*
Alan Dean
William & Deanna Demers
Julie Di Lorenzo
Robert° & Harriet Dixon
Mr. Vincent Dong &
 Mrs. Anita Dong
Morris Dorosh & Merle Kriss*
Reinhard & Marlene Dotzlaw*
The Dudley Family Fund*
Mrs. Judy Dunn*
Jonathan Eaton
Wendy & Elliott Eisen*
Mr. Seymour Epstein
 and the Honourable
 Gloria Epstein*
Equitable Life of Canada
Catherine Fauquier
Judith Fekete*
Dr. Michel Fich & Sara Loftus*
Roberta & Jon Fidler*
Dr. Erica Fischer &
 Mr. David Harrison*
Cindy Forbes & Keith Nash
Sandra Forbes & Stephen Grant*
Roy Forrester & Ed Cabell*
Dr. & Mrs. Steven & Sonia Fried*
Bronwen Gates*
Dr. Abraham J. Gelbloom &
 Mrs. Miriam Gelbloom*
Robert Glaves
Marika & William Glied*
Mr. Michael Gnat*
Geraldo Gonzalez
Paul Gooch & Pauline Thompson*
Bart Graff
Mary & Bryan Graham*
Mr. Bryan Grant &
 Mr. Victor Widjaja
William & Yvonne Gregson
Griggs Family Foundation
 at Toronto Foundation
Mr. & Mrs. William Gruber*
Douglas Gubitzi &
 Diana Soloway*
Dorothy & Pinchas Gutter
Dorothy I. Hagel
David G. Hallman*
Ruth & John Hannigan*
Paul Chandler Harris &
 Andie Castner-Harris
Mr. Richard Harrop
Felicity Hawthorn
Ron Hay & Hilaire St-Pierre*
Mary & Arthur Heinmaa*
Lauri & Jean Hiivala*

Donors & Benefactors

John & Daisy Hort*
D. Houben*
Roberta & Richard Innes*
Mr. & Mrs. D.A.S. Ivson*
Umar & Tara Jan
Mr. & Mrs. David Alan &
Wendy Jarvis*
William Johnson*
Christopher Jones &
Christine Williams
Peter & Jane Judd
Mrs. Lorraine Kaake*
Evelyn Kai & Dr. Francis Li*
Peter Kalen*
Marvin & Estelle Kates*
Dr. & Mrs. Allan & Simone Katz*
Marcia & Paul Kavanagh*
Ross & Ann Kennedy*
Khalid M. Khokhar*
Florence Kingston*
Amandus Kohlmeier
Scott Kowaleski*
Dr. Milos J. Krajny*
Frances & Jules Kronis
Harriette Laing*
The late John B. Lawson*
Ms. Debra Le Bleu*
Paul & Christine Leduc
Dr. Connie Lee*
Mr. Aaron Lewis, Vidéo Drive
The Li Family
Han Liu
Michael Lockhart & Dylan Hayden
Long & McQuade Musical
Instruments*
Mr. Sanjay Luthra &
Ms. Jane Ann Hendricks*
Catherine Mahoney*
Ms. Rachel Malach &
Dr. Jordan Silverman
Ziyad Mansour*
Dr. Lorna R. Marsden
Patricia L. Martin*
McClure Family Fund
John & Dorothy McComb*
In Memory of John M. McCulloch*
Dr. Donald & Helen McGillivray*
David & Patty McKnight*
Peter & Virginia McLaughlin
Caryl & Dennis McManus*
John McVicker & Bruce Thomas*
Julie Medland*
The Menkes Family*
David Milovanovic & Cinda Dyer*
William T. Mitchell & Diana Chant*
Paul & Karen Morton*
Noel Mowat*

Mr. & Mrs. L.E. Muniak*
Steve Munro*
Gisele & Neil Murdoch
Mr. & Mrs. Eric & Sandra Neuville*
Ayako Ochi
Myrna & Martin Ossip*
Steve Paikin & Francesca Grosso*
Dr. & Mrs. N. Paireudeau*
D. Ross Peebles*
Gloria Pelchovitz*
Dr. Norbert Perera*
Bernardine Perreira
Victor & Esther Peters*
The Pottruff Family Foundation*
Dr. Charles Price
Cynthia Quinn
John & Maria Radford*
Julie Ranti*
The Carol & Morton Rapp
Foundation*
Gordon Ratcliffe
Ms. Jean Read*
Katherine Robb Corlett*
William & Helen P. Robson
Mr. Glenn Rogers
Cristina Ronald*
John & Susan Rose
Mr. & Mrs. Gordon Rosenberg*
Dr. Norman Rosenblum &
Dr. Anita Small*
Dr. & Mrs. Robert Rottapel*
Dr. Betty Rozendaal &
Mr. Sonny Goldstein*
Anthony Rubin*
Ms. Jennifer Russell*
Wendy Sanford*
Ann Savege*
Charles & Cathy Scott*
Michael G. Scott*
Colleen Sexsmith*
Sheila & Edward Sharp*
Mrs. A. G. Shaw*
Ms. Helen Shea &
Mr. Stuart Mutch
Bill Siegel
Stephen & Jane Smith*
Lois Spencer & Per Voldner*
Mr. & Mrs. Paul & Roseanne Spiar*
Maureen & Wayne Squibb*
C. A. Steele*
Paul Straatman & Shane Toland*
Mr. & Mrs. William Switzer*
Maria & Paul Szasz*
Eric Tang & James Miller
Kenneth Tooke*
Alex Tosheff*
Aaron Trager

Bettie & Mark Tullis
Dr. Penny Turner &
Dr. Anthony Woods*
Edmond & Sylvia Vanhaverbeke*
Mr. Stefan Varga &
Dr. Marica Varga*
Blaine Varner & Monica Glitz
Tony & Nancy Vettese*
Mr. & Mrs. Christoph von Krafft*
Angela & Michael Vuchnich*
Debra & Jack Walker
Margaret & Don Walter*
Jaime Watt
Mrs. Ruth Watts Gransden*
The Waugh Family Foundation
Bob & Suzanne Weiss*
Peter Wells
Abby & Alan Wheable*
Melanie Whitehead Mersch
Ms. Janet Wilson
Paul Wilson*
Nan & Jack Wiseman*
David & Carol Wishart*
Stan & Ros Witkin*
K.L. Wong & Anne Cairns
Mrs. Joan Wood*
Mr. Kirk Worthington*
Gerald A. Yates*
Yvette Yip*
Jennifer Xu & David Zhang
Joyce & Fred Zemans*
Jade Zhang
Changhao Zhou
Carole & Bernie Zucker*
Anonymous (19)

.....
*Ten or more years of continuous support
°Current staff or Orchestra member
+Includes gift to the Toronto Symphony Foundation
.....

LEGACY CIRCLE

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

Andrea Alexander
Ellen Amigo
Callie Archer
Ann H. Atkinson
Ms. Carol Austin
A. Phelps Bell
Cynthia Bellman
David K. Bernhardt
Jeff A. Bloom

Ms. Barbara Bloomer
 Marnie Bracht
 Mr. Douglas C. Bradley
 Freda & Allan Brender
 Mr. Charles R. Brown
 Ms. Reny Burrows
 Prof. Alfred L. Chan &
 Mr. Michael Farewell
 Mrs. Ann E. Christie
 Earleine Collins
 Dianne & Bill Cross
 Charlotte Davis & Richard Haigh
 Marion Dowds
 Judy Dunn
 Olga Fershaloff
 Ingrid Foldes
 Roy Forrester & Ed Cabell
 Rev. Ivars & Rev. Dr. Anita Gaide
 Ms. Susan Gerhard
 Dr. & Mrs. Allan C. Gold
 Joyce Gutmann
 G. Michael Hale
 David G. Hallman
 C. Harany
 Mrs. Joan L. Harris
 Mr. & Mrs. John G. Harrison
 Dr. Ronald M. Haynes
 Ms. Karen Henderson
 James Hewson
 Lauri & Jean Hiivala
 Christopher E. Horne, Esq.
 Mr. Geoffrey Huck
 Mr. Michael Hudson
 Roger Johnson / Matt Hughes /
 the late Gary F. Vellek
 Mr. Charles Jacobsen
 Stephen Johnson
 Allan Kimberley & Pam Spackman
 Gurney Kranz
 Peggy Lau
 Peter Levitt & Mai Why
 Edward & Myrna Levy
 Dr. & Mrs. Richard &
 Deborah Mackenzie
 Robert & Patricia Martin
 Mr. Ron McCallum
 Mrs. B. McKenney
 Sylvia M. McPhee
 Mrs. Stephanie Meredith
 Dr. Alan C. Middleton
 Sigmund & Elaine Mintz
 Mrs. Elizabeth Moore
 Jean O'Grady
 Joan & Hugh Paisley
 Michael Lawrence Parker
 "In Memoriam"
 Mr. & Mrs. Jim Patterson

Diane W. Pettet
 Dr. & Mrs. P. J. Philips
 Archie Platt
 Ms. Anna Prodanou
 Stuart Quick
 Cristina Ronald
 Marie Angela Sampson
 Dawn Marie Schlegel &
 Darryl Matthews
 Mrs. A. G. Shaw
 Alan & Geraldine Sperling
 Gordon & Joan Stevenson
 Frances Stretton
 Nancy Sutherland
 Ann D. Sutton
 Ron & Lee Till
 H. van der Schaaf
 Joanne Waddington
 Estate of Christianne Warda
 Brian & Joyce Westlake
 Leonard Willschick
 Judith H. Winston &
 Andrew S. Winston
 Cecil & Yvette Yip Family
 Charitable Foundation
 Denny Young
 Alicia Zavitz
 Wilf & Helen Ziegler
 Anonymous (44)

BENEFACTORS' CIRCLE

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

\$20,000,000+

H. Thomas & Mary Beck

\$5,000,000+

Judith (Billie) R. Wilder

\$2,500,000+

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

\$1,000,000–2,499,999

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

\$500,000–999,999

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

EXECUTIVE OFFICE

Mark Williams
Chief Executive Officer

Roberta Smith
Vice-President &
Chief of Staff

Esther Lee
Director of Human
Resources

Matt McGeachy
Manager of Government
Relations

Jessica Monk
Executive Assistant to the
Chief Executive Officer

**ARTISTIC
ADMINISTRATION**

Loie Fallis
Vice-President,
Artistic Planning

David Dredla
Associate Vice-President,
Artistic Administration

Susana Almeida
Office Manager
(60 Simcoe Street)
& Artistic Assistant

Adriana Kraevska
Manager, Artistic
Administration

Olga Mychajluk
Director of Pops &
Special Concerts

John Sharpe
Archivist

**EDUCATION &
COMMUNITY
ENGAGEMENT**

Nicole Balm
Senior Director of
Education & Community
Engagement

Ivy Pan
TSYO Manager &
Community Assistant

Pierre Rivard
Education Manager

Angela Maria Sanchez
Education & Community
Engagement Coordinator

**ORCHESTRA
OPERATIONS**

Dawn Cattapan
Vice-President &
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

Robert Dixon
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**

Patrick O'Herron
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
Creative Project Manager
& Graphic Designer

Denais Peluch
Director of Marketing

Jessica Rashotte
Senior Marketing Manager

Tat Read
Senior Director of
Communications

PATRON SERVICES

Kevin Devaux
Director of Patron
Services

Tess Menet
Interim Assistant Manager
of Patron Services

Shannon Fahy
Jenny Kerr
Patron Services
Coordinators

Jacqueline Zhang
Patron Services Interim
Coordinator

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

Laura Martin
Julie Pedro
Sean Priestley

Mira Riselli
Matthew Robertson
Patron Services
Representatives

Insiya Foda
Senior Patron Services
Representative

**FINANCE & BUSINESS
ADMINISTRATION**

Ziyad Mansour
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
Administrator

Jason Taylor
Database Manager

ON LEAVE

Emma Badame
Mor Shargall-Bisson
Karen Rustia

.....

*TSYO alumni

CONCERT ETIQUETTE

We want all of our patrons to enjoy our performances.

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

AUDIENCE SAFETY MEASURES

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

LATECOMERS

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

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

CHILDREN

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

BOX OFFICE

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

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

ACCESSIBILITY SERVICES

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

PLAN YOUR VISIT

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

USEFUL CONTACT INFORMATION

For ticket sales, subscriptions, and patron service:

.....
TSO Patron Services Centre: 416.598.3375

.....
For group tickets: 416.598.5338

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

SchoolConcerts@TSO.CA

.....
TSO administration offices: 416.593.7769

.....
Roy Thomson Hall offices: 416.593.4822

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

Great music
lives here.



BMO



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