

CONCERTkey

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2022/23

Toronto Symphony Orchestra
Gustavo Gimeno, Music Director



Celebrate 100:
A Symphonic Century

November 19 & 20

Hadelich Plays Sibelius

November 23, 24, 25 & 26

**Tchaikovsky's Piano Concerto
& Pathétique**

November 26

**Toronto Symphony
Youth Orchestra, Fall Concert
George Weston Recital Hall**

Michael Francis
conductor



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Land Acknowledgement

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

.....

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

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

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

.....

A Celebration of Meaningful Connection



IN A LARGE, VIBRANT CITY like Toronto, there is never a shortage of things to do. So at the Toronto Symphony Orchestra, we strive to create more than just an activity, but rather, a *space*

to be. Both in the concert hall and beyond, we work to foster opportunities for truly meaningful connection with our community. Inventive and exciting musical programs and performances will always be at the top of the list. New partnerships and initiatives to help bring what we do to everyone in the city follow a close second. Most often this takes the form of creating spaces for people to simply be together, with each other and with the music. Whatever form it takes, in everything we do, what drives us is the desire to be *Toronto's* symphony orchestra, focused on bringing Toronto together, in as many ways as we can, small and large.

For example, the Explore the Score composition reading session we held on a recent Saturday morning provided an opportunity for a group of early-career composers to come together to hear their newest works performed by the Orchestra, and receive feedback from each other, Music Director Gustavo Gimeno, visiting composer Magnus Lindberg, and partner composers Gary Kulesha and Alison Yun-Fei Jiang. Our "Mornings with the Toronto Symphony Orchestra" Open Rehearsals, where students, teachers, and other interested people from across the GTA, sitting right above the Orchestra, watch and listen as they rehearse,

gaining unique insight into the thought and craft behind each and every concert.

The symbiotic relationship between the TSO and the Toronto Symphony Youth Orchestra also reflects this aim of creating meaningful musical spaces. It's a relationship that helps to foster the best orchestral musicians of tomorrow. Just as important, it lays the groundwork for TSYO musicians who go on to other things in life to take with them powerful habits of thought and an undying love of music. Many of them remain staunch members of our audiences, gathering regularly in this space, not just as "a thing to do," but as an ongoing celebration of meaningful connection through music.

As we catch our breath before heading into the excitement of the holiday season, thank you for being here in this space at this moment. I look forward to more moments just like it, connected by the shared pleasure of enjoying music together.

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

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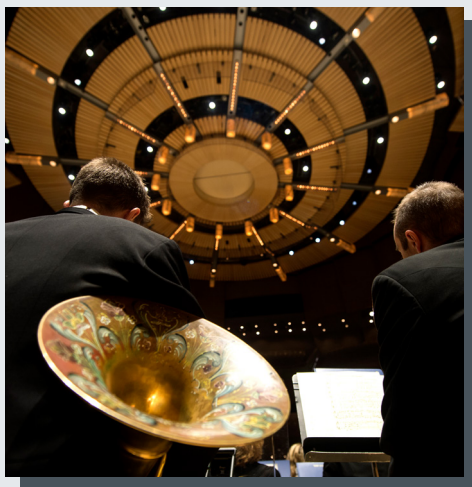
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Gustavo Gimeno's TSO debut was on February 21, 2018, in a program featuring Johannes Moser in Dvořák's Cello Concerto, Ligeti's *Concert Românesc*, and Beethoven's Symphony No. 4.

Gustavo Gimeno, Music Director

Gustavo Gimeno's tenure as the 10th Music Director of the Toronto Symphony Orchestra began in 2020/21. Since his appointment, he has reinvigorated the artistic profile of the Orchestra, engaged with musicians and audiences alike, and brought performances of familiar works as well as some of today's freshest sounds. In leading the TSO through the pandemic and into this vibrant 100th-anniversary celebration, he has overseen renewed community engagement, and sown the seeds for an ambitious program of commissioning new works from emerging and established composers.

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

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

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

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And There Is Music!



IT IS HUMAN NATURE to seek out connections—between people, events, ideas, and all kinds of other things. When presented with seemingly unrelated elements, in an effort to

understand them better, we often feel the need to link them in some way.

The result of this thoughtful analysis can be illuminating, which is why I tend to shy away from explaining the correlations between the pieces on my concert programs. While I have a clear reason for selecting certain works and grouping them in particular ways, I have no desire to compel the audience to hear the music with my ears. They should be free to draw their own connections. For me, the ideal concert experience is: You go into a room. It's dark. Artists come in. And there is music. It's almost meditative.

Truthfully, there isn't usually a thematic line running through my programs. I am more interested in mapping out a careful trajectory for each concert. I've frequently likened my programming philosophy to Toronto's architecture—it's disparate, but everything somehow works in combination. It can also be compared to ordering a tasting menu of various dishes at a restaurant, or visiting a museum and finding yourself in different ages and civilizations as you wander from room to room.

The three programs included in this book are consistent with this artistic approach, and they're even notably different from each other. What they have in common is that they all break with convention in some way. (Their sole programmatic commonality—that they each contain a piece by a living

female composer from the Nordic region—is simply a fascinating coincidence.)

The concert I'm leading features the marvellous Augustin Hadelich performing Sibelius's treasured Violin Concerto, but the second half does not include a customary symphony or long piece. Instead, it comprises two waltz-related works—a suite from Richard Strauss's opera *Der Rosenkavalier* and Ravel's splendid, parodic *La valse*. The subsequent program, which will see the exceptionally talented conductor Dalia Stasevska and brilliant pianist Sergei Babayan make their TSO debuts, represents an evolved version of the pre-holiday Tchaikovsky concert. Though works by the popular Russian composer still anchor the evening, they are put in dialogue, unexpectedly, with a contemporary piece. And our final concert of November shines the spotlight on the always impressive Toronto Symphony Youth Orchestra, who are performing Brahms, Hindemith, Bartók, and Icelandic composer María Huld Markan Sigfúsdóttir. Not long ago, it was unheard of for a youth orchestra to perform works by living composers, but, thanks to visionary leaders like my colleague Simon Rivard, gifted young musicians are discovering the music of today.

I sincerely hope you embrace these performances with a sense of discovery as well—one that's entirely your own.

Gustavo Gimeno
Music Director

TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Hadelich Plays Sibelius

Gustavo Gimeno, conductor

Augustin Hadelich, violin

Anna S. Thorvaldsdottir

Aeriality

Jean Sibelius

Violin Concerto in D Minor, Op. 47

I. Allegro moderato

II. Adagio di molto

III. Allegro, ma non tanto

Intermission

Richard Strauss

Suite from *Der Rosenkavalier*, Op. 59

Maurice Ravel

La valse

Program 1

Saturday,
November 19, 2022

8:00pm

Sunday,
November 20, 2022

3:00pm

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

Anna Thorvaldsdóttir (b.1977)

Aeriality for orchestra

Composed 2010–2011

13 min

IN THE COMPOSER'S WORDS: Aeriality refers to the state of gliding through the air with nothing or little to hold on to—as if flying—and the music both portrays the feeling of absolute freedom gained from the lack of attachment and the feeling of unease generated by the same circumstances. The title draws its essence from various aspects of the meaning of the word “aerial” and refers to the visual inspiration that such a view provides. “Aeriality” is also a play on words, combining the words “aerial” and “reality”, so as to suggest two different worlds; “reality”, the ground, and “aerial”, the sky or the untouchable.

Musically it is on the border of symphonic music and sound art, with sound-textures combined—and contrasted with—various forms of lyrical material. Parts of the work consist of thick clusters of sounds that form a unity as the instruments of the orchestra stream together to form a single force—a sound-mass. The sense of individual instruments is somewhat blurred, and the orchestra becomes a single moving body, albeit at times forming layers of streaming materials that flow between different instrumental groups. These chromatic

“

At the climax, a massive, sustained ocean of quarter-tones slowly accumulates and is then released into a brief lyrical field.

layers of materials are extended by the use of quartertones to generate vast sonic textures. At what can perhaps be said to be the climax in the music, a massive, sustained ocean of quartertones slowly accumulates and is then released into a brief lyrical field that almost immediately fades out at the peak of its own urgency, only to remain a shadow.

—Program note by Hannah Chan-Hartley, PhD

Aeriality is Anna Thorvaldsdóttir's second work for large orchestra. Her “seemingly boundless textural imagination” (*The New York Times*) and striking sound world have made her “one of the most distinctive voices in contemporary music” (*NPR*). Her music is composed as much by sounds and nuances as by harmonies and lyrical material—an ecosystem of sounds, where materials grow in and out of each other, often significantly inspired by nature and its many qualities, particularly structural ones, like proportion and flow.

Her highly atmospheric and texturally imaginative works have been performed internationally by leading ensembles and arts organizations. Notably, her “detailed and powerful” orchestral writing (*The Guardian*) has garnered her awards from the New York Philharmonic, Lincoln Center, the Nordic Council, and the UK's Ivors Academy, as well as commissions by many of the world's top orchestras. Portrait albums with Thorvaldsdóttir's works have appeared on the Deutsche Grammophon, Sono Luminus, and Innova labels.



Jean Sibelius (1865–1957)

Violin Concerto in D Minor, Op. 47

Composed 1903, revised 1905

35 min

“DREAMT I WAS TWELVE YEARS OLD and a virtuoso,” Sibelius confided to his diary, in 1915, at the age of 50; becoming a famous virtuoso violinist remained, even then, the great unfulfilled ambition of his life. No surprise, then, that his only concerto was for violin, even though virtuoso solo writing was not his most natural milieu.

It is an unusual concerto. There is little interplay between orchestra and soloist. There are solo cadenzas and orchestral tutti, but of true dialogue there is almost none. In the monumental first movement—as long as the other two movements combined—the drama lies in the sequencing of many diverse ideas, rather than the intensive development of one or two ideas.

The main theme—long, meditative, and hauntingly expressive—is introduced by the violin, against a trembling accompaniment in the high strings, then works up to a climax (with a mighty blast of brass). Next, a solo cadenza serves as a bridge to a whole series of secondary themes, all distinct. Most are introduced by the orchestra, with the violin contributing an important lyrical theme (*Largamente, espressivo*) in double stops in the high register. The main theme recapitulation begins in the bassoon; the violin adds counterpoint, then takes over midway. The secondary themes follow, all return, but with the violin now taking a leading role throughout.

The concise yet elegiac second movement starts with a short, bleak introduction in the woodwinds opening onto a highly expressive main theme, played at length in the violin’s low register. That introduction, developed in an anguished

full-orchestra setting, forms a bridge to a second lyrical theme, also in the violin, now in double-stops and laced with cross-rhythms. The first theme returns, but in the orchestra this time; the violin contributes rich figuration as counterpoint. After an emotional orchestral climax, the violin draws the music to a hushed, moving close.

The finale, in a polonaise-like rhythm, is a bustling, strutting rondo, introduced by the violin, against an ostinato pattern in the strings and timpani. The second theme (more Sibelian cross-rhythms) is introduced by the orchestra, then extended by the violin in multiple-stops in the high register. A build-up of intensity seems to be heading toward a *fortissimo* reprise of the first theme; at the last minute, however, the violin offers a surprising variation, with a rarefied, *pianissimo* accompaniment. The second theme then also returns, with a new counterpoint in the violin. A clever combination of elements from both themes then signals a transition into a short but powerful coda, in which huge orchestral sonorities and sweeping violin figures seem to surge in great waves.

—Program note by Kevin Bazzana



←
Sibelius with violin,
age 11.

Richard Strauss (1864–1949)

Suite from *Der Rosenkavalier*, Op. 59

Composed 1909–1910, arranged 1945

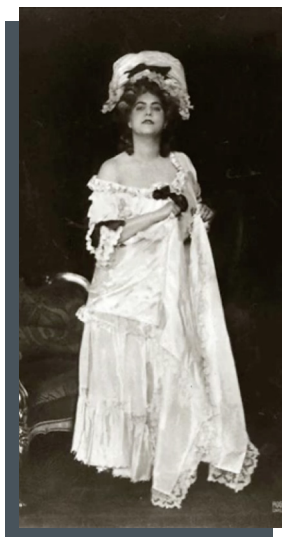
21 min

RICHARD STRAUSS'S OPERA *Der Rosenkavalier* was premièred in Dresden in 1911. Excerpts from the piece have been featured in concert virtually since its creation, although Strauss did not prepare many of them himself. This popular concert-suite version appeared in 1945, without crediting an arranger, although the most widespread theory is that it was created by the Polish-American conductor Artur Rodziński.

The emotionally bruising operatic dramas *Salome* (1905) and *Elektra* (1909) seem to have purged a taste for ghoulish material from Strauss's system. For his next stage project, he pulled a complete about-face and produced, in close tandem with the librettist Hugo von Hofmannsthal, the delicious, supremely tuneful "comedy for music" *Der Rosenkavalier*. Admirers of the previous operas were taken aback by this startling shift in style, but audiences gave the new score a swift and eager embrace.

Fifty sold-out performances followed before the year was out. Special "Rosenkavalier trains" departed daily from several cities to trundle eager listeners to Dresden, and additional productions were staged across Europe in short order. It remains, to this day, his most popular opera.

From the beginning, von Hofmannsthal's libretto, based on two plays by Molière, included a "pants role" (Octavian) —a male role performed by a woman. The plot unfolds in Vienna during the 18th-century reign of Empress Maria Theresa. The Marschallin, a worldly woman in her thirties, is having an affair with a young nobleman, Octavian, and the opera's opening scene finds them in bed together. When Octavian falls in love with



←
Margarethe
Siems: the first
Marschallin in
Der Rosenkavalier.

Sophie, a more suitable match for him, the Marschallin graciously steps aside and lets true, young love take its course.

When Hofmannsthal sent Strauss the scene in the spring of 1909, the composer was reportedly delighted. "It will set itself to music like oil and melted butter," he wrote back. "I'm hatching it already."

The music combines Classical-period charm à la Mozart with 19th-century dance rhythms. (The latter included the waltz, which didn't yet exist when the opera takes place, but who cares?) Strauss clothed all this in his ripe, late-Romantic orchestration. It presents an enchanting medley of the opera's most glorious moments, including the surging prelude; the presentation of the silver rose; a luscious love duet between Sophie and Octavian; a teasing, languorous waltz associated with the lecherous Baron Ochs; the ecstatic final trio and duet; and another, quicker waltz to finish.

—Program note by Don Anderson

Maurice Ravel (1875–1937)

La valse

(choreographic poem
for orchestra)

Composed 1919–1920

13 min

AS EARLY AS 1906, Ravel had contemplated writing a waltz in homage to Johann Strauss II, and by 1914, he was mulling over a symphonic poem to be titled *Wien (Vienna)*. But contemporary events were to intervene. A loyal Frenchman, shattered by service in World War I, he was no longer inclined, by 1919, to write an innocent, sunny homage—not when all Europe was reeling from the catastrophic consequences of Austro-Hungarian imperialism, of which the waltz was such a potent symbol.

La valse, instead, became a savage *danse macabre*, in which clichés of the waltz idiom are introduced only to be ruthlessly parodied, and in which nostalgia for 19th-century imperial Vienna is undermined by premonitions of Europe’s dire future. But the darkness of *La valse*

grew out of more personal feelings, too, for in 1916, Ravel’s beloved mother had died, and he never stopped mourning her. As he composed *La valse*, especially as the Christmas holidays loomed, he was, he said, haunted by her memory.

In the published score, Ravel added this descriptive preface: “Through whirling clouds, waltzing couples may be glimpsed. The clouds gradually dissipate: one sees...an immense hall peopled with a whirling crowd. The scene is gradually illuminated. The light of the chandeliers bursts forth.... An imperial court, about 1855.”

“I had intended this work,” Ravel said, “to be a kind of apotheosis of the Viennese waltz, which was associated in my imagination with an impression of a fantastic and fatal whirling.” The key word here is “fatal”. When the end comes, it is noisy, violent, and crazed, more like the triumphant dance of mad Elektra at the end of Richard Strauss’s opera than a tribute to Johann Strauss II. After all, the culture that produced Vienna’s beloved “Waltz King” was by no means benign—and there was a world war to prove it.

Structurally, *La valse* falls into two large sections, both of which begin quietly, with a vague churning in the murky low register, out of which rhythm and melody gradually materialize, as though some dreamy, twisted vision of the waltz were emerging out of the ashes of war. In the first half, as in a typical Viennese waltz, separate little waltzes are strung together, one melody following another. In the second half, the same themes are reused freely, in more bizarre and ominous guises. (The piece as a whole, ironically enough, is about the same length as many Strauss waltzes.)

—Program note by Don Anderson

“

...more like the triumphant dance of mad Elektra at the end of Richard Strauss’s opera than a tribute to Johann Strauss II.



Augustin Hadelich made his TSO début in January 2013.

Augustin Hadelich, violin

Augustin Hadelich is one of the great violinists of our time. From Bach to Brahms, Bartók to Adès, he has mastered a wide-ranging and adventurous repertoire. He is often referred to by colleagues as a musician's musician. Named *Musical America's* 2018 "Instrumentalist of the Year", he is consistently cited worldwide for his phenomenal technique, soulful approach, and insightful interpretations.

Hadelich's 2020/21 season culminated in performances of the Brahms Violin Concerto with the San Francisco Symphony, conducted by Esa-Pekka Salonen. These were the first performances played by the full ensemble to a live audience in Davies Hall in 15 months. In the summer of 2021, he appeared at the Aspen, Colorado, Grant Park and Verbier Festivals, as well as at Bravo! Vail with the New York Philharmonic. His 2021/22 season started off with a stunning début with the Berlin Philharmonic (Prokofiev's Violin Concerto No. 2) with Gustavo Gimeno on the podium. Shortly thereafter came the European première of a new violin concerto written for him by Irish composer Donnacha Dennehy.

Hadelich has appeared with every major orchestra in North America, including the Boston Symphony, Chicago Symphony, Cleveland Orchestra, Los Angeles Philharmonic, Orchestre symphonique de Montréal, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, and Toronto Symphony, as well as throughout Europe, the Far East, and further afield.

Hadelich was the winner of a 2016 GRAMMY® Award—"Best Classical Instrumental Solo"—for his recording of Dutilleux's Violin Concerto, *L'arbre des songes*, with the Seattle Symphony under Ludovic Morlot (Seattle Symphony Media). A Warner Classics Artist, his most recent release is a GRAMMY®-nominated double CD of the Six Solo Sonatas and Partitas of Johann Sebastian Bach. One of Germany's most prestigious newspapers, the *Süddeutsche Zeitung*, boldly stated: "Augustin Hadelich is one of the most exciting violinists in the world. This album is a total success." He also has a series of releases on the AVIE label, including a CD of the Violin Concertos by Jean Sibelius and Thomas Adès (*Concentric Paths*), with Hannu Lintu conducting the Royal Liverpool Philharmonic Orchestra (2014).

Born in Italy, and the son of German parents, Augustin Hadelich is now an American citizen. He holds an Artist Diploma from The Juilliard School, where he was a student of Joel Smirnoff. He has recently been appointed to the violin faculty at Yale School of Music. He plays the violin "Leduc, ex-Szeryng" by Giuseppe Guarneri del Gesù of 1744, generously loaned by a patron through the Tarisio Trust.

Gustavo Gimeno
Music Director

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María Dueñas
violin



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TORONTO SYMPHONY ORCHESTRA

Gustavo Gimeno, Music Director

Tchaikovsky's Piano Concerto & Pathétique

Dalia Stasevska, conductor
Sergei Babayan, piano

Andrea Tarrodi
Paradisfåglar II (Birds of Paradise II)

Piotr Ilyich Tchaikovsky
Piano Concerto No. 1 in B-flat Minor, Op. 23

- I. Allegro non troppo e molto maestoso
 - II. Andantino semplice
 - III. Allegro con fuoco
-

Intermission

Piotr Ilyich Tchaikovsky
Symphony No. 6 in B Minor,
Op. 74 "Pathétique"

- I. Adagio – Allegro non troppo
- II. Allegro con grazia
- III. Allegro molto vivace
- IV. Finale: Adagio lamentoso

Program 2

Wednesday,
November 23, 2022

8:00pm

Thursday,
November 24, 2022

8:00pm

Friday,
November 25, 2022

7:30pm

Saturday,
November 26, 2022

8:00pm

*The November 26 performance
is generously supported by Blake
and Belinda Goldring.*

Andrea Tarrodi (b. 1981)

Paradisfåglar II (Birds of Paradise II)

Composed 2013

8 min

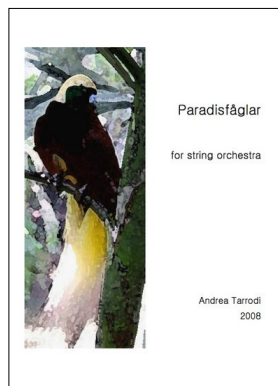
IN A 2019 INTERVIEW for *The Irish Times*, Tarrodi noted that her idea of a “musical heaven” was to have “an orchestra of my own in a really large auditorium.” Indeed, she prefers writing for orchestra, because of the broad range of sounds and timbres that are available to her. Moreover, her compositions are shaped by her synesthesia, an ability to link various notes and chords with different colours. “I approach music from a visual perspective,” she explained in a 2020 *Classical Music* profile. “I do sketches and drawings of the shape of the music before I write it and then always do a painting or illustration on the scores when I complete them.”

Tarrodi originally conceived *Paradisfåglar* (*Birds of Paradise*) for string orchestra in 2008, when it was premièred by Musica Vitae. In 2013, the Västerås Sinfonietta commissioned this full-orchestra version, and have since recorded it. The piece was inspired by the BBC *Planet Earth* series hosted by Sir David Attenborough, notably the “Jungles” episode, in which the birds of paradise, with their

strikingly colourful plumage and elaborate mating rituals, are featured.

It unfolds like a journey of discovery, opening with a quiet introduction evoking the sonic atmosphere of a tropical forest. Layers of orchestral timbre swell to a peak with boisterous calls, after which the music culminates on a grand chord. A warm, lyrical episode follows, conveying wonderment at the glorious colours of these birds. An extended section of bird calls follows, by various orchestral instruments using extended playing techniques. The shimmering introduction returns, and an expansive melody emerges. Bird calls echo overtop, then, gradually, the sounds recede into the distance and fade into silence.

—Program note by Hannah Chan-Hartley, PhD



← Tarrodi's cover art for score of *Birds of Paradise II*.

Over the past decade, Swedish composer Andrea Tarrodi has gained attention and renown for her orchestral works, which have been performed worldwide, including at Royal Albert Hall (for the BBC Proms in 2017), the Berliner Philharmonie, the Wiener Musikverein, and London's Barbican Centre. Her music has also been represented several times at the Baltic Sea Festival. She was the Composer in Residence with Sveriges Radio (Radio Sweden) between 2011 and 2013, a residence that included commissions from the Swedish Radio Symphony Orchestra and the Swedish Radio Choir. The winner of many awards, she was the first female Swedish composer to have a work premièred at the BBC's Last Night of the Proms in 2020.



Piotr Ilyich Tchaikovsky (1840–1893)

Piano Concerto No. 1 in B-flat Minor, Op. 23

Composed 1873

36 min

ON CHRISTMAS EVE, 1874, Tchaikovsky played through his First Piano Concerto for a colleague on the staff of the Moscow Conservatory, Nikolay Rubinstein, who listened through all three movements, then pronounced the new work to be trite, vulgar, awkward, occasionally derivative, thoroughly unplayable, and, “save two or three pages,” worthless. Tchaikovsky was mortified and stormed out of the room in silence, but refused to change a note—and he was right. Since its première, in Boston, in October 1875, with Hans von Bülow at the piano, the concerto has been one of the most popular in the repertoire. Even Rubinstein was eventually won over to it.

Tchaikovsky’s First is a prime example of the Romantic concerto: the solo part is extravagantly virtuosic, at once lyric and heroic; and the interplay of solo and orchestral forces is colourful, dramatic, and sometimes confrontational. The orchestral part, too, is virtuosic: the scoring of the slow movement, especially, is of uncommon

sensitivity and imagination. The sweet main theme is introduced in the flute on a delicate cushion of *pizzicato* strings and, as the movement unfolds, enchanting piano textures are set against vibrant, often unexpected orchestral sonorities reminiscent of the best ballet music. This from a man who claimed not to like the sound of piano with orchestra.

Like many popular works by Tchaikovsky, this concerto has met with its share of condescension, yet the music is often fresh and original. For instance, the soloist is introduced in an exciting and altogether exceptional way, in a grandiose opening *Andante* that is wholly self-contained, stands outside the main key of the piece, and features a big melody that is never heard again. Each movement includes one borrowed theme: the galloping first *Allegro* theme of the first movement and the fiery opening theme of the finale are both based on Ukrainian folk songs, while the whirling waltz in the middle of the slow movement (accompanied by a piano that seems to be chasing its own tail) quotes a popular French tune of the day, “Il faut s’amuser et rire”. Tchaikovsky contributes memorable tunes of his own, too, and in the outer movements, he forges powerful and richly variegated musical dramas.

—Program note by Kevin Bazzana



←

“The Concerto’s most famous performance happened at the inaugural International Tchaikovsky Competition in 1958—the height of the Cold War—when pianist Van Cliburn played it in the final round. It took approval by then Soviet leader Nikita Krushchev for the jury to award the first prize to an American.”

—Robert Rowat, CBC Music, February 1 2019

Piotr Ilyich Tchaikovsky (1840–1893)

Symphony No. 6 in B Minor, Op. 74 “*Pathétique*”

Composed 1893

50 min

TCHAIKOVSKY FOUGHT a lifelong battle against his belief that he was the victim of a cold, implacable Fate, and the final three of his six symphonies depict intensely his struggle against these fears. He won some degree of victory in the Fourth and Fifth. But in the Sixth, his final and greatest work (which could be taken as his last will and testament), destiny reigns supreme. Nine days after the première, he was dead.

According to his brother, Modest, on the day after the première, the composer was still searching for an appropriate title for the piece. Modest suggested “*pathétique*”, a French word of Greek origin that is commonly used in Russian. The composer inscribed this immediately on the score.

The symphony opens with a slow, mournful introduction, including a short motif—a descending scale—that recurs throughout the symphony, perhaps, without too great a stretch of the imagination, symbolic in its downward-moving nature, of the cold and implacable force that Tchaikovsky felt ruled his life. The expansive exposition section then contrasts a restless first subject with a consoling second, after

which the explosive start of the development heralds many pages of mounting anguish, crowned by a passage of slow, stern grandeur, where the trombones and tuba sound like nothing so much as funeral orators.

The next movement, a waltz, at first seems to promise a graceful contrast. But with five beats to the bar instead of the usual three, the mood is thrown off kilter, with disturbing, bittersweet results.

The third movement begins as a dynamic, Mendelssohnian scherzo. Gathering momentum, it appears to become a blazing march of triumph, sweeping all before it, and, in Tchaikovsky’s own day, drawing cheers from his audience. Yet this is not the only possible way of looking at it. David Brown, the author of an authoritative biography of Tchaikovsky, comments: “This march is, in fact, a deeply ironic, bitter conception—a desperate bid for happiness so prolonged and vehement that it confirms not only the desperation of the search, but also its futility.”

The symphony’s slow, anguished *Finale* confirms this view. Despite repeated protests, resignation becomes complete. A quiet stroke on the tam-tam announces fate’s victory; the music sinks back into the dark depths of the orchestra where it began.
—Program note by Don Anderson

NO PAINFUL RIGHT

“Don’t think that I imagine I’ll become a great artist. It’s simply that I want to do that to which I am drawn. Whether I shall be a famous composer or an impoverished teacher, I shall still think I have done the right thing, and I shall have no painful right to grumble at Fate or at people.”

—PIOTR ILYICH TCHAIKOVSKY



These performances mark Dalia Stasevska's début with the Toronto Symphony Orchestra.

Dalia Stasevska, conductor

Dalia Stasevska's charismatic and dynamic musicianship has established her as a conductor of exceptional versatility. Chief Conductor of the Lahti Symphony Orchestra and Artistic Director of the International Sibelius Festival, she also holds the post of Principal Guest Conductor of the BBC Symphony Orchestra. She has made several appearances at the BBC Proms and is set to make several high-profile débuts around Europe and North America, including this Toronto Symphony Orchestra appearance.

In autumn 2022, Stasevska embarked on a six-concert tour performing for BBC Proms Japan with soloists Sol Gabetta, Nicola Benedetti, and Roderick Williams. In spring 2023, she and the BBC Symphony Orchestra will collaborate on a project with Grégoire Pont at the Barbican Centre entitled "Our Precious Planet". Performing works of living composers is a core part of her programming, and, with the Lahti Symphony, she has presented works by Missy Mazzoli, Andrew Norman, and Thomas Adès, among others. Recent highlights include appearances with the Baltimore and Seattle Symphonies, and Orchestre national de France, returns to the Oslo Philharmonic and NAC Orchestra, and the opening of the Tongyeong Festival.

A passionate opera conductor, Stasevska débuts at the Glyndebourne Festival Opera this season with a revival of the iconic Peter Halls production of Britten's *A Midsummer Night's Dream*. In previous seasons, she returned to the Finnish National Opera and Ballet to conduct a double bill of Poulenc's *La voix humaine* and Weill's songs with Karita Mattila, and to Norske Opera to conduct *Madama Butterfly* and *Lucia di Lammermoor*. Other appearances include *Don Giovanni* with Kungliga Operan in Stockholm, directed by Ole Anders Tandberg, *Eugene Onegin* at the Opéra de Toulon, *The Cunning Little Vixen* with Finnish National Opera, and Sebastian Fagerlund's *Höstsonaten* at the 2018 Baltic Sea Festival in Stockholm, featuring Anne Sofie von Otter.

Stasevska originally studied as a violinist and composer at the Tampere Conservatoire, and violin, viola, and conducting at the Sibelius Academy. As a conductor, her teachers include Jorma Panula and Leif Segerstam. She was bestowed the Order of Princess Olga, third class, by President Volodymyr Zelenskyy in October 2020 for her significant personal contribution to the development of international cooperation, strengthening the prestige of Ukraine internationally, and the popularization of its historical and cultural heritage. In December 2018, she had the honour of conducting the Royal Stockholm Philharmonic at the Nobel Prize Ceremony in Stockholm. Stasevska was awarded the Royal Philharmonic Society's Conductor Award in 2020.



These performances mark Sergei Babayan's début with the Toronto Symphony Orchestra.

Sergei Babayan, piano

Sergei Babayan is one of the leading pianists of our time. Hailed for his emotional intensity, bold energy, and remarkable levels of colour, Sergei Babayan brings a deep understanding and insight to an exceptionally diverse repertoire. *Le Figaro* has praised his "unequaled touch, perfectly harmonious phrasing and breathtaking virtuosity." *Le Devoir* from Montreal put it simply: "Sergei Babayan is a genius. Period."

Sergei Babayan has collaborated with such conductors as Sir Antonio Pappano, David Robertson, Neeme Järvi, Rafael Payare, Thomas Dausgaard, Tugan Sokhiev, and Dima Slobodeniouk. Over the years, Babayan has performed with Valery Gergiev numerous times to great critical acclaim, including appearances at the Barbican Centre with the London Symphony Orchestra, the Théâtre des Champs-Élysées in Paris, the Salzburg Festival, and the Rotterdam Philharmonic Gergiev Festival, where Babayan was artist-in-residence.

In recent seasons, Mr. Babayan's schedule has included concert performances with the Leipzig Gewandhaus Orchestra, Bamberg Symphony, Royal Liverpool Philharmonic, Orchestre Philharmonique de Radio France, Mahler Chamber Orchestra, Toronto Symphony, Vancouver Symphony, and Verbier Festival Orchestra, among others. Sergei Babayan regularly performs at many of the world's most prestigious venues, including the Amsterdam Concertgebouw, Carnegie Hall, London's Wigmore Hall, the Vienna Konzerthaus, Munich's Prinzregententheater, Teatro Colón in Buenos Aires, Maison de la Radio in Paris, Hamburg's Elbphilharmonie, Alte Oper Frankfurt, and the Zurich Tonhalle. He has appeared at major festivals including La Roque d'Anthéron, Piano aux Jacobins in Toulouse, Gstaad Menuhin Festival, and Verbier Festival. At Konzerthaus Dortmund, Sergei Babayan was a Curating Artist.

Sergei Babayan is a Deutsche Grammophon exclusive artist; his latest release, *Rachmaninoff* (DG 2020), was hailed by the international press as a groundbreaking recording and received numerous awards including BBC Recording of the Month and Choc Classica. His previous DG release of his own transcriptions, for two pianos, of works by Sergei Prokofiev, with Martha Argerich as his partner (*Prokofiev for Two*; DG 2018), was praised by reviewers as "the CD one has waited for" (*Le Devoir*), and an "electrifying duo that leaves the listener in consternation" (*Pianiste*).

Born in Armenia into a musical family, Babayan began his studies there with Georgy Saradjev and continued at the Moscow Conservatory with Mikhail Pletnev, Vera Gornostayeva, and Lev Naumov. Following his first trip outside of the USSR in 1989, he won consecutive first prizes in several major international competitions including the Cleveland International Piano Competition, the Hamamatsu Piano Competition, and the Scottish International Piano Competition. An American citizen, he lives in New York City.

TORONTO SYMPHONY YOUTH ORCHESTRA

Simon Rivard, TSYO Conductor

TSYO Fall Concert

Johannes Brahms

Tragic Overture, Op. 81

María Huld Markan Sigfúsdóttir

Oceans

Paul Hindemith

*Symphonic Metamorphosis of Themes
by Carl Maria von Weber*

- I. Allegro
 - II. Turandot: Scherzo
 - III. Andantino
 - IV. Marsch
-

Intermission

Béla Bartók

Concerto for Orchestra

- I. Introduzione. Andante non troppo – Allegro vivace
- II. Presentando le coppie. Allegro scherzando
- III. Elegia. Andante non troppo
- IV. Intermezzo interrotto. Allegretto
- V. Finale. Presto

Program 3

Saturday,
November 26, 2022

3:00pm

George Weston
Recital Hall

*The TSO's Education and Community
Engagement programs are
generously supported by Francine
and Bob Barrett.*

*TSYO Conductor generously
supported by the Toronto
Symphony Volunteer Committee.*

Johannes Brahms (1833–1897)

Tragic Overture, Op. 81

Composed 1880

15 min

BRAHMS COMPOSED HIS ONLY two overtures in the same summer, at Bad Ischl, an Austrian resort. The *Academic Festival Overture*, written for the University of Breslau in gratitude for their offer of an honorary doctorate, was completed first, though the *Tragic Overture*, composed immediately afterward, was the first to be performed in public.

According to Brahms, composing the *Academic Festival Overture* “seduced” him into tackling a second one, and the

two works form a neat, contrasting pair. The former, as the biographer Jan Swafford writes, is “the most thoroughly unbuttoned of Brahms’s works,” a colourful, high-spirited potpourri of student songs. The *Tragic Overture* is dark, solemn, tense, and emotionally fraught. Its plentiful themes and motifs are intensively worked out to create an organic whole.

The title *Tragic Overture* was generic enough that Brahms could avoid allying himself with the descriptive overtures and symphonic poems of more avant-garde contemporaries like Liszt. Still, the music is dramatic enough to suggest that he had some kind of programmatic idea in mind when he conceived it. Such an idea might help explain the overture’s unorthodox form, especially the slow march in the middle, where one would expect a conventional development.

The overture has, for instance, been interpreted as a portrait of human defiance in the face of destiny, and it does bear a family resemblance to Fate-themed works like Tchaikovsky’s Fourth Symphony and Beethoven’s Fifth. The writer and critic Max Kalbeck, Brahms’s friend and biographer, believed that the *Tragic Overture* was once intended to be used in a Viennese production of Goethe’s *Faust* (which was planned but never mounted), and it is suggestive that Brahms drew, in the overture, on sketches he had made in the late 1860s while working on the *Alto Rhapsody*, a work inspired by Goethe.

In any event, Brahms denied that any particular narrative lay behind the *Tragic Overture*. And to be sure, there is more to this music than gloom and pathos and angst. There are moments of passionate, yearning lyricism, too; of determination; and perhaps even of pride—even if, admittedly, the closing pages offer nothing quite like hope.

—Program note by Don Anderson

1880

- First steel-frame construction of skyscrapers
- First commercial production of phonographs
- First performance of “O Canada”
- Establishment of National Gallery of Canada in Ottawa
- Vincent van Gogh enrolls in a beginners’ art course in Brussels
- London première of Gilbert and Sullivan’s *The Pirates of Penzance*
- Gustav Mahler’s first professional job (conducting operetta in an Austrian spa town)
- George Brown, founder of *The Globe and Mail*, is fatally shot by a disgruntled employee
- Five members of the Donnelly family, later the subject of a James Reaney play trilogy, are shot and killed in Lucan, Ontario.
- Emily Stowe becomes the first woman doctor to practise medicine in Canada

María Huld Markan Sigfúsdóttir
(b.1980)

Oceans

Composed 2018

11 min

OCEANS IS A GRIPPING orchestral tone poem that seems to be more than just about evoking the myriad qualities of our planet's most significant feature. As music writer Steve Smith described in the liner notes to the work's recording: "Oceans, with its gently gliding movement and ravishing plays of light and colour, conjures visions of the natural world. But there's also something ineffably human, emotional, and personal in its cinematic swells and haunting suspensions."

Emerging from a very quiet, ethereal introduction, *Oceans* builds gradually, with melodic fragments played by various instruments surfacing periodically from the sonic expanse created by the rest of the orchestra. It culminates in a climax, occurring about two-thirds into the piece, that seems heavy with emotional ambivalence. A strong mixture of awe, anger, and melancholy, it has the quality of a personal statement "in tones" on the work's central inspiration: "the current state of the world's oceans, particularly the discarded plastic items floating around, forming large, never-perishing islands of toys and household items of bygone times."

—Program note by Hannah Chan-Hartley, PhD

María Huld Markan Sigfúsdóttir graduated as a violinist from the Reykjavik College of music in 2000, and with a Bachelor's degree in composition from the Iceland Academy of the Arts in 2007. Since 1999, she has performed and recorded as a member of the band *aniima*, which has collaborated with various artists, including the Icelandic post-rock band *Sigur Rós* from 2000 to 2008. Sigfúsdóttir has composed music for orchestras, ensembles of various sizes, choirs, choreography, and films. Many of her works have been performed internationally; several of them, including *Clockworking*, *Sleeping Pendulum*, *Aequora*, *Spirals*, *Loom*, and *Oceans*, have also been recorded and released internationally on the US label *Sono Luminus*. *Loom* was on the Top 25 list of best classical music tracks of 2018 in *The New York Times*. The GRAMMY®-nominated album *Concurrence*, which includes *Oceans*, performed by the Iceland Symphony Orchestra, was on the Top 25 list of best classical music albums of 2019 in *The New York Times*.



MELODY WRITING AND STUFF

"I think we all act on our own experiences to music too. We benefit from growing up in the classical environment as well, with melody writing and stuff like that—I'm a composer, so I compose my own music [for] symphonies and orchestras. I think that sense of structure might be classical in a way but can be used in a completely different context too."

—MARÍA HULD MARKAN SIGFÚSDÓTTIR, about her band, *aniima*,
(Storied Reykjavík: A City that Experiments with Musical Genres, storied-cities.com)

Paul Hindemith (1895–1963)

Symphonic Metamorphosis of Themes by Carl Maria von Weber

Composed 1940–1943

20 min

THE YOUNG HINDEMITH stood at the forefront of the German avant-garde. The mature composer saw himself above all as a practical artist, as Bach and Handel had been two centuries before, creating, without apology, specific pieces for specific occasions, and for the pleasure of professional and amateur musicians alike.

In 1938, Hindemith and celebrated choreographer Léonide Massine had collaborated on a successful ballet, *Nobilissima visione* (*Noblest of Visions*). After Hindemith's relocation from Germany to the US in February 1940, they pursued other ideas, among them a ballet to be adapted from little-known piano duets by German composer Carl Maria von Weber (1786–1826)—music that Hindemith and his wife, Gertrude, had played at home with great delight.

Hindemith completed two movements of the Weber score by March 31, 1940, and passed them to Massine who dismissed them: what Hindemith was doing with the music was “too personal,” he said. Hindemith set the score aside until 1943, when he was asked by his publisher for a big, colourful orchestral work of the type that American audiences relished.

Symphonic Metamorphosis remains one of Hindemith's most frequently performed scores. Virtuoso orchestration and an injection of abundant good humour “metamorphose” the source material's straightforward appeal into robust, mid-20th-century musical language.

The first movement is a hearty *Allegro*, based on a movement, marked “in Hungarian style,” from Weber's *Eight Pieces for Piano Four Hands*, Op. 60 (1818). Hindemith gives it an aptly flamboyant treatment, with numerous Romany-style flourishes in the strings, emphatically underpinned by brass and percussion; these are delicately reduced for the middle section, then reinstated in full left in the coda.

The point of departure for the imaginative Scherzo is a theme that Weber had used in 1809 in his incidental music for *Turandot*, Italian playwright Carlo Gozzi's exotic drama set in China. Flute and piccolo take turns introducing the theme; an elaborately scored set of variations bedecked with trills follows, building to a grand, ringing climax; and a cheerfully clamorous fugal version of the theme follows in the brass, before a moment of inscrutable introspection brings the movement to an end.

Next comes a gently melancholy, siciliano-like Andantino, inspired by a Romanze in Weber's *Six Easy Little Pieces for Piano Four Hands*, Op. 3 (1809). Wind instruments take turns in the spotlight during the outer panels; the strings come warmly and expressively to the fore in the middle section.

The finale contains another major transformation. The Weber original is a sombre funeral march from the Op. 60 duet collection containing a brief appearance of a noble, major-key hunt theme. Hindemith gives both themes equal play, and the final word to the second, thus shifting the piece's nature from tragic to triumphant.

—Program note by Don Anderson

Béla Bartók (1881–1945)

Concerto for Orchestra

Composed 1944

35 min

IN HIS AMERICAN EXILE, Hungarian composer Béla Bartók was plagued by financial troubles, anxiety, and failing health, but was energized by a commission, in 1943, from the Koussevitzky Music Foundation. He composed the Concerto for Orchestra quickly, between August and October, at a private sanatorium in the Adirondacks, and, at its première in Boston, on December 1, 1944, it won considerable acclaim.

Though accessible and popular, the concerto is by no means reactionary or domesticated. Balancing tradition and experiment, tonality and atonality, art music and folk music, order and chaos, this pluralistic music summarizes Bartók's whole creative development. It is shot through with the sounds and practices of the folk music (not just Hungarian, or even European) that Bartók had spent 40 years studying, but is also a veritable catalogue of early modernism, including neoclassicism. The Classical forms and outbursts of Baroque-like fugue in the outer movements are a good example.

The overall structure is that of an arch: the first and fifth movements are in sonata form; the second and fourth are lighter, intermezzo-like; and the third, the *Elegia*, which Bartók called a "lugubrious death-song," is the emotional core. Throughout, the scoring updates the 18th-century concerto grosso or symphonie concertante: pervasive interplay of temporarily deputized soloists (or small groups of soloists) with fuller orchestral textures.

In the middle movements, Bartók plays with episodic forms. The ironic second movement, *Presentando le coppie* (Game of Couples), offers a chain of five dances, each featuring a pair of instruments

(bassoons, oboes, clarinets, flutes, and trumpets). After a short brass chorale, the chain is reprised, more elaborately scored. The dour *Elegia* (based on the opening of the *Introduzione*) is another "chain," this time of emotionally troubled—at its climax, profoundly anguished—themes, the whole bracketed by misty, impressionistic "night music." The fourth movement is a beautiful, poignant serenade briefly interrupted by shrill, shrieking, vulgar music from what sounds like a drunken street band, and may be a rare example of Bartókian program music—note the braying trombones and the caustic parody of a tune from Shostakovich's "Leningrad" Symphony.

The *Finale*, with its horn calls, wild Rumanian dances, and bagpipe-like drones, is sometimes delirious and comic but ultimately rousing. Bartók saw it, in contrast to the "stern" *Introduzione*, as a "life-assertion."

—Program note by Kevin Bazzana



←
Statue of Béla
Bartók, in Makó,
Hungary.



Simon Rivard's first TSYO Fall Concert as conductor was November 25, 2018 in a program that commenced with Leonard Bernstein's Overture to *Candide*, continued with Claude Debussy's *Prélude à l'après-midi d'un faune* and Brahms's *Academic Festival Overture*, and concluded with Bernstein's Symphonic Dances from *West Side Story*.

Simon Rivard, TSYO Conductor

Simon Rivard is one of the most sought-after conductors on the Canadian music scene. Since 2018, he has been the conductor of the Toronto Symphony Youth Orchestra. In 2022/23, he will make his *début* with the Kitchener-Waterloo Symphony, the Saskatoon Symphony Orchestra, and the Orchestre classique de Montréal. In addition, he will conduct the Thunder Bay Symphony Orchestra, the Orchestre symphonique de Sherbrooke, and the Edmonton Opera in Puccini's *Tosca*.

Between 2018 and 2022, he held the title of RBC Resident Conductor of the Toronto Symphony Orchestra. At the TSO, he was mentored by Music Director Gustavo Gimeno. In addition to leading concerts throughout the season, he has been assisting world-class conductors such as Sir Andrew Davis, Peter Oundjian, Donald Runnicles, Jukka-Pekka Saraste, John Storgårds, Barbara Hannigan, Xian Zhang, and Eun Sun Kim. Since 2019, he has been an Equilibrium Young Artist, as part of Canadian soprano and conductor Barbara Hannigan's internationally acclaimed mentorship program for early career professional musicians.

Rivard is also an excellent choral conductor. Since 2020, he has been involved with the Toronto Mendelssohn Choir, Canada's largest choral organization, where he has served as Associate Conductor (2020–2022), and as Artistic Collaborator (2022–present). As a guest conductor, he has conducted orchestras in North America and Europe. He recently made his *début* with Orchestre symphonique de Québec, Orchestre symphonique Sherbrooke, and the Gothenburg Symphony Orchestra. In February 2022, he made his *début* at the Edmonton Opera in Puccini's *La bohème*. He also recently collaborated with the celebrated Toronto-based opera company Against the Grain Theatre in Holst's *Sāvitrī*.

In 2018, he was invited to participate in the first Conducting Mentorship Program at the Verbier Festival Academy (Switzerland), at the conclusion of which he was awarded a special prize. In 2022, he was invited by the Verbier Festival to be a coach of the Verbier Festival Junior Orchestra. In 2017/18, he served as Resident Conductor of the Thunder Bay Symphony Orchestra (Ontario, Canada). In 2017, he stepped in for Jean-Philippe Tremblay as Interim Music Director of the Orchestre de la francophonie.

Toronto Symphony Youth Orchestra

Simon Rivard, TSYO Conductor

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

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From TSYO to TSO:

Connecting the Dots

If you look at the lists of Orchestra members on page 12 and TSO staff on page 38, you will find 12 members of the current TSO family who are alumni of the Toronto Symphony Youth Orchestra. We thought it would be fun to start reaching out to them, asking them to connect the dots between then and now. Here are our “first responders.”



←
All the tours!
Photo: © Wendy Limbertie

Wendy Limbertie

Current TSO role: Patron Services Representative, **Member of TSYO:** 1979–1983

TSYO instrument: French horn

It was my teacher, Barb Bloomer, who was the former Fourth Horn with the TSO, who told me about it. Our TSYO Conductor was Ermanno Florio. What I remember most, wonderful memories, from those days were all the tours! One I remember in particular was to Banff, for the Festival of Youth Orchestras in 1980. Loie Fallis was our TSYO Manager back then. Fun times! The TSYO was the most important start of my professional horn career. I later moved to Amsterdam (1984) and won the job of Principal Horn of the Amsterdam Opera Company, where I played until 2001.

Shane Kim

Current TSO role: Violin, **Member of TSYO:** 1991–1996, **TSYO instrument:** Violin

What made me want to join was attending TSYO concerts as an audience member and seeing many violinists that I looked up to playing on stage. I wanted to be part of that special group. Our conductors were David Zafer and Joaquin Valdepeñas. David Zafer would later become my teacher and the biggest musical influence of my life. Looking back, what I got from it that still matters the most is that, in an orchestra, even though I am part of a large group of musicians, where blending together and good ensemble playing are paramount, I still have to infuse my playing with my own individual artistry and musicianship.

Jean-Guihen Queyras
cello (2022/23 TSO Spotlight Artist)



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Wendy Limbertie*

Julie Pedro

Matthew Robertson

Jacqueline Zhang

Patron Services
Representative

ON LEAVE

Emma Badame

Karen Rustia

Mor Shargall-Bisson

.....

*TSYO alumni

CONCERT ETIQUETTE

We want all of our patrons to enjoy our performances.

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

MASKING

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

LATECOMERS

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

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

CHILDREN

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

BOX OFFICE

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

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

ACCESSIBILITY SERVICES

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

PLAN YOUR VISIT

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

USEFUL PHONE NUMBERS

For ticket sales, subscriptions, and patron service:

.....
TSO Patron Services Centre: 416.598.3375
.....

For group tickets: 416.598.5338
.....

For School Concerts and Education programs:
SchoolConcerts@TSO.CA
.....

TSO administration offices: 416.593.7769
.....

Roy Thomson Hall offices: 416.593.4822
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